



Sotheby's EST. 1744

CONTEMPORARY
ART
DAY AUCTION

LONDON 6 OCTOBER 2017

FRONT COVER
LOT 117 (DETAIL)
BACK COVER
LOT 109 (DETAIL)
THIS PAGE
LOT 112 (DETAIL)

The background is a dark, textured surface with a grid pattern. The grid is formed by vertical and horizontal lines that are slightly irregular and have a rough, fabric-like texture. The colors are muted, ranging from dark blue to black, with some lighter, brownish-green highlights. The overall appearance is that of a book cover or a piece of art.

CONTEMPORARY
ART
DAY AUCTION

CONTEMPORARY ART DAY AUCTION

AUCTION IN LONDON
6 OCTOBER 2017
SALE L17025
12 NOON

EXHIBITION

Saturday 30 September
12 noon-5 pm

Sunday 1 October
12 noon-5 pm

Monday 2 October
9 am-5 pm

Tuesday 3 October
9 am-5 pm

Wednesday 4 October
9 am-5 pm

Thursday 5 October
9 am-12 noon

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GRAYSON PERRY

b.1960

Untitled (Cunt Worship)

titled

glazed earthenware

56.5 by 24.3 by 24.3 cm. 22¼ by 9⅝ by 9⅝ in.

Executed circa 1990.

PROVENANCE

Birch Conran Gallery, London

Acquired from the above by the present owner

⊕ £ 30,000-40,000

€ 32,800-43,700 US\$ 38,700-51,500



alternate view



CAROL RAMA

1918 - 2015

Prove a Carico

signed and dated 2002; signed twice, titled and dated 2002 twice on the reverse
rubber, oil and aquatint on canvas
80 by 60 cm. 31½ by 23¾ in.

PROVENANCE

Private Collection, Europe
Wannenes Art Auctions, Genova, 24 November
2016, Lot 19
Acquired from the above by the present owner

⊕ £ 40,000-60,000

€ 43,700-65,500 US\$ 51,500-77,500

“Always in my work, I am referring to something that has moved, disturbed or fascinated me, to which I have been connected emotionally in my childhood or in the present.”

CAROL RAMA

quoted in Exh. Cat., Torino, Fondazione Sandretto Re Rebaudengo, *Carol Rama, Retrospectiva*, March - June 2004, p. 36



THIERRY DE CORDIER

b.1954

Trap

inscribed
oil and enamel on canvas
59.7 by 59.7 cm. 23½ by 23½ in.
Executed in 2005.

PROVENANCE

Marian Goodman Gallery, Paris
Acquired from the above by the present owner

LITERATURE

Steven Holmes, Ed., *Festschrift: Selections from a Collection*, Connecticut 2008, no. 5, illustrated in colour

± ⊕ £ 40,000-60,000
€ 43,700-65,500 US\$ 51,500-77,500

“Above all, I would like the viewer to be able to look and to listen to these paintings the same way as one listens to a musical score. And may they release the silence which inhabits them...”

THIERRY DE CORDIER

quoted in Exh. Cat., Paris, Marian Goodman Gallery,
Thierry de Cordier, March – April 2007





104

RICHARD PETTIBONE

b. 1938

Andy Warhol, Double Elvis, 1964

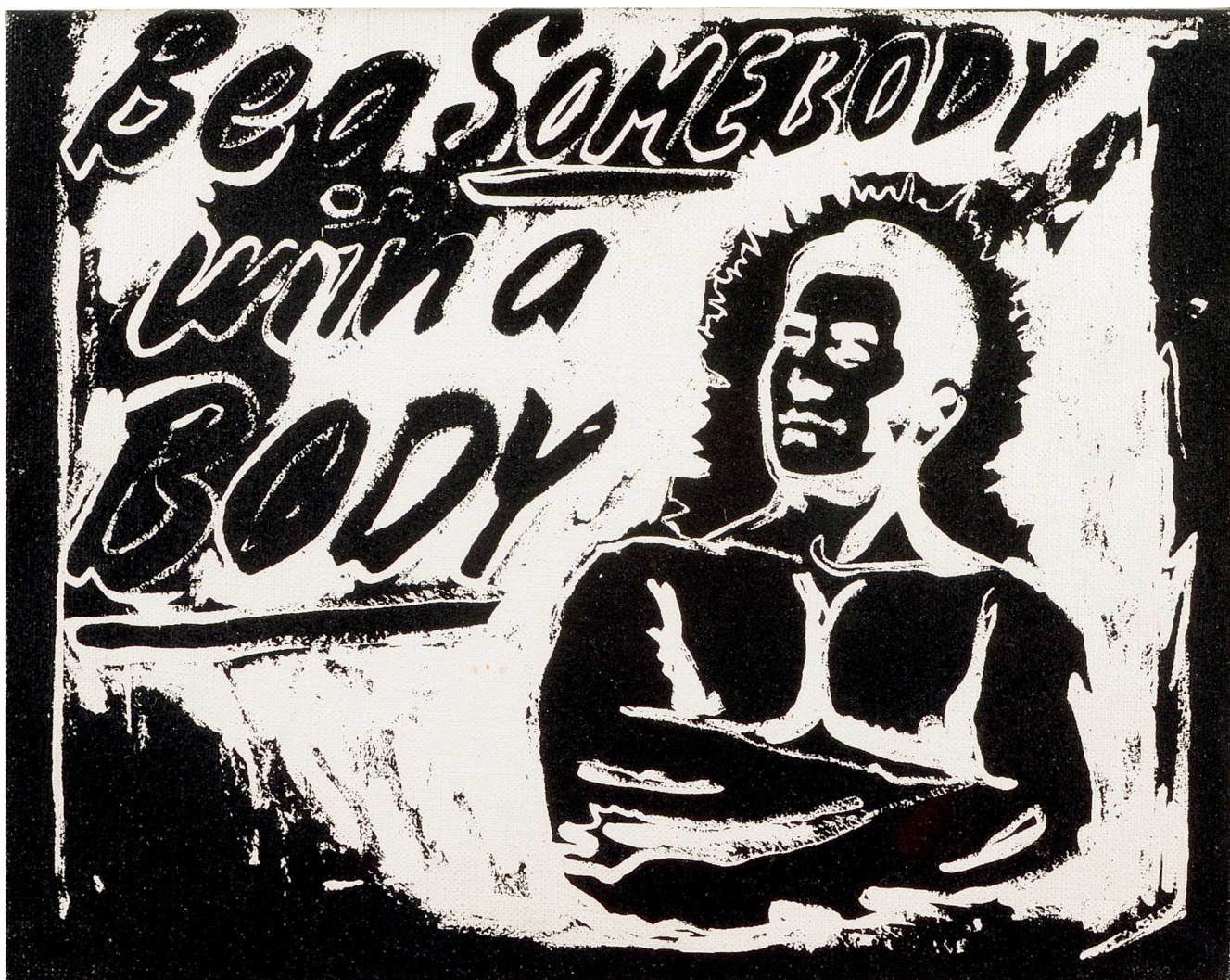
signed, titled and dated 1975 on the overlap
silkscreen ink and acrylic on canvas, in artist's
frame

24.1 by 15.2 cm. 9½ by 6 in.

PROVENANCE

Private Collection, New York
Acquired from the above by the present owner
in 2005

‡ £ 20,000-30,000
€ 21,900-32,800 US\$ 25,800-38,700



105

PROPERTY FROM AN IMPORTANT PRIVATE
SWEDISH COLLECTION

ANDY WARHOL

1928 - 1987

Be a Somebody with a Body

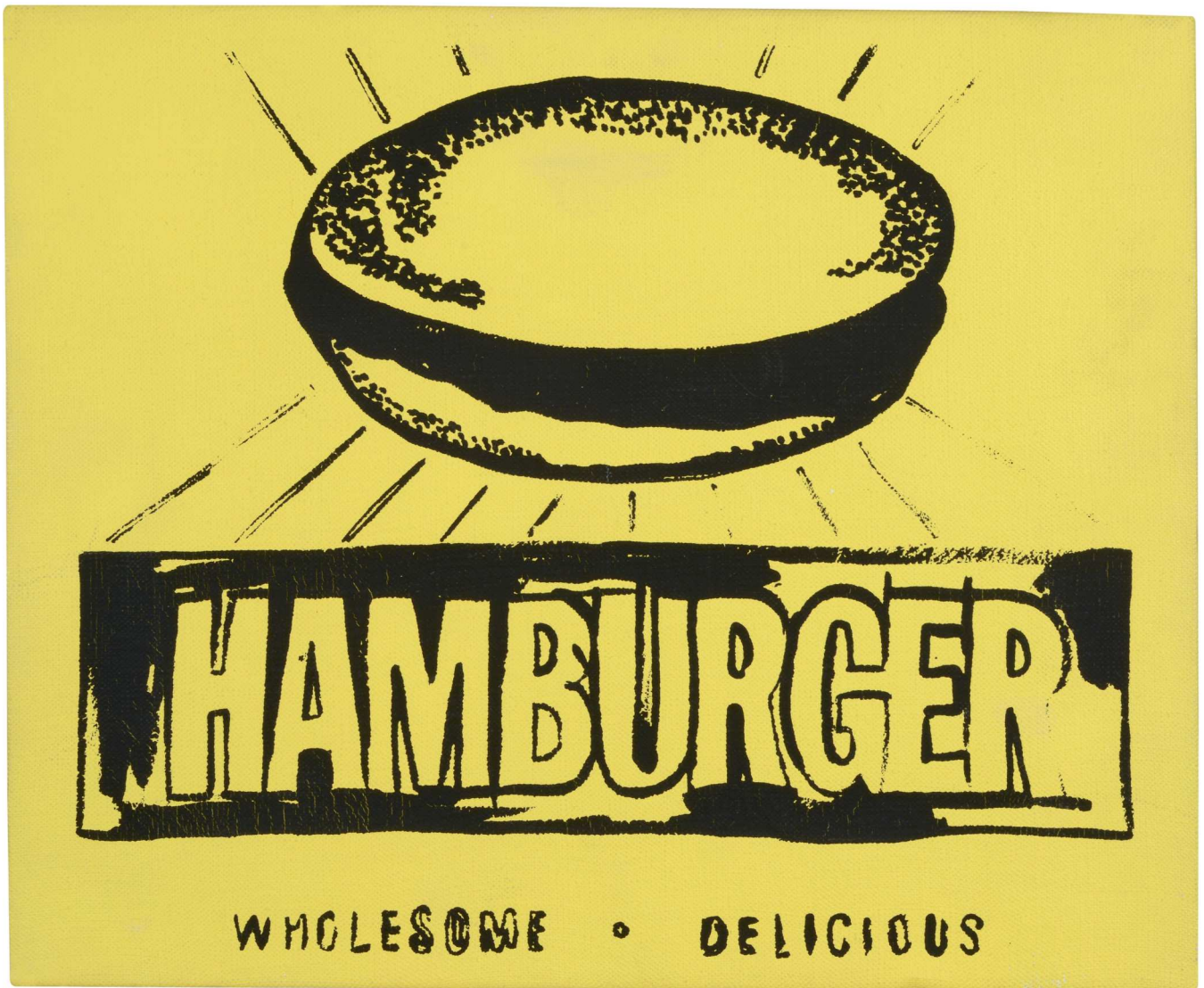
signed, dated 85 and numbered A291.04 on the
reverse; signed on the stretcher
acrylic and silkscreen ink on canvas
20.5 by 25.5 cm. 8 by 10 in.

PROVENANCE

Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

£ 40,000-60,000

€ 43,700-65,500 US\$ 51,500-77,500



106

ANDY WARHOL

1928 - 1987

Hamburger

signed and dated 86 on the overlap
acrylic and silkscreen ink on canvas
25.5 by 30 cm. 10 by 11⁷/₈ in.

PROVENANCE

Jablonka Galerie, Cologne
Evo Gallery, Santa Fe
Acquired from the above by the present owner

£ 60,000-80,000
€ 65,500-87,500 US\$ 77,500-103,000



107

ROBERT RAUSCHENBERG

1925 - 2008

Untitled (Syn-Tex)

signed and dated 70
collaged newspaper, printed reproductions,
graphite, and paint on paper
101.6 by 69.5 cm. 40 by 27³/₈ in.

PROVENANCE

The Mayor Gallery, London
Private Collection, New York
Rosa Esman Gallery, New York
Wetterling Gallery, Stockholm
Malmberg International Art, Malmö
Acquired from the above by the present owner

EXHIBITED

New York, Leo Castelli, *Benefit Exhibition for Referendum*. '70: Daphnis, Flavin, Johns, Judd, Lichtenstein, Morris, Rauschenberg, Rosenquist, Stella, Twombly, Warhol, September 1970
New York, Visual Arts Gallery, School of Visual Arts; Chicago, Wabash Transit Gallery, School of the Art Institute of Chicago; Minneapolis, Dayton's Gallery 12, *Robert Rauschenberg: New Works*, November 1970 - June 1971
New York, Rosa Esman Gallery, *Collectors' Choice*, December 1985 - January 1986
Stockholm, Wetterling Gallery, *The Wetterling Gallery Presents: The 30th Anniversary: Part I*, September - October 2008, p. 67, illustrated in colour

LITERATURE

David L. Shirey, 'Business of Business Art since 1950: Robert Rauschenberg', *The New York Times*, 12 December 1970, p. 25

£ 60,000-80,000

€ 65,500-87,500 US\$ 77,500-103,000

KEITH HARING

1958-1990

Untitled

signed and dated OCT.21.81 on the reverse
sumi ink on paper
96.5 by 127 cm. 37% by 50 in.

PROVENANCE

David Shapiro, New York (acquired directly from the artist)
Briggs Robinson Gallery, New York
Sotheby's, New York, 15 November 2006, Lot 631
Acquired from the above by the present owner

At first glance, a simple yet refreshingly cool image penned by one of New York's most iconic draftsmen, at second glance, a comment on cable television's strangle hold on the American people, on the American tradition of preaching, and Haring's closely guarded Protestant faith; Keith Haring's *Untitled* from 1981 exemplifies the artist's ability to condense cultural comment into highly reductive images. This is perhaps unsurprising for an artist who quickly honed his skill since first drawing cartoons from the early age of four – under the tutelage of his father, an amateur cartoonist. Only nineteen years later, at the age of 23, Haring would produce *Untitled*, testament to the early genius of the artist who had already refined a now-iconic style to artistic maturity.

With white lines on a black background and its sense of speed and spontaneity, *Untitled* is an extenuation of the notorious chalk drawings Haring was producing at the same time on the New York subway system. Haring recounted: "Many times I had the idea from the subway and then would do them in the studio ... The studio and the subway started growing together, and the subway became like a drawing workshop to develop ideas..." (Keith Haring cited in: Jeffrey Deitch, Suzanne Geiss, and Julia Gruen in cooperation with the estate of Keith Haring, *Keith Haring*, New York 2008, p. 105). With all the tenets of these now-seminal subway drawings, the work also shows Haring nuancing this raw underground style. In the present work, there is a more complex relationship with negative space, a more sophisticated characterisation in the face and an engagement with socio-political themes such as television and the big-brother state that Haring could not tackle given the time-constraints of his illegal subway drawings.

In *Untitled*, a television comes to life; it's all-too-bright eyed face stares almost mockingly at the object it possesses: a human marionette. The television's hand controls a figure's every action. A motif that carries through Haring's work in the 80's, it speaks to the spread of cable television through New York and America during the period. Looking closer, the puppet's strings attach not to a symmetrical X, but to what appears a Christian cross – a reference to

Haring's Christian upbringing and brief interest in the Jesus Movement. Haring himself stated: 'there are lots of religious images in my work, although they're used in a more cynical way – to show how manipulative those beliefs and images can be' (Keith Haring cited in: John Gruen, *Keith Haring: The Authorized Biography*, New York 1991, no page). The imagery in the present work attests to Haring's ability to create strong political sub-narratives to his work, while retaining the free-spirit of his urban aesthetic.

Although famous for a sub culture graffiti aesthetic, it would be reductive to label Haring as a street artist. Fascinated by Léger's use of outline, by Dubuffet's doodle-like figures and by A.R Penck's trademark stick-figure style, Haring was a student of the contemporary and modern tradition as much as he was inspired by the ever-changing visual language of the street. Although his work speaks almost completely to Eighties New York, it is interesting to note that his artistic heroes were almost entirely European. To add to Léger, Dubuffet and Penck, we must note the influence of Pierre Alechinsky and Christo both of whom expanded Haring's conception of art – particularly when it came to matters of scale and the public realm. Haring's style is not, though, copyist. If his work speaks a specifically European art historical language, it does so with a thick New York accent.

£ 150,000-200,000

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

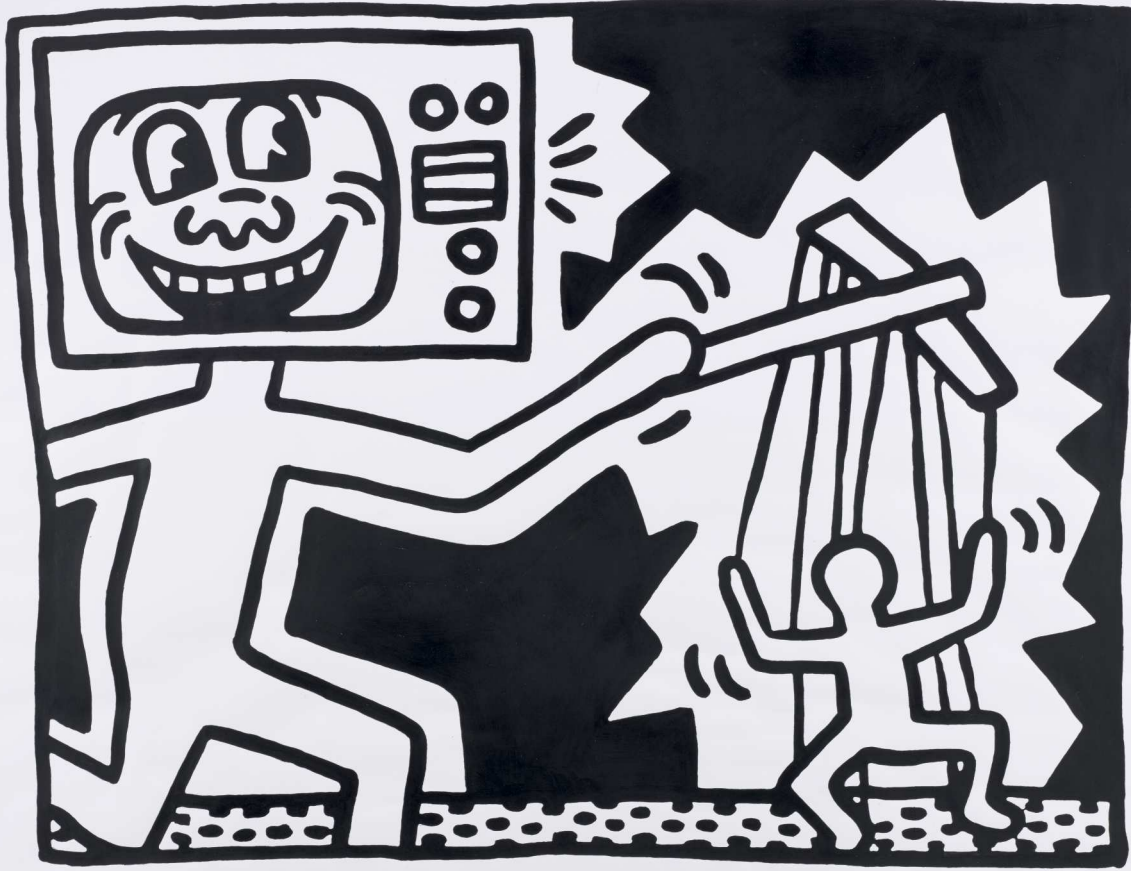


Keith Haring performing, Club 57, New York, 1980 ©Joseph Szkodzinski 2017

"Club 57 is where I first met Keith Haring. I thought he seemed quite a shy guy at first, but I fell in love with him when I watched him perform one night, hilariously squashed inside a big broken television set with the glass removed"

KIM HASTREITER

'Funny How Things Turn Out', in: Exh. Cat., Lyon, Musée Art Contemporain, *Keith Haring*, 2008, p.95



JEAN-MICHEL BASQUIAT

1960 - 1988

Untitled

signed on the reverse
 acrylic, oilstick and Xerox on canvas
 76 by 50 cm. 29⁷/₈ by 19³/₄ in.
 Executed in 1984.

PROVENANCE

Private Collection, New York
 Martin Lawrence Galleries, San Francisco
 Acquired from the above by the present owner

LITERATURE

Richard D. Marshall and Jean-Louis Prat,
Jean-Michel Basquiat, Vol. I, Paris 1996, p. 221,
 illustrated in colour

Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat, Vol. II*, Paris 2000, pp. 212-213,
 no. 3, illustrated in colour

‡ £ 350,000-450,000
 € 382,000-491,000 US\$ 451,000-580,000



Adolph Gottlieb, *Blast I*, 1957, Museum of Modern Art, New York © 2017. Digital image. The Museum of Modern Art, New York/Scala, Florence © Adolph and Esther Gottlieb Foundation/VAGA, NY/DACS, London 2017

“Basquiat’s canvases are aesthetic dropcloths that catch the leaks from a whirring mind. He vacuums up cultural fall-out and spits it out on stretched canvas, disturbingly transformed.”

JEFFREY DEITCH

quoted in: Larry Warsh, Ed., *Jean-Michel Basquiat: The Notebooks*, New York 1993, p. 13dhdhdjdhd dhjd





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99 81 82

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21 95 96 97 98 88

33 40 93 44 97 98 45 46

34 39 38 43 47 66

41 42

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41 42

41 42

41 42

41 42

PROPERTY OF A PROMINENT PRIVATE
COLLECTION

JENNY HOLZER

b. 1950

I am a Man

electronic LED sign with red and green diodes
258 by 24 by 12 cm. 101½ by 9½ by 4¾ in.
Executed in 1987, this work is number 1 from an
edition of 4.

PROVENANCE

Galerie Monika Sprüth, Cologne
Private Collection, United Kingdom
Sotheby's, New York, 13 November 2003, Lot
493
Acquired from the above by the present owner

EXHIBITED

Kassel, Museum Fridericianum, *Documenta 8*,
June - September 1987 (ed. no. unknown)
Madrid, Galería Javier López, *Lightworks*,
November 2006 - January 2007

£ 60,000-80,000

€ 65,500-87,500 US\$ 77,500-103,000

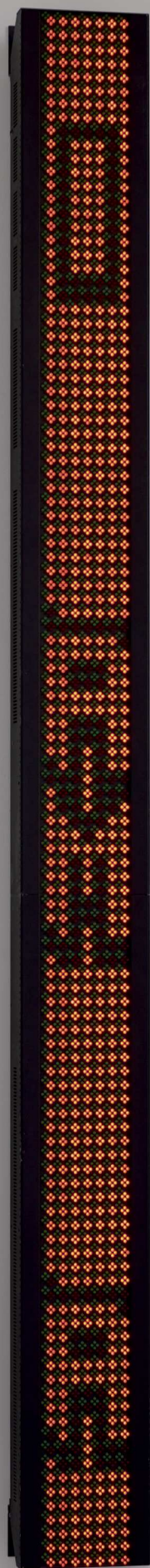
With examples from of the work held at SF
MOMA and Dallas Art Museum, and its sister
work *Laments: I am a Man* (1987) collected at
the Hammer Museum and The Broad, Jenny
Holzer's *I am a Man* is an outstanding work
recognised at the highest institutional level. To
exemplify its critical importance, it was exhibited
at Holzer's installation at *Documenta VIII* in 1987.
A trademark LED work that brought Holzer to
critical attention in the early 1980's, *I am a Man* is
a poetic yet elusive musing on race and feminism.

In many ways, the work can be viewed as a
feminist appropriation of a historically racial
subject matter. Using words as images and
language as her medium, *I am a Man* recalls the
famous civil rights slogan popularised by African
American workers during the Memphis sanitation
strike in 1968 – the height of the civil rights
movement. The history of the slogan stretches
back further to a medallion Josiah Wedgwood,
a prominent abolitionist, designed for a British
anti-slavery campaign in 1787. Widely reproduced
and popular at the time, the medallion featured
the words 'Am I Not A Man And A Brother'.
This history and the iconic placard used by the
sanitation workers would later go on to inspire
Glenn Ligon's iconic appropriation-based work
Untitled (I am a Man) from 1988 held at the
National Gallery of Art, Washington.

Inspired by this history, Holzer's verse takes
on a specifically feminist accent. Speaking
alternatively about the suppressive power of
man (I chase people around the house) and the
repressed power of women (I will kill you for
what you might do), *I am a Man* is a key example
of the intellectual and poetic imagination that
flowered during Second Wave Feminism. In its
ambiguity, it is subtly oblique – as much a defiant
statement on the position of women at the close
of the century as it is a more lyrical exploration of
sorrow, pain and ultimately power.

Holzer's LED sculptures take on the vernacular
of billboards and public information points.
Echoing this means of factual broadcasting,
the sculpture takes on the politics of the public
forum while positioning the artist as institution.
Holzer states "I want the meaning to be available
but I also want it sometimes to disappear into
fractured reflections... Because one's focus
comes and goes, one's ability to understand
what's happening ebbs and flows. I like the
representation of language to be the same"
(Jenny Holzer cited in: Kelly Shindler, 'Spotlight
on protest: Jenny Holzer', *Art 21*, 1 November
2007, online).

"I am a man
I enter space because it empties me
I chase people around the house
I sleep on my back for sights of sex that
makes blood
I protect what multiplies but I am not
certain that I love my boy
There is pleasure in stopping my flesh
when it does wrong
Getting what I want makes me sick
Why I fight is not your business
I like dying
I am sure I can do it more than once
I need perfection but when I implement
it half of everyone dies
I have a lot of accidents and I think they
are funny
I employ people to make my hours like
dreams
I like a circle of bodies whose hands do
what they should
I will kill you for what you might do."



WOLFGANG TILLMANS

b. 1968

Nah Seinsigned, titled and dated *2001* on the reverse

c-print

30.5 by 40.6 cm. 12 by 16 in.

Executed in 2001, this work is unique.

PROVENANCE

Galerie Buchholz, Berlin

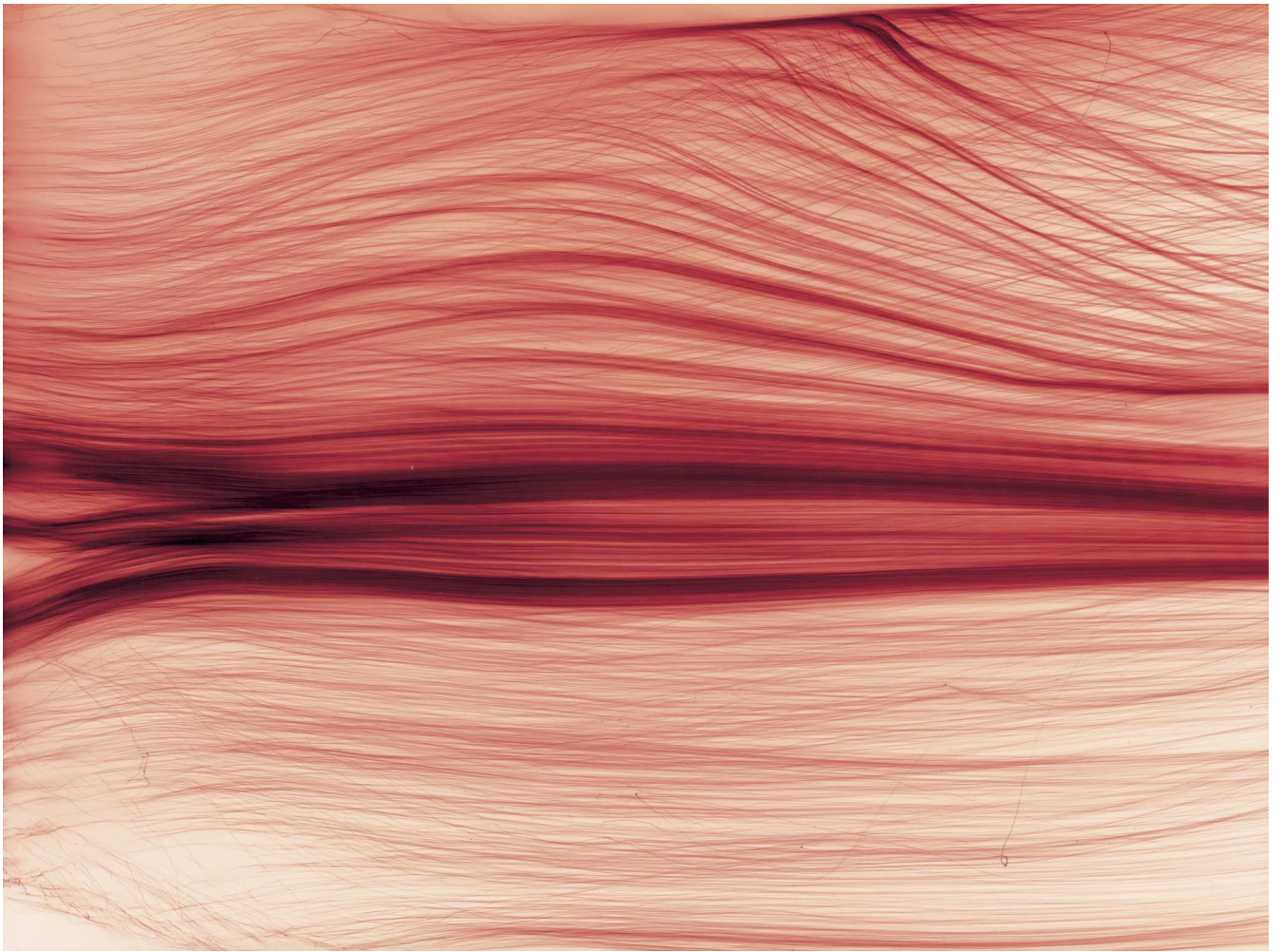
Acquired from the above by the present owner

LITERATURE

Exh. Cat., London, Tate Britain, *Wolfgang Tillmans: If One Thing Matters, Everything Matters*, 2003, p. 222, no. 2001-028, illustrated in colour

‡ ⊕ £ 30,000-40,000

€ 32,800-43,700 US\$ 38,700-51,500



GERHARD RICHTER

b. 1932

Abstraktes Bild

signed, dated 92 and numbered 773-5 on the reverse

oil on canvas

52 by 62 cm. 20½ by 24½ in.

PROVENANCE

Marian Goodman Gallery, New York

Private Collection, Italy

Farsettiarte, Prato, 27 November 2004

Anthony d'Offay Gallery, London

Private Collection, Italy

Acquired from the above by the present owner in 2005

LITERATURE

Benjamin Buchloh, Suzanne Pagé, Wenzel Jacob, Björn Springfield and Kasper König, *Gerhard Richter Catalogue Raisonné, 1962-1993*, Vol. III, Ostfildern-Ruit 1993, no. 773-5, illustrated in colour

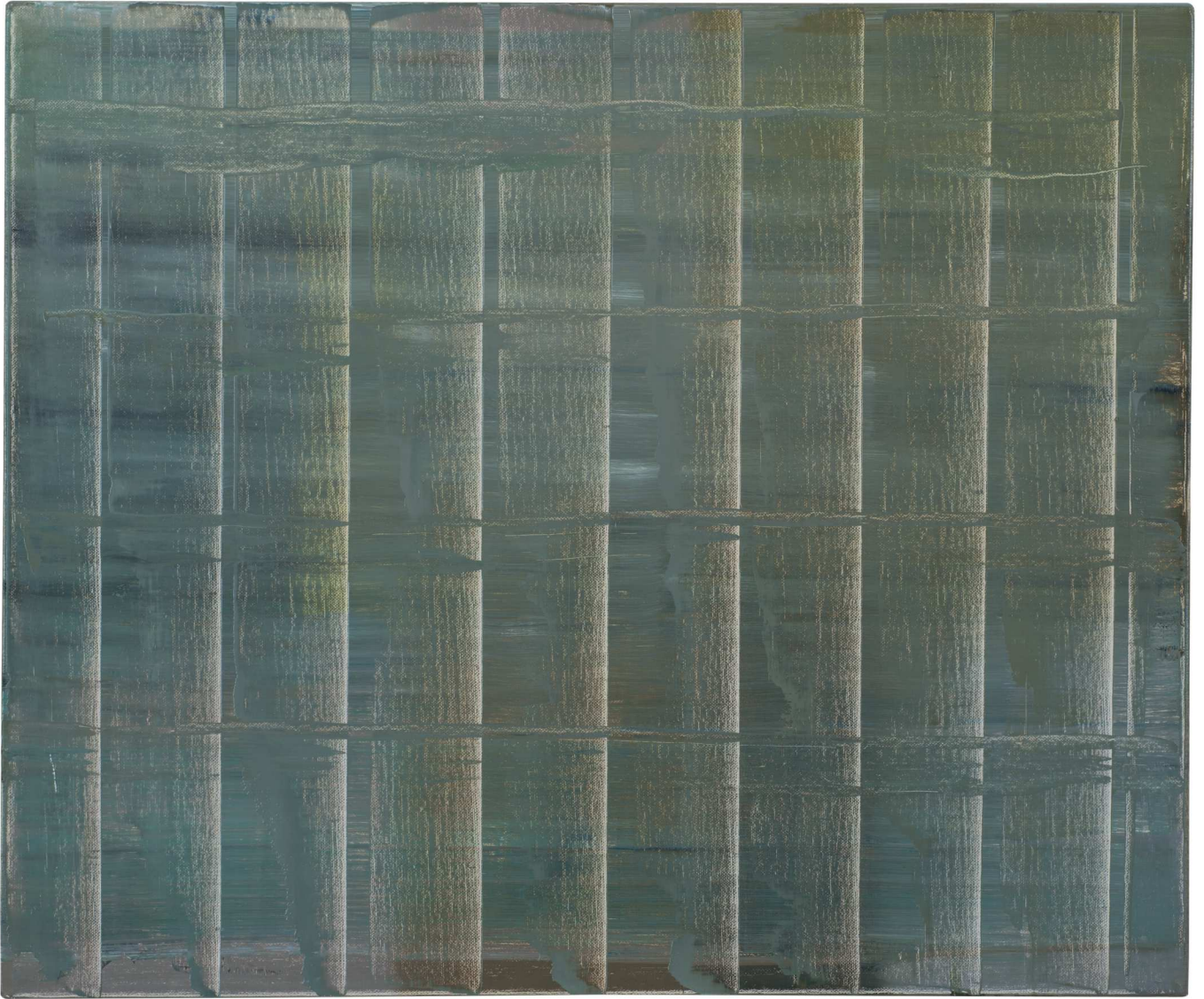
Dietmar Elger, *Gerhard Richter Catalogue Raisonné 1988-1994*, Vol. IV, Ostfildern-Ruit 2015, p. 481, no. 773-5, illustrated in colour

⊕ £ 400,000-600,000

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



Claude Monet, *Poplars at Giverny, Sunrise*, 1888, Museum of Modern Art, New York



Undulating tones of sinuous green precipitously tumbling towards infinity; *Abstraktes Bild* is an exquisite example of Gerhard Richter's unprecedented artistic and internationally celebrated oeuvre. Composing a tantalising rhythm scoring the length of the canvas, the present work displays a luminous effervescence. As frictions of painterly palimpsests glide majestically, evenly dispersed striations dynamically drift, cascading towards the lower edge of the canvas; forcibly wrought and intermittently disrupted by adjacent accents pulsating with a vigorous vitality. Inundated with a striking sheen of immaculate colour and endless permeations, *Abstraktes Bild* belongs to an epochal period of production. Remarkably distinct to other canvases produced in 1992 – some of which are held in the permanent collections of the National Gallery of Art, Washington D.C., the San Francisco Museum of Modern Art, as well as the Hamburger Kunsthalle and the Kunstmuseum Winterthur – the present work is among the most resolved; exceptional due to its decisive focus and dizzying definition of line.

Richter's prolifically sustained philosophical enquiry into the medium of painting sought to redefine the very foundations of our contemporary visual language. Oscillating between figurative, constructive and abstract designations, rich pigment accrued in delicate ripples, consumes and encases the surface's entirety, radiating in ambient space. The result is an intoxicating visual sensation, a homogenous and coherent spatial order that is profoundly intense yet divinely delicate; at once metaphysical and spiritual, perhaps even religious. Richter's extreme manipulation of the surface conjures a sensation of infinite paint layering. The shifting sensation results in an ambiguous and wondrously enigmatic pictorial field. Compositionally complex, *Abstraktes Bild*

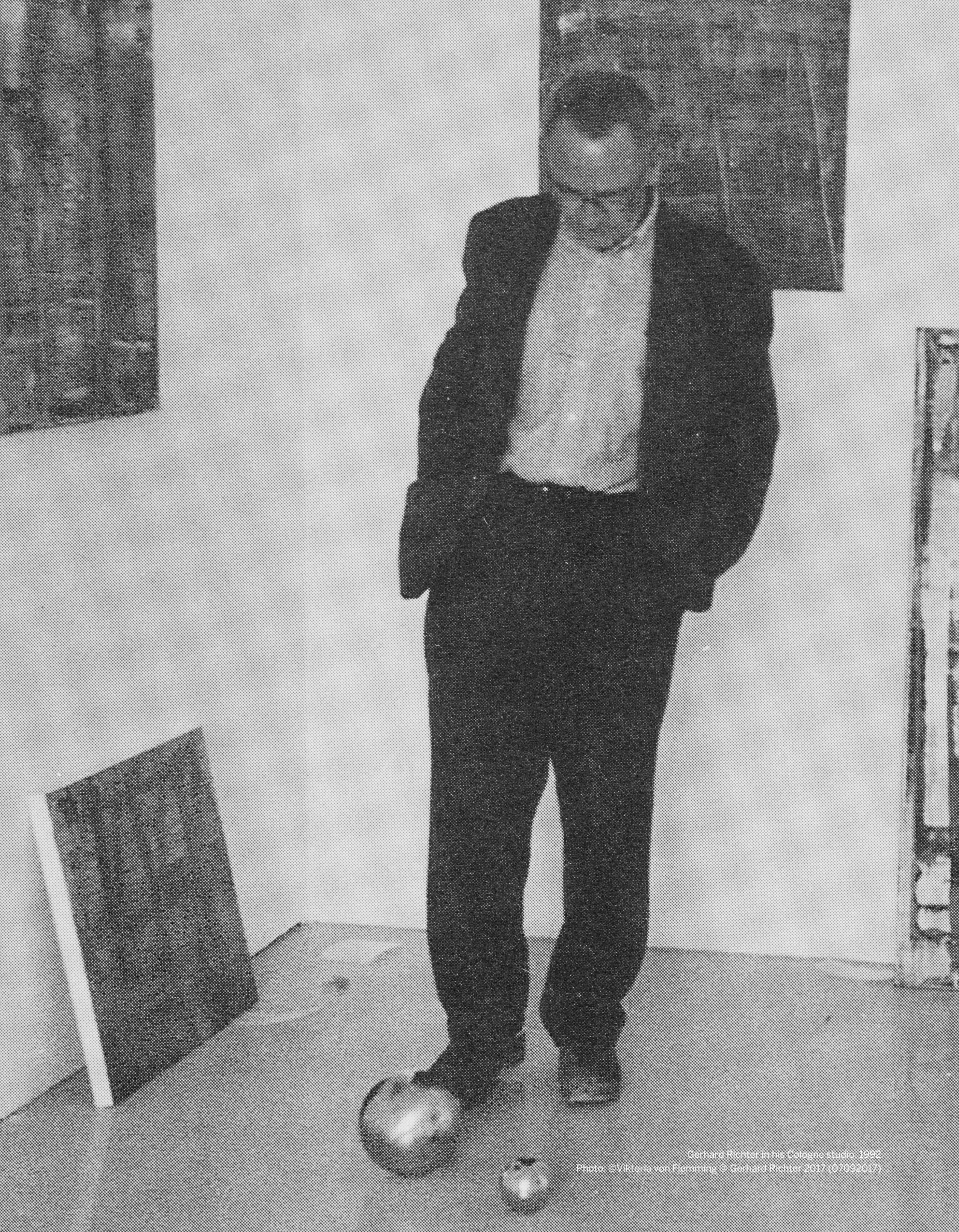
encourages a profound fundamental shift in the very nature of perception and cognition, in turn re-evaluating the limits of representation and the operations of visual understanding.

Visually resplendent with an awe inspiring spectrum of hue, *Abstraktes Bild* is rendered in a coniferous palette, deciduous and geological in tenor. Emerald green exists alongside notes of aqueous azure as colour convalesces in a symphony of hypnotic tonality. The variegated vertebrae thus offer a myriad of interpretation. *Abstraktes Bild* recalls the evocative and organic patterns found in nature; a beguiling format simulating ecological topography and the landscape's capacity for the sublime. As outlined by Richter, "Almost all the abstract paintings show scenarios, surroundings and landscapes that don't exist, but they create the impression that they could exist. As though they were photographs of scenarios and regions that had never yet been seen." ('I Have Nothing to Say and I'm Saying It: Conversation between Gerhard Richter and Nicholas Serota, Spring 2011' in Exh. Cat., London, Tate Modern, *Gerhard Richter: Panorama*, 2011, p. 19).

By the late 1980s Richter had obliterated his relationship to the process of photographic modelling, instead turning to chance and spontaneity as methods of artistic production. Fashioning a long wooden ruler, Richter scraped thick masses of paint across the surface of the canvas in a series of archaeological layers. The artist comments, "With a brush you have control. The paint goes on the brush and you make the mark. From experience you know exactly what will happen. With the squeegee you lose control. Not all control, but some control. It depends on the angle, the pressure and the particular paint I am using" (Ibid). The painstakingly applied stratum of intense chromatic pigment, sequentially masked and exposed by the

squeegee's sweeping graze, incites an artistic engagement with the atmospheric effects of Monet's *Poplars*; a series of twenty three Impressionist masterpieces produced in 1891, depicting a row of vegetation situated on the river Epte, near to Monet's home at Giverny. Furthermore Richter's opus is retroactively analogous with giants of Abstract Expressionism and Colour Field painting, titans of twentieth century art such as Mark Rothko and Barnett Newman. However, Richter's post-conceptual paintings encapsulate a critical and reflective relationship to the historical transformation of the very concept of painting itself.

As Benjamin H. D. Buchloh highlighted, Richter's position within the canon of abstraction is one of "incontrovertible centrality." (Exh. Cat., Cologne, Museum Ludwig; and Munich, Haus der Kunst, *Gerhard Richter Large Abstracts*, 2009, p. 9). Possessing an aesthetic authority of the very highest calibre, *Abstraktes Bild* is elegant, auratic and masterfully immortal; a magisterial manifestation of Richter's eminent artistic endeavours. Underpinning a highly conceptual, sternly philosophical, yet deeply spiritual artistic inquiry, the present work forms the cornerstone of his revolutionary production, reaffirming Richter's rank as one of the world's greatest living artists; an insurmountable legacy rivalled by few. As Glenn D. Lowery has noted, "No other artist has placed more intriguing and rigorous demands upon specialists, interpreters, followers and average viewers alike – nor upon himself... In Richter's work there is a demonstration of the ways in which painting's resources are constantly replenished by the very problems it seems to pose, both for the painter and the viewer. Nobody in our own time has posed them better or solved them more inventively than Richter" (Exh. Cat., New York, Museum of Modern Art, *Gerhard Richter: Forty Years of Painting*, 2002, p. 7).



Gerhard Richter in his Cologne studio, 1992.
Photo: © Viktoria von Flemming © Gerhard Richter 2017 (07992017)

PICTURES AT AN EXHIBITION

The Collection of Raymond Learsy

LOTS 114–136

Collected over decades of passionate investigation, indefatigable learning and keen curiosity, the collection of Raymond J. Learsy, part of which is being offered across Sotheby's sales of Contemporary Art in London in October, truly reflects the way in which it was put together. Already in the 1960s, Learsy had discovered The Museum of Modern Art's Art Lending Service programme, which allowed its public to borrow works of art from the permanent collection of the museum during a two month period. It wasn't long until he became tired of having to take the works back, so he started to buy art, eventually putting together one of the most well-known and respected art collections in America, and becoming personal friends with a lot of the artists whose art he acquired.

During the 80's and thanks to his business, which allowed him to travel around the world, Learsy was able to visit cities that were bustling with young artists and galleries. Two in particular, Cologne and New York, became the core focus of the collection, and are well represented in *Pictures at an Exhibition*. These cities, and more specifically, the art that was being produced in them, speak accurately of the things that were happening at the time and could be seen as tokens of a specific place in time.

In Europe, Cologne and Düsseldorf were enjoying a time of economic bonanza as industrial centres, having recovered from the devastation experienced during the Second World War. Joseph Beuys - who had been a professor at the Düsseldorf Kunstakademie and was revered across Europe - was an important early acquisition into the collection. Beuys's pupil, Blinky Palermo, and friends Sigmar Polke and Gerhard Richter also found representation early on. Palermo's personal take on modernist ideas on painting, and Richter's quasi academic approach to the medium through his *Grau* painting acknowledge the legacy of abstraction, and challenge it in a way that hints at the socio-political, conceptual and even technological developments of the decade. These artists, alongside Rosemarie Trockel (whose mechanically produced wool canvases, such as *Ohne Titel* from 1987, is in line with the feminist discourse that permeated her counterparts' artistic output in the United States), Richard Long, Juan Muñoz, or Art and Language amongst others, helped shape the artistic landscape in Europe in the 70's and 80's, bringing a highly conceptualised and inquisitive take into what art could be.

Aside from Germany, in Europe Learsy also found interest in Italian artists such

as Giulio Paolini, Claudio Parmiggiani or Alighiero Boetti. These artists all had unique and original voices, but they were all well aware of the artistic tradition that preceded them, and chose to re-work their language and heritage in new and innovative ways.

On the other side of the Atlantic, New York was living an artistic and cultural revolution. Inspired by a desire to question the use of the photographic image in the news, advertising and fashion magazines, a group of artists that came to be known as the "Pictures Generation" expanded the possibilities of the medium in a highly analytical manner, altering available images in mass-media to pose questions about women's rights, politics and race. Created after a decade of re-photographing and re-contextualising images from magazine advertisements, blurring the borders between low and high culture, Richard Prince's *Point Courage* shows the artist using the hood of a car, one of America's most iconic symbols of popular culture, to powerfully respond to the giants of abstraction and Minimalism. Jack Goldstein's *Untitled* from 1986 is an outstanding example of the artist's Heat Map series, which he worked on as he turned to painting in the 1980s after gaining recognition for his performance-



Raymond Learsy at an exhibition opening

based work of the 70s. Other artists who were included at the famed exhibition *Pictures* held at the Artist's Space in New York in 1977, and would find their place in Learsy's collection were Cindy Sherman, Sherrie Levine and Louise Lawler.

As diverse as these groups of artists may seem, the common thread that could be identified in their practices and

what eventually tied them together in this exceptional compilation of artworks was their shared awareness of the socio-political circumstances and the artistic legacy they inherited. Armed with a forward thinking mind, an astute eye, and his photographic camera in hand, Raymond Learsy spent hours visiting galleries, going to openings and in many

cases, forging friendships with the artists who would eventually enter the collection. In its intelligent association of artists giving voice to a generation, *Pictures at an Exhibition* is a truthful representation of the interests and passions of a collector who has been and continues to be actively engaged in narrating the developments of the last decades in a unique and personal way.

114

ANSELM KIEFER

b.1945

Die Milchstrasse

titled

collage and shellac on photographic paper

59 by 83 cm. 23¼ by 32¾ in.

Executed *circa* 1985.

PROVENANCE

Marian Goodman Gallery, New York

Acquired from the above by the present owner
in 1985

EXHIBITED

Osaka, The National Museum of Art, *Drawing as
Itself*, October - November 1989, pp. 60 and 63,
no. 4-5, illustrated

LITERATURE

Marian Goodman Gallery, *Auszug aus Ägypten*,
New York 1984-85, no. 16, illustrated

Peter Schjeldahl, 'Anselm Kiefer and the Exodus
of the Jews', *Art & Text*, October - December
1985, pp. 4, 10 and 11, illustrated

‡ ⊕ £ 40,000-60,000

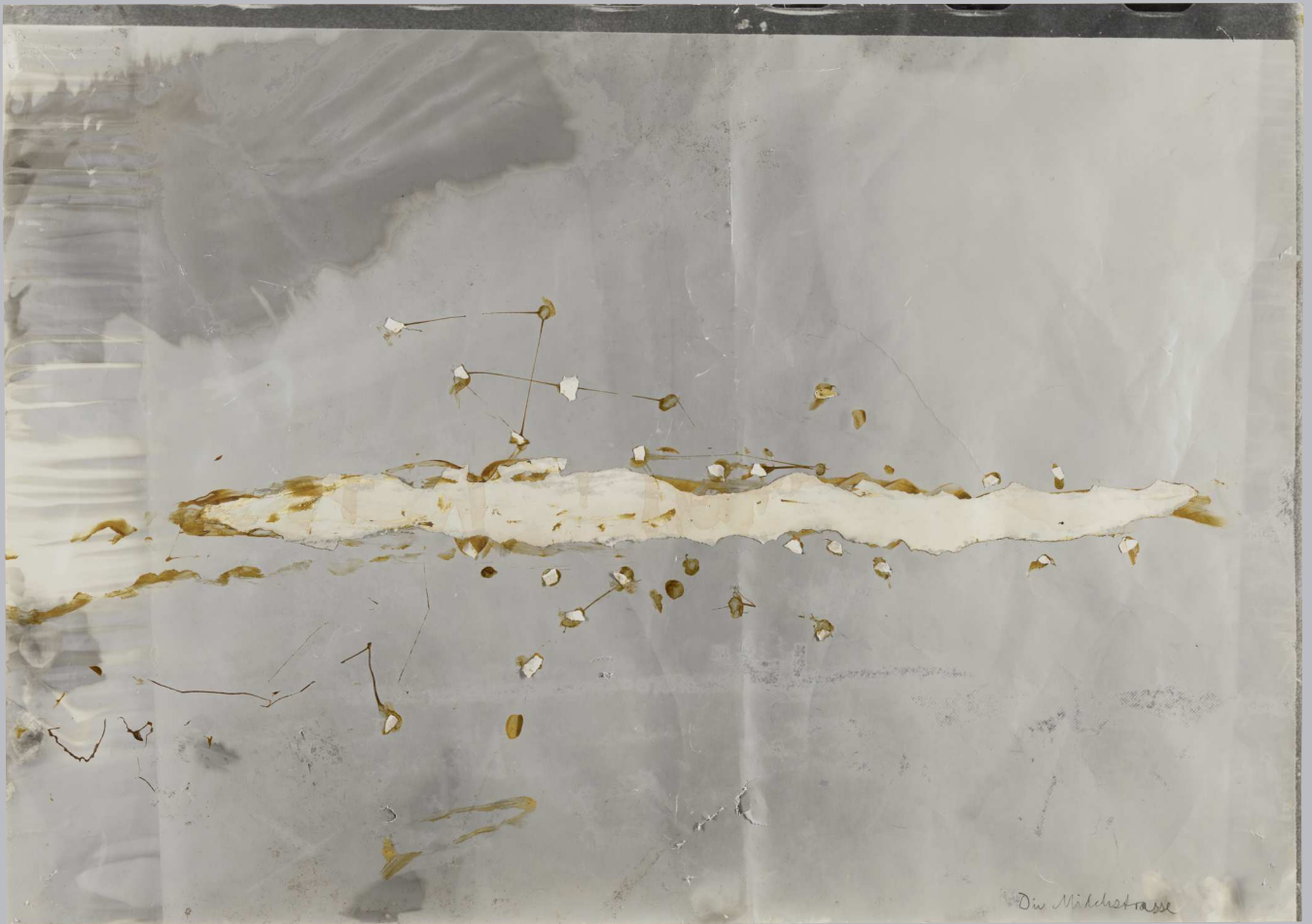
€ 43,700-65,500 US\$ 51,500-77,500

“Alchemy is not to make gold,
the real alchemist is not
interested in material things
but in transubstantiation, in
transforming the spirit. It's
a spiritual thing more than a
material thing. An alchemist
puts the phenomena of the
world in another context...
And then, my paintings
have a certain value, so I'm
an alchemist.”

ANSELM KIEFER

in conversation with Jackie Wullschlager, *Financial
Times*, 2014, online

The Collection of Raymond Learsy



PICTURES AT AN EXHIBITION



115

A. R. PENCK

b. 1939 - 2017

Untitled, O.J. (three works)

gouache and pencil, in three parts
each: 59.6 by 41.9 cm. 23½ by 16½ in.
Executed *circa* 1989.

PROVENANCE

Galerie Michael Werner, Cologne
Acquired from the above by the present owner
in 1989

‡ ⊕ £ 15,000-20,000
€ 16,400-21,900 US\$ 19,400-25,800



116

GERHARD RICHTER

b.1932

Untitled (20.4.89)

signed and dated 20.04.89

oil on colour photograph
10.2 by 15.2 cm. 4 by 6 in.

PROVENANCE

David Nolan Gallery, New York
Acquired from the above by the present owner
in 1989

£ 30,000-40,000
€ 32,800-43,700 US\$ 38,700-51,500

ROSEMARIE TROCKEL

b.1952

Ohne Titel

signed with the artist's initials and dated 87 on the reverse

knitted wool on canvas

151.1 by 90.2 cm. 59½ by 35½ in.

PROVENANCE

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Houston, Sarah Campbell Blaffer Gallery; Calgary, Illingworth Kerr Gallery; Lincoln, Sheldon Memorial Art Gallery; Los Angeles, UCLA at the Armand Hammer Museum of Art and Cultural Center; Sacramento, Crocker Art Museum; Madison, Madison Art Center; Coral Gables, The Lowe Art Museum; Minneapolis, Fredrick R. Weisman Museum, *Critiques of Pure Abstraction*, January 1995 - June 1997, p. 63, illustrated in colour

LITERATURE

Exh. Cat., Cologne, Gesellschaft für Moderne Kunst am Museum Ludwig, *Rosemarie Trockel: Post-Menopause*, 2006, p.161, no. RT1474, illustrated

± ⊕ £ 150,000-200,000

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

The Germany of the early 1980s did not provide fertile ground for a woman who had decided to become an artist. The artists who served as the cornerstones of the creative community, many of whom, including Georg Baselitz and Anselm Kiefer, remain aggressively masculine in their output, buttressed the lingering image of the creative as a tortured male soul. Rosemarie Trockel's wool pictures, of which *Ohne Titel* is a superb and remarkably early example, provide an equally aggressive repudiation of this status quo. As Trockel herself explained, her medium constitutes a series of "signifiers of femininity, culturally inferior materials and skills", however, the works themselves do much to undermine this outdated assumption of virtuous domesticity, not least because, rather than being hand-woven, the works are fabricated by a machine (Rosemarie Trockel cited in: Exh. Cat., Kunsthaus Bregenz, *Rosemarie Trockel*, p. 172).

The connotations of this decision are manifold. It subverts the craft of the great German painters while simultaneously invoking the industrial manufacturing processes of the American Minimalists, such as Carl Andre and Donald Judd. The parallels between her work and theirs are striking, and yet do we consider the heroic masculine brutalism of the Minimalists in the same way that we do Trockel's knitted pictures? We probably should. Both Judd and Trockel were thrust into an artistic milieu dominated by a narrative of the artist-celebrity-genius; in America this meant Jackson Pollock and Mark Rothko, in Germany, Baselitz, Sigmar Polke and Gerhard Richter. In response, both Judd and Trockel conceived of a form of art that demanded an entirely different value metric to the work of their

elders. Industrial precision subverts individual genius, the line between artwork and object is blurred, and meaning is no longer intrinsic but rather emerges from the work's dialogue with the viewer.

Indeed, *Ohne Titel* is ostensibly a utilitarian object, pedestaled and placed on a wall. Its dimensions approximate the size of a piece of fabric bought from a wholesaler, and its pattern is reminiscent of one used for clothing. Indeed, it is a fairly masculine pattern. The colour sequence is aggressive, with jet black and iron-grey diamonds marching uniformly along a blood red field. However, there is no utility to be derived here. Knitted objects are begun with the final entity in mind – you cannot buy a panel of wool and make a jumper – and even if you could, the object has been framed and mounted. Any signifiers of domesticity have been removed – the panel is an object without function.

As Silvia Eiblmayr explains, Trockel executed these works "in order, on the one hand, to undermine the gesture of genius in painting and, on the other, to subvert the complex of production of body images and logo identities by the fashion industry" (Silvia Eiblmayr cited in: Exh. Cat., Cologne, Museum Ludwig, *Rosemarie Trockel: Post-Menopause*, 2005, p.16). Deeply elegant in its aesthetic and rigorous in its conceptual basis, *Ohne Titel* stands as a testament to the immense power of Rosemarie Trockel pioneering opus. It is a strident cry against the misogyny of the artistic establishment, and the emergence of a new generation of artists grounded in concept rather than prescribed individual genius.



GERHARD RICHTER

b.1932

Grau

signed, dated 1976 and numbered 393/1 on the reverse

oil on panel

50.2 by 50.2 cm. 19¾ by 19¾ in.

PROVENANCE

Private Collection, Europe (acquired directly from the artist)

Kunsthaus Lempertz, Cologne, 31 May 1986, Lot 842

Galerie nächst St. Stephan, Vienna

Acquired from the above by the present owner

LITERATURE

Dietmar Elger, Ed., *Gerhard Richter: Catalogue Raisonné 1976-1987*, Vol. III, Ostfildern-Ruit 2013, p. 57, no. 393-1, illustrated in colour

‡ ⊕ £ 100,000-150,000

€ 110,000-164,000 US\$ 129,000-194,000

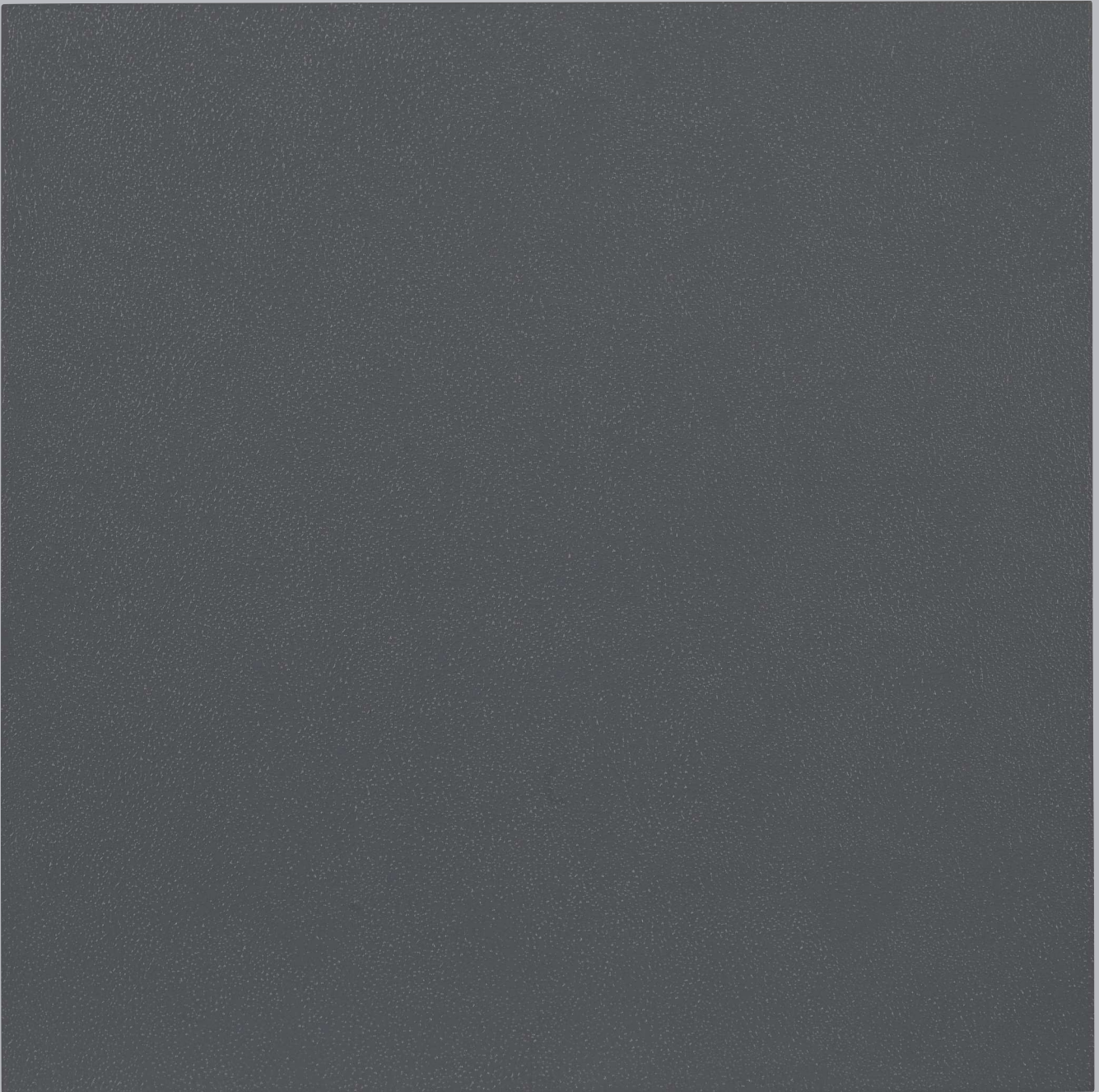
Executed in 1976, *Grau* is a captivating example of Gerhard Richter's seminal series of Grey Paintings. Transcending into an ethereal galaxy of infinity akin to the density of dark matter, Richter's sublime canvas is supreme in appearance and subtle in size. Rebelliously enigmatic, the present work embarks on a revolutionary path in which the autonomy of pure colour is celebrated as the single highest authority within the picture plane. Beginning his exploration of grey in 1967, Richter utilises a single mid-grey tone of wrought iron applied with individually stylised brush strokes. His abyssal meander of deep charcoal thus pioneers the legacy of Twentieth Century titans such as Piero Manzoni and Yves Klein. Furthering the reaffirmation of artistic and aesthetic purity, Klein sought to determine the absolute immateriality of painting, commenting, '...I do believe that it is only in the monochrome that I truly live pictorial life, the painterly life of which I have dreamed.' (Yves Klein, 'Truth Becomes Reality or Why Not!', in: *Yves Klein, Overcoming the Problems of Art: The Writings of Yves Klein*, New York 2007, p. 143).

Similarly attracted to monochrome but instead to the objectivity and inconspicuousness of grey, Richter achieves a wondrous and hypnotic neutrality that is various at any one moment. Richter famously remarked, 'Grey. It makes no statement whatever; it evokes neither feelings nor associations: it is really neither visible, in a positively illusionistic way...It has the capacity that no other colour has, to make 'nothing'

visible.' (Gerhard Richter, *Gerhard Richter: Text, Writings, Interviews and Letters 1961-2007*, London 2009, p. 91). For Richter, grey paralleled photography, a medium that remains the most important influence in his representational enquiry into the core natures of perception and cognition. Exploring profound notions of absence, *Grau* certainly creates a cohesive and mesmerising reality of its own. Richter continues, 'I want [my grey monochromes] to be seen as narratives - even if they are narratives of nothingness. Nothing is something. You might say they are like photographs of nothing' (Gerhard Richter cited in: Michael Kimmelman, 'Gerhard Richter: An Artist Beyond Isms', *The New York Times*, 27 January 2002, online).

Such an artistic disposition intriguingly recalls Klein's preceding manifesto 'The Monochrome Adventure' from 1954: 'Painting is alchemical, and beyond time. It represents nothing' (Yves Klein, 'The Monochrome Adventure' in: *Exh. Cat., Houston, Institute for the Arts, Rice Museum, Yves Klein 1928-1962: A Retrospective*, Houston 1982, p. 46). The present work is thus deeply entrenched in the history of Modernism speaking profoundly to the monochromatic achievements of Yves Klein. Yet testament to the unrivalled critical force of Richter's grand oeuvre, the Grey Paintings also speak intimately to Richter's mastery of photography, to his longstanding celebration of the nihilism and visual boldness that characterises one of the most celebrated oeuvres of the contemporary period.

The Collection of Raymond Learsy



PICTURES AT AN EXHIBITION



119

GEORG BASELITZ

b. 1938

Untitled

signed and dated 12. VIII 85
pencil on paper
65.8 by 47.2 cm. 25⁷/₈ by 18³/₈ in.

PROVENANCE

Galerie Michael Werner, Cologne
Acquired from the above by the present owner

EXHIBITED

Waterville, Colby College Museum of Art, *The German Image: Contemporary Works on Paper*,
October - November 1991

£ 12,000-18,000
€ 13,100-19,700 US\$ 15,500-23,200



120

MARTIN KIPPENBERGER

1953 - 1997

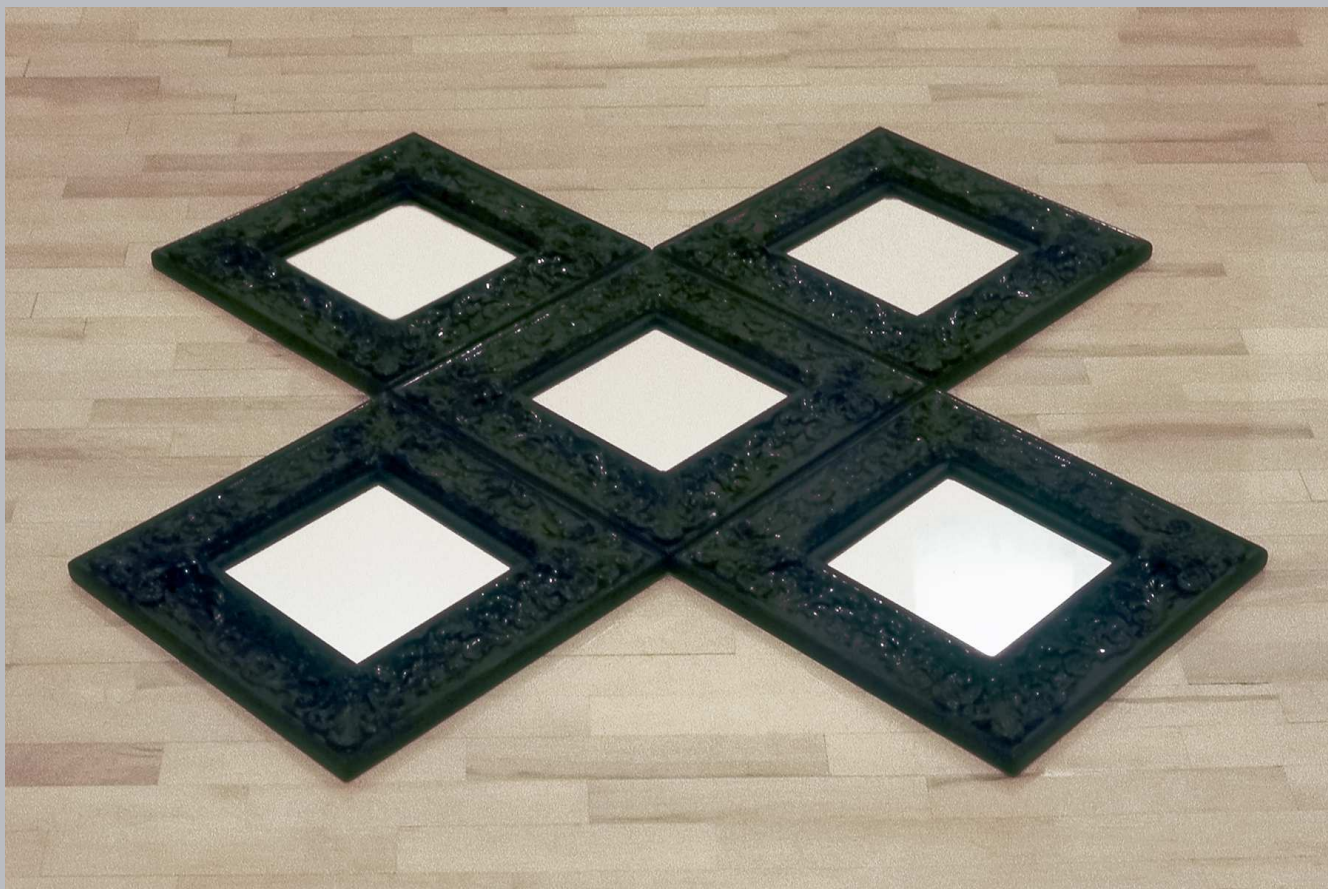
Untitled (Parkhotel Adler)

signed with the artist's initials and dated 94
coloured pencil, crayon and felt tip pen on hotel
stationery
29.5 by 20.7 cm. 11⁵/₈ by 8¹/₈ in.

PROVENANCE

Nolan/Eckman Gallery, New York
Acquired from the above by the present owner
in 1995

£ 10,000-15,000
€ 11,000-16,400 US\$ 12,900-19,400



121

ALFREDO JAAR

b.1956

A Cross for Beuys

i. titled on the reverse
each: signed and dated 86 on the reverse
painted mirrors, in five parts
each: 43.2 by 43.2 cm. 17 by 17 in.
overall: 128.3 by 128.3 cm. 50½ by 50½ in.

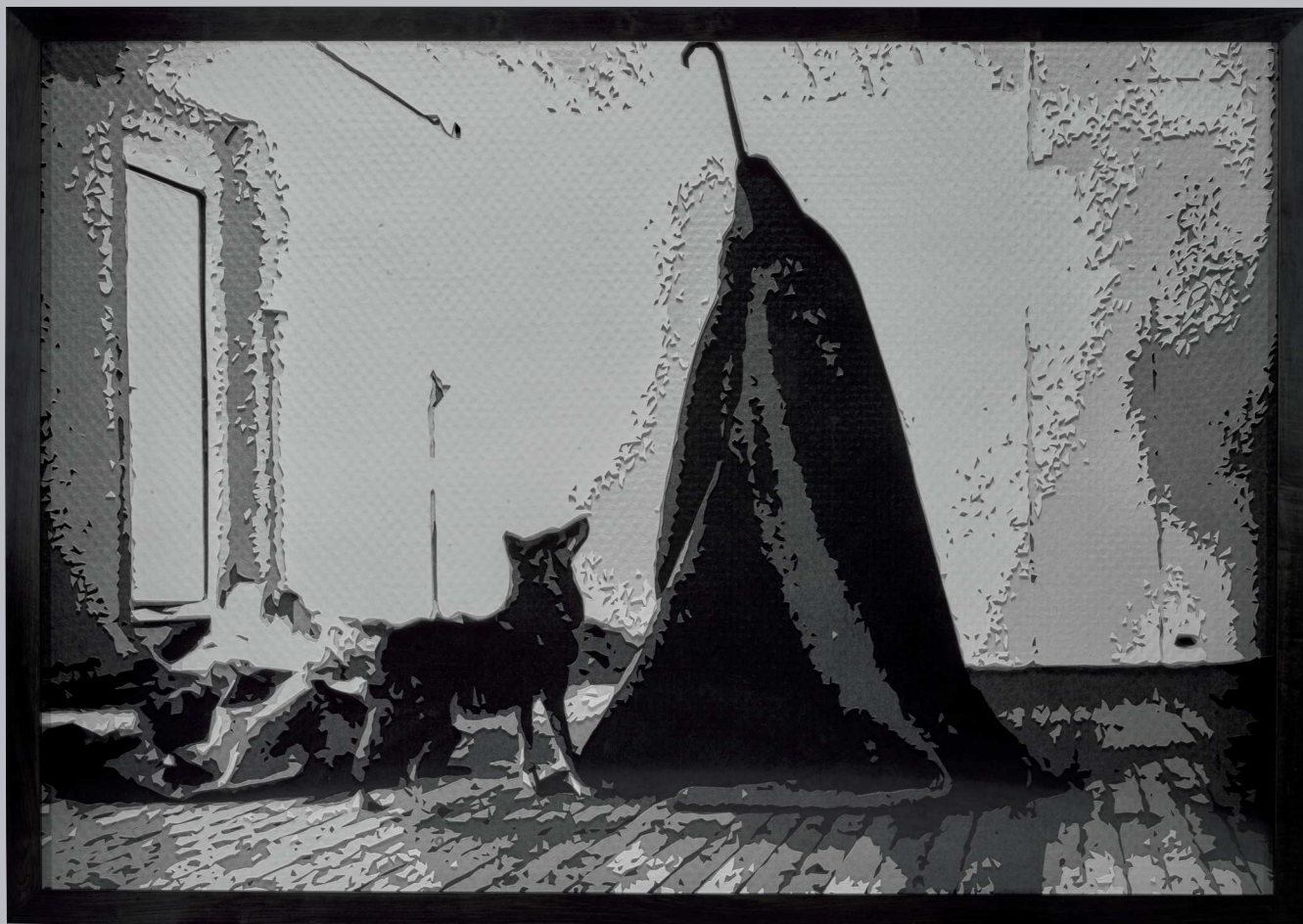
PROVENANCE

Bess Cutler Gallery, New York
Acquired from the above by the present owner
in 1986

EXHIBITED

New York, Bess Cutler Gallery, *When Attitudes
Become Form*, September - October 1986

Ω ⊕ £ 12,000-18,000
€ 13,100-19,700 US\$ 15,500-23,200



122

VIK MUNIZ

b.1961

Coyote (I Love America and America Loves Me), after Joseph Beuys (Pictures of Paper)

signed and dated 2008 on a label affixed to the reverse

digital silver print

image: 121.9 by 173.5 cm. 48 by 69½ in.

framed: 131.1 by 185.7 cm. 51½ by 73¾ in.

Executed in 2008, this work is artist's proof number 1 of 5, aside from the edition of 10.

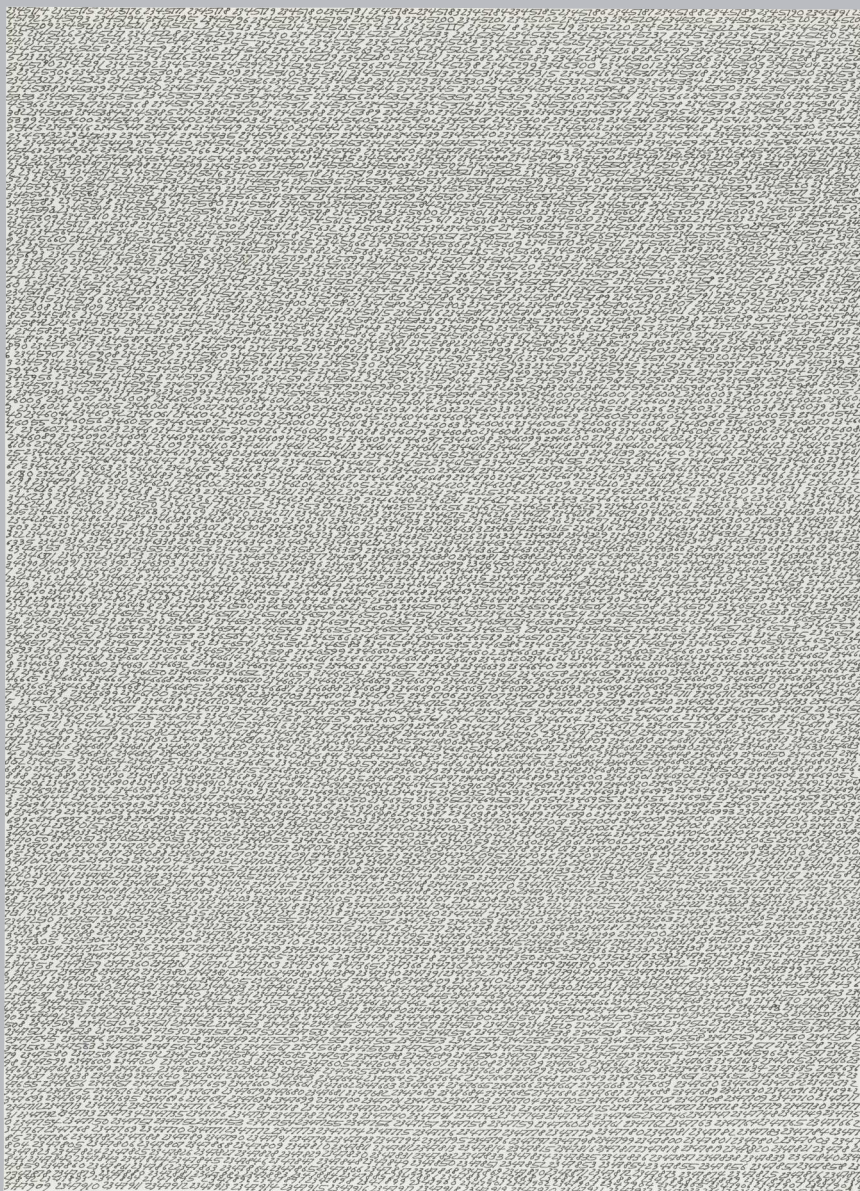
PROVENANCE

Galerie Xippas, Paris

Acquired from the above by the present owner

‡ £ 12,000-18,000

€ 13,100-19,700 US\$ 15,500-23,200



123

ROMAN OPALKA

1931 - 2011

OPALKA 1965/1 - ∞ Détail 2345774
- 2347926

signed, titled and dated 1965/1-∞ on the reverse
ink on paper
33 by 24 cm. 13 by 9 3/8 in.

This work will be included in the Roman Opalka
Catalogue Raisonné currently under preparation
by Michel Baudson under number D212.

PROVENANCE

John Weber Gallery, New York
Acquired from the above by the present owner
in 1978

‡ ⊕ £ 20,000-30,000
€ 21,900-32,800 US\$ 25,800-38,700



124

"In the world they propose, the prospective artistic objects of curatorial celebration and enthusiasm already have their being as travesties, fragments and ruins. The museum in question is a figurative presence in every work in the series. It does not appear each time in the same guise or under the same aspect, but it is plausibly the same institution which is referred to in each of the paintings, and in each of them this institution serves to establish the dimensions of a large illusory space. It also serves to define and to delimit a form of allegorical world, a world aesthetically removed from the actual conditions of distribution of high culture, yet one within which those conditions can be referred to and their paradoxes figuratively elaborated and explored."

CHARLES HARRISON

essays on Art and Language, MIT PRESS, 2001, p. 217

ART & LANGUAGE

Index: Incident in a Museum VI

stamped with the artists' signature, signed and dated 1986 on the reverse
oil on canvas with two oil on canvas inserts laid down on board
overall: 176 by 273.5 cm. 69³/₈ by 107³/₄ in.

PROVENANCE

Lisson Gallery, London
Anton and Annick Herbert Collection, Ghent
Christie's, New York, *Selected Works from The Collection of Anton & Annick Herbert for the Benefit of the Herbert Foundation*, 9 November 2011, Lot 52

Acquired from the above by the present owner

EXHIBITED

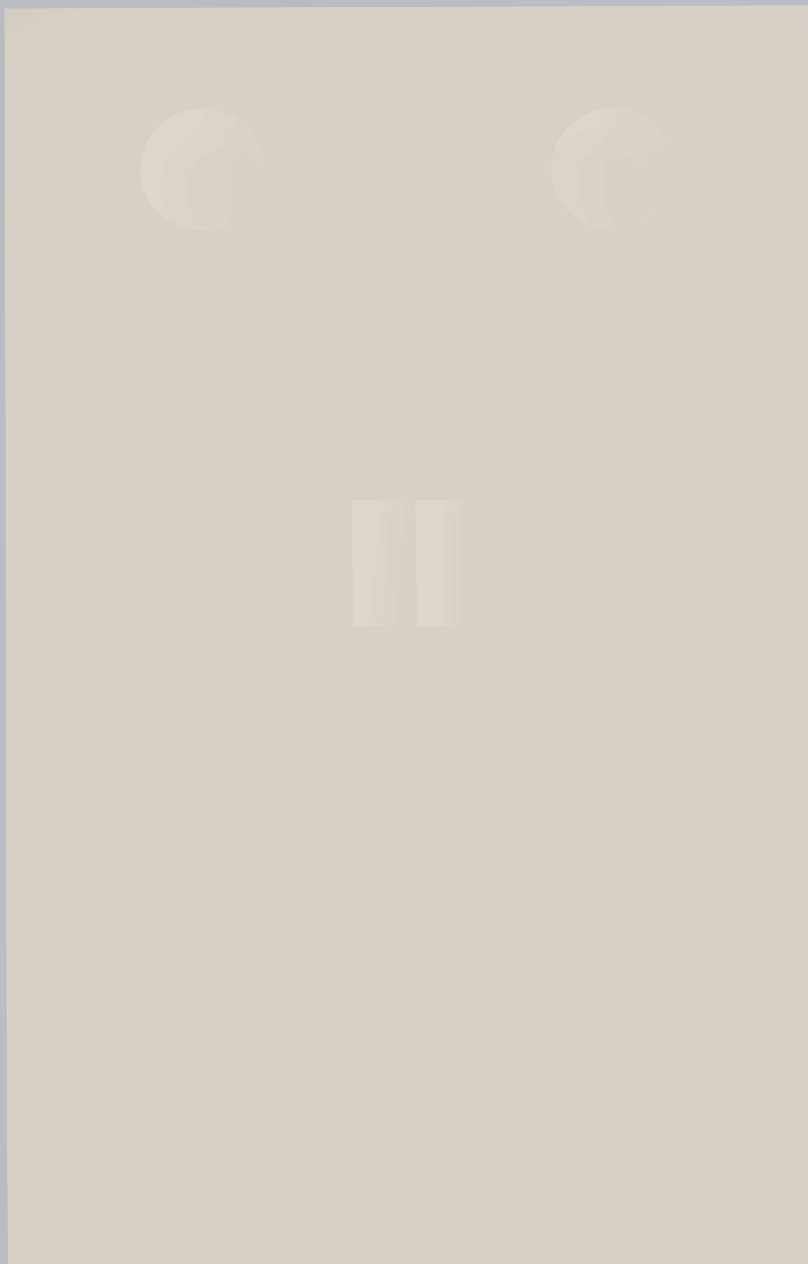
London, Lisson Gallery, *Art & Language, Confessions: Incidents in a Museum*, 1986, pp. 18 and 31, illustrated
Brussels, Palais des Beaux-Arts, *Art & Language: Les Peintures*, 1987, p.66, no. 26, illustrated in colour
Madrid, Museo Nacional Centro de Arte Reina Sofia, *Transformation*, 1992

LITERATURE

Richard Francis, "Your "if" is the only Peacemaker... Art & Language's Museum Paintings" in *Artscribe*, June-July 1986, pp. 22-23, illustrated

£ 55,000-75,000
€ 60,000-82,000 US\$ 71,000-97,000

PICTURES AT AN EXHIBITION



125

GARY HUME

b.1962

Magnolia XXII

signed, titled and dated 1990 on the stretcher
gloss paint on canvas
254.5 by 163.1 cm. 100 $\frac{1}{8}$ by 64 $\frac{1}{8}$ in.
Executed in 1990.

PROVENANCE

Karsten Schubert, London
Acquired from the above by the present owner
in 1990

‡ ⊕ **£ 15,000-25,000**
€ 16,400-27,300 US\$ 19,400-32,200



126

RICHARD LONG

b.1940

Untitled

River Avon mud and acrylic on wood
200 by 200 cm. 78¾ by 78¾ in.
Executed in 2003.

PROVENANCE

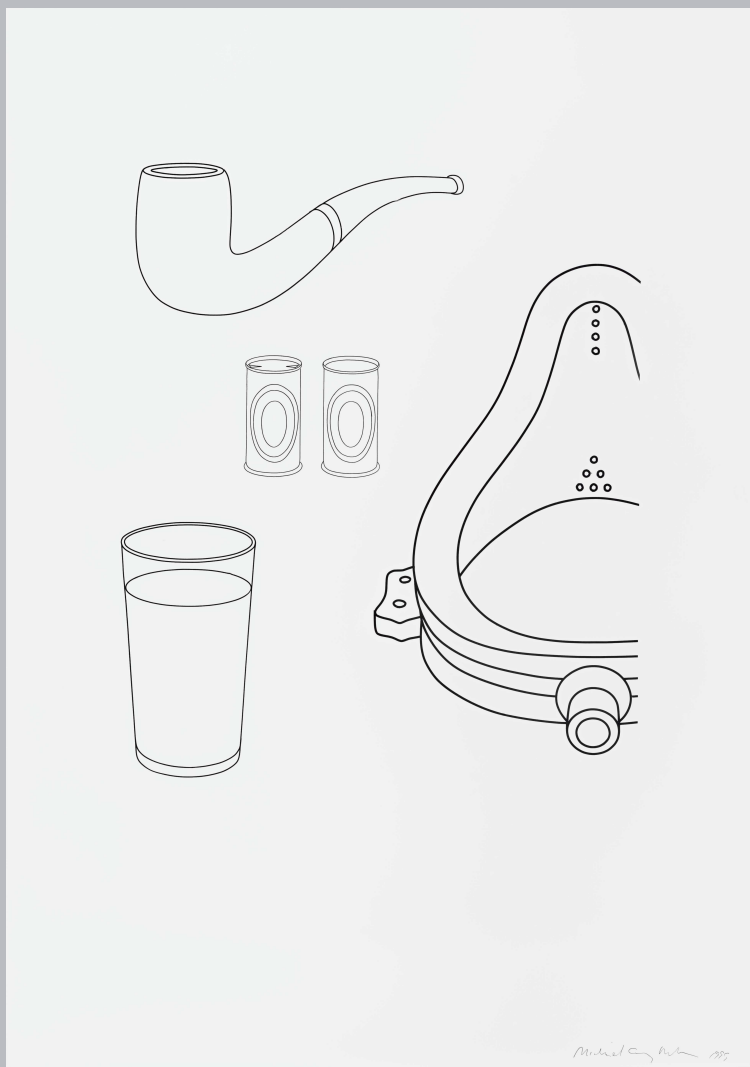
Galleria Lorcan O'Neill, Rome
James Cohan Gallery, New York
Acquired from the above by the present owner
in 2004

EXHIBITED

Rome, Galleria Lorcan O'Neill, *Richard Long: Hand
Made*, January - March 2003

£ 18,000-25,000
€ 19,700-27,300 US\$ 23,200-32,200

PICTURES AT AN EXHIBITION



127

MICHAEL CRAIG-MARTIN

b. 1941

Study for Common History: Park

signed and dated 1999

tape on vellum

84 by 59 cm. 33 $\frac{1}{8}$ by 23 $\frac{1}{4}$ in.

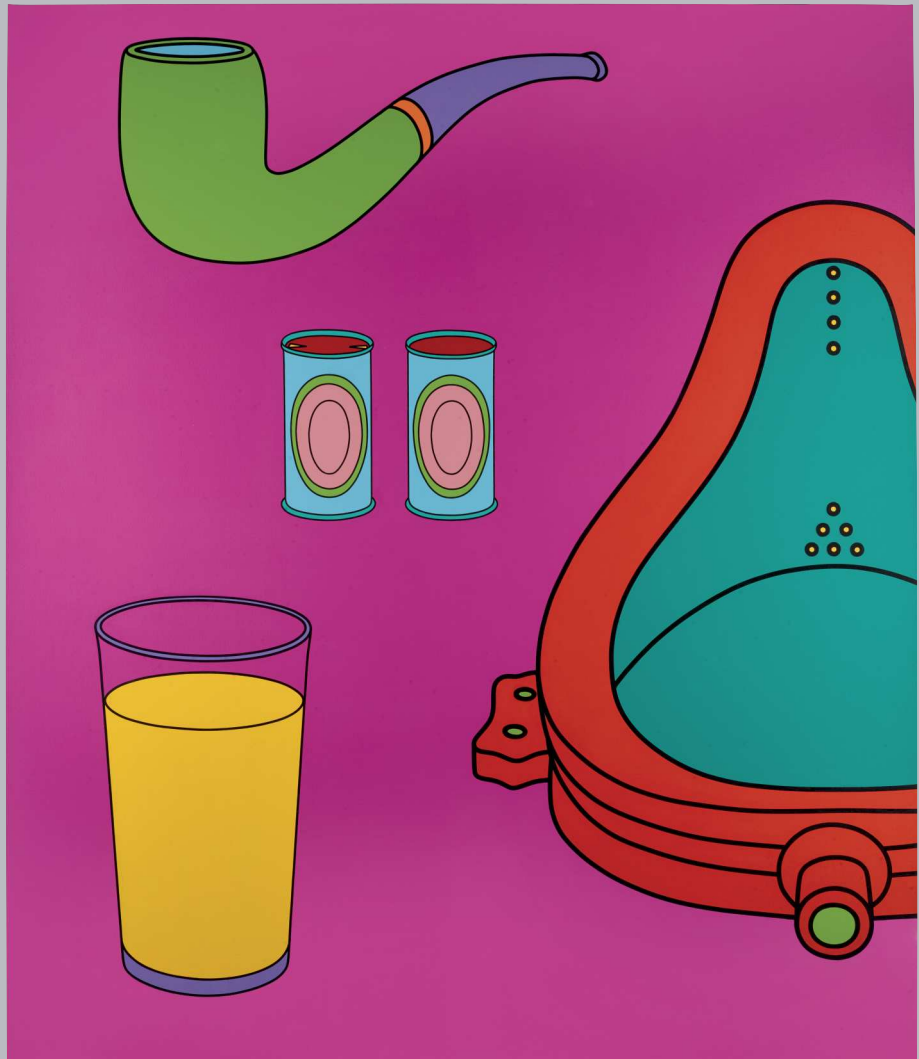
PROVENANCE

Peter Blum, New York

Acquired from the above by the present owner

± £ 3,000-4,000

€ 3,300-4,400 US\$ 3,900-5,200



128

MICHAEL CRAIG-MARTIN

b. 1941

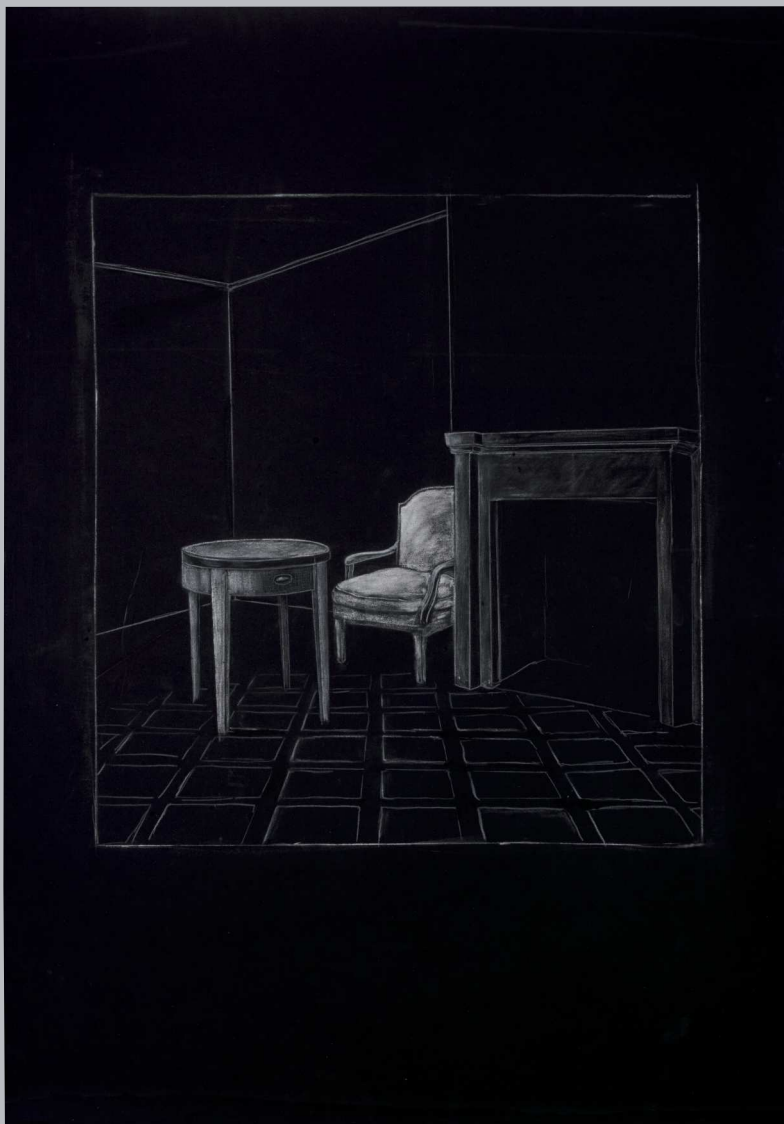
Common History: Park

acrylic on canvas
213.9 by 183.3 cm. 84¼ by 72⅝ in.
Executed in 1999.

PROVENANCE

Peter Blum, New York
Acquired from the above by the present owner

‡ ⊕ £ 25,000-35,000
€ 27,300-38,200 US\$ 32,200-45,100



129

JUAN MUÑOZ

1952 - 2001

Raincoat Drawing

oil and chalk on fabric
overall: 143.4 by 102.8 cm. 56½ by 40½ in.
Executed in 1988.

PROVENANCE

Galerie Ghislaine Hussenot, Paris
Acquired from the above by the present owner
in 1998

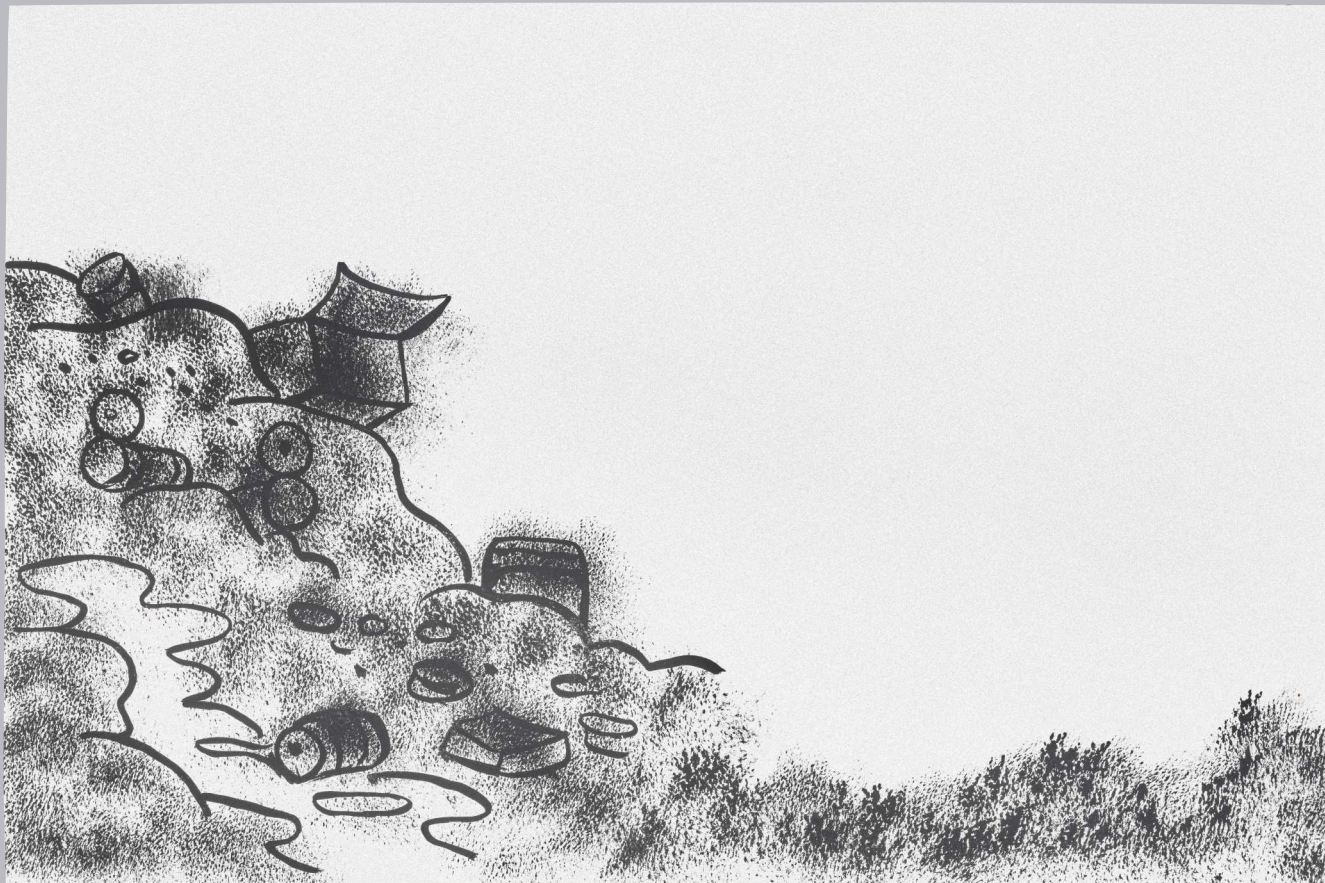
EXHIBITED

Washington, Hirshhorn Museum and Sculpture Garden; Chicago, The Art Institute of Chicago; Houston, Contemporary Art Museum Houston; Los Angeles; Museum of Contemporary Art; *Juan Muñoz*, October 2001 - July 2003, p. 114, illustrated in colour
London, Tate Modern; Bilbao, Guggenheim Bilbao; Porto, Museu Serralves, *Juan Muñoz: A Retrospective*, January 2008 - August 2009, p. 172 (text)

LITERATURE

Exh. Cat., Madrid, Museo Nacional Centro de Arte Reina Sofía, *Juan Muñoz: A Retrospective*, May - August 2009, p. 207 (text)

‡ ⊕ £ 25,000-35,000
€ 27,300-38,200 US\$ 32,200-45,100



130

MIKE KELLEY

1954 - 2012

Garbage Drawing #2

acrylic on paper
56.2 by 83.3 cm. 22 $\frac{1}{8}$ by 32 $\frac{7}{8}$ in.
Executed in 1988.

PROVENANCE

Metro Pictures, New York
Acquired from the above by the present owner
in 1990

EXHIBITED

Ridgefield, Aldrich Museum of Contemporary Art;
New York, Whitney Museum of American Art;
Los Angeles, Los Angeles County Museum of Art;
Stockholm, Moderna Museet; Munich, Haus der
Kunst, *Mike Kelley: Catholic Tastes*, January 1991
- April 1995, p. 251 (text)

‡ £ 30,000-40,000
€ 32,800-43,700 US\$ 38,700-51,500

131

CARROLL DUNHAM

b.1949

Mesokingdom Thirteen (Dust)

signed and dated *Dec. 2001 - Feb 2002*; signed,
titled and dated *2001 - 2002* on the stretcher
mixed media on linen
195.6 by 134.6 cm. 77 by 53 in.

PROVENANCE

Metro Pictures, New York
Acquired from the above by the present owner
in 2002

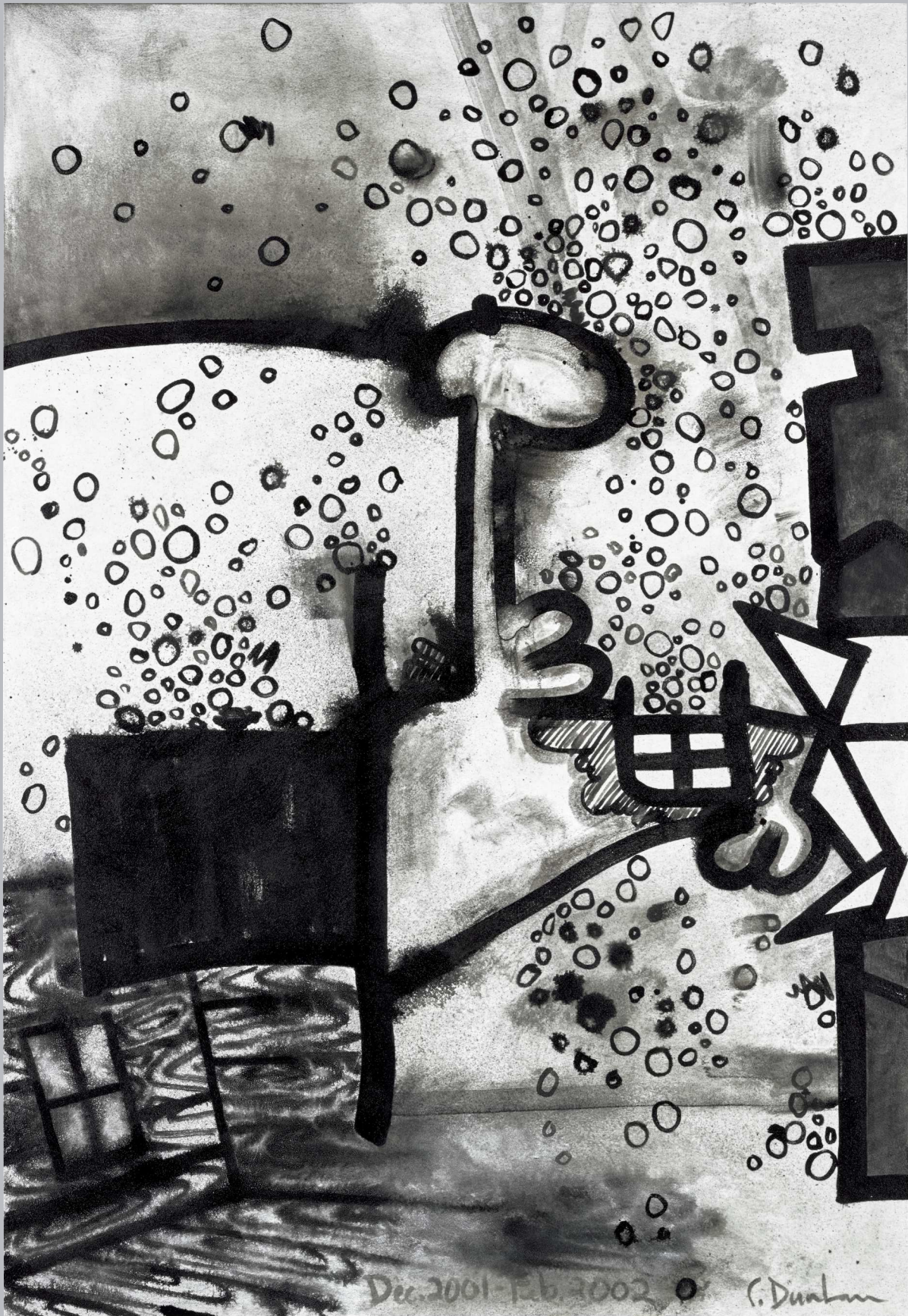
‡ £ 60,000-80,000

€ 65,500-87,500 US\$ 77,500-103,000

“I had this idea that I wanted to use only the certain signs, glyphs and drawing moves that I’ve been using since the very beginning of my work. The loop-the-loop and an arrow thing with the point are among these recurring motifs. There’s a handful of them. It’s a very primitive vocabulary of little marks and ellipses. In one way or another, they account for almost everything I’ve ever drawn. And I tried to think about these as non-subject paintings, just making marks with no sense of where I’m going.”

CARROLL DUNHAM

in conversation with Ross Simonini, *In the Studio: Carroll Dunham*, 2016, online





132

BLINKY PALERMO

1943 - 1977

Ohne Titel

signed and dated 71
watercolour and pen on paper
28.3 by 29.8 cm. 11¹/₈ by 11³/₄ in.

PROVENANCE

Bürgstein Collection, Siegburg
Galerie Klein, Bonn
Peter Buchholz, Cologne
Acquired from the above by the present owner
in 1986

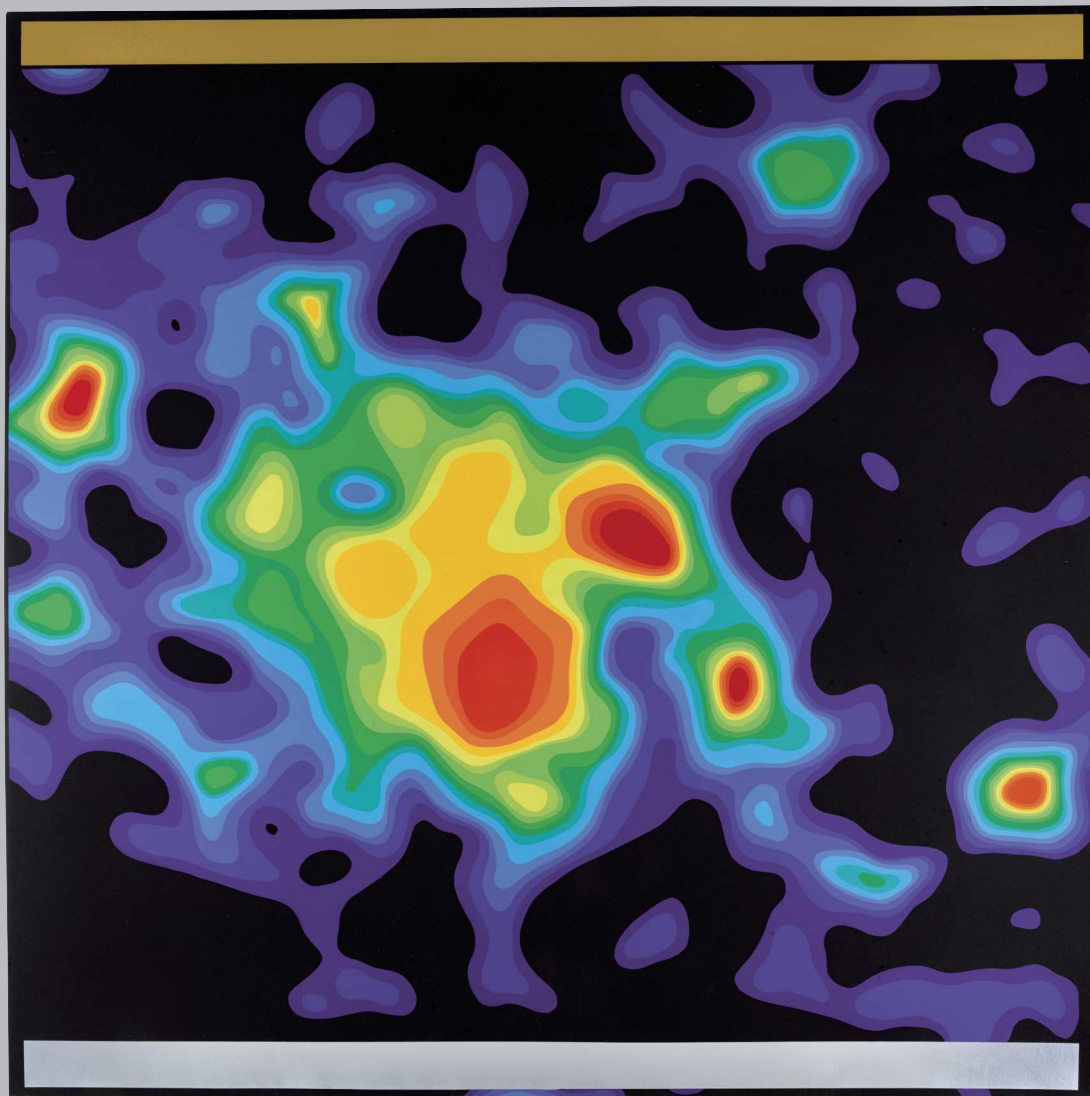
EXHIBITED

New York, Nolan/Eckman Gallery, *Beuys, Palermo, Polke, Richter: Works on Paper*, March - April 2001

LITERATURE

Exh. Cat., Bonn, Kunstmuseum, *Blinky Palermo: Bilder und Objekte. Werkverzeichnis in Zwei Bänden*, November 1994 - January 1995, Vol. II, no. 406, illustrated in colour

‡ ⊕ £ 12,000-18,000
€ 13,100-19,700 US\$ 15,500-23,200



133

JACK GOLDSTEIN

1945 - 2003

Untitled

acrylic on canvas
183 by 183 by 20.5 cm. 72 by 72 by 8¹/₈ in.
Executed in 1986.

PROVENANCE

Josh Baer Gallery, New York
Acquired from the above by the present owner
in 1986

LITERATURE

Peter Halley, Jerry Saltz, Roberta Smith, *Beyond
Boundaries: New York's New Art*, New York 1986,
p. 21, illustrated in colour

± £ 50,000-70,000
€ 55,000-76,500 US\$ 64,500-90,500

MICHAËL BORREMANS

b. 1963

The Portrait

signed, titled and dated 2002 on the reverse
oil on canvas
50 by 32 cm. 19²/₃ by 12¹/₂in.

PROVENANCE

David Zwirner, New York
Acquired from the above by the present owner
in 2003

Firmly rooted in a figurative tradition stretching back to Rembrandt while engaging in post-modern criticisms of art making and visual truth, Michaël Borremans' *The Portrait* is a fascinatingly enigmatic canvas that typifies his celebrated mature work. In this respect, *The Portrait* encapsulates everything ArtReview editor Michael Herbert defines as an "archetypal Borremans' painting [which] is a seductive enigma, a bouillabaisse of specificity, obscurity, anxiety, humour and great technique" (Michaël Herbert, 'Michaël Borremans', *Art Review Asia*, May 2015, online). Two mysterious figures emerge from a looming black background; their ominous appearance out of the darkness in bright, vivid, beautifully drafted brushwork that recalls the great portraitists of the past - from Rembrandt to Goya to Manet. Although titled *The Portrait*,

neither figure is recognizable as a specific individual; why and where they have met remains as mysterious as their identities and location.

Painted on an intimate scale, the close-up and highly cropped perspective speaks to the influence of cinema on Borremans' work. Inspired by directors such as Alfred Hitchcock, such an unusual vantage point heightens the sense of uncanny mystery. Borremans explains his interest in perspective - "these days, you can't help being influenced by film and photography. Those disciplines have had such a far-reaching effect on the way we look at nature and reality. We have become used to seeing within frames. In the past, people had a larger periphery to their gaze" (Michaël Borremans in conversation with Kurt Snoekx: 'Michaël Borremans: As Sweet as it Gets', *Buzz*, February 2014, online). Though populated by mysterious characters plucked from the past, it is here that we discover the modernity of Borremans' canvases. They speak profoundly to the contemporary visual perspective while all the while challenging notions of truth and the role of the figurative artist as a record of the real.

Speaking on the subject, Borremans explained "It's really a philosophical question about what truth can be. And truth is just as much in the lie as in something straightforward or honest ... As an adolescent, that's where my fascination for cinema came in. They build decors; they fake

everything to make it seem real. And if they do it with that they do it with everything. To have it is to use it ... So therefore in my work I want to give information in a way that's clearly incorrect, not fitting, out of place. I think that's more honest" (Michaël Borremans cited in: Michaël Herbert, 'Michaël Borremans', *Art Review Asia*, May 2015, online)

With his canvases, Borremans presents viewers with glimpses of alternate yet similar realities, focussing on incongruous situations that are sealed off, silent, and mysterious to viewers. Their purposeful ambiguity forces viewers to explore their own subjective interpretation of the depicted scenes. A master of ambiguity, Borremans revels in never closing the pictorial circle - leaving narrative tantalisingly open-ended. In doing this, Borremans' "never lets you forget that you are looking at a painting" (Ibid.). This post-modern preoccupation with revealing the substructure of painting itself sits at the heart of Borremans' work. To look at a Borremans canvas is to first revel in the skill of one of the greatest contemporary draughtsmen and painters working today, yet on further inspection they masterfully speak to the act of painting itself, and perhaps more importantly, the place of truth within an increasingly post-truth world.

‡ ⊕ £ 120,000-180,000
€ 131,000-197,000 US\$ 155,000-232,000



Edouard Manet, *Les Bulles de savon*, 1867,
Musée Calouste-Gulbenkian, Lisbonne

"It's really a philosophical question about what truth can be. And truth is just as much in the lie as in something straightforward or honest ... As an adolescent, that's where my fascination for cinema came in. They build decors; they fake everything to make it seem real. And if they do it with that they do it with everything. To have it is to use it ... So therefore in my work I want to give information in a way that's clearly incorrect, not fitting, out of place. I think that's more honest.."

MICHAËL BORREMANS

cited in: Michaël Herbert, 'Michaël Borremans', *Art Review Asia*, May 2015, online



135

PER KIRKEBY

b. 1938

Vibeke-Sensommer I

signed, titled and dated 1983-84 on the reverse
oil on linen
200 by 160 cm. 78⁷/₈ by 63³/₈ in.

PROVENANCE

Galerie Michael Werner, Cologne
Mary Boone Gallery, New York
Acquired from the above by the present owner
in 1986

EXHIBITED

Turin, Castello di Rivoli, *Giovanni Anselmo – Per Kirkeby – Richard Long*, December 1984 - March 1985

Cologne, Museum Ludwig; The Hague, Gemeentemuseum; *Per Kirkeby Retrospektive*, June 1987 - March 1988

Cambridge, Massachusetts, MIT List Visual Arts Center; Southampton, Parish Art Museum, *Per Kirkeby: Paintings and Drawings*, December 1991 - August 1992, p. 17, illustrated

‡ ⊕ £ 70,000-90,000
€ 76,500-98,500 US\$ 90,500-116,000

“Our painting...is a kind of sign of a dream of nature that stands still, where experiences can be stored away. The colors of nature always flow, while we try to make our colors stable.”

PER KIRKEBY

quoted in Exh. Cat., London, Tate Modern, *Per Kirkeby*, June - September 2009



136

JAN FABRE

b.1958

Untitled (Bathtub)

jewel beetle wing-cases on bathtub

177.4 by 71.5 by 44.7 cm. 69⁷/₈ by 28¹/₈ by 17⁵/₈
in.

Executed *circa* 2001.

PROVENANCE

Galerie Beaumont-Public, Luxembourg

Acquired from the above by the present owner

‡ ⊕ £ 45,000-65,000

€ 49,100-71,000 US\$ 58,000-84,000

“I use strong materials, which happen to have a fragile appearance. The color of those beetle shells will never fade, for the outer integument contains chitin, one of the strongest and lightest materials on earth, which was used for objects destined for the Mir space station. Scientists are once more studying the world of insects. I love the durability of things. I create for the future. I believe that my work contains many riddles and layers, which will reveal themselves more clearly to the beholder in, say, 50 or 100 years..”

JAN FABRE

in conversation with Michaël Amy in *Measuring the Clouds*, 2004, online



MARLENE DUMAS

b. 1953

Evidence of Virtue

signed, titled and dated 1992 on the reverse
oil on canvas
60 by 50 cm. 24 $\frac{5}{8}$ by 19 $\frac{1}{8}$ in.

PROVENANCE

Galerie Isabella Kacprzak, Cologne
Acquired from the above by the present owner

EXHIBITED

Cologne, Galerie Isabella Kacprzak, *Ask Me No Questions And I will Tell You No Lies*, January - February 1992
Eindhoven, Van Abbemuseum, *Marlene Dumas: Miss Interpreted*, March - May 1992, p.27, illustrated in colour
Bonn, Kunstverein, *Marlene Dumas*, May - July 1993

LITERATURE

Dominic van den Boogerd, Barbara Bloom, Mariuccia Casadio and Ilaria Bonacossa, *Marlene Dumas*, London 2009, p.62, illustrated in colour

⊕ £ 200,000-300,000

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

"I paint because I am a woman... I paint because I like to be bought and sold" (Marlene Dumas, 'Women and Painting', *Marlene Dumas: Writings by Marlene Dumas* no date, online). As blunt, ironic, self-aware and unflinching as her words on the position of the female painter, *Evidence of Virtue* encapsulates and ties together the many strands of Marlene Dumas's remarkable artistic career. From issues surrounding the politics of the female body to an engagement with the predominance of the male gaze throughout art history, *Evidence of Virtue* is a forceful painting that is as frank as it is ambiguous.

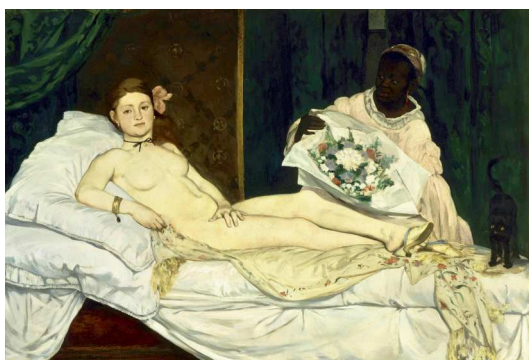
Evidence of Virtue transports us to an intimate – if anachronistic – scene of a young girl presenting her chastity. She is isolated, left uncomfortable in a space Dumas has rendered with conscious crudeness. Even in the way the layers of paint have been applied onto the canvas, allowing the coarse weave of the fabric to show through, the present work speaks to the raw physicality of the narrative. Here, and is typical of Dumas's highly regarded works, a female figure is presented alone, set against an unadorned background which reinforces the unflinching and honest treatment of an uncomfortable subject matter. In her isolation, the viewer is left to wonder who the young anonymous figure is, and who she is presenting her chastity cloth to. This lack of pictorial resolution, the suggestion of a presence beyond the confines of the canvas, only serves to heighten the emotional tension of the work.

For a painter who deals so forthrightly with female existence as experienced in the contemporary age, the present work presents us with subject matter more commonly associated with the moral didacticism of the Victorian period. Working largely from photographs, Dumas has continually used historical source imagery to obliquely tackle the issues of the present. By merging past and present, and robbing her figures of a time or a place, Dumas

forces the viewer to grapple with the full force of her subject's humanity. *Evidence of Virtue*, in its historical force, also speaks to tradition of painting that takes in great paintings of Venus by Titian and Velázquez and perhaps more than any to Édouard Manet's Olympia. Yet while all these antecedents present young women lying passively on top of a sheet white with purity, Dumas's figure forcefully takes hold of it. Instead of lying, she is sitting, staring defiantly ahead, not conceding to the male gaze. This is an image of strength as much as it is an incisive remark the outdated virtue of chastity in today's world.

The strength of its sociopolitical message is echoed and enhanced by the brilliance of Dumas's handling of paint. Subtle highlights lend the figure form, while her bold use of outline lends the figure an unshakable sense of presence. Rendered with the confident speed of a true master, there is freshness to the work best seen in the way Dumas has balanced the differing textures of the canvas and paint to suggest the lightness of the figure's chastity cloth. Her technique, so brilliantly refined to suit her subject matter, takes on an almost metaphorical power in line with the subject matter of the present work.

This stunning rendition of paintwork reflects not just Dumas's stylistic versatility. It reflects Dumas's engagement with the history of painting; it displays the singularity with which she believes painting's authority as a means to communicate profound, often moral, messages; it showcases painting's unrivaled ability to great a pictorial ambiguity that enlivens a work of art. Yet for all this, *Evidence of Virtue* perhaps most powerfully displays one of Dumas's unique abilities, the ability to create paintings that speak to women and men in totally different yet equally powerful ways. In her own words: "I have painted more women than men / I paint women for men / I paint women for women" (Marlene Dumas, 'Women', *Ibid.*).



Édouard Manet, Olympia, 1863, Musée d'Orsay, Paris



MARLENE DUMAS

b. 1953

Young Boy (Hang Up)

signed, titled and dated 1996
watercolour and iridescent paint on paper
120 by 70 cm. 47¼ by 27⅝ in.

PROVENANCE

Gallery Koyanagi, Tokyo
Private Collection, Tokyo
Sotheby's, London, 16 February 2012, Lot 161
Acquired from the above by the present owner

EXHIBITED

Tokyo, Museum of Contemporary Art; Marugame,
Marugame Genichiro-Inokuma Museum of
Contemporary Art, *Marlene Dumas: Broken
White*, April 2007 - January 2008

LITERATURE

Ilaria Bonnacossa, Dominic van den Boogerd,
Mariussia Casadio and Barbara Bloom,
Marlene Dumas, London 2009, p. 140, illustrated
in colour

⊕ £ 90,000-120,000

€ 98,500-131,000 US\$ 116,000-155,000

Painted in a light, almost translucent watercolour that belies the brutality of the image it forms, *Young boy (Hang Up)* belongs to the series *Youth and Other Demons*, created by Marlene Dumas in 1996. In *Youth and Other Demons*, Dumas depicted the fragile figures of lifeless children, executed in dark washes of paint that contrast starkly against white backgrounds. In shining a stark, white light on death, these apparently simple, matter-of-fact- pictures of death unadorned gain powerful strength when placed alongside the centuries-long tradition of the painters who have engaged in the depiction of death and mortality. From early, primitive depictions of death rituals and the afterlife, to Flemish Vanitas paintings and Twentieth century depictions of the horrors of war, death is a subject that has long preoccupied creators alike.

As Dumas notes, "I'm interested in artists who take death as a model. So often Andy Warhol is only seen in relation to money. But for me, he's one of the few artists whose art addresses death and the sentiments of our time without succumbing to sugary or over-dramatic imagery; a good synthesis between realism and artificiality" (Marlene Dumas, 'Death as a Model', *Marlene Dumas: Resources and References*, no date, online). While the work of Warhol, with its air of cool irony, may seem worlds away from Dumas's artistic landscape, both artists' approaches to death find commonality in their use of appropriation and their interest in the popular media's almost fetishist presentation of the subject matter. Yet Dumas's interest in death is equally historic as is it contemporary. Work directly related to canonical paintings such as David's heroic *The Death of Marat* (1793) and Holbein's eerily composed *The Body of the Dead Christ in the Tomb* (1521) show Dumas's engagement with the history of death in European painting. They sit side-by-side with others

based on shocking contemporary photographs. By melding art historical tropes and canonical precedents with media images and news clippings, Dumas has plundered the spectrum of death as image to present us with a conception of it as both eternal and in the raw present.

Yet in all this, without Dumas's frank title, there is little in the image that visually suggests hanging. There seems to be no rope, no real sense of weight to the body, the head is bowed forward but not gruesomely so. As we look closer, this ambiguity extends to the body's sexuality. Dumas plays again with our referential system, a penis is paired with feminine hips, breast morph into a chest as his top is suggestively rolled up. Long hair only obscures the matter further. In all of this, Dumas hints at a narrative that extends further than the portrayal of death, incorporating ideas surround sexuality and gender politics.

In creating a work that hovers between male and female bodies, between life and death, Dumas forces the viewer to participate, coercing out their assumptions and opinions regarding death and sexuality. To able to imbue an image of such frankness with an equal sense of ambiguity attests to Dumas's supreme skill as a figurative painter. It is a skill that tests the limits of figuration both in its loose painterly handling and its ability to create an ambiguity of narrative that one only usually finds in abstraction. In doing this, it speaks to a core pillar of Dumas's artistic quest, best summed up in her own words: "I wondered if one could paint death, death as an abstract thing, like the way you paint love or loss", she wrote, "I was thinking about such questions even before I started making paintings on the subject" (Marlene Dumas conversation with Theodora Vischer, in; Exh. Cat., London, Tate Modern (and travelling), *Marlene Dumas: The Image as Burden*, 2014-15, p. 167).



Francisco de Goya, plate 36 of 'The disasters of War' 1810-14, pub 1863

"Art is, and always has been,
a preparation for death."

MARLENE DUMAS

cited in: Dominic van den Boogerd, 'A Good Looking Corpse', in: Exh. Cat., Venice, Fondazione Bevilacqua la Masa, Palazetto Tito, *Marlene Dumas: Suspect*, 2003, p. 21



CECILY BROWN

b.1969

Twenty Million Sweethearts

signed twice and dated 98-99 twice on the reverse; signed and dated 98-99 on the stretcher
oil on linen

193 by 248.9 cm. 76 by 98 in.

PROVENANCE

Deitch Projects, New York

Private Collection, Florida

Sotheby's, New York, 14 November 2000, Lot 1

Acquired from the above by the present owner

± ⊕ £ 300,000-400,000

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

“If one was painting then it was assumed that it was out of ignorance or from a stubborn refusal to notice that the world has changed. Particularly perverse was the desire to depict human beings, let alone wanting to do so using oil paint on canvas.”

CECILY BROWN

quoted in: 'Painting Epiphany', *Flash Art International*, no. 200, 1998, online





Egon Schiele, *Death and the Maiden*, 1915, Belvedere Museum, Vienna

Painted in 1998-99, *Twenty Million Sweethearts* is an early example of Cecily Brown's thickly textured canvases that inhabit a realm between abstraction and figuration. With its overt eroticism, its carnal use of colour and its overflowing composition, the present painting perfectly encapsulates the artist's unique blend of abstracted figuration, while drawing on the many themes that have gone on to occupy her work: sexuality, the place of the female artist within a machismo tradition, and the resurrection of painting at a time where its death as a medium had been declared. Reflecting her youth in London as well as her life now led in New York, *Twenty Million Sweethearts* showcases Brown's extraordinary ability to seamlessly blend different stylistic references to her style; one that has the tactile quality of a De Kooning painting and the raw energy of a Bacon portrait.

The daughter of celebrated art historian David Sylvester, Brown became transfixed by the work of Francis Bacon from a young age. As curator Rosella Siligato has explained, 'Brown liberates Bacon. She overturns his psychic and mental obsessions, the private hells, the monstrosity he attempts to conceal and the suffering caused by the breaking of conventions. Everything is poured outward, brought to the fore, flooding in a wild, vital orgy' (Rosella Siligato 'Another Painting, Another Planet' in: Exh. Cat., Rome, MACRO, *Cecily Brown*, June 2003, p. 66). It is here that we start to understand the deep undercurrent of eroticism that pervades Brown's work. With its cacophony of sensually intertwined bodies, an orgy of shapes holds sway over the canvas. Traditional lines of perspective are disregarded in Brown's trademark blend of cubistic abstraction that morphs into areas of perfect figurative draughtsmanship.

If Bacon informed Brown's interest in the body and its erotic, psychological potential, De Kooning taught her to paint. Talking on her experience of De Kooning as an art student, she noted "I distinctly remember looking at a catalogue of de Kooning's work with some friends. Our game was to cover up the whole painting and look at just a detail, and marvel over the fact that even a detail would be an extraordinary painting... It was just realizing that every square inch of the canvas had a life, an energy and a strength. It was exhilarating to see somebody use paint in a way that appeared to be free, but obviously there was this great measure of control" (Cecily Brown cited in: 'Willem De Kooning: Conversation with Cecily Brown', *Bordercrossings*, 121, February 2012, online). The yellows that colour the vast expanse of canvas in *Twenty Million Sweethearts*



detail of the present work

are perhaps Brown's greatest homage to De Kooning's well-known love for the colour. Shining through particularly in his famous series of *Women*, it reflected a way for the artist to develop abstracted works while still retaining a sense of the flesh. This relationship between colour and flesh is enhanced by the richly textured virtuoso handling of paint by Brown, who has acknowledged the sensual, at times erotic quality of her relationship with the medium.

For all this emphasis on the heady ideals of the Abstract Expressionist movement, there is a healthy dose of post-modern irony in *Twenty Million Sweethearts*. While Bacon and De Kooning are undoubtedly her artistic north stars, she is well aware of the post-war – particularly the abstract expressionist – tendency towards

painterly displays of overt machismo. In this, there is a strong feminist undercurrent to Brown's paintings. *Twenty Million Sweethearts*, with its sarcastic title and the provocative nature of illicit imagery, is a testament to an artist unafraid to criticise the legacies of her artistic forefathers. Brown conception of paint as flesh as well as her "abject ideas about the body, the cheap and nasty" (Cecily Brown cited in: Gaby Wood, 'I like cheap and nasty', *The Guardian*, 12 June 2005, online) finds commonality with other British female artists Jenny Saville's candid portrayal of women and the cool ironic provocation of Sarah Lucas's feminist sculptures. This is not to say that Brown is inherently associated with the YBA's but her work and conceptual framework was forged from the same cultural melting pot.

London in the early to late 80's was a cultural melting pot in which the figurative and painterly tradition was seen as deeply anachronistic. As Cecily Brown notes, "if one was painting then it was assumed that it was out of ignorance or from a stubborn refusal to notice that the world has changed. Particularly perverse was the desire to depict human beings, let alone wanting to do so using oil paint on canvas" (Cecily Brown, 'Painting Epiphany', *Flash Art International*, no. 200, 1998, online). It is against this historical climate that Cecily Brown's achievements must be measured. A figurative painter at a time when painting figures was deeply unpopular, it is Brown's unavoidable talent, her unmistakable style and the sheer power of her figurative vision that has captured the attention of curators, critic and collectors alike.

PETER DOIG

b. 1959

Buffalo Station '77

signed, titled and dated 1998 on the reverse
oil on canvas
40.6 by 30.5 cm. 16 by 12 in.

PROVENANCE

Gavin Brown's Enterprise, New York
Acquired from the above by the present owner in 1998

‡ ⊕ £ 250,000-350,000
€ 273,000-382,000 US\$ 322,000-451,000

Executed in 1998, *Buffalo Station '77* is an entrancing tribute to the influence music and memory have had on the Turner Prize winning artist Peter Doig. Rendered with Doig's trademark style of exquisite technical and emotional subtlety, the canvas captures the crowds outside the Buffalo following a Rolling Stones concert on 4th July 1978. The master of the melancholic mood, Doig's understanding of the psychology of experience is profoundly exemplified in the present work. Choosing not to show the excitement of anticipation or the unbridled joy of the moment, Doig instead focused on the moment of dispersion - when the crowd slowly streams out of the concert and reluctantly returns to reality.

Like with many of Doig's greatest canvases, the painting acts as recollection of a time-worn memory romanticised in paint with a sense of magical realism. The mysticism of the canvas - where details are held at arm's length - is enhanced by the light, almost speckled dusting of pigment that textures the surface. Reminiscent of aged discolourations to old photographs or the grainy flicker of a dated video recorder, the subtle texture acts as thin impregnable curtain between the past and the present - masterfully placing the figures tantalisingly just out of the viewer's grasp.

Although the atmosphere Doig creates is so singularly unique that it resists direct comparison, the silence that holds sway in *Buffalo Station '77* speaks to the paintings of Edward Hopper and the exoticism of Gauguin's foreign works, while the psychological engagement with figural motifs and colour speaks directly to his hero Edvard Munch. Doig, like Munch, collects and then steals from found images - vintage photographs both personal and anonymous, newspaper clippings, even film stills. It is from through here - in a space mediated already by memory and surreal nature of photography itself - that Doig joined the crowds leaving the Rolling Stones' Buffalo concert exactly two decades on.



PETER DOIG, *BUFFALO STATION '77,* 1998

Some Girls: The Rolling Stones '78 US tour

Straight off the back of releasing *Some Girls* in 1978, the Rolling Stones' toured America in what is widely regarded as their greatest tour. The tour anchored by an Independence Day concert at the Rich Stadium in Buffalo, the subject of the present work, in which the band played iconic songs such as *Honky Tonk Woman* alongside new material from *Some Girls*. The critical and commercial success of *Some Girls*, the band's top selling album in America and their only album to be nominated for a Grammy, was inspired, in the words of Mick Jagger, by "New York and the ways of the town. I think that gave it an extra spur and hardness" (Mick Jagger cited in: Jann Wenner, 'Mick Jagger Remembers', *Rolling Stone Magazine*, 14 December 1995, online). This perhaps makes the Buffalo concert all the more poignant as the only New York venue in which the band toured through.

At the back of Doig's major 1998 Whitechapel Gallery exhibition catalogue, in which the Buffalo series took pride of place, the curator Matthew Higgs compiled a complete catalogue of Doig's vast music collection. Including several Rolling Stones' albums, the list stands testament to the artist's passion for music. As Doig observed, "I spend a lot of time alone in the studio and become obsessed by certain musicians...Most people don't have ten hours a day to listen to music over and over again...inadvertently it becomes a kind of backdrop to the work" (Peter Doig in conversation with Kitty Scott in: Catherine Grenier, Adrian Searle and Kitty Scott, *Peter Doig*, London 2007, p. 21). While music may flavour Doig's output, the Buffalo series stands unique amongst Doig's oeuvre as the most powerful and literal homage to the influence of music on his work.



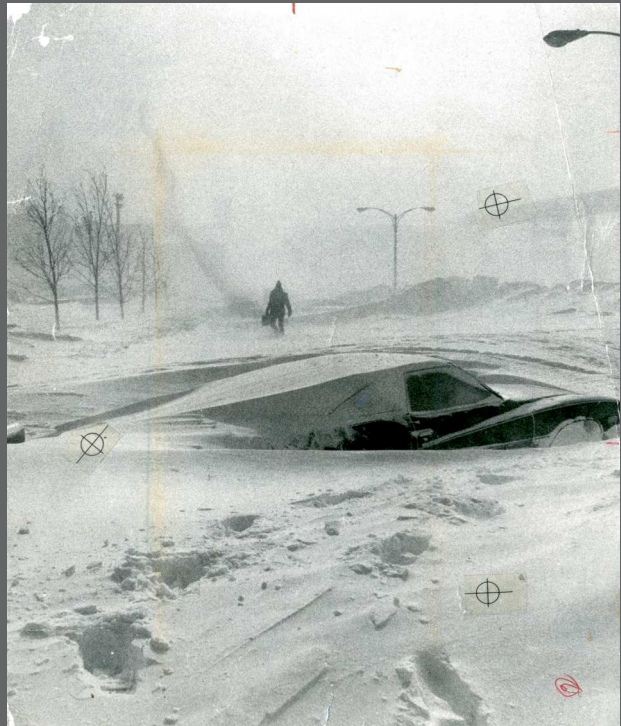
A Rolling Stones fan at the Rich Stadium, 4th July 1978, New York

The Buffalo Series

A series of several canvases that Doig painted through 1998, the Buffalo works form a major stylistic turning point for Doig from the earlier thickly impastoed paintings of the 1980's towards a lighter, clearer more whimsical style. In many ways, the development towards a lighter style as exemplified in *Buffalo Station I* was a bold reaction against the impastoed texture of the paintings that had first brought him critical success. "I always try and escape my mannerisms" Doig states (Ibid. p.20). Starting with his Ski-Jump and then his Snow paintings in the early-to-mid 1990's, Doig actively turned to creating clearer less obscured images while focusing the emotional tenor of the work not on compositional devices that shrouded the work but on colour. These lighter images culminate in the Buffalo Series, where Doig takes his over-exposed aesthetic to new heights. Executed with a mixture of lightness and impasto, *Buffalo Station '77* must be regarded as a pivotal transition painting that dissects yet included both earlier and later styles.

Sitting only a few years apart, these two diametrically opposed subject matters – blizzard and concert – speak to another master of the exotic, Paul Gauguin, whose Copenhagen snow scenes were followed only 6 years later by his seminal trip to Tahiti. For Gauguin, the painterly lessons gained from tacitly painting snow would go on to heavily inform his paintings of Tahiti. Doig's ability to swing between seasons and temperatures, while retaining bold links between the two, speaks to the versatility of his painterly arsenal. This resourceful flexibility marks his status as one of the greatest painters of the contemporary period, placing him in the pantheon of great masters – such as Gauguin – that preceded him.

The several canvases from the Buffalo series show differing angles and perspectives on the concert, from the wide expanses of the crowds leaving the stadium - seen best in *Buffalo Station I* - to close up paintings of an energetic crowd - the best example of which is now held at the Rhode Island School of Design Museum. Indeed, it is possible, but naturally



The Blizzard of 1977, New York

circumstantial, to read the present work as a close up of where the trees line the stadium as depicted in *Buffalo Station I*. The habit of working in series and investigating the same images over and over again is something Doig drew from Munch noting of an exhibition of the master's work, "You went into the first room and there were his greatest hits. And then you walked into the next gallery and there he was painting the same pictures 30 years later. The hair was just standing out on the back of my neck. Munch had so much commitment to the images that were vital to him." (Peter Doig cited in: Sarah Milroy, 'Peter Doig: Continental Drifter', *Canadian Art*, 13 December 2013, online)

Blizzard of '77

For most New Yorkers 1977 was a year that would be remembered for a single three-day highly unexpected event, known to locals as the Blizzard of '77. In the evening of Thursday 27th January, the Buffalo Weather Service issued a mid-level winter storm warning expecting strong winds that were barrelling towards the state. As the night fell, it became increasingly obvious that the weather has much harsher than any of the models had predicted. By Friday afternoon, winds hit 69 mph throwing up the recent winter snow fall into wall of near zero visibility. Lasting over three days, it was a storm so freakish that meteorologists considered it an every 200-year weather event.

Immortalised in pictures, it is the sheer quantity of violently windswept snow that astounds. The history of the storm and the photographic record of it captured Doig's imagination, who produced a number of important works on the subject – many of which used the motif of heavy snow fall as a shroud behind which Doig painted scenes of New York. *Buffalo Station '77* reuses this compositional device in the dark speckled texture that conceals the image below. Two diametrically opposed subject matters – blizzard and concert, it shows Doig fearlessly subverting the needs of the image to the needs of the painting.



Paul Gauguin, *Snow in Copenhagen*, 1884, Private Collection

LYNN CHADWICK

1914-2003

Maquette IV Jubilee III

signed and numbered C 58 S 5/9
bronze

96.5 by 68.6 by 61 cm. 38 by 27 by 24 in.

Executed in 1987, this work is number 5 from an edition of 9.

PROVENANCE

Guy Pieters, Knokke-Heist

Acquired from the above by the present owner

LITERATURE

Exh. Cat., London, Marlborough Fine Art, *A Selection of Important Sculpture*, June - August 1988, illustrated (ed. no. unknown)

Dennis Farr and Eva Chadwick, *Lynn Chadwick: Sculptor*, Oxford 1990, p. 330, no. C58 S, illustrated (ed. no. unknown)

Dennis Farr and Eva Chadwick, *Lynn Chadwick: Sculptor*, Stroud 1997, p. 364, no. C58 S, illustrated (ed. no. unknown)

Dennis Farr and Eva Chadwick, *Lynn Chadwick: Sculptor*, Aldershot 2006, p. 372, no. C58 S, illustrated (ed. no. unknown)

Dennis Farr and Eva Chadwick, *Lynn Chadwick: Sculptor*, Farnham 2014, p. 372, no. C58 S, illustrated (ed. no. unknown)

⊕ £ 120,000-180,000

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

Beating Alberto Giacometti to the prestigious International Sculpture Prize at the Venice Biennale in 1956, Lynn Chadwick was one of the most distinguished of the young sculptors that emerged in Britain in the years following the Second World War. Executed in 1987, *Maquette IV Jubilee III* is a lyrical testament to his talent as well as a stunning example from his most iconic series – the Jubilee figures. In the same vein as Francis Bacon's distorted forms or Alberto Giacometti's existentially elongated figures, *Maquette IV Jubilee III* deals with the horrific legacies of the Second World War. Art critic Herbert Dean famously interpreted, "these new images belong to the iconography of despair, of defiance; and the more innocent the artist, the more effectively he transmits the collective guilt. Here are images of flight, of ragged claws 'scuttling across the floors of silent seas', of excoriated flesh, frustrated sex, the geometry of fear" (Herbert Read cited in: 'Geometry of Fear', *Tate*, no date, online). While Dean's famous observation speaks directly to Chadwick's work from the 1950's, it from this background that the present work must be seen. Created nearly 40 years after, *Maquette IV Jubilee III* presents an all-together more optimistic celebration of human form – testament to time's power to heal.

The regal *Maquette IV Jubilee III* exudes an aura of eminence - the armless monolithic figures stride forward, their bronze cloaks interpreting the nature of the wind, or the majesty of a bird taking flight, rendered static with all tensions suspended in space. As his wife, Eva Chadwick, explains: "Chadwick has always been intrigued by movement, either actual or implied, in his sculpture... his cloaked walking women with windswept hair of the 1980s explored figures in motion. Sometimes their cloaks and draperies flow out in the wind from behind them, or are caught by a gust and wrap themselves around the figures" (Dennis Farr and Eva Chadwick, *Lynn Chadwick Sculptor*, Farnham 2014, p. 15). At once primitive and futuristic, *Maquette IV Jubilee III* possesses an attitude of rebirth – a new figurative form for a new post-war age. Pierre Cabanne, writing for a Paris exhibition, described Chadwick's figures as plaster filled skeletons "tearing themselves free from the primordial slime, taking form and flexing their new muscles, walking [forward] for the first time" (Pierre Cabanne cited in: Edward Lucie-Smith, *Lynn Chadwick Out of The Shadows: Unseen Sculpture of the 1960s*, London 2009, p.43).



YVES KLEIN

1928 - 1962

L'Esclave Mourant d'après Michel-Ange (S 20)

dry pigment and synthetic resin on plaster
60 by 22 by 15 cm. 23⁵/₈ by 8⁵/₈ by 5⁷/₈ in.
Conceived in 1962 and executed posthumously in
1992, this work is number 66 from an edition of
300, plus 50 hors-commerce proofs numbered
I/L to L/L.

PROVENANCE

Private Collection, Brussels
Paris, Cornette de Saint-Cyr, 25 January 2004.
Lot 368
Michali Gallery, Florida
Private Collection, Europe
Thence by descent to the present owner

EXHIBITED

Bern, Kunsthalle Bern, *Yves Klein*, August 1971,
p.105, illustrated (ed. no. unknown)

LITERATURE

Paul Wember, *Yves Klein*, Cologne 1969, p. 98,
no. S20, illustrated (ed. no. unknown)
Sidra Stich, *Yves Klein*, Stuttgart 1994, p. 247, no.
113, illustrated in colour (ed. no. unknown)
Jean-Paul Ledeur, *Yves Klein: Catalogue of
Editions and Sculptures Edited*, Knokke-le-
Zoute 1999, p.248, illustrated in colour (ed. no.
unknown)
Exh. Cat., Musée des Beaux-Arts d'Angers,
Marie Raymond - Yves Klein, 2004-2005, p. 190,
illustrated (ed. no. unknown)
Nicolas Charlet, *Yves Klein*, Paris 2000, n.p.,
illustrated in colour (ed. no. unknown)

Ω ⊕ £ 25,000-35,000

€ 27,300-38,200 US\$ 32,200-45,100



LYNN CHADWICK

1914-2003

Maquette III High Wind

incised with the artist's monogram and numbered
801 4/9 on the underside
bronze with black patina and polish
62.2 by 23 by 40 cm. 24½ by 9⅞ by 15¾ in.
Executed in 1980, this work is number 4 from an
edition of 9.

PROVENANCE

Guy Pieters, Knokke-Heist
Acquired from the above by the present owner

EXHIBITED

Tokyo, Ueda Gallery, *Lynn Chadwick*, April 1983
(ed. no. unknown)

LITERATURE

Dennis Farr and Eva Chadwick, *Lynn Chadwick:
Sculptor*, Oxford 1990, p. 309, no. 801, illustrated
(ed. no. unknown)

Dennis Farr and Eva Chadwick, *Lynn Chadwick:
Sculptor*, Stroud 1997, p. 332, no. 801, illustrated
(ed. no. unknown)

Dennis Farr and Eva Chadwick, *Lynn Chadwick:
Sculptor*, Aldershot 2006, p. 341, no. 801,
illustrated (ed. no. unknown)

Dennis Farr and Eva Chadwick, *Lynn Chadwick:
Sculptor*, Farnham 2014, p. 345, no. 801,
illustrated (ed. no. unknown)

⊕ £ 30,000-40,000

€ 32,800-43,700 US\$ 38,700-51,500



TOSHIMITSU IMAI

1928 - 2002

Plein Soleil

signed and dated *Wien Mars 62*; signed, titled and dated 1962 *Wien* on the reverse
oil on canvas

130 by 182 cm. 51½ by 71⅝ in.

PROVENANCE

Galleria Il Centro, Naples

Acquired from the above by the present owner

EXHIBITED

Naples, Galleria Il Centro, *Toshimitsu Imai*, 1963

With its energetic splashes of paint, its blend of Eastern and Western cultural reference points and its trademark composition of paint radiating out from a central point, *Plein Soleil* is a commanding work by Toshimitsu Imai from 1962. It exemplifies Imai's innovative contribution to both Japanese and European schools of abstraction during a celebrated period for the artist. Known for spearheading an Eastern approach to Art Informel - an abstract movement originating in Paris in the 1940's and 50's that emphasised improvisation and raw gestural techniques - Imai first built a reputation in Europe before transporting the tenets of Art Informel back to Japan.

In the early 1950s as a young Japanese painter, Imai, discontent with the artistic trends of his homeland, travelled to Paris and thrust himself straight into the heart of Europe's Informel movement. A personal encounter with the French critic Michel Tapié through his close friend, the artist Sam Francis, led Imai to quickly abandon his figurative practice in a wholehearted embrace of the expressionist process. The results were startling. A muddy palette was traded in for the violence of raw pigment. Derivative subject matters were replaced by a quest for the metaphysical in ever evolving compositions. Embracing Informel's unbridled spontaneity, Imai picked up palette knives and mastered the latent potential of the drip.

Drawing on these rebellious acts, *Plein Soleil* exemplifies Imai's work from the 1960's, the period during which he mastered and developed his mature style following the early experimentation of the late 1950's. It was during this decade that Imai sought to radically simplify his compositions, allowing bolder colours to take a further hold on his palette and introducing abstract forms to create stronger more arresting compositions, mirroring the developments in the Informel aesthetic and its affiliates as a whole. There is a particular similarity when comparing Imai's work with the compositional development of Sam Francis's work through the 1950's and early 60's. During this period, both artists use similarly strong compositional devices to anchor their increasingly wild and vigorous gestural paintwork.

These new Informel works by Imai particularly in the early 60's captivated a bewildered Parisian media. Imai's Japanese roots provided him a fresh aesthetic approach to Informel art that combined East Asian calligraphic abstraction with a European intellectual framework, setting him apart from his contemporaries in Paris. His success saw him represented by the leading art dealer of the time, Leo Castelli as well as being invited to show at the Venice Biennale in 1960. Indeed, 1962, the year of the present work, marks a critical moment for Imai. Recognized as an outstanding artist at the Fifth Exhibition of Japanese Contemporary Art in Tokyo, Imai was finally recognised at the highest international level, particular in the country he had left. This culminated in the acquisition of several paintings by the Museum of Modern Art in Tokyo, solidifying his place at the crossover of Eastern and Western modernism. Poet and critic Shuzo Takiguchi noted this power, describing Imai's canvases as going "back to the primitive elements of Japanese art whose masterpieces formerly realized the perfect unity of signs and matter... Imai admits in his picture his sympathy for the magic of earth and fire of ancient Japanese potters... In the old craft of European painting Imai is going to accomplish a virginal magic" (*IMAI Toshimitsu*, Kyuryudo Art Publishing Co., Tokyo 1975, p. 79).

£ 100,000-150,000

€ 110,000-164,000 US\$ 129,000-194,000

“back to the primitive elements of Japanese art whose masterpieces formerly realized the perfect unity of signs and matter... Imai admits in his picture his sympathy for the magic of earth and fire of ancient Japanese potters... In the old craft of European painting Imai is going to accomplish a virginal magic”

IMAI TOSHIMITSU

Kyuryudo Art Publishing Co., Tokyo 1975, p. 79





145

TOSHIMITSU IMAÏ

1928 - 2002

Soleil

signed and dated 64; signed, titled and dated

Juillet AOÛT 1964 PARIS

oil on canvas

54 by 45 cm. 21¼ by 17¾ in.

PROVENANCE

Galleria Il Centro, Naples

Acquired from the above by the present owner

EXHIBITED

Naples, Galleria Il Centro, *Toshimitsu Imai*, 1964-65

£ 45,000-65,000

€ 49,100-71,000 US\$ 58,000-84,000



146

ZAO WOU-KI

1921 - 2013

Untitled (Barques à Ischia)

signed and dated *Ischia* 1953
watercolour and ink on paper
34.5 by 52.2 cm. 13⁵/₈ by 20¹/₂ in.

This work will be included in the forthcoming Catalogue Raisonné currently being prepared by Françoise Marquet and Yann Hendgen.

PROVENANCE

Private Collection, Germany
Gift from the above to the present owner

⊕ £ 40,000-60,000
€ 43,700-65,500 US\$ 51,500-77,500

FRIEDENSREICH HUNDERTWASSER

1928 - 2000

Die hängende Wolke im Winter - Die Schauspieler - Wintertournee (The Hanging Cloud in Winter - The Actors - Winter Tour)

signed, dated 1972 73 numbered 706 and variously inscribed;
signed, dated 1972 - 1973 and variously inscribed on a label
affixed to the reverse

coloured pencil, watercolour, egg tempera and oil on masonite
50 by 61 cm. 19⁵/₈ by 24 in.

PROVENANCE

Acquired directly from the artist by the present owner *circa*
1975

⊕ £ 100,000-150,000

€ 110,000-164,000 US\$ 129,000-194,000

EXHIBITED

Paris, Musée d'Art Moderne de la Ville de Paris (p. 375,
illustrated in colour); Luxembourg, Musée de l'Etat; Marseille,
Musée Cantini (p. 277, illustrated in colour); Madrid, Museo
Español de Arte Contemporáneo (no. 172, illustrated); Zurich,
Seedamm-Kulturzentrum (cover); Rome, Palazzo Barberini;
Milan, Palazzo Reale; Høvikodden, Henie/Onstad Stiftelser
Kunstsenter; Cologne, Museum Ludwig; Vienna, Secession;
Graz, Kulturhaus (p. 285, illustrated in colour); Berlin,
Neue Berliner Galerie (p. 29, illustrated); Helsinki, Helsingin
Kaupungin Teidemuseo; Bucharest, Sala Dalles; Sofia, Schipka;
London, Barbican Art Gallery; York, City Art Gallery; Edinburgh,
City Art Center, *Friedensreich Hundertwasser*, 1975 - 1983

LITERATURE

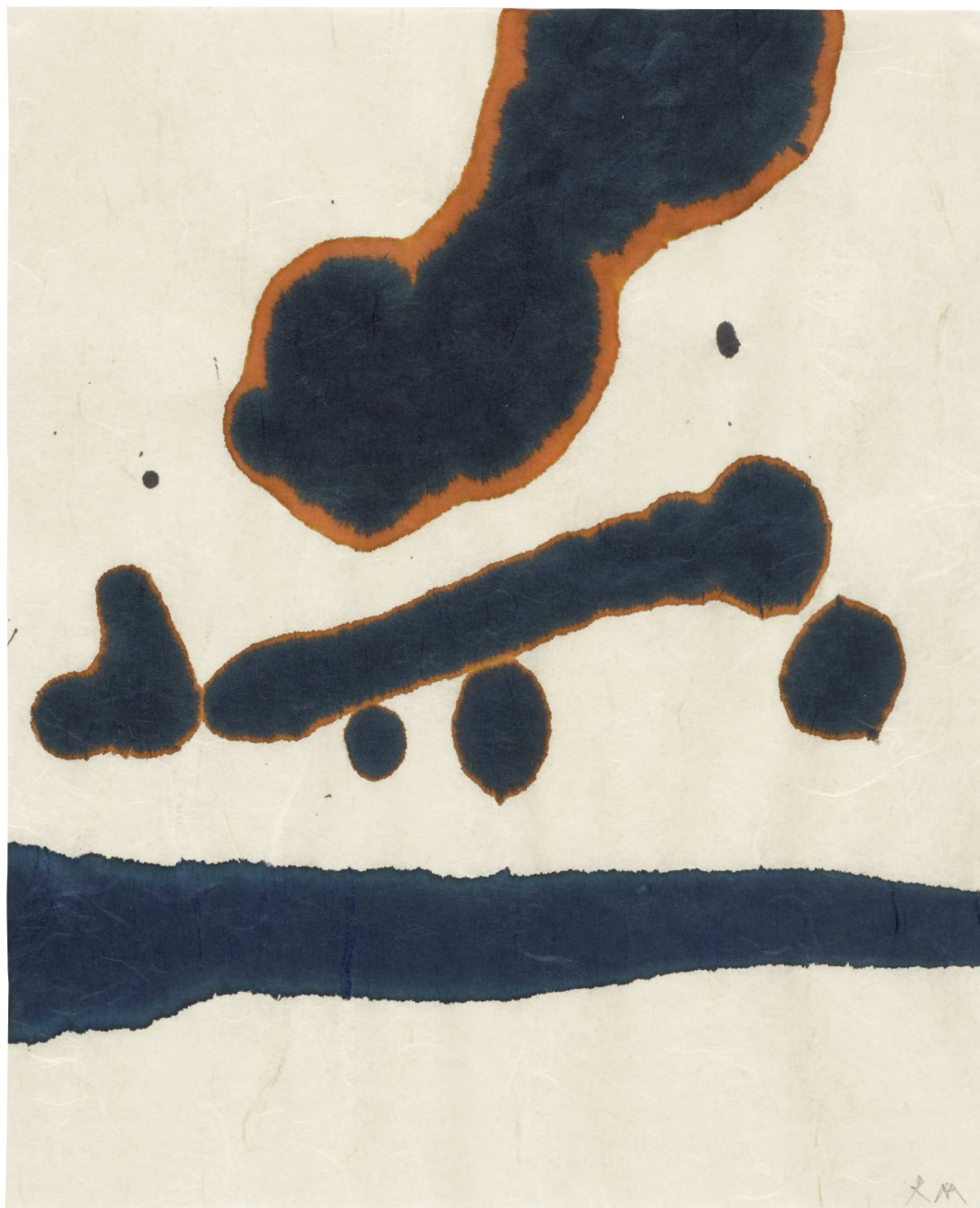
The Federal Press Service, Ed., *Austria Facts and Figures*,
Vienna 1973, illustrated in colour
Wieland Schmied, *Hundertwasser*, Salzburg 1974, p. 320, no.
104, illustrated in colour
Exh. Cat., Cairo, A.S.U. Hall, *Friedensreich Hundertwasser*,
1975, p. 277, illustrated in colour
Exh. Cat., Copenhagen, Statens Museum for Kunst; Dakar,
Musée Dynamique; Montreal, Musée des Beaux-Arts; Brussels,
Palais des Beaux-Arts, 1978, p. 375, illustrated in colour
Andrea Christa Fürst, *Hundertwasser 1928-2000. Catalogue
Raisonné*, Vol. II, Cologne 2002, p. 556, no. 706, illustrated in
colour

“Well before the artist had made
up his palette with the vibrant
chromaticism of his pigments, he
had had a gift.”

J.F. MATHEY

Hundertwasser, Switzerland 1985, p.13





148

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

ROBERT MOTHERWELL

1915-1991

Lyric Suite

signed with the artist's initials
ink on rice paper
27.9 by 22.9 cm. 11 by 9 in.
Executed in 1965.

This work will be included in the forthcoming
*Robert Motherwell Catalogue Raisonné of
Drawings* being prepared by the Dedalus
Foundation.

PROVENANCE

Dedalus Foundation, New York
Bernard Jacobson Gallery, London
Acquired from the above by the present owner

EXHIBITED

Los Angeles, Manny Silverman Gallery, *Robert
Motherwell: Works on Paper*, October –December
2000
London, Bernard Jacobson Gallery, *Robert
Motherwell: Works on Paper*, October –November
2011

£ 20,000-30,000

€ 21,900-32,800 US\$ 25,800-38,700



149

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

ROBERT MOTHERWELL

1915 - 1991

Lyric Suite

signed with the artist's initials
ink on rice paper
27.9 by 22.9 cm. 11 by 9 in.
Executed in 1965.

This work will be included in the forthcoming
*Robert Motherwell Catalogue Raisonné of
Drawings* being prepared by the Dedalus
Foundation.

PROVENANCE

Dedalus Foundation, New York
Bernard Jacobson Gallery, London
Acquired from the above by the present owner

EXHIBITED

Saint Louis, Washington University, Mildred
Lane Kemper Art Museum, *Chance Aesthetics*,
September 2009 – January 2010, p. 157,
illustrated
London, Bernard Jacobson Gallery, *Robert
Motherwell: Works on Paper*, October –November
2011, p. 40, illustrated in colour

£ 20,000-30,000

€ 21,900-32,800 US\$ 25,800-38,700

PAT STEIR

b. 1940

First Waterfalls

oil on canvas

183.3 by 121.4 cm. 72¼ by 47⅞ in.

Executed in 1988-89.

PROVENANCE

Galleria Marilena Bonomo, Bari

Acquired from the above by the present owner

± £ 150,000-200,000

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

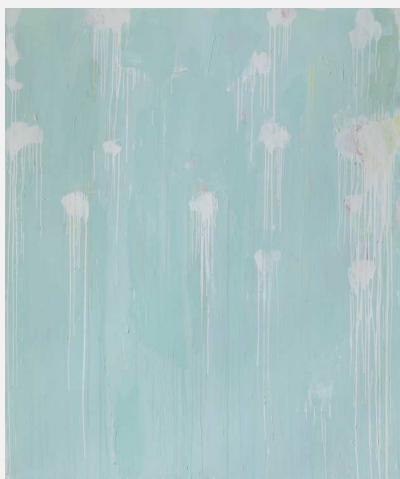
With its innumerable drips of paint pouring down the canvas before violently splashing back up, *First Waterfalls* is a foundational early work from the artist's celebrated series of Waterfall paintings. Although Steir first mused on the idea of devoting herself solely to the celebration of pure paint and chance in her seminal work from 1971 *Looking for the Mountain*, it would be over 15 years before she gained the confidence to totally embrace its possibilities. As its name suggests, *First Waterfalls* is among the first paintings with which Steir faced the canvas with pure painterly abandon and is a powerful insight into the genesis of this iconic series. With its drips and splashes, the work is perhaps most of all a tribute to one of paint's most elemental properties – its fluidity.

1989, the year of work was completed, was a significant year for Steir's aesthetic development as it would mark the point at which she started using a primarily-monochromatic palette and, most importantly, it was the year that she met the composer and intellectual John Cage. Asked about the influence of Cage on her work, Steir fondly noted how "John was free and buoyant and unbelievable. He opened a new world. [Through him] I have set up a little system that involves chance. Chance is like a partner, an amusing partner: we'll make something and see what happens" (Pat Steir cited in: Kathan Brown, 'Pat Steir and Agnes Martin: No Pretensions', *Crown Point Press Newsletter*, April 2012, online). The role of chance, sparked by Cage's musical experiments, is the life force behind the Waterfall paintings. Pouring from her brush, it is the unexpected journey that her drips travel that entices the viewer and, in turn, enlivens the picture. Indeed, the late 80's mark a crucial period for the artist in terms of her critical reception as well. During this period, large exhibitions of her work opened at The Tate Gallery, London and the Rijksmuseum, Amsterdam to great reviews. The late 80's, therefore, were her coming of age, her

breakthrough into the top tier of contemporary art, and consequently it is work from this period, such as *First Waterfalls*, which carry the undeniable energy that her newfound position imparted on her.

In *First Waterfalls*, Steir's mature style - which would become her trademark - is at its outset. The key influence of Steir's close friend, Agnes Martin, is normally difficult to detect in Steir's canvases that celebrate the joy of painting over Martin's cool, calculated conceptualism. Yet in the present work, their 30-year friendship shines through in the controlled and decidedly linear approach with which Steir organises her drips, influenced by the modernist grid that Steir encountered in Martin's work. It is here that we see the push and pull effect of both Martin's and Cage's influence. While Cage provided her with her freedom, Martin offered a structure within which she could harness it. More conceptually, *First Waterfalls* also speaks to Martin and Cage's shared interest in nature and the philosophies of the East. The almost ethereal washes of paint, that seek to envelop the viewer in the waterfall of paint, are reminiscent of Chinese ink painting, particularly eighth and ninth centuries Yi-Pin 'ink splashing'.

This emphasis on action painting, which invokes the legacy of abstract expressionism, is in fact a radical departure from it. Emphasizing the weight of paint rather than the action of the hand behind it, Steir's Waterfall paintings challenge the critical hegemony of Jackson Pollock's renowned drip paintings. Taking on the legacy of one of America's greatest artists and movements, they are a bold riposte to the idea that the drip technique should stay consigned to history. By channeling a wealth of disparate sources, from her close personal sphere through Martin and Cage to early Chinese ink painting, Steir masterfully opens up new critical and formal ground for the technique, freeing the drip from the shackles of its now-canonical history in the narrative of post-war American art.



Cy Twombly, *Untitled*, 2003, Bayerische Staatsgemäldesammlungen, Munich © 2017. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin © Cy Twombly Foundation



GÜNTHER FÖRG

1952 - 2013

Untitled

signed and dated 90 on the reverse
 acrylic on lead on wood
 180 by 120.5 cm. 70⁷/₈ by 47³/₈ in.

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

PROVENANCE

Galerie Vera Munro, Hamburg
 Acquired from the above by the present owner

⊕ £ 120,000-180,000

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

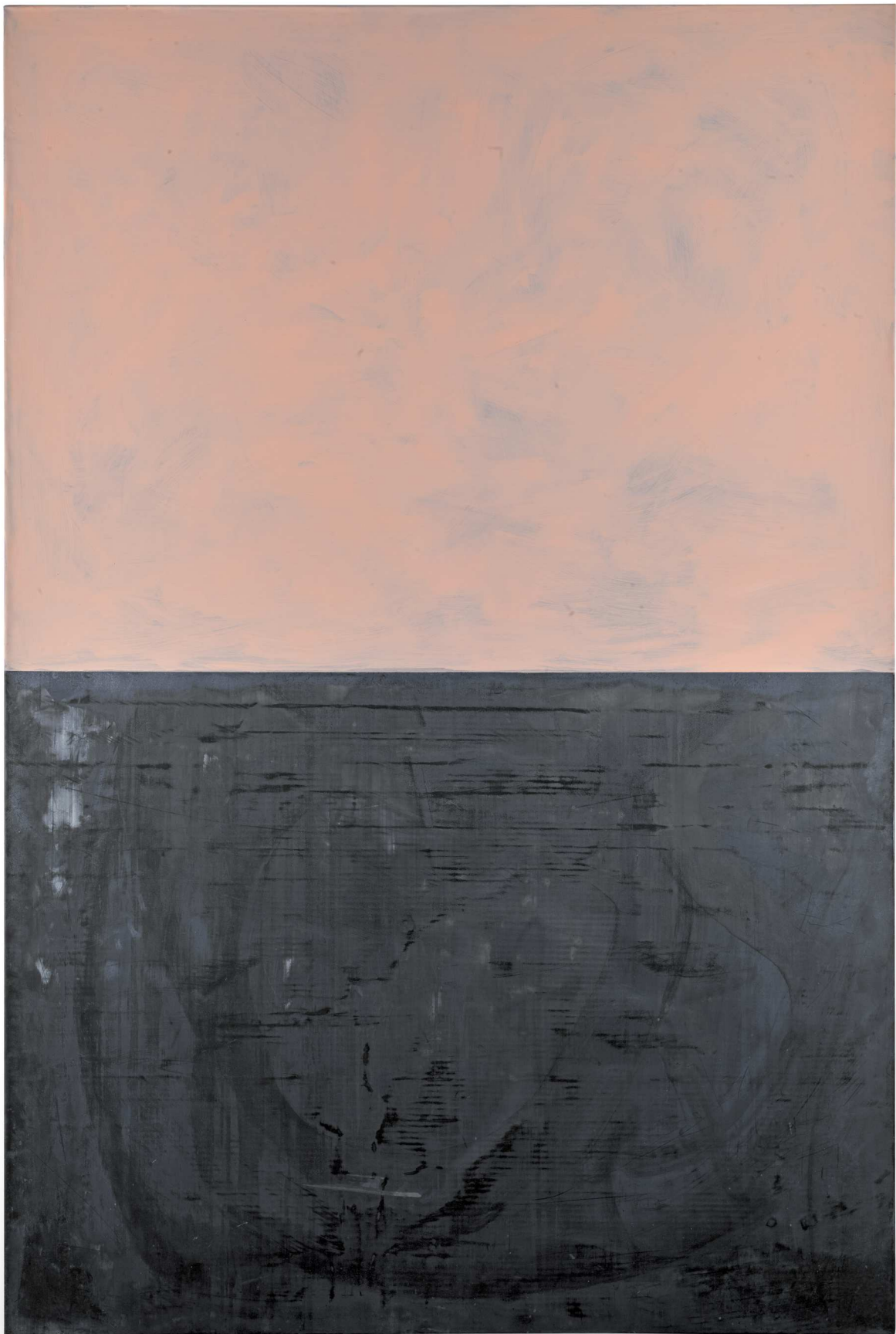


Mark Rothko, *Untitled (Lavender and Green)*, 1952.
 Private Collection
 © 1998 Kate Rothko Prizel & Christopher Rothko ARS,
 NY and DACS, London.

“I like very much the qualities of lead - the surface, the heaviness. Some of the paintings were completely painted, and you only experience the lead at the edges; this gives the painting a very heavy feeling - it gives the colour a different density and weight. In other works the materials would be explicitly visible as grounds. I like to react on things, with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something - its scratches, scrapes....”

GÜNTHER FÖRG

in conversation with David Ryan in *Talking Painting*,
 1997, online



KEITH COVENTRY

b.1958

Shackleton Estate

signed, titled and dated 1995 on the reverse
oil and gesso on canvas, in artist's frame
122 by 71 cm. 48 by 28 in.

PROVENANCE

Haunch of Venison, London
Acquired from the above by the present owner

† ⊕ £ 25,000-35,000
€ 27,300-38,200 US\$ 32,200-45,100



SHACKLETON ESTATE

PROPERTY FROM A PRIVATE COLLECTION

RACHEL WHITEREAD

b.1963

Untitled (Trafalgar Square Plinth)

incised with the artist's initials, dated 1999 and numbered AP 2/3 on the inside of the plaster base

resin and plaster

90 by 51.5 by 24 cm. 35³/₈ by 20¹/₄ by 9¹/₂ in.

Executed in 1999, this work is artist's proof 2 of 3, aside from an edition of 12.

PROVENANCE

Private Collection, Europe

EXHIBITED

Seoul, Kukje Gallery, *Jeff Wall, Rachel Whiteread*, September - October 2002 (another example exhibited)

⊕ £ 40,000-60,000

€ 43,700-65,500 US\$ 51,500-77,500



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

DOMENICO GNOLI

1933 - 1970

The Cathedral

signed and dated 60
oil and sand on canvas
114.3 by 63.5 cm. 45 by 25 in.

PROVENANCE

Mehlich Collection, New York
Christie's, New York, 17 October 2006, Lot 462
Acquired from the above by the present owner

LITERATURE

Vittorio Sgarbi, *Gnoli*, Milan 1983, p.217, no. 50
(text)

⊕ £ 45,000-65,000
€ 49,100-71,000 US\$ 58,000-84,000





155

ALIGHIERO BOETTI

1940 - 1994

Niente da vedere niente da nascondere

signed, titled, dated 81/82, and variously inscribed on the reverse
collage and pencil on paper laid on canvas
100 by 150 cm. 39³/₈ by 59 in.

PROVENANCE

Private Collection, Europe
Finarte, Milan, 26 March 1991, Lot 52
Private Collection, Milan
Finarte, Milan, 11 March 2008, Lot 279
Acquired from the above by the present owner

This work is registered in the archives of the Archivio Alighiero Boetti, Rome, under number 5462 and is accompanied by a certificate of authenticity.

⊕ £ 40,000-60,000
€ 43,700-65,500 US\$ 51,500-77,500



156

ALBERTO BURRI

1915 - 1995

Untitled

signed, dated *Roma Natale 58* and inscribed on the reverse

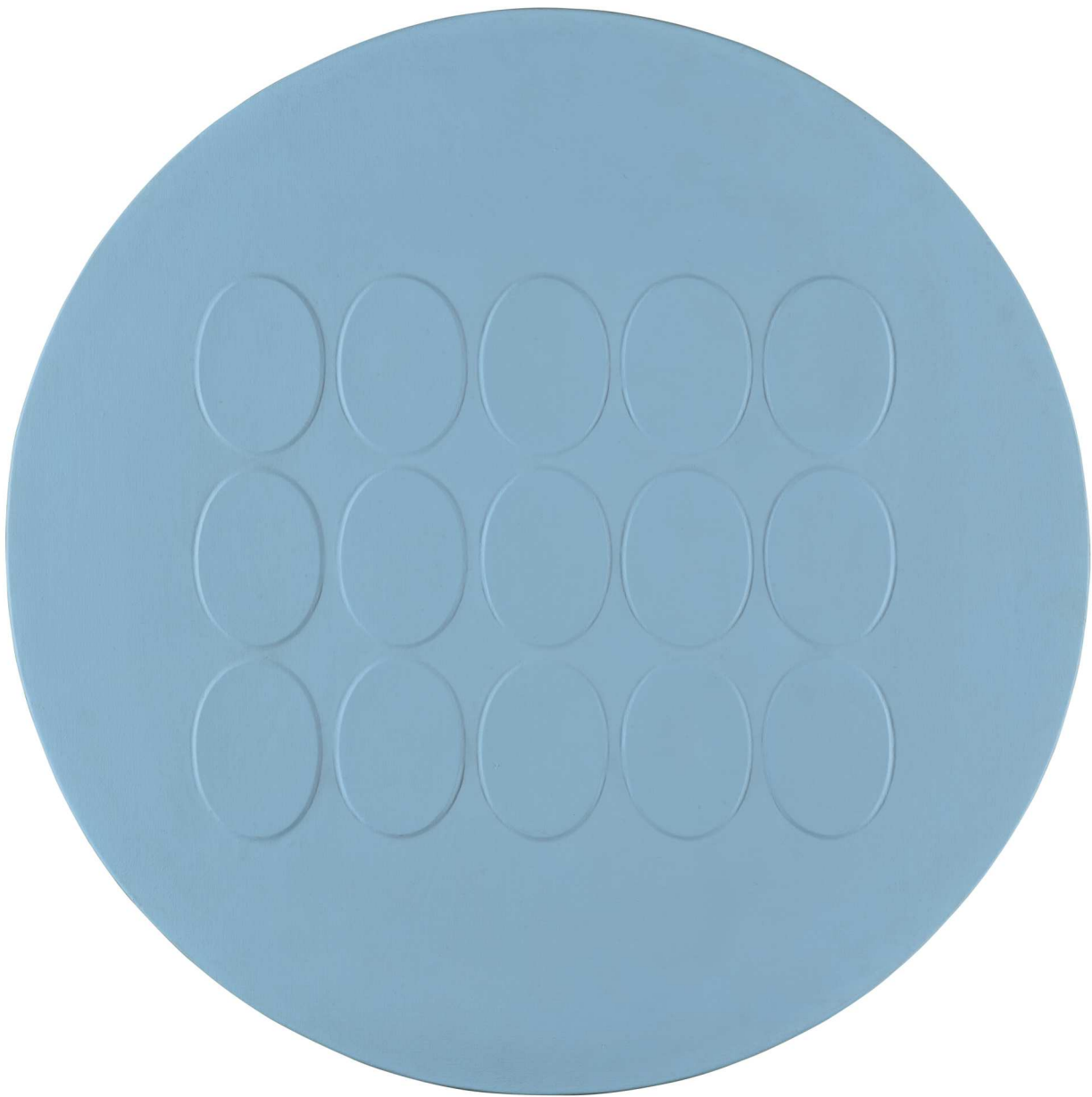
painted metal relief on wood
5.4 by 7.3 cm. 2 $\frac{1}{8}$ by 2 $\frac{7}{8}$ in.

This work is registered in the archives of the Fondazione Palazzo Albizzini, Collezione Burri, Città di Castello, under number 5872.

PROVENANCE

Estate of Gordon Bailey-Washburn, New York
(acquired from the artist)
E.V. Thaw and Company, Inc., New York
Sotheby's, New York, 27 February 1990, Lot 30
Acquired from the above by the present owner

£ 40,000-60,000
€ 43,700-65,500 US\$ 51,500-77,500



157

TURI SIMETI

b. 1929

15 Ovaci Azzurri

signed and dated '66 on the reverse
acrylic on canvas on shaped board
diameter: 60 cm. 23 $\frac{3}{8}$ in.

This work is registered in the Archivio Turi Simeti edited by Galleria Dep Art, Milano, under number 1966-A0601, and will be included in the forthcoming catalogue raisonné edited by Antonio Addamiano e Federico Sardella, number 128, Skira edition.

PROVENANCE

Dep Art, Milan (acquired directly from the artist)
Acquired from the above by the present owner

EXHIBITED

Milan, Dep Art, *Turi Simeti: Anni Sessanta*, 2013,
p. 56

⊕ £ 30,000-45,000
€ 32,800-49,100 US\$ 38,700-58,000

PROPERTY FROM AN IMPORTANT PRIVATE
SWEDISH COLLECTION

LUCIO FONTANA

(1899-1968)

Concetto Spaziale

incised with the artist's signature on the reverse;
numbered 101/500 on the underside
polished bronze
27 by 20 by 23 cm. 10 $\frac{5}{8}$ by 7 $\frac{7}{8}$ by 9 in.
Executed in 1967, this work is number 101 from
an edition of 500.

PROVENANCE

Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

LITERATURE

Exh. Cat., Turin, Galleria Civica d'Arte Moderna,
Lucio Fontana, 1970, no.233, illustrated (ed. no.
unknown)

Exh. Cat., Tokyo, Tama Art University Museum,
Lucio Fontana: Spatial Conception, 1990, p.71,
n.67, illustrated (ed. no. unknown)

Camillo Rigo, Harry Ruhé, *Lucio Fontana:
Graphics, Multiples and More...*, Amsterdam
2006, p. 139, no. B-1 and B-2, illustrated in colour
(ed. no. unknown)

Enrico Crispolti, Paolo Campiglio, Eds., *Lucio
Fontana: Sixteen Sculptures 1937-1987*, Milan
2007, p.107, illustrated in colour

⊕ £ 30,000-40,000

€ 32,800-43,700 US\$ 38,700-51,500

"Now you see infinity... in the Milky Way,
now there are billions and billions...
The sense of measurement and of
time no longer exists... and so, here is
the void, man is reduced to nothing.
By this I do not mean that man,
reduced to nothing, destroys himself,
he becomes a simple being like a plant,
like a flower, and as such he is pure,
man will be perfect"

LUCIO FONTANA

'Interview with Carla Lonzi', Milan 10 October 1967,
in: Exhibition Catalogue, Milan, Amadeo Porro Arte
Moderna e Contemporanea, Lucio Fontana: Sedi
sculture 1937-1967, 2008, p. 34



YVES KLEIN

1928 - 1962

Victoire de Samothrace (S 9)

incised with the artist's initials and dated 62 on the right wing; numbered 123/175 on the underside
dry pigment and synthetic resin on plaster with metal and stone base
50.2 by 26 by 29.9 cm. 19¾ by 10¼ by 11¾ in.
Conceived in 1962 and cast in 1973, this work is number 123 from an edition of 175 plus 25 hors commerce, 25 épreuves d'artiste and 3 copies with specific identifications.

PROVENANCE

Galerie Van Orde, Antwerp
Private Collection, Europe (acquired in 1978)
Sotheby's, London, 23 June 2005, Lot 164
Acquired from the above by the present owner

EXHIBITED

Kaarst-Dusseldorf, Gallery 44, *Yves Klein und seine Freunde*, October 1986 - January 1987 (ed. no. unknown)
Parma, Galleria d'Arte Niccoli, *Une probabile umore dell'idea*, April - May 1989, p. 33, illustrated in colour (ed. no. unknown)
London, Galerie Gimpel, *Yves Klein*, June - September 1994 (ed. no. unknown)
Cologne, Museum Ludwig, *Yves Klein*, November 1994 - January 1995, p. 247, no. 112, illustrated in colour (ed. no. unknown)
Rome, Palazzo delle Esposizioni, Citta natura, *Mostra internazionale di arte contemporanea*, April 1997 (ed. no. unknown)
Vienna, Kunsthalle, *Engel, Engel, Legenden der Gegenwart*, June - September 1997, p. 221, illustrated in colour (ed. no. unknown)
Le Bourget, Musée de l'air et de l'espace, *L'art, l'air et l'espace*, October 1999 (ed. no. unknown)
Hong Kong Museum of Art, *Nice Movements - Contemporary French Art*, April - June 2000, p. 64, illustrated in colour (ed. no. unknown)
Musée d'art moderne et d'art contemporain de Nice; Prato, Centro per l'arte contemporanea, Luigi Pecci, *Yves Klein, La Vie, la vie elle-même qui est l'art absolu*, April 2000 - January 2001, p. 182, illustrated in colour (ed. no. unknown)
Musée de arte de Macau, *Du Nouveau Réalisme à Supports Surfaces*, July - August 2000, p. 89, illustrated in colour (ed. no. unknown)
Pietrasanta, Flora Bigai, *Nel blu dipinto di blu Yves*

Klein, July - September 2004, n.p., illustrated in colour (ed. no. unknown)
Angers, Musée des Beaux Arts; Roanne, Musée des Beaux-Arts; Coblence, Museum Ludwig; LAAC Dunkerque, *Marie Raymond - Yves Klein*, November 2004 - June 2007, p. 175, illustrated in colour (ed. no. unknown)
Bilbao, Guggenheim Museum, *Yves Klein*, January - May 2005 (ed. no. unknown)
Paris, Galerie Rive Gauche, *Yves Klein et Niki de Saint Phalle*, February - March 2005 (ed. no. unknown)
Paris, Galeries Nationales du Grand Palais; Hannover, Sprengel Museum, *Nouveau Réalisme: Revolution des Alltäglichen*, March 2007 - January 2008 (ed. no. unknown)
Lugano, Museo d'Arte & Sculture in Citta, *Yves Klein & Rotraut*, May - September 2009, pp. 178-179, illustrated in colour (ed. no. unknown)
Madrid, Círculo de Bellas Arte, *Marie Raymond - Yves Klein Herencias*, October 2009 - January 2010, p. 160, illustrated in colour (ed. no. unknown)
Venice, Ca' Corner della Regina, *The Small Utopia, Ars Multiplicata*, Summer 2012 (ed. no. unknown)
Isle-sur-la-Sorgue, Villa Datris, *Sculpture du Sud*, May - November 2014 (ed. no. unknown)
Zurich, Hotel Baur au Lac, *Art in the Park*, June - July 2014 (ed. no. unknown)

LITERATURE

Exh. Cat., New York, Jewish Museum, *Yves Klein*, 1967, p. 51, illustrated (ed. no. unknown)
Paul Wember, *Yves Klein*, Cologne 1969, cat. no. S9 (ed. no. unknown)
Exh. Cat., Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Yves Klein*, 1983, n.p., illustrated in colour (ed. no. unknown)
Exh. Cat., Städtisches Museum Abteiberg Monchengladbach, *Katalog zur Ausstellung*, 1984, p. 107, illustrated (ed. no. unknown)
Exh. Cat., Paris, Artcurial, *Hommage au Président Georges Pompidou un homme de culture*, 1987, p. 28, illustrated in colour (ed. no. unknown)
Veronique Prat, *Douze ans de l'histoire d'Artcurial*, Paris 1987, n.p., illustrated in colour (ed. no. unknown)
Exh. Cat., Nice, Musée d'Art Moderne et Contemporain, *Premier volet des collections*, p. 11, illustrated in colour (ed. no. unknown)
Claude Fournet, *Musées de Nice - Musée d'Art Moderne et Contemporain*, Paris 1990, p. 31, illustrated in colour (ed. no. unknown)

Claude Fournet and Jacqueline Peglion, Eds., *Chroniques niçoises - Genèse d'un Musée*, Nice, 1991 (ed. no. unknown)
Sidra Stich, *Yves Klein*, Ostfildern-Ruit, 1994, p. 247, illustrated in colour (ed. no. unknown)
Gilles-Francois Picard, "Yves Klein ou la Revolution bleue," Paris, December 5, 1997, p. 104, illustrated (ed. no. unknown)
Exh. Cat., Los Angeles County Museum of Art, *Love Forever: Yayoi Kusama, 1958-1968, 1998*, n.p., illustrated in colour (ed. no. unknown)
Houston, Rice University, Institute for the Arts, *Yves Klein 1928-1962: A Retrospective*, 1982, cat. no. 92, illustrated in colour (ed. no. unknown)
Jean-Paul Ledeur, *Yves Klein: Catalogue raisonné des éditions, et sculptures éditées*, Knokke-Le-Zoute, 2000, cat. no. S9, illustrated in colour (ed. no. unknown)
Nicholas Charlet, *Yves Klein*, Paris, 2000, p. 231, illustrated in colour (ed. no. unknown)
Marco Livingstone, *Pop Art*, Paris, 2000, p. 54, illustrated in colour (ed. no. unknown)
Hannah Weitermeier, *Yves Klein, 1928-1962: International Klein Blue*, London, 2001, p. 2, illustrated in colour (ed. no. unknown)
Janny Lumeau, *Des mots bleus par "Klein le monochrome"*, France, 2003, illustrated in colour on the cover (ed. no. unknown)
Veronique Prat, *La Collection de Georges et Claude Pompidou*, Paris, 2004, p. 81, illustrated in colour (ed. no. unknown)
Leo Pajon, *La Victoire de Samothrace*, Paris, 2005, p. 118, illustrated in colour
Sandrine Andrews, *Yves Klein à la conquête de l'espace*, Paris, 2006, p. 26, illustrated in colour (ed. no. unknown)
Exh. Cat., Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Le Nouveau Réalisme*, 2007, p. 199, illustrated in colour (ed. no. unknown)
Exh., Cat., Städtisches Museum Abteiberg Monchengladbach, *Kunst der Gegenwart/1960 bis 2007*, 2007, n.p. illustrated in colour (ed. no. unknown)
Exh. Cat., Zurich, Galerie Gmurzynska, *Yves Klein - The Venus Project*, 2014, p. 34, illustrated in colour (ed. no. unknown)
Giovanni Lista, "Les sculptures d'Yves Klein et le spatialisme de Lucio Fontana," *Ligeia dossiers sur l'art*, Paris, Vol. XXVII, No. 129-132, January - July 2014, p. 25, illustrated in colour (ed. no. unknown)

⊕ £ 100,000-150,000

€ 110,000-164,000 US\$ 129,000-194,000





160

NIKI DE SAINT-PHALLE

1930 - 2002

L'Oiseau Amoureux Vase

incised with the artist's signature, numbered 128/150 and stamped with the foundry mark R.

Halong

painted polyester and ceramic

23.6 by 18.8 by 9 cm. 9¼ by 7⅝ by 3½ in.

Executed in 2000, this work is number 128 from an edition of 150, plus 20 artist's proofs.

PROVENANCE

Guy Pieters, Knokke-Heist

Acquired from the above by the present owner

⊕ £ 18,000-25,000

€ 19,700-27,300 US\$ 23,200-32,200

161

CÉSAR

1921 - 1998

Compression

compressed insecticide spray cans
35 by 35 by 17.5 cm. 13¾ by 13¾ by 6⅞ in.
Executed in 1970-71.

This work is recorded in the Denyse Durand-Ruel Archives under No.7872.

PROVENANCE

Galleria Il Centro, Napoli
Acquired from the above by the present owner

EXHIBITED

Napoli, Galleria Il Centro, Cesar, 1971

⊕ £ 10,000-15,000

€ 11,000-16,400 US\$ 12,900-19,400



161

162

KAREL APPEL

1921 - 2006

NO. 3 DIEREN

signed and dated 53
tempera and crayon on paper
37.5 by 45 cm. 14¾ by 17¾ in.

PROVENANCE

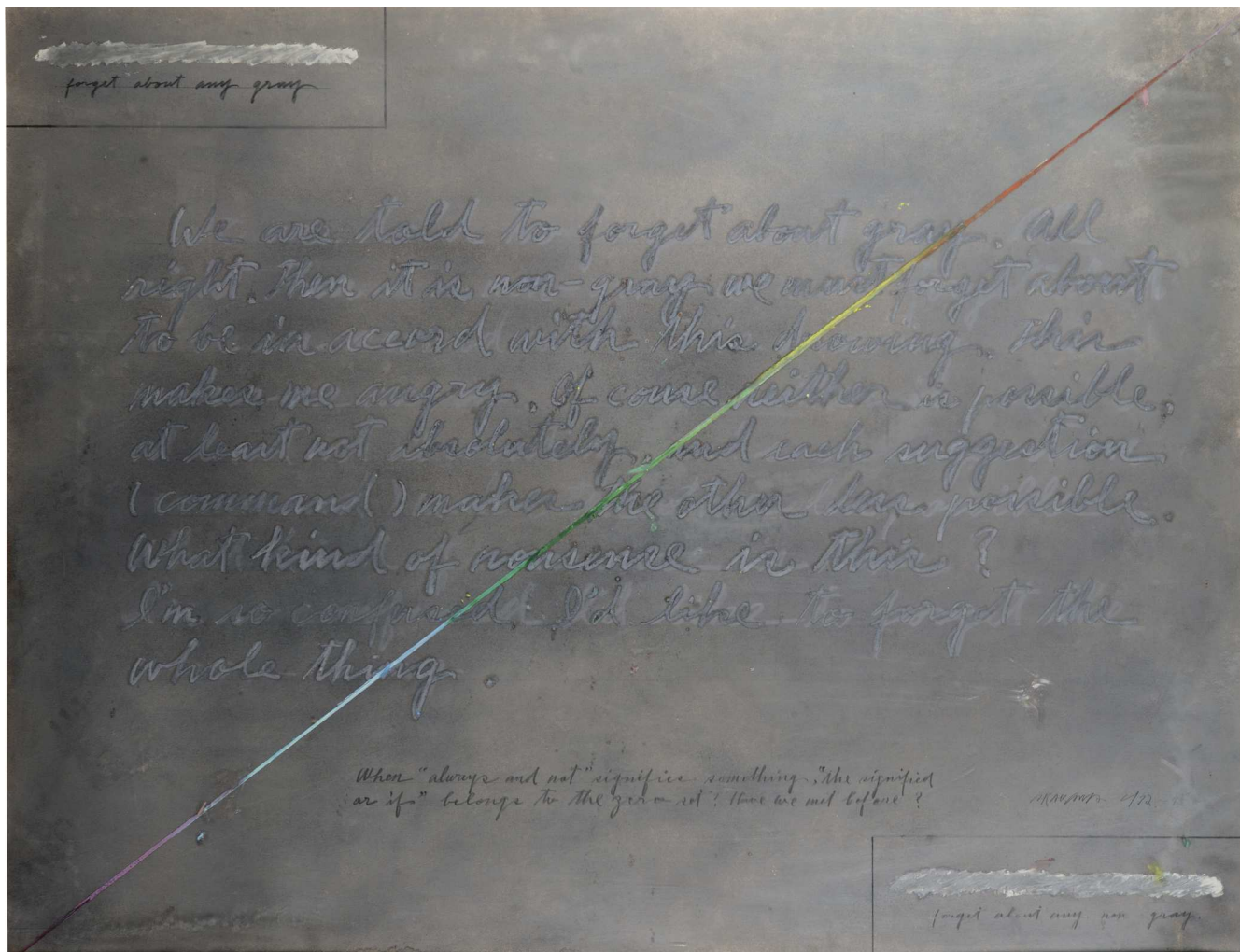
Butterfields, Los Angeles, 26 October 1995, Lot 2460
Acquired from the above by the present owner

⊕ £ 12,000-18,000

€ 13,100-19,700 US\$ 15,500-23,200



162



163

PROPERTY FROM AN IMPORTANT PRIVATE SWEDISH COLLECTION

ARAKAWA

1936 - 2010

Forget about any gray - Forget about any non-gray

signed, titled, dated 1972-73 and variously inscribed

oil and acrylic on paper

88.5 by 116.4 cm. 34 $\frac{7}{8}$ by 45 $\frac{7}{8}$ in.

PROVENANCE

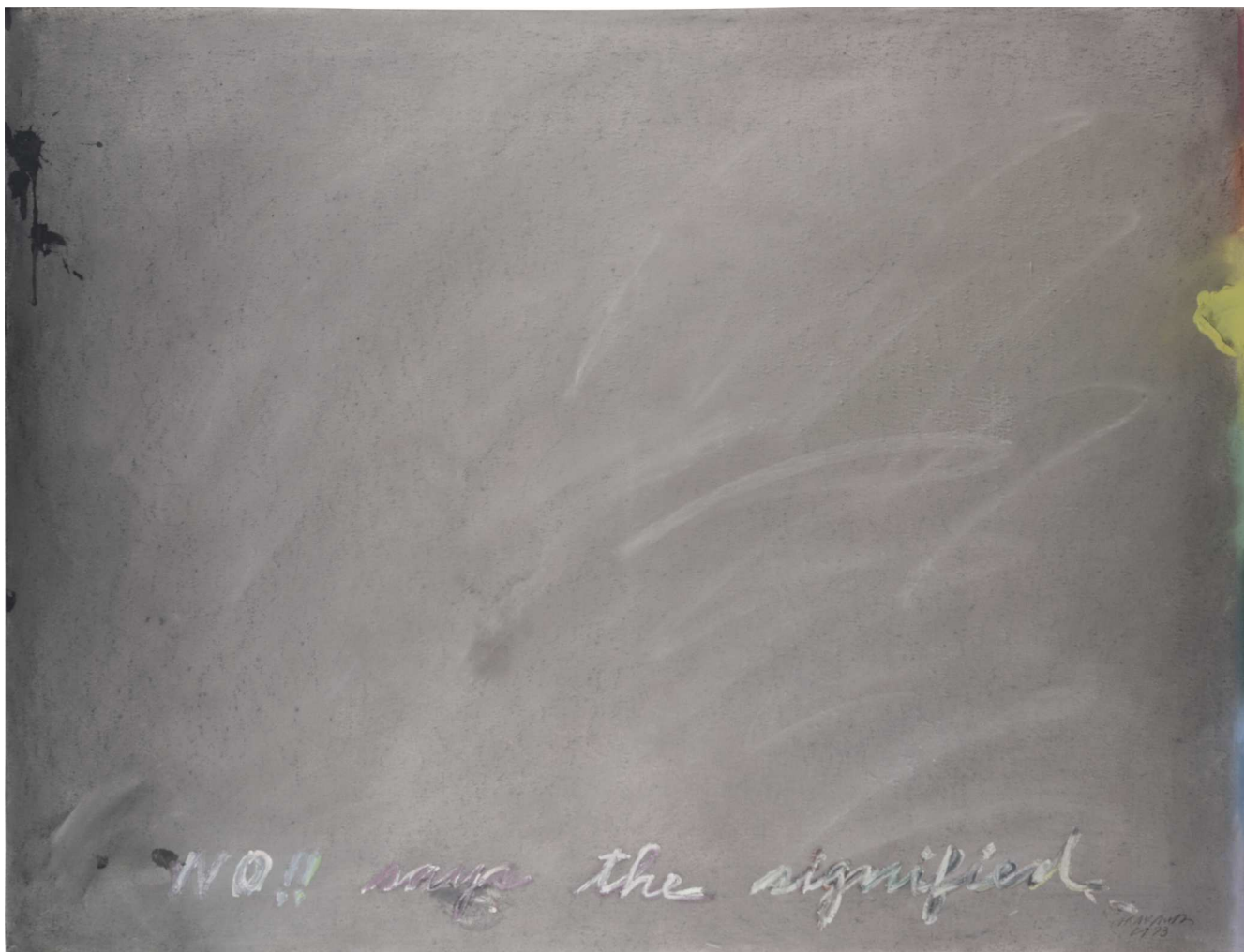
Margo Leavin Gallery, Los Angeles

Jan Eric Löwenadler Collection, New York

Acquired from the above by the present owner

£ 7,000-9,000

€ 7,700-9,900 US\$ 9,100-11,600



164

PROPERTY FROM AN IMPORTANT PRIVATE
SWEDISH COLLECTION

ARAKAWA

1936 - 2010

No! Says the Signified

signed, titled and dated 1973
oil and acrylic on paper
88.6 by 116.7 cm. 34 $\frac{7}{8}$ by 46 in.

PROVENANCE

Margo Leavin Gallery, Los Angeles
Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

£ 7,000-9,000

€ 7,700-9,900 US\$ 9,100-11,600

RUDOLF STINGEL

b. 1956

Untitled

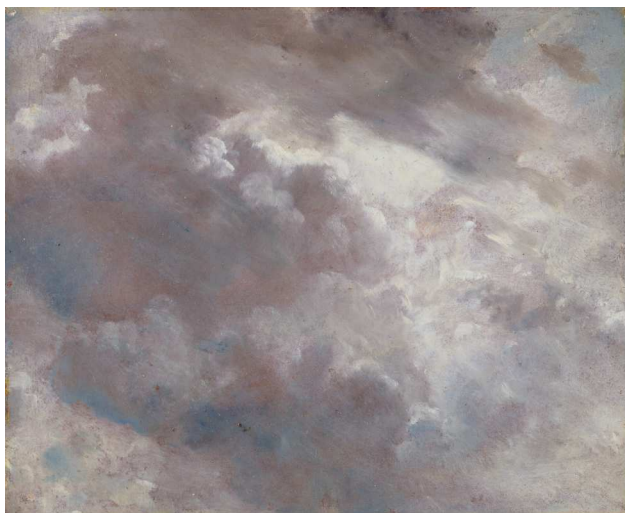
signed and dated 2006 on the reverse
oil and enamel on canvas
50.2 by 60.3 cm. 19 by 23 in.

PROVENANCE

Massimo De Carlo Gallery, Milan
Christie's, London, 17 October 2009, Lot 128
Acquired from the above by the present owner

⊕ £ 150,000-200,000

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

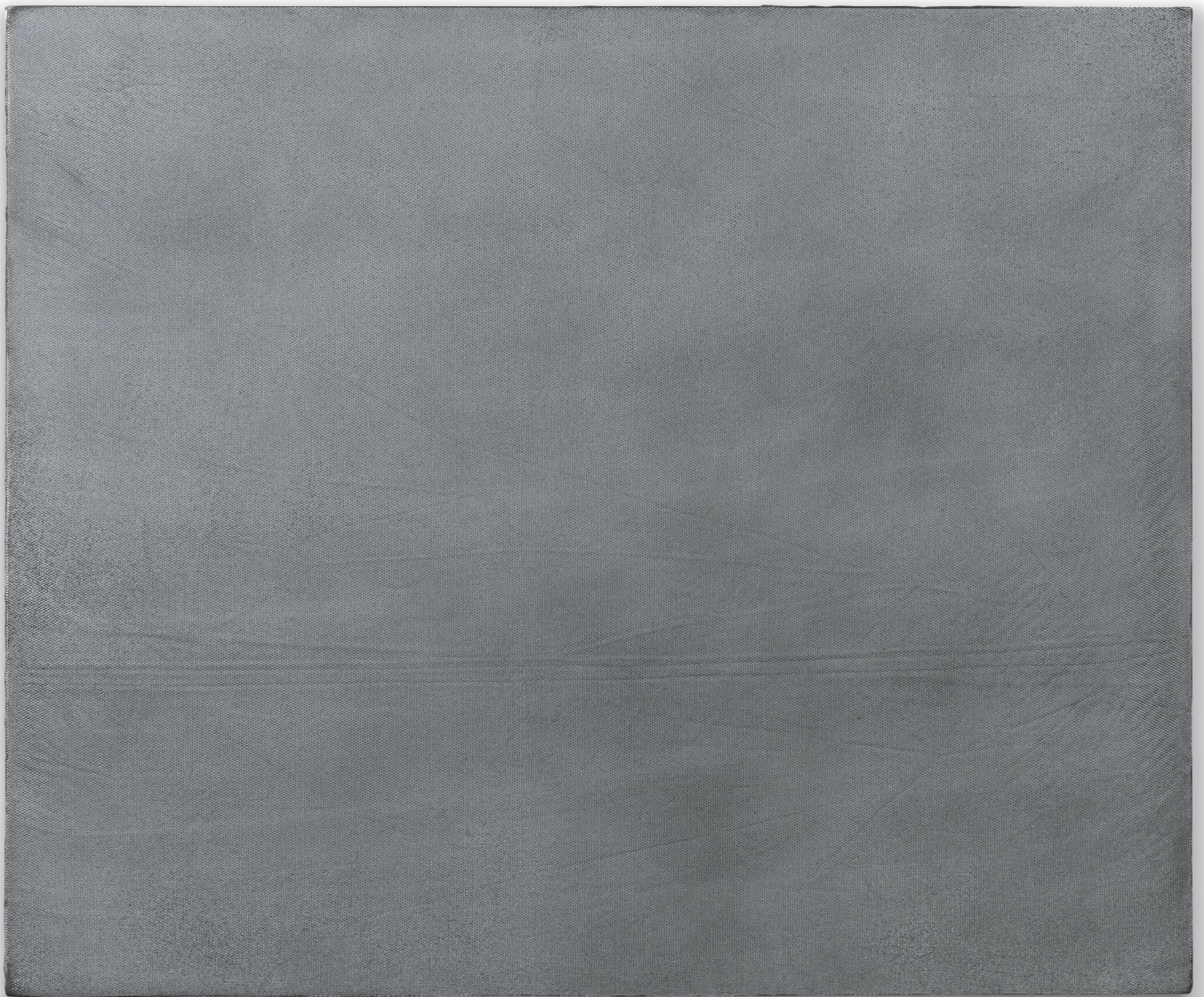


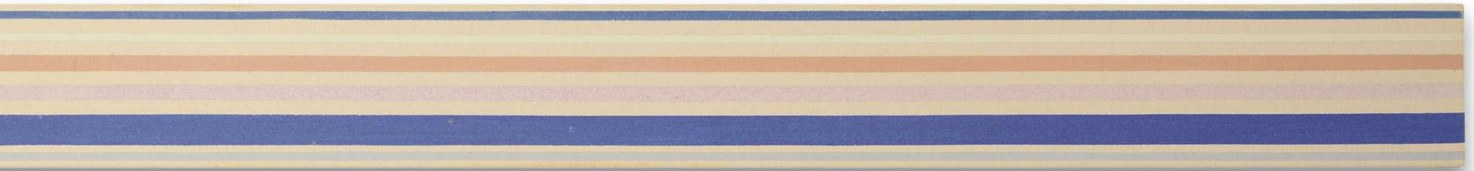
John Constable, *Cloud Study*, 1821, Yale Center for British Art, New Haven

“To paint is to act. Yet this action does not necessarily produce a painting. Most of the time, the result is an approximation of an ideal painting that exists in the mind of the painter. Although painting can be an action, it must also be an observation. The mere act of painting does not create a Painting but simply some painting. But if the action of painting is used as a lens to observe reality to create another reality, then we have a Painting. Stingel creates a transitive way to recede from abstraction into the subject and to push the subject into a different kind of time.”

FRANCESCO BONAMI

quoted in Francesco Bonami, *Rudolf Stingel*, London, 2007, pp. 13-14





166

PROPERTY FROM AN IMPORTANT PRIVATE
SWEDISH COLLECTION

KENNETH NOLAND

1924 – 2010

Beauty Spot

signed, titled and dated 1969 on the overlap
acrylic on canvas
14.4 by 259.3 cm. 5 $\frac{5}{8}$ by 102 $\frac{1}{8}$ in.

PROVENANCE

David Mirvish Gallery, Toronto
The Pace Gallery, New York
Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

£ 60,000-80,000

€ 65,500-87,500 US\$ 77,500-103,000



167

ALEX KATZ

b. 1927

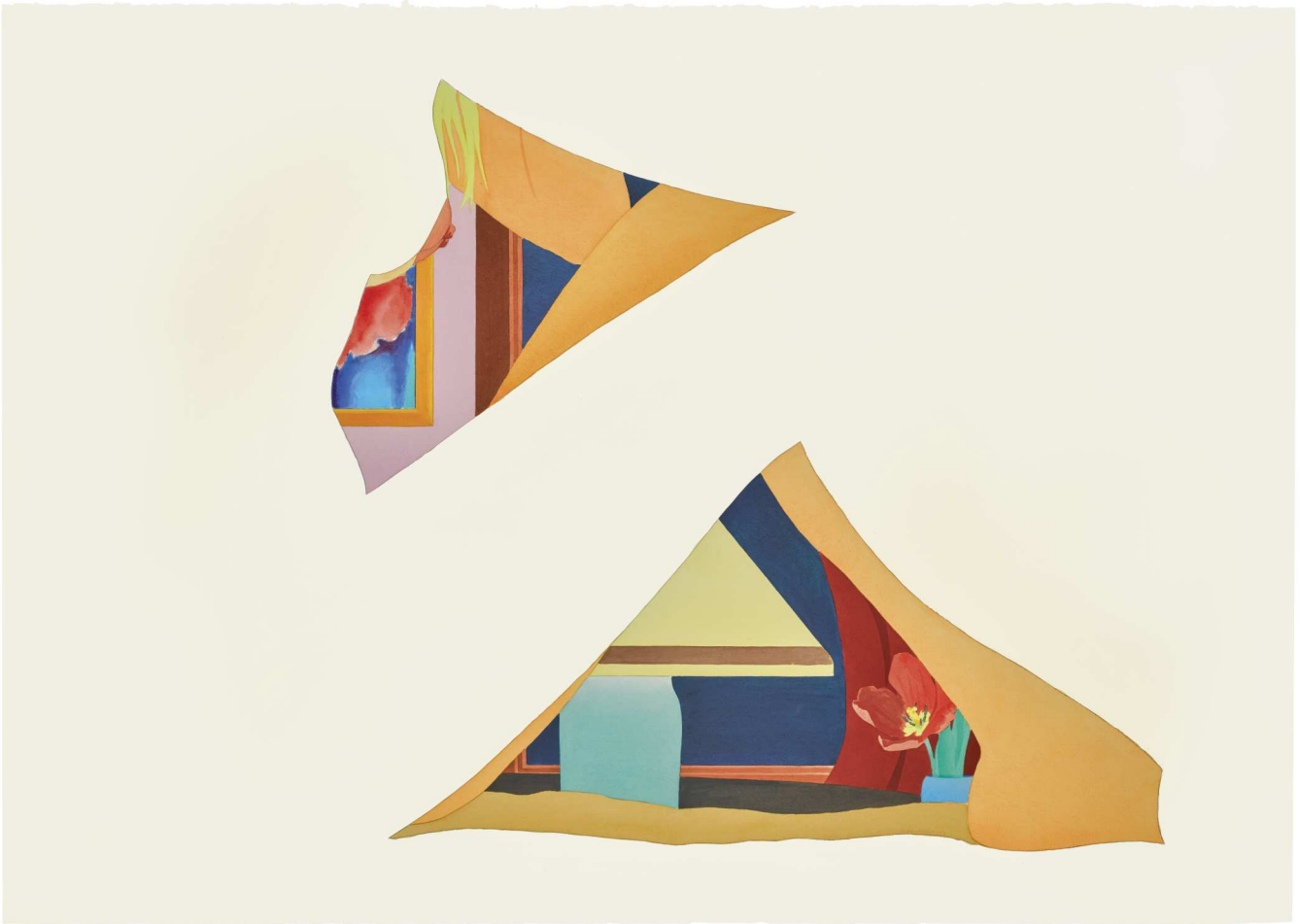
Ada, Late Summer

signed and dated 94
oil on board
30.5 by 40.6 cm. 12 by 16 in.

PROVENANCE

Richard Gray Gallery, New York
Peter Blum, New York
Acquired from the above by the present owner

£ 25,000-35,000
€ 27,300-38,200 US\$ 32,200-45,100



168

TOM WESSELMANN

1931-2004

Study for Bedroom Painting #71

signed and dated 82

pencil and liquitex on 100% rag paper
102.5 by 143.2 cm. 40³/₈ by 56³/₈ in.

PROVENANCE

Maxwell Davidson Gallery, New York
Acquired from the above by the present owner
in 2006

EXHIBITED

New York, Maxwell Davidson Gallery; New York,
Yvon Lambert, *Tom Wesselmann: Drop-Out*,
November 2007 - January 2008, p. 31. illustrated
in colour

£ 50,000-70,000

€ 55,000-76,500 US\$ 64,500-90,500

ROY LICHTENSTEIN

1923 - 1997

Untitled (Head II)

California English walnut
with base: 76.5 by 30.5 by 24.3 cm. 30 $\frac{1}{8}$ by 12
by 9 $\frac{5}{8}$ in.

Executed in 1970, this work is number 5 from an
edition of 30.

PROVENANCE

Private Collection, Europe

EXHIBITED

San Diego, Fine Arts Gallery of San Diego,
Twentieth Century Art, July-September 1970, (ed.
no. unknown)

New York, Castelli Graphics, *Roy Lichtenstein:
New Editions. Lithographs, Sculptures, Reliefs*,
September-October 1970, (ed. no. unknown)

Philadelphia Museum of Art, *Multiples: The First
Decade*, March-April 1971

San Antonio, Texas McNay Art Institute,
Collector's Gallery, November-December 1974,
(ed. no. unknown)

Mexico City, Museo Del Palacio de Bellas Artes;
Monterrey, Museo De Arte Contemporáneo de
Monterrey; Washington, D.C., The Corcoran
Gallery of Art; Valencia, Instituto Valenciano de
Arte Moderno; La Coruña, Fundación de Pedro
Barrié de la Maza; Santa Maria de Belém, Centro
Cultural de Belém, *Roy Lichtenstein, Escultura,
Pintura y Gráfica*, July 1998-August 2000, (ed. no.
unknown)

LITERATURE

Gregorio Magnani, Ed., *International Index of
Multiples: From Duchamp to the Present*, Cologne
1993, p. 124, illustrated (ed. no. unknown)

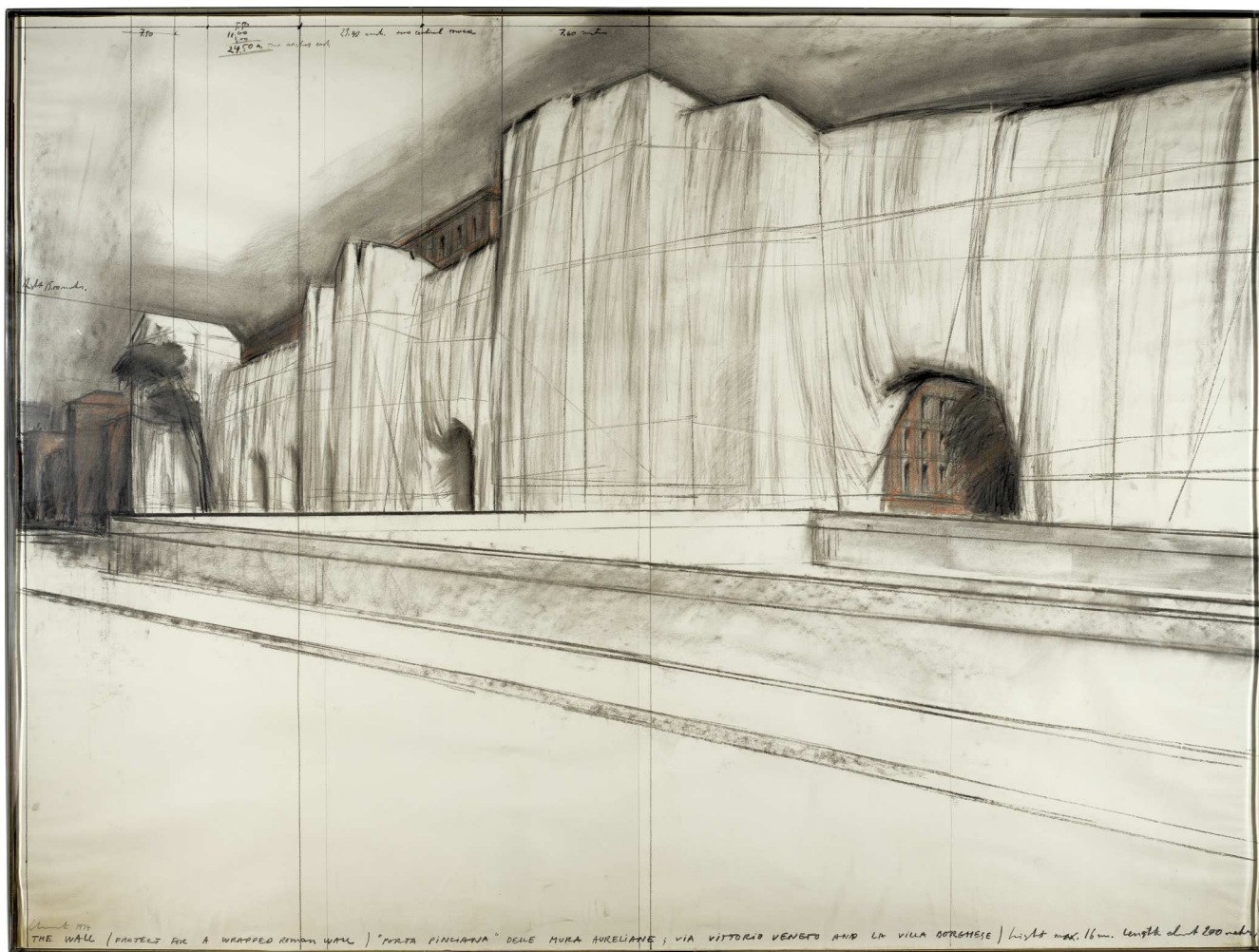
Mary Corlett, *The Prints of Roy Lichtenstein: A
Catalogue Raisonné 1948-1993*, New York 1994, p.
27, illustrated (ed. no. unknown)

National Gallery of Art, Washington, *Gemini G.E.L:
Online Catalogue Raisonné*, no date, Lichtenstein
31.32, illustrated (ed. no. unknown)

£ 30,000-40,000

€ 32,800-43,700 US\$ 38,700-51,500





170

PROPERTY FROM AN IMPORTANT PRIVATE
SWEDISH COLLECTION

CHRISTO

b.1935

**The Wall: Project for a Wrapped
Roman Wall**

signed, titled, dated 1974 and variously inscribed
pencil, coloured pencil and charcoal on paper.
107 by 143cm. 42½ by 56¼ in.

PROVENANCE

Galerie Bonnier, New York
Christie's, London, 5 April 1990, Lot 570
Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

EXHIBITED

Boston, The Institute of Contemporary Art;
Austin, Laguna Gloria Museum; Washington D.C.,
Corcoran Gallery of Art, *Christo, Urban Projects: a
Survey*, May 1979 - January 1980, n.p., illustrated
Berlin, The Martin-Gropius-Bau, *Christo
and Jeanne-Claude: Early Works 1958-1969*,
September - December 2001

⊕ £ 40,000-60,000

€ 43,700-65,500 US\$ 51,500-77,500

PROPERTY FROM AN IMPORTANT PRIVATE
SWEDISH COLLECTION

KEITH HARING

1958-1990

Untitled

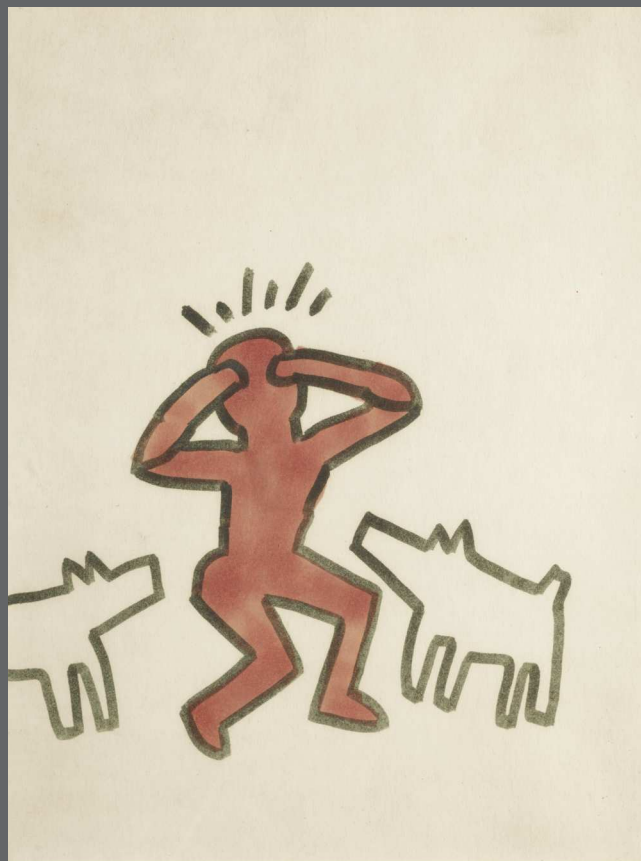
each: signed and dated *Apr 17 1981* on the reverse
felt tip pen on paper, in three parts
each: 30.5 by 22.8 cm. 12 by 9 in.

PROVENANCE

Mark de Muro, New York
Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

£ 60,000-80,000

€ 65,500-87,500 US\$ 77,500-103,000

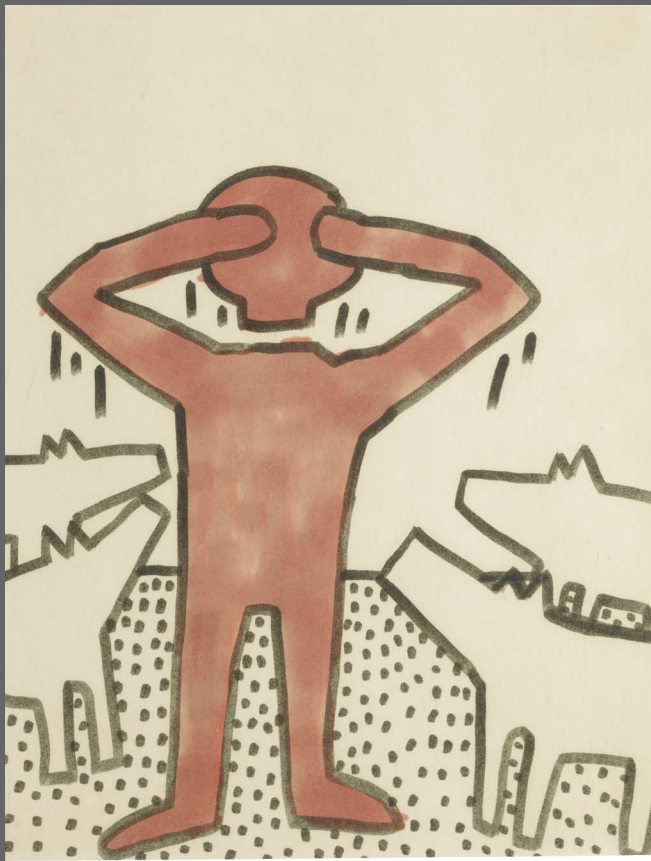


Edvard Munch, *The Scream*, 1910, Munch Museum, Oslo

“The images are part of the collective consciousness of modern man. Sometimes they stem from world events, sometimes from ideas about technology or people changing roles in relation to God and evolution. All of the drawings use images that universally “readable”. They are often inspired by popular culture.”

KEITH HARING

Henry Geldzahler, *Art in Transit: Subway Drawings*,
New York 1984





172

ANDY WARHOL

1928 - 1987

Georgia O'Keeffe

stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts Inc., and numbered *UP 43.78* on the reverse
silkscreen ink and diamond dust on paper
109.9 cm by 80 cm. 43¼ by 31⅜ in.
Executed *circa* 1979.

PROVENANCE

The Estate of Andy Warhol, New York
Andy Warhol Foundation for the Visual Arts, Inc.,
New York
Paul Kasmin Gallery, New York
Acquired from the above by the present owner

‡ £ 25,000-35,000
€ 27,300-38,200 US\$ 32,200-45,100



173

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

ANDY WARHOL

1928-1987

Crab

stamped by *The Estate of Andy Warhol*, twice by
The Andy Warhol Foundation of the Visual Arts
and numbered PA26.008 on the overlap

acrylic and silkscreen ink on canvas

40.6 by 50.7 cm. 16 by 20 in.

Executed in 1982.

PROVENANCE

Coskun Fine Art, London

Acquired from the above by the present owner

£ 50,000-70,000

€ 55,000-76,500 US\$ 64,500-90,500

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

ANDY WARHOL

1928 - 1987

Man Ray

signed, titled and dated 74 on the overlap acrylic and silkscreen ink on canvas 101.6 by 101.6 cm. 40 by 40 in.

PROVENANCE

Private Collection
Acquired from the above by the present owner

EXHIBITED

Seattle, Seattle Art Museum; Denver, Denver Art Museum, *Andy Warhol: Portraits, 1976-77*

LITERATURE

Neil Printz and Sally King-Nero, Eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1970-1974*, Vol. 3, New York 2010, p. 386, no. 2642, illustrated in colour

£ 280,000-350,000

€ 306,000-382,000 US\$ 361,000-451,000

"I took a SX-70 and I put in a whole roll" noted Andy Warhol, "and I got ten ... pictures of that and then he put a cigar in his mouth ... I think they [Luciano Anselmino and Man Ray] were friends because Luciano bought him the best cigars in town...and actually the cigar was bigger than he was" (Andy Warhol, 'Factory Diary: Letter to Man Ray', in Kenneth Goldsmith, Ed., *I'll Be Your Mirror: The Selected Andy Warhol Interviews: 1962-1987*, New York 2004, p. 232). Warhol's words perfectly sum up his recollections of the momentous occasion when he met and photographed one of his idols, the modernist photographer Man Ray. While Warhol was always interested in creating portraits of artists with which he was personally friends with – Jasper Johns, Roy Lichtenstein, Frank Stella and Robert Rauschenberg to name just a few – the present work is near unique as a portrait of an artist who had an undeniable influence on him. There is a sense of homage in Warhol's portrait of Man Ray one does not feel in the images of his contemporaries. During their meeting in late 1973 – organised by the dealer Luciano Anselmino – this sense of homage extended to an almost student-master relationship. Trading the camera – a cheap model Warhol preferred - back and forth, they spent the day photographing each other.

The reverence Warhol held for Man Ray extended far past the source photograph of the present work to the large collection of photographs by Man Ray that he religiously collected. Warhol was naturally drawn to the enigmatic societal portraits Man Ray made of the celebrities and socialites that preceded his heyday. Images of key figures such as Pablo Picasso, Dora Maar and Nancy Cunard formed the basis of his collection that also counted a number of Man Ray's revolutionary Solarizations and Rayographs. Yet as always, Warhol had a decidedly capricious opinion of his idol; in a self-recorded video diary taken in 1976 – only a few years after he produced the present work – Warhol claimed he "only really loved him [Man Ray], to be truthful...

his name was the best thing about him" (Andy Warhol cited in: *Ibid*, p.231). While this is typical of Warhol's interest in surface and the vapid celebrity of a name, it hardly tallies with the pride of place in which he installed a rare painting by Man Ray, *Peinture Feminine* (1954) – hung prominently in the sitting room of his New York home. In many ways, this attests to the complex relationship Warhol had with the world, one moment deeply involved in the richness of one man's art, the next vulgarly obsessed with simply the power of one's name.

Man Ray shows Warhol's paintbrush at its most free-spirited, a fact unusually acknowledged in his catalogue *raisonné* for the period: "Warhol's portraits of Man Ray show just how far he was willing to push painterliness, how free-style the brush could become in his hands" (Neil Printz and Sally King-Nero, Eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1970-1974*, Vol. 3, New York 2010, p.374). Built up through wet-on-wet paint, the present work is the most boldly simplified composition of colourways with bright – somewhat melancholic – blue flashes against the cool pink of Man Ray's face. The most alive of the series, it is the only work out of the twelve listed in the *catalogue raisonné* in which Warhol playfully touches a bold dot of red paint to light the end of his cigar. Indeed, Warhol engaged in a more traditional form of portrait making than his pop aesthetic would usually reveal – 5 drawings of Man Ray attest to an artist working out preliminary compositions before transferring to canvas. Part of the 40 by 40 inch series, it is a substantially larger work than the two held in the Tate's collection. The various styles of canvas and thick involved brushwork with which they were painted attests to Warhol's regard for a photographer he admired and collected throughout the formative years of his career. It stands witness to a seminal meeting for Warhol on 30th November 1973 when two of the major artists of the Twentieth century traded portraits of each other, united by their love for film, and for the undeniable lure of their own celebrity.



Man Ray, *Picasso*, 1923

© Man Ray Trust/ADAGP, Paris and DACS, London 2017
/ © Succession Picasso/DACS, London 2017



ROBERT RAUSCHENBERG

1925-2008

Untitled (Signal)

signed and numbered 80.20 on the reverse
acrylic and collage on wood
81.2 by 81.2 cm. 32 by 32 in.
Executed in 1980.

PROVENANCE

Donald Saff, Florida
James Goodman Gallery, New York
Allen Turner, Chicago
James Goodman Gallery, New York
Pierre Martin, Switzerland
Waddington Galleries, London
Private Collection, New York
James Goodman Gallery, New York
Ikon Contemporary Ltd, Santa Monica
Andres Höglund Art, Sweden
Acquired from the above by the present owner

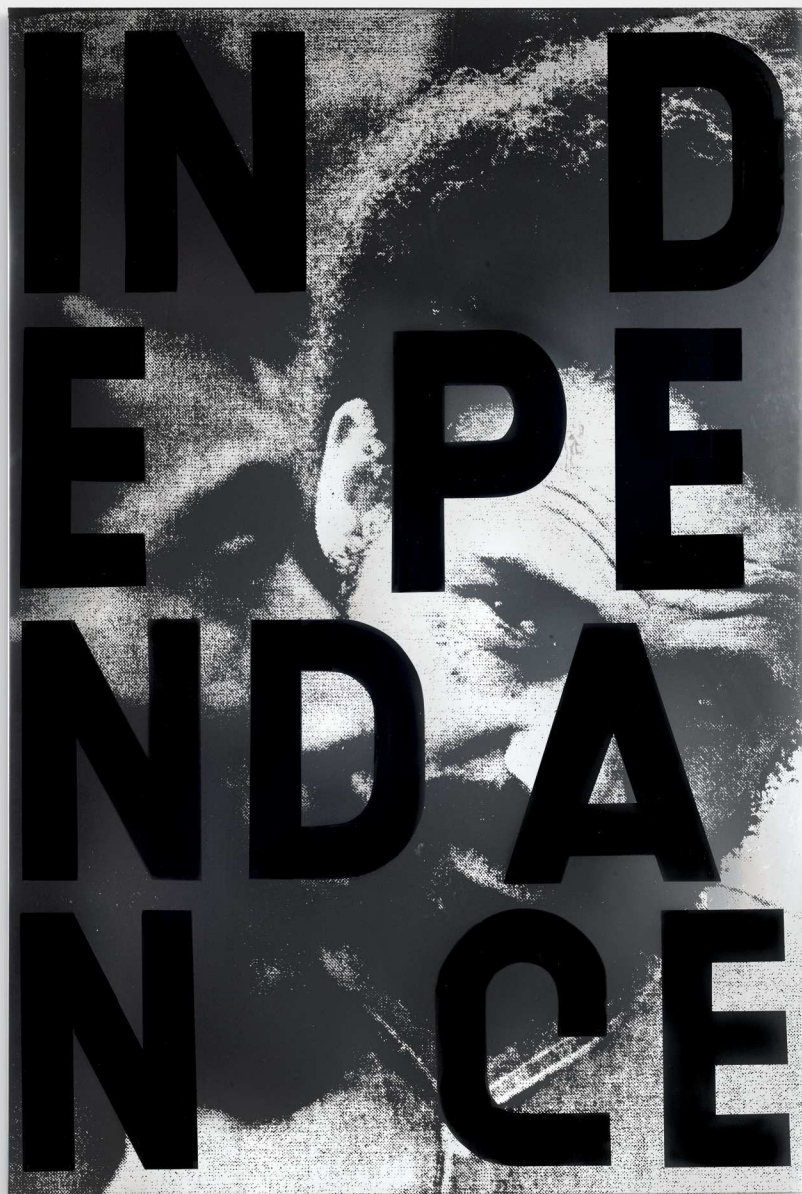
£ 70,000-90,000**€ 76,500-98,500 US\$ 90,500-116,000**

“Rauschenberg’s real motive was curiosity, an intense and constantly renewed curiosity about what a picture was or was not, and his curiosity led him to test, more and more radically, the boundaries that other people had set up around art.”

CALVIN TOMKINS

Calvin Tomkins, *Off the Wall: A Portrait of Robert Rauschenberg*, New York 1980, p. 86





176

ADAM PENDLETON

b. 1984

Independance (Harvest 3000 Years)

titled

silkscreen ink on mirror polished stainless steel

193 by 132.5 cm. 76 by 56 in.

Executed in 2014-15.

PROVENANCE

Pace Gallery, London

Acquired from the above by the present owner

EXHIBITED

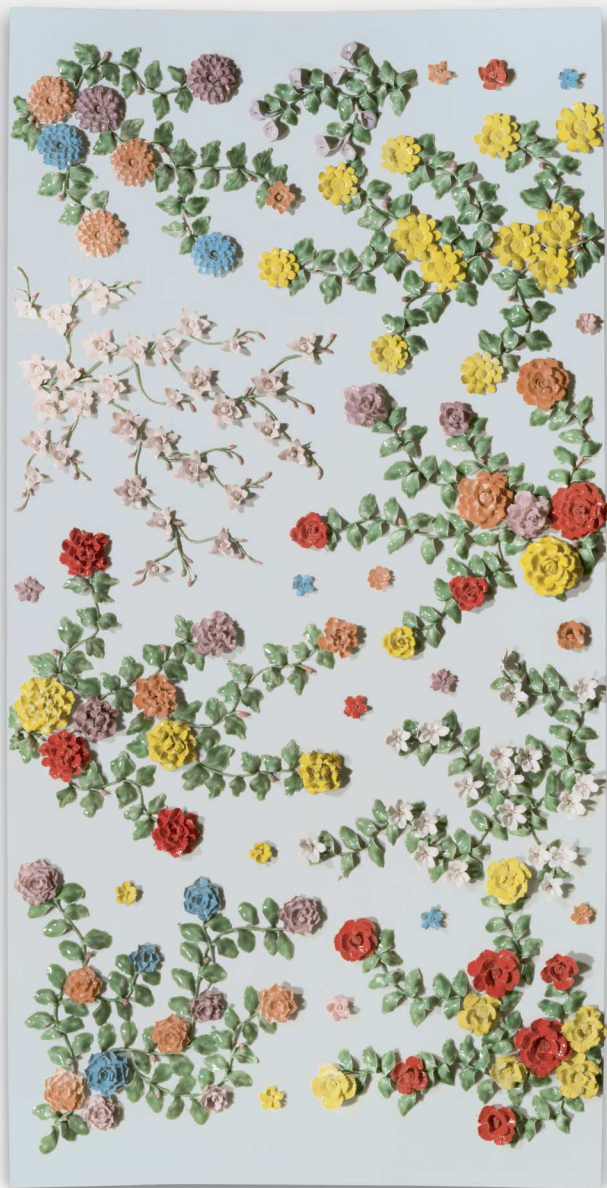
Venice, 56th Venice Biennale, Belgian Pavilion,

Personne et Les autres, 9 May - 22 November

2015

£ 40,000-60,000

€ 43,700-65,500 US\$ 51,500-77,500



177

PROPERTY FROM AN IMPORTANT PRIVATE
SWISS COLLECTOR

AI WEIWEI

b. 1957

Flowers (N° 14)

porcelain
200 by 100 cm. 78¾ by 39¾ in.
Executed in 2007.

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

PROVENANCE

Galerie Urs Meile, Lucerne
Acquired from the above by the present owner

EXHIBITED

Lucerne, Galerie Urs Meile, *Ai Weiwei*, November
- December 2007

± £ 40,000-60,000
€ 43,700-65,500 US\$ 51,500-77,500

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

JONAS BURGERT

b. 1969

Laut Verliert (Noise Loses)

signed, titled and dated 2007 twice on the reverse
oil on canvas
240 by 220 cm. 94½ by 86⅝ in.

PROVENANCE

Haunch of Venison, London
Acquired from the above by the present owner

EXHIBITED

Denver, Victoria H. Myhren Gallery, University
of Denver, *Jonas Burgert: Enigmatic Narrative*,
October - November 2008, p. 6, illustrated in
colour

⊕ £ 50,000-70,000

€ 55,000-76,500 US\$ 64,500-90,500

“How can I integrate in my paintings the cynical and artificial elements that I feel characterize our time? I found the wonderful idea of doing this via colour, in an abstract manner. I proceed as follows: on the canvas I develop a completely classical theme and a composition that can be quiescent at times, then change the proportions at my will and finally try to exhaust the colours by drawing them out until they almost become toxic, poisonous.”

JONAS BURGERT

in conversation with Claudia Stockhausensx, online



DANIEL RICHTER

b. 1962

London Is The Place For Me

signed, titled and dated 2011 on the reverse
oil on canvas
200 by 300 cm. 78 3/4 by 118 1/8 in.

PROVENANCE

David Zwirner, London
Acquired from the above by the present owner

± ⊕ £ 80,000-120,000

€ 87,500-131,000 US\$ 103,000-155,000

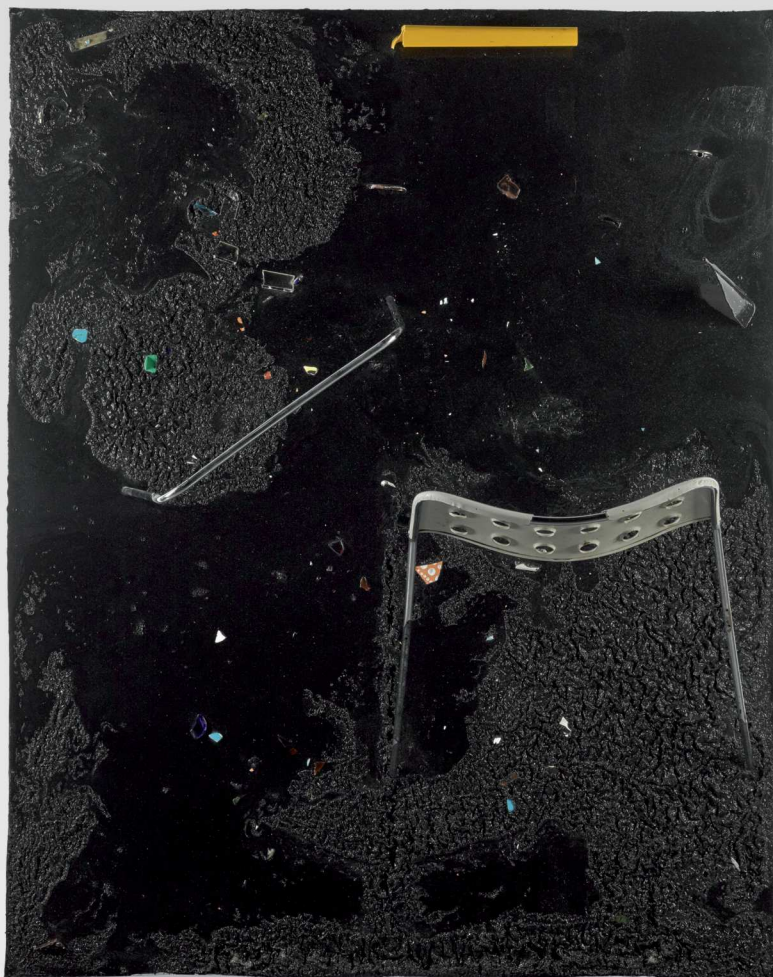
“The fact is that things always develop from what you have done before. After, there is always a process where you realize that you control it too good or that it is the picture that controls you too much and then you try to turn it or to question it, to soil or to clean it. Which of these processes it will be, I will not know before.”

DANIEL RICHTER

quoted in Art Media Agency, 2012, online







180

PIERO GOLIA

b.1974

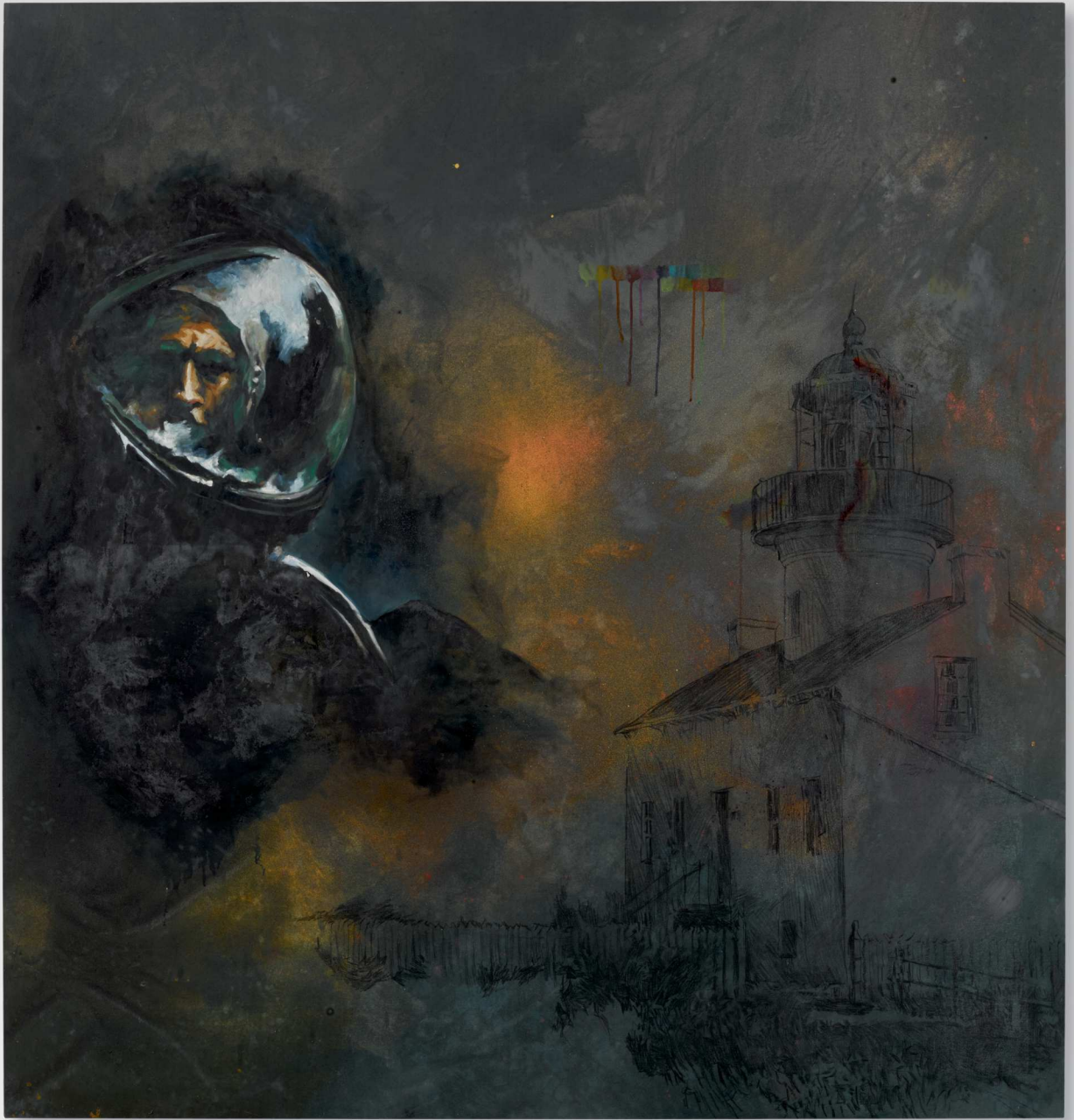
Constellation Painting #13

resin, ceramic, glass, plastic and metal debris
151.4 by 121 by 61 cm. 59 $\frac{3}{8}$ by 47 $\frac{7}{8}$ by 24 in.
Executed in 2011.

PROVENANCE

Gagosian Gallery, London
Acquired from the above by the present owner

‡ ⊕ £ 10,000-15,000
€ 11,000-16,400 US\$ 12,900-19,400



181

FRIEDRICH KUNATH

b. 1974

We're All in this Alone (Astronaut)

signed and dated 2011 on the overlap
acrylic, lacquer, pencil and watercolour on canvas
196 by 188 cm. 77¼ by 74 in.

PROVENANCE

White Cube, London
Acquired from the above by the present owner

EXHIBITED

London, White Cube, *The Most Beautiful World
in the World*, April - June 2011, p. 19, illustrated
in colour

† ⊕ £ 20,000-30,000
€ 21,900-32,800 US\$ 25,800-38,700



182

HAROLD ANCART

b. 1980

Untitled (Seascape)

pencil and oil stick on paper
43.3 by 53.5. 17 by 21 in.
Executed in 2014.

PROVENANCE

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

‡ ⊕ £ 10,000-15,000
€ 11,000-16,400 US\$ 12,900-19,400



183

SHARA HUGHES

b. 1981

Loft

signed and dated *Vermont 2007* on the reverse
oil on canvas
142.2 by 121.9 cm. 56 by 48 in.

PROVENANCE

Rivington Arms Gallery, New York
Acquired from the above by the present owner
in 2007

£ 6,000-8,000
€ 6,600-8,800 US\$ 7,800-10,300



184

BRENT WADDEN

b. 1979

Large Double Double

hand woven fibres, wool, cotton and acrylic on
canvas, in artist's frame

182 by 212.5 cm. 71 $\frac{1}{8}$ by 83 $\frac{5}{8}$ in.

Executed in 2014.

PROVENANCE

Peres Projects, Berlin

Acquired from the above by the present owner

£ 40,000-60,000

€ 43,700-65,500 US\$ 51,500-77,500

CAROL BOVE

b.1971

Childhood Memory of a Woman

acrylic on linen
213.4 by 91.4 cm. 84 by 36 in.
Executed in 2014.

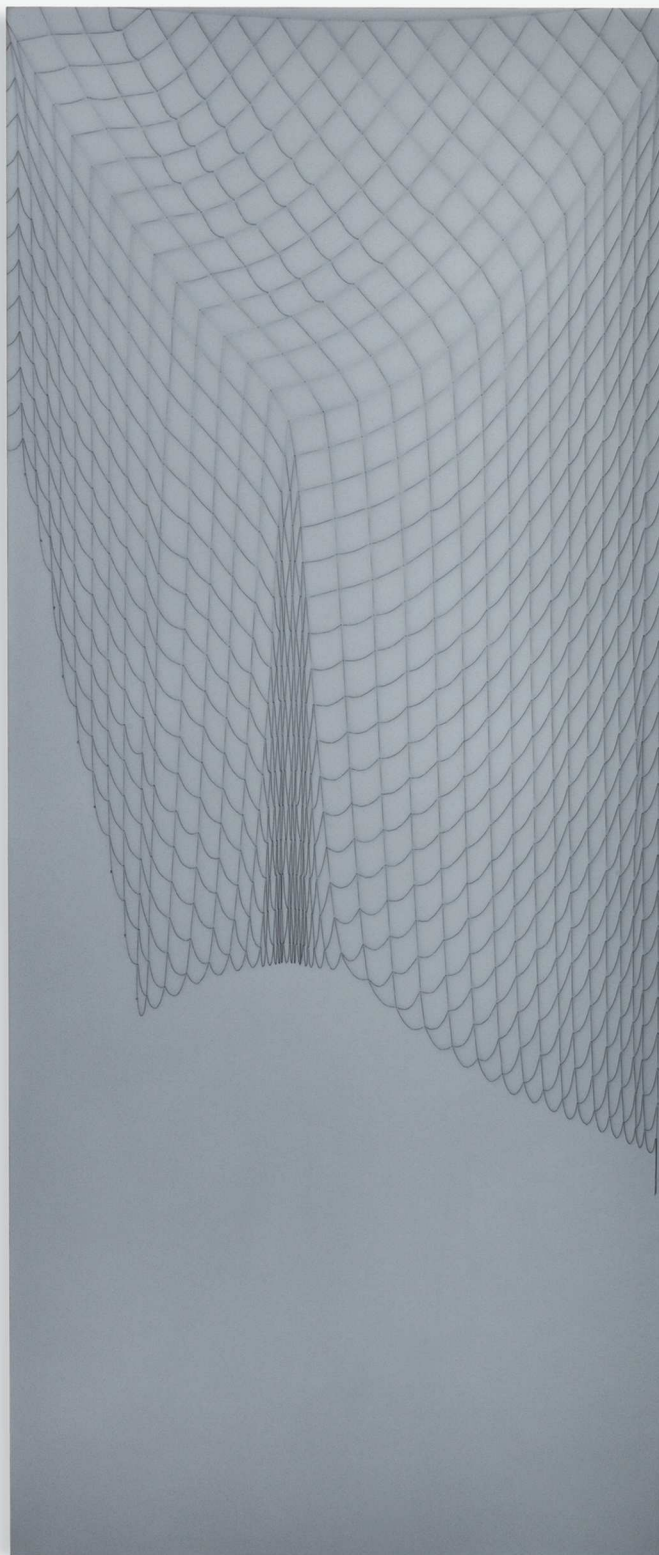
PROVENANCE

David Zwirner, New York
Acquired from the above by the present owner

A master of space and material, Carol Bove is famous for her artworks that reveal the poetry of their wide range of domestic, industrial, and natural objects. *Childhood Memory of a Woman* speaks to Bove's sculptural sensibility and its influence on her painterly practice. The development of her painting – particularly the present work – as influenced by her celebrated sculpture is epitomised by her critically well-received installation *Les Pléiades* shown currently at the 57th Venice Biennale in the Swiss Pavilion. In dialogue with the Swiss artist Alberto Giacometti, Bove set seven striking, royal-blue sculptures rendered in sheets of Fimo that responded to Giacometti's upright and existential figures. They are works that have a profound physicality and echo the strong verticality of Giacometti's famously elongated forms. This translates seamlessly to *Childhood Memory of a Woman*; with its stretched height, the canvas reminds us of the verticality of Bove's sculptures in Venice. An intensely sculptural canvas, Bove creates the illusion of three-dimensionality out of a two dimensional surface. This sense of trompe l'oeil, where the webbed metal netting floats delicately outwards in undulating curves, is reminiscent of the drapery over a female form while visually creating a delicate space between the canvas and the netting. Indeed both works, *Childhood Memory of a Woman* and *Les Pléiades*, are pronounced in their ability to use highly abstracted forms to recall elements of the female form. Rendered with a lightness that belies much of Bove's monumental sculpture, the present work is painting seen through the eyes of a sculptor. It also attests to the interrelated power of painting to influence her sculpture. Playing with spatial dimensions as she does so subliminally in *Childhood Memory of a Woman*, only a year later Bove produced *Second Cartesian Sculpture*. With its metal grid shapes, it bears all the hallmarks of her earlier netted paintings and suggests the conceptual importance this work has had on the evolution of her artistic practice.

‡ £ 70,000-90,000

€ 76,500-98,500 US\$ 90,500-116,000



AVERY SINGER

b. 1987

Untitled

signed and dated 2013 on the reverse
oil on canvas
60 by 45 cm. 23⁵/₈ by 17³/₄ in.

PROVENANCE

Kraupa Tuskany, Berlin
Acquired from the above by the present owner

£ 15,000-20,000

€ 16,400-21,900 US\$ 19,400-25,800

Executed by a painter who trained as a sculptor, Avery Singer's *Untitled* is a complex statement on the tradition of painting sculpture and its place within the contemporary age. Still at the outset of her career, Singer's work shows a visual maturity and stylistic verve that has captured the attention of national institutions across the world. Within the last three years she has had critically acclaimed solo shows at the Stedelijk Museum, the Hammer Museum and the Kunsthalle Zürich as well as having paintings shown at the Palais de Tokyo, the Whitney Museum of American Art and the New Museum.

Merging past and present, Singer's work displays a technical virtuosity that is as modern as it is historic. She starts by constructing her composition with computer modelling before transferring the image onto canvas. Building an exquisite range of subtly graded tones that borders on the photographic, Singer then uses an airbrush to complete her immaculately calibrated grisaille works. Of this attempt at a technological form of trompe l'oeil, Singer said in 2013, the same year as the present work was executed, "I saw Fritz Glarner's *Rockefeller Dining Room* (1963-64) in Zurich and the grisaille trompe l'oeil hallways in the Vatican with the past year, and these spaces just sort of rocked my world in a way I can't describe. Despite my claims of being interested in innovative technological forms, what I'm doing has obvious antecedents that go back 500 to 600 years" (Avery Singer cited in: Lauren Cornell, 'Hyperreal, If You Like', *Flash Art*, Vol. 48, July 2015, p.50). Both the trompe l'oeil and the grisaille techniques are painterly

methods that are rarely found in the arsenal of the contemporary painter- partly due to the high level of technical skill needed to execute them. In resurrecting these styles, Singer boldly places herself alongside the great grisaille and trompe l'oeil masters from Bruegel to Van Eyck to Mantegna.

With its exaggerated yet graceful sense of proportion and its nod toward primitivism, *Untitled* joins a series of works in which Singer drew from seminal modernist sculptures. While another work draws directly from a Henry Moore's *Reclining Figure*, the present work speaks to various modernist concerns: the elongated necks of Picasso sculptures, the refined simplicity of form in Hans Arp's marbles and the violent undertones of Max Ernst's bronzes. Indeed, for all its revolutionary use of technology, it also speaks profoundly to the rarefied and historic tradition of painting sculpture. Turning again to Picasso, who perhaps most famously incorporated his own sculptures into his painting and prints, *Untitled* displays the artist's canonical knowledge of art history and her ability to amplify and rejuvenate its significance within a contemporary context. There are few other artists working today with such a wide ranging and sophisticated reference pool. Marrying cutting edge technological innovation with references to some of art history's founding fathers, *Untitled* is a virtuosic declaration that technology does not necessarily mean a break from the past. Rendered with the technical skill of a great master, it is an affirmation of the past's value to inform the present.



WOLFGANG TILLMANS

b. 1968

Super Collider - A

signed and number 1/1 on a label affixed to the reverse

c-print

182.9 by 152.4 cm. 72 by 60 in.

Executed in 2001, this work is number 1 from an edition 1, plus 1 artist's proof.

PROVENANCE

Maureen Paley, London

Acquired from the above by the present owner

EXHIBITED

Princeton, Princeton University Art Museum,

Contemporary Reflections on the Celestial,

November 2016 - April 2017

LITERATURE

Exh.Cat., Hamburg, Deichtorhallen Hamburg;

Turin, Museo d'Arte Contemporanea; Paris,

Palais de Tokyo; Humlebæk, Louisiana Museum

of Modern Art, *Wolfgang Tillmans - View From*

Above, September 2001 - January 2002, p. 53,

illustrated in colour (ed. no. unknown)

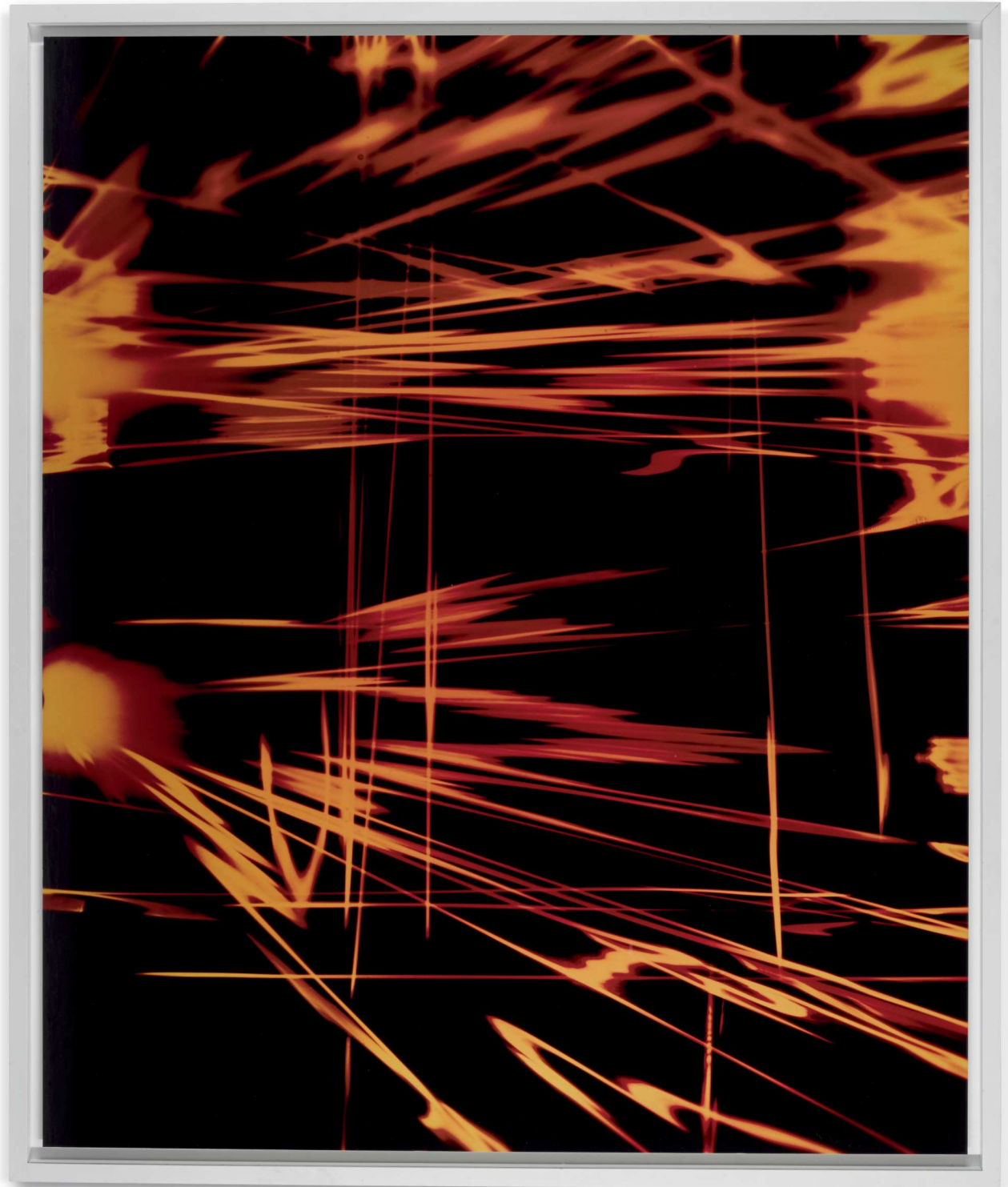
‡ ⊕ £ 60,000-80,000

€ 65,500-87,500 US\$ 77,500-103,000

“It is important that these are not paintings, as the eye recognizes these as photographic the association machine in the head connects them to reality, whereas a painting is always understood by the eye as mark making by the artist. This connectedness of ‘evidence’ as in photographic reality, and an obviously painterly process frees them from being read only as a product of the artist’s hand.”

WOLFGANG TILLMANS

quoted in D. Eichler, *Wolfgang Tillmans: Abstract Pictures*, Ostfildern, 2011, p. 24



CORY ARCANGEL

b. 1978

Photoshop CS: 84 by 66 inches,
300 DPI, RGB, square pixels,
default gradient "Blue, Red, Yellow",
mousedown y=24550 x=19100,
mouseup y=300 x=250

c-print face mounted to Diasec, in artist's frame
image: 212 by 166.3 cm. 83½ by 65½ in.
framed: 221 by 175.3 cm. 87 by 69 in.
Executed in 2010.

PROVENANCE

Private Collection, United States

± £ 120,000-180,000

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

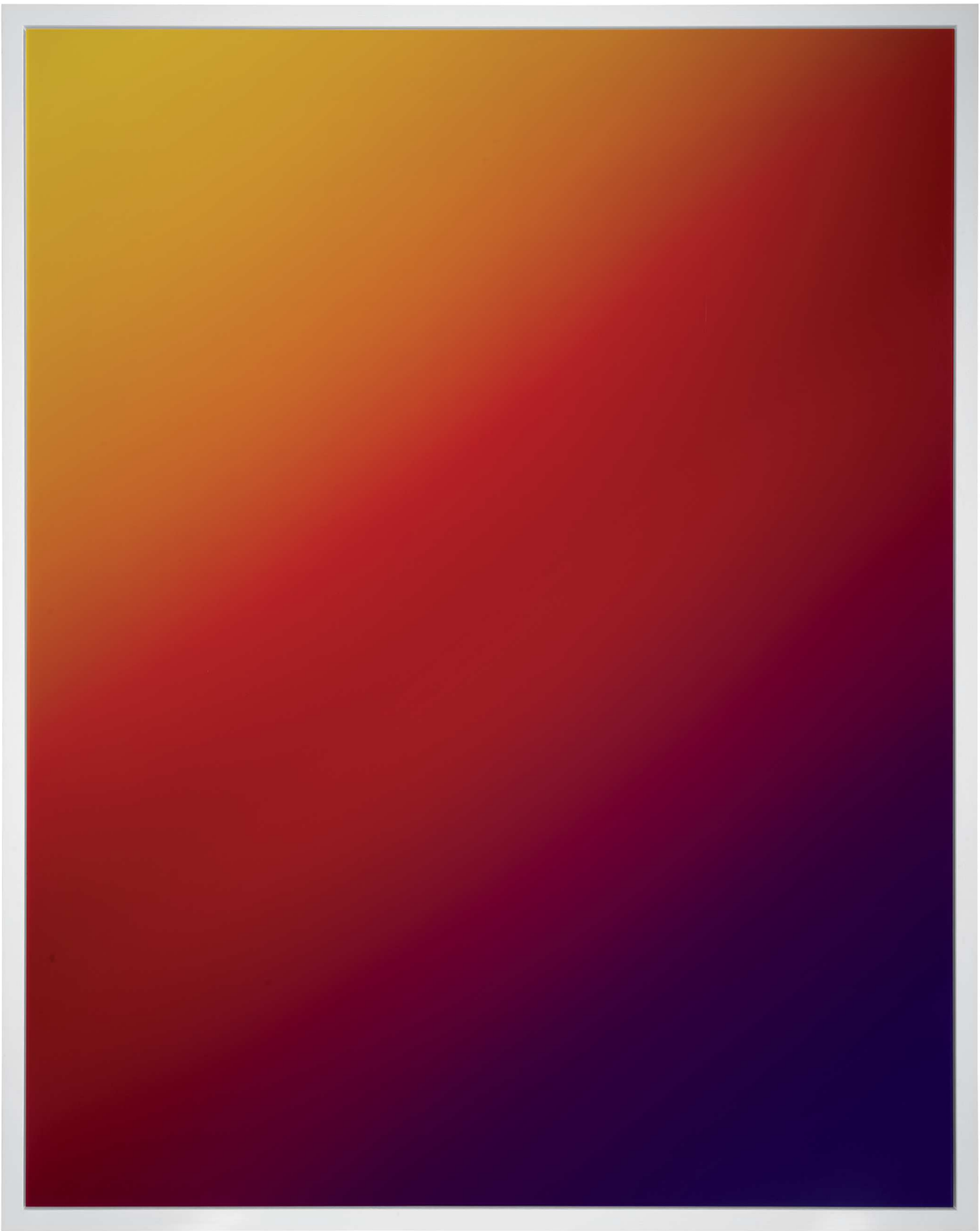
Developed from 2007 onwards, Cory Arcangel's celebrated Photoshop Gradient Demonstrations are a visual statement on the intersection between technology and art. Created by shifting the gradients on RGB colour charts through Adobe Photoshop, the Gradient Demonstrations display the power of technology to create unified and harmonious colour fields. *Photoshop CS:84...* departs from Arcangel's earlier emphasis on the colour wheel to speak more prominently to the history of colour field paintings – specifically in America. This is painting transported to pixels, creativity channelled through electricity.

"People keep coming at me with the question, is it a painting or is it a photograph? Technically it's a photograph. It's a photograph because it's photographic paper. But obviously I think about them as paintings, because they refer to the history of painting, right? I also have to think about them as sculptures, because every part of the process is part of the project. They're sculptures because they play on the idea of what should be hanging in a gallery. In that sense they're also kind of ready-mades....They're uniques." (Cory Arcangel in conversation with Mary Heilmann: *Interview*, April 2011, online). In this emphasis on sculpture, in particular in emphasising the building blocks of printing and the photographic process, the Photoshop Gradient Demonstrations finds commonality with Wolfgang Tillmans' acclaimed body of work, the *Freischwimmer* series. Both executed without a camera or a negative, both a photographic response to abstraction, both a rebuff to photography's inherent empiricism, these two series stand at the pinnacle of contemporary photography today.

From the legacy of post-war abstraction in America to the conceptual principles of the Dada movement, Arcangel creates deep intellectual and visual underpinnings to the series. These works

translate the legacies of Rothko and Newman into pixels, feeding their pictorial inventions into complex systems of computational programming. They stake technology's power to perfect colour gradation better than any painter could. With their instructive titles – that allow anyone to remake these works – they remind us of Rudolf Stingels now-seminal *Instructions* from 1989. Entirely reproducible, yet definitively unique, they run the gambit of conceptual art from Michael Craig-Martin's *An Oak Tree* from 1973 to the instruction-based practice of Sol Lewitt. The DIY nature of the series, though Arcangel is aware that he "like[s] to play it up" (*Ibid.*), speaks forcefully to democratisation inherent in technology and the power of an open-source culture while raising issues regarding authenticity, ownership and the value of reproduction.

A practice that engages with the spectrum of the Information age, Cory Arcangel's work unites the ever-changing visual language of technology with intellectual and conceptual structures developed through art history. By uniting these two seemingly disparate forces together, Arcangel forces us to reinterpret our own ideas about the time we live in, and the inevitable link between art, its history and legacy, and the rapidly-changing array of tools available in the age of technological advance. As the curator of his landmark solo show at the Whitney Museum of American Art in 2011, Christine Paul noted - "Arcangel's product demonstrations ultimately do not evaluate technology itself but the human perspective on it – the ways which we play with tools to engage the world" (*Exh. Cat.*, New York, Whitney Museum of American Art, Cory Arcangel: *Pro Tools*, 2011, p. 1). The unexpected similarities that Arcangel fosters – here between the colour field painters and Adobe Photoshop – present an optimistic hope for the future in the wake of an increasing sentiment that technology reduces, limits and deskills traditional art making processes.





189

CORY ARCANGEL

b.1978

Timeless Standards I

signed and dated 2011
inkjet print on canvas
141.5 by 101.6 cm. 55¾ by 40 in.

PROVENANCE

Lisson Gallery, London
Acquired from the above by the present owner

† £ 10,000-15,000
€ 11,000-16,400 US\$ 12,900-19,400



190

JON RAFMAN

b. 1981

Via Colombo, Mediglia, Lombardy,
Italy - Google View

archival pigment print on paper, laid down on
aluminium

145.6 by 233.7 cm. 57 $\frac{3}{8}$ by 92 in.

Executed in 2009.

PROVENANCE

Acquired from the artist by the present owner in
2012

EXHIBITED

London, Saatchi Gallery, *Project Rooms: Jon
Rafman*, July - November 2012

LITERATURE

Kate Steinmann, *Jon Rafman: Nine Eyes*, Los
Angeles 2016, illustrated in colour

† £ 5,000-7,000
€ 5,500-7,700 US\$ 6,500-9,100

THOMAS STRUTH

b.1954

Audience 07 (Galleria
Dell'Accademia), Florenz

signed, titled, dated 2004 and numbered 8/10 on
the reverse

c-print, in artist's frame

185 by 294.5 cm. 72 $\frac{7}{8}$ by 115 $\frac{7}{8}$ in.

Executed in 2004, this work is number 8 from an
edition of 10.

PROVENANCE

Private Collection, Oslo

EXHIBITED

Oslo, Galleri K, *Thomas Struth: Museum*

Photographs, May 2005

Madrid, Museo Nacional del Prado, *Thomas*

Struth: Making Time, February - March 2007,

illustrated in colour (ed. no. unknown)

LITERATURE

Michael Freud, *Why Photography Matters As Art*

As Never Before, New York 2008, p. 141, no. 82,

illustrated in colour (ed. no. unknown)

Anette Kruszynski, Tobia Bezzola and James

Lingwood, Eds., *Thomas Struth: Photographs*

1978-2010, New York 2010, p. 47, illustrated in

colour (ed. no. unknown)

‡ ⊕ £ 70,000-100,000

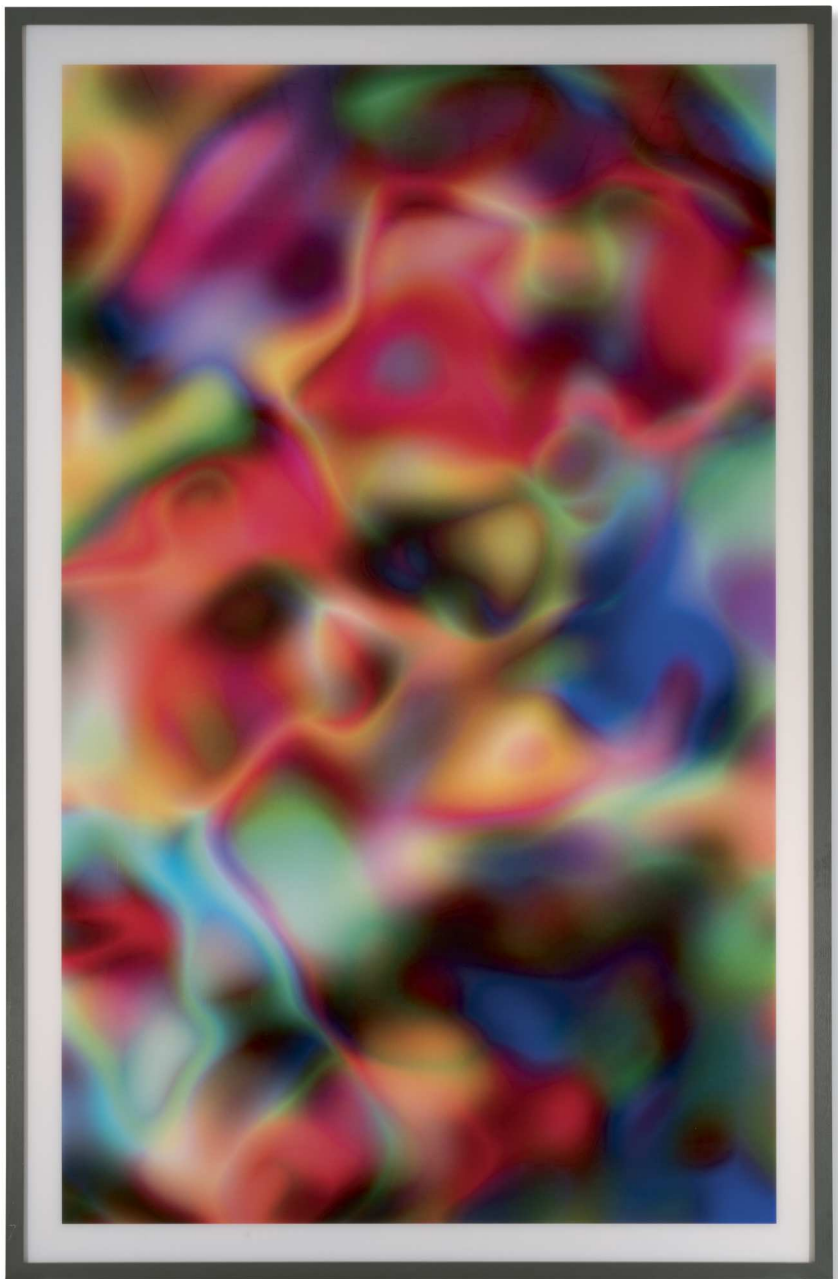
€ 76,500-110,000 US\$ 90,500-129,000

“The idea behind the museum photographs was to retrieve masterpieces from the fate of fame, to recover them from their status as iconic paintings, to remind us that these were works which were created in a contemporary moment, by artists who had everyday lives. They can be admired but revering the artist and their work can also be an impediment. In essence, I wanted to bring together the time of the picture and the time of the viewer.”

THOMAS STRUTH

cited in Lothar Schirmer and Erik Mosel, Eds., *Thomas Struth: Photographs 1978-2010*, Munich 2010, p.138





192

PROPERTY FROM AN IMPORTANT PRIVATE
SWISS COLLECTOR

THOMAS RUFF

b.1958

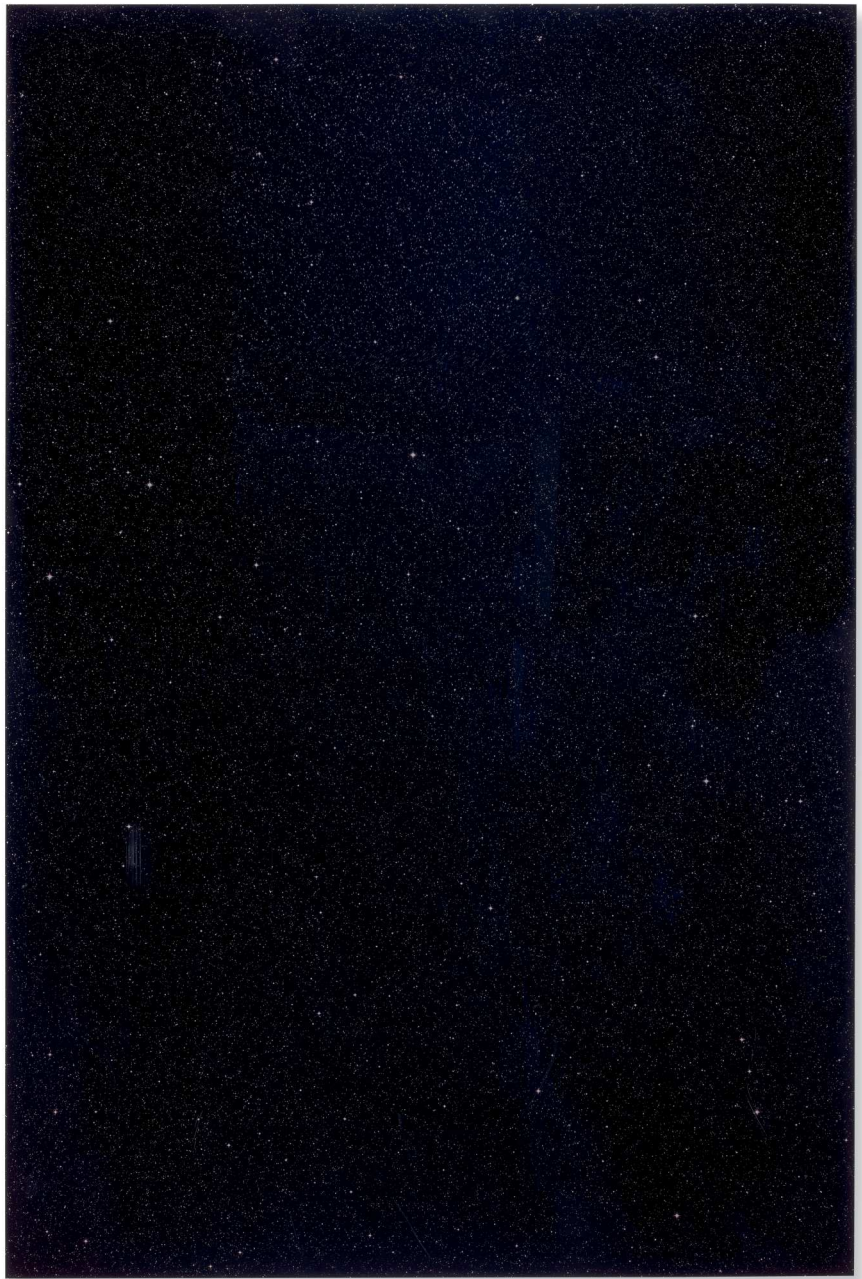
Substrat 21 I

signed, titled, dated 2003 and numbered 1/3 on
the backing board
c-print, in artist's frame
286 by 186 cm. 112⁵/₈ by 73¹/₄ in.
Executed in 2003, this work is number 1 from an
edition of 3.

PROVENANCE

Art & Public – Cabinet PH, Geneva
Acquired from the above by the present owner

‡ ⊕ £ 30,000-40,000
€ 32,800-43,700 US\$ 38,700-51,500



193

PROPERTY OF A PROMINENT PRIVATE
COLLECTION

THOMAS RUFF

b. 1958

19H 36m/ -35°

signed, titled, dated 1992 and numbered 1/2 on
the backing board

c-print, mounted to Diasec
260 by 188 cm. 102³/₈ by 74 in.

Executed in 1992, this work is number 1 from an
edition of 2, plus 1 artist's proof.

PROVENANCE

Barbara Gladstone Gallery, New York
Christie's, New York, 15 May 2003, Lot 352
Acquired from the above by the present owner

LITERATURE

Exh. Cat., Paris, Centre National de la
Photographie, *Thomas Ruff*, September -
November 1997, p. 84, illustrated (ed. no.
unknown)

Matthias Winzen, Ed., *Thomas Ruff: 1979 to the
Present*, Cologne 2001, p. 198, no. STE4.13,
illustrated

⊕ £ 40,000-60,000
€ 43,700-65,500 US\$ 51,500-77,500

HIROSHI SUGIMOTO

b.1948

Bay of Sagami

signed on a label attached to the reverse

gelatin silver print

153 by 183 cm. 60¼ by 72 in.

Executed in 1998, this work is number 1 from an edition of 5.

PROVENANCE

Collection Claude Berri, Paris

Thence by descent to the present owner

£ 150,000-250,000

€ 164,000-273,000 US\$ 194,000-322,000



Gerhard Richter, *Seestück*, 1970, Nationalgalerie, Staatliche Museen zu Berlin © Gerhard Richter 2017 (0216)

“My first view of the ocean came as an awakening. Of course I must have seen the ocean before, but this is my earliest and most vivid recollection of it. I spied it from a Tokaido Line train, the seascape passing from left to right. It must have been autumn, because the sky had such vast, eye-opening clarity. We were riding high on a cliff, and the sea flickered far below like frames of a motion picture, only to disappear suddenly behind the rocks. The horizon line where the azure sea met the brilliant sky was razor sharp, like a samurai sword’s blade. Captivated by this startling yet oddly familiar scene, I felt I was gazing on a primordial landscape. Perhaps it is strange that a child should have prelife memories, much less words to express them. The experience left an indelible mark on me. Today, the cliff-top train tracks are long gone, and a newer, safer line now bores-in both senses—a long, dark tunnel.”

HIROSHI SUGIMOTO

quoted in *Exh. Cat.*, Tokyo, Mori Art Museum, *Hiroshi Sugimoto*, 2010





195

HUBERT SCHEIBL

b.1952

Yellow - Run

signed, titled and dated 2009/2010 on the reverse

oil on canvas

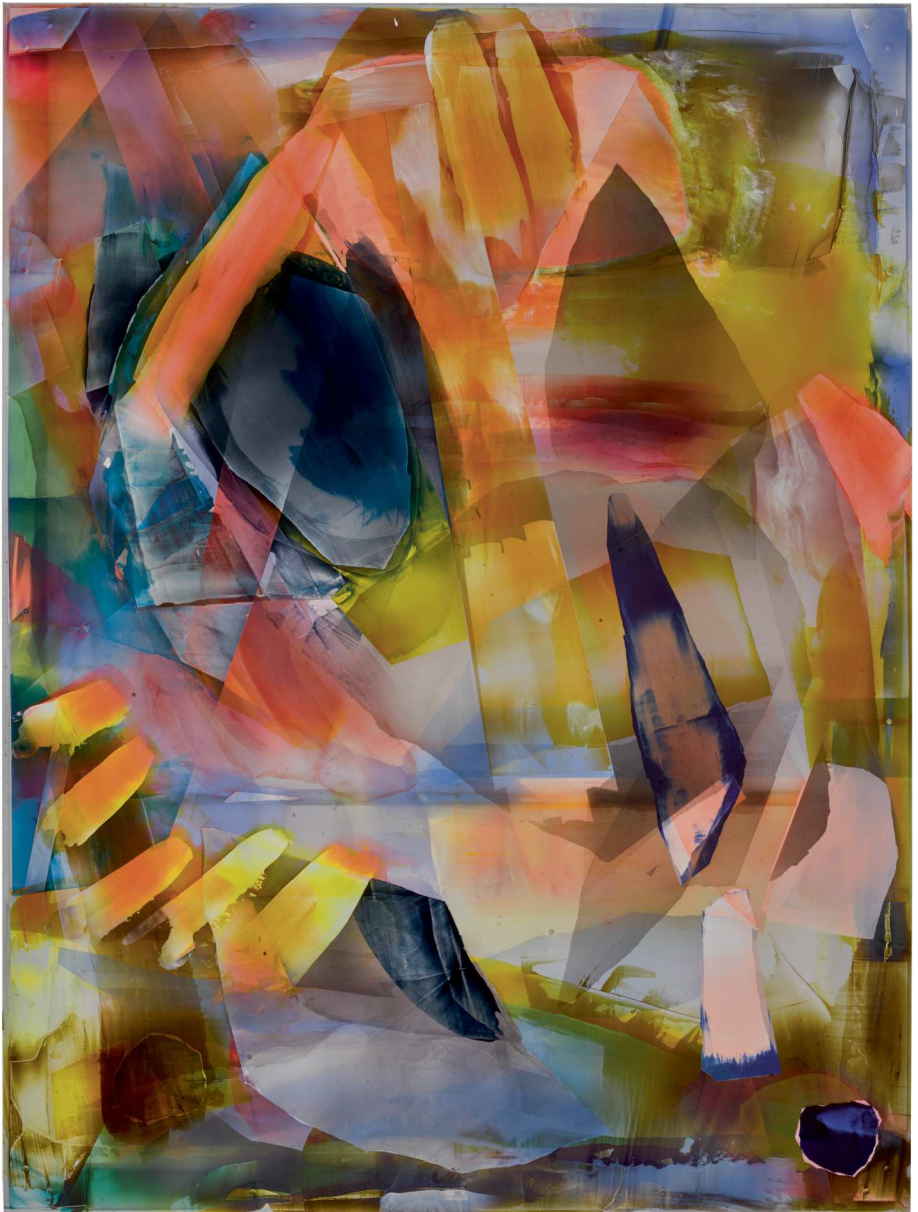
240 by 352 cm. 94½ by 138⅞ in.

PROVENANCE

Private Collection, Europe

⊕ £ 15,000-20,000

€ 16,400-21,900 US\$ 19,400-25,800



196

KRISTIN BAKER

b. 1975

Virtue or Vice

acrylic on clear acrylic sheet mounted to
aluminium frame

203.2 by 152.4 by 39.2 cm. 80 by 60 by 15³/₈ in.
Executed in 2010.

PROVENANCE

Suzanne Geiss Gallery, New York

Acquired from the above by the present owner

£ 25,000-35,000

€ 27,300-38,200 US\$ 32,200-45,100

GÜNTHER FÖRG

1952 - 2013

Ohne Titel

signed and dated 90 on the reverse
acrylic on lead on wood
150 by 110 cm. 59 $\frac{1}{8}$ by 43 $\frac{3}{8}$ in.

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

PROVENANCE

Galerie Bärbel Grässlin, Frankfurt am Main
Acquired from the above by the present owner

EXHIBITED

Vienna, Museum Moderner Kunst, *Günther Förg*,
May - July 1991

† ⊕ £ 100,000-150,000
€ 110,000-164,000 US\$ 129,000-194,000

Mesmerisingly beautiful yet rigorously conceptual, *Untitled* belongs to Günther Förg's iconic series *Lead Paintings*. A prolific period of production situated at the core of the artist's oeuvre, the exhaustive body of work, created throughout the 1980s and early 1990s, conveys a means of investigating materiality and pictorial reality. That other visually arresting works from the series are held in important public collections such as the Museum of Modern Art, New York and the San Francisco Museum of Modern Art is a testament to the calibre and art historical importance of these works.

A refined degree of surface splendour emanates through an exhilaratingly varied topography. Symptomatic of Förg's distinguished practice, the present lot celebrates lead in all its unprimed glory. Recounting his decision to use lead, Förg remarked: "I like very much the qualities of lead – the surface, the heaviness. Some of the paintings were completely painted, and you only experience the lead at the edges; this gives the painting a very heavy feeling – it gives the colour a different density and weight. In other works the materials would be explicitly visible as grounds" (Günther Förg in conversation with David Ryan, in: David Ryan, *Talking Painting: Dialogue with Twelve Contemporary Abstract Painters*, London 2002, p. 77).

A powerful crimson scar powerfully scores the length of the canvas, decisively bisecting the composition. Entrenched in the history of Modernism, Kazimir Malevich, Piet Mondrian, Robert Ryman, Frank Stella and Richard Serra are all discernible in Förg's artistic production. Förg's affiliation with colour and composition closely references the revolutionary work of Abstract Expressionist giants, Mark Rothko and Barnett Newman; those who produced immense canvases with a metaphysical and spiritual quality. Contrastingly, in transcending the parameters of painting and sculpture, Förg divorces himself from the auratic and the sublime, manufacturing an entire series devoid of painterly finesse.

Provoking ruminations on the power and essence of colour, as well as our capacities of perception and understanding, the present work is a paradigm of Förg's most intriguing artistic endeavours. Heterogeneous and complex, *Untitled* is an exceptional example of Förg's oeuvre that reaffirms his status as one of the most important contemporary painters of our time.



AI WEIWEI

b. 1957

Surveillance Camera and Plinth

marble

117.5 by 52 by 52 cm. 46¼ by 20½ by 20½ in.
Executed in 2015.

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

PROVENANCE

Mary Boone Gallery, New York
Acquired from the above by the present owner

LITERATURE

Exh. Cat., London, Royal Academy of Arts, *Ai Weiwei*, September - December 2015, p. 182, no. 28, illustrated in colour (ed. no. unknown)

± £ 250,000-350,000

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

Ai Weiwei's *Surveillance Camera* offers an intriguing commentary on the more sinister technological advancements of the modern world. At once archaic and contemporary, the present work marries the ancient art form of marble carving with the digitalised camera; a symbol of modernity. Rendered in opulent white marble and thus non-functional the camera becomes obsolete, instead existing as an exquisite minimalist sculpture. Seated on a plinth, the mundane is elevated to the realm of high art, espousing a captivating cross-over of disciplines. Commenting on his choice of material, Ai remarks, 'Marble is of course a very important and rich material in art history. It tends to be the conventional material of monuments. I suppose you could say that the grass, the pushchair, the surveillance cameras are all part of a tradition of antimonuments as well: they're both monuments and antimonuments at the same time.' (Ai Weiwei in conversation with Tim Marlow in: Exh. Cat., London, Royal Academy of Arts, *Ai Weiwei*, September - December 2015, p. 27).

As an appropriative work, *Surveillance Camera* calls to mind the artistic production of Andy Warhol and his commandeering of pop culture's visual culture for his own devices. Duchampian in vigor, Ai similarly utilizes the idea of the ready-made to comment on present-day culture. As the artist comments: "Tradition is only a readymade. It's for us to make a new gesture – to use it as a reference, more as a starting point than conclusion. Of course, there are very different attitudes and interpretations about our past and our memory of it. And ours is never a complete one, but is broken. In China, but also in my practice." (Ai Weiwei cited in: Larry Warsh, ed., *Weiwei-isms*, Princeton 2013, p. 80). While the Duchampian ready-made may be evoked in the present work, it's marble form prohibits direct comparison. Carved by traditional Chinese craftsmen, *Surveillance Camera and Plinth* speaks to a complex history of craftsmanship in China and its diminished place in the wake of the

country's rapid and recent industrial revolution. It is a subject that Ai returns to often within his practice, in many ways, nuancing his Duchampian conceptual framework with specific issues surrounding Chinese artistic traditions.

The concept for *Surveillance Camera and Plinth* came to fruition after Ai discovered cameras and listening devices in his studio. The present work therefore refers to the artist's personal experience of detainment and round the clock surveillance. *Surveillance Camera and Plinth* can therefore be considered in tandem with *S.A.C.R.E.D.*, an installation which exhibited at the Royal Academy of Arts in September 2015 as part of Ai's major solo exhibition. Depicting six scenes from the artist's eighty one day incarceration, each unit of *S.A.C.R.E.D.* offers dioramas containing half-life size effigies of the artist and his captors, documenting painstaking moments of his captivity in detail. An outspoken critic of the communist regime, Ai was placed under house arrest following the seizing of his passport in April 2011. Held for nearly three months, Ai endured extremely arduous conditions with guards constantly monitoring his activities. Interrogated fifty times, Ai experienced the full weight of governmental intervention and suppression.

It is a testament to Ai's tenacity and indomitable spirit that he is able to hand his political altercations with the Chinese government with the wit on display in the present work. In then repurposing the camera into an entirely new form, Ai points strongly and unequivocally to the potency and rapidity of the social, economic and political, and artistic changes facing us today. The contemporary 'Big Brother' culture in which we reside sees CCTV cameras ever omnipresent in major cities across the world, signifying an increased intrusive handling of the body politic. Further disintegrating the boundaries of public and private space, Ai's prolific and celebrated socially conscious work is complex and thoughtful, an insignia of defiance and protest.



RUDOLF STINGEL

b. 1956

Untitled

signed and dated 95 on the reverse
oil on canvas
80 by 80 cm. 31½ by 31½ in.

PROVENANCE

Acquired directly from the artist by the present owner circa 1998

⊕ £ 90,000-130,000

€ 98,500-142,000 US\$ 116,000-168,000

At first glance, Rudolf Stingel's *Untitled* seems to speak a well known brand of late gestural abstraction with a decidedly minimalist accent. Thin white drips play off against a vivid yellow background. Yet it is only on closer inspection that the painting reveals its secrets – and its genius. Created by spraying light films of yellow paint through intricately positioned bands of gauze and cloth, the viewer is fooled into thinking that the white drip painting is a product of Stingel's hand. Instead, it is the canvas boldly shining through. In this, Stingel captures the gesture of paint making in reverse, masterfully turning on its head the steep tradition of action painting founded by Jackson Pollock. A hymn to negative space - the *action* of the painting is held in the very area untouched by the painter. Rendered with trademark irony, the technique was developed and documented in his 1989 book *Instructions*, which provided a step-by-step guide to mastering Stingel's techniques, boldly democratising the art making process while tearing down the myth of artist-as-genius.

This forcefully post-modern sensibility placed Stingel at the vanguard of contemporary painting today. As Reiner Zittl has written, "Stingel may be categorized in the group of artists who passionately pursue painterly effects that for the most part appear almost autonomously on the picture's surface. The texture of the material's surface is proof of its manufacture," (Exh. Cat., Chicago, Museum of Contemporary Art, *Rudolf Stingel*, Chicago 2007, p. 32). By

bringing the painterly surface front and center, by emphasising the materiality and almost sculptural quality of paint, Stingel joins arms with Gerhard Richter, follows on from Rauschenberg's experiments with fabric and steals from Arte Povera's emphasis on material functionality.

Untitled is an important conceptual bridge between Stingel's early experiments with carpet and his seminal pattern paintings. While both bodies of work take up the problems of texture, as well as the decorative nature of art, it is in the present work that we, for the first time, see Stingel translating his interest in carpet's surface texture into a painterly surface. It is in works such as *Untitled* that we can detect the genesis of Stingel's enquiry into the picture plane as a material surface.

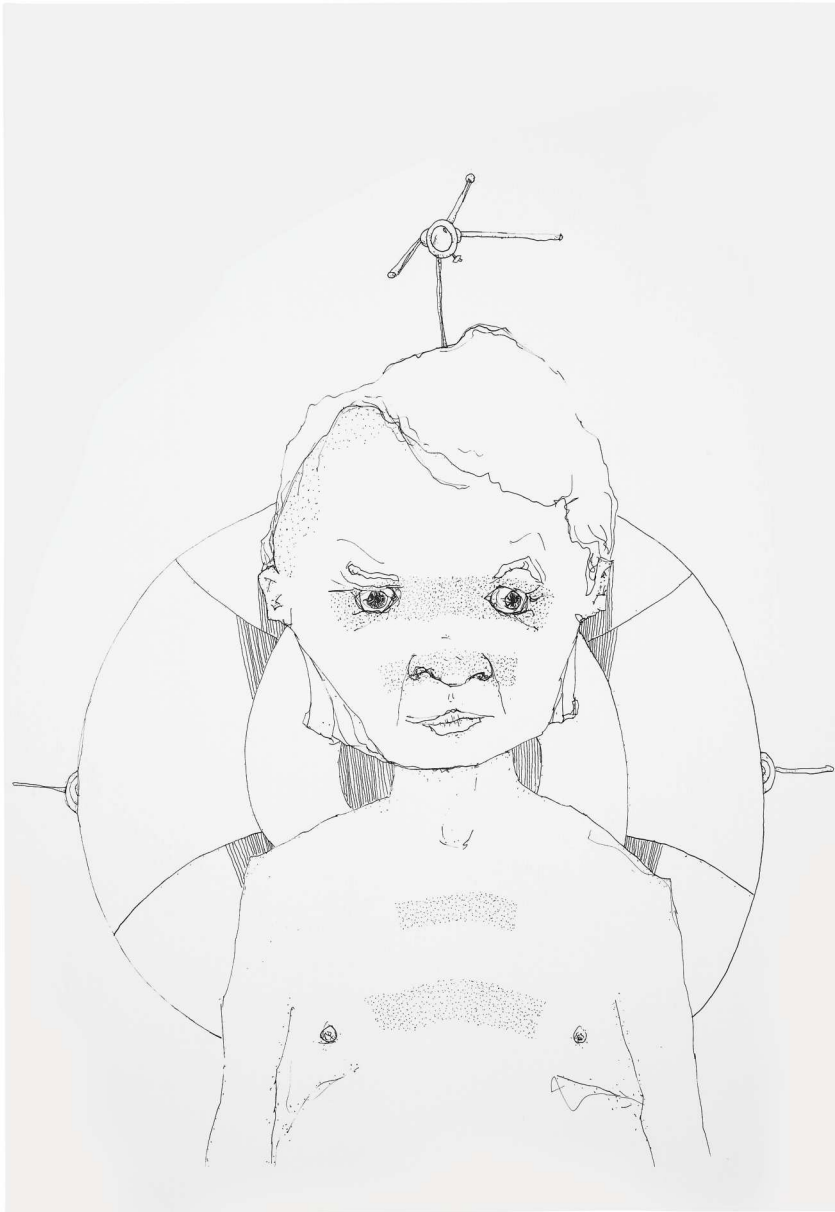
Untitled exposes the act and substructures of painting itself, forcing the viewer to recognise the inherent constructs of painting. Writing on the occasion of Rudolf Stingel's 2013 critically acclaimed take over of the Palazzo Grassi in Venice, the influential critic Roberta Smith mused, "his art asks what are paintings, who makes them, and how?" (R. Smith, 'The Threads That Tie a Show Together', *The New York Times*, 20 August 2013). *Untitled* is a pictorial response to this question, a riposte to the two-dimensionality of painting, a jeer at the concept of artist-as-genius. It is an answer, part tongue-in-cheek, part sincere to the status of painting – particularly abstraction – at the end of the millennium.

"For Stingel, painting is not just representational – it's always related to materiality, and physical change within a temporal space. Stingel's paintings rely on and point to an expanded meaning of time."

GARY CARRION-MURAYARI

in Exh. Cat., Chicago, The Museum of Contemporary Art; New York, The Whitney Museum of American Art, *Rudolf Stingel*, January - October 2007, p. 111





200

RICHARD ALDRICH

b. 1975

Stranger In A Strange Land

enamel and silkscreen on linen
214 by 147.4 cm. 84³/₈ by 58 in.
Executed in 2009.

PROVENANCE

Bortolami Gallery, New York
Acquired from the above by the present owner
in 2010

EXHIBITED

New York, Whitney Museum of American Art, *The Whitney Biennial*, February - May 2010
London, Saatchi Gallery, *Painters' Painters*,
November 2016 - March 2017, pp.18-19,
illustrated in colour

† £ 8,000-12,000
€ 8,800-13,100 US\$ 10,300-15,500

"It's like this acceptance thing, the idea of understanding, this idea of perfection being an acceptance of one's intuition. Like Japanese scrolls or Chinese scrolls or calligraphy. That's what I'm most into: the idea of the perfect gesture. And what makes it perfect is just an acceptance of it for what it is. It's like when you stop trying you can actually do it; it's that understanding of one's state of mind."

RICHARD ALDRICH

in conversation with Ross Simonini, *Art in America*,
2015, online



201

MICHEL MAJERUS

1967 - 2002

Mom Block No. 94

signed, titled and dated 00 on the reverse
oil on canvas
201 by 180 cm. 79 $\frac{1}{8}$ by 70 $\frac{7}{8}$ in.

PROVENANCE

Private Collection, Europe

⊕ £ 25,000-35,000
€ 27,300-38,200 US\$ 32,200-45,100



202

ROBERT THERRIEN

b. 1947

Arch

encaustic on wood

152 by 43.9 by 10 cm. 58⁷/₈ by 17³/₈ by 3³/₈ in.
Executed in 1984.

PROVENANCE

Simon Lee Gallery, London

Acquired from the above by the present owner
in 2007

£ 15,000-20,000

€ 16,400-21,900 US\$ 19,400-25,800



203

BERNAR VENET

b. 1941

Grib

signed and dated 2015
charcoal and collage on paper
102.5 by 152.7 cm. 40 $\frac{3}{8}$ by 60 $\frac{1}{8}$ in.

PROVENANCE

Acquired from the artist by the present owner

⊕ £ 20,000-30,000

€ 21,900-32,800 US\$ 25,800-38,700



204

204

KATJA STRUNZ

b. 1970

Untitled

signed and dated 2006 on the underside
steel, copper and enamel

128 by 21.3 by 21.3 cm. 50 $\frac{3}{8}$ by 8 $\frac{3}{8}$ by 8 $\frac{3}{8}$ in.

PROVENANCE

Almine Rech, Brussels

Acquired from the above by the present owner

⊕ £ 2,000-3,000

€ 2,200-3,300 US\$ 2,600-3,900

205

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTOR

UGO RONDINONE

b.1964

Small Orange Yellow Mountain

signed with the artist's initials, titled and dated
2014 on the underside

painted stones on wooden base

20.5 by 12 by 8.5 cm. 8 $\frac{1}{8}$ by 4 $\frac{7}{8}$ by 3 $\frac{3}{8}$ in.

overall: 22.7 by 18.5 by 18.5 cm. 7 $\frac{3}{8}$ by 7 $\frac{3}{8}$ in.

PROVENANCE

Private Collection, London

Acquired from the above by the present owner

£ 10,000-15,000

€ 11,000-16,400 US\$ 12,900-19,400



205



206

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

MARTIN KIPPENBERGER

1953 - 1997

Keiner hilft Keinem

titled
oil on canvas
100 by 120 cm. 39 $\frac{3}{8}$ by 47 in.
Executed in 1993.

PROVENANCE

Private Collection, Germany (acquired from the artist)

Sotheby's, London, *Contemporary Art*, 22 June 2007, Lot 256

Acquired from the above by the present owner

EXHIBITED

Berlin, Daimler Chrysler Contemporary, *Private/Corporate III. Werke aus der Sammlung Daimler Chrysler und aus der Sammlung Heliod Spiekermann*, 2005, pp. 9 and 31, illustrated in colour

LITERATURE

Gisela Capitain, Regina Fiorito & Lisa Franzen, Eds., *Martin Kippenberger: Catalogue Raisonné of the Paintings, Volume 4 1993-1997*, p. 87, no. MK.P 1993.21, illustrated in colour

⊕ £ 40,000-60,000
€ 43,700-65,500 US\$ 51,500-77,500

FARHAD MOSHIRI

b.1963

Headaches for Everyone

signed, titled and dated 2009 on the reverse
embroidery and acrylic on canvas laid down on
panel

150 by 350 cm. 60 by 137 in.

PROVENANCE

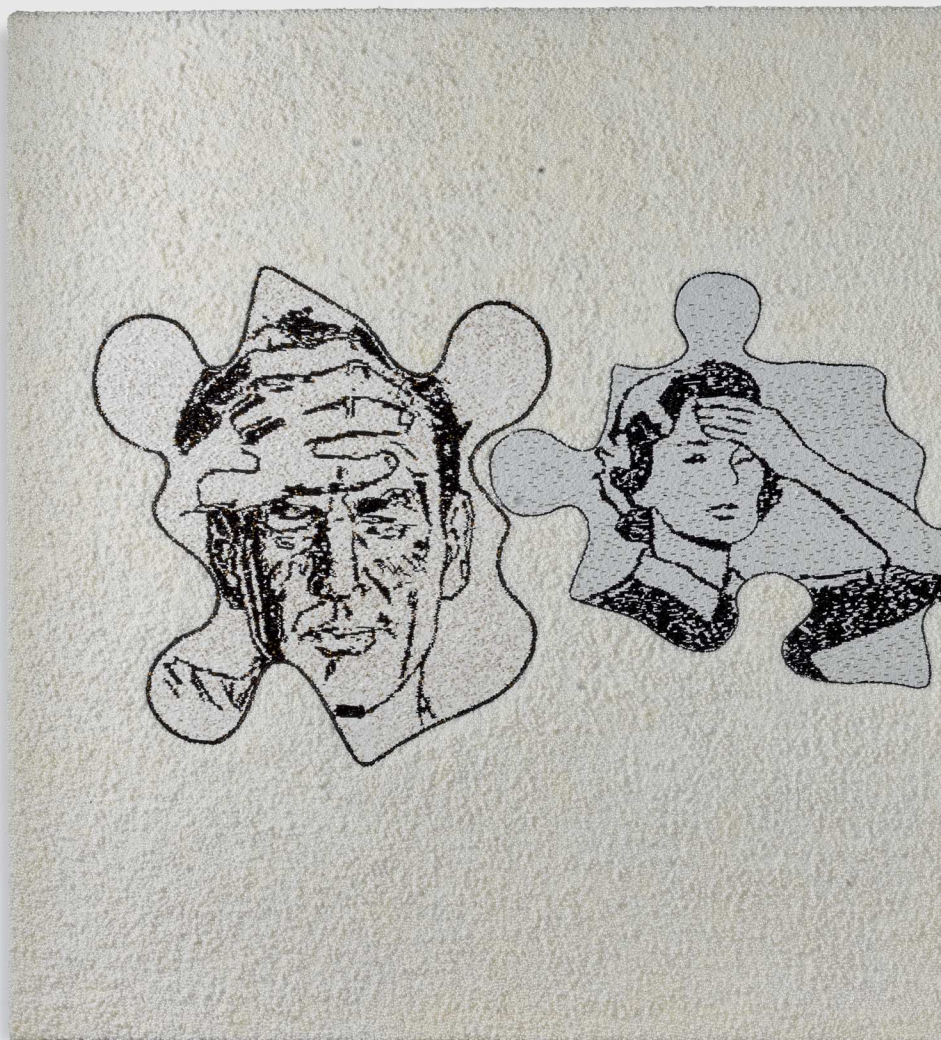
Galerie Emmanuel Perrotin, Paris
Acquired from the above by the present owner

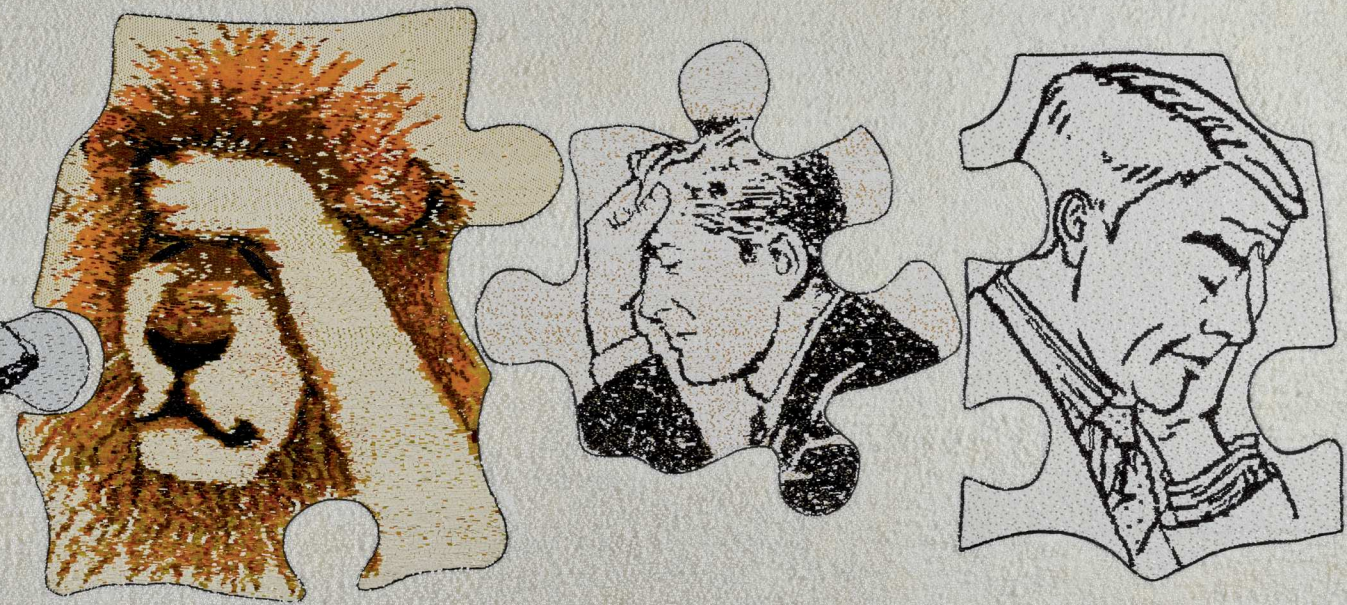
EXHIBITED

Paris, Galerie Emmanuel Perrotin, *Farhad Moshiri:*
Silly You, Silly Me, October - December 2009

‡ £ 80,000-120,000

€ 87,500-131,000 US\$ 103,000-155,000







208

AI WEIWEI

b. 1957

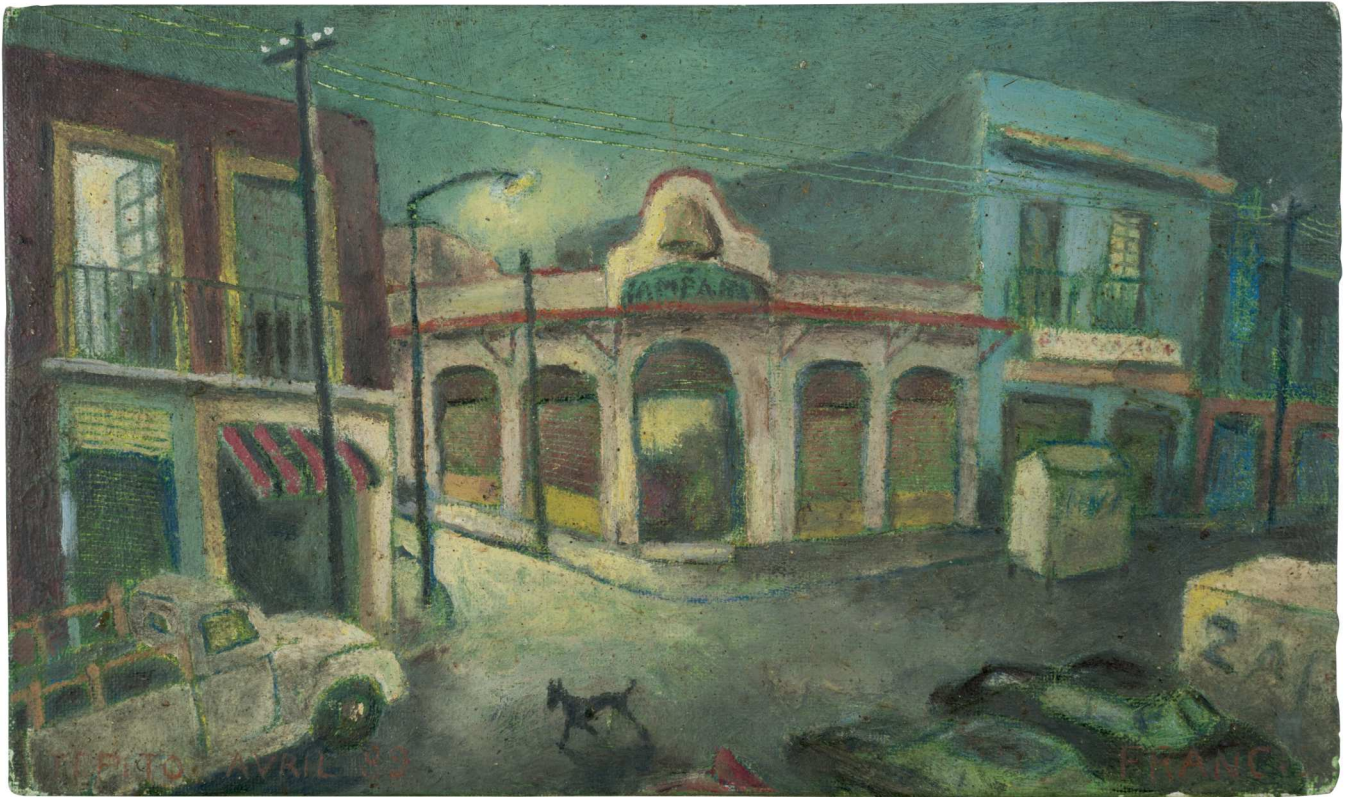
Beijing's Presents

four bricks of dismantled houses in Hutung and wood of destroyed temples, Qing dynasty
each brick: 4 by 12 by 24 cm. 1 $\frac{1}{8}$ by 4 $\frac{3}{4}$ by 9 $\frac{3}{8}$ in.
each box: 9.5 by 22.3 by 35.5 cm. 3 $\frac{3}{4}$ by 8 $\frac{7}{8}$ by 14 in.
Executed in 2002, this work is from an edition of 3.

PROVENANCE

Galerie Urs Meile, Beijing
Private Collection, Europe
Acquired from the above by the present owner

£ 35,000-40,000
€ 38,200-43,700 US\$ 45,100-51,500



209

FRANCIS ALÿS

b.1959

Vue Nocturne de Mexico

signed and dated *Tepito Avril 89*

pastel on canvas laid down on cardboard

14.9 by 24.8 cm. 5 $\frac{7}{8}$ by 9 $\frac{3}{4}$ in.

PROVENANCE

Acquired from the artist by the present owner in 1989

⊕ £ 30,000-40,000

€ 32,800-43,700 US\$ 38,700-51,500



210

210

PROPERTY OF A PROMINENT PRIVATE
COLLECTION

ALLAN MCCOLLUM

b. 1944

30 plaster surrogates (n° 9)

enamel and stone, in 30 parts
overall: 161 by 376 cm. 63³/₈ by 148 in.
Executed in 1982-90.

PROVENANCE

Rhona Hoffman Gallery, Chicago
Sotheby's, New York, 13 November 2003, Lot 511
Acquired from the above by the present owner

£ 40,000-60,000

€ 43,700-65,500 US\$ 51,500-77,500

211

PROPERTY FROM AN IMPORTANT PRIVATE
SWISS COLLECTOR

OLAFUR ELIASSON

b. 1967

Untitled (Waterfall Series)

each: signed and dated 1996 on the reverse
c-print, in 16 parts
each: 36.2 by 24.1 cm. 14¹/₄ by 9¹/₂ in.
overall: 144.8 by 96.4 cm. 57 by 38 in.
Executed in 1996, this work is number 1 from an
edition of 3.

PROVENANCE

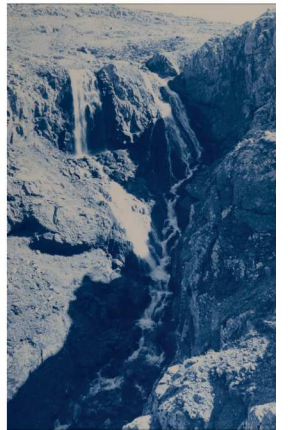
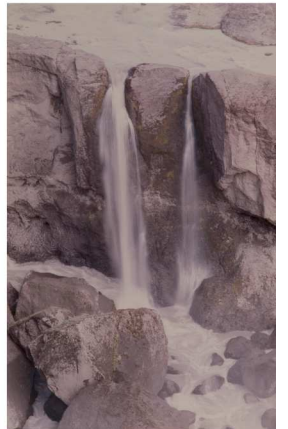
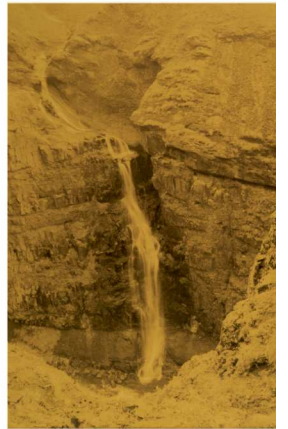
Neugerriemschneider, Berlin
Barbara Gladstone Gallery, New York
Phillips de Pury, New York, 13 May 2005, Lot 138
Acquired from the above by the present owner

LITERATURE

Klaus Kertess and Deborah Aaronson,
Photography Transformed, New York 2002, p.92,
illustrated in colour (incomplete illustration of the
work)

‡ ⊕ £ 50,000-70,000

€ 55,000-76,500 US\$ 64,500-90,500



WOLFGANG TILLMANS

PHOTOGRAPHS OF A DECADE

LOTS 212–214

One of the most innovative and influential photographers working today, Wolfgang Tillmans is known for his unapologetic snapshots of the quotidian. Having risen to prominence in the late 1980s with his photographs of the emerging rave subculture in his native Germany, Tillmans has developed a highly sophisticated artistic lexicon that approaches questions of gender, politics and intimacy in a truly unique fashion. Speaking in 2003, Tillmans described 5 categories for his work from 1994 onwards: "'friends';

'sittings'; 'crowds/strangers'; 'still life', 'Struktur'. *Soldier Gangway III* depicts a solitary stranger. The soft outline of the soldier contrasts with the ominous rigidity of the military apparatus that surround him; we face the threat alongside him. In contrast, *Ten Eight* is a tender portrait. The sepia tones lend a dated elegance to the composition, but this is offset by the trainers and backpack in the foreground. The anticipation here is of enjoyment rather than fear, the scene is alluring, like the azure pond of *Blautopf I*. All three of

these works, two strangers and a still life, typify Tillmans' work from the 1990s and early 2000s. He is a consummate hoarder of images, a cataloguer of contemporary life. In his words: "I never underestimate the importance of the fleeting moment; potentially a good thing can happen at any time and only reveal its full relevance over the course of time" (Wolfgang Tillmans in conversation with Mary Horlock in: Exh. Cat. London, Tate Modern, *Wolfgang Tillmans: if one thing matters everything matters*, 2003, p. 305).



212

212

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTOR

WOLFGANG TILLMANS

b. 1968

Soldier Gangway III

signed, titled, dated 1995, and numbered 2/10 +1
on the reverse

c-print

40.1 by 30.2 cm. 15 $\frac{7}{8}$ by 11 $\frac{7}{8}$ in.

Executed in 1995, this work is number 2 from an
edition of 10, plus 1 artist's proof.

PROVENANCE

Andrea Rosen Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Buchhandlung Walther König, Ed., *Wolfgang
Tillmans: Soldiers: The Nineties*, Köln 1999,
illustrated in colour (cover)

LITERATURE

Exh. Cat., London, Tate Britain, *Wolfgang
Tillmans: If One Thing Matters, Everything
Matters*, 2003, p. 107, no. 1995-114, illustrated in
colour (ed. no. unknown)

⊕ £ 3,000-5,000

€ 3,300-5,500 US\$ 3,900-6,500

213

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

WOLFGANG TILLMANS

b. 1968

Blautopf I

signed, titled, dated 2001, and numbered 1/10 +1 on the reverse

c-print

40.1 by 30.2 cm. 15 $\frac{7}{8}$ by 11 $\frac{7}{8}$ in.

Executed in 2001, this work is number 1 from an edition of 10, plus 1 artist's proof.

PROVENANCE

Maureen Paley, London

Acquired from the above by the present owner

LITERATURE

Exh. Cat., London, Tate Britain, *Wolfgang Tillmans: If One Thing Matters, Everything Matters*, 2003, p. 233, no. 2001-115, illustrated in colour (ed. no. unknown)

⊕ £ 3,000-5,000

€ 3,300-5,500 US\$ 3,900-6,500

214

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

WOLFGANG TILLMANS

b. 1968

Ten-Eight

signed, titled, dated 99 and numbered 5/10 +1 on the reverse

c-print

40.1 by 30.2 cm. 15 $\frac{7}{8}$ by 11 $\frac{7}{8}$ in.

Executed in 1999, this work is number 5 from an edition of 10, plus 1 artist's proof.

PROVENANCE

Germann Auktionshaus, Zürich, 23 November 2016, Lot 518

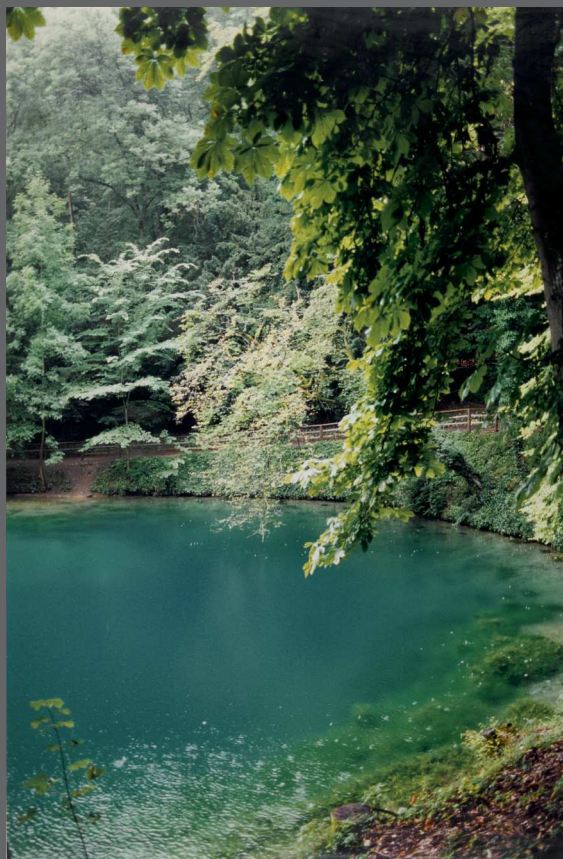
Acquired from the above by the present owner

LITERATURE

Exh. Cat., London, Tate Britain, *Wolfgang Tillmans: If One Thing Matters, Everything Matters*, 2003, p. 171, no. 1999-013, illustrated in colour (ed. no. unknown)

⊕ £ 3,000-5,000

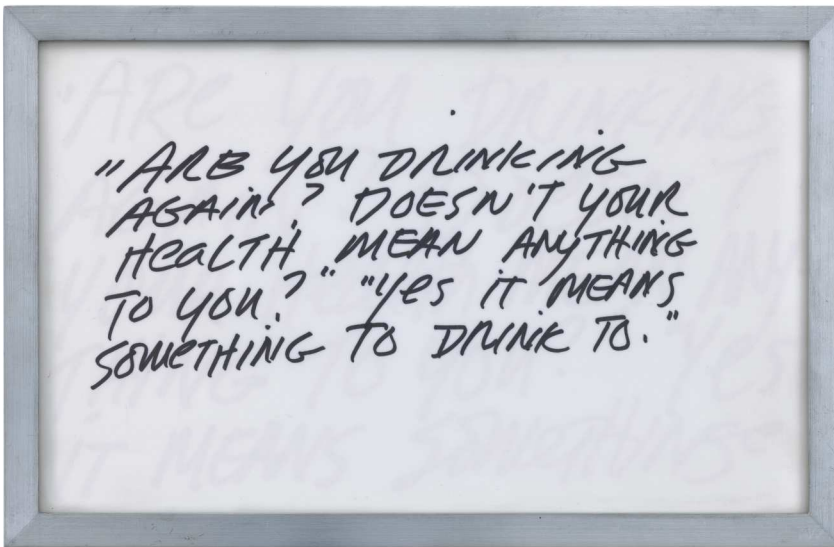
€ 3,300-5,500 US\$ 3,900-6,500



213



214



215

RICHARD PRINCE

b. 1949

Untitled (Joke: Are You Drinking Again...)

ink on paper
19 by 30.5 cm. 7½ by 12 in.
Executed in 1985-87.

PROVENANCE

Gladstone Gallery, New York
Acquired from the above by the present owner

£ 10,000-15,000

€ 11,000-16,400 US\$ 12,900-19,400



216

□ 216 SOLD WITHOUT RESERVE

PAUL GRAHAM

b.1956

Texas (Pepsi Walkers) from the Series "A Shimmer of Possibility"

colour coupler prints mounted to aluminium, in ten parts
plates: i., v., vii., x.: 30.5 by 43 cm. 12 by 16⅞ in.;
ii., iv., vi, ix.: 35.5 by 49.5 cm. 14 by 19½ in.;
iii.: 53.5 by 76 cm. 21⅞ by 29⅞ in.;
viii.: 63.5 by 89 cm. 25 by 35 in.
overall: 66 by 670 cm. 26 in by 263¾ in.
Executed in 2005, this work is number 1 from an edition of 5, plus 1 artist's proof.

PROVENANCE

Anthony Reynolds Gallery, London
Acquired from the above by the present owner

EXHIBITED

Essen, Museum Folkwang, *Paul Graham: Fotografien 1981-2006*, January - April 2009
London, Whitechapel Gallery, *Paul Graham: Photographs 1981-2006*, April - June 2011 (ed. no. unknown)
Dublin, The Douglas Hyde Gallery, *Paul Graham*, July - September 2012 (ed. no. unknown)

LITERATURE

Steidl, Eds., *Paul Graham: a Shimmer of Possibility*, Göttingen 2009, n.p., illustrated in colour (ed. no. unknown)

⊕ £ 5,000-7,000

€ 5,500-7,700 US\$ 6,500-9,100



217

PROPERTY FROM AN IMPORTANT PRIVATE
SWISS COLLECTOR

DAVID HOCKNEY

b.1937

The Merced River, Yosemite Valley

signed, titled, dated *Sept 1982* and numbered #8
c-print photocollage

163.2 by 141 cm 64¼ by 55½ in.

Executed in 1982, this work is number 8 from an
edition of 20.

PROVENANCE

Bernard Jacobson Gallery, London
Private Collection, London
Christie's, London, 9 December 1999, Lot 640
Acquired from the above by the present owner

LITERATURE

Lawrence Weschler, *David Hockney, Cameraworks*, London 1984, p. 126, illustrated in
colour (ed. no. unknown)

£ 18,000-25,000
€ 19,700-27,300 US\$ 23,200-32,200

SIGMAR POLKE

1941-2010

Untitled

signed and dated 2002
 mixed media on paper
 99.7 by 70 cm. 39¼ by 27½ in.

PROVENANCE

Michael Werner Gallery, New York
 Private Collection, United States
 Bonhams, London, 12 February 2015, Lot 11
 Acquired from the above by the present owner

£ 90,000-120,000
 € 98,500-131,000 US\$ 116,000-155,000

“The raster to me, is a system, a principle, a method, structure. It divides, disperses, arranges and makes everything the same. I also like that enlarging the pictures makes them blurry and sets the dots in motion. I like that the dots switch between being recognizable and unrecognizable, the ambiguity of this situation, the fact that it stays open... Lots of dots vibrating, resonating, blurring, re-emerging, thoughts of radio signals, radio pictures and television come to mind. In that perspective I think that the raster I am using does show a specific view, that it is a general situation and interpretation: the structure of our time, the structure of social order, of a culture. Standardized, divided, fragmented, rationed, grouped, specialized...”

SIGMAR POLKE

quoted in Dieter Hülsmanns, 'Kultur des Rasters. Ateliergespräch mit dem Maler Sigmar Polke', *Rheinische Post*, 10 May 1966



GEORG BASELITZ

b. 1938

Weißes und schwarzes Pferd

signed with the artist's initials and dated *15 X 86*;
signed, titled and dated *10 X 86 + 15. X. 86* on the
reverse
oil on canvas
146 by 114 cm. 57½ by 44⅞ in.

PROVENANCE

Michael Werner Gallery, Cologne
Private Collection, Germany
Acquired from the above by the present owner
in 1987

† ⊕ £ 150,000-200,000
€ 164,000-219,000 US\$ 194,000-258,000

“I also orient the figure to come from different sides of the canvas, but in the beginning it was important to just paint the figure upside down. That was the most disruptive in terms of breaking convention. It creates a healthy disorder. To reinvent painting for yourself, you must address the obvious and the marginal, disrupt the predictable by using what people don't want to look at or are not familiar with. I am always working with a specific idea or motif, trying to restructure it or rebuild it.”

GEORG BASELITZ

quoted in Exh. Cat., Texas, Modern Art Museum of Fort Worth, *Georg Baselitz: Portraits of Elke*, 1997, p.17



PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

KARIN KNEFFEL

b. 1957

Untitled

signed and dated 2005 on the reverse

oil on canvas

100 by 100 cm. 39³/₈ by 39³/₈ in.

PROVENANCE

Barbara Mathes Gallery, New York

Acquired from the above by the present owner

‡ ⊕ £ 70,000-90,000

€ 76,500-98,500 US\$ 90,500-116,000



FRANK STELLA

b. 1936

Tell Shimshara

sand cast aluminium
137.2 by 152.4 by 58.4 cm. 54 by 60 by 23 in.
Executed in 2002.

PROVENANCE

Acquired from the artist by the present owner

EXHIBITED

London, Bernard Jacobson Gallery, *Frank Stella*,
April - May 2003

‡ £ 60,000-80,000

€ 65,500-87,500 US\$ 77,500-103,000

“The paintings got sculptural because the forms got more complicated. I’ve learned to weave in and out. The earlier pieces themselves are stiff, while the recent pieces are individually more manipulated. They are more complex to begin with, but their organization, the way they end up being put together, isn’t that different. You can’t shake your own sensibility. No matter what the concept is, the artist’s eye decides when it’s right; which is a notion of sensibility.”

FRANCK STELLA

in conversation with Saul Ostrow, *BOMB Magazine*,
2000, online



JULIAN SCHNABEL

b. 1951

Joe Glasco

oil, bondo and ceramic plates mounted on panel
152.8 by 123.5 by 20 cm. 60 $\frac{1}{8}$ by 48 by 7 $\frac{7}{8}$ in.
Executed in 1987.

PROVENANCE

Waddington Gallery, London
Galleria Emilio Mazzoli, Modena
Acquired from the above by the present owner
in 1997

EXHIBITED

London, Waddington Galleries, *Julian Schnabel*,
November - December 1988, p. 21, illustrated in
colour

£ 120,000-180,000**€ 131,000-197,000 US\$ 155,000-232,000**

“from Joe’s studio you
couldn’t see outside
because the floor-to-ceiling
red velvet curtains were
only partially open...Joe
was in his kitchen, sitting in
the dark in a Metropolitan
Opera Egyptian-style
black velvet chair. He was
listening to Maria Callas...
isolated in the dark, far
away from everybody...
Joe’s need to be an artist
had led him away from
everything familiar: his
friends, his family, his home,
society.”

JULIAN SCHNABEL





223

223

PROPERTY FROM AN IMPORTANT PRIVATE SWEDISH COLLECTION

FRANCESCO CLEMENTE

b. 1952

Trittico

signed, titled and dated 1981 on the reverse
acrylic on plaster on brick
24.5 by 49.4 cm. 9⁵/₈ by 19¹/₂ in.

PROVENANCE

Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

⊕ £ 10,000-15,000

€ 11,000-16,400 US\$ 12,900-19,400



224

224

PROPERTY FROM AN IMPORTANT PRIVATE SWEDISH COLLECTION

SANDRO CHIA

b.1946

Untitled

signed
oil on canvas
45 by 40 cm. 17³/₄ by 15³/₄ in.
Executed circa 1985.

PROVENANCE

Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

⊕ £ 8,000-12,000

€ 8,800-13,100 US\$ 10,300-15,500

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

JOHN ARMLEDER

b.1948

Leucanthemum Vulgare

signed and dated 2003 on the reverse
acrylic and glitter on canvas
190.6 by 79.8 cm. 75½ by 31¾ in.

PROVENANCE

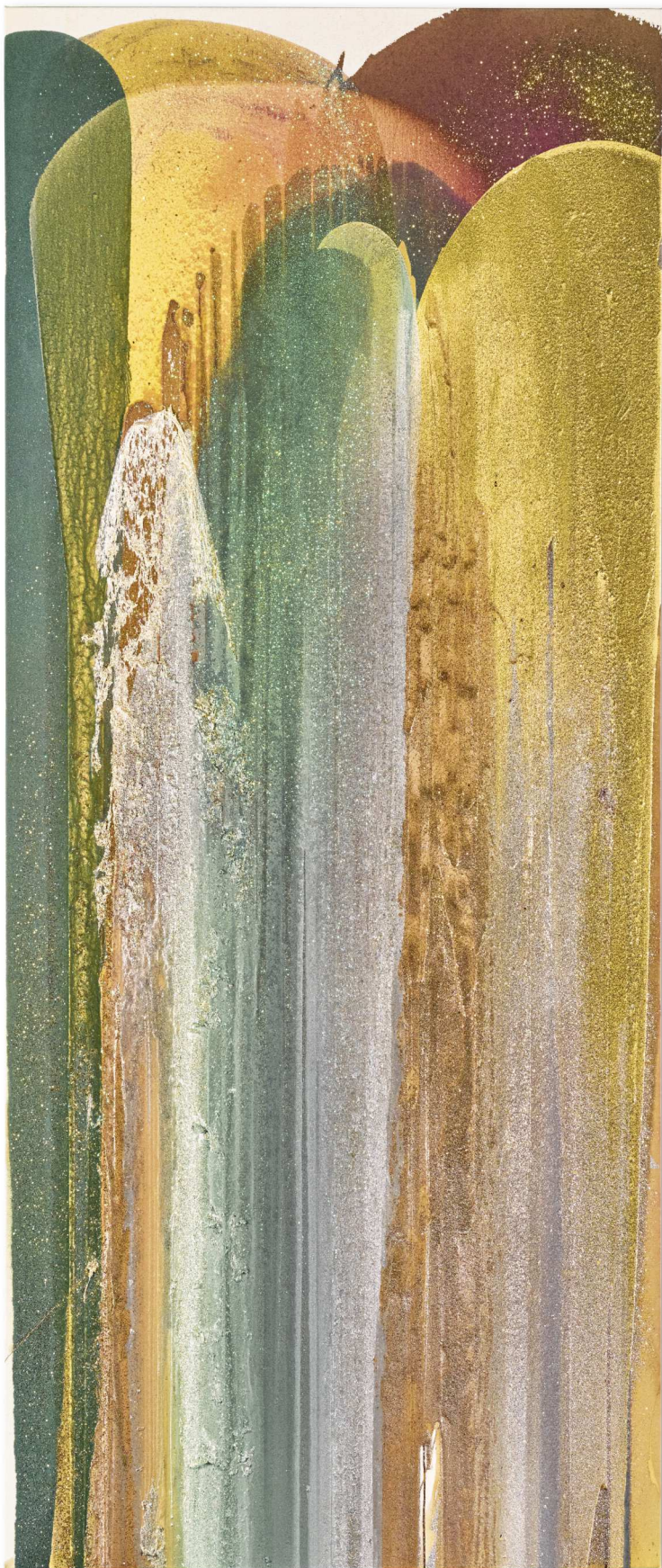
Galería Javier López, Madrid
Acquired from the above by the present owner

EXHIBITED

Madrid, Galería Javier López, *John M. Armleder*,
September - October 2003

£ 25,000-35,000

€ 27,300-38,200 US\$ 32,200-45,100



RICHARD ARTSCHWAGER

1923 - 2013

D.M.B.R.T.W. and Potato

oil and Celotex on board in artist's painted
wooden frame

overall: 116.8 by 137.2 cm. 46 by 54 in.

Executed in 1997.

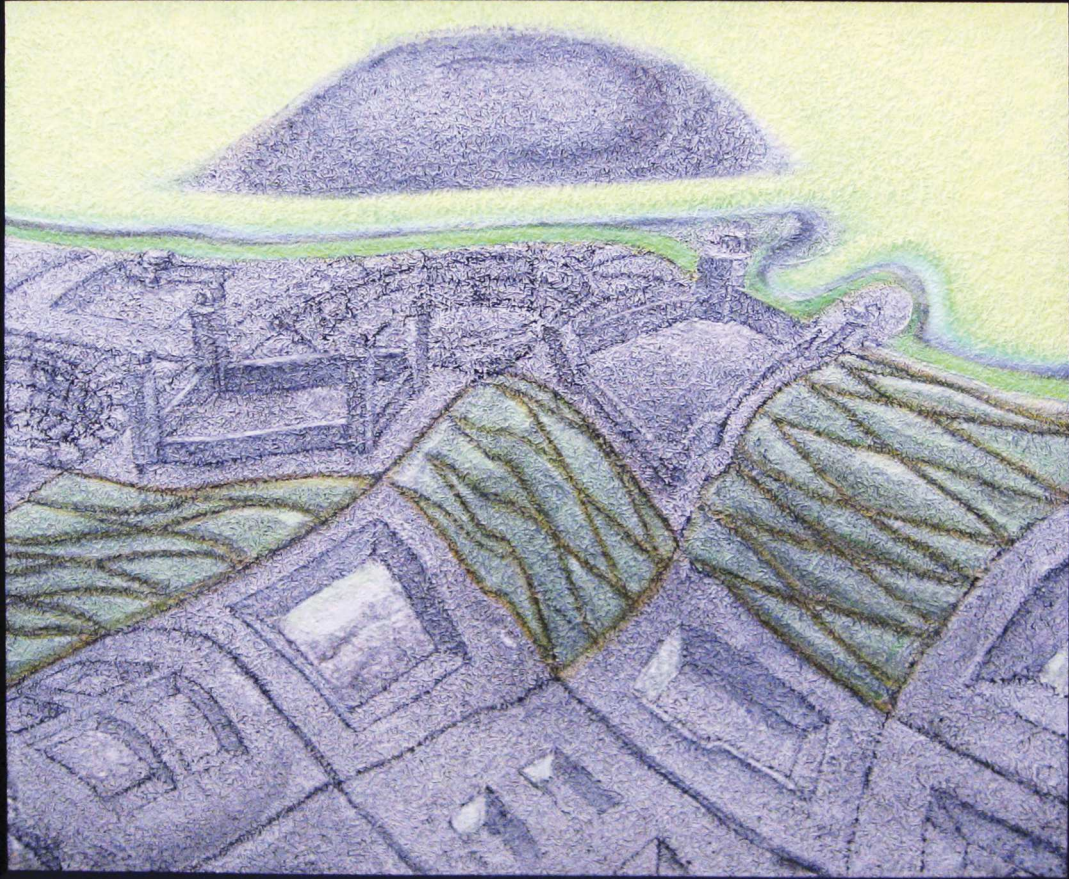
PROVENANCE

Mary Boone Gallery, New York

Acquired from the above by the present owner

£ 50,000-70,000

€ 55,000-76,500 US\$ 64,500-90,500





227

227

PROPERTY FROM AN IMPORTANT PRIVATE SWEDISH COLLECTION

ERIC FISCHL

b. 1948

Untitled #14

signed, dated 1990 and numbered 14 on the reverse

oil on canvas

36 by 27.8 cm. 14 $\frac{1}{8}$ by 11 in.

PROVENANCE

Mary Boone Gallery, New York

Jan Eric Löwenadler Collection, New York

Acquired from the above by the present owner

£ 10,000-15,000

€ 11,000-16,400 US\$ 12,900-19,400

228

PROPERTY FROM AN IMPORTANT PRIVATE SWEDISH COLLECTION

ROSS BLECKNER

b. 1949

Study for 'Architecture in the Sky'

oil on canvas

25.8 by 20.5 cm. 10 $\frac{1}{8}$ by 8 in.

Executed in 1987.

PROVENANCE

Margo Leavin Gallery, Los Angeles

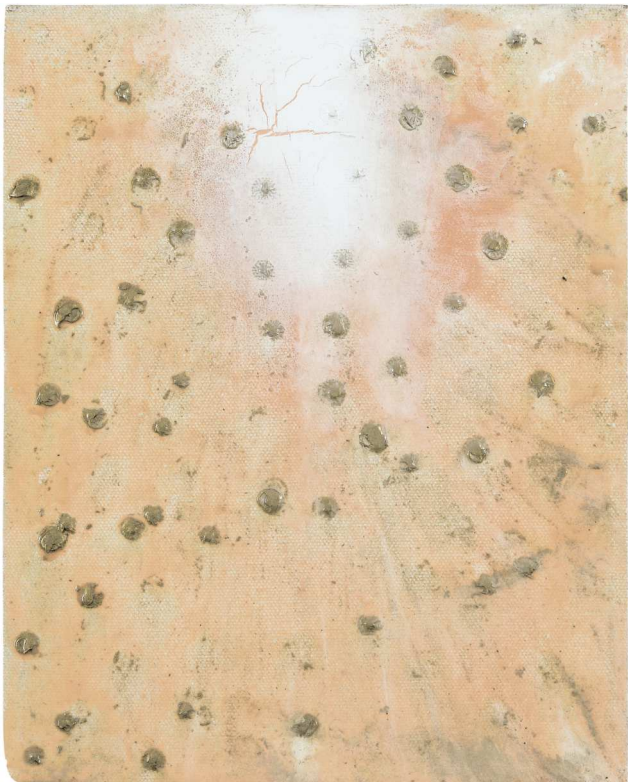
Mary Boone Gallery, New York

Jan Eric Löwenadler Collection, New York

Acquired from the above by the present owner

£ 2,000-3,000

€ 2,200-3,300 US\$ 2,600-3,900



228



229

PROPERTY FROM AN IMPORTANT PRIVATE SWEDISH COLLECTION

DAVID SALLE

b. 1952

Engagement Rings

acrylic, oil and fabric collage on canvas
153 by 107 cm. 60¼ by 42½ in.
Executed in 1984.

PROVENANCE

Mary Boone Gallery, New York
Texas Gallery, Houston
Christie's, New York, 27 February 1992, Lot 109
Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

£ 20,000-30,000
€ 21,900-32,800 US\$ 25,800-38,700

"Every painting, consciously or not, contains instructions on where to look for a way in, for what it's about. This is contained in the painting itself, but you have to know where to look."

DAVID SALLE

in conversation with Fredrick Tuten in: 'David Salle at the Edges', *Art in America*, September 1997

GEORGE CONDO

b.1957

Portrait of the Unknown

signed and dated *Paris 91* on the reverse
oil on canvas
170 by 150 cm. 66⅞ by 59 in.

PROVENANCE

Monika Sprüth Galerie, Cologne
Private Collection, Europe
Christie's, London, 17 October 2014, Lot 303
Acquired from the above by the present owner

£ 90,000-120,000**€ 98,500-131,000 US\$ 116,000-155,000**

“It’s about dismantling one reality and constructing another from the same parts, and that various concrete objects are not attached to their parts alone. I was thinking of Picasso’s bull’s head made from a bicycle and Duchamp’s ready-mades. Essentially what I am painting is the state in which the image-time of one reality superimposed in a field of another simultaneous presence now becomes a new conjunctive hyper-reality or hybrid image showing the simultaneous presences.”

GEORGE CONDO

quoted in Ralph Rugoff, *George Condo, Existential Portraits: Sculpture, Drawings, Paintings 2005/2006*, New York 2006, p. 8



ROBERT LONGO

b.1955

Untitled (Triptych- Peephole, Consulting Room Door, Head From Shelf 1938)

each: signed, titled and dated 2000 on the reverse
 graphite and charcoal on paper laid on board, in three parts
 i. iii. 155.6 by 55 cm. 61¼ by 21½ in.
 ii. 155.6 by 124 cm. 61¼ by 48¾ in.
 overall: 155.6 by 303 cm. 51¼ by 119¼ in.

PROVENANCE

Galleria Mazzoli, Modena
 Acquired from above by the present owner

EXHIBITED

Vienna, Albertina; Krefeld, Krefelder Kunstmuseen, *Robert Longo - The Freud Drawings*, November 2002 - June 2003, pp. 56 - 58, illustrated

£ 120,000-180,000

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

An eerie and haunting depiction of loss, absence and desertion, *Untitled (Triptych- Peephole, Consulting Room Door, Head From Shelf 1938)* is a stellar example of Robert Longo's *Freud Drawings*; a series comprising thirty large-scale charcoal drawings of painstaking detail and exquisite intensity. Drawn in 2000, *Freud Drawings* depict the great Viennese physician's furniture and various archaeological artefacts that adorn his ornate office. Commenting on the series, Longo remarked, 'the origin of the Freud Cycle came about when I was living in Paris. A friend of mine gave me this photo book on Freud's apartment by Edmund Engelman. It sat on my desk unopened for quite a while, but when I did finally open it, I was compelled by the images, which reminded me of a doctor's office from my childhood.' (Robert Longo cited in: Exh. Cat., Berlin, Capitain Petzel, *Robert Longo: Stand*, April - July 2012, p. 66).

By May 1938, Sigmund Freud's time in Vienna was rapidly coming to an end. In the wake of the Anschluss, the Jewish doctor, having received multiple visits from the Nazi Gestapo, decided to seek exile in London. Mere days before fleeing, Freud invited Edmund Engelman, a younger engineer and photographer, to catalogue the Freud home, as well as Freud's office and consulting rooms at Berggasse 19. Photographing the mezzanine, Engelman relied mostly on natural light, shooting 150 photographs as documentation of the place where Freud pioneered the field of psychoanalysis. Engelman's documentation was to serve as map for Freud when furnishing his new apartment, but also a memory of a time now passed.

Of *Freud Drawings* Longo states, "What I was doing in the Freud Drawings was a psychoanalysis

of Freud's apartment. The aspect that really shocked me was the awareness that this man, Freud, was sitting in this apartment, dealing with the deep and dark abysses of our souls, while the Nazis were running around outside, actually doing these dark things" (Robert Longo cited in: Martin Hentschel & Klaus Albrecht Schrder, *The Freud Drawings: Robert Longo*, New York 2003, p. 6). Fascinated by the historic dimensions of the photographs, Longo was profoundly moved by the references to the Jewish genocide and to the crimes of the National Socialists instilled in Freud's photographs. Central to Longo's oeuvre is often a critique of the ecstasies and horrors of the postmodern society, the struggle for political and economic power that in turn affects the body politic.

A prominent protagonist of appropriation, Robert Longo's photorealist charcoal studies turn towards the intimacy of drawing while engaging with deeply problematic histories. In Longo's precise rendering, the warm velour-esque textures and dramatic contrasts of the fleecy charcoal endow the image with a luminosity that is neither unnerving nor comforting, but which certainly imparts to the viewer the cultural freight of the objects under scrutiny. Working light to dark, the white in Longo's strikingly detailed drawing is the white of the paper, evoking an immediate materiality that contradicts the ominous raven-black pigment. *Untitled (Triptych- Peephole, Consulting Room Door, Head From Shelf 1938)* evokes distances, presenting a world of alienation from which man is expelled. A stunning example from a powerful and succinct series, the present work ought to be ranked among the great twentieth century history paintings of our time.



The couch in the consulting room of Sigmund Freud's office in Vienna as it looked in 1938, before his emigration to England when Germany annexed Austria / Photo © Everett Collection / Bridgeman Images



PROPERTY FROM AN AUSTRIAN PRIVATE
COLLECTION

SIGMAR POLKE

1941 - 2010

Untitled

signed and dated 2000

Interference colour and dispersion on paper
100 by 70 cm. 39³/₈ by 27¹/₂ in.

PROVENANCE

Private Collection, Vienna (acquired directly from
the artist)

Acquired directly from the above by the present
owner

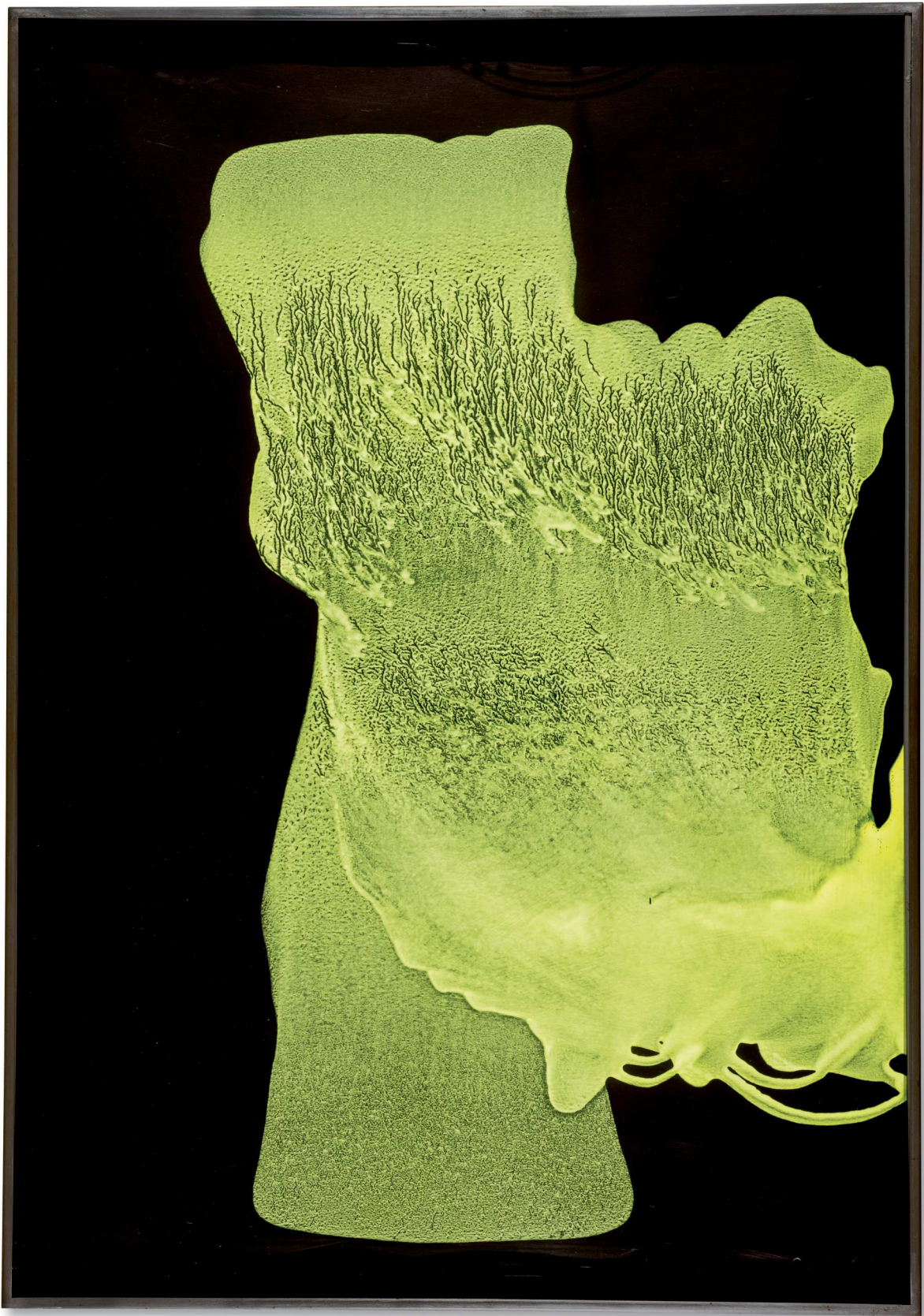
⊕ £ 80,000-120,000

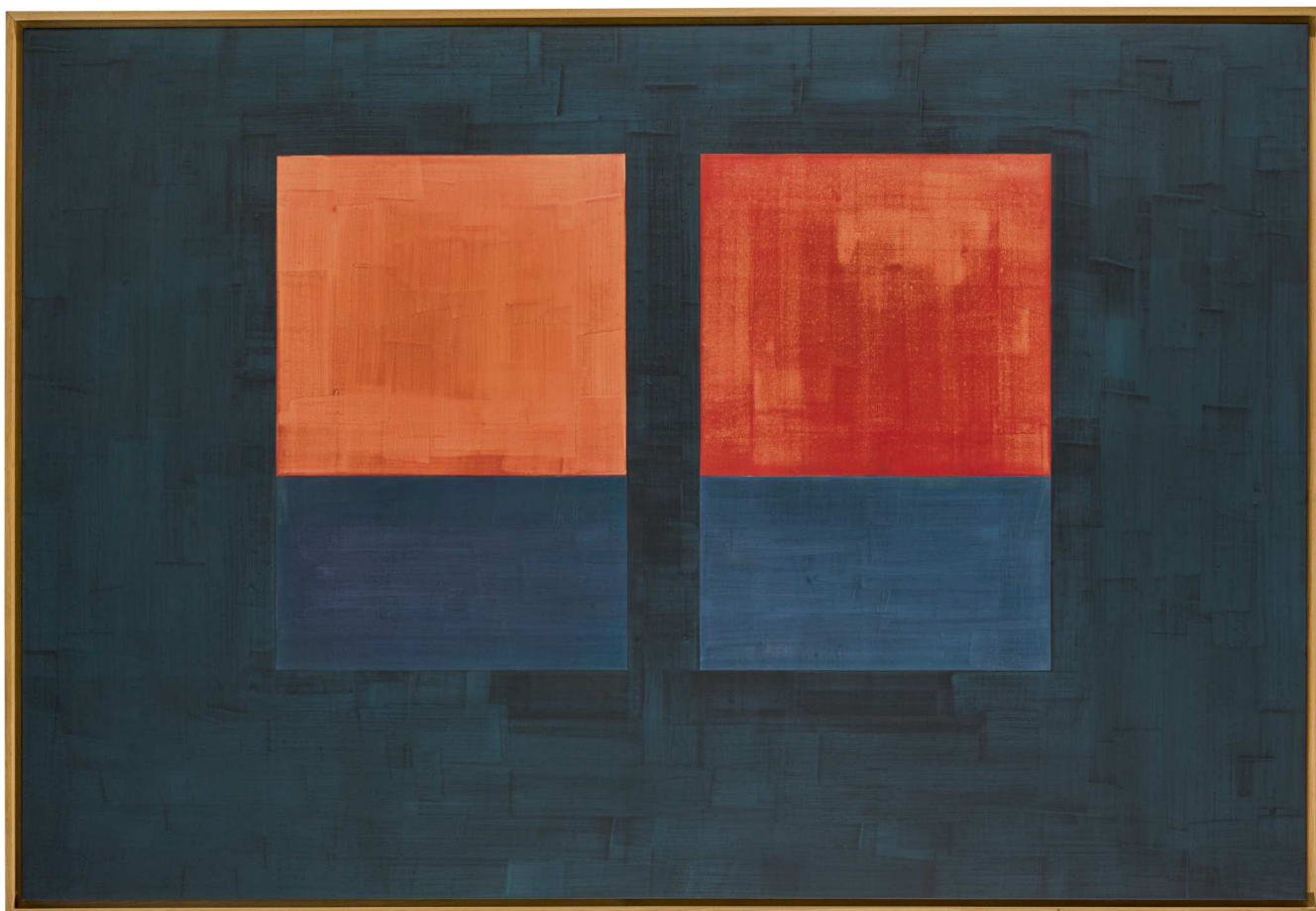
€ 87,500-131,000 US\$ 103,000-155,000

“Polke literally and metaphorically dissects and dissolves images... all the while raising philosophical questions deeply concerned with not only the way images look and are made but also the possible and probable slippages, uncertainties, and misperceptions that can occur when we apprehend them.”

CHARLES WYLIE

Exh. Cat., Dallas Museum of Art, *Sigmar Polke, History of Everything, Paintings and Drawings 1998-2002*, 2003, pp. 12-13





233

ULRICH ERBEN

b.1940

Ohne Titel

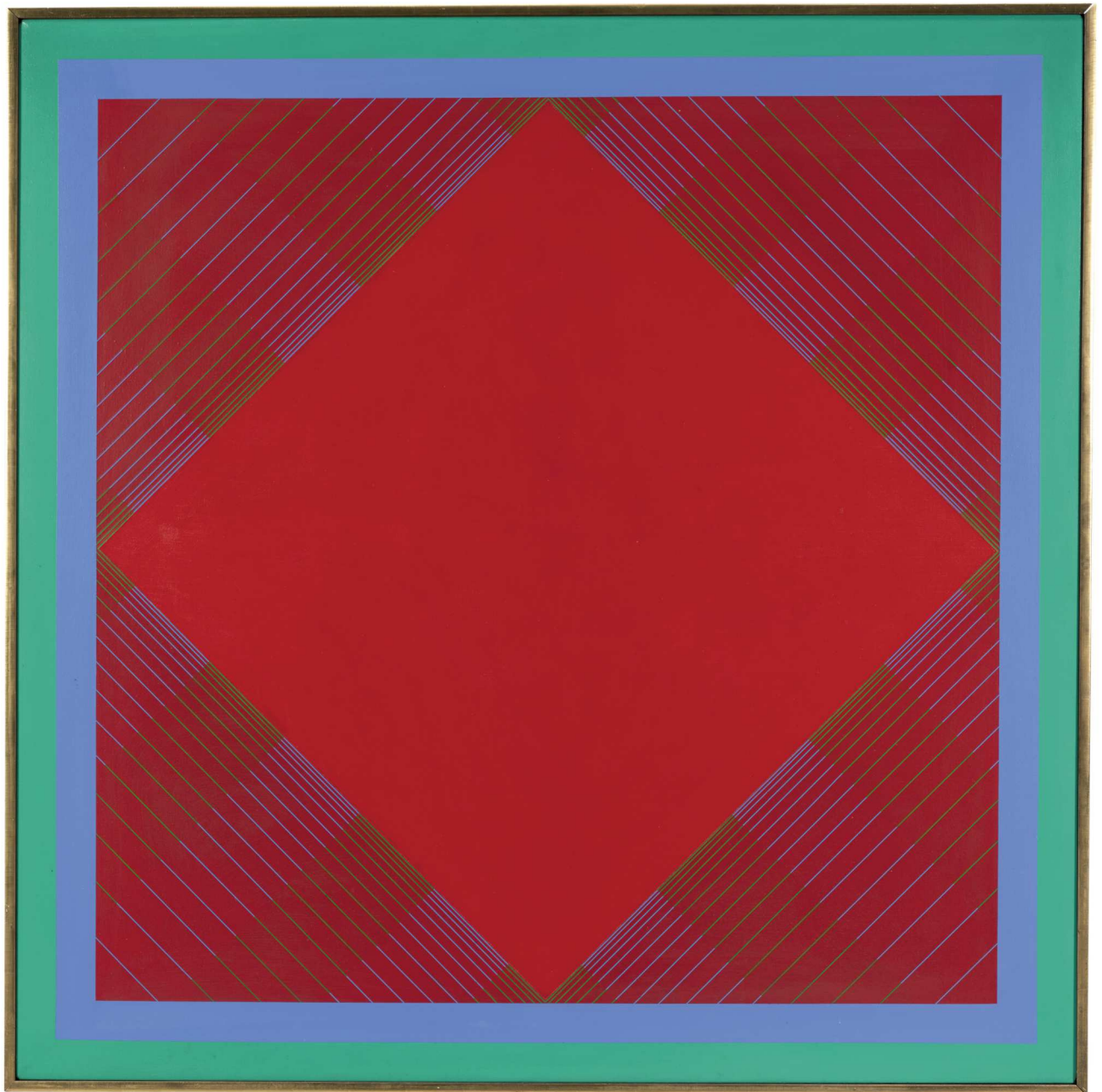
signed and dated 1990/91 on the overlap
acrylic on canvas
170 by 250 cm. 66 $\frac{7}{8}$ by 98 $\frac{3}{8}$ in.

PROVENANCE

Galerie Loehr, Frankfurt am Main
Acquired from the above by the present owner
in 1991

† ⊕ £ 15,000-20,000
€ 16,400-21,900 US\$ 19,400-25,800

234 no lot



235

RICHARD ANUSZKIEWICZ

b. 1930

Radial

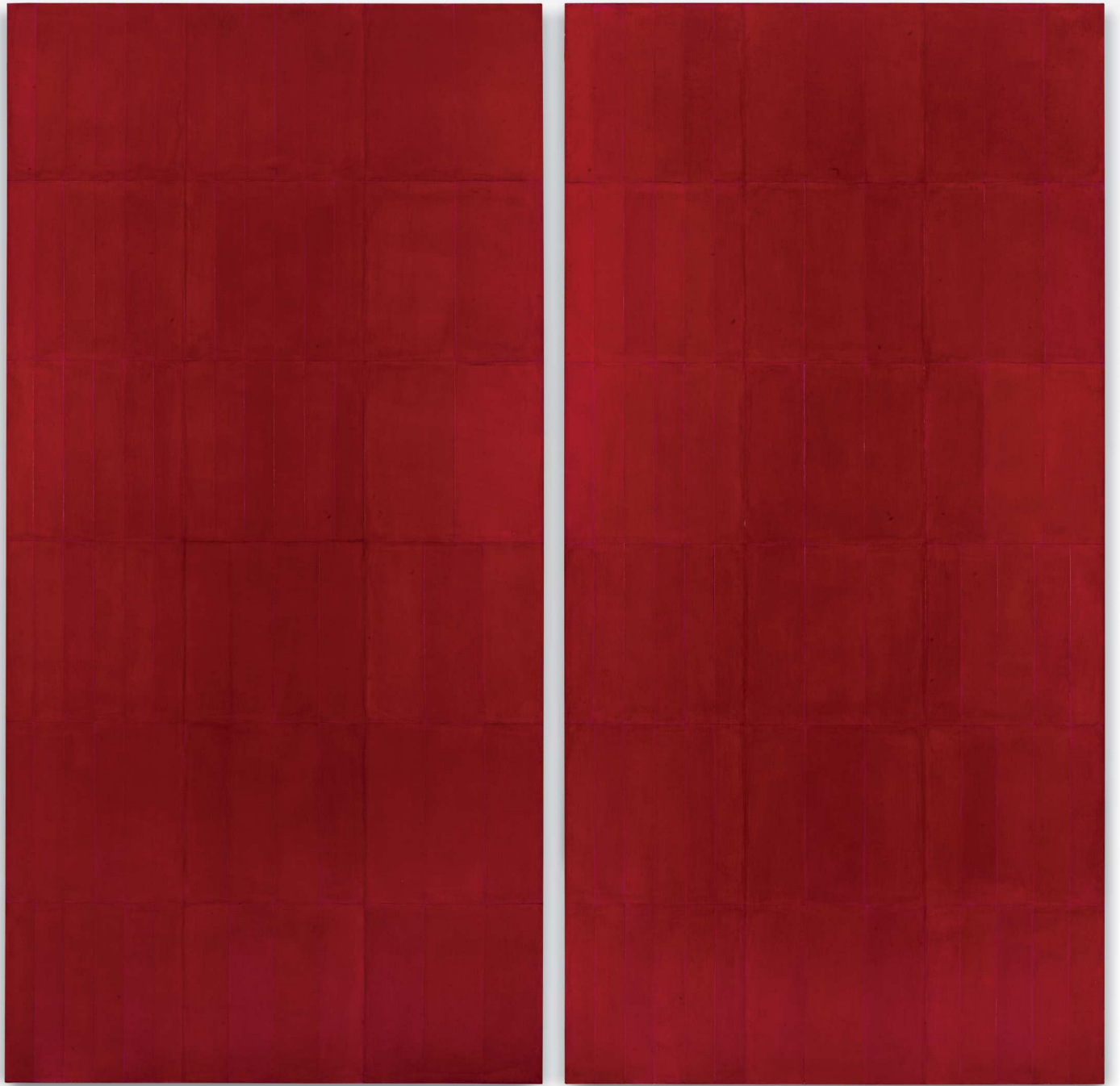
signed, dated 1965 and ©1965 on the reverse
liquitex on canvas
152.5 by 152.5 cm. 60 by 60 in.

PROVENANCE

Sidney Janis Gallery, New York
Miriam and Ira D. Wallach Collection, New York
(acquired from the above in 1965)
Sotheby's, London, 13 February 2013, Lot 112
Acquired from the above by the present owner

£ 40,000-60,000

€ 43,700-65,500 US\$ 51,500-77,500



GOTTFRIED HONEGGER

1917 - 2016

Tableau Relief P 758

signed and dated *Paris Ivry 1975/1976* on the backing board of the second and third panel
oil on cardboard laid on canvas, in three parts
each: 300 by 150 cm. 118 $\frac{1}{8}$ by 59 $\frac{1}{8}$ in.
overall: 300 by 450 cm. 118 $\frac{1}{8}$ by 177 $\frac{1}{4}$ in.

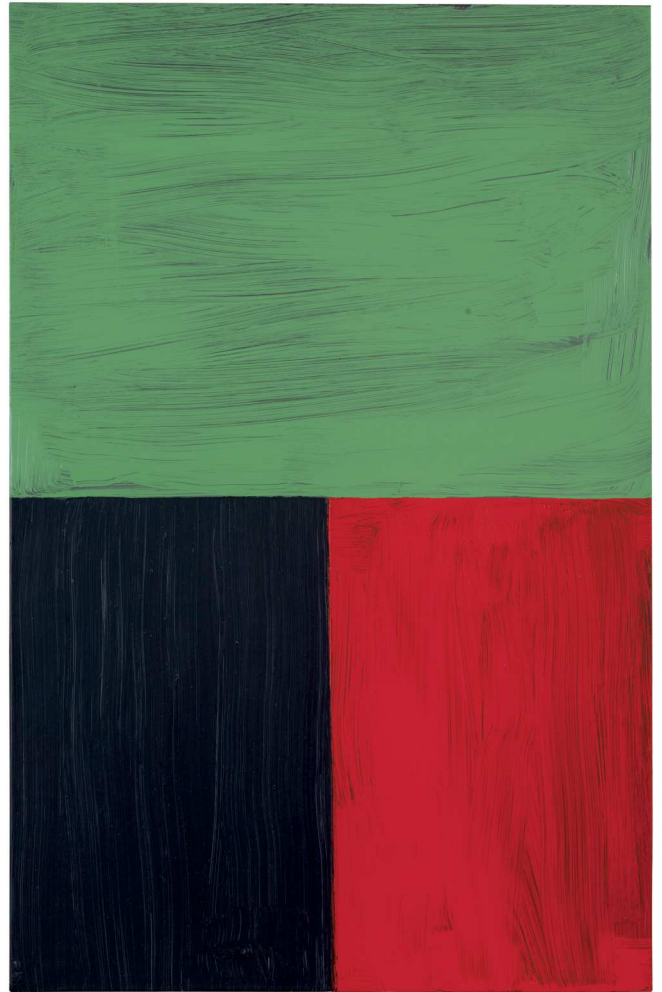
PROVENANCE

Galerie Loehr, Frankfurt am Main
Acquired from the above by the present owner
in 1986

† £ 70,000-90,000

€ 76,500-98,500 US\$ 90,500-116,000





237

GÜNTHER FÖRG

1952 - 2013

Untitled

each: signed, dated 08 and numbered MOI - MOIV respectively on the reverse acrylic on lead on wood, in four parts each: 57.2 by 37.2 cm. 22³/₈ by 14⁵/₈ in.

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

PROVENANCE

Greene Naftali Gallery, New York
Acquired from the above by the present owner

⊕ £ 120,000-180,000
€ 131,000-197,000 US\$ 155,000-232,000

Painted only five years before the artist's death, *Untitled* marks the experimental culmination of a series begun in the early 1980's by Günther Förg – the Lead Paintings. Consisting of four of the artist's trademark wooden boards wrapped in unprimed lead and coated in unadulterated pigments, "it is a formal work which seems to eschew formalism and even undermine its purity" in the words of Paul Schimmel (*White Cube, 'Günther Förg Lead Paintings'*, in: *Press Release*, 3 June 2011, online). In this succinct line, Schimmel hits on the genius of Förg's Lead Paintings: by combining the techniques of the Abstract Expressionists with formal framework of the early Modernists, Förg boldly straddles two opposing camps and in turn creates new critical space for the development of contemporary abstraction.

A late disciple of Clement Greenberg, Förg and his Lead Paintings mix the formal techniques of Barnett Newman, Brice Marden and Mark Rothko with references to the modernist grid and rationality of high modernist architecture. A master photographer, Förg has concurrently produced a body of work photographing iconic modernist and Bauhaus buildings, slowly their aesthetic has infiltrated into his painterly experiments. This emphasis on line, balance and a modular approach to the construction of a painting is exemplified in *Untitled*. Reworking the composition in bold building blocks of four raw colours, each painting presents itself as a construction, almost sculptural in quality.



A reinterpretation of the De Stijl grid championed by Mondrian, *Untitled* is though far from an essay in flat formalism. Staring into the sections of colour field painting, one becomes absorbed in the complex interplay between pigment and the lead beneath it. Trapped inside the ridged grid are passages of expressionistic paint work that engage and enliven the eye. Key to this is Förg's base material – lead. He says "I like very much the qualities of lead – the surface, the heaviness... I like to react on things; with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something – its scratches, scrapes" (Günther Förg in conversation with David Ryan, in: David Ryan, *Talking Painting: Dialogue with Twelve Contemporary Abstract Painters*, London

2002, p. 77). The surface of each board is enlivened by the texture of the metal's natural oxidation, which is in turn heightened by gestural brushstrokes. In this, Förg is both artist and alchemist.

Paint is rarely considered for its physical properties, or chemical makeup. It is disregarded as a complex compound drawn from earth. By uniting paint with lead, Förg reinforces in the mind of the viewer the metaphorical proximity both substances have to the earth. A challenge to the idea that the aesthetic positions of early modernism and abstract expressionism cannot be bridged, *Untitled* is a celebration of form, colour and shape, but perhaps more importantly, the inherent materiality of paint and its elemental construction.

"I like very much the qualities of lead – the surface, the heaviness... I like to react on things; with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something – its scratches, scrapes"

GÜNTHER FÖRG

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

GERHARD RICHTER

b. 1932

Vorhang

signed and numbered 24/25 on the reverse
 cibachrome print laid on aluminium
 205 by 195 cm. 80¾ by 76¾ in.
 Executed in 2012, this work is number 24 from an
 edition of 25.

PROVENANCE

Freunde der Nationalgalerie, Berlin
 Acquired from the above by the present owner

EXHIBITED

Beirut, Beirut Art Center, *Gerhard Richter: Beirut*,
 April - June 2012, (ed. no. unknown)
 Turin, Fondazione Sandretto Re Rebaudengo,
*Gerhard Richter: Edizioni 1965-2012 dalla
 Collezione Olbricht*, January - April 2013, (ed. no.
 unknown)
 Düsseldorf, K20 Grabbeplatz Kunstsammlung
 Nordrhein-Westfalen, *Gerhard Richter: Die
 Kunst im Plural*, February - March 2014, (ed. no.
 unknown)
 Dresden, Staatliche Kunstsammlungen, *Architekt
 – Busdriver – Zwei Brücken: 20 Jahre Gesellschaft
 für Moderne Kunst in Dresden*, August -
 November 2014, (ed. no. unknown)
 Essen, Folkwang Museum, *Gerhard Richter: Die
 Editionen*, April - July 2017, (ed. no. unknown)

LITERATURE

Hubertus Butin, Stefan Gronert and Thomas
 Olbricht, Eds., *Gerhard Richter: Editions 1965-
 2013*, Ostfildern 2014, p. 325, no. 153, illustrated
 in colour (ed. no. unknown)

⊕ £ 80,000-120,000
 € 87,500-131,000 US\$ 103,000-155,000

“Perhaps the Doors,
 Curtains, Surface Pictures,
 Panes of Glass (...) are
 metaphors of despair,
 prompted by the dilemma
 that our sense of sight
 causes us to apprehend
 things, but at the same
 time restricts and partly
 precludes our apprehension
 of reality.”

GERHARD RICHTER

quoted in Thames & Hudson, eds., *Text, writings,
 Interviews, and Letters 1961 - 2007*, London 2009, p. 57



GEORG BASELITZ

b. 1938

Das Motiv: 1950

signed with the artist's initials and dated 14.V.88;
titled and dated 14.V.88 13.V.88 on the reverse
oil on canvas
162 by 130 cm. 63⁵/₈ by 51¹/₄ in.

PROVENANCE

L.A. Louver Gallery, Los Angeles
Private Collection, Los Angeles
Private Collection, London
Sotheby's, London, 29 June 2010, Lot 228
Private Collection, London
Sotheby's, London, 13 February 2013, Lot 207
Acquired from the above by the present owner

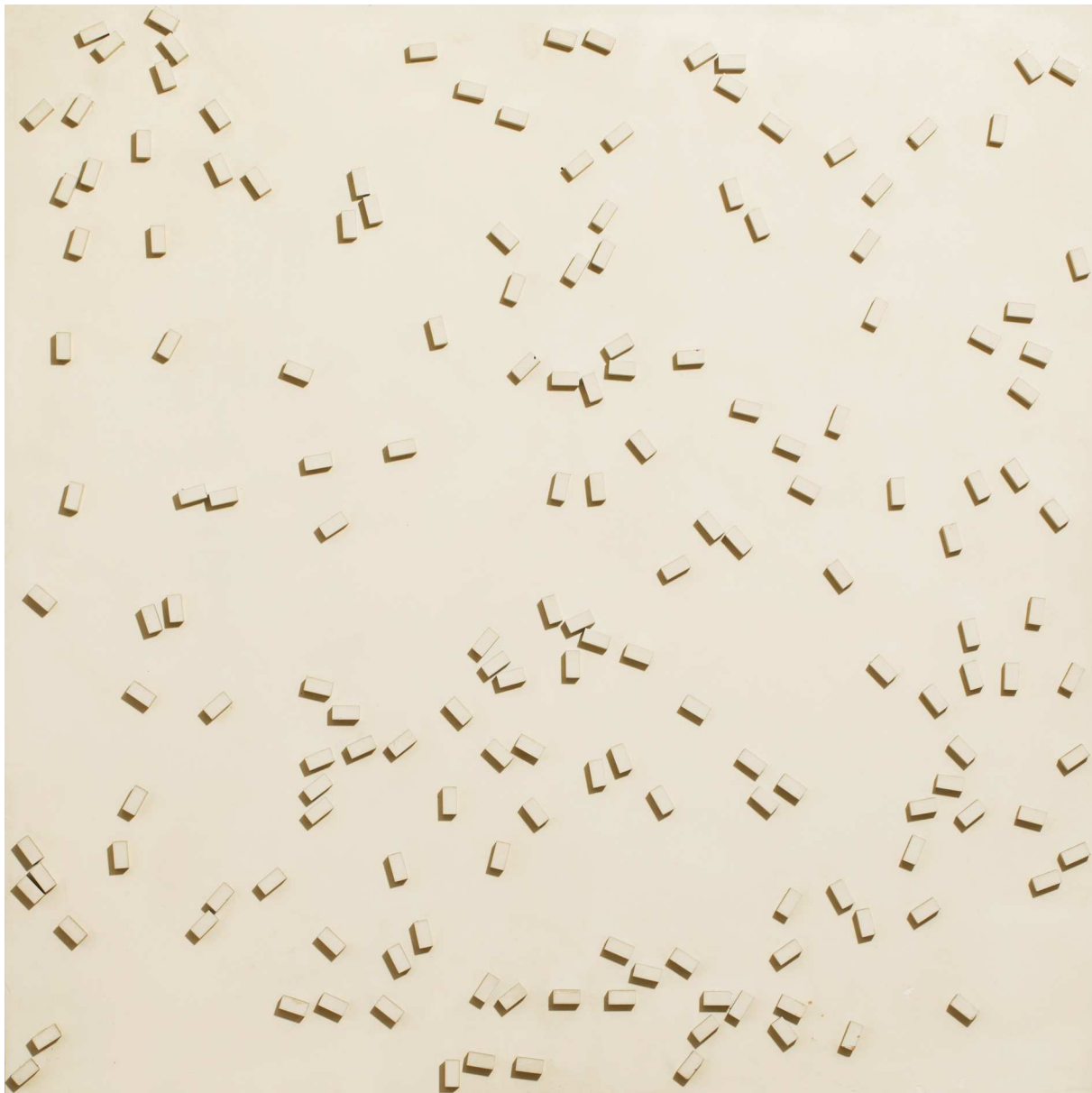
‡ ⊕ £ 120,000-180,000

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



Vincent Van Gogh, *Van Gogh's Chair*, 1888, The National Gallery, London





240

HERMAN DE VRIES

b.1931

V72-12

signed and titled on the reverse
painted wood
80 by 80 cm. 31½ by 31½ in.
Executed in 1972.

PROVENANCE

Galerie Riekje Swart, Amsterdam
Private Collection, The Netherlands (acquired in
1972)
Thence by descent to the present owner

⊕ £ 30,000-40,000
€ 32,800-43,700 US\$ 38,700-51,500

ADOLF LUTHER

1912 - 1990

Lichtschleuse

lens, glass and Plexiglas

214 by 36 by 7.5 cm. 84¼ by 14⅞ by 3 in.

Executed in 1988.

PROVENANCE

Collection of the artist

Private Collection, North Rhine-Westphalia

(acquired from the above)

Dorotheum, Vienna, 24 May 2012, Lot 1439

Acquired from the above by the present owner

⊕ £ 30,000-40,000

€ 32,800-43,700 US\$ 38,700-51,500



PABLO ATCHUGARRY

b. 1952

Untitled

Carrara marble
193 by 30 by 26 cm. 76 by 11 $\frac{7}{8}$ by 10 $\frac{1}{8}$ in.
Executed in 2010.

This work is registered in the Archivio Atchugarry, under number 2010 18.

PROVENANCE

Private Collection, Europe

⊕ £ 80,000-120,000

€ 87,500-131,000 US\$ 103,000-155,000

Conspiring up with almost violent force, *Untitled* at just short of two meters high shows Pablo Atchugarry's work at his most ambitious.

A blend of Uruguayan constructivism and traditional European methods of direct carving rendered from the finest white Carrara marble, Atchugarry's lyrical forms are inspired by the natural world around him. Carved in 2010, *Untitled* displays Atchugarry at the height of his mature period.

"There is always a vertical stress in my works", he reflects, "all these vertical works of mine, all those points, are nothing but invocations, a questioning, a going forth to see the stars, to hear them take part in our lives. Like a prayer, an invocation to the infinite" (Pablo Atchugarry cited in: Till-Holger Borchert, *Pablo Atchugarry: A Journey between Matter and Light*, Oostkamp 2006, pp.128-129). Reminiscent of shards of ice, of interweaving vines, of shattered glass, of unforged metal, *Untitled* speaks profoundly to the natural world's abundance of organically abstracted forms. *Untitled*, with all its latent potential, feels as if it is growing in front of the viewer. This sense of growth, of a form that almost escapes the grasps of its medium, lies at the very heart of Atchugarry's artistic quest.

There is muscularity to Atchugarry's work, part born out of the intense physical relationship he has with his sculptures, part due to his overriding fascination with the work of Michelangelo. Much like the Florentine titan, Atchugarry has

developed the unique ability to marry a sense of weight and presence with the demands of highly elegant and intertwined compositions – as so often seen in the work of Michelangelo. It is in works such as Michelangelo's *Battle of Centaurs* – itself a riot of *contrapposto* – that Atchugarry was first inspired to develop his complex interweaved forms. A master of direct carving, Atchugarry for all his modernist sensibilities forms part of a school of sculpture whose roots lie heavily in a tradition that stretches back to Michelangelo.

It is of little surprise then that this master of marble found his way from his upbringing in Uruguay to the great quarries of Carrara in Italy, where he settled and produced his first sculpture in 1979. Speaking of the material, he romantically sums it up as "the epitome of the classical". He goes on to describe how "by frequenting the marble quarries of Carrara, I learned to love marble, to listen to its voice it told me its secrets, I felt the presence of the giants who have loved marble, men such as Michelangelo and Brancusi." (Pablo Atchugarry cited in: Jonathan Goodman, 'Pablo Atchugarry: Heroic Activities', *Pablo Atchugarry: Heroic Activities*, New York 2011, p.14).

In an era overcome by sculpture prefabricated by the studio hand, Atchugarry is a rare example of a sculptor forging a different path - one that relies on a profoundly physical relationship with stone and the slow perfection of one's craft.



Gian Lorenzo Bernini, *Ecstasy of St. Teresa*, 1598-1680, Santa Maria della Vittoria, Rome

"There is always a vertical stress in my works", he reflects, "all these vertical works of mine, all those points, are nothing but invocations, a questioning, a going forth to see the stars, to hear them take part in our lives. Like a prayer, an invocation to the infinite."

PABLO ATCHUGARRY

cited in: Till-Holger Borchert, *Pablo Atchugarry: A Journey between Matter and Light*, Oostkamp 2006, pp.128-129





243

SERGIO CAMARGO

1930 - 1990

Untitled

signed and dated 1979 on the side
Carrara marble
15 by 15 by 15 cm. 5 $\frac{7}{8}$ by 5 $\frac{7}{8}$ by 5 $\frac{7}{8}$ in.

This work is accompanied by a certificate of authenticity from the Estate of Sergio Camargo signed by Raquel Arnaud, dated September 1, 2017 and numbered 14104.

PROVENANCE

Private Collection, Italy (acquired directly from the artist)
Thence by descent to the present owner

EXHIBITED

Paris, Galerie de Bellechasse, *Sergio de Camargo*,
February - March 1982, n.p., illustrated

£ 15,000-25,000
€ 16,400-27,300 US\$ 19,400-32,200

JEAN TINGUELY

1925 - 1991

Le Bouc de René or Le Bouc émissaire

iron, wood, found objects, animal skull with horns and electric motor
160 by 110 by 190 cm. 63 by 43³/₈ by 74⁷/₈ in.
Executed in 1990.

PROVENANCE

Galerie Beaubourg, Paris
Marianne and Pierre Nahon Collection, Paris
Sotheby's, Paris, *Le jardin secret de Marianne et Pierre Nahon*, 18 July 2004, Lot 263
Gunther Sachs Collection, Switzerland
Sotheby's, London, *The Gunther Sachs Collection Day Auction*, 23 May 2012, Lot 158
Acquired from the above by the present owner

EXHIBITED

Brussels, Galerie Eric van de Weghe, *De La Chasse*, December 1990 - February 1991
Vence, Galerie Beaubourg, Château Notre Dame des Fleurs, *Quelques Impressions d'Afrique*, July - October 1996, p.121, illustrated in colour

LITERATURE

Galerie Bruno Bischofberger, Ed., *Tinguely*. *Catalogue raisonné Volume 3 Sculptures and Reliefs 1986-1991*, Zürich 2005, p. 198, no. 934, illustrated

£ 40,000-60,000

€ 43,700-65,500 US\$ 51,500-77,500





245

245

PROPERTY FROM AN IMPORTANT PRIVATE SWEDISH COLLECTION

JESÚS RAFAEL SOTO

1923 - 2005

Multiple III (from Jai Alai series)

signed and numbered 22/300 on the base
Plexiglas, silkscreen, painted metal sticks and
nylon thread
50.2 by 24 by 21 cm. 19 $\frac{7}{8}$ by 9 $\frac{3}{8}$ by 8 $\frac{3}{8}$ in.
Executed in 1969, this work is number 22 from an
edition of 300.

PROVENANCE

Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

£ 2,000-3,000

€ 2,200-3,300 US\$ 2,600-3,900

246

PROPERTY FROM AN IMPORTANT PRIVATE SWEDISH COLLECTION

VICTOR VASARELY

1906 - 1997

Poprad - 2

signed
oil on board
30 by 35.9 cm. 11 $\frac{7}{8}$ by 14 $\frac{1}{8}$ in.
Executed in 1952.

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

PROVENANCE

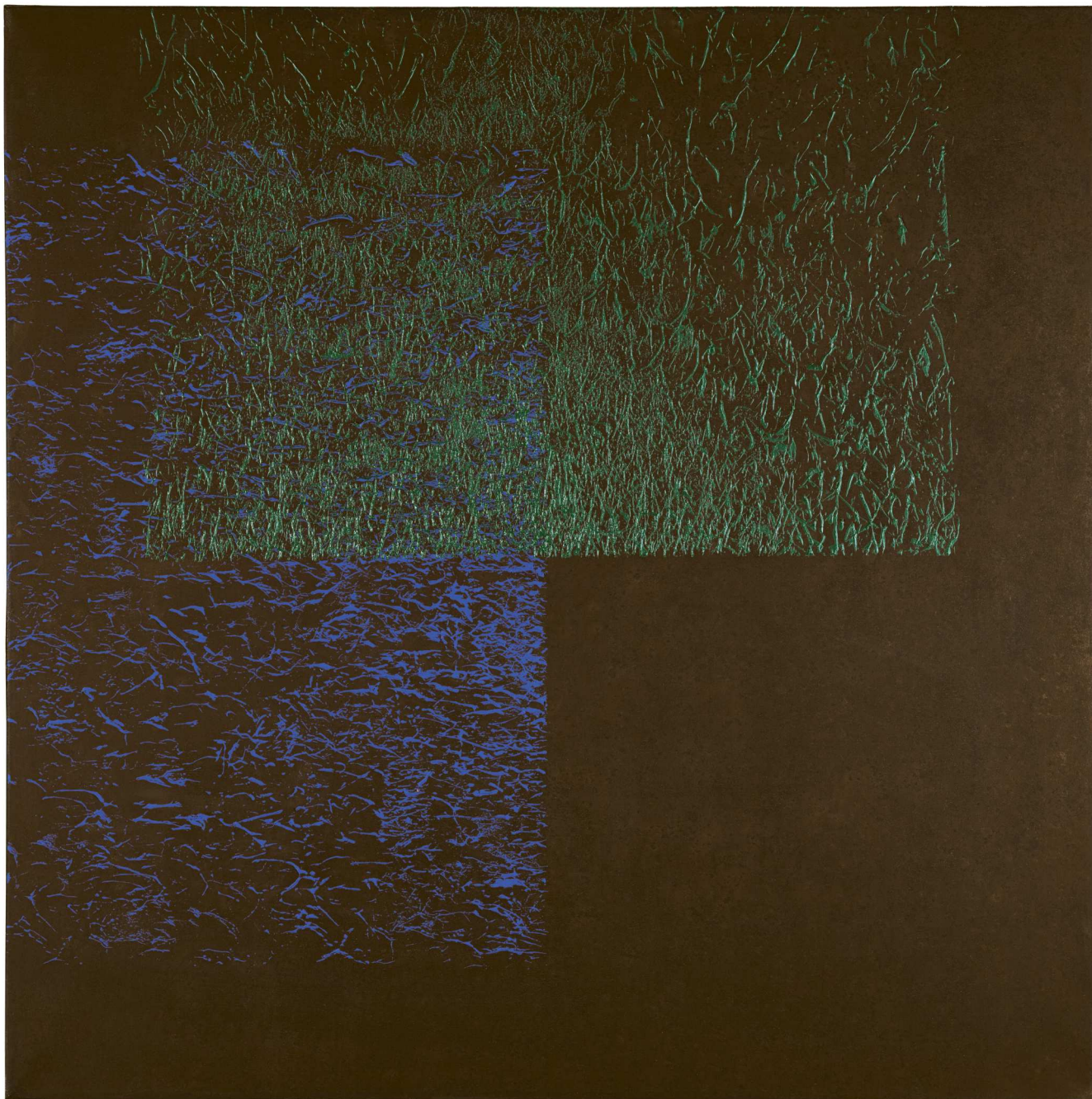
Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

⊕ £ 7,000-9,000

€ 7,700-9,900 US\$ 9,100-11,600



246



247

ALMIR MAVIGNIER

b.1925

Struktur blau und grün auf braun

signed and dated 1959 on the reverse

oil on canvas

100 by 99.8 cm. 39³/₈ by 39¹/₄ in.

PROVENANCE

Galerie Müller, Stuttgart

Acquired from the above by the present owner
in 2010

EXHIBITED

Hamburg, Kestner-Gesellschaft, *Almir Mavignier*,
October - November 1968, no. 32

£ 25,000-35,000

€ 27,300-38,200 US\$ 32,200-45,100

CECILY BROWN

b. 1969

Untitled (Jesus Christ)

signed and dated 2007 on the reverse
oil on canvas
109.4 by 78.9 cm. 43 $\frac{1}{8}$ by 31 $\frac{1}{8}$ in.

PROVENANCE

Gagosian Gallery, New York
Acquired from the above by the present owner

⊕ £ 200,000-300,000

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

Executed in her signature style of energetic yet powerfully precise painting, Cecily Brown's *Untitled (Jesus Christ)* is an outstanding and eloquent example of the artist's continuous dialogue with the history of painting. Depicting Christ on the cross, the present work shows Brown in conversation with art history's great masters. From the medieval, Renaissance and Baroque through to the Enlightenment, modern and post-war periods, she joins a distinguished group of painters - from Fra Angelico to Francis Bacon - that have each grappled with this subject matter.

It is against this backdrop that Cecily Brown's *Untitled (Jesus Christ)* must be seen. A radical re-imagination of this storied subject matter, Brown has boldly reinvigorated perhaps one of the most iconic scenes in the history of art. Seamlessly incorporating her instantly recognisable style within this well-known narrative, Brown has reaffirmed the place of this grand religious image within an increasingly secular artistic age.

Thick engulfing layers of oil paint cushion Christ's body, now dead with weight. A series of ever-sagging arms convey the sense of Christ's lifeless mass hanging ever move tortuously from the nails in wrists. With the cross shrouded beneath Brown's gestural paintwork, it is as if the paint itself is supporting Christ's body. Blood soaks itself into the canvas. With each streak of ghostly blue that she applies into, onto and around Christ's body, it feels as if Brown is literally

painting the life out of Christ. Yet all the while his cold blue skin, almost soulless in its transparency, is tantalisingly close to rich passages of vibrant paintwork.

In this cacophony of pictorial noise, the influence of Hieronymus Bosch is unmistakable. Bosch is an artist that Brown cherishes, partly for his busy fantastical scenes, but more for his bold use of colour and his unrivalled ability to create pictorial order out of chaos, to build energy across a canvas without losing control of it. Acutely aware of her place within painting's long history, Brown's work is rarely rooted in the real world. In its frenetic sense of overcrowding, it may be of our time, but it does not depict it. Instead, she is in conversation with the past, remixing masterpieces with her own blend of abstracted figuration. Cezanne, Titian, Rubens, Degas, Manet, Chardin and Watteau are all visual mining grounds for Brown's surreal landscapes.

There are few artists today that delve into art history with such radical force as Cecily Brown. Anchored by her love for Willem De Kooning and Francis Bacon, her paintings – exemplified by *Untitled (Jesus Christ)* – suggest her canonical knowledge of Western art yet more importantly her bravery to not be cowed by it. In this, she's joins at the helm of a group of post-modern painters such as John Currin, Damien Loeb, Matthew Richtie bolding leading painting's resurrection down new unfathomable critical avenues. In her own words, 'this is an intoxicating time to be painting' (Cecily Brown, 'Painting Epiphany', *Flash Art*. August 2008, online).



Rogier van der Weyden, *The Descent from the Cross*, 1435, Museo del Prado, Madrid

"There are few artists today that delve into art history with such radical force as Cecily Brown. Anchored by her love for Willem De Kooning and Francis Bacon, her paintings – exemplified by *Untitled (Jesus Christ)* – suggest her canonical knowledge of Western art yet more importantly her bravery to not be cowed by it. In this, she's joins at the helm of a group of post-modern painters such as John Currin, Damien Loeb, Matthew Richtie bolding leading painting's resurrection down new unfathomable critical avenues. In her own words, 'this is an intoxicating time to be painting.'"

CECILY BROWN

'Painting Epiphany', *Flash Art*. August 2008, online



PROPERTY FROM AN IMPORTANT PRIVATE
SWEDISH COLLECTION

GILBERT & GEORGE

b. 1943 & b. 1942

Lone

signed, titled and dated 1988; each panel: signed,
titled and dated 1988 on the reverse
mixed media, in sixteen parts
overall: 242 by 202 cm. 95¼ by 79½ in.

PROVENANCE

Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

EXHIBITED

Moscow, Central House for Artist, *Gilbert and
George*, April - June 1990, no.14, p. 50, illustrated
in colour

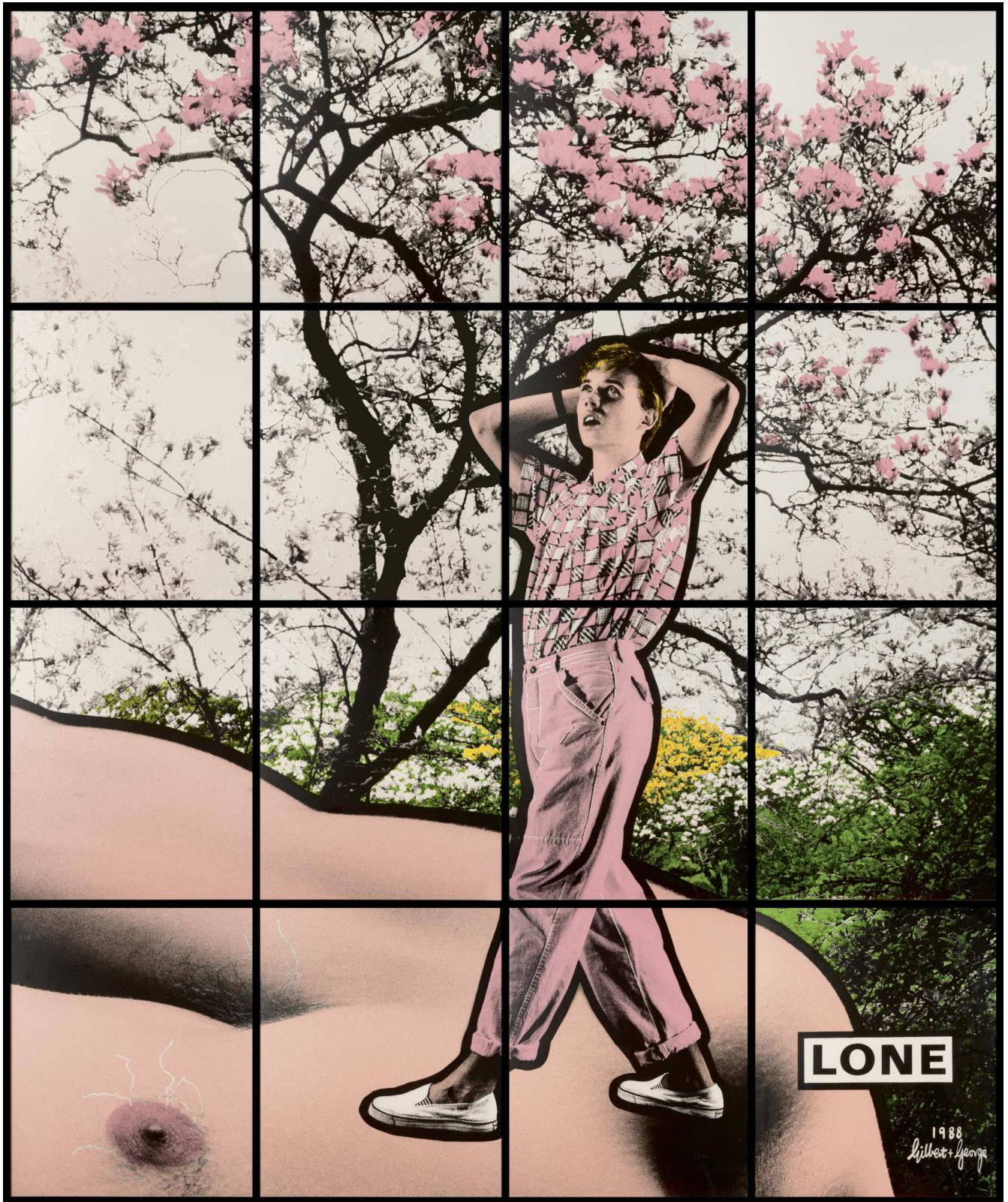
LITERATURE

Rudi Fuchs, *Gilbert & George: The Complete
Pictures 1971-2005*, Volume 1, 2007, p. 600,
illustrated in colour

Hans Ulrich Obrist and Inigo Philbrick, *Gilbert
& George: Art Titles 1969 - 2010 in Alphabetical
Order*, Cologne 2011, p. 43, text

⊕ £ 80,000-120,000

€ 87,500-131,000 US\$ 103,000-155,000



LONE

1988
Gilbert + George



250

THOMAS RUFF

b. 1958

Nudes go21

signed, dated 2000 on the reverse of the mount
c-print with Diasec face, in artist's wooden frame
145 by 122 cm. 57 by 48 in.

Executed in 2000, this work is from an edition of
5, plus 2 artist's proofs.

PROVENANCE

Private Collection, Europe

EXHIBITED

New York, David Zwirner, *Thomas Ruff: Nudes*,
April - May 2000 (ed. no unknown)
Baden-Baden, Staatliche Kunsthalle;
Essen, Museum Folkwang; Oslo, Museet for
Samtidskunst; Munich, Städtische Galerie im
Lenbachhaus; Dublin, Irish Museum of Modern
Art; Vitoria-Gasteiz, Artium-Centro-Museo Vasco
de Arte Contemporáneo; Porto, Museu de Arte

Contemporanea de Serralves; Liverpool, Tate
Liverpool, *Thomas Ruff: 1979 to the Present*,
November 2001 - April 2003, p 237, no. NUD 025,
illustrated in colour (ed. no. unknown)

LITERATURE

Michel Houellebecq, *Thomas Ruff Nudes*,
Munich 2003, p. 66, illustrated in colour (ed. no.
unknown)

⊕ £ 15,000-20,000
€ 16,400-21,900 US\$ 19,400-25,800

PROPERTY OF A PROMINENT PRIVATE
COLLECTION

JULIAN OPIE

b. 1958

Woman Undressing

LED screen animation
224.5 by 105.5 by 12.5 cm. 88 $\frac{3}{8}$ by 41 $\frac{1}{2}$ by 4 $\frac{7}{8}$
in.

Executed in 2003.

PROVENANCE

Galeria Mário Sequeira, Braga
Acquired from the above by the present owner

EXHIBITED

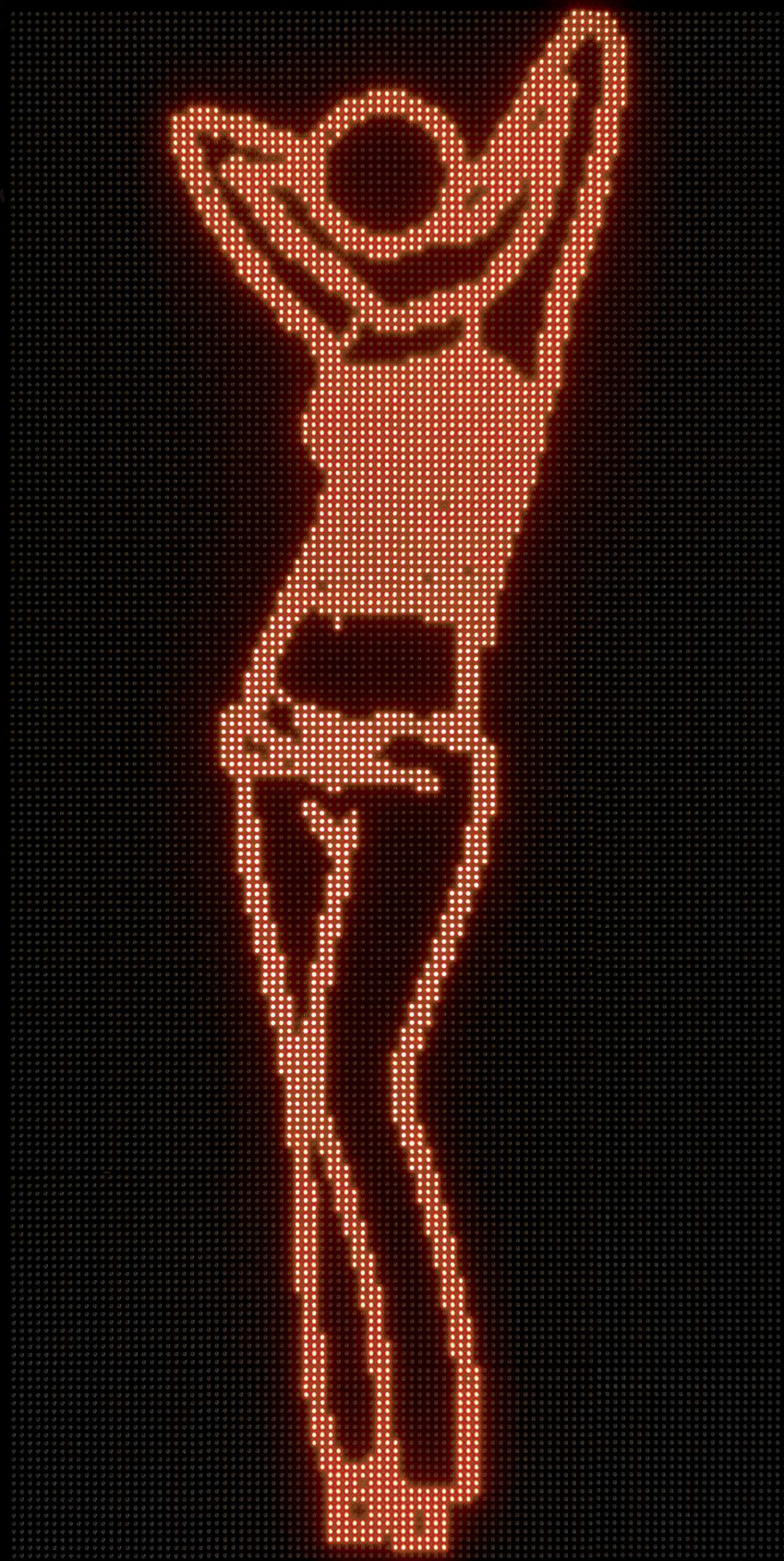
Málaga, Centro de Arte Contemporaneo, *Show
Time*, December 2006 - March 2007

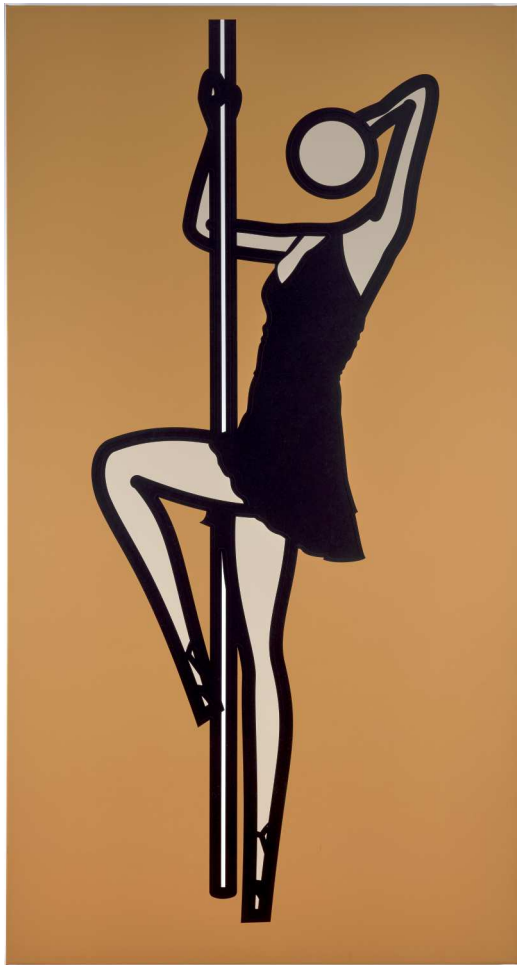
LITERATURE

Galeria Mário Sequeira, Ed., *Julian Opie*, Braga
2006, pp. 44-45, illustrated in colour

⊕ £ 40,000-60,000

€ 43,700-65,500 US\$ 51,500-77,500





252

252

PROPERTY OF A PROMINENT PRIVATE
COLLECTION

JULIAN OPIE

b. 1958

This is Shahnoza. 06.

vinyl on wooden stretcher
226.7 by 120.7 cm. 89¼ by 47½ in.
Executed in 2006.

PROVENANCE

Galeria Mário Sequeira, Braga
Acquired from the above by the present owner

⊕ £ 25,000-35,000
€ 27,300-38,200 US\$ 32,200-45,100

253

ANTONY GORMLEY

b. 1950

Insider 44

aniline dye, shellac and polyurethane varnish on
paper
77 by 57 cm. 29⅞ by 22½ in.
Executed in 1999.

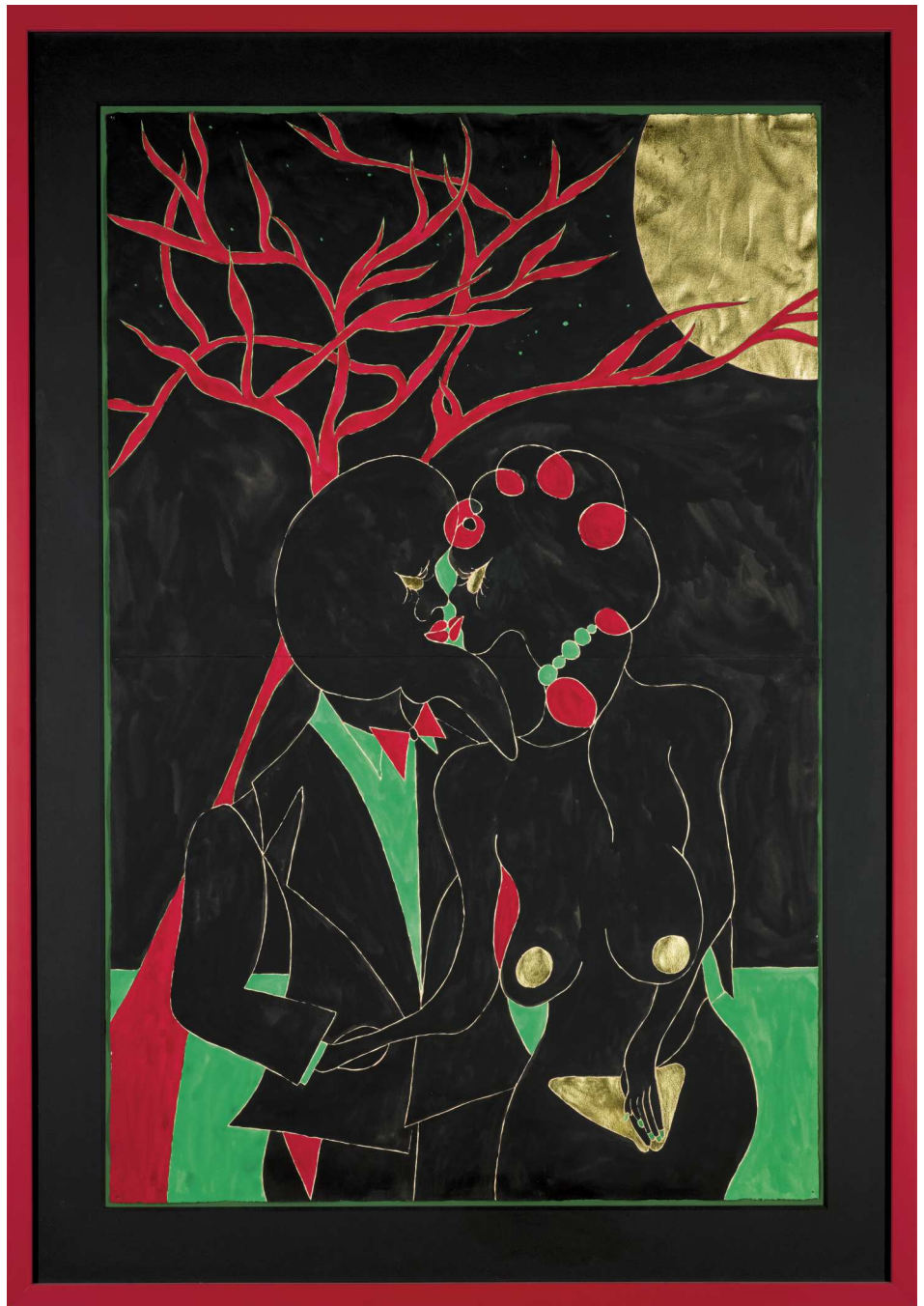
PROVENANCE

RISE Gallery, Croydon
Acquired from the above by the present owner

⊕ £ 6,000-8,000
€ 6,600-8,800 US\$ 7,800-10,300



253



254

CHRIS OFILI

b. 1968

Untitled

watercolour, gouache and gold leaf on paper in
artist's frame
sheet: 96.7 by 63.3 cm. 38 $\frac{1}{8}$ by 24 $\frac{7}{8}$ in.
framed: 115.9 by 81.2 cm. 45 $\frac{5}{8}$ by 32 in.
Executed in 2003.

PROVENANCE

Victoria Miro, London
Private Collection
Christie's, New York, 11 November 2010, Lot 347
Acquired from the above by the present owner

† ⊕ **£ 35,000-45,000**
€ 38,200-49,100 US\$ 45,100-58,000



255

WILLIAM DANIELS

b. 1976

William Blake II

signed, titled and dated 2006 on the reverse
oil on board
33.6 by 24.6 cm. 13¼ by 9¾ in.

PROVENANCE

Vilma Gold, London
Acquired from the above by the present owner

EXHIBITED

St Petersburg, Hermitage Museum; London,
Saatchi Gallery, *Newspeak: British Art Now, Part
One*, November 2009 - October 2010, p. 72,
illustrated in colour
London, Saatchi Gallery, *Newspeak: British Art
Now, Part Two*, October - April 2011

† ⊕ £ 4,000-6,000
€ 4,400-6,600 US\$ 5,200-7,800



256

PROPERTY FROM AN IMPORTANT PRIVATE
SWISS COLLECTOR

JAKE AND DINOS CHAPMAN

(b. 1966 & b. 1962)

One Day You Will No Longer Be Loved V

oil on canvas
77 by 64 cm. 30³/₈ by 25¹/₄ in.
Executed in 2008.

PROVENANCE

White Cube, London
Acquired from the above by the present owner

EXHIBITED

London, White Cube, *Jake & Dinos Chapman: If
Hitler Had Been a Hippy How Happy Would We Be*,
May-July 2008

‡ ⊕ £ 20,000-30,000
€ 21,900-32,800 US\$ 25,800-38,700



257

257

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

LIAM GILLICK

b. 1964

Fluctuation Platform

incised with artist's name, titled and dated 2001
on one of the aluminium bars
anodized aluminum and opaque Plexiglas
120 by 120 by 20 cm. 47¹/₄ by 47¹/₄ by 7⁷/₈ in.

PROVENANCE

Galería Javier Lopez, Madrid
Acquired from the above by the present owner

⊕ £ 12,000-18,000
€ 13,100-19,700 US\$ 15,500-23,200

258

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

JIM LAMBIE

b. 1964

Metal Box (Spring Flower Orchid)

signed and dated 2012 on the reverse
household paint on aluminium and polished steel
sheets
62 by 62 by 17 cm. 24³/₈ by 24³/₈ by 6⁵/₈ in.

PROVENANCE

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

⊕ £ 15,000-20,000
€ 16,400-21,900 US\$ 19,400-25,800



258

JULIAN OPIE

b.1958

- i. Baroque Tower 2
- ii. Baroque Tower 3
- iii. Baroque Tower 5 (three works)

each: signed and dated 97 on the underside

each: paint and vinyl on wood

i. 223 by 39 by 39 cm. 87¾ by 15⅜ by 15⅜ in.

ii. 243 by 35 by 35 cm. 95⅝ by 13¾ by 13¾ in.

iii. 230 by 42 by 42 cm. 95½ in. 16½ by 16½ in.

each: Executed in 1997, this work is from an edition of 3.

PROVENANCE

Galerie Barbara Thumm, Berlin

Acquired from the above by the present owner

EXHIBITED

New York, Saks Fifth Avenue Project Art, *London Now*, 1998 (ed. no. unknown)

iii. Denver, Denver Art Museum, *Showing Off*, May 2015 - April 2016 (another example exhibited)

LITERATURE

Exh. Cat., London, Lisson Gallery, *Julian Opie: Sculpture, Films, Paintings*, February - March 2001, p. 10, illustrated in colour (ed. no. unknown)
 Mary Horlock, *Julian Opie*, London 2004, p. 78, illustrated in colour (ed. no. unknown). (in installation at 9th Triennale India 1997)

† ⊕ £ 20,000-30,000

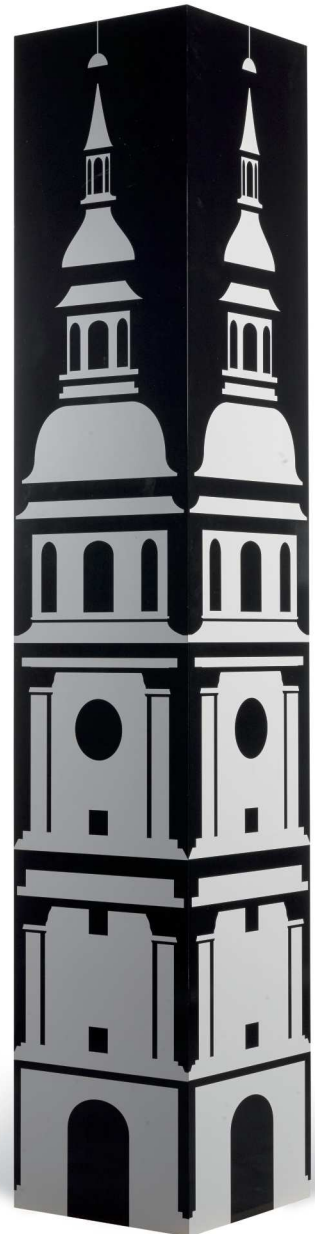
€ 21,900-32,800 US\$ 25,800-38,700



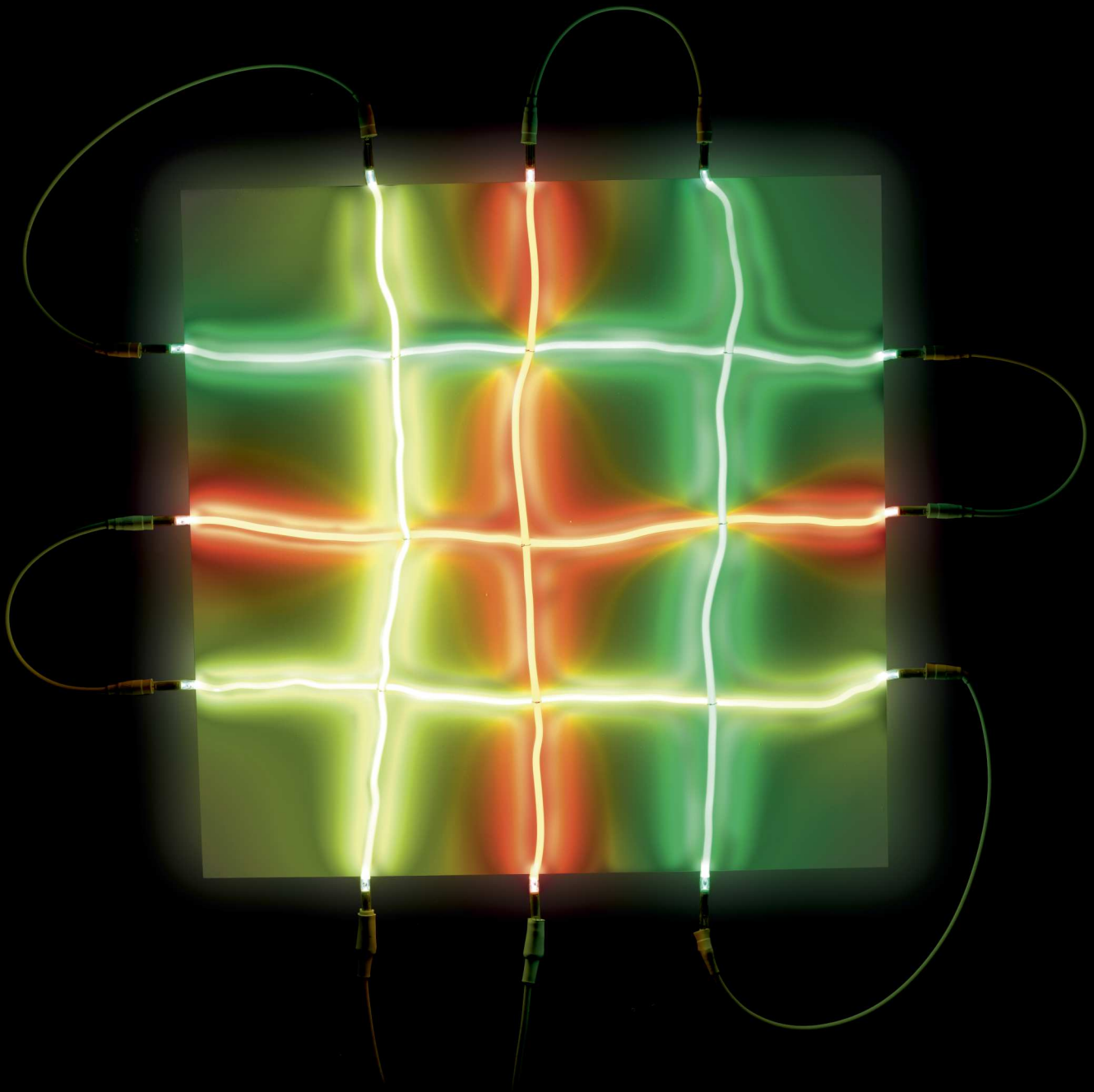
i.



ii.



iii.



260

FRANÇOIS MORELLET

1926 - 2016

RECREATION 12 (d'après Sandra Péricou Habaillon, 3 ans, d'après François Morellet 27 ans)

signed and dated 2001 on the reverse
neon on wood
120 by 125 cm. 47¼ by 49¼ in.

This work is registered in the archives Morellet under number 01017.

PROVENANCE

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

⊕ £ 20,000-30,000
€ 21,900-32,800 US\$ 25,800-38,700

PROPERTY OF A PROMINENT PRIVATE
COLLECTION

TATSUO MIYAJIMA

b.1957

Counter Me on N° 16

neon tubes, steel panels, electric wire and
transformer, in two parts
overall: 253.5 by 88 by 10 cm. 99% by 34% by
4 in.
Executed in 2003.

PROVENANCE

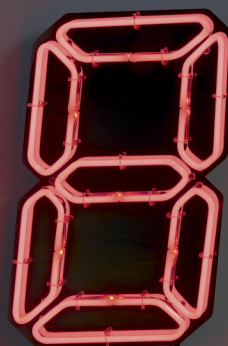
Galería Javier López, Madrid (acquired directly
from the artist)
Acquired from the above by the present owner

EXHIBITED

Madrid, Galería Javier López, *Counter me on*,
November - December 2003

£ 25,000-35,000

€ 27,300-38,200 US\$ 32,200-45,100





262

PROPERTY FROM AN IMPORTANT PRIVATE
SWISS COLLECTOR

BILL VIOLA

b. 1951

Mater

colour video diptych on two freestanding hinged
LCD flat panels

40.7 by 65.5 by 4 cm. 16 by 25¾ by 1½ in.

Executed in 2001, this work is number 5 from an
edition of 5, plus 1 artist's proof.

PROVENANCE

Anthony d'Offay Gallery, London

Private Collection, Europe

Christie's, London, 8 February 2006, Lot 58

Acquired from the above by the present owner

EXHIBITED

Los Angeles, J. Paul Getty Museum; London, The
National Gallery, *Bill Viola: The Passions*, January
2003 - January 2004, p. 272, illustrated in colour
(ed. no. unknown)

£ 50,000-70,000

€ 55,000-76,500 US\$ 64,500-90,500





263

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTOR

HIROSHI SUGIMOTO

b.1948

Orange Drive - In, Orange

blindstamped with the title, dated 1993 and
numbered 11/25

gelatin silver print

42 by 54 cm. 16½ by 21¾ in.

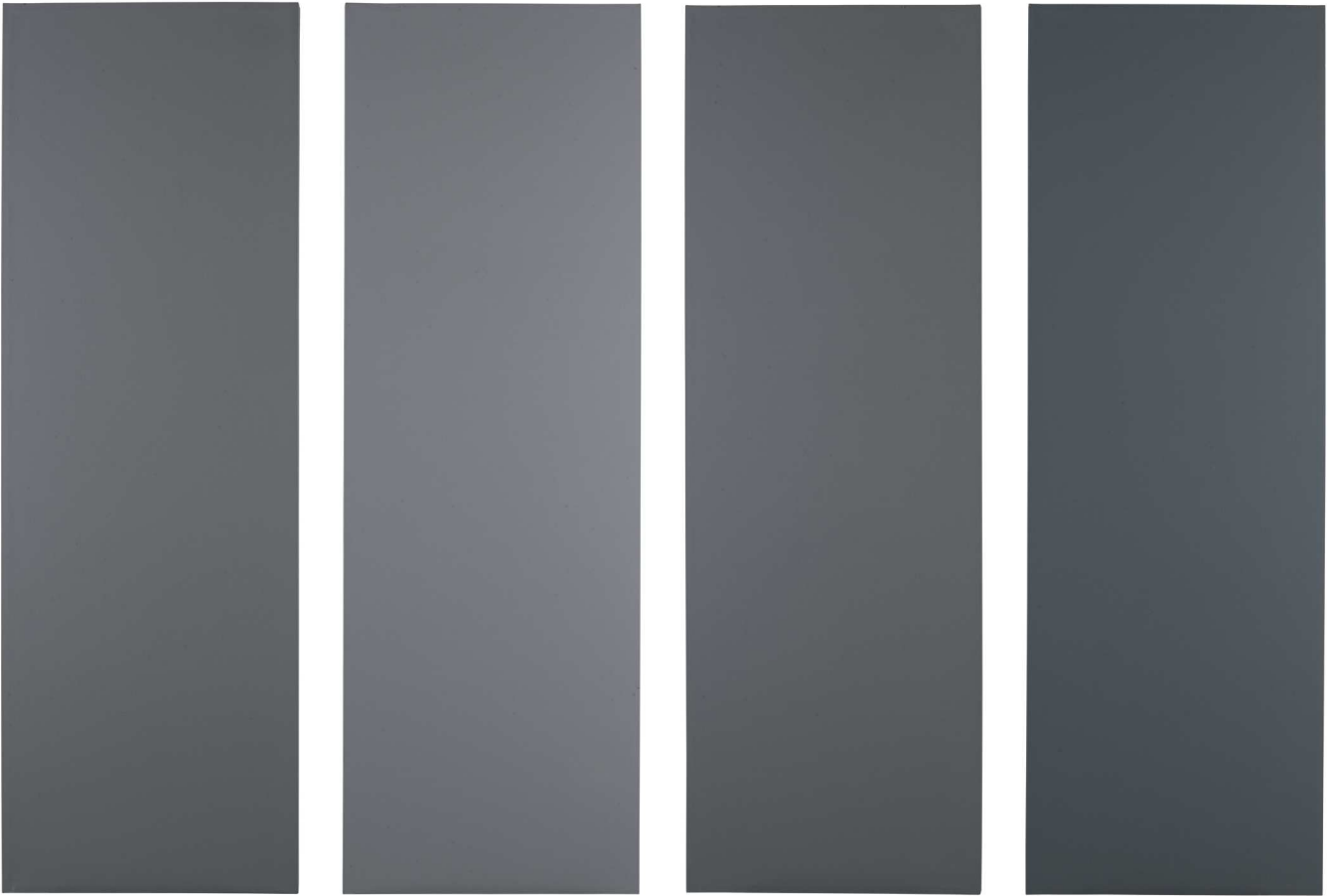
Executed in 1993, this work is number 11 from an
edition of 25.

PROVENANCE

Max Lang Gallery, New York
Acquired from the above by the present owner
in 2009

‡ £ 10,000-15,000

€ 11,000-16,400 US\$ 12,900-19,400



264

ALAN CHARLTON

b.1948

Untitled

each: signed and dated 1981 on the stretcher
acrylic on canvas, in four parts
each: 180.5 by 60.7 cm. 71 $\frac{1}{8}$ by 23 $\frac{7}{8}$ in.

PROVENANCE

Galerie Ronny Van de Velde, Antwerp
Acquired from the above by the present owner

⊕ £ 30,000-40,000

€ 32,800-43,700 US\$ 38,700-51,500



265

ANSELM KIEFER

b. 1945

Der gestirnte Himmel über mir und
das moralische Gesetz in mir

titled
gouache on photographic paper
60 by 82 cm. 23⁵/₈ by 32¹/₄ in.
Executed in 1964 - 2009.

PROVENANCE

Yvonne Lambert, Paris
Acquired from the above by the present owner
in 2009

⊕ £ 50,000-70,000
€ 55,000-76,500 US\$ 64,500-90,500



266

ANSELM KIEFER

b. 1945

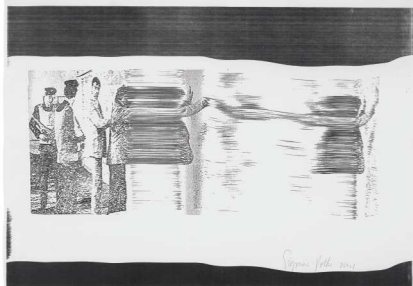
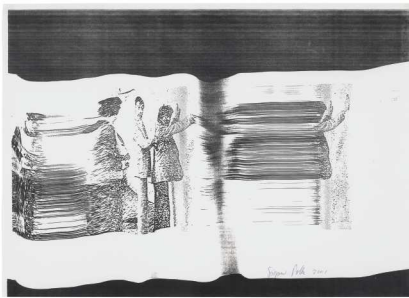
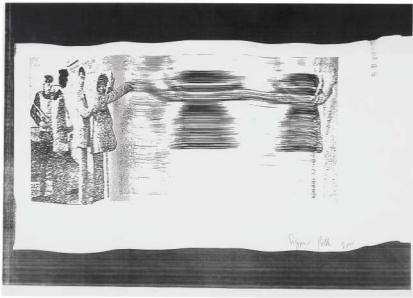
Gilgamesch im Zedernwald

titled
acrylic and emulsion on photograph
79.5 by 59.5 cm. 31³/₈ by 23³/₈ in.
Executed in 1969 - 2009.

PROVENANCE

Yvonne Lambert, Paris
Acquired from the above by the present owner
in 2009

⊕ £ 50,000-70,000
€ 55,000-76,500 US\$ 64,500-90,500



267

267

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

SIGMAR POLKE

1941-2010

Untitled

each: signed and dated 2001
Xerox Photocopies, in four parts
each: 43 by 58 cm. 16 $\frac{7}{8}$ by 22 $\frac{7}{8}$ in.
Executed in 2001, this work is unique.

PROVENANCE

Galleri Bo Bjerggaard, Copenhagen (acquired from the artist in 2001)
Acquired from the above by the present owner in 2010

Ω ⊕ £ 4,000-6,000
€ 4,400-6,600 US\$ 5,200-7,800

268

MARKUS OEHLÉN

b.1956

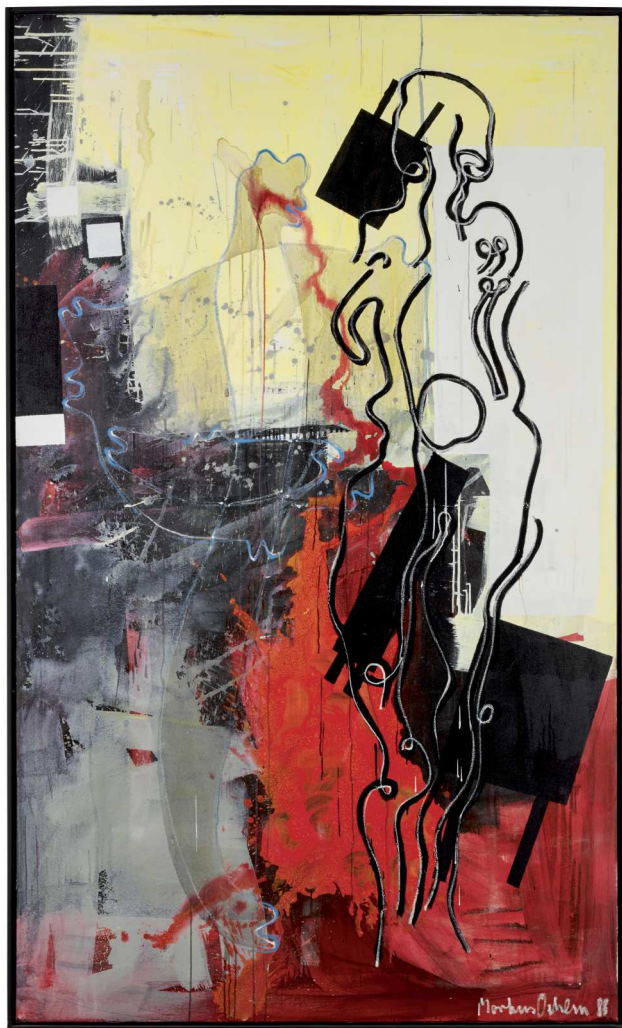
Ohne Titel

signed and dated 88
oil on canvas
240 by 200 cm. 94 $\frac{1}{2}$ by 78 $\frac{3}{4}$ in.

PROVENANCE

Private Collection, Europe

† ⊕ £ 8,000-12,000
€ 8,800-13,100 US\$ 10,300-15,500



268

269

ANSELM REYLE

b.1970

Untitled

signed and dated 2008 on the reverse
mixed media on canvas
framed: 138 by 117 cm. 54 $\frac{3}{8}$ by 46 $\frac{1}{8}$ in.

PROVENANCE

Private Collection, Europe

⊕ £ 20,000-30,000

€ 21,900-32,800 US\$ 25,800-38,700

270

KAREL APPEL

1921 - 2006

Untitled

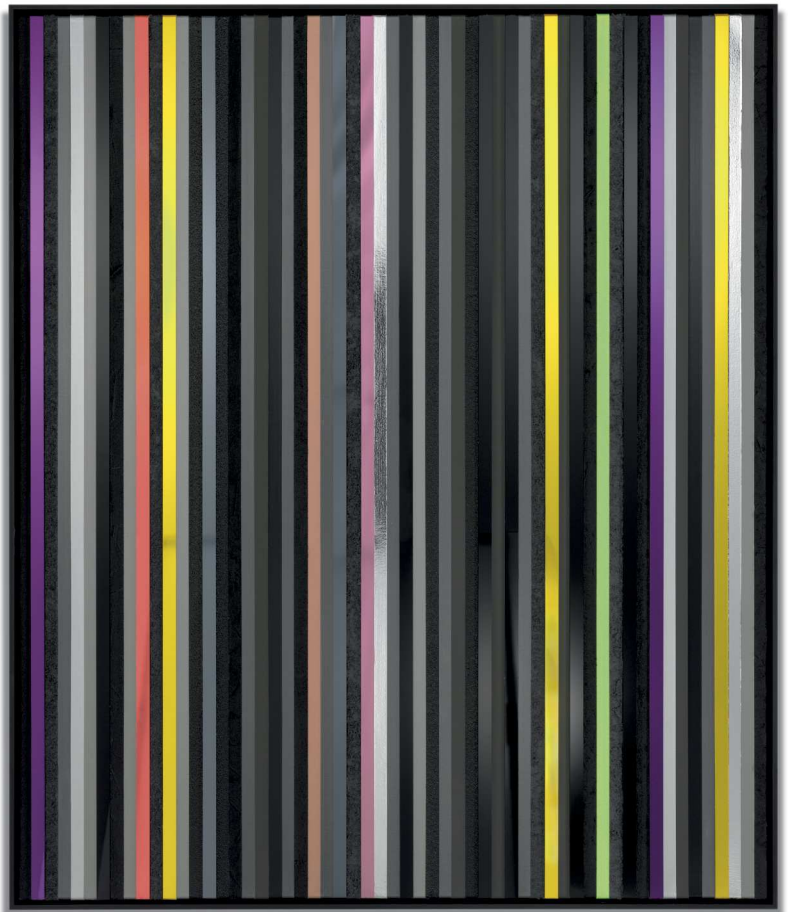
signed
oil and acrylic on paper laid down on canvas
75.6 by 56 cm. 29 $\frac{7}{8}$ by 22 in.
Executed circa 1975.

PROVENANCE

The Estate of the artist, The Netherlands
Acquired from the above by the present owner

⊕ £ 12,000-18,000

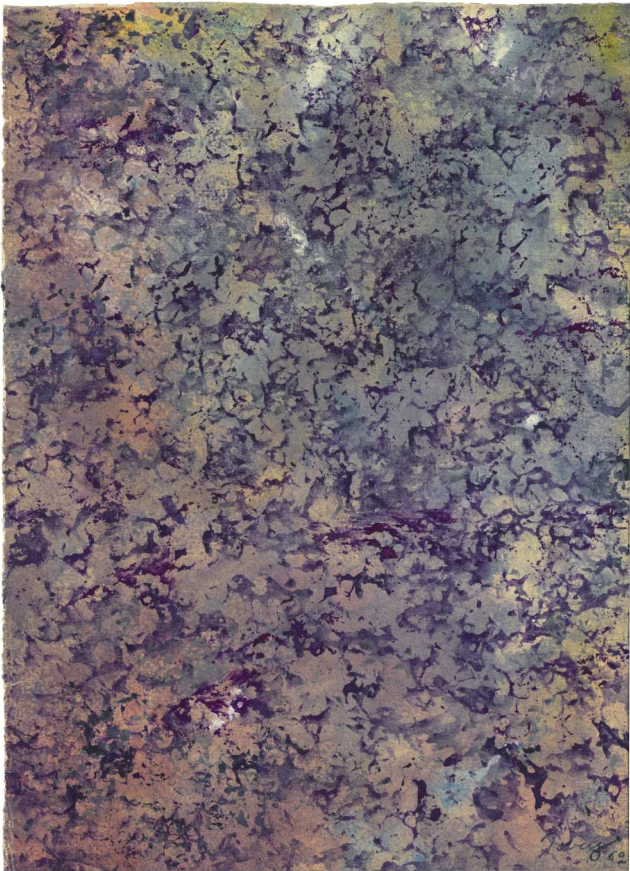
€ 13,100-19,700 US\$ 15,500-23,200



269



270



271

271

MARK TOBEY

1890 - 1976

Untitled

signed and dated 62
tempera on paper
30.5 by 22.5 cm. 12 by 8⁷/₈ in.

PROVENANCE

Galerie Widmer, Zurich
Acquired from the above by the present owner

£ 10,000-15,000

€ 11,000-16,400 US\$ 12,900-19,400

272

JIRI GEORG DOKOUPIL

b. 1954

Untitled

signed and dated 1992 on the reverse
acrylic and soap bubbles on canvas
162 by 130 cm. 51¹/₈ by 36³/₄ in.

PROVENANCE

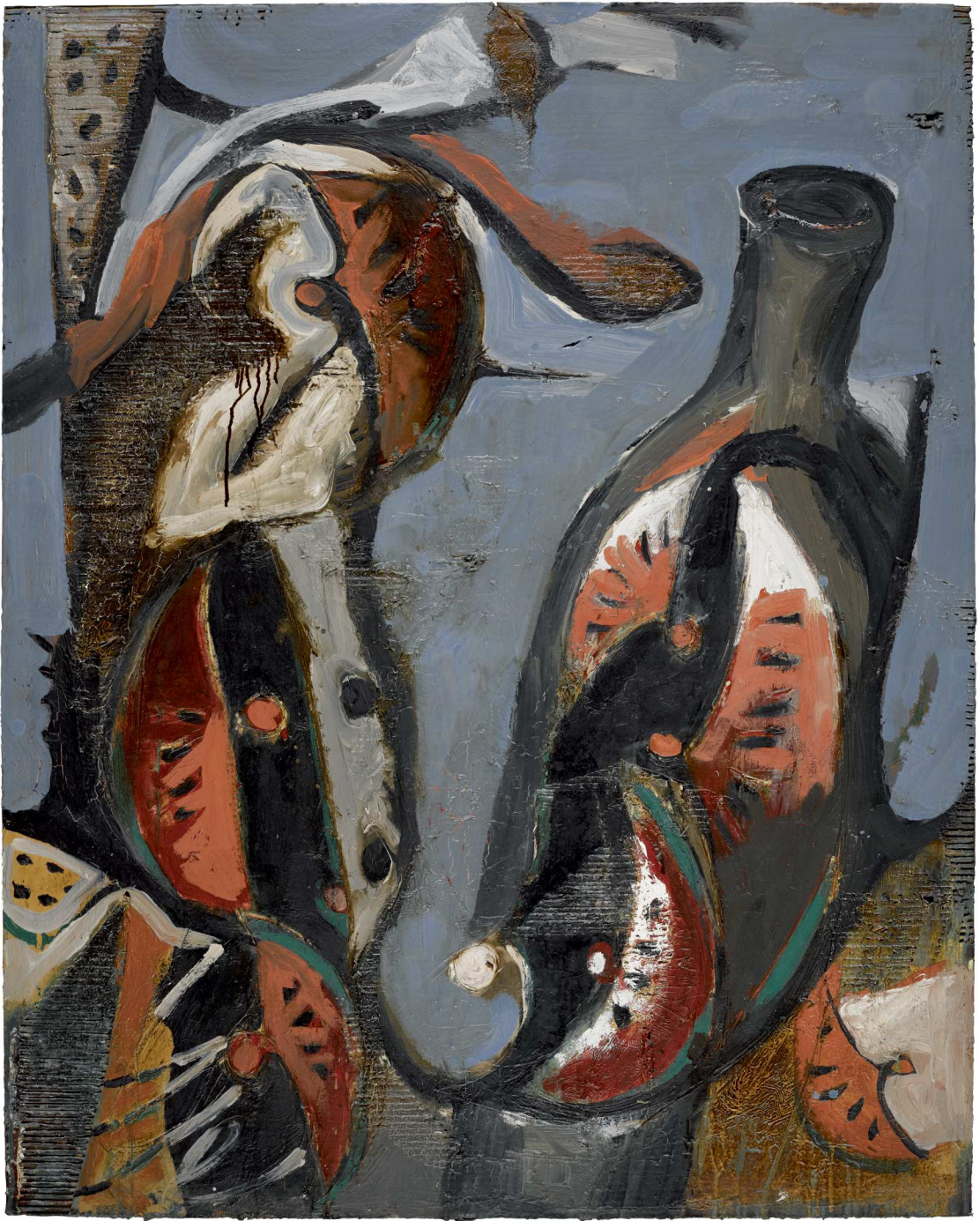
Galería Juana de Aizpuru, Madrid
Acquired from the above by the present owner
in 2001

⊕ £ 15,000-20,000

€ 16,400-21,900 US\$ 19,400-25,800



272



273

MARKUS LÜPERTZ

b.1941

Melonen - Mathematik VIIIIX

signed and titled on the backing board
oil on corrugated cardboard
122 by 97 cm. 48 by 38 $\frac{1}{8}$ in.
Executed in 1984-85.

PROVENANCE

Galerie Michael Werner, Cologne
Acquired from the above by the present owner

EXHIBITED

Ohio, Toledo Museum of Art; New York, Solomon
R. Guggenheim Museum; Williamstown,

Williams College Museum of Art; Düsseldorf,
Kunstmuseum; Frankfurt am Main, Schirn
Kunsthalle, *Refigured Painting: The German
Image 1960-88*, 1989, p. 115, no. 52, illustrated
in colour

⊕ £ 20,000-30,000
€ 21,900-32,800 US\$ 25,800-38,700



274

274

FRANZ WEST

(1947-2012)

Privat-Lampe des Kunstlers II

i: incised with the artist's name, dated 1989 and numbered 463 on the underside

ii: incised with the artist's name, dated 1989 and numbered 466 on the underside

welded iron and electrical fittings, in two parts each: height: 200 cm. 76 in.

PROVENANCE

Private Collection, Europe

⊕ £ 8,000-12,000

€ 8,800-13,100 US\$ 10,300-15,500

275

ANSELM KIEFER

b.1945

The Argonauts

lead sculpture

5 by 16 by 17 cm. 2 by 6¼ by 6¾ in.

Executed in 2014.

PROVENANCE

Royal Academy of Arts, London

Acquired from the above by the present owner

⊕ £ 8,000-12,000

€ 8,800-13,100 US\$ 10,300-15,500



275



276

ASLI ÖZOK

b. 1983

Garden of Armina II

oil and Swarovski beads on canvas
180 by 174 cm. 70 $\frac{7}{8}$ by 68 $\frac{1}{2}$ in.
Executed in 2016.

PROVENANCE

Acquired from the artist by the present owner

£ 10,000-15,000

€ 11,000-16,400 US\$ 12,900-19,400

277

PARKER ITO

b. 1986

Inkjet Painting

inkjet ink on silk
163 by 111.5 cm. 64 $\frac{1}{8}$ by 43 $\frac{7}{8}$ in.
Executed in 2013.

PROVENANCE

New Galerie, Paris
Private Collection, Paris
Acquired from the above by the present owner

† £ 4,000-6,000
€ 4,400-6,600 US\$ 5,200-7,800



277

278

OSCAR MURILLO

b. 1986

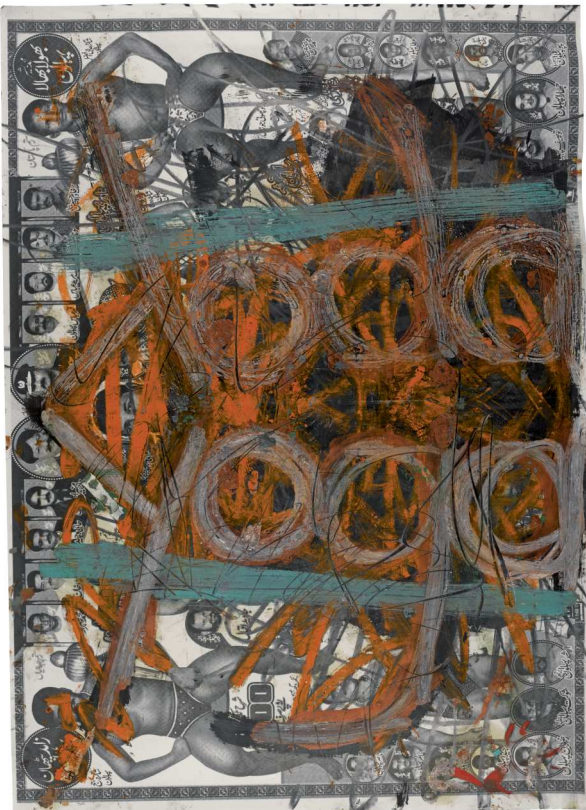
Untitled (Yoga, Yoga)

oil, crayon and paper collage on printed paper
117.7 by 84.8 cm. 46 $\frac{3}{8}$ by 33 $\frac{3}{8}$ in.
Executed in 2012.

PROVENANCE

Private Collection, Paris

⊕ £ 8,000-12,000
€ 8,800-13,100 US\$ 10,300-15,500



278

279

KLARA LIDÉN

b. 1979

Untitled (Trashcan)

found garbage can

123 by 54 by 54 cm. 48³/₈ by 21³/₈ by 21³/₈ in.

Executed in 2012.

PROVENANCE

Galerie Neu, Berlin

Private Collection, Europe

Acquired from the above by the present owner

EXHIBITED

The Hague, Gemeentemuseum Den Haag,

Transforming the Known, 2013, p.50, illustrated

in colour

† ⊕ £ 10,000-15,000

€ 11,000-16,400 US\$ 12,900-19,400



279

280

ANGEL OTERO

b. 1981

Macrame Stairs

signed with the artist's initials and dated 2009

tar on paper

76.2 by 55.9 cm. 30 by 22 in.

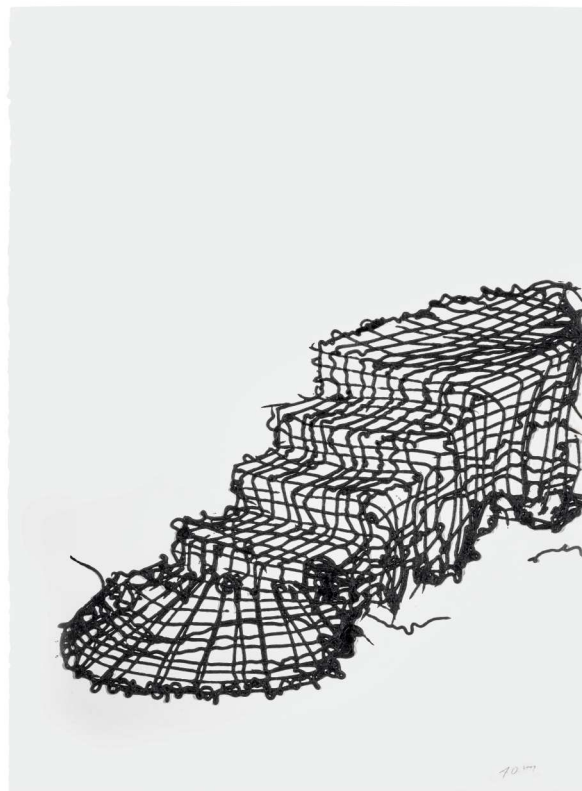
PROVENANCE

Kavi Gupta, Chicago

Acquired from the above by the present owner

£ 2,000-3,000

€ 2,200-3,300 US\$ 2,600-3,900



280



281



282

281

PROPERTY FROM AN IMPORTANT PRIVATE
SWEDISH COLLECTION

SHIRIN NESHAT

b.1957

Untitled (Rapture Series)

signed, titled, dated 1999 and numbered 7/10 on
the reverse
gelatin silver print
image: 38.3 by 57 cm. 15 $\frac{1}{8}$ by 22 $\frac{3}{8}$ in.
sheet: 50.5 by 61 cm. 19 $\frac{7}{8}$ by 24 in.
Executed in 1999, this work is number 7 from an
edition of 10.

PROVENANCE

Galerie Daniel Templon, Paris
Galerie Max Hetzler, Berlin
Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Jerome de Noirmont, *Shirin Neshat
- Rapture*, November 1999 - January 2000, p. 43,
illustrated (ed.no. unknown)
Vienna, Kunsthalle Wien; London, Serpentine
Gallery, *Shirin Neshat*, March - September 2000,
p. 75, illustrated (ed.no. unknown)
Columbus, The Ohio State University, Wexner
Center for the Arts, *Shirin Neshat: Two
Installations*, September - December 2000, p. 32,
illustrated (ed.no. unknown)
Rivoli-Turin, Castello di Rivoli Museo d'Arte
Contemporanea, *Shirin Neshat*, January - May
2002, p. 113, illustrated (ed.no. unknown)
Madison, Madison Museum of Contemporary Art,
Shirin Neshat: Rapture, December 2010 - March
2011 (ed.no. unknown)

LITERATURE

Arlène Bonnant, *CAP Collection*, Switzerland
2005, p. 192 (ed.no. unknown)

£ 6,000-8,000

€ 6,600-8,800 US\$ 7,800-10,300



282

PROPERTY FROM AN IMPORTANT PRIVATE
SWEDISH COLLECTION

SHIRIN NESHAT

b.1957

Untitled (Rapture Series)

signed, titled, dated 1999 and numbered AP 3 on
the reverse

gelatin silver print

image: 36.4 by 56.3 cm. 14³/₈ by 22¹/₄ in.

sheet: 50.4 by 60.7 cm. 19⁷/₈ by 23³/₈ in.

Executed in 1999, this work is artist's proof
number 3/3, aside from an edition of 10.

PROVENANCE

Galerie Daniel Templon, Paris

Galerie Max Hetzler, Berlin

Jan Eric Löwenadler, New York

Acquired from the above by the present owner

£ 6,000-8,000

€ 6,600-8,800 US\$ 7,800-10,300

283

GHADA AMER

b. 1963

Untitled (Blanc/Rouge No.2)

signed and dated 00 on the overlap; titled twice
on the stretcher

embroidery and acrylic on canvas

117 by 127 cm. 46¹/₈ by 50 in.

PROVENANCE

Deitch Projects, New York

Acquired from the above by the present owner

± £ 20,000-30,000

€ 21,900-32,800 US\$ 25,800-38,700

PROPERTY FROM AN IMPORTANT PRIVATE
SWEDISH COLLECTION

ALLAN MCCOLLUM

b. 1944

Perfect Vehicles

each: signed, dated 1987 and numbered on the
underside

enamel and acrylic on cast hydro-stone, in five
parts

each: 55 by 21.5 by 21.5 cm. 21⁵/₈ by 8¹/₂ by 8¹/₂
in.

PROVENANCE

Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

£ 15,000-20,000

€ 16,400-21,900 US\$ 19,400-25,800





285

TRACEY MOFFATT

b. 1960

Something More #1

c-print

101.6 by 132.1 cm. 40 by 52 in.

Executed in 1989, this work is an AP aside from an edition of 30.

PROVENANCE

Roslyn Oxley9 Gallery, Sydney
Private Collection, Stockholm
Acquired from the above by the present owner

EXHIBITED

Vienna, Kunsthalle Wien; Stuttgart,

Württembergischer Kunstverein; Bozen, AR/GE KUNST; Bregenz, Vorarlberger Kunstverein, *Tracey Moffatt*, April - August 1998, pp. 10, 53 and 55, illustrated in colour (ed. no. unknown) Ulm, Ulmer Museum; Berlin, Neuer Berliner Kunstverein; Freiburg, Kunstverein Freiburg im Marienbad, *Tracey Moffatt*, 1999, p. 10, illustrated in colour (ed. no. unknown) Barcelona, Centre Cultural de la Fundació "La Caixa"; Santiago de Compostela, Centro Galego de Arte Contemporánea; Paris, Centre national de la Photographie, *Tracey Moffatt*, May 1999 - January 2000, pp. 31-32, and cover, illustrated in colour (ed. no. unknown) Roslyn Harbor, Nassau County Museum of Art, *Tracey Moffatt*, February - April 2001 (ed. no. unknown)

LITERATURE

Adrian Martin, "Tracey Moffatt's Australia (A Reconnaissance)", *Parkett*, No. 53, 1998, illustrated in colour (ed. no. unknown) Lourdes Peracaula, Ed., *Tracey Moffatt*, Barcelona and Paris 1999, p. 32, and cover, illustrated in colour (ed. no. unknown) Burkhard Riemschneider and Uta Grosenick, Eds., *Art at the Turn of the Millennium*, Cologne, 1999, p. 394, illustrated in colour (ed. no. unknown) Brigitte Reinhardt, Ed., *Tracey Moffatt. Laudanum*, Ostfildern-Ruit, 1999, p. 10, illustrated in colour (ed. no. unknown) Ned Rifkin, Ed., *Chorus of Light: Photographs from the Sir Elton John Collection*, New York, 2000, p. 198, illustrated in colour (ed. no. unknown)

£ 20,000-30,000
€ 21,900-32,800 US\$ 25,800-38,700



286

286

GERHARD RICHTER

b. 1932

Abstraktes Bild (P1)

numbered 261/500 on the reverse
 diasec mounted chromogenic print
 92 by 126 cm. 36¼ by 49⅝ in.
 Executed in 2014, this facsimile object is number
 261 from an edition of 500.

PROVENANCE

Fondation Beyeler, Basel
 Acquired from the above by the present owner

⊕ £ 4,000-6,000
 € 4,400-6,600 US\$ 5,200-7,800

287

YVES KLEIN

1928-1962

Table Monopink™

signed *R. Moquay* and numbered 04A11E6 on a
 label affixed to the underside
 glass, Plexiglas and pink pigment
 35.7 by 124.5 by 99.7 cm. 14⅞ by 49 by 39⅜ in.
 This work is from an edition begun in 1963 under
 the supervision of Rotraut Klein-Moquay based
 on a model by Yves Klein.

PROVENANCE

Private Collection, Europe
 Thence by descent to the present owner

⊕ £ 8,000-12,000
 € 8,800-13,100 US\$ 10,300-15,500



287



288

BERNARD FRIZE

b. 1949

Alternante

signed, titled and dated 1999 on the overlap
acrylic and resin on canvas
168.5 by 206 cm. 66 $\frac{3}{8}$ by 81 $\frac{1}{8}$ in.

PROVENANCE

Simon Lee Gallery, London
Acquired from the above by the present owner in
April 2007

± £ 20,000-30,000
€ 21,900-32,800 US\$ 25,800-38,700



289

□ 289 SOLD WITHOUT RESERVE

MATTHIAS WEISCHER

b. 1973

Fächer

signed and dated 09 on the reverse
oil on canvas
90 by 120 cm. 35³/₈ by 47¹/₄ in.

PROVENANCE

Galerie EIGEN+ART, Berlin
Acquired from the above by the present owner

⊕ £ 8,000-12,000

€ 8,800-13,100 US\$ 10,300-15,500

□ 290 SOLD WITHOUT RESERVE

MARCIN MACIEJOWSKI

b. 1974

Terrible (J.L. Gerome "The Slave Market" 1860)

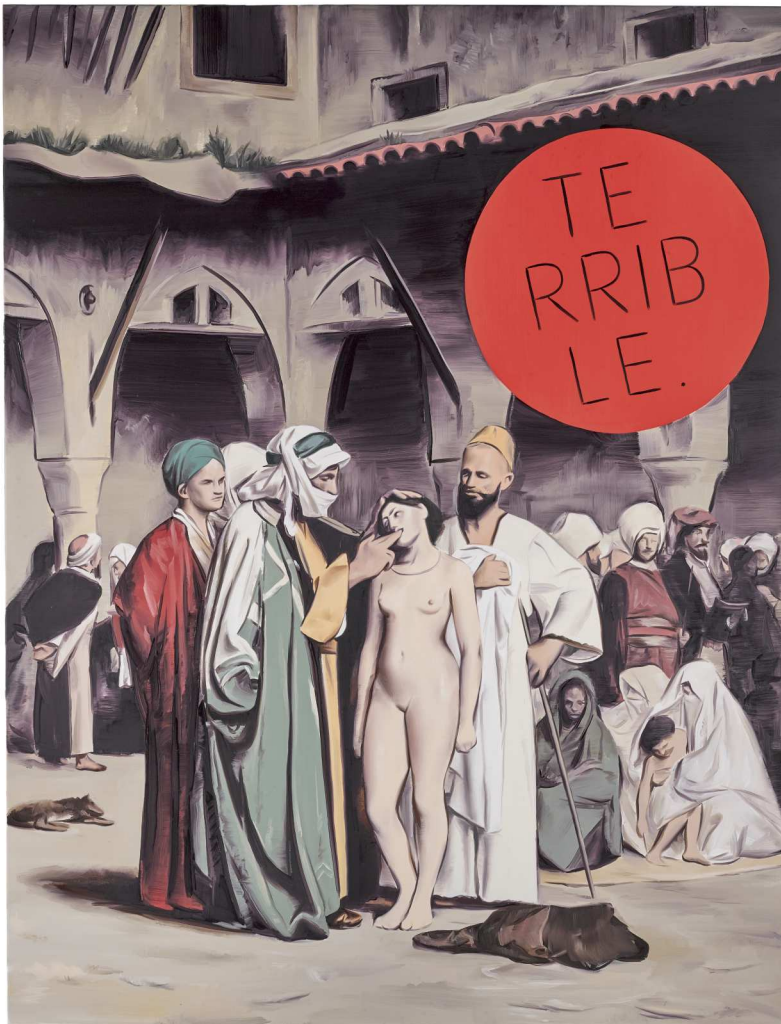
signed, titled and dated 2010 on the reverse
oil on canvas
170 by 130 cm. 66⁷/₈ by 51¹/₄ in.

PROVENANCE

Galerie Meyer Kainer, Vienna
Acquired from the above by the present owner

£ 8,000-12,000

€ 8,800-13,100 US\$ 10,300-15,500



290



291

MATTHIAS WEISCHER

b.1973

Untitled

signed and dated 2004 on the reverse
oil on canvas
48 by 49.1 cm. 18³/₈ by 19³/₈ in.

PROVENANCE

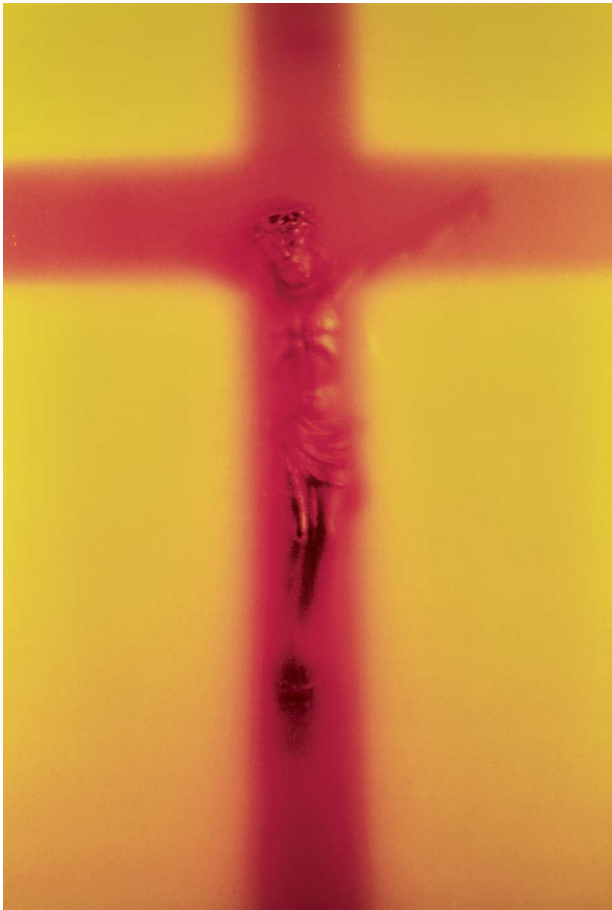
Galerie LIGA, Berlin
Private Collection, Europe
Phillips de Pury & Company, London, 29 June
2008, Lot 256
Acquired from the above by the present owner

EXHIBITED

Bremen, Künstlerhaus, *Matthias Weischer: Simultan*, 2004, no. 11, illustrated in colour
Schlaffhausen, Museum zu Allerheiligen;
Mannheim, Kunsthalle; The Hague,
Gemeentemuseum, *Matthias Weischer: Malerei*,
2007-08, p. 141, illustrated in colour

± ⊕ £ 40,000-60,000

€ 43,700-65,500 US\$ 51,500-77,500



292



293

292

PROPERTY FROM AN IMPORTANT PRIVATE
SWEDISH COLLECTION

ANDRÉS SERRANO

b. 1950

Piss Light

signed, titled and numbered 5/10 on the reverse
c-print

image: 101.6 by 69.8 cm. 40 by 27½ in.

framed: 115 by 82.7 cm. 45¾ by 32⅝ in.

Executed in 1987, this work is number 5 from an
edition of 10.

PROVENANCE

Feigen Incorporated, Chicago
Paula Cooper Gallery, New York
Galleri Charlotte Lund, Stockholm
Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

EXHIBITED

Chicago, Richard L. Feigen & Co., *Andrés Serrano Selected Works:1986-1992*, November - December 1993 (ed. no. unknown)
Buenos Aires, Fundación Proa, *Andrés Serrano*, July - August 1997 (ed. no. unknown)
Sheffield, Mappin Art Gallery; York, York City Art Gallery; Brighton, Brighton Museum & Art Gallery, *Sacred & Profane*, 2001 - 02 (ed. no. unknown)
Bogotá, Museo Iglesia Santa Clara, *Cuerpo Sagrado: Andrés Serrano*, August -September 2007 (ed. no. unknown)

LITERATURE

Brian Wallis, *Andrés Serrano: Body and Soul*, New York 1995, n.p., illustrated in colour (ed. no. unknown)

£ 12,000-18,000

€ 13,100-19,700 US\$ 15,500-23,200

293

PROPERTY FROM AN IMPORTANT PRIVATE
SWEDISH COLLECTION

ADAM FUSS

b. 1961

Untitled (from the series 'My Ghost')

gelatin silver print photogram

59.3 by 50.4 cm. 23¾ by 19⅞ in.

Executed in 1997, this work is unique.

PROVENANCE

Cheim & Read, New York
Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

⊕ £ 6,000-8,000

€ 6,600-8,800 US\$ 7,800-10,300



294

VIK MUNIZ

b.1961

Self-portrait (I am too Sad to Tell You, after Bas Jan Ader) (Rebus)

signed and dated 2003 on a label affixed to the
reverse

c-print

187.5 by 233.4 cm. 73 $\frac{7}{8}$ by 91 $\frac{1}{8}$ in.

Executed in 2003, this work is from an edition
of 6.

PROVENANCE

Gallery Elba Benitez, Madrid

Acquired from the above by the present owner

± £ 15,000-20,000

€ 16,400-21,900 US\$ 19,400-25,800



295

295

PROPERTY FROM AN IMPORTANT PRIVATE SWEDISH COLLECTION

SANDRO CHIA

b.1946

Untitled

gouache on card
50.5 by 37.7 cm. 19⁷/₈ by 14⁷/₈ in.
Executed circa 1985.

PROVENANCE

Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

⊕ £ 3,000-4,000
€ 3,300-4,400 US\$ 3,900-5,200

296

PROPERTY FROM AN IMPORTANT PRIVATE SWEDISH COLLECTION

NICOLA DE MARIA

b. 1954

Bosco Ammaestrato + Angeli

signed, titled and dated *l'ho fatto al agosto dei 1979*; signed and dated 1979 on the reverse of the backing board
tempera on cardboard, in artist's frame
image: 14.5 by 14.9 cm. 5³/₄ by 5⁷/₈ in.
framed: 87.5 by 72.4 cm. 34¹/₂ by 28¹/₂ in.

PROVENANCE

Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

⊕ £ 10,000-15,000
€ 11,000-16,400 US\$ 12,900-19,400



296



297

PROPERTY FROM AN IMPORTANT PRIVATE
SWEDISH COLLECTION

SAINT CLAIR CEMIN

b. 1951

Washdog

bronze

129.5 by 119.4 by 55.9 cm. 51 by 47 by 22 in.

Executed in 1990, this work is number 2 from an
edition of 3.

PROVENANCE

Galerie Thaddaeus Ropac, Paris
Dodie Rosekrans Collection, San Francisco
(acquired from the above in 1995)
Sotheby's, New York, 10 November 2011, Lot 558
Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

EXHIBITED

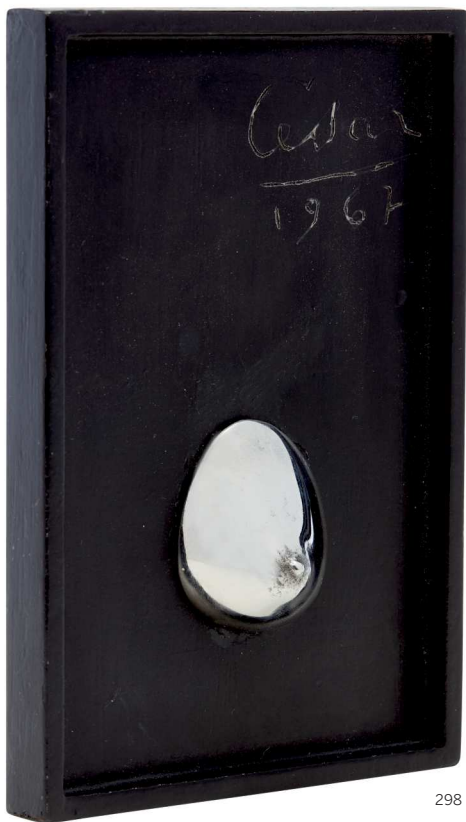
Copenhagen, Witter de With Center for
Contemporary Art, *Saint Clair Cemin*, June - July
1991, p. 11, illustrated

LITERATURE

Stuart Morgan, 'Thanks for the Memories', *Frieze
Magazine*, Issue 4, April - May 1992, n. p.

£ 12,000-18,000

€ 13,100-19,700 US\$ 15,500-23,200



298

298

PROPERTY FROM AN IMPORTANT PRIVATE SWEDISH COLLECTION

CÉSAR

1921 - 1998

Sein

signed and dated 1967

bronze on wood

13.9 by 9.9 cm. 5½ by 3⅞ in.

Executed in 1966-67, this work is from an edition of 8, plus 3 artist's proofs.

This work is recorded in the Denyse Durand-Ruel Archives under No. 628.

PROVENANCE

Jan Eric Löwenadler Collection, New York

Acquired from the above by the present owner

⊕ £ 2,000-3,000

€ 2,200-3,300 US\$ 2,600-3,900

299

PROPERTY FROM AN IMPORTANT PRIVATE SWEDISH COLLECTION

MICHELANGELO PISTOLETTO

b. 1933

Mirror

numbered 111/150 on the reverse

colour silkscreen on Plexiglas mirror

59 by 44.5 cm. 23½ by 17½ in.

Executed in 1992, this work is number 111 from an edition of 150.

PROVENANCE

Jan Eric Löwenadler Collection, New York

Acquired from the above by the present owner

⊕ £ 4,000-6,000

€ 4,400-6,600 US\$ 5,200-7,800



299

300

PROPERTY FROM AN IMPORTANT PRIVATE
SWEDISH COLLECTION

ENZO CUCCHI

b. 1949

Untitled

oil and iron collage on canvas
45 by 40.2 cm. 17¾ by 15¾ in.
Executed in 1990.

PROVENANCE

Blum Helman Gallery, New York
Private Collection, New York
Sotheby's, New York, 2 November 1994, Lot 397
Jan Eric Löwenadler Collection, New York
Acquired from the above by the present owner

⊕ £ 10,000-15,000

€ 11,000-16,400 US\$ 12,900-19,400



300

301

ALAIN JACQUET

1939 - 2008

Thomas Eakin's Swimming Hole

signed and dated 1966/68 on the reverse
silkscreen on masonite
102 by 154 cm. 40⅛ by 60⅝ in.

This work will be included in the forthcoming
Alain Jacquet Catalogue Raisonné currently being
prepared by Fabien Jacquet and is accompanied
by a certificate of authenticity issued by Fabien
Jacquet.

PROVENANCE

Galleria Il Centro, Naples
Acquired from the above by the present owner

⊕ £ 14,000-18,000

€ 15,300-19,700 US\$ 18,100-23,200



301

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Estimate £60,000–80,000



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FAUSTO MELOTTI
L'Ora, 1971.
Estimate €180,000–250,000



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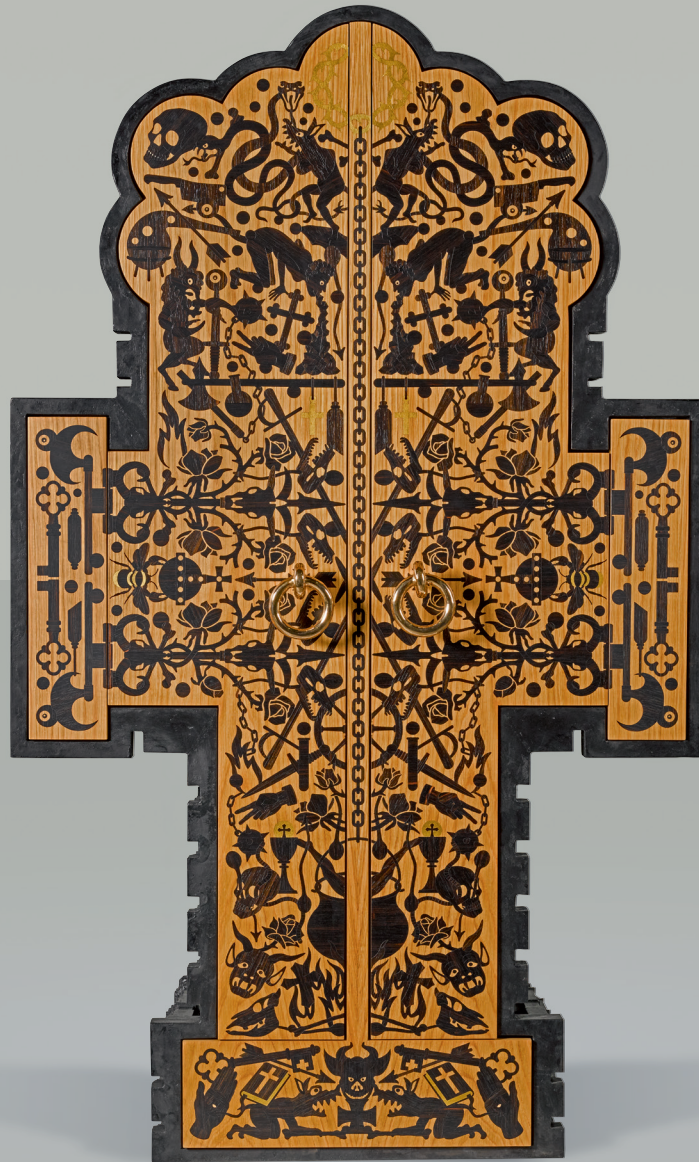
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PANERAI

Wallpaper*



Design: Living in a Material World
Auction London 17 October 2017

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Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you. Multi-lingual staff are available to execute bids for you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

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If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

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Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (subject to a surcharge), debit card, cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

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It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

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Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

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Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

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We reserve the right to seek identification of the source of funds received.

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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: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766

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

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

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

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

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

◊ Guaranteed Property

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

△ Property in which Sotheby's has an Ownership Interest

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

⇒ Irrevocable Bids

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

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

∟ Interested Parties

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

□ No Reserve

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

⊕ Property Subject to the Artist's Resale Right

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

Portion of the hammer price (in €)

Royalty Rate

From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and

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

◊ Restricted Materials

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

∏ Monumental

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

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

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

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

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

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate

Ω - the standard rate

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

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

Property with a † symbol

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

Property with a ‡ or 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

lude 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 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 high-

est 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 Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

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

(d) Without prejudice to Condition 4(b), any

claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

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

5. BIDDING AT AUCTION

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

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

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

6. CONDUCT OF THE AUCTION

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

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

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

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

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions

as if sold in the auction.

7. PAYMENT AND COLLECTION

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

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

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

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

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

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

8. REMEDIES FOR NON-PAYMENT

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

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

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer

by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

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

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

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

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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:

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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

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Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**

Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park,

13 Ockham Drive, Greenford, Middlesex,

UB6 0FD

Tel: +44 (0)20 7293 5600

Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford

Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

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

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s)

at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS AND EUROS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars and Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.287

£1 = €1.090

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.

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GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

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