

CONTEMPORARY ART EVENING AUCTION

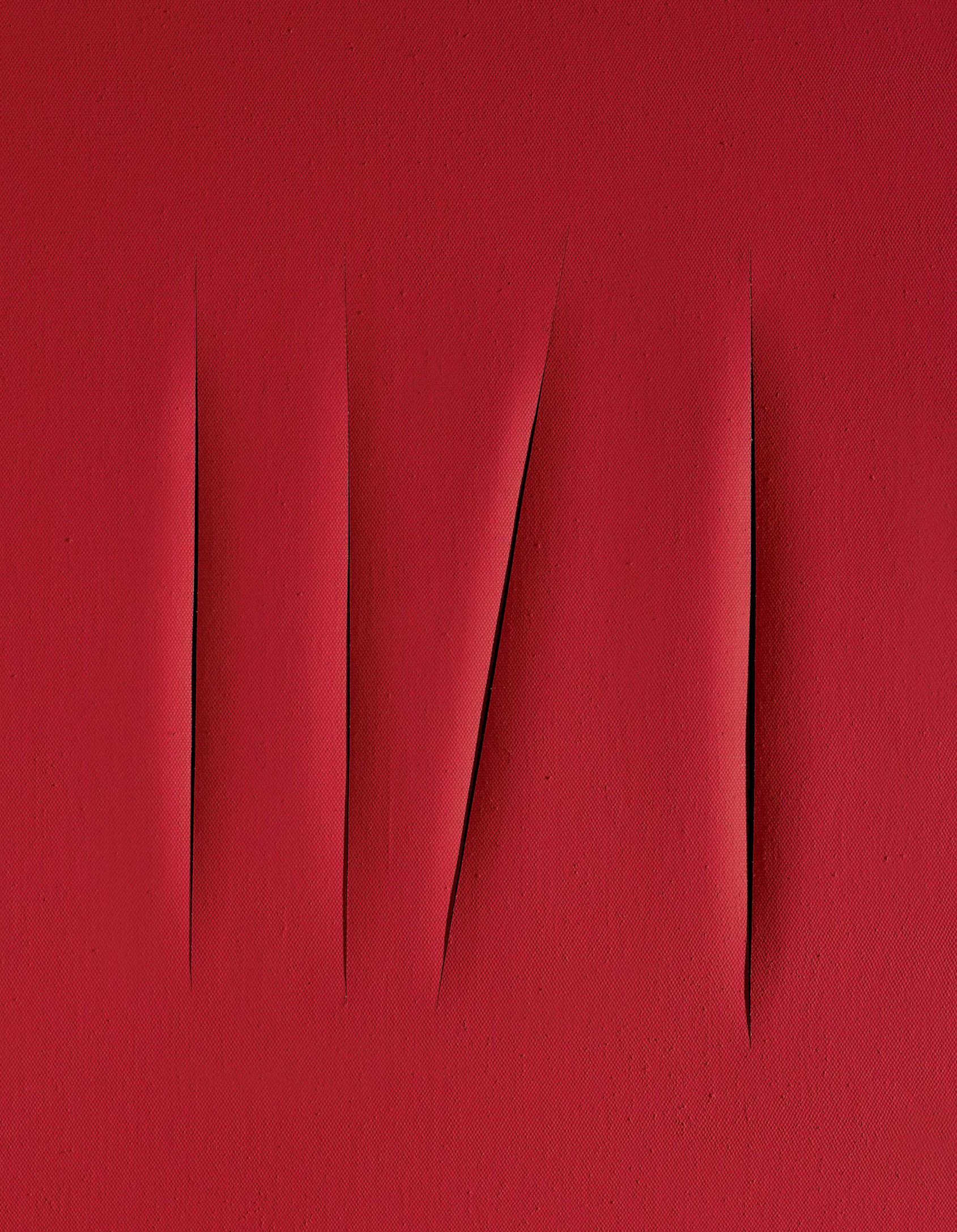
LONDON 5 OCTOBER 2018











CONTEMPORARY ART EVENING AUCTION

AUCTION IN LONDON
5 OCTOBER 2018
SALE L18024
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IMMEDIATELY FOLLOWING THE HISTORY OF NOW: THE COLLECTION OF DAVID TEIGER

LOTS 26-67

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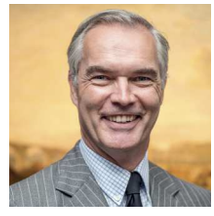

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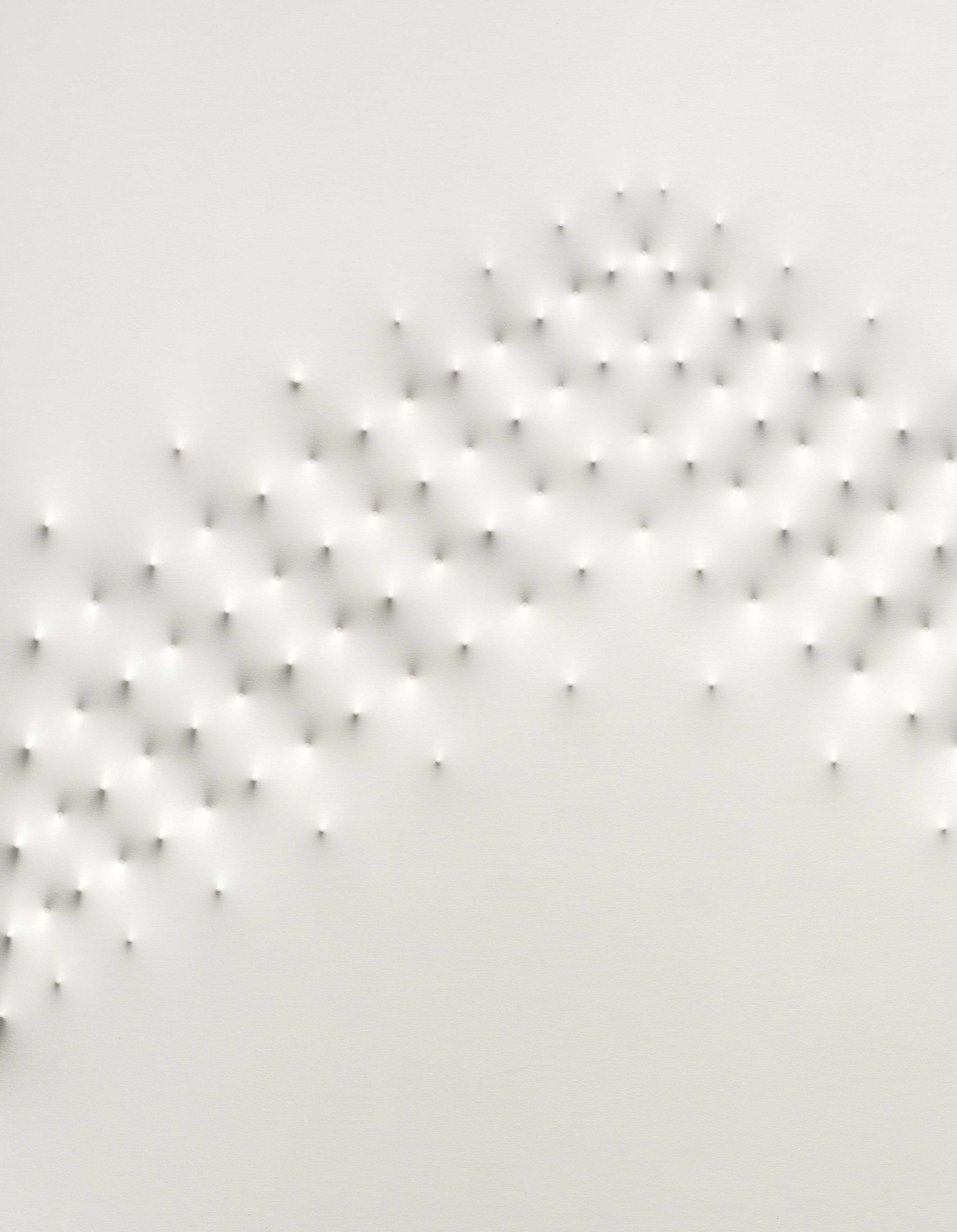
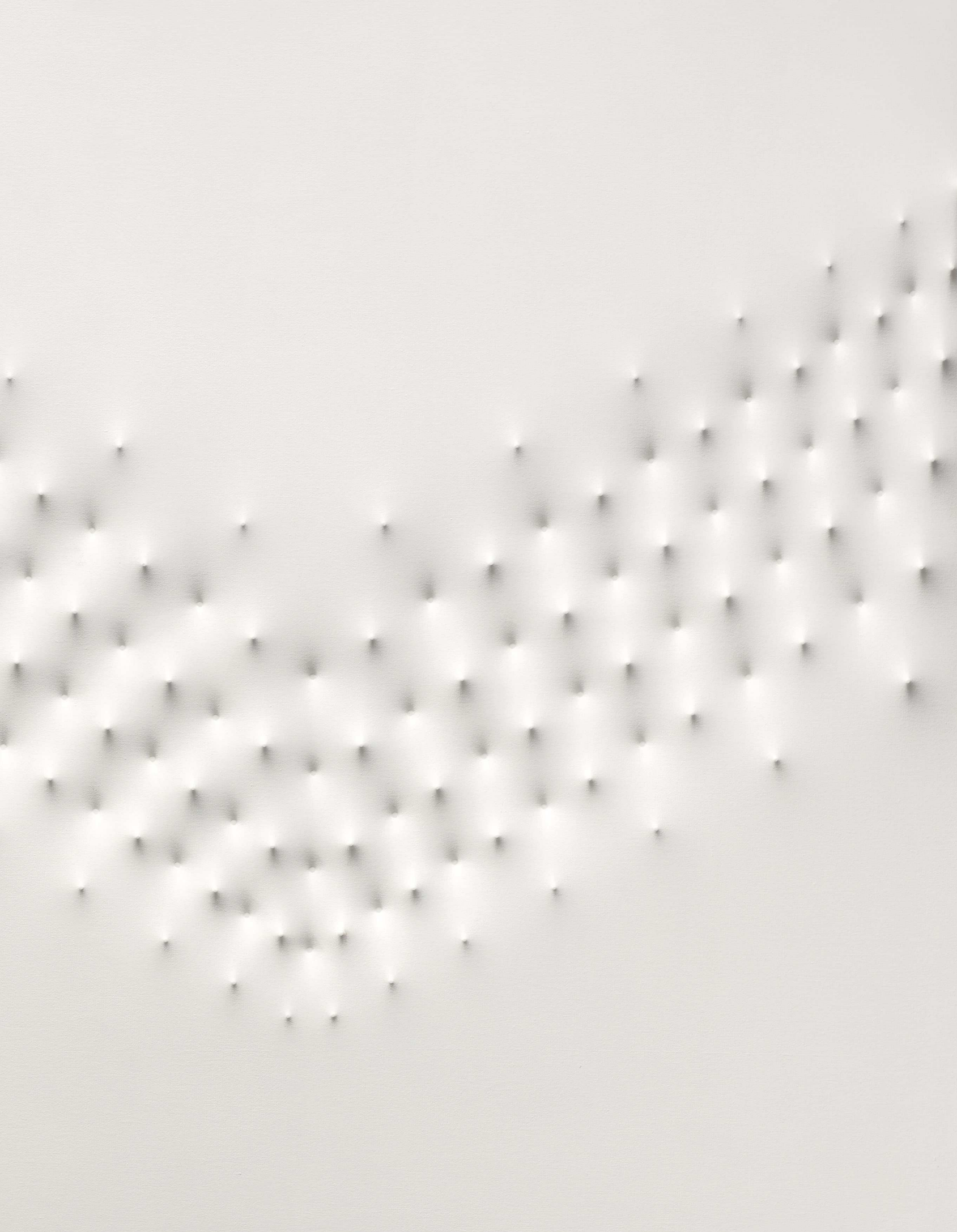
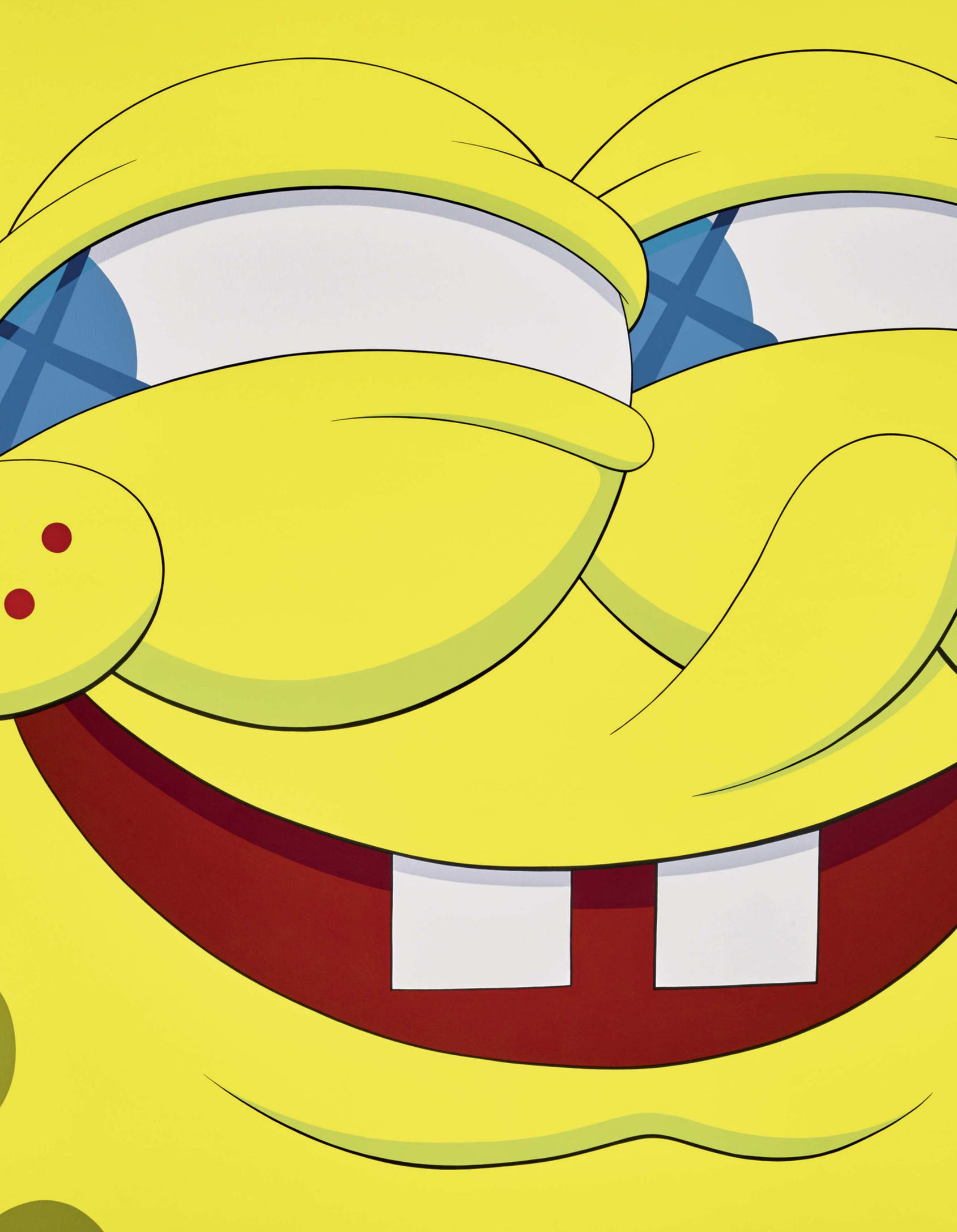
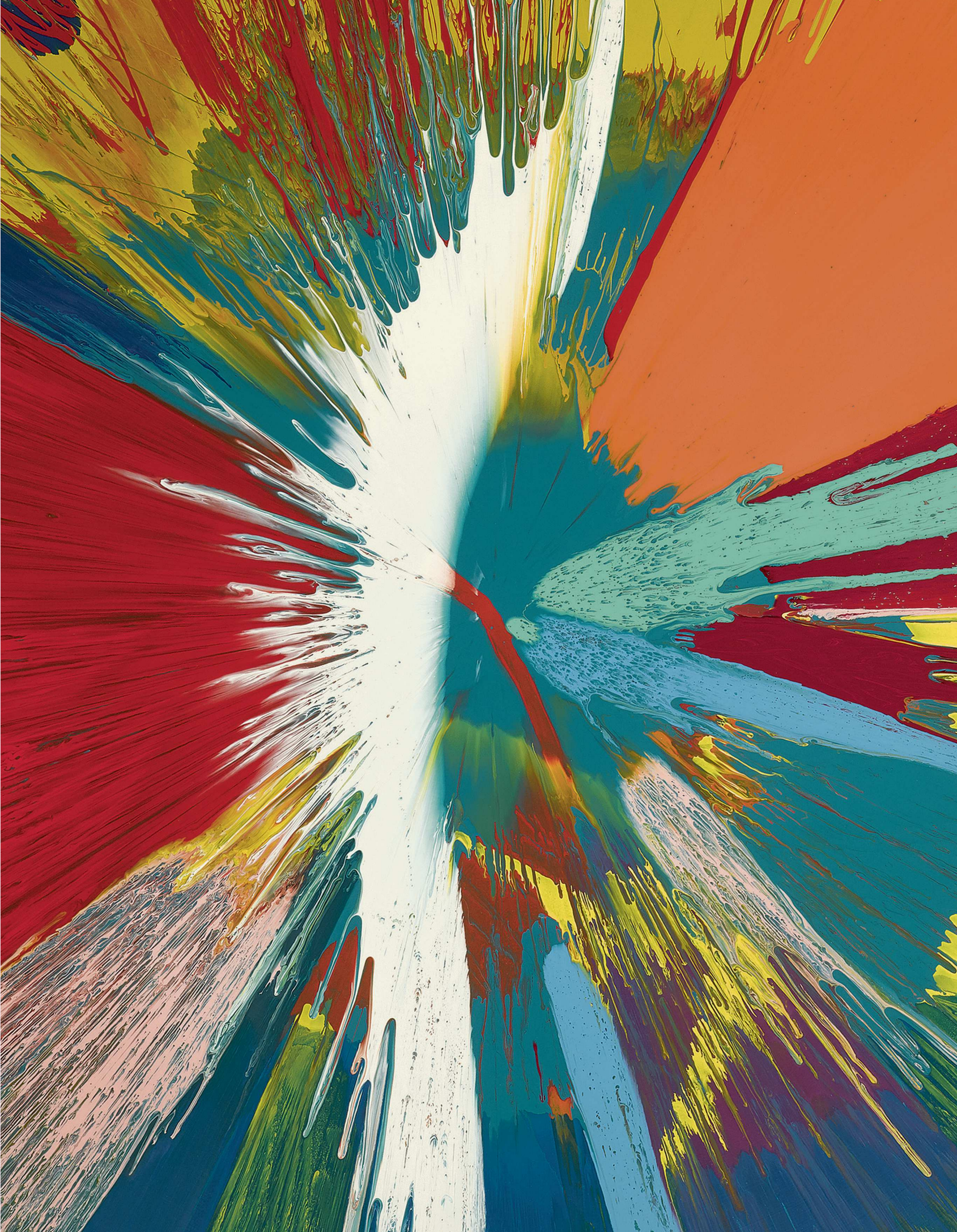
















THE HISTORY OF NOW

THE COLLECTION OF DAVID TEIGER

SOLD TO BENEFIT TEIGER FOUNDATION
FOR THE SUPPORT OF CONTEMPORARY ART

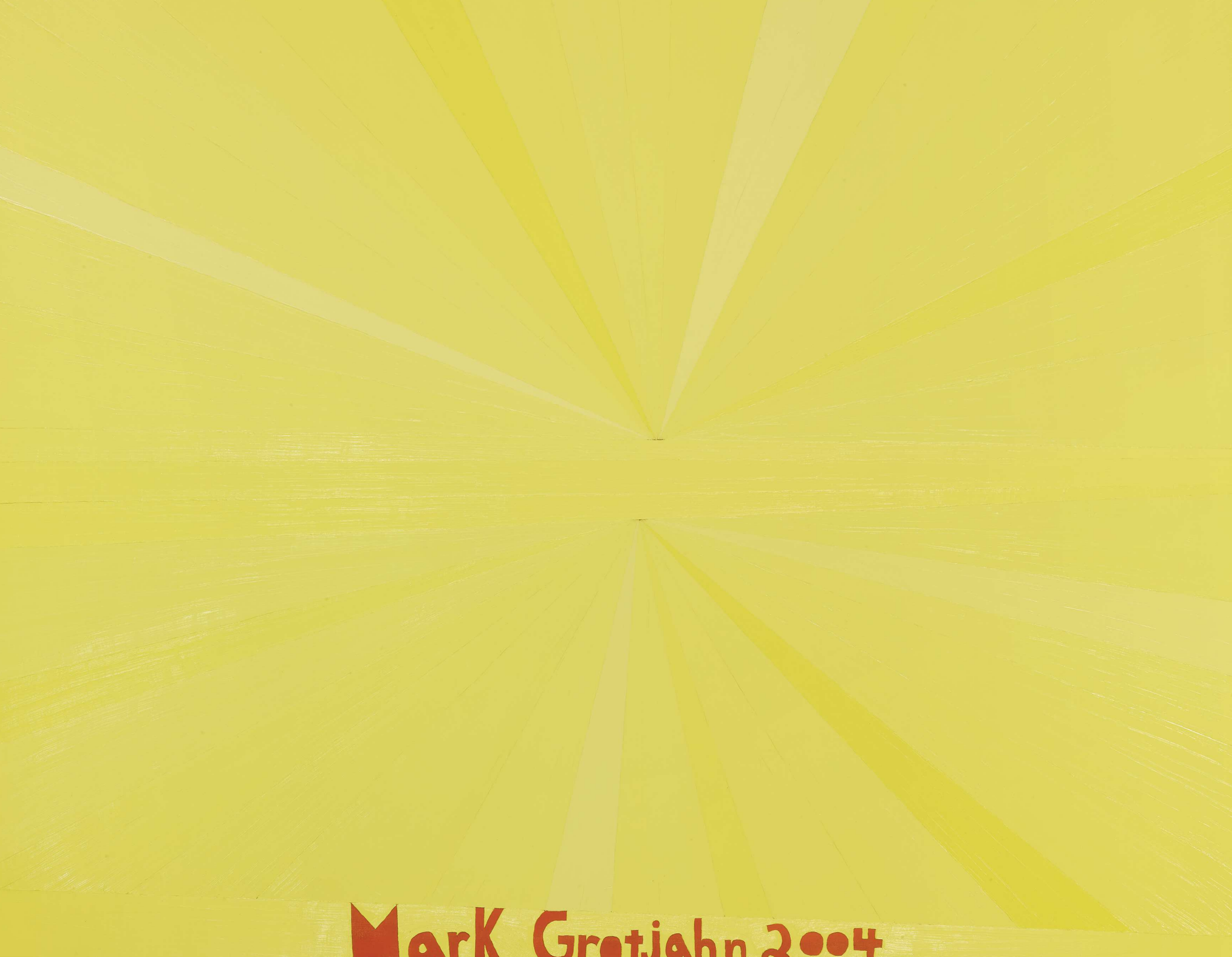
LOTS 1 - 25










Mark Gratjahn 2004





PROPERTY FROM A PRIVATE DISTINGUISHED AMERICAN COLLECTION

26

Amy Sillman

(b. 1955)

Purple Thing

oil on canvas

203.2 by 182.9 cm. 80 by 72 in.

Executed in 2006.

‡ £ 200,000-400,000

€ 221,000-442,000 US$ 258,000-515,000

PROVENANCE

Galerie Gebauer, Berlin

Acquired from the above by the present owner in 2007

EXHIBITED

Berlin, Galerie Gebauer, *Person, Place or Thing (solo project)*, February - April 2007

LITERATURE

Gary Garrels, *Oranges and Sardines: Conversations on Abstract Painting. Mark Grotjahn, Wade Guyton, Mary Heilmann, Amy Sillman, Charline Von Heyl, Christopher Wool*, Los Angeles 2009, p. 67, illustrated in colour

Jens Hinrichsen, 'Gebt ihr das Rosa!', *Monopol*, January 2016, p. 56, illustrated in colour





“For Sillman, it is the process of painting – of construction, deconstruction and reconstruction – that generates meaning in her oil on canvas works. Forms and figures, built from layers of color and surface, simultaneously emerge from and dissolve into abstraction.”

Fabiran Schöneich ‘Preface’, in: Exh. Cat., Frankfurt, Portikus, *Amy Sillman: the ALL-OVER*, 2016, p. 15

AMY SILLMAN

Purple Thing

Amy Sillman's works on canvas form part of an encompassing and immersive approach to contemporary artmaking that, alongside painting, employs performance, animation, diagrams, and zines. The present work is an outstanding example of Sillman's deconstructive/reconstructive method in which the dynamic between abstraction and figuration is brought into pin-sharp focus. Belonging to the 'couples project' that Sillman began in 2006 – a number of works from which were exhibited in the acclaimed, *Amy Sillman: Third Person Singular*, at the Hirshhorn Museum and Sculpture Garden in 2008 – *Purple Thing* illuminates a double painterly triumvirate in which the relationship between artist, subject, and viewer is met by a tripartite painterly process.

The starting point for these paintings is a graphic rendering of real people, many of whom are Sillman's close friends. Drawing couples from life in the safe spaces of their homes, Sillman begins with first hand observation. The second stage relies upon Sillman's memory of her sitters from which she makes a secondary drawing. After this, she uses both the from-life primary drawing and mediated memory drawing as inspiration for her works on canvas. Three times removed from her original subjects therefore, Sillman's paintings propose a recapitulated form of portraiture. Indeed, beginning with the most traditional of painterly subjects – the human form – Sillman's 'couples project' is an exercise in figuration that is abstract, aleatory, fragmentary and yet is fundamentally grounded in corporeal appearance. As outlined by Anne Ellegood, "Sillman has not removed the figure; she has not *replaced* representation with abstraction. Rather, she more strongly asserts her longstanding commitment to embrace abstraction without abandoning representation" (Anne Ellegood, 'Third Person Singular', in: Exh. Cat., Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Directions: Amy Sillman, Third Person Singular*, 2008, p. 59). Executed with a palimpsest logic of layered form in which earthy pastel colours and geometric planes at once recall Richard Diebenkorn's Ocean Park paintings and elicit bodily allusions, the present work distils Sillman's boundary breaking project.

Sillman has explained her practice as inhabiting the space between intuition and empiricism: "each half sort of vexes the other. Half of my painting process is accident / chance / mistake / erasure / discovery (i.e., body!), and this is balanced by about 50 percent decisions / analysis / editing / conceptualizing / etc. (i.e. mind!). And this is where the 'mood' of painting really appeals to me, this crazy slippage between what we do and what we think" (Amy Sillman in conversation with Fabiran Schöneich, in: Exh. Cat., Frankfurt, Portikus, A*my Sillman: the ALL-OVER*, 2016, p. 47). When creating her works on canvas, Sillman balances painterly flourish with process; she welcomes chance and accident, explores the potential of erasure as an additive painterly gesture, and yet constructs form in a manner that is undeniably architectural. For Sillman, painting is a protracted activity. Her works are built up in layers that are covered-up, scraped away, worked over, turned upside down and reworked, over and over again. Fuelling this gruelling method, however, is Sillman's love affair with painting. "Painting has taught me everything I know on this earth!", explains Sillman; "Sensuality, depth, surface changes, the unknown, the hard-to-understand, the mysterious, the high, the love, the poetic, the intellectual, the dumb, the immediate... Painting is like a love affair. I think painting is my sexual preference" (*Ibid*., p. 52). Borne out of a process in which decision making is enriched by happenstance, her paintings, and the present work in particular, embody an exuberant and poetic interaction of painterly gesture, geometric mark-making, corporeal allusion, and psychological charge. Suspended within the layers of these works, it is precisely the unknowability and elusiveness of abstract/figurative form that sustains Sillman's devotion to the practice of painting.



Richard Diebenkorn, *Ocean Park #20*, 1969
Image/Artwork: © Richard Diebenkorn Foundation

PROPERTY FROM A PRIVATE DISTINGUISHED AMERICAN COLLECTION

27

Richard Serra

(b. 1938)

Untitled

paintstick on paper

128.3 by 200.7 cm. 50½ by 79 in.

Executed in 1974.

‡ £ 250,000-350,000
€ 277,000-387,000 US$ 322,000-450,000

PROVENANCE

Private Collection, New York

Doyle, New York, 11 April 2000, Lot 133

Susan Sheehan Gallery, New York

Christie's, New York, 15 May 2002, Lot 356

Van de Weghe Fine Art, New York

Acquired from the above by the present owner in 2003

EXHIBITED

New York, Blum Helman Gallery, 1974

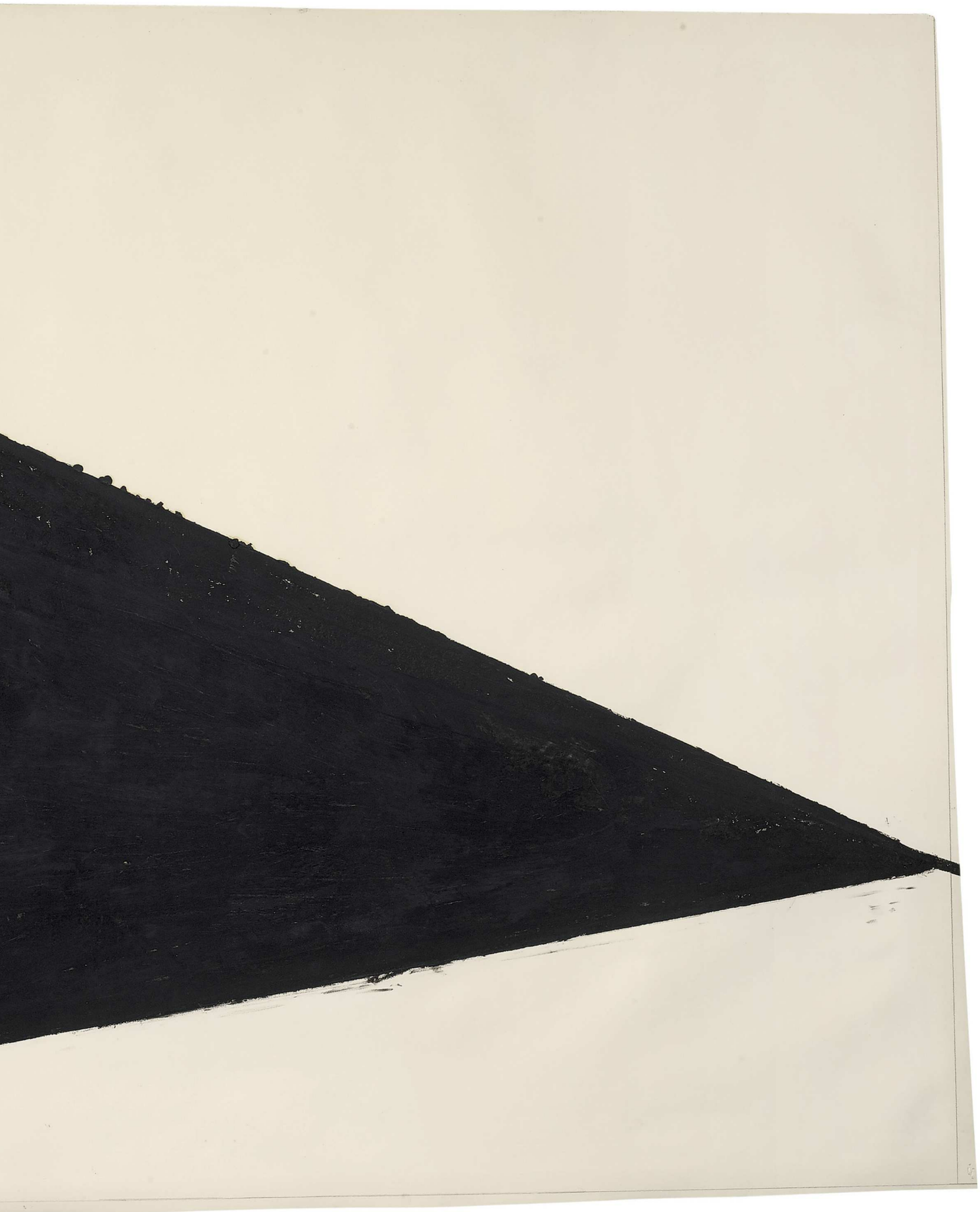
LITERATURE

Exh. Cat., Tübingen, Kunsthalle Tübingen; Baden-Baden, Baden-Baden Kunsthalle, *Richard Serra: Arbeiten/Works 66-77*, March - May 1978, p. 261, no. 229 (text)

Hans Janssen, Ed., *Richard Serra: Drawings/Zeichnungen 1969-1990. Catalogue Raisonné/Werkverzeichnis*, Bern 1990, pp. 81 and 215, no. 75, illustrated







RICHARD SERRA

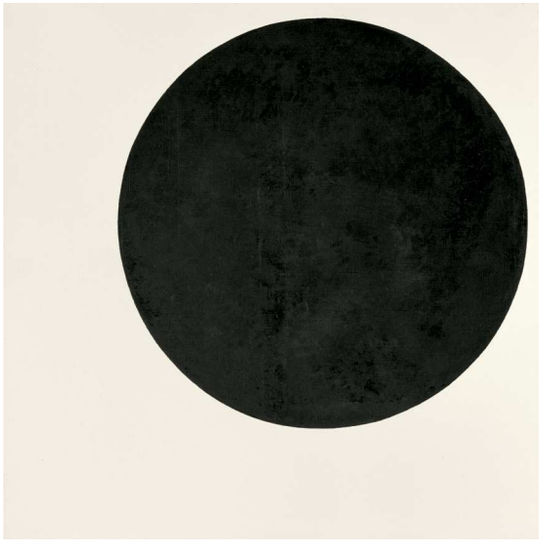
Untitled

Presenting a dramatic interplay between form, material and process, Untitled is a rare and early example from Richard Serra's celebrated graphic practice and sculptural use of paintstick. This unique work on paper is one of the very first monumental paintstick drawings in the artist's oeuvre and, created in 1974, it narates a seminal moment in his career: In 1974 Serra began creating the site-specific *Installation Drawings* on canvas such as the acclaimed *Abstract Slavery* (Kröller-Müller Museum). Related to this immersive and encompassing series of works, Untitled distils the event of its creation and confronts the viewer with raw materiality and elemental form.

Comprising a densely textured black triangle on a pale paper ground, Untitled exemplifies the essential concerns of Serra's oeuvre: those of weight, structure and physical presence. The work's packed-on paintstick surface creates a sensation of volume that emanates its own gravitational pull, while the central composition expands beyond the spatial limits of its two-dimensional plane. Rendered in a loose, painterly manner, the triangle's edges imbue the composition with a marked sense of movement that seems to almost drag the triangle's mass outside of the work's perimeter. In this regard, Untitled's black geometric form exudes and vibrates with the same physical energy, purity and formal elegance as the artist's monumental sculpture.

As one of the most acclaimed artists of the last century, Serra came to prominence during the late 1960s for his process based practice. By employing heavy-weight materials such as molten lead and steel, Serra foregrounded fabrication as the very subject of his art. His sculpture is thus well known for being made from industrial scaled sheets of metal that, instead of being welded together, rely solely on gravity, weight and balance for stability. Vast and architectural, these works transform the spaces in which they are installed. Herein, Serra's prominent body of works on paper, though ostensibly independent from his sculptural practice, nonetheless address the very same set of spatial concerns.

Since the 1960s, drawing has occupied a position of equal importance to the artist's famous sculptural practice. In the early 1970s Serra began using black paintstick – a wax and carbon based medium – and in 1974, as a means of engaging more physically with his material, he began melting these crayon-like sticks together into brick-sized blocks in order to intuitively cover and densely cake pigment onto large surface areas of canvas or paper. Uninterested in colour owing to its lack of architectural force, Serra has always drawn in black, perceiving it as a structurally heavy material rather than as a colour. As a pendant to his sculptural works therefore, the drawings, as is evident here, confront the viewer with an imposing and structural experience. For Serra, the creation of works such as Untitled is an important and vital process that unites both body and mind. Pronounced as "a concentration on an essential activity" for which "the credibility of the statement is totally within your hands", Serra puts enormous emphasis on the significance of drawing as a practice: "It's the most direct, conscious space in which I work. I can observe my process from beginning to end, and at times sustain a continuous concentration. It's replenishing" (Richard Serra in conversation with Lizzie Borden, in: Exh. Cat., Baden-Baden, Kunsthalle, *Richard Serra*, 1977, p. 223). Representing the very beginning of a sustained practice of paintstick drawing, Untitled is a formative and rare example from a moment of great innovation in Richard Serra's career.



Kazimir Malevich, *Black Circle*, 1923
Russian Museum, St. Petersburg
Image: © State Russian Museum, St. Petersburg, Russia / Bridgeman Images



Richard Serra in his studio, 1974
Artwork: © ARS, NY and DACS, London 2018

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

28

Antony Gormley

(b. 1950)

Stand II

variable mild steel blocks

194 by 60 by 32 cm. 76⅜ by 23⅝ by 12⅝ in.

Executed in 2006.

‡ ⊕ £ 350,000-450,000

€ 387,000-498,000 US$ 450,000-580,000

PROVENANCE

Galerie Thaddaeus Ropac, Paris

Acquired from the above by the present owner in 2008

LITERATURE

Michael Mack, Ed., *Antony Gormley*, Göttingen 2007, p. 533, illustrated in colour (titled as *Variable Block - Standing Figure Arms by Side)*



Antony Gormley, *STAND II*, 2006
variable mild steel blocks
194 x 60 x 32 cm
Image: © Photograph by Stephen White, London
Artwork: © Antony Gormley





Antony Gormley, *YOU AND NOTHING*, 2006
installation view: Xavier Hufkens, Brussels
Photograph by Vincent Everarts
© Antony Gormley

ANTONY GORMLEY

Stand II

"The body is an aggregate of cells and the sculpture an aggregate of blocks", Antony Gormley has explained: "an echo of the place I found myself and made again to see" (Antony Gormley, September 2018). *STAND II*, is an example from Gormley's ongoing *Blockworks* series, a body of work in which physical pixelizations emerge through a rising canon of four blocks, each eight times the volume of the previous one, keeping the same 1:1:2 proportion. The first *Blockworks* were made in moulds; working relatively blind, all the blocks were contained within the constraints of the mould with the largest blocks emerging where possible. For Gormley, these sculptures are an attempt to apply the logic of the post and lintel structures of building to the body through which he looks to construct a massive, crystalline precipitate. The early *Blockworks* allude to chemical states; their titles *Concentrate*, *Precipitate*, and *Sublimate* are used as metaphors for internal feeling. As the series develops, however, each of the participant blocks becomes liberated into a space of its own; this creates a tension between space and mass, cohesion and breakdown – dynamics that permeate the whole. The challenge for Gormley is to try to make the dynamic of the hovering blocks become a substitute for the obsession with movement that has characterised figuration in the history of Western sculpture. As Gormley states, "The success of any one work depends on there being an absolute tension between the sharp material clarity of the steel blocks, and a sense of vulnerability and exposure in the *gestalt*. The edge of the works is very important. Light and space eat into the embodied core, so the each sculpture has a quality of incomplete resolution" (*Ibid.*)

Works by Georg Baselitz from the Krätz Collection

During the late 1960s and throughout the 1970s, Helmut Anton Krätz amassed one of the most significant private collections of contemporary German, Conceptual and Minimalist art of the last century. It was in Frankfurt in 1964, at an exhibition entitled *Compass New York*, that Krätz's interest in contemporary art first began to take shape. Over the coming years, and with help from legendary dealers such as Paul Maenz, Heiner Friedrich, Hans Neuendorf and René Block, Krätz became a prominent individual within art world circles and befriended the well-known contemporary art collector Karl Ströher. Indeed, as the collection began to flourish, Krätz learned a great deal from Ströher, from whom he acquired a major Andy Warhol painting of Marlon Brando in 1968.

Krätz had a great interest in Art Deco furniture and design objects, as well as in rare books; however, it was the work of contemporary German artists, and above all Georg Baselitz, that formed the very heart of his collection; indeed, across the wide expanse of the collection, Baselitz would become the most widely represented artist. In this respect, Krätz established himself as one of Baselitz's earliest and most devoted supporters and in 1971 he would meet Baselitz for the first time. Over the next few years they developed a close friendship, so much so in fact that in 1975 the family rented an apartment in Baselitz's house in Derneburg. The sudden death of Krätz in 1978, at the age of only 47, thus left behind one of the most in-depth and important Baselitz collections in existence, as well as an outstanding assemblage of works by German contemporaries Sigmar Polke, Gerhard Richter, A.R. Penck, Blinky Palermo, and Joseph Beuys, and significant Conceptual and Minimalist pieces by Carl Andre, Dan Flavin, Sol Lewitt and Joseph Kosuth, to name but a few.

In 1991 and 1999 landmark sales of works from the Krätz Collection were held at Sotheby's in New York. The auctions included such masterpieces as Gerhard Richter's *Mustang-Staffel* (1964); the aforementioned *Marlon* (1966) by Andy Warhol; as well as major works by Baselitz that included the *Pandemonium* and *Hero* paintings *Hommage a Wrubel* (1963) *and Ludwig Richter 'Auf dem Weg zur Arbeit'* (1966), now in the Fröhlich Collection and the permanent collection of the San Francisco Museum of Modern Art respectively. Offered from the very same collection, the present three drawings – *Die Grosse Nacht im Eimer* (1963), *Ohne Titel (Kreuz)* (1964) and *Ohne Titel (Der Neue Typ)* (1966) – represent the height of Baselitz's crucially important 1960s practice whilst utterly encapsulating the excellence, quality, and daring foresight that established the Krätz Collection during the 1960s and 70s.







> **"I wanted to do something that totally contradicted internationalism: I wanted to examine what it was to be a German now."**
>
> **Georg Baselitz** cited in: Nicolas Wroe, 'Georg Baselitz: "Am I supposed to be friendly?"', *The Guardian*, 14 February 2014, online

GEORG BASELITZ

A Crucial Decade

Born in 1938 and aged seven at the end of the Second World War, Georg Baselitz once poignantly described the past that he inherited by saying, "I was born into a destroyed order" (Georg Baselitz in conversation with Donald Kuspit, 'Goth to Dance', *ArtForum*, Vol. 33, Summer 1995, p. 76). Defeated and devastated by the Second World War, the German nation was immersed in further anguish when it was carved up and divided into East and West. The West 'Federal Republic' and East 'Democratic Republic' forged a fractured arena in which the diametrically opposed ideologies of Western Capitalism and Soviet Communism met head-to-head. The dissection of Berlin itself embodied the schizophrenia of a split country, and the Berlin Wall – erected in August 1961 and termed the 'Antifascist Protective Barrier' by the GDR after more than three million citizens had fled the East in mass exodus – became perhaps the most powerful totem of the epoch. It was in this segregated city, which had already become the topographical epicentre of a tectonic ideological struggle, that Baselitz began to forge an artistic identity.

Having grown up in the austerity of Communist East Germany, Baselitz moved from East to West Berlin in 1957 and became resident there in 1958, three years before the construction of the Wall. Eschewing the aesthetic dogma of Socialist Realism with his flight from East Germany, Baselitz remained unsatisfied by the pretensions of freedom purported by fashionable movements such as Abstract Expressionism, *Tachisme* and *Nouveau Réalisme*. While he was still at art school in 1958, a touring exhibition of American contemporary art came to West Berlin. It was the first time that Baselitz and his German peers had seen works by revolutionary artists such as Jackson Pollock, Willem de Kooning, Phillip Guston, and Clyfford Still. Scores of young Germans subsequently absorbed abstraction and action painting into their styles. However, Baselitz felt a strong need to take his artistry in a different direction; to create works that acknowledged the trauma of Germany's recent past: "I wanted to do something that totally contradicted internationalism: I wanted to examine what it was to be a German now" (Georg Baselitz cited in: Nicolas Wroe, 'Georg Baselitz: "Am I supposed to be friendly?"', *The Guardian*, 14 February 2014, online).

Throughout the 1960s, Baselitz worked in a consciously figurative style and flooded his painting with quasi-allegorical figures of distorted monumental gravitas. In these works we are exposed to a profoundly paranoid, part-imagined, part-experienced, part-forgotten memory of a painful, absurd reality that refuses to be consigned to history. It is the truth that we would rather not see: the nightmare that we cannot evade. Just as Pablo Picasso and Francis Bacon, twentieth-century masters devoted to portraying the complexities of the human animal, were compelled to stare down taboo and bare their innermost ambitions publicly through their art, so Baselitz found the physical expression of his artistic genius, and thereby the conditions to initiate a career of artistic endeavour that could revolutionise the scope of human enquiry.

Among the most important series from this decade, and within Baselitz's career as a whole, are those represented by the three drawings presented here from the Krätz Collection. Encompassing the controversial and radical body of work that brought Baselitz to the attention of a wider public for its unashamed confrontation of Germany's past (*Die Grosse Nacht in Eimer)* and the series of major works that were to follow and garner great critical acclaim (*Die Helden*), the present three works should be considered bastions of this crucial decade for Baselitz and for the history of art.



Georg Baselitz in his Berlin Studio, 1962
Image/Artwork: © Georg Baselitz 2018

PROPERTY FROM THE KRÄTZ COLLECTION

29

Georg Baselitz

(b. 1938)

Ohne Titel (Der Neue Typ)

signed with the artist's initials

gouache, ink and pastel on paper

39.1 by 26 cm. 15⅜ by 10¼ in.

Executed in 1966.

⊕ **£ 450,000-650,000**

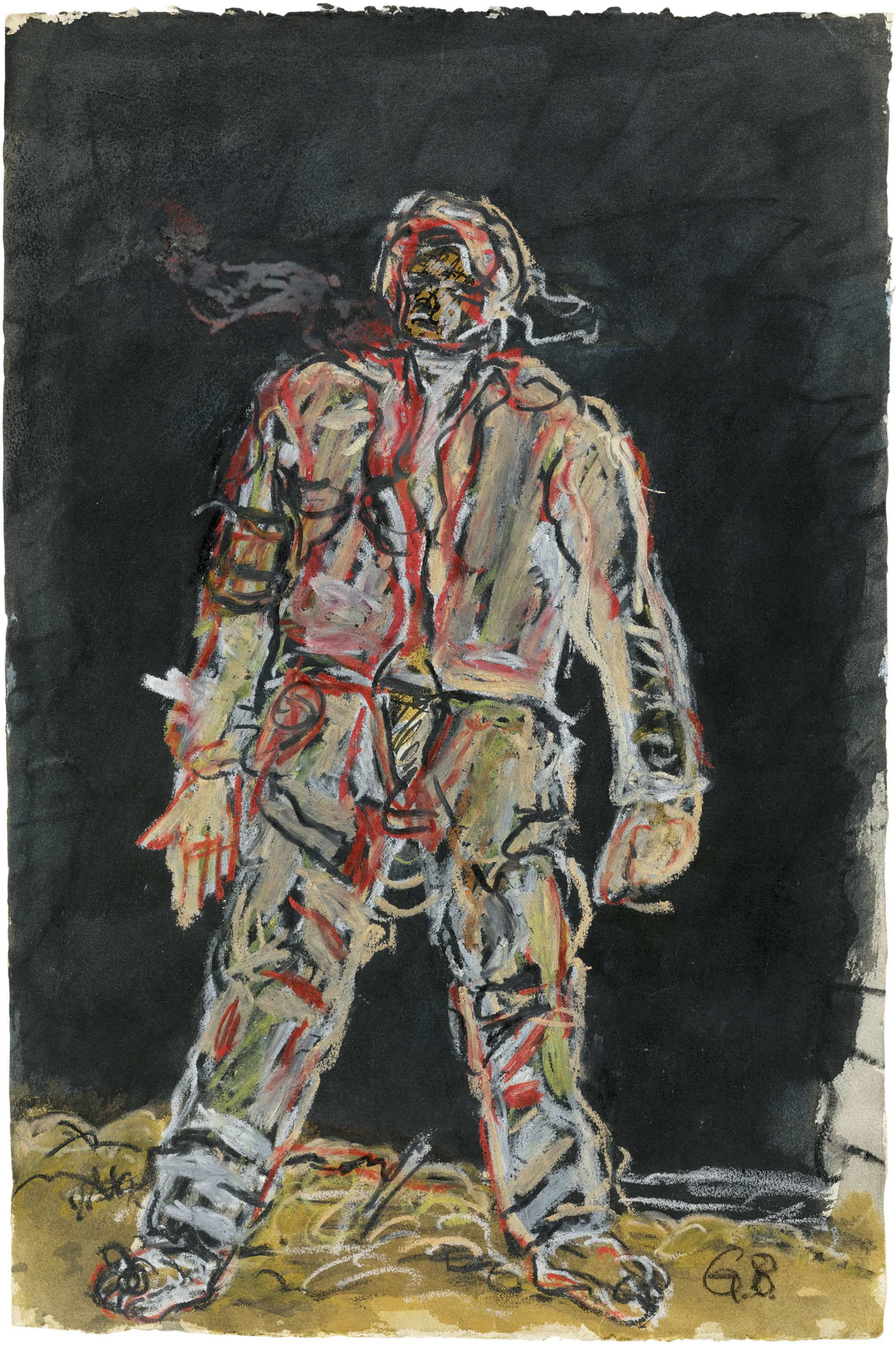
€ 498,000-720,000 US$ 580,000-840,000

PROVENANCE

Acquired directly from the artist by the father of the present owner in the late 1960s

EXHIBITED

Berlin, Tschechischen Zentrum, *Beauties and Beasts: Making and Collecting Art in Germany*, April 2018, p. 119, no. 57, illustrated in colour

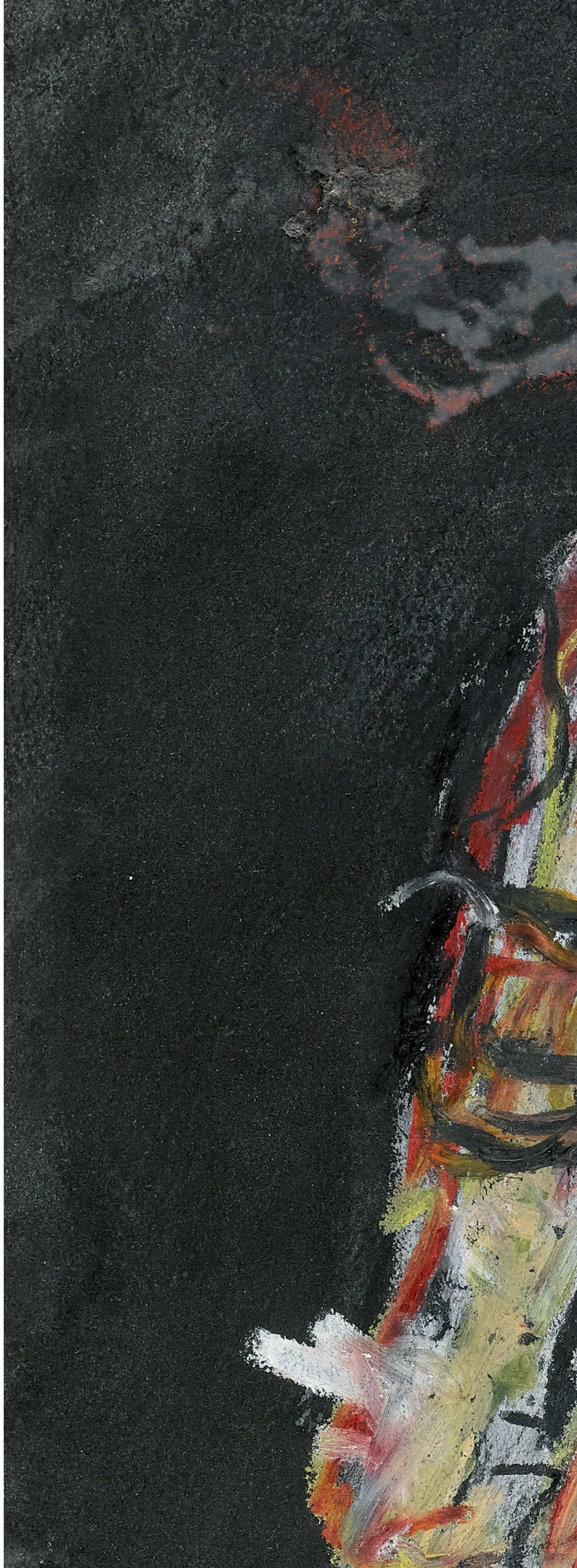


GEORG BASELITZ

Ohne Titel (Der Neue Typ)

Between 1964 and 1966, in a period of intense creativity, Georg Baselitz produced the most iconic and acclaimed series of his career. Comprising an epic collection of symbolic figures, this body of work consolidated the preceding aesthetic path laid down by the controversial *Pandemonium* paintings of the early 1960s and embarked on a new subject: the 'Held' (Hero) or 'Neue Typ' (New Type). Collectively known as *Die Helden* (*The Heroes*), this corpus of paintings and works on paper cemented Baselitz's early critical standing and today examples from the series find places among the most prestigious museum collections worldwide. More than fifty years after its creation, this seminal series was honoured by a major institutional exhibition that travelled from the Städel Museum in Frankfurt, to the Moderna Museet in Stockholm, the Palazzo delle Esposizioni in Rome, and finally to the Museo Guggenheim in Bilbao, between June 2016 and November 2017.

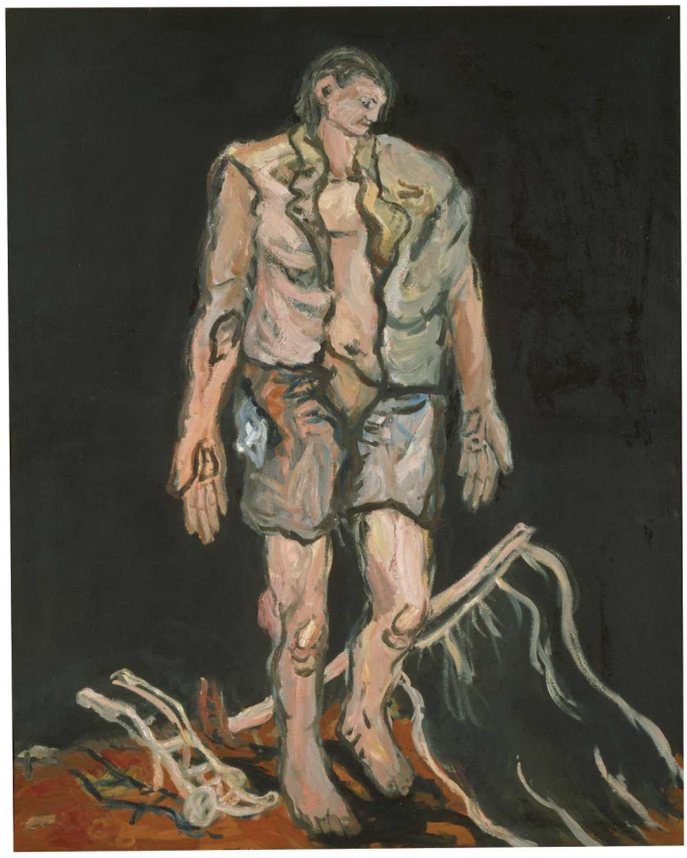
Executed in 1966 – at the very apex of Baselitz's involvement with the subject – *Ohne Titel (Der Neue Typ)* is a tremendously articulated work on paper from this important series. Emerging out of a midnight ground and stumbling upon rubble with bare feet, the lumbering figure of Baselitz's drawing looms into view. Using gouache, ink and pastel, the artist has given the figure a ravaged and tattered look: individual threads and dishevelled strands of hair are blown by the wind in what we infer to be a post-apocalyptic landscape. Encapsulating an equivalent degree of atmosphere and graphic detail as the larger works on canvas from the series, the present drawing is a wonderful shorthand for the series at large. In it we are presented with an expression of the post-war human condition in the Cold War era.







Georg Baselitz in his studio in Berlin, 1966, standing in front of the exhibition poster and manifesto 'Why the Painting "The Great Friends" is a Good Picture!' at Galerie Springer in the same year
Image: © Elke Baselitz 2018



Georg Baselitz, *Ein neuer Typ (A New Type)*, 1966
Private Collection
Image: © bpk | Bayerische Staatsgemäldesammlungen
Artwork: © Georg Baselitz 2018

Across the works that comprise this corpus, Baselitz's protagonists are archetypal of the vanquished and depleted survivors of devastated post-war Germany. Previous critics have conjectured narrative into the isolated figures as ironic 'Heroes' returning home from the catastrophes and horrors of conflict, yet still afflicted by the nightmares that beset them. It is certainly true that these solitary wanderers, with their tattered uniforms that expose clumsy wounded bodies, appear mutilated by war. On the other hand, these tragic characters and their isolation testify to the strong effect of German Romanticism on Baselitz's output at this time. These roaming figures are reminiscent of a specifically Romantic phenomenon, from Goethe's epistolary novel *The Sorrow of Young Werther* of 1774 to Caspar David Friedrich's *Wanderer Above the Sea of Fog* of 1818. Yet in their ruined corporeality and impoverished countenance, Baselitz undercuts any such reading of Romantic intrepidness.

By challenging the traditions of classical art history through the lens of a culture reeling from the psychological and physical devastation of modern warfare, the present work bears witness to Baselitz's development of a new painterly idiom though which one might re-access the past as a means of moving ahead. His heightened awareness of the recent past and astute perception of the immediate repercussions of his era led Norman Rosenthal to describe how he "has striven constantly to confront the realities of history and art history, to make them new and fresh in a manner that can only be described as heroic" (Norman Rosenthal, 'Why the Painter Georg Baselitz is a Good Painter', in: Exh. Cat., London, Royal Academy of Arts, *Georg Baselitz*, 2007, p. 15). The 'Hero' cycle, as perfectly epitomised by the present work, is a superb manifestation of this acute insight: drawing together traditions of art history, enlisting references to a catastrophic past, and marking unrepentant observations on a contemporary epoch in disarray.

PROPERTY FROM THE KRÄTZ COLLECTION

30

Georg Baselitz

(b. 1938)

Große Nacht im Eimer

signed

watercolour and pencil on paper

53 by 43.6 cm. 20⅞ by 17⅛ in.

Executed in 1963.

⊕ **£ 250,000-350,000**
€ 277,000-387,000 US$ 322,000-450,000

PROVENANCE

Galerie Friedrich & Dahlem, Munich

Acquired from the above by the father of the present owner in the late 1960s

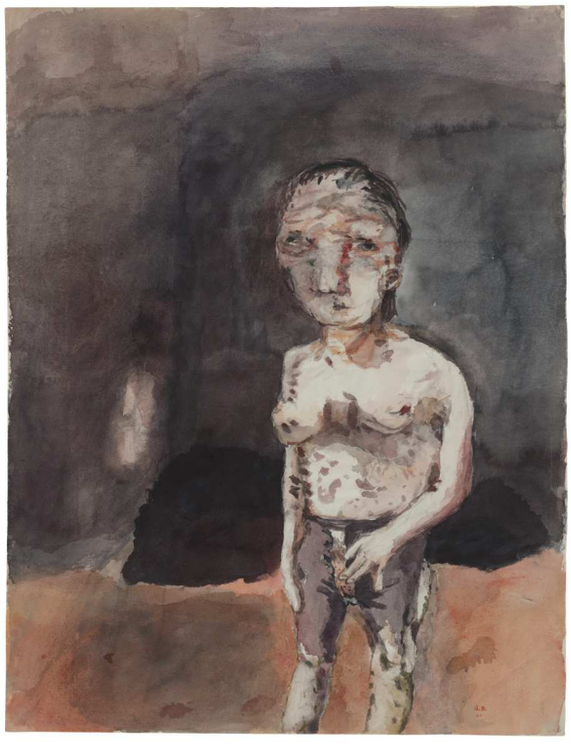
EXHIBITED

Leverkusen, Städtisches Museum; Hamburg, Kunsthaus Hamburg; Munich, Kunstverein München, *Zeichnungen: Baselitz, Beuys, Buthe, Darboven, Erber, Palermo, Polke, Richter, Rot*, June - September 1970, p. 20, illustrated

Frankfurt, Städtische Galerie im Städelschen Kunstinstitut, *Georg Baselitz: Zeichnungen, Bilder, Skulpturen*, May - August 1988, p. 103, illustrated

Berlin, Tschechischen Zentrum, *Beauties and Beasts: Making and Collecting Art in Germany*, April 2018, p. 117, no. 56, illustrated in colour


Baselitz



Georg Baselitz, *Die Grosse Nacht im Eimer (Big Night Down the Drain)*, 1963
The Museum of Modern Art, New York
Image: © 2018 Digital image, The Museum of Modern Art, New York/ Scala, Florence
Artwork: © Georg Baselitz 2018

GEORG BASELITZ

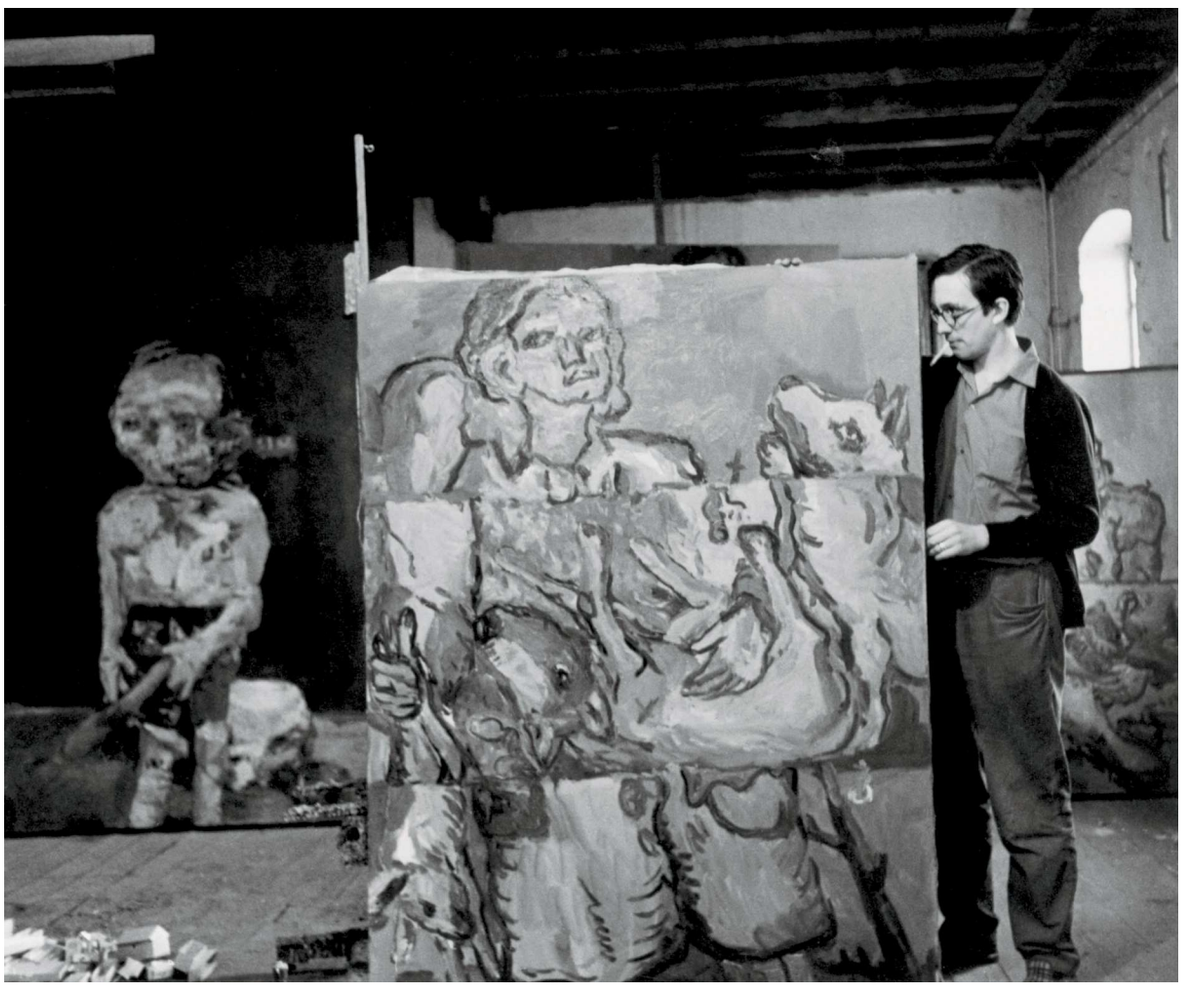
Große Nacht im Eimer

Against an impervious and threatening darkness, a pale and knotted figure confronts the viewer. With genitals exposed and limbs deformed, he is unashamed and contemptuous, forsaken and tragic. Created in 1963, the present work on paper belongs to the most controversial and radical works of Baselitz's career: *Die Grosse Nacht im Eimer (The Big Night Down the Drain)*. Comprising a body of three major paintings dated between 1962 and 1963 (two of which are held in private collections and the other in the collection of the Museum Ludwig, Cologne), and important works on paper including those held in the Museum of Modern Art in New York and the Ludwig Forum für Internationale Kunst, this corpus signalled the arrival of a bold new artistic talent unafraid to tackle the unmentional taboo of Germany's recent past. Executed shortly after the construction of the Berlin Wall, the present work and its counterparts instigated a new era in the art of Georg Baselitz and can be regarded as the very root and source of his entire subsequent canon.

In 1962 a twenty four year-old Georg Baselitz, working in conditions of considerable destitution in West Berlin, began a new body of work. For the artist, the primary purpose of these paintings and drawings was to represent the ultimate provocation. The distinguished art historian Andreas Franzke has explained that with *Die Grosse Nacht im Eimer* "Baselitz achieves a monumental quality, an apotheosis of brute instinct, with a ruthless determination that could hardly fail to send a tremor through the art scene as constituted in 1963. Indeed, the work has lost none of its aggressive impact to this very day" (Andreas Franzke and Edward Quinn (idea and concept), *Georg Baselitz*, Munich 1989, p. 21). Since coming into being almost half a century ago, the *Die Grosse Nacht im Eimer* paintings and works on paper have provoked controversy and outrage. The large painting now in the collection of the Museum Ludwig, Cologne, was the centrepiece of Baselitz's first solo exhibition, which opened on 1st October 1963 at the inauguration of the new West Berlin gallery

of Michael Werner and Benjamin Katz. Once unveiled, these works elicited a stunned reaction of near-disbelief: "Alarmed, horrified and shocked, the invited guests, among them Berlin's Senator for Science and Art, Arndt, stood before the scandalous oil-paintings of Georg Baselitz... Whispering groups of smartly dressed people jostled past the fifty-two obscene oil-paintings, watercolours and drawings... bewildered or disgusted by so many horrors" (German Press Agency Report, 2 October 1963, cited in: Martin G. Buttig, 'Baselitz Case', *Censorship*, Vol. 2, No. 1, Winter 1966, p. 36). Three days after the opening, the critic of *Der Tagesspiegel*, Heinz Ohff, reported that on account of their 'obscene' nature, *Die Grosse Nacht im Eimer* and another work, *Der nackte Mann*, had been confiscated by order of the Director of Public Prosecutions. The newspaper attacked the draconian censorship, citing the West German constitution's stipulations on freedom of speech and its penal code's definition of what comprised an 'infringement of public morality'. However, despite nineteen other newspapers also reporting the supposed action, the two paintings had in fact not been confiscated. Nevertheless, the stories became a self-fulfilling prophecy when the exhibition was eventually raided by the police on 9th October and the pictures were taken: the West German authorities maintaining that the threat to public morality overshadowed an individual's right to freedom of expression. The eventual confiscation led to a prolonged legal dispute and on 30 June 1964, Baselitz, Werner and Katz were convicted of 'jointly exhibiting obscene pictures' and each fined 400 Deutschmarks.

In *Die Grosse Nacht im Eimer* the pent-up anger, shame, disappointment and distress of a nation found its painful articulation. These paintings and works on paper utterly encapsulate the ruthless determination of an artist unafraid of taking on the most difficult and challenging subject ever to warrant an artistic response, and as such, should be considered a paradigm in the history of twentieth-century art.



Baselitz in his studio in Osthofen, 1967
Image: © Elke Baselitz 2018
Artwork: © Georg Baselitz 2018

PROPERTY FROM THE KRÄTZ COLLECTION

31

Georg Baselitz

(b. 1938)

Ohne Titel (Kreuz)

signed with the artist's initials and dated *64*

graphite, ink, crayon and charcoal on paper

43 by 32.6 cm. 16⅞ by 12⅞ in.

⊕ **£ 150,000-200,000**

€ 166,000-221,000 US$ 193,000-258,000

PROVENANCE

Galerie Friedrich & Dahlem, Munich

Acquired from the above by the father of the present owner in the late 1960s





Georg Baselitz is standing in front of the 2nd *Pandemonic Manifesto*, 1962 by Georg Baselitz and Eugen Schönebeck
Image: © Elke Baselitz 2018
Artwork: © Georg Baselitz 2018

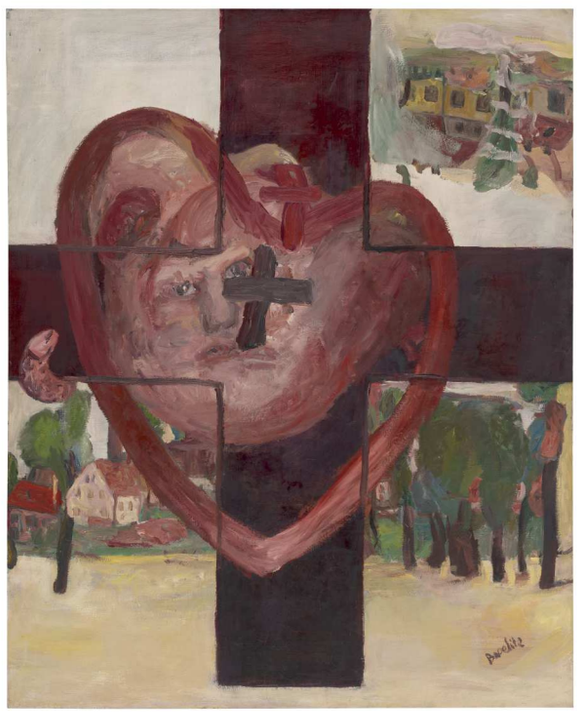
GEORG BASELITZ

Ohne Titel (Kreuz)

Created in 1964, the present work on paper by Georg Baselitz depicts an anamorphic cross rendered in heavy charcoal, ink and crayon. The palette is stark – black pigment is punctuated by flashes of red within the corporeal armature of the cross, which, like a tree trunk, appears organic and rooted to the ground. This piece is a classic example from Baselitz's *Pandemonium* period. As the earliest phase of his mature career that spans the years 1961-1964, the pandemoniac works feature provocative and nightmarish corporeal forms set within an apocalyptic realm.

During the early 1960s Baselitz immersed himself in Hans Prinzhorn's influential and richly illustrated book 'The Art of the Mentally Ill' (1922), a text that had already become a key point of reference for Jean Dubuffet in his development of *Art Brut* during the late 1940s. As elucidated by Prinzhorn, art-making performed a cathartic function for patients of mental illness, and in this Baselitz saw a potential solution for processing the wider pscho-social trauma of the post-war era. The philosophical dimension of Baselitz's ambitions was expressed through the *Pandämonisches Manifest* ('Pandemonium Manifesto') that he authored with Eugen Schönebeck in 1961 and 1962. These treatises consisted of typed and handwritten text accompanied by chaotic and apocalyptic drawings, and interrogated the limits of paranoia: "the discharges of the flesh, the sexual fantasticality... Pandemonic entrenchment that leaves no more hope" (Georg Baselitz and Eugen Schönebeck, *Pandämonisches Manifest II*, Spring 1962). For Baselitz, as art historian Schulamith Behr has outlined, wider artistic and social renewal was dependent on "a charged combination of infantile regression and aggressive provocation. Creative self-ethnology involved an embrace of estranged identities: the asocial, the insane, the deviant and the amoral; categories deemed 'degenerate' during the Third Reich" (Shulamith Behr, in: Exh. Cat., London, Royal Academy of the Arts, *Georg Baselitz*, 2007, p. 51). The contentious juxtaposition presented by *Ohne Titel (Kreuz)*, in its sexualisation of the holy Christian symbol of salvation, pinpoints the 'aggressive provocation' at the heart of Baselitz's artistic strategy during the early 1960s.

Towards the end of the *Pandomium* phase and following the infamous exhibition of *Die Grosse Nacht em Eimer (Big Night Down the Drain)* in 1963, *Baselitz* began producing the *Idol* paintings before his transition into the *Hero* or *New Type* portraits of 1964 and 1965. At the crossroads between these two bodies of work, *Ohne Titel (Kreuz)* hints at the wounded trees that occupy the *Hero* paintings as well as the hallucinatory and iconic forms of the *Idols*. Moreover, however, the dominant cross-motif echoes the artist's engagement with this icon during 1964 in other large-scale paintings such as *Das Kreuz*, in which a large red cross is superimposed with a fleshy and carbuncular humanoid face that presides over an idyllic village setting. Echoing Joseph Beuys' symbolic vernacular – the cross entered Beuys' production in 1943 as a shorthand for his experiences during the war – Baselitz's preoccupation with this heavily loaded symbol at once challenges a pre-existing visual code tied to religion and takes up its secular unitary portent. Created only two years after the Berlin Wall was constructed, *Das Kreuz* and the present work hint at the potential for transformation through overcoming taboo and decrepitude.



Georg Baselitz, *Das Kreuz (The Cross)*, 1964
Private collection
Image: © Jochen Littkemann, Berlin
Artwork: © Georg Baselitz 2018

"I like his politics. He should come to the United States and be politically active there... I want to support the political efforts of Joseph Beuys because one day he could go onto the street with it. He should become president."

Andy Warhol cited in: Victor Bockris, *The Life and Death of Andy Warhol*, Michigan 1998, p. 436

PROPERTY FROM A PRIVATE DISTINGUISHED AMERICAN COLLECTION

32

Andy Warhol

(1928 - 1987)

Joseph Beuys (Diamond Dust)

signed and dated *1980* on the reverse

acrylic, silkscreen ink and diamond dust on canvas

101.6 by 101.6 cm. 40 by 40 in.

‡ £ 700,000-1,000,000
€ 775,000-1,110,000 US$ 900,000-1,290,000

PROVENANCE

Schellmann & Klüser, Munich

Lawrence Oliver Gallery, Philadelphia

Acquired from the above by the present owner in 1988

EXHIBITED

Munich, Schellmann & Klüser, *Beuys by Warhol: Paintings and Prints by Andy Warhol, 1980*, May - July 1980, n.p., illustrated in colour

Philadelphia, Lawrence Oliver Gallery, *Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, James Rosenquist and Andy Warhol*, October - November 1988





Andy Warhol, *Joseph Beuys*, 1979
Hamburger Kunsthalle, Hamburg
Image: © bpk | Hamburger Kunsthalle | Andy Warhol
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London



Andy Warhol, *Joseph Beuys*, 1979
Centre Pompidou, Paris
Image: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migeat
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London

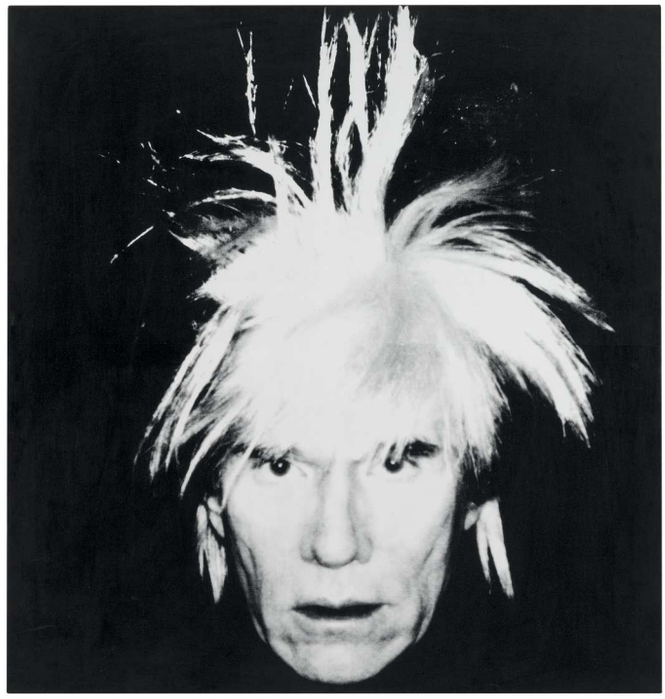
ANDY WARHOL

Joseph Beuys (Diamond Dust)

Rendered in dazzling, sparkling vermilion juxtaposed against a deep, vast black, Andy Warhol's 1980 painting *Joseph Beuys (Diamond Dust)* presents an entrancing depiction of the greatest shaman of twentieth-century art history: Joseph Beuys. Warhol and Beuys, the twin giants of American and German post-war art, met for the very first time on 18th May 1979 in Hans Mayer's Dusseldorf gallery, in an event of legendary status. "For those who witnessed them approaching each other across the polished granite floor," recalls the journalist, academic and curator David Galloway, "the moment had all the ceremonial aura of two rival popes meeting in Avignon" (David Galloway, 'Beuys and Warhol: Aftershocks,' in: *Art in America*, July 1988, p. 121). This momentous and historic moment would lead to one of Warhol's most fascinating series of portraits, in which the now iconic face of Beuys would become forever immortalised in the quintessentially Warholian body of diamond dust paintings. In November that same year, the two artists would meet again, this time in New York at Beuys' major retrospective at the Guggenheim Museum. It was here that the idea for this celebrated series was initiated, when Warhol captured Beuys in his habitual uniform of felt hat and sleeveless jacket in a sequence of Polaroid photographs that would form the fundamental basis of the works. Characterised by the vibrant intensity of its resplendently glistening red diamond dust alongside a contemplative, brooding blackness, the present work encompasses the vastly polarised yet equally radical advancements in post-war transatlantic art by "the two extreme souls of contemporary art": Warhol and Beuys (Michele Bonuomo, Exh. Cat., Naples, Museo di Capodimonte, *Vesuvius by Warhol*, 1985, p. 33).



Joseph Beuys and Andy Warhol in the Nationalgalerie Berlin, 1982
Image: © Stark-Otto/Ullstein bild via Getty Images
Artwork: © 2018 The Andy Warhol Foundation for
the Visual Arts, Inc. / Licensed by DACS



Andy Warhol, *Self-Portrait,* 1986
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. /
Licensed by DACS, London

Joseph Beuys (Diamond Dust) is a poignantly self-referential painting that draws together Warhol's lifelong infatuation with celebrity, consumerism and material culture and Beuys' more sombre investigations of humanism, social philosophy and politics. Warhol, as the progenitor of Pop and catalyst for a new cultural age, and Beuys, as a radical who didactically transformed the landscape of both conceptual and performance art, were each pioneering leaders in their own right whose respective legacies on the course of contemporary art history have been nothing short of profound. They were, as Michele Bonuomo attests, "Two opposite stories, two antithetical selves [who] deliberately chose the ideal place to observe and get mixed up with each other" (Michele Bonuomo in: *ibid.*, p. 33). Warhol's series of portraits of Beuys potently conveys this majestic union of the material and the spiritual, the artificial and the natural worlds that each artist occupied and explored. Conceived at the dawn of a new decade, the series would also usher in a new Warhol who was growing increasingly retrospective and introspective. Once the sovereign chronicler of the '60s cult of mass media and glossy fame, Warhol had, by 1980, shifted his focus to a greater psychological intensity. The sober visage in the renowned 'Fright Wig' self-portraits of 1986, composed just a year before the artist's death, have a clear precursor in *Joseph Beuys (Diamond Dust)*: both confront the viewer with an unblinking stare and stark physiognomy. The fluorescent flashiness of his 1970s celebrity portraiture is replaced by a more direct interest in the sitter's inner-essence and humanity. In this context, the shimmering, scintillating glitz of the diamond dust becomes a powerful meditation on the superficiality of modern life when confronted by the inevitability of the human condition.

Ethereal and otherworldly, *Joseph Beuys (Diamond Dust)* encapsulates the famously mysterious and elusive character of Beuys. Warhol's paintings of the German artist were created using his innovative technique of silkscreen ink and acrylic on canvas, derived in turn from an initial Polaroid photograph. This was blown-up into a negative and used to trace the subject's features onto the canvas. The details were then painted directly onto the work using acrylic paint, before converting the negative into a silkscreen that was used to print the photographic image in ink over the painted canvas. In the present work, the resulting portrait of Beuys maintains a striking resemblance to its photographic negative, eternally preserving in paint the celestial and revered image of the artist. That the shadow of the rim of Beuys' hat, as captured in the original Polaroid, is incorporated into the artwork further heightens the allusion to a wraithlike and shadowy afterlife, and indeed Bonuomo has evocatively described the series as "enigmatic portraits, cold moonghosts" (Michele Bonuomo in: *ibid.*, p. 33). Sublimely and sumptuously painted, Warhol's portrayal of his German counterpart remains today a monumental eulogy to the unparalleled talents of two of the most influential artists of the Twentieth Century.





33

Keith Haring

(1958 - 1990)

Untitled

signed and dated *Oct. 21 1985* on the overlap

acrylic and silver paint on canvas

122 by 122 cm. 48 by 48 in.

£ 700,000-900,000

€ 775,000-995,000 US$ 900,000-1,160,000

PROVENANCE

Tony Shafrazi Gallery, New York

Christie's, New York, 27 February 1992, Lot 131

Private Collection, Europe (acquired from the above)

Thence by descent to the present owner

EXHIBITED

New York, Tony Shafrazi Gallery, *Keith Haring*, October - November 1985




Lascaux
TRIMMER



Keith Haring in his studio, New York, 1985
Image: © Janette Beckman/Getty Images
Artwork: © The Keith Haring Foundation

KEITH HARING

Untitled

Bursting with vibrant colour and vital energy, Keith Haring's 1985 painting *Untitled* is an iconic work from the American artist's celebrated pictorial practice, which poignantly merged street art with high culture in an unlikely – and utopic – union. Despite his tragically short life, curtailed at the tender age of thirty-one, Haring nonetheless enjoyed an intensely prolific and illustrious career, rising to prominence in the early 1980s with his graffiti subway drawings, before spiralling meteorically into an art world sensation. Born in Reading, Pennsylvania, in 1958, Haring moved to New York City in 1978, where he became submerged in the thriving underground art and music scene. Alongside his contemporaries such as Jean-Michel Basquiat and Kenny Scharf, Haring sought to imbue his works with the spirit of the times, drawing from the exploding downtown New York counterculture of rap, hip-hop, street dance and graffiti art. Studying on a scholarship at the School of Visual Arts, he developed a distinctive iconography of signs, symbols and ciphers – from his renowned "radiant baby" motif, to barking dogs, flying saucers, dancing figures, and pyramids – which began to populate his artworks, defying traditional limitations as they spilled over from his canvases and works on paper onto the walls of the streets and the subway. Delineated in bold, black, cartoonish lines, Haring envisaged a universal language of direct and simplified form and popping primary colours: "A more holistic and basic idea of wanting to incorporate [art] into every part of life," he explained, "less as an egotistical exercise and more natural somehow. I don't know how to exactly explain it. Taking it off the pedestal. I'm giving it back to the people, I guess" (Keith Haring cited in: Daniel Drenger, 'Art and Life: An Interview with Keith Haring,' *Columbia Art Review*, Spring 1988, p. 53).

Untitled presents a singular scene, typical of Haring's entrancing and enigmatic style: set against a radiant blue sky, a central pyramid, silver and shimmering, recalls the revered monuments of Ancient Egypt. From out of its base sprout two legs, rendered in fluorescent orange, engaged in a rhythmic dance atop an undulating, polka-





Jean-Michel Basquiat. *Kings of Egypt II*, 1982
Museum Boijmans Van Beuningen, Rotterdam
Image: © Studio Tromp, Rotterdam
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2018

dotted, crimson sea. An omnipotent pair of hands reaches down from the heavens above them. Composed at the intoxicating height of New York's underground club scene, the painting is infused with the beats and rhythms of 1980s hip-hop and dance culture. The dynamic feet, waving hands and radiating black lines, indicative of sound and movement, evoke the electronic robotic motion of the breakdancing B-Boys, as though caught in the freeze-framing flashes of nightclub strobe-lighting. The pyramid itself makes reference to a new wave of dance that began to proliferate during this period: the electric boogie. Alongside other explicitly Egyptian imagery, the pyramid increasingly appeared in Haring's oeuvre in allusion to a move in electric boogie known as Team Tut, after Tutankhamun. Dancers of the Tut would pile-up on top of or behind one another in a pyramidal shape making sharp angled signs with their hands known as "throwing hieroglyphs" (Hernando Molina cited in: Exh. Cat., San Francisco, Fine Arts Museums of San Francisco, *Keith Haring: The Political Line*, 2014, p. 54). Exhibited in 1985 at the Tony Shafrazi Gallery, New York, *Untitled* encapsulates the exuberant and infectious vigour of the 1980s dance revolution.

Haring demonstrated a great propensity for art from a young age. He first learnt to draw cartoons from his father, and was influenced by the popular culture that surrounded him from Walt Disney animations to the illustrations of Dr. Seuss. He later became enthralled by avant-garde artists such as Jean Dubuffet and Pierre Alechinsky as his pictorial style developed, and the impact of their liberated, instinctual paintings and freedom of colour and form can be noted in his own compositions. During this period in the mid-1980s, however, it was Roy Lichtenstein that most captivated the artist's imagination. Just a few months before *Untitled* was created, Haring had collaborated with Lichtenstein, alongside Basquiat, Andy Warhol and Yoko Ono, on a poster designed for UNICEF, to benefit the United States African Emergency Relief Fund. Haring was greatly inspired by the fizzing colour and bold outlines of Pop art, and indeed the pulsating spotted pattern at the base of the present work, as well as the pyramid motif itself, are reminiscent of Lichtenstein's hallmark Ben-Day dot technique and his *Pyramid* paintings from the late 1960s (see Lot 46). Ever looking to the past in order to understand and critique the present, Haring's art was as much a celebration of life as it was a wholehearted endeavour to strive for a better, fairer and more beautiful world. His enduring legacy on the art world is testament to his unique and unparalleled vision that recognised the vital significance of art on culture, history and existence itself. "Work is all I have," he stated, "and art is more important than life" (Keith Haring cited in: Alexandra Kolossa, *Keith Haring, 1958-1990: A Life For Art*, Los Angeles 2004, p. 81).

34

Richard Prince

(b. 1949)

Untitled (Cowboy)

signed, dated *1997* and numbered *1/2* on the reverse

Ektacolour photograph

126.4 by 193 cm. 49¾ by 76 in.

Executed in 1997, this work is number 1 from an edition of 2, plus 1 artist's proof.

‡ £ 600,000-800,000

€ 665,000-885,000 US$ 775,000-1,030,000

PROVENANCE

Gladstone Gallery, New York

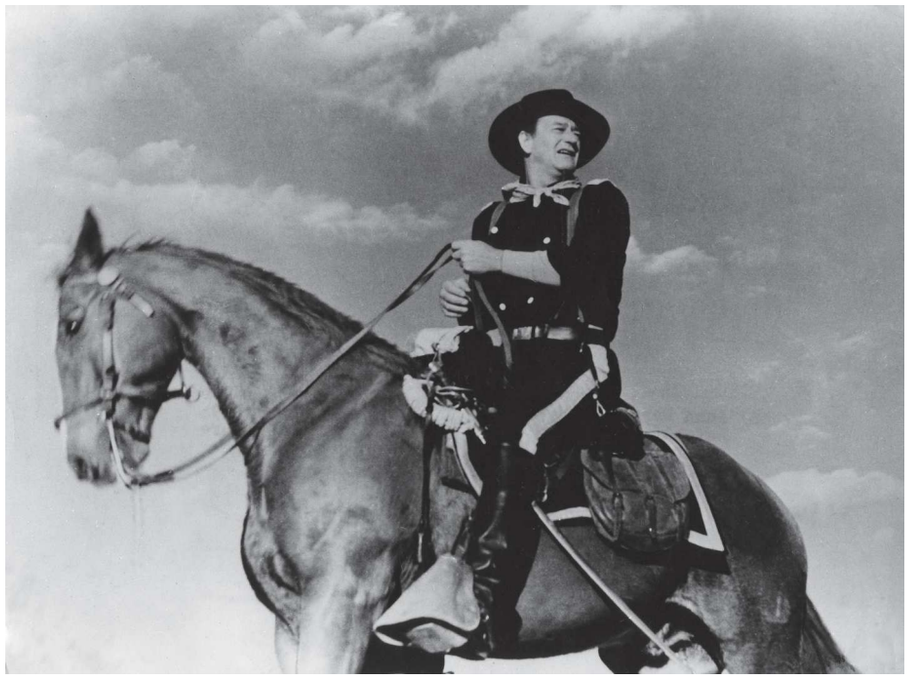
Private Collection, Europe

Acquired from the above by the present owner









Still of John Wayne from *Horse Soldiers*, 1959
Image: © SNAP/Shutterstock

RICHARD PRINCE

Untitled (Cowboy)

Executed in 1997, Richard Prince's large-scale photograph *Untitled (Cowboy)* presents a sensationalised scene: an all-American cowboy, replete with Stetson hat and lasso rope, rides bareback into the wind, a team of wild, galloping horses at his side. Man and beast alike are shrouded in silhouette against a dramatic and celestial blue sky, streaming with iridescent light and framed, to the left, by a tree of impressive stature. The work comes from Prince's celebrated and critically acclaimed *Cowboy* series, first initiated by the American artist in the early 1980s when he became fascinated by the glamorous Marlboro cigarette advertisements which starred, as their rugged and weathered hero, the iconic Marlboro Man. A wistful idealisation of America's Wild West, this handsome and nostalgic old-time character featured as an aspirational role model for men, and a symbol of desire for women. By the mid-1960s he was so synonymous with the brand that Marlboro were able to drop all direct references to cigarettes and invite their audience to become a part of the epic Western landscape of 'Marlboro Country' through a more subtle and calculated means. Wholly pervasive and wildly successful, the advertising campaign ran from 1954 until its controversial demise in the early 1980s, when the link between cigarettes and lung cancer became increasingly stark. Significantly, it was at this very moment that Prince began to re-photograph the Marlboro Man, amplifying his image and cropping out all text to cast him as the appropriated protagonist of his own spectacular and seductive photographs.

Cinematic in composition and scale, Prince's photographic style is imbued with a timeless Hollywood opulence that draws from America's rich history of film-making in order to address notions of mythmaking, machismo and nostalgia that operate at the deepest level of our consumer-driven and image-saturated contemporary world. Drawing from the tradition of artists such as Andy Warhol and Roy Lichtenstein, Prince engages with advertising, appropriating its most recognisable images in order to question how the media dictates, displays and distorts the representation of reality



"The bland normality of his Cowboy series, is like an outrageous celebration of the universal mythology of the Wild West."

Rosetta Brooks 'Spiritual America: No Holds Barred' in: Exh. Cat., New York, Whitney Museum of American Art, *Richard Prince*, 1992, p. 95

for use as a seditious marketing tool. In the *Cowboy* series, Prince explores one of the great emblems of American culture – the cowboy – enlarging his readymade image to the status of high art. By removing the commercial slogans and logos from the Marlboro advertisements, Prince at once celebrates the artistry and slick production values of these images whilst simultaneously underlining the visual force of consumer culture and the constructed nature of cultural mores. In so doing, he exposes the figure of the cowboy as a Hollywood trope, dramatised, glamorised and romanticised in order to entice public consumption: "the bland normality of his Cowboy series," writes Rosetta Brooks, "is like an outrageous celebration of the universal mythology of the Wild West" (Rosetta Brooks, 'Spiritual America: No Holds Barred' in: Exh. Cat., New York, Whitney Museum of American Art, *Richard Prince*, 1992, p. 95).

The technique of re-photography, employed by Prince in the *Cowboy* series, became popular in the late 1970s. Other appropriation artists, including Louise Lawler, Cindy Sherman and Barbara Kruger, rose to prominence in the East Village, New York, in the 1980s alongside Prince. These artists were greatly influenced by John Baldessari and Robert Heineken, who had worked with found or readymade print photography since the 1960s. In lifting and re-contextualising the image of the Marlboro Man as his own in *Untitled (Cowboy)*, Prince grapples with pre-existing constructs of artistic creation whilst simultaneously seeking to unravel and reveal the culturally loaded and constructed nature of mass media images. As the curator Nancy Spector attests, "Prince's appropriations of existing photographs are never merely copies of the already available. Instead, they extract a kind of photographic unconscious from the image, bringing to the fore suppressed truths about its meaning and its making" (Nancy Spector, 'Nowhere Man', in: Exh. Cat., New York, The Solomon R. Guggenheim Museum, *Richard Prince: Spiritual America*, 2007, p. 26). Foregrounding the complex language of power at work in readymade images, *Untitled (Cowboy)* scrutinises the constructed cultural values at stake in the visual make-up of America.



Billboard promoting Marlboro Cigarettes *circa* 1977
Los Angeles, California
Image: © Robert Landau / Alamy Stock Photo


lboro
ntry.
PACIFIC OUTDOOR

PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION

35

Christopher Wool

(b. 1955)

Untitled

signed, titled and dated *1998* on the stretcher

enamel on linen

274.3 by 182.9 cm. 108 by 72 in.

‡ £ 2,000,000-3,000,000

€ 2,210,000-3,320,000 US$ 2,580,000-3,860,000

PROVENANCE

Luhring Augustine, New York

Galerie Max Hetzler, Berlin

Private Collection, Switzerland

Skarstedt Gallery, London

Acquired from the above by the present owner in 2013

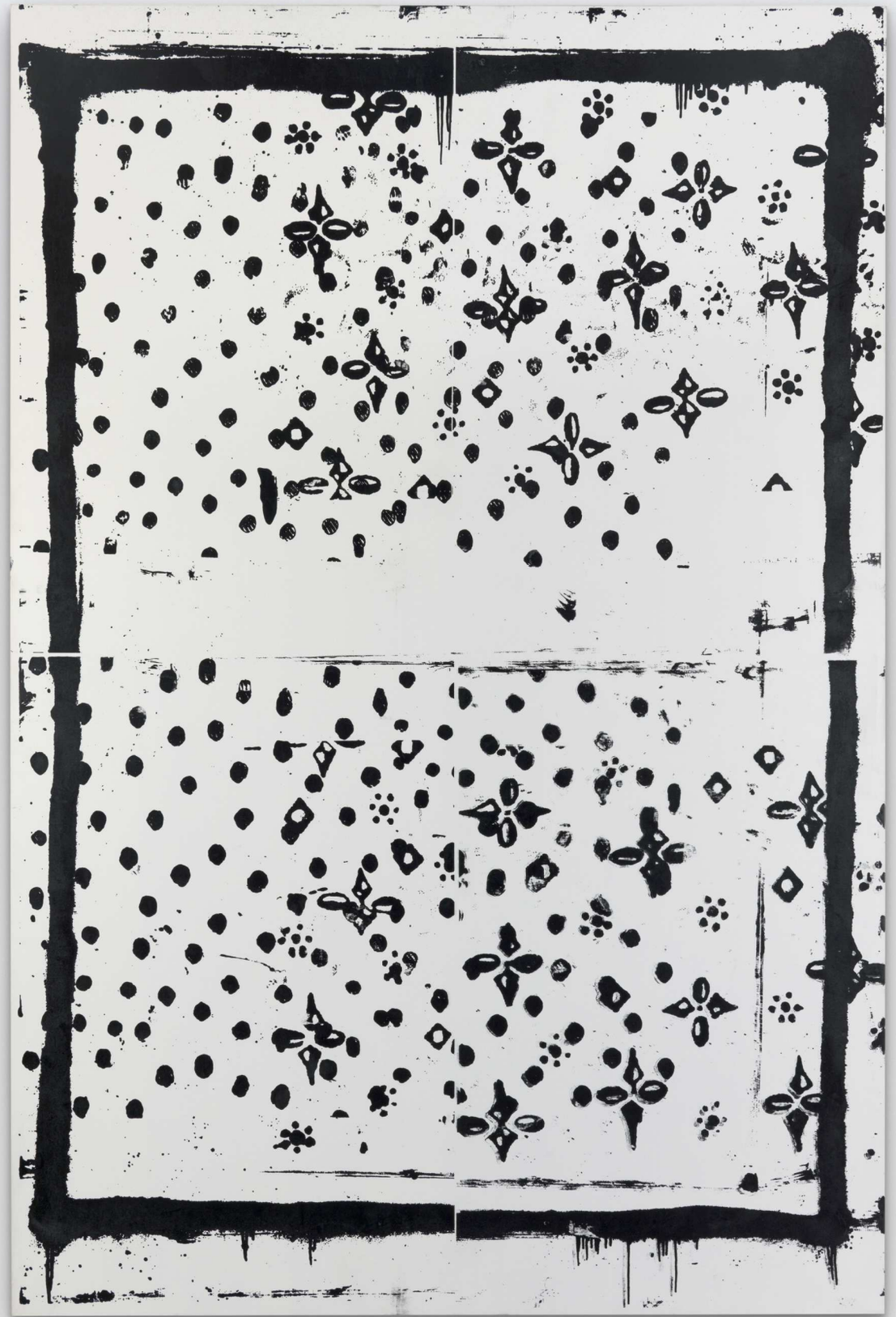
EXHIBITED

Berlin, Galerie Max Hetzler, *Christopher Wool*, September - October 1998

Geneva, Centre d'Art Contemporain Genève, *Christopher Wool*, 1999

LITERATURE

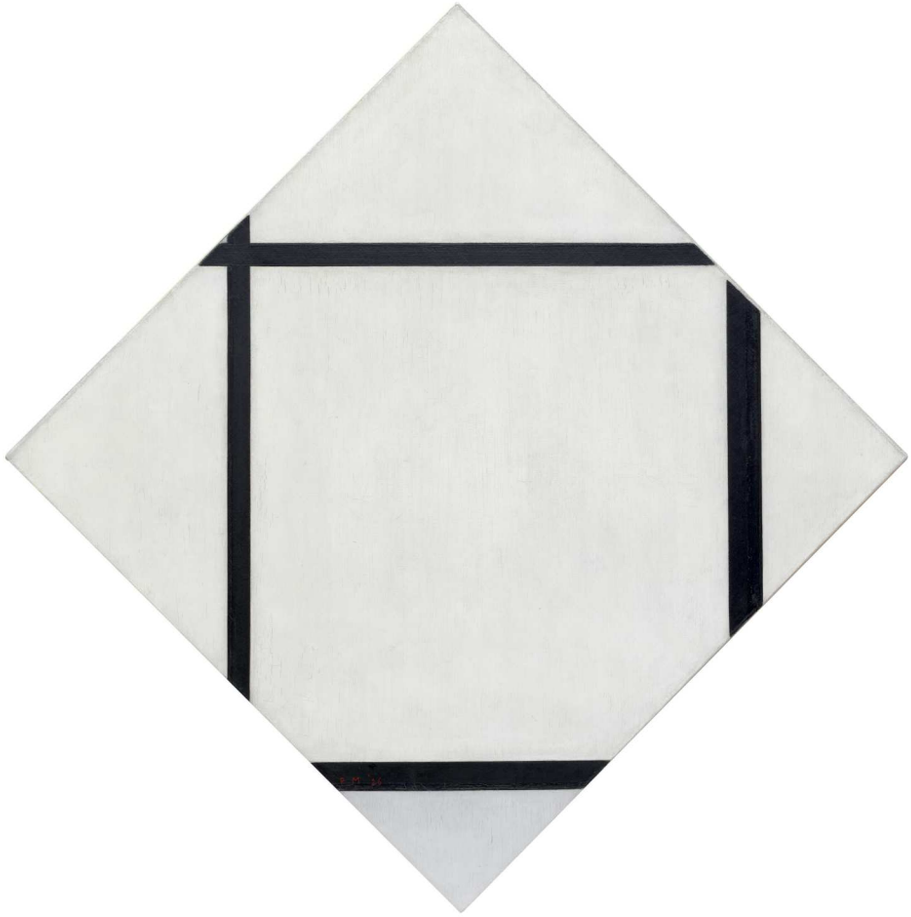
Hans Werner Holzwarth, Ed., *Christopher Wool*, New York 2008, pp. 224-225 (illustrated in installation at Galerie Max Hetzler, Berlin, 1998); p. 226, illustrated



CHRISTOPHER WOOL

Untitled

Explosive in composition and enthralling in its application of pitch-black enamel paint on linen support, this monumentally scaled and intricately layered work from 1998 is a key touchstone of Christopher Wool's revolutionary investigation into the genre of painting. This work is at once a painting of a painting and a painting about painting. In order to make it, Wool first ran a number of readymade patterned paint rollers along a massive ground, layering and muddling them so as to obfuscate their pre-determined orders, then framed them with a huge rectangle of spray-paint – so as to emphasise their role as subject matter – before finally flattening their forms into four quadrants of silkscreen. Even at this stage, instead of using more suitable silkscreen ink, he pushed thick enamel paint through the screens, so that his forms would be heavily hampered and muddied by glitches, blobs, and stutters. Wool glorifies his own convolution, attacking the genre of painting from within, and espousing his own concepts of creation and authorship. Curator Ann Goldstein has described his practice as such: "Through process, technique, scale, composition, and imagery, Wool's work accentuates the tensions and contradictions between the act of painting, the construction of a picture, its physical attributes, the visual experience of looking at it, and the possibilities of playing with and pushing open the thresholds of its meanings. They are defined by what they're not – and what they hold back" (Ann Goldstein in: Exh. Cat., Los Angeles, The Museum of Contemporary Art (and travelling), *Christopher Wool*, 1998, p. 263).



Piet Mondrian, *Tableau I: Lozenge Composition with Four Lines and Grey*, 1926
The Museum of Modern Art, New York
Image: © 2018, Digital image, The Museum of Modern Art, New York/Scala, Florence



Andy Warhol, *Flowers*, 1964
Private Collection
Image: © Bridgeman Images
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. /
Licensed by DACS, London

Having developed his practice at the critical height of the Pictures Generation – a group of artists whose appropriative and largely photographic strategies fundamentally undermined the validity of painting in contemporary art – Wool set out to prove the critical agency of painting within a set of newly defined parameters. The influential critic, Douglas Crimp, had famously declared 'The End of Painting' in his eponymous essay of 1981; nevertheless, it was within this critical milieu that Wool pursued a trajectory that negated the expressive decision-making usually associated with the discipline. In the late 1980s, Wool began working with his hand at a remove from his paintings' surfaces. Using wallpaper pattern rollers, rubber stamps and stencils, Wool created all-over compositions of readymade motifs, banal patterns, and ubiquitous words and phrases on immaculate white aluminium surfaces in thick enamel paint. Combining the process-oriented practices of late-Minimalism with a quotidian 'borrowing' from everyday life, Wool's paintings deftly sidestepped the baggage of painterly expressivity; and yet, via the mistakes and chance slippages of his handmade-readymade method, Wool was able to maintain a sense of free-hand energy. The skips and slides of the paint roller, the visual noise at the edge of a rubber stamp, or the pooling of enamel paint underneath a stencil, imparted remarkably painterly passages of poetic spontaneity.

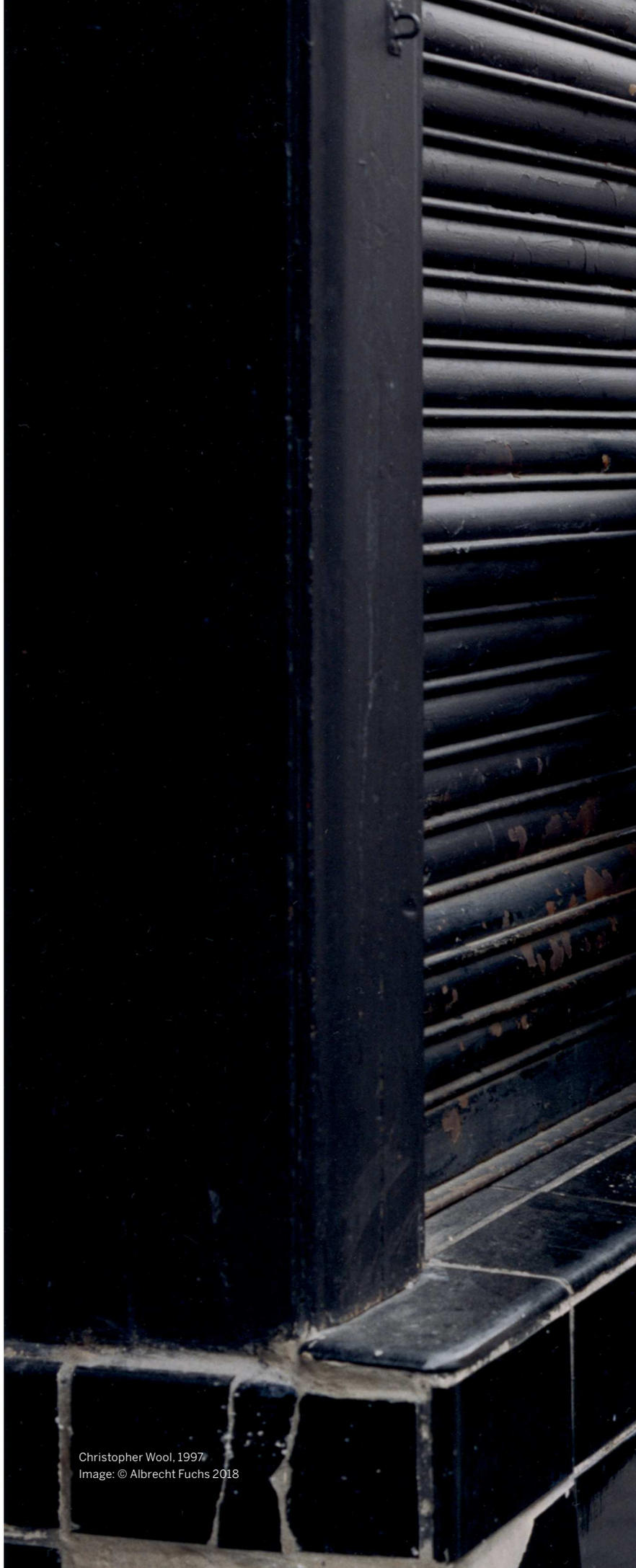
From this moment onwards, Wool's oeuvre evolved through a cumulative progression of working and reworking. Following the rollers, stamps and stencils of the late 1980s and early 1990s, in 1993 Wool began applying the same motifs via silkscreen. By taking on Andy Warhol's trademark method, Wool was afforded greater levels of mechanical mediation and control that nonetheless preserved the potential for dissonant slipups. The even effect of the silkscreen allowed the

"[Wool] embraces and engages action painting as his primary source and then he manipulates it, with the cool reflection of a Pop artist or Dada collagist, creating art that is both intense and reflective, physical and mechanical, unconscious and considered, refined and redolant of street vernacular, both high and low."

Glenn O'Brien 'Apocalypse and Wallpaper', *Wool*, Cologne 2012, p. 8

artist to apply layer-upon-layer of patternation that resulted in dense strata. While this sometimes resulted in compositional collapse, Wool's cumulative layering would also create new forms and unexpected configurations. The push-pull of the destructive-creative impulse thus came to the fore in Wool's work for the first time; as Katherine Brinson has explained, it was "only by sabotaging his own images", that Wool could "find the freedom to generate new ones" (Katherine Brinson, 'Trouble is my Business', in: Exh. Cat., New York, Solomon R. Guggenheim Museum (and travelling), *Christopher Wool*, 2014, p. 42).

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



Christopher Wool, 1997
Image: © Albrecht Fuchs 2018



36

Martin Barré

(1924 - 1993)

66-1-A-183x113

signed and titled on the reverse

glycerophtalic paint and acrylic on canvas

181.5 by 111.5 cm. 71½ by 43⅞ in.

Executed in 1966.

This work will be included in the forthcoming catalogue raisonné of works by Martin Barré, edited by Ann Hindry and Yves-Alain Bois.

⊕ **£ 200,000-300,000**

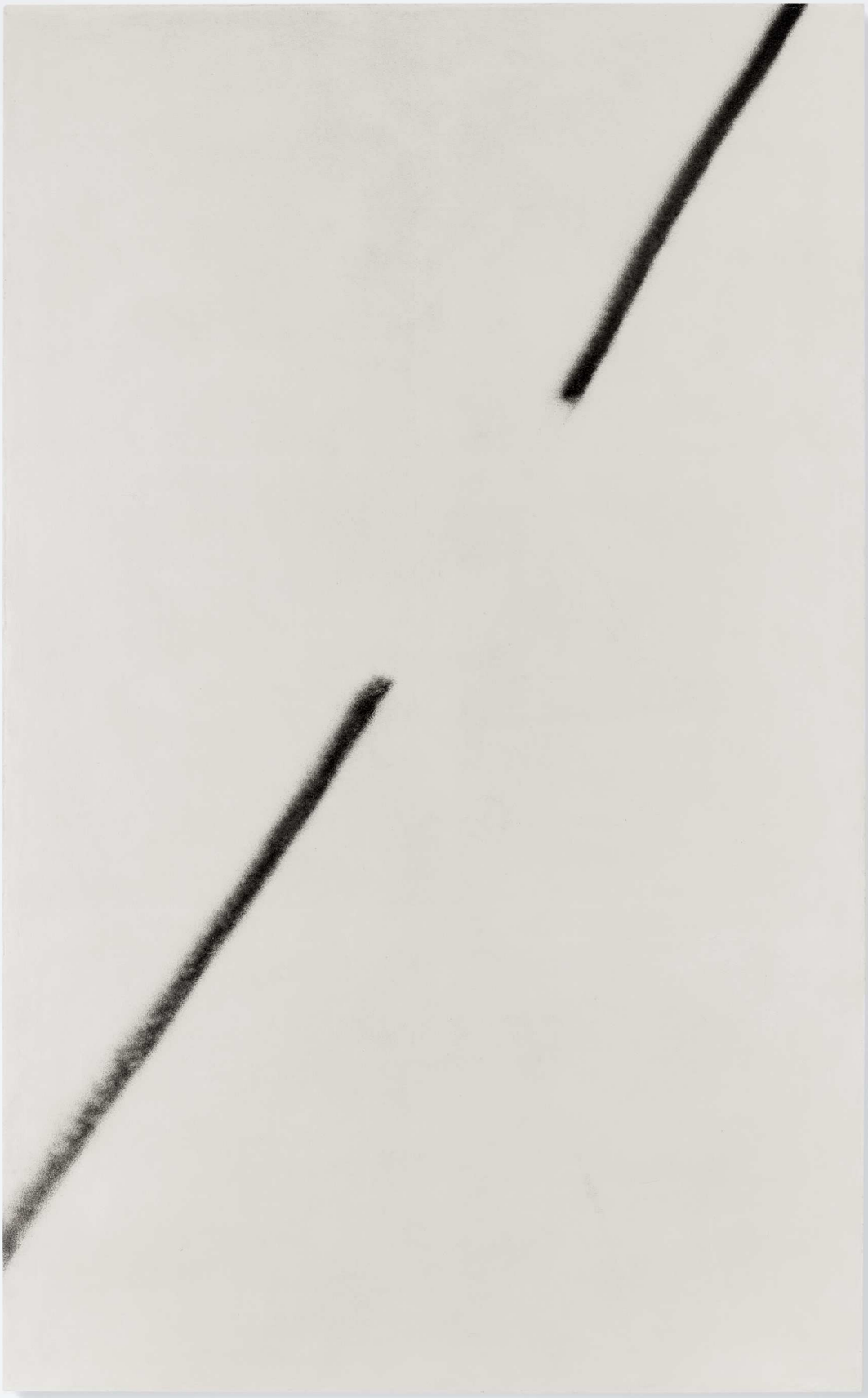
€ 221,000-332,000 US$ 258,000-386,000

PROVENANCE

Private Collection

Versailles Enchères Perrin-Royère-Lajeunesse, Versailles, 23 April 2017, Lot 71

Acquired from the above by the present owner







Cy Twombly, *Untitled*, 1969
Artwork: © Cy Twombly Foundation

MARTIN BARRÉ

66-1-A-183x113

With its striking minimalist aesthetic, Martin Barré's 1966 painting *66-1-A-183 x 113* exemplifies the French artist's visual practice which pays homage to the very foundations of pictorial representation: line, form, surface and space. A leading proponent of twentieth-century abstract painting, Barré developed an artistic language that sought to remove all traces of the artist's hand in favour of a monochromatic expanse that venerated and elevated qualities of flatness, purity and simplicity. "I do not paint to convey moods," the artist stipulated of his technique; "I use a rule, a rule of the game, I transgress it when the painting requires me to do so" (Martin Barré cited in: press release for *Martin Barré: 91*, Galerie Nathalie Obadia, Paris, September - October 2010).

In *66-1-A-183 x 113*, the viewer is presented with a vast expanse of pure and brilliant white, disrupted only by a bold, black line divided into two segments, which traverses the picture plane. Born in 1924 in Nantes, France, Barré trained first in architecture and then in painting at the École des Beaux-arts, and indeed an element of architectural vigour is retained in the geometric forms and structures of his paintings. Barré moved to Paris in 1948 to pursue his career as an artist but it was in 1958 that his distinctive style truly began to flourish, following an influential visit to the Netherlands in which he saw for the first time the works of the great Russian master of Suprematism, Kazimir Malevich. Barré's sparse and reductive forms, which left much of the pictorial surface unhampered, were deeply inspired by Malevich's own abstract geometric compositions. Barré soon began to paint with a palette knife rather than a brush; by the 1960s, he had replaced the knife for tubes of paint, which he would mix himself before squeezing their contents directly onto the canvas, thus eliminating what he considered to be the arbitrariness of a sentimentalised language of lyrical, painterly gestures. This is further emphasised through the self-reflexive titles of his works, which are tautologically named according to their date and size. Barré became enthused by the abundance of graffiti in the Parisian metro and, in 1963, adopted the medium of spray paint in his paintings. His preferred tone, a matte black, has been used in the present work to delineate the intrepid diagonal stripe, which cuts across the smooth, white oil paint covering the canvas. With its radical abstractionism and mesmeric monochromism, *66-1-A-183 x 113* beautifully encapsulates Barré's celebrated practice that would position him as the precursor of Minimalist art in France.

PROPERTY OF AN IMPORTANT PRIVATE ITALIAN COLLECTOR

37

Piero Manzoni

(1933 - 1963)

Achrome

pebbles and kaolin on canvas

48 by 40 cm. 18⅞ by 15¾ in.

Executed *circa* 1962.

⊕ **£ 600,000-800,000**
€ 665,000-885,000 US$ 775,000-1,030,000

PROVENANCE

Galleria Notizie, Turin

Marcello Levi Collection, Turin

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

EXHIBITED

Milan, Palazzo Reale, *Piero Manzoni 1933-1963*, March - June 2014, p. 141, no. 111, illustrated in colour

LITERATURE

Germano Celant, *Piero Manzoni: Catalogo Generale*, Milan 1975, p. 267, no. 6 s, illustrated

Freddy Battino and Luca Palazzoli, *Piero Manzoni: Catalogue Raisonné,* Milan 1991, p. 422, no. 888 BM, illustrated

Germano Celant, *Piero Manzoni: Catalogo Generale*, Vol. I & II, Milan 2004, p. 364 (Vol. I) and p. 545 (Vol. II), no. 1027, illustrated

Exh. Cat., Naples, Madre Museo d'Arte Contemporanea Donnaregina, *Piero Manzoni*, May - September 2007, p. 342, no. 401, illustrated in colour





Piero Manzoni in his atelier in via Fiori Oscuri in Milano, 1958
Image: © Ennio Vicario
Artwork: © DACS 2018



Piero Manzoni, *Achrome*, 1959
Artwork: © DACS, 2018

PIERO MANZONI

Achrome

A mesmeric whiteness ebbs and flows over the unsteady surface of Piero Manzoni's *Achrome*, *circa* 1962. The work comes from a series of paintings by the same name, initiated by the artist in 1957 and characterised by a monochromatic expanse of whiteness and highly textured surfaces that are entirely absent of both colour and narrative. Noted for his departure from traditional materials, Manzoni experimented with a plethora of unconventional, quotidian and, at times, controversial objects, ranging from straw, polystyrene and bread rolls, to rabbit fur, gravel and even human excrement. Working in an era dominated by Abstract Expressionism and *Art Informel*, Manzoni sought to dislocate the painted surface from the hand of the artist, envisaging instead a pictorial language befitting of his contemporary moment. "It is not a question of shaping things, nor of articulating messages," he asserted in 1960, "For are not fantasising, abstraction and self-expression empty fictions? There is nothing to be said: there is only to be, to live" (Piero Manzoni cited in: Exh. Cat., London, Serpentine Gallery, *Piero Manzoni*, 1998, p. 134).

A cacophony of form protrudes from the present work and the eye is drawn in by the pulsating rhythm of its pictorial plane. Its compositional irregularity and rough, uneven exterior creates a compelling interplay of light and shadow which flits across its façade like an electric charge. Manzoni created this painting by saturating pebbles in liquid kaolin (china clay), before leaving them to dry. Such a self-determining process enabled Manzoni to distance his own subjectivity from the final product, fabricating a work devoid of either brushstroke or personal mark; devoid too of representation or symbolic significance. Born in Soncino, Italy, in 1933, Manzoni's brief yet illustrious career was tragically cut short by his premature



Lucio Fontana, *Concetto Spaziale, Tornado Bianco*, 1956
Museo del Novocento, Milan
Image: © Museo del Novecento, Milan, Italy / Mondadori Portfolio/Electa/ Luca Carrà / Bridgeman Images
Artwork: © Lucio Fontana/SIAE/DACS, London 2018

death in 1963. Widely seen to have anticipated the birth of Conceptual art, Manzoni was to influence a generation of younger artists from Jannis Kournellis to Maurizio Cattelan through his radical corpus of work. Marked by an ironic approach to *avant-garde* art, his *Achromes* playfully allude to Italy's economic boom after the Second World War, with its soaring demand for mass production and burgeoning consumer culture. By employing a technique of monochrome abstraction, as exemplified by the stark white seriality of the present work, Manzoni paved the way for a visual syntax which emphasised surface, repetition and materiality over depth, singularity and meaning. In both title and composition, *Achrome* self-reflexively constitutes a metaphysical blank that points to nothing beyond its own immediate existence.

Striving to challenge, reassess and re-evaluate the individuality of the artist in a post-war world, Manzoni founded the pioneering art journal 'Azimuth' in Milan in 1959, alongside his contemporary Enrico Castellani. Propagating an elemental art based solely on the concepts of light, space and time, the two artists looked not to illusory representation but rather to a tautological and physical presence. Concerned with neither the metaphorical nor the figurative world, Manzoni looked to embody within his art what he termed "A white that is not a polar landscape, not a material in evolution or a beautiful material, not a sensation or a symbol or anything else: just a white surface that is simply a white surface and nothing else (a colourless surface that is just a colourless surface). Better than that: a surface that simply is: to be (to be complete and become pure)" (Piero Manzoni, *ibid.*, p. 27). Certainly, in *Achrome's* undulating and hypnotic surface, this raw and primal purity is majestically achieved.



PROPERTY OF A PRIVATE NEW ZEALAND COLLECTOR

38

Lucio Fontana

(1899 - 1968)

Concetto Spaziale, Attese

signed, titled and inscribed *Si è rotta la ruota della bicicletta* on the reverse

waterpaint on canvas

81.9 by 65 cm. 32¼ by 25⅝ in.

Executed in 1965-66.

‡ ⊕ £ 2,400,000-3,000,000
€ 2,660,000-3,320,000 US$ 3,090,000-3,860,000

PROVENANCE

Galerie Mathias Fels, Paris

Galerie Löwenadler, Stockholm

Douglas Myers, Auckland

Acquired from the above by the present owner

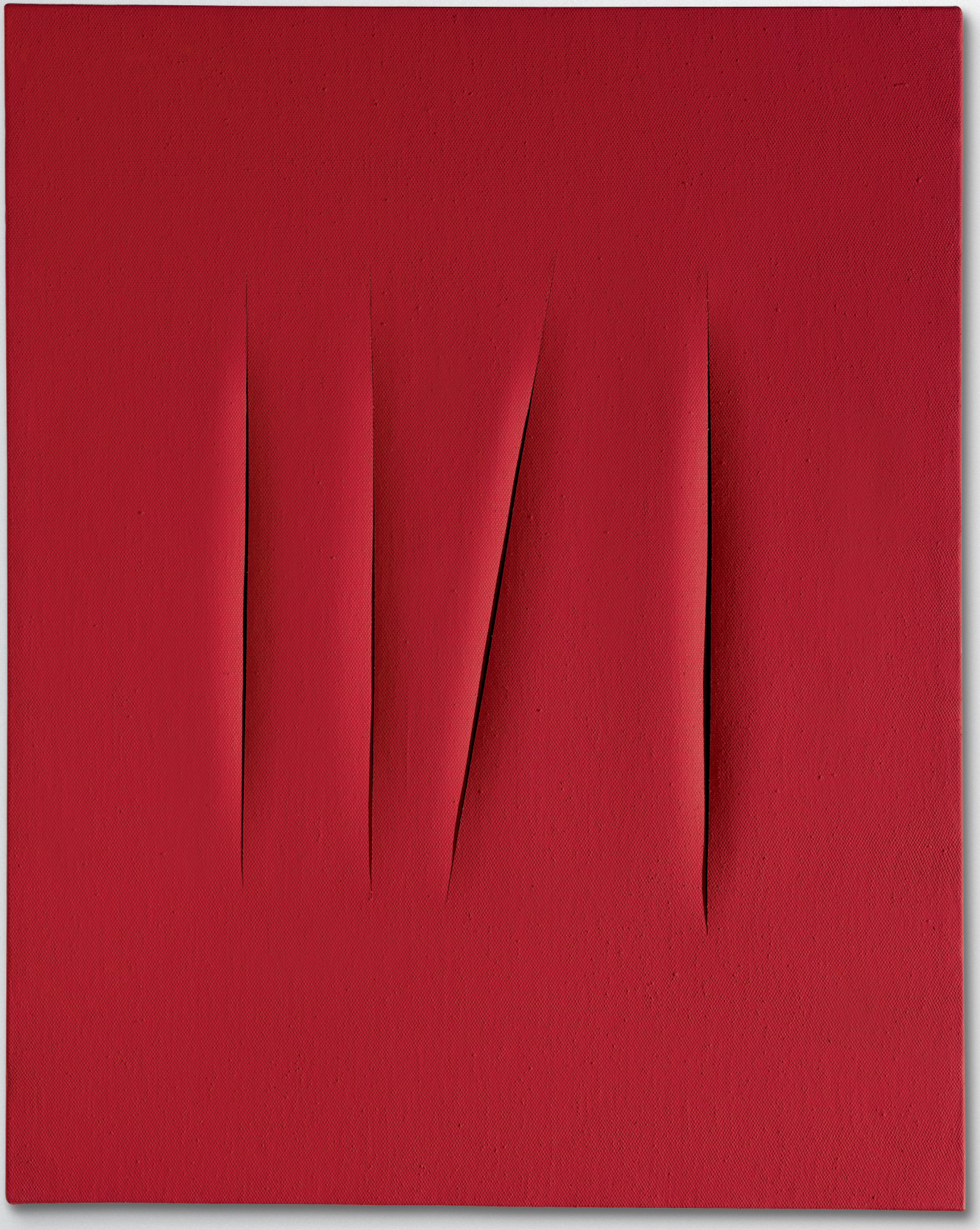
EXHIBITED

Basel, Galerie Löwenadler, *Art Internationale Kunstmesse*, September 1975

LITERATURE

Enrico Crispolti, *Fontana: Catalogo Generale*, Vol. II, Milan 1986, p. 629, no. 65-66 T 10, illustrated

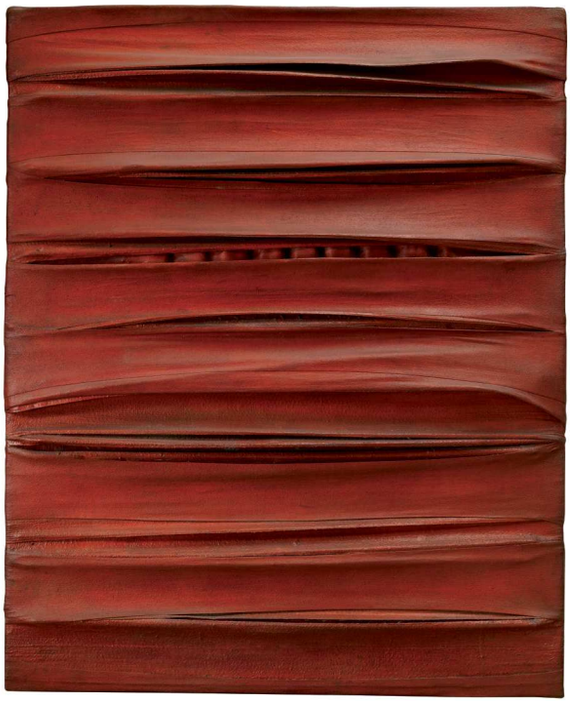
Enrico Crispolti, *Lucio Fontana: Catalogo Ragionato di Sculture, Dipinti, Ambientazioni*, Vol. II, Milan 2006, p. 819, no. 65-66 T 10, illustrated



LUCIO FONTANA

Concetto Spaziale, Attese

In Lucio Fontana's vibrant scarlet painting *Concetto Spaziale, Attese, (Spatial Concept, Expectation)* four dramatically rendered incisions perforate an otherwise smooth and pristine surface. Executed in 1965-1966, at the pinnacle of the artist's critically acclaimed and vastly influential career, the work exemplifies Fontana's revered series of slashed canvases, known as the *tagli*, or cuts. First implemented at the end of 1958 and continued right up until the artist's death in 1968, the *tagli* constitute a seminal redefinition of the conception of space in painting. Its creative inception had in fact been articulated over a decade earlier in 1946, when Fontana penned his first artistic treatise, *Manifesto Blanco*. There, Fontana proposed the notion of *Spazialismo*, or Spatialism, which sought to articulate the fourth dimension by instigating a radical dialogue between depth and space in art, and the rapid technological and scientific advancements of his contemporary moment. Indeed, throughout his lifetime, Fontana witnessed an escalation in scientific discoveries that would culminate in the momentous Space Race of the Twentieth Century. Fontana was fascinated by these era-defining developments, which spiralled from Albert Einstein's 1916 Theory of Relativity and the 1919 splitting of the atom by Ernest Rutherford, into Georges Lemaître's 1931 Big Bang Theory, Robert Oppenheimer's 1939 hypotheses on black holes, the 1967 launch of Sputnik by the USSR, and finally Man's first journey into space with Yuri Gagarin in 1961. Enraptured by the vast unknown dimensions of the universe, Fontana's *tagli* provided a means for the artist to explore his own ideas concerning the relationship between cosmic and material space. Just as Gagarin would exceed the limits of the Earth's atmosphere as he journeyed into outer space, so too would Fontana slice through his canvases to expose a deep and impalpable darkness beyond the picture plane.



Salvatore Scarpitta, *Forager For Plankton*, 1959
Artwork: © Courtesy Salvatore Scarpitta Archive, Milano



Michelangelo Merisi da Caravaggio, *Madonna of Rosary, circa* 1607
Kunsthistorisches Museum, Vienna
Image: © Kunsthistorisches Museum, Vienna, Austria / De Agostini Picture Library / G. Nimatallah / Bridgeman Images

At once striking and seductive, passionate and pure, the vividly painted canvas in *Concetto Spaziale, Attese*, is wholly charged with the effervescent energy of Fontana's revolutionary gesture of the *tagli*, which pulsate, as the title of the work insinuates, with impending expectation. As each slash penetrates the evenly painted surface, the profound darkness of the plunging black recesses eloquently articulates the artist's quest for what he termed "the Infinite, the inconceivable chaos, the end of figuration, nothingness" (Lucio Fontana cited in: Exh. Cat., London, Hayward Gallery, *Lucio Fontana*, 1999, p. 198). In the present work, a sequence of cuts perforates the vivid flesh of the painted canvas: three of them form perfectly vertical lines; one is a sharp diagonal. Their repetition, however, is by no means rigid or mechanical. On the contrary, a sense of organic life pervades the work, enticing the viewer through its alluring and mysterious allusion to an endless, infinite void. Fontana created his *tagli* using a sharp blade that he would dexterously manipulate in his studio to swiftly slash, in a singular descending gesture, his still-damp canvases. He would subsequently widen each incision using his fingers, allowing each freshly cut band to curl inwards. Finally, he would apply black gauze to the reverse of the ruptured canvas to accentuate its impression of endless and ineffable depth. Visceral in their raw immediacy, the softly undulating edges of the *tagli* exude a certain sensual tactility. The painting's bold and fiery hue further heightens its potent intensity, dichotomously evoking a sense of violence and desire.

Red, as the colour of blood as much as a symbol of anger, passion and lust, is a vital emblem for Fontana. Powerful in its rich, multifaceted and concomitant implications, it is the most coveted and highly sought

“My cuts are above all a philosophical statement, an act of faith in the infinite, an affirmation of spirituality. When I sit down to contemplate one of my cuts, I sense all at once an enlargement of the spirit, I feel like a man freed from the shackles of matter; a man at one with the immensity of the present and of the future.”

Lucio Fontana cited in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Lucio Fontana: Venice/New York*, 2006, p. 23

after colour of the *Concetto Spaziale* series, pertaining both to the weighty tradition of religion and the unfurling future of the cosmos; to the exhilaration of new scientific discovery and the existential anxiety generated by a growing awareness of the vast and mysterious depths of the universe. Indeed, whilst Fontana’s victorious overturn of the dominant aesthetic dogma of Renaissance spatial reasoning constituted a radical schism with canonical art history, the indisputable tension between unity and rupture, beauty and brutality, transcendent serenity and unspeakable violence in *Concetto Spaziale, Attese* simultaneously invokes the most traditional remit of Western art: the devotional framework of the Catholic Church. The four lacerations of the present work are strikingly wound-like in appearance, a perception enhanced by the smoothness of the vibrant red pigment that saturates the canvas, seeping from the dark caesuras in a contemporary echo of Christ’s wounds on the cross. Significantly, mirroring the Christian message of salvation through sacrifice, it is only by enacting violence upon an unblemished surface that Fontana achieves access to a new and unknown dimension. Here, in his perforated canvases, past and present compellingly collide. “The discovery of the Cosmos is that of a new dimension, it is the Infinite,” the artist boldly proclaimed; “thus I pierce the canvas, which is the basis of all arts and I have created an infinite dimension, an ‘x’ which for me is the basis for all Contemporary Art” (Lucio Fontana cited in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Lucio Fontana: Venice/New York*, 2006, p. 19).

PROPERTY OF AN IMPORTANT ITALIAN COLLECTOR

39

Enrico Castellani

(1930 - 2017)

Troika

signed, titled and dated *1971* on the stretcher

acrylic on shaped canvas

140 by 212 cm. 55⅛ by 83½ in.

This work is registered in the Archivio Castellani, Milan, under the number *71-007* and is accompanied by a certificate of authenticity.

⊕ **£ 900,000-1,200,000**

€ 995,000-1,330,000 US$ 1,160,000-1,550,000

PROVENANCE

Galleria dell'Ariete, Milan

Galleria Milano, Milan

Private Collection, Italy

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

EXHIBITED

Milan, Galleria dell'Ariete, *Enrico Castellani*, February 1972, p. 2, illustrated

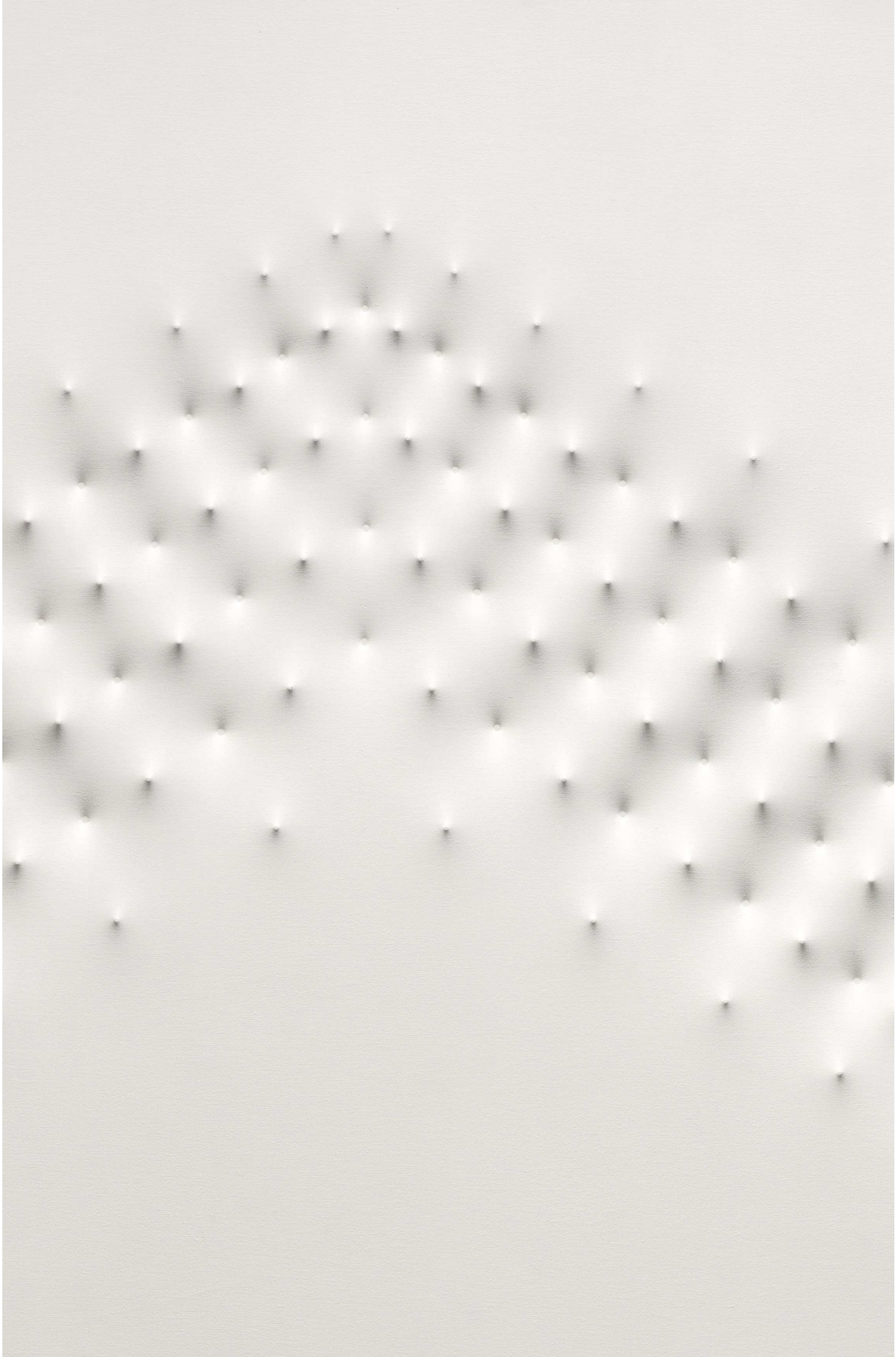
Genoa, Galleriaforma, *Enrico Castellani*, November - December 1972, n.p., illustrated

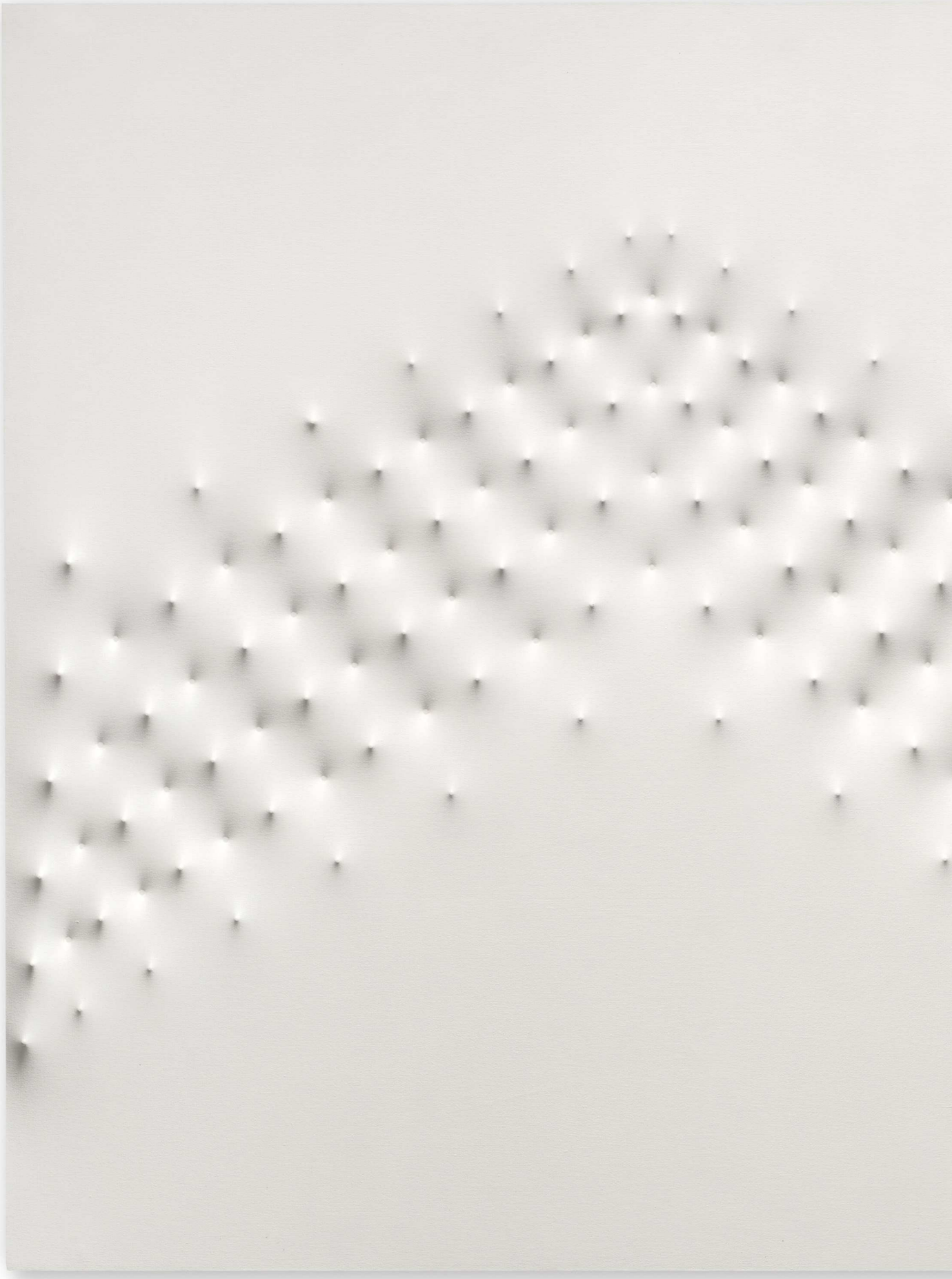
Milan, Palazzo Reale, *Addio Anni 70. Arte a Milano: 1969-1980*, May - September 2012

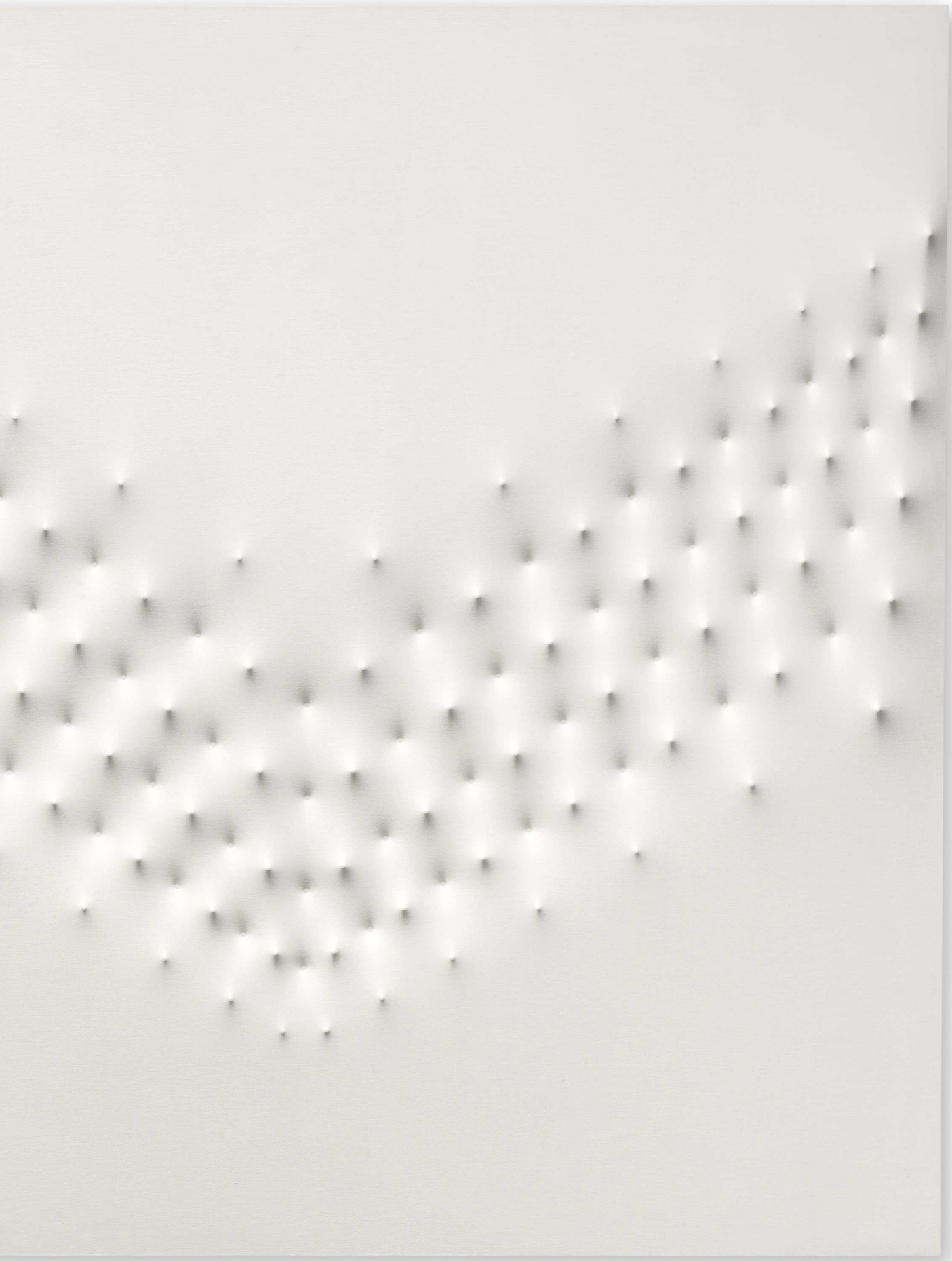
LITERATURE

Achille Bonito Oliva and Arturo Carlo Quintavalle, *Enrico Castellani*, Parma 1976, n.p., no. 81, illustrated

Renata Wirz and Federico Sardella, *Enrico Castellani: Catalogo ragionato, Tomo secondo, Opere 1955-2005,* Milan 2012, p. 403, no. 316, illustrated







ENRICO CASTELLANI

Troika

Enrico Castellani redefined our understanding of painting through an extensive inquiry into its physical properties. In dialogue with his European contemporaries and like-minded minimalist innovators in the US, Castellani became one of the most influential figures of the *avant-garde* during the 1960s. His *Superfici* – or surfaces – utterly encapsulate this art historical moment; an era that rallied against the impassioned gestures of Abstract Expressionism and *Art Informel* and instead sought pictorial silence and expressive absence.

From 1971, the present work is a stand-out example from Castellani's career-long devotion to this body of work. The first *Superficie* dates from 1959 and Castellani continued to make works in this series well into the Twenty-First Century. The year 1971, however, stands out as a milestone in the artist's *oeuvre* when his surfaces manifested a particular self-referentiality. This sea change is evidenced by the artist's titling of his individual works which took place exclusively during this one-year period of considerable productivity and ostensible contentment. Only forty-four extant works, of over a thousand registered by the archive, carry a title that differs from 'Superficie'. These extraordinary canvases were executed predominantly in the lead up to the artist's solo show at the Galleria dell'Ariete in February of the following year. The nomenclature of the works allows unprecedented access to the artist's poetic world. In the case of our canvas, the lexeme 'Troika' translates from the Russian as 'triad'. While the title can be explained literally by the three zig-zags that play across the canvas, the Russian etymon begs further exploration. Art historian, Federico Sardella, suggests a reference to the birth of the artist's son, who joined the family that year. Castellani leaves it up to our imagination to identify this group of three. Executed in the purest chromatic articulation of silence itself – white – this painting narrates an extraordinary moment in the history of art when the prevailing narrative of conceptual art and minimalism had launched into full swing.

To create these works, Castellani developed a special kind of canvas stretcher riveted with slender wooden mouldings. This internal ribcage was then used as a skeleton to achieve the artist's desired geometric pattern. By using a gun to drive nails through the wooden structure, firstly without the canvas and secondly over the top of the stretched fabric, the artist was able to create undulating landscapes of peaks and rivulets. The effect is mesmeric, miraculous, and belies the architectonic structure operating behind the canvas surface. Appropriating a set of tools associated with three-dimensional construction for an ostensibly two-dimensional work of art, Castellani achieved an illusionary effect traditionally created through painted *chiaroscuro*; this is an effect, however, dependent upon an external set of environmental conditions. These works are fundamentally spatial in nature; they invite immersive contemplation activated by the viewer's position in space.

Enrico Castellani at home, 1968
Image: © Giorgio Colombo, Milan





Installation view, Galleria dell'Ariete, Milan, 1972
Photo: © Photo by Patrizio Parolini, courtesy Fondazione Enrico Castellani
Artwork: © DACS 2018



Ellsworth Kelly, *White Curve*, 1974
Tate Modern, London
Image: © Tate, London 2018
Artwork: © Ellsworth Kelly Foundation, Courtesy Matthew Marks Gallery

Castellani first trained as an architect before he launched his career as a painter at the end of the 1950s. It was during this early and formative moment that he, together with friend and close artistic contemporary Piero Manzoni, set up Azimut Gallery and *Azimuth* journal in 1959. *Concerned with exploring the elemental properties of aesthetic expression, Azimut and Azimuth became a locus for exhibitions and discussion for the Italian avant-garde*. In this regard, Castellani and Manzoni were natural allies of the German ZERO group, founded by Otto Piene and Heinz Mack in 1957, which sought new forms of perception through privileging light and movement as the essential tenets of a new and radical form of artistic expression. Until its dissolution in 1966, Castellani and Manzoni exhibited under the mantel of ZERO alongside an increasingly international coalition of artists that included Günther Uecker, Lucio Fontana, Yves Klein and even Yayoi Kusama; all of whom shared an aim to transcend the limitations of conventional painting and sculpture. However, by the mid-1960s, the distinctly European momentum drawing these artists together and driving the movement forwards had begun to dissipate. By 1963 both Yves Klein and Piero Manzoni had passed away, and by the middle of the decade other members of the group were beginning to pursue increasingly individual and international pathways. During this period, Castellani ventured beyond his European roots and began exhibiting widely in the US. This would in turn set in motion a great legacy of artistic influence that would come to define one of the most canonical and international movements in twentieth-century art history. Indeed, such was the sphere and impact of Castellani's influence that he was famously anointed the 'father of Minimalism' by the movement's staunchest proponent: Donald Judd. The present work utterly encapsulates these critical milestones in the history of western art; from ZERO to Minimalism and beyond, Castellani's *Troika* commands silence, absorbs thought, and locks our very being into an elemental contemplation of space, form, and light.

40

Alexander Calder

(1898 - 1976)

Pads and Shoots

incised with the artist's monogram and dated *66*

painted sheet metal and steel wire

205.7 by 182.9 by 104.1 cm. 81 by 72 by 41 in.

This work is registered in the archives of the Calder Foundation, New York, under application number *A07446*.

‡ £ 2,200,000-3,000,000

€ 2,440,000-3,320,000 US$ 2,830,000-3,860,000

PROVENANCE

Perls Gallery, New York

Brook Street Gallery, London (acquired from the above in 1968)

Waddington Galleries Ltd., London (acquired from the above in 1981)

Private Collection, New York

Robert White & Associates, New York

Galerie Gmurzynska, Zurich (acquired from the above in 2005)

Private Collection, Texas

Gagosian Gallery, London

Acquired from the above by the present owner in 2013

EXHIBITED

London, Waddington Gallery Ltd., *Calder*, April 1981

Zurich, Galerie Gmurzynska, *Alexander Calder: "The Modernist",* November 2005 - February 2006, p. 47, illustrated in colour; pp. 48-49, illustrated in colour (installation view)

Le Bourget, Gagosian Gallery; Paris, Galerie Patrick Seguin, *Calder / Prouvé*, June - December 2013, pp. 71 and 80, illustrated in colour (installation view); and pp. 83 and 178, illustrated in colour



ALEXANDER CALDER

Pads and Shoots

Alexander Calder's 1966 mobile *Pads and Shoots* is an exemplary work from the artist's iconic investigations of movement, motion and colour. Encompassing the absolute essence of Calder's mature aesthetic, the large-scale work comprises a delicately balanced system of biomorphic metal elements each painted a brilliant shade of red. Suspended from an expansive wire framework, the mobile becomes activated by the slightest breath of air, causing the elements to spring into life as they glide effortlessly in a graceful rhythm that seems to defy gravity itself. The vertiginous work is secured from the heights of the ceiling and hangs low to the ground, giving the appearance of freshly sprouting *Pods and Shoots*. Although entirely abstract, the work is full of natural allusion, and its tree-like qualities are analogous to a number of Calder's most admired mobiles such as *Arc of Petals*, 1941, housed in the Solomon R. Guggenheim Museum in New York. The term 'mobile' was first coined by Marcel Duchamp in 1931 to refer to Calder's earliest moving sculptures. Over the next few decades, Calder would go on to revolutionise the concept of traditional sculpture, pioneering kinetic art by utilising the full potential of bodies in motion through a remarkable manipulation of metal and wire. This reached its crowning apex in his signature hanging mobiles, which seem to drift weightlessly as they revolve through space and time. With their bold, primary colours and abstract, shifting forms, works such as the present continuously redefine the space around them as they move, casting an endless pattern of shadows in their wake. "Just as one can compose colors, or forms," the artist declared in 1933, "so one can compose motions" (Alexander Calder cited in: Exh. Cat., London, Tate Modern, *Alexander Calder: Performing Sculpture*, 2015, p. 24). With its captivating stream of kinetic sequences, *Pads and Shoots* encapsulates Calder's poetic quest for a composition founded on the precepts of movement.



Kazimir Malevich, *Composition (with eight red rectangles)*, 1915
Stedelijk Museum, Amsterdam
Image: © Collection Stedelijk Museum Amsterdam.



Alexander Calder at his home in Roxbury, Connecticut, April 1958
Image: © Phillip Harrington / Alamy Stock Photo
Artwork: © 2018 Calder Foundation, New York/DACS London



“The underlying sense of form in my work has been the system of the universe, or part thereof.”

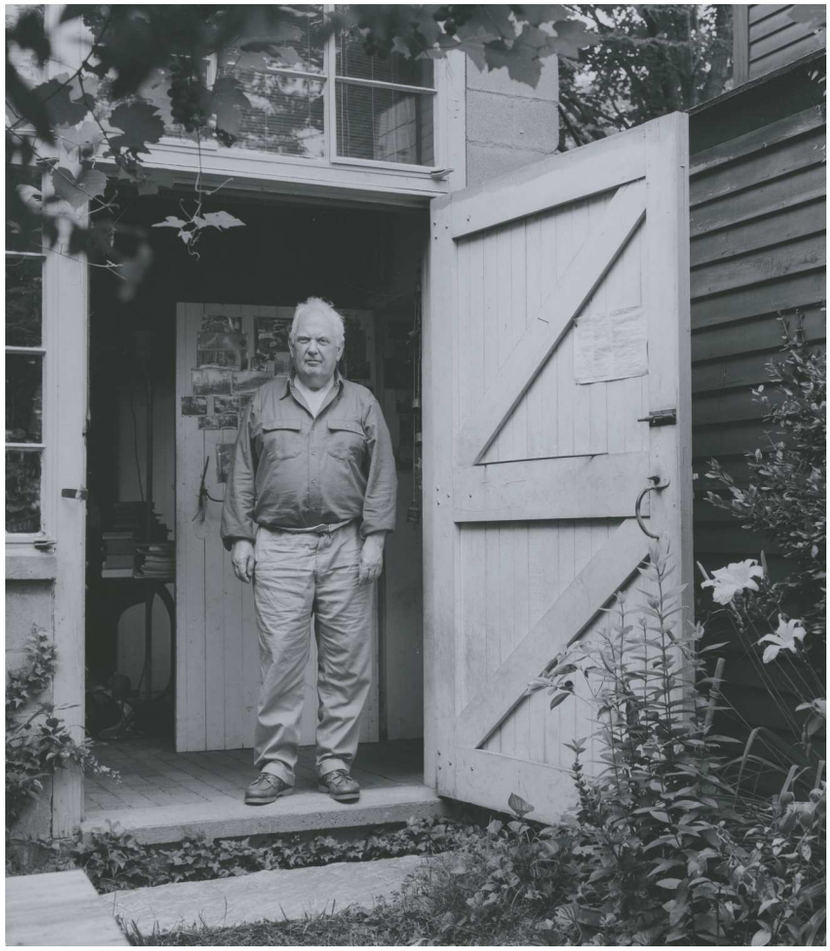
Alexander Calder ‘What Abstract Art Means to Me’, 1951



Alexander Calder *Glass Fish*, 1955
Artwork: © 2018 Calder Foundation, New York/DACS London

Although Calder’s abstract works veer from the explicitly representational, many of his titles, usually given after the fact of creation, are indicative of the natural world. In *Pads and Shoots*, vibrant red bursts of colour sprout from the wire framework, evoking, as its title implies, a newly budding plant awakening into sprightly bloom. These painted metal shapes extend majestically into the space they occupy, moving elegantly as if in dance. As they revolve mesmerically on a spiralling axis, they become simultaneously suggestive of the dynamic forces of the universe. Calder’s experimentations with kinetic sculpture were compelled by his own recollections of an experience in 1922 off the coast of Guatemala: “I saw the beginning of a fiery red sunrise on one side and the moon looking like a silver coin on the other” he recalled in his autobiography, published in the same year as the present work’s creation (Alexander Calder cited in: Exh. Cat., London, Pace London, *Calder After the War*, 2013, p. 12). With its polarised clusters of coloured form, *Pads and Shoots* seems to muse upon these reflections of night and day, sun and moon, in the infinite depths of the cosmos. As the French existentialist philosopher Jean-Paul Sartre astutely stated in 1946, “Calder establishes a general fated course of movement, then abandons them to it: time, sun, heat and wind will determine each particular dance. Thus the object is always midway between the servility of the statue and the independence of natural events. Each of its twists and turns is an inspiration of the moment. In it you can discern the theme composed by its marker, but the mobile weaves a thousand variations on it. It is a little hot-jazz tune, unique and ephemeral, like the sky, like the morning. If you missed it, it is lost forever” (Jean-Paul Sartre, ‘Les Mobiles de Calder’ in: Exh. Cat., Paris, Galerie Louis Carré, *Alexander Calder: Mobiles, Stabiles, Constellations*, 1946, pp. 9-19).

Born in Lawnton, Pennsylvania in 1898, Calder descended from a dynasty of accomplished artists: his father and grandfather were both critically acclaimed sculptors; his mother a professional portrait painter. Growing up, he displayed a great propensity and aptitude



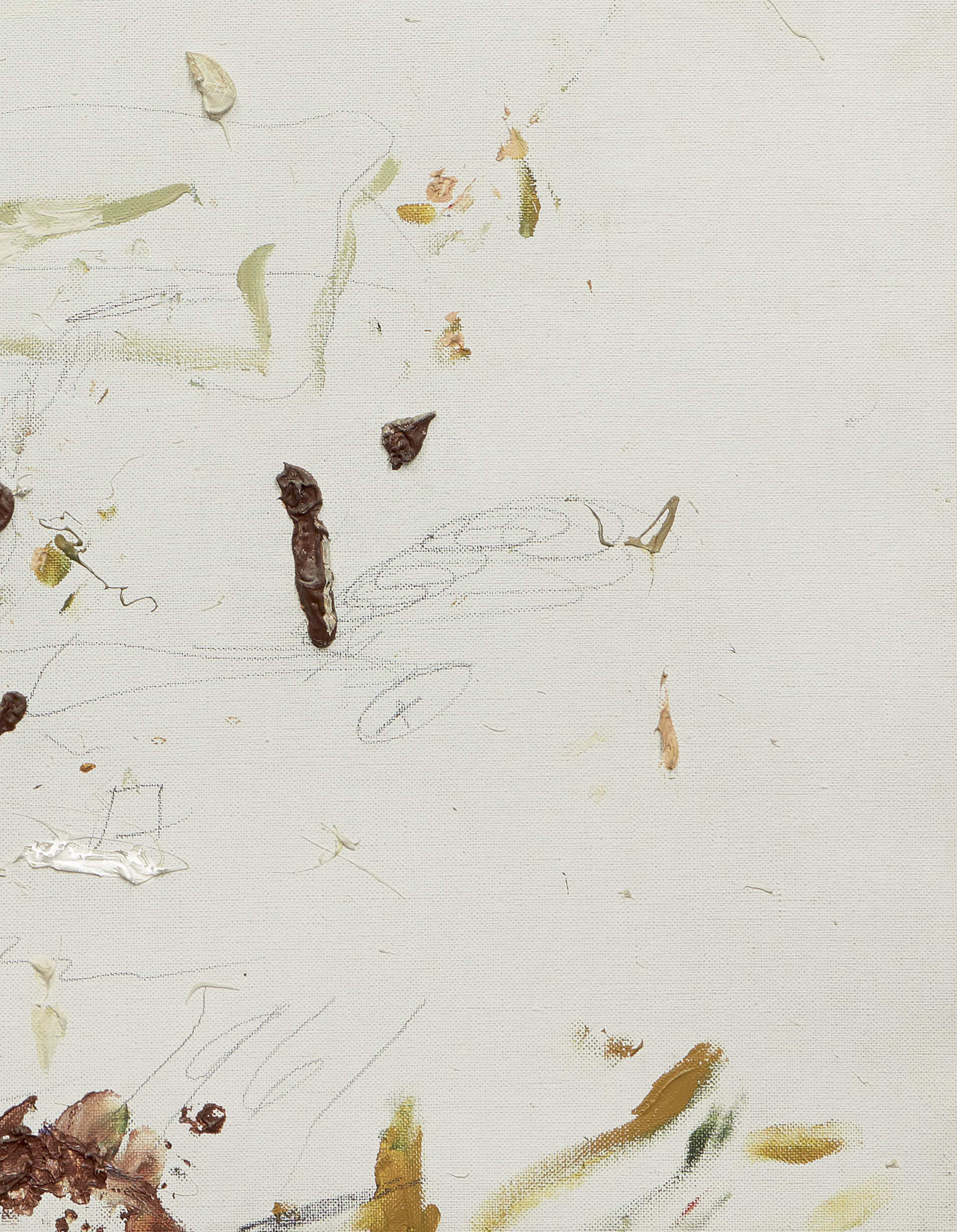
Alexander Calder in 1964
Image: © Photograph by Andreas Feininger
Andreas Feininger Archive, Collection Center for Creative Photography,
The University of Arizona

for art, but, as a young man at seventeen years of age, much to the surprise of his family, he enrolled at the Stevens Institute of Technology in Hoboken, New Jersey, to study Mechanical Engineering. He excelled at mathematics and was captivated by how things worked, and although by 1923 he had gravitated back towards his true vocation as an artist, his experiences as a mechanical engineer would later inform his innovative visual practice, particularly his monumental works. The idea for a moving sculpture that grappled with the fourth dimension was first roused on a now legendary visit to Piet Mondrian's studio in 1930 where Calder was impressed by the environmental installation, in particular the carboard rectangles tacked on the wall for compositional experiments. As the artist recalls, "I suggested to Mondrian that perhaps it would be fun to make these rectangles oscillate. And he, with a very serious countenance, said: 'No, it is not necessary, my painting is already very fast'... This one visit gave me a shock that started things" (Alexander Calder cited in: *ibid.*, p. 218). Propelled by a driving force as vivacious as his own airborne mobiles, Calder paved the way for a ground-breaking new means of sculptural expression which, freed from the shackles of stasis, deftly brought to fruition the *avant-garde* fascination with dynamism, movement and multiple perspective. Greatly sought after and instantly recognisable across the globe, Calder's celebrated mobiles represent the very paradigm of his genius, establishing him as one of the most important sculptors of the Twentieth Century. Works such as the present exist today as a testament not only to Calder's extraordinary creative vision, but also to his dexterity in exploiting the aerodynamics of balance and harmony into a climactic culmination of colour, form and mobility.



Alexander Calder's studio in 1964
Image: © Photograph by Andreas Feininger
Andreas Feininger Archive, Collection Center for Creative Photography, The University of Arizona
Artwork: © 2018 Calder Foundation, New York/DACS London





PROPERTY FROM A PRIVATE COLLECTION

41

Cy Twombly

(1928 - 2011)

Untitled

signed and dated *Roma 1961*

oil, wax crayon and lead pencil on canvas

80.3 by 100 cm. 31⅝ by 39⅜ in.

‡ £ 800,000-1,200,000
€ 885,000-1,330,000 US$ 1,030,000-1,550,000

PROVENANCE

Marisa Volpi Orlandini, Italy

Private Collection

Christie's, New York, 16 November 2000, Lot 214

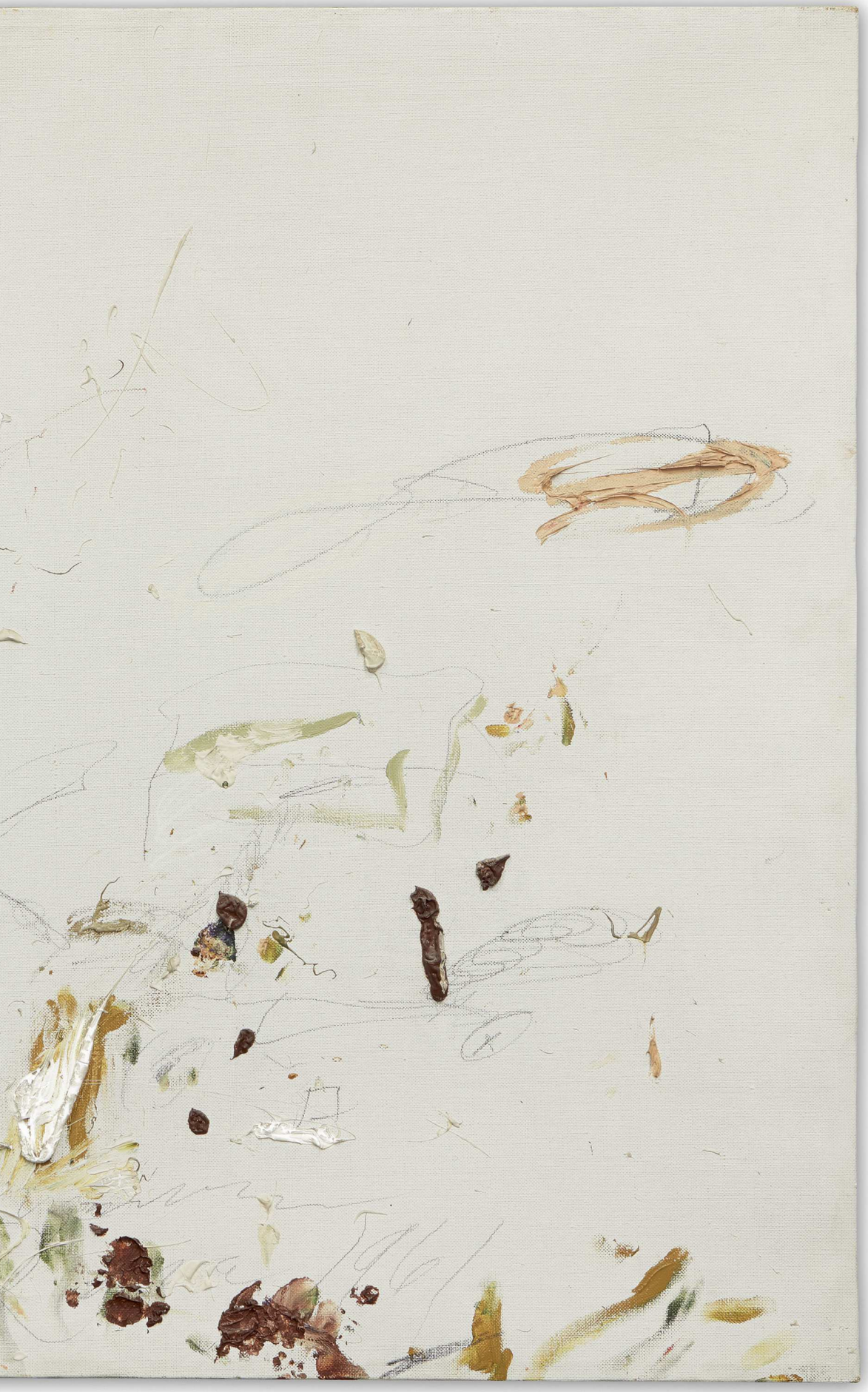
Acquired from the above by the present owner

LITERATURE

Heiner Bastian, Ed., *Cy Twombly: Catalogue Raisonné of the Paintings, Volume II, 1961-1965*, Munich 1993, p. 89, no. 31, illustrated in colour







"What I am trying to establish is – that Modern Art isn't dislocated, but something with roots, tradition and continuity. For myself the past is the source (for all art is vitally contemporary)."

Cy Twombly cited in: Exh. Cat., Paris, Centre Pompidou, *Cy Twombly*, 2016, p. 99

CY TWOMBLY

Untitled

In the present composition, Cy Twombly's visual language becomes one of signs and signifiers, as typology and numerical symbols are powerfully united with fervent, abstract gesture. *Untitled* exhibits a violently striated surface of discontinuous, erratic strokes and insistent repetition, culminating in an excellent example of the artist's distinct and ambiguous style. Executed in 1961 during one of the most productive years of his career, the present work exhibits the dynamic surface of Twombly's "cipher space" in which mythology, poetry, and the tragedies inherent to both, become palpable through intense introspection and a rare spectacle of gestural freedom (Heiner Bastian, *Cy Twombly: Catalogue Raisonné of the Paintings, Volume II, 1961- 1965*, Munich 1993, p. 26). During this formative period, Twombly worked in a bright, expansive studio near the Campo de' Fiori in Rome, while the city of Rome itself, with its history of classical antiquity and deeply intrinsic Mediterranean culture, greatly informed the artist's intellectual preoccupation and artistic production.

Untitled illuminates Twombly's vigorous amalgamation of media. In this work, oil paint, pencil and wax crayon compete in a chaotic, layered process of image-making: explosive brushstrokes and paint clusters in muted tones of green, brown and ochre form a veil that pass over and under frenzied pencilwork. Significantly, Twombly left just enough white space on the surface of *Untitled* to make the absence of mark-making as profound as the markings themselves. The artist asserts that the white monochrome background "persists as the landscape of my actions," and alludes to "the classic state of intellect, or a neo-romantic remembrance" (Cy Twombly cited in: Exh. Cat., New York, Museum of Modern Art, *Cy Twombly: A Retrospective*, 1994, p. 27). Scratched over the white surface of the canvas, the pencilwork is further reminiscent of the black veins that run through Italian marble, while a certain elegance pervades the present composition in its homage to antiquity and classical Rome. Thus Twombly's visual orchestration lies at the intersection between past and present, yearning to be both of today and timelessly ancient. In his endeavour to trace the past in terms of the present, Twombly claims: "What I am trying to establish is – that Modern Art isn't dislocated, but something with roots, tradition and continuity. For myself the past is the source (for all art is vitally contemporary)" (Cy Twombly cited in: Exh. Cat., Paris, Centre Pompidou, *Cy Twombly*, 2016, p. 99).

The aerated space and light of the present composition's monochrome ground is violently punctuated with the embellishments that Twombly reproduced continuously throughout his oeuvre. Circles of grey pencil scratchings and rhythmic sequences of thick, impasto pigment furiously mark the canvas with sporadic intensity. While Twombly used a brush throughout his complex painterly technique, he also used his own hands,



Cy Twombly in Rome
Image: © Fondazione Nicola Del Roscio. Courtesy Archives Fondazione Nicola Del Roscio. Photo William Holms.



Cy Twombly in Rome, 1966
Image: © Horst P. Horst / Contributor
Artwork: © Cy Twombly Foundation

passionately smearing paint with his fingers across the lower left edge and the bottom right of the canvas. The composition is dated *1961* and 'Roma' is inscribed in pencil nearby, yet most significantly, Twombly's name is lyrically signed on the surface of *Untitled* in an explicit assertion of the artist's presence. Here typology becomes reductive iconography, and the notion of writing becomes a central and compelling element of abstract painting. Professor Mary Jacobus notes that in Twombly's work, "quotations and phrases appear as gestures, exclamations or sighs, expressions of pleasure or regret. This tendency to read Twombly's graphic practice as primarily self-expressive coexists with a contradictory critical tendency – to read his work as the repository of humanistic, holistic and timeless form of engagement with cultural memory" (Mary Jacobus, *Reading Cy Twombly: Poetry in Paint*, Princeton 2016, p. 3).

Where the city of Rome informed the ideological framework of Twombly's oeuvre ever since he first moved to Italy in 1957, it also offered a sense of privacy and isolation. As an American, his expatriation permitted the artist to distance himself from Abstract Expressionism, as well as the milieu of the New York School in the 1950s and '60s which was dominated by such artists as Franz Kline, Jackson Pollock and Willem de Kooning. While Twombly's paintings might not fit neatly into the history of American art during the post-war period, his allusion to epic narrative, grand myth and ancient history provides a profound link between conceptualism, minimalism and Abstract Expressionism. The result is a highly individual and enigmatic body of work, of which *Untitled* plays an inextricable part.



PROPERTY OF A DISTINGUISHED PRIVATE ITALIAN COLLECTOR

42

Lucio Fontana

(1899 - 1968)

Concetto Spaziale, Forma

signed and dated *58*; signed, titled and dated *1958* on the reverse

aniline, graffiti and collage on canvas

150.3 by 150.3 cm. 59⅛ by 59⅛ in.

⊕ **£ 650,000-850,000**
€ 720,000-940,000 US$ 840,000-1,100,000

PROVENANCE

Marlborough Galleria d'Arte, Rome

Nino Carozzi, Livorno

Waifro Spaggiari, Milan

Acquired from the above by the present owner in the late 1960s

EXHIBITED

Valdagno, Marzotto S.p.A., *Premio Marzotto,* 1960

Minneapolis, Walker Art Center; Austin, University of Texas Art Museum; Buenos Aires, Centro de Artes Visuales, Instituto Torcuato di Tella; New York, Marlborough-Gerson Gallery, *Lucio Fontana: The Spatial Concept of Art*, January 1966 - February 1967, n.p., no. 17, (text)

Rome, Marlborough Galleria d'Arte, *Lucio Fontana: "Forme nuove 1967"*, October - November 1967, (as a poster)

Bochum, Städtische Kunstgalerie, *Italienische Kunst des XX. Jahrhunderts*, May 1968, p. 57, illustrated

Malmö, Malmö Museum; Stockholm, Liljevalchs Konsthall, *Nutida Italiensk Konst*, October - November 1968, p. 13, no. 56, (text)

Rome, Galleria Nazionale d'Arte Moderna, *Cento opere d'arte italiana dal Futurismo ad oggi*, December 1968 - January 1969, p. 131, no. 56, illustrated

Genoa, Galleria La Bertesca, *Fontana, Dorazio, Capogrossi, Turcato*, April 1970

Milan, Palazzo Reale, *Lucio Fontana*, April - June 1972, p. 159, no. 114, illustrated in colour (incorrect orientation)

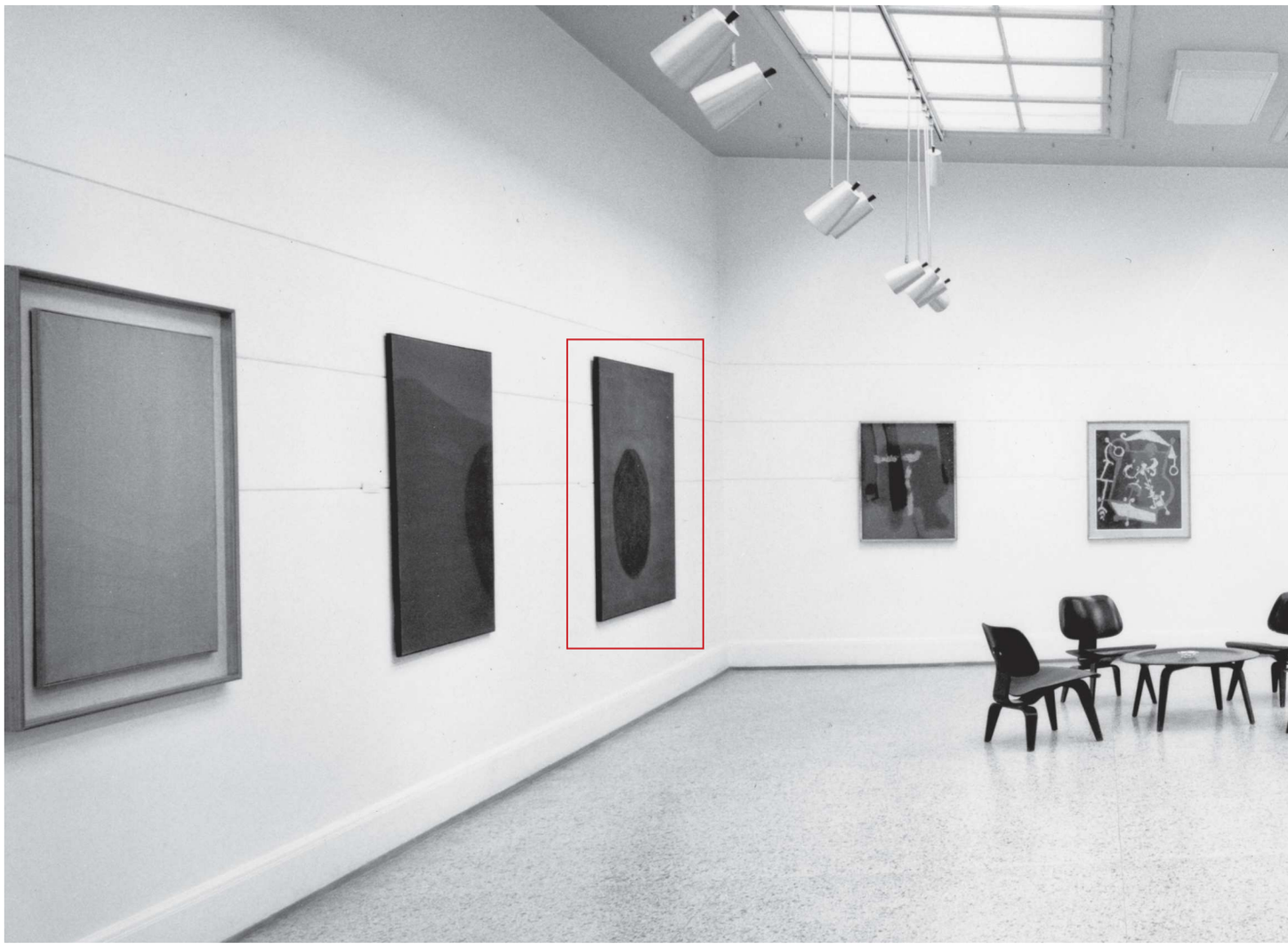
LITERATURE

Enrico Crispolti, *Lucio Fontana: Catalogue Raisonné des Peintures, Sculptures et Environments Spatiaux*, Vol. II, Brussels 1974, p. 63, no. 58 I 12, illustrated

Enrico Crispolti, *Fontana: Catalogo Generale*, Vol. I, Milan 1986, p. 212, no. 58 I 12, illustrated

Enrico Crispolti, *Lucio Fontana: Catalogo Ragionato di Sculture, Dipinti, Ambientazioni*, Vol. I, Milan 2006, p. 371, no. 58 I 12, illustrated





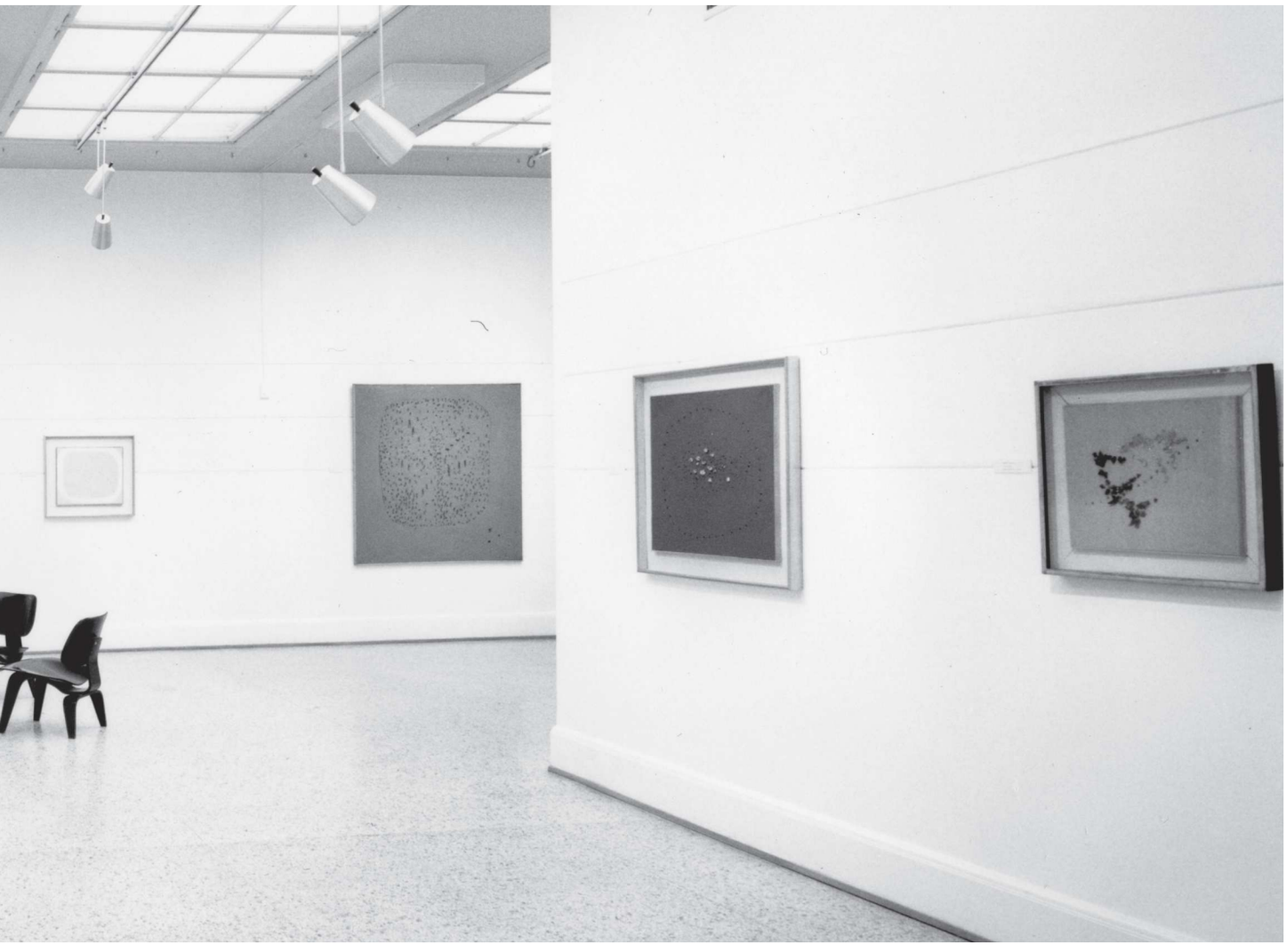
Installation view, *Lucio Fontana: The Spatial Concept of Art*, Walker Art Center, 1966
Image: © Eric Sutherland for Walker Art Center
Artwork: © Lucio Fontana/SIAE/DACS, London 2018

LUCIO FONTANA

Concetto Spaziale, Forma

In the overall framework of twentieth-century art, the figure of Lucio Fontana emerges as a clear symbol of the *avant-garde*, both in respect of the artist's inventive capacity to imagine the future, as well as his desire for continuous innovation throughout his career. *Concetto Spaziale, Forma* serves as a crucial link between Fontana's early punctured works (*buchi*) and his later slashed paintings (*tagli*). It showcases the artist's deep engagement with the interplay between painting and sculpture, as well as his interest in the role of texture and light in art. It also uniquely displays the key characteristic of Fontana's practice; that of integrating space into the canvas. Through its cosmogonic iconography, the present work invites the viewer to enter an unusual space created by the artist, an environment understood through another, deeper dimension. Thus, *Concetto Spaziale, Forma* can be seen as a turning point in Fontana's radical trajectory, a prominent example of his remarkable ability to illuminate the concept of space and of unbounded depth. As the work provides the viewer with an alluring and enticing invitation into the beyond, Fontana's legacy continues to carry its importance and relevance into the contemporary moment.

Fontana's intuition of a limitless and infinite spatiality was already formulated in the artist's early opposition to the classicism of the *Novocento Italiano* movement



in the beginning of the 1930s. Herein, the artist argued in favour of shifting away from a consideration of the present in relation to the past and instead championed a new perspective that focused on the present in relation to the future. Following on from Enrico Prampolini's cosmic idealism, the wish to turn towards the future stemmed also from his genuine interest in the technology of the day. Fontana was well aware of the possibilities offered by science and shared the desire of many of his contemporaries to live through the technological breakthrough of man's first excursion into outer space. Partly inspired by this, Fontana began his first series of canvases with holes (*buchi*) just before 1950. Two years later, the artist began working on another series where the holes were combined with fragments of coloured glass stuck to the canvas' surface (*Le Pietre*). In 1954, Fontana started a series of chalky pastel and ink works (*gessi* and *inchiostri*), whose particularly dramatic form evoked the texture of the moon's surface. Examples from the above series' appeared in the well-received solo exhibition at the Venice Biennale in the summer of 1958, which not only put Fontana on the international radar but also allowed the artist to look retrospectively at his achievements and focus on his next works.

It was in this pivotal and dynamic period that Fontana began working on the series entitled *Concetto Spaziale, Forma*. The canvases featured a central abstract form executed in warm, earthy tones; an organic form that intermingled with a surrounding composition of holes. These holes furthered the effect of glass from his earlier series of *Pietre* to evoke beautifully arranged constellations. The present *Concetto Spaziale, Forma* must then be considered as an interpretative and open translation of space, whereby the viewer experiences the aura of weightless materiality and its trajectory. Placed around the central organic shape, the punctures forcefully



Lucio Fontana, *Concetto Spaziale, Natura, n. 28*, 1959-1960
(bronze cast 1965)
Museum of Fine Arts, Houston, Texas
Image: © Museum of Fine Arts, Houston, Texas, USA /
gift of D. and J. de Menil / Bridgeman Images
Artwork: © Lucio Fontana/SIAE/DACS, London 2018

breach the canvas's integrity and open its surface up to a multi-dimensional play of light and colour. Thus, the canvas acquires a completely new, three-dimensional quality that gives way to limitless spatial possibilities and alludes to a cosmic understanding of nature. While the ruptures serve as a way to invite spatial movement into the canvas, the floating, organic line of the dark form acts as a stimulus towards an awareness of the present moment. This duality leaves the viewer "alone in the face of everything, curious about everything, on the edge of everything" (Enrico Crispolti, Ed., *Fontana*, Milan 1999, p. 14).

During the summers of 1959 and 1960, Fontana once again took up working in three dimensions when he began working in the city of Albisola on a series titled *Concetto Spaziale, Natura.* Together with *Concetto Spaziale, Forma*, these sculptures uniquely demonstrate Fontana's fundamental conceptual break in the relationship between human action and spatial fluidity: from the sphere of experience to the spatial infinity of the stars. *Concetto Spaziale, Forma* can then be seen as a work that marks the beginning of the triumphant and final decade of the artist's career. This painting showcases Fontana's critical perforation of the canvas to symbolically induce a further spatial dimension. Indeed, within the oeuvre of Fontana, space is no longer an earthly or purely tangible entity, but rather constitutes a cosmic illusion.



Lucio Fontana in 1961
Image: © Shunk-Kender © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2014.R.20)
Artwork: © Lucio Fontana/SIAE/DACS, London 2018



PROPERTY FROM A DISTINGUISHED PRIVATE ITALIAN COLLECTION

43

Lucio Fontana

(1899 - 1968)

Concetto Spaziale, Attese

signed, titled and inscribed *1 + 1 - viva le Piramidi* on the reverse

waterpaint on canvas

60.3 by 81.5 cm. 23¾ by 32 in.

Executed in 1964.

⊕ **£ 2,400,000-3,000,000**

€ 2,660,000-3,320,000 US$ 3,090,000-3,860,000

PROVENANCE

Marlborough Galleria d'Arte, Rome

Galleria Giraldi, Livorno

Private Collection, Livorno

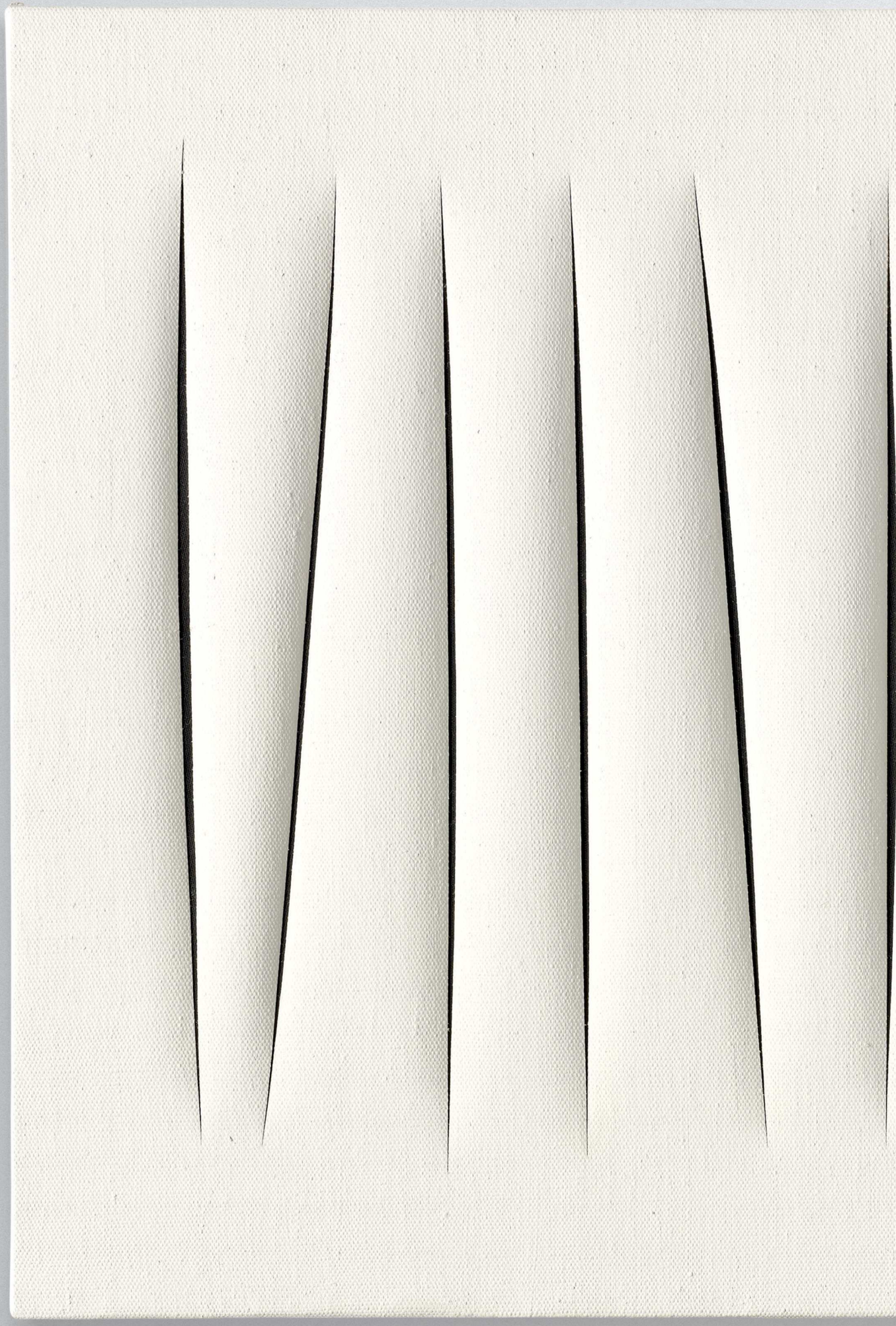
Thence by descent to the present owner

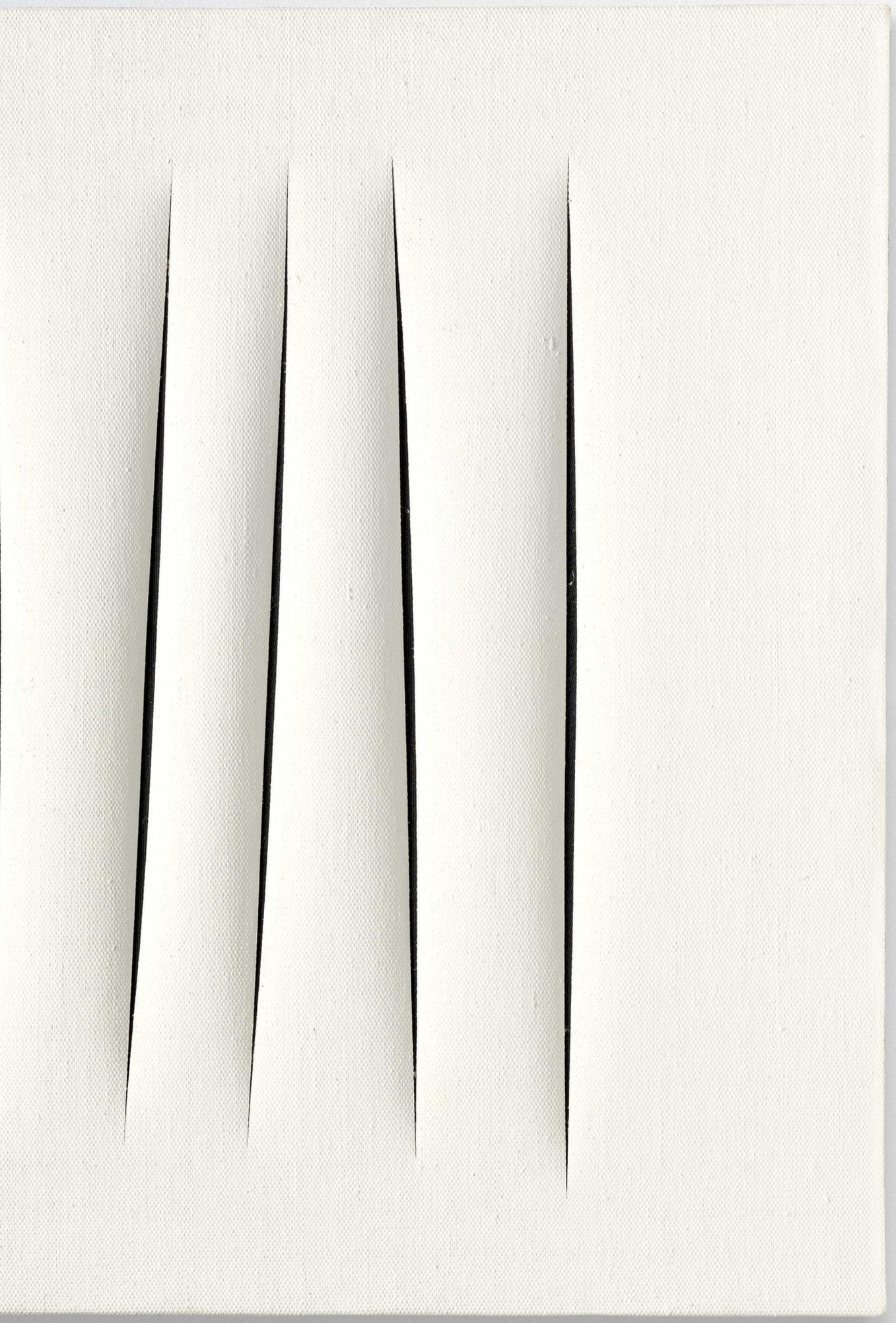
LITERATURE

Enrico Crispolti, *Lucio Fontana: Catalogue Raisonné des Peintures, Sculptures et Environments Spatiaux*, Vol. II, Brussels 1974, p. 152, no. 64 T 23, illustrated

Enrico Crispolti, *Fontana: Catalogo Generale*, Vol. II, Milan 1986, p. 519, no. 64 T 23, illustrated

Enrico Crispolti, *Lucio Fontana: Catalogo Ragionato di Sculture, Dipinti, Ambientazioni*, Vol. II, Milan 2006, p. 710, no. 64 T 23, illustrated







Lucio Fontana in 1964
Image: © Shunk-Kender © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2014.R.20)
Artwork: © Lucio Fontana/SIAE/DACS, London 2018

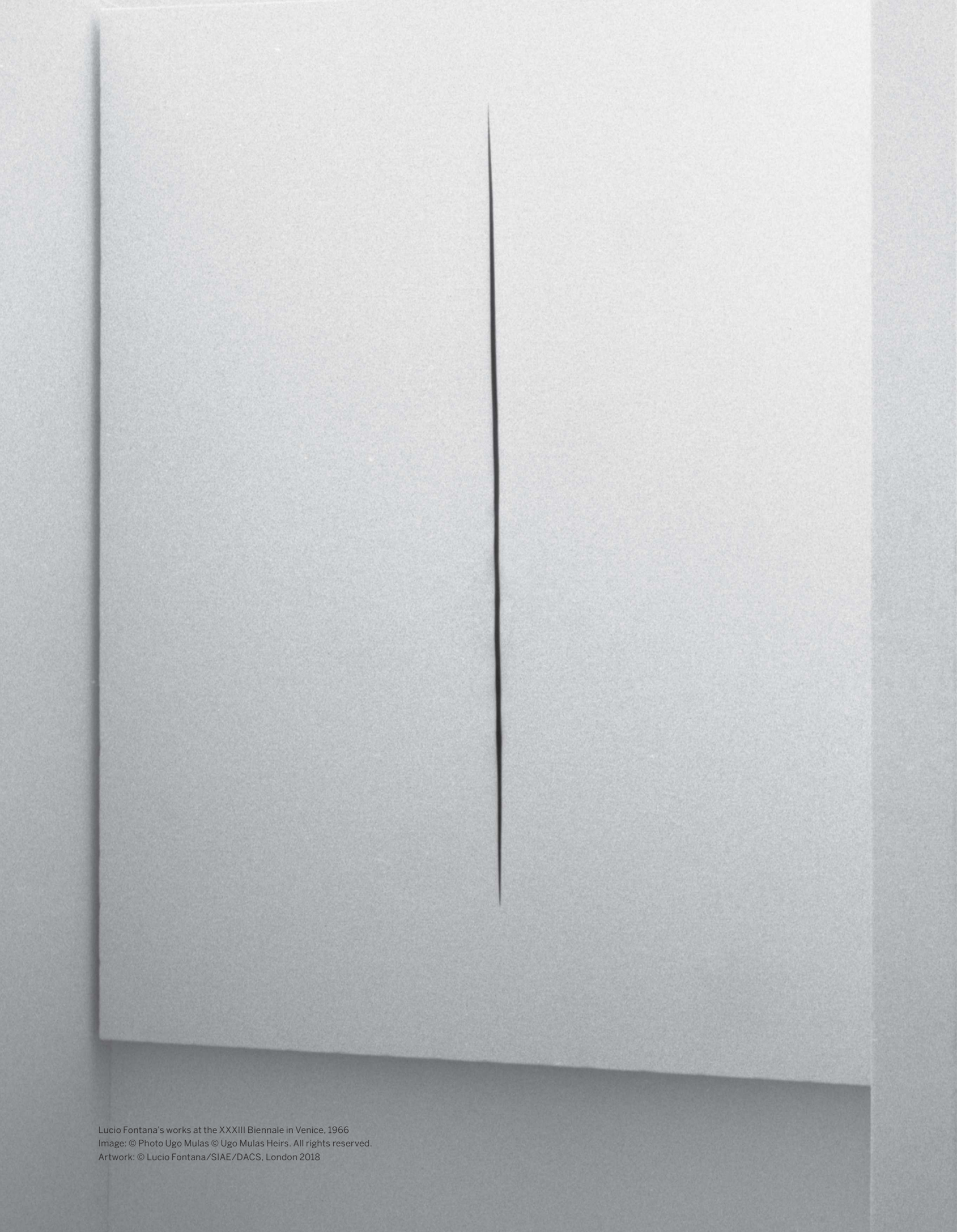
LUCIO FONTANA

Concetto Spaziale, Attese

On the surface of Lucio Fontana's white monochrome canvas, ten rhythmic slashes become an intense provocation, a challenge to the tradition of painting through an emphasis on the dynamic notions of time, space, movement and colour. The present work is part of the artist's venerated series of *tagli* (cuts) executed in the decade between 1958 and 1968, and represents Fontana's transformative practice of mutilating the canvas and treating space as both physical and philosophical concept. The extraordinarily rare number and configuration of slashes lends the work a highly unique compositional balance as the *tagli* dance between the boundaries of painting and sculpture, two and three dimensionality. The notion of purity is profoundly associated to Fontana's celebrated white cuts, for the colour white offered the artist the purest and most proficient channel for temporal and spatial meditations. Thus Fontana's white monochrome aesthetic became a powerful *tabula rasa*; a blank slate awaiting dynamic action. An entire room of white *tagli* canvases were exhibited at the 33rd Venice Biennale in 1966, where the all-consuming whiteness of each canvas intensified the depth and void of each violent incision. The present work illuminates the very same sense of heightened intensity, and the artist's exhibition at the Biennale not only exemplified the poignancy of the white *tagli* series within his repertoire, but also cemented Fontana's reputation as one of the most important artists of the Twentieth Century.



Lucio Fontana at the opening of *Being and Signs*, Il Cenobio Gallery, September 1967
Image: © Archivio Fotografico A. Guidetti e G. Ricci
Artwork: © Lucio Fontana/SIAE/ DACS, London 2018



Lucio Fontana's works at the XXXIII Biennale in Venice, 1966
Image: © Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved.
Artwork: © Lucio Fontana/SIAE/DACS, London 2018



"With one bold stroke he pierces the canvas and tears it to shreds... Implied in this gesture is both the termination of a five-hundred year evolution in Western painting and a new beginning, for destruction carries innovation in its wake."

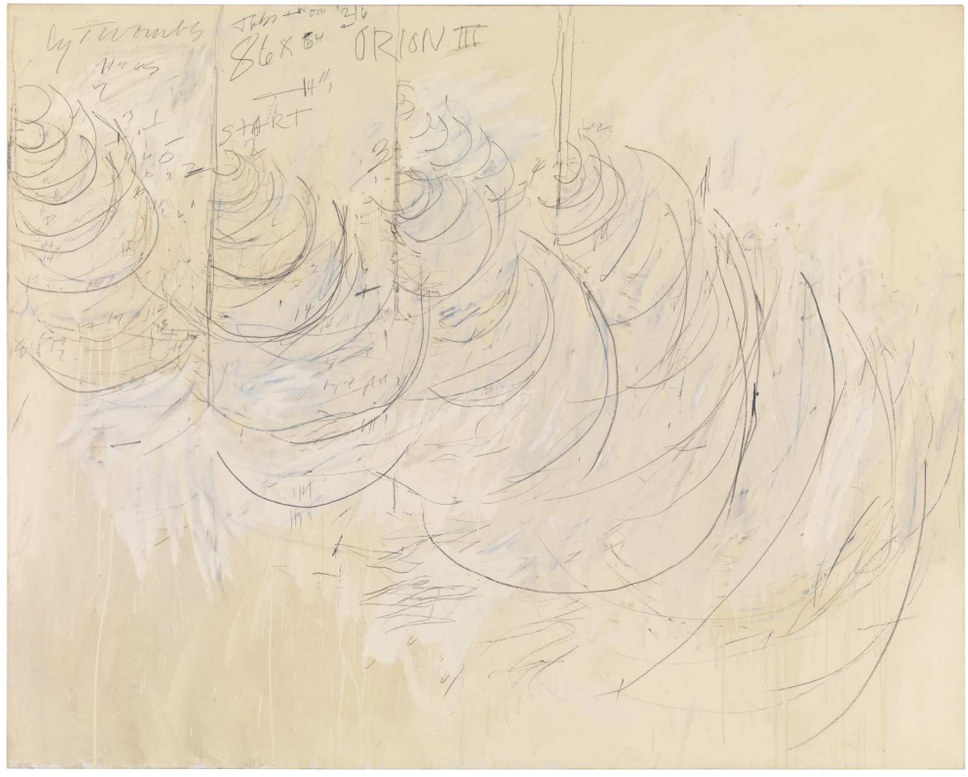
Erika Billeter cited in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Lucio Fontana: Venice/New York*, 2006-2007, p. 21

The title of the present work translates directly to 'Spatial Concept, Expectation', and refers to an immediate sense of infinity, as well as a direct challenge to the physical boundaries of space. Depth and surface are juxtaposed through Fontana's singular use of a sharp blade, while the artist's own gesture, and thus performance, becomes the central focus of the series. In her essay on the artist's retrospective at the Solomon R. Guggenheim Museum in New York in 1977, art historian Erika Billeter wrote, "With one bold stroke he pierces the canvas and tears it to shreds. Through this action he declares before the entire world that the canvas is no longer a pictorial vehicle and asserts that easel painting, a constant in art heretofore, is called into question. Implied in this gesture is both the termination of a five-hundred year evolution in Western painting and a new beginning, for destruction carries innovation in its wake" (Erika Billeter cited in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Lucio Fontana: Venice/New York*, 2006-07, p. 21).

Though seemingly impulsive, the severe slashes on the surface of Fontana's canvas are the result of a rational and surgical process of image-making. For the *tagli* series, Fontana's gestural performance began by soaking his canvases with emulsion paint, which he then left to dry for several hours. After meticulously piercing the surface with a Stanley Knife, he would open the cuts gently with the edge of his blade. As a final step, Fontana inserted black gauze as interfacing behind each incision to create the illusion of infinite depth. As such, the artist's hand was paramount to this process, the severe slashes revealing the highly physical nature of his work. Alluding to the great emphasis on the physicality of the artist's visual language, Fontana himself wrote in 1948, "Art dies but is saved by gesture" (Lucio Fontana cited in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Lucio Fontana 1899-1968: A Retrospective*, 1977, p. 19).

While the compositions of the *tagli* are both conceptual and abstract in nature, each slash is subject to narrative interpretation, and their provocative disruption upon the surface of the flat canvas evokes earthly connotations, with deeply ingrained, personal origins. The present composition's incisions might suggest the cracks and fissures left in the earth after violent earthquakes, a devastating series of which occurred during the artist's early childhood in Italy. The earth's striking power to





Cy Twombly, *Orion III*, 1968
Bayerische Staatsgemaeldesammlungen, Munich
Image: © 2018 Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin
Artwork: © Cy Twombly Foundation

suddenly shift is rendered on Fontana's canvas in a highly conceptual manner, and his preoccupation with the idea of motion becomes particularly relevant given this interpretation. In the late 1940s and 1950s, the artist's synthesis of movement, space and time influenced the 'Spazialismo' movement in Italy, which further referenced the aesthetic vocabulary of the Futurists at the beginning of the Twentieth Century. The earlier works of Giacomo Balla and Umberto Boccioni offered similar meditations on motion, dynamism, energy and space, and Fontana's *tagli* series build upon such considerations through a transformative system of pseudo-mechanic gesture.

While Fontana's works juxtapose surface and depth, his compositions also unite tradition with contemporaneity. The artist asserted: "Because I was seriously looking for a radically new way of proceeding, I wanted to give my studies a classical foundation" (Lucio Fontana cited in: *ibid*., p. 20). Fontana's training in classical sculpture is central to the performative process of the *tagli* canvases, for their gestural nature recalls the rigorous process of direct carving, as well as the marks and grooves made throughout the process of sculpting marble. During the same period in Italy, Cy Twombly also sought to bridge the gap between painting and sculpture by means of a highly gestural formal vocabulary. Twombly even considered white paint his "marble", and his sharp, forceful scratches on canvas undoubtedly evoke Fontana's ten cadent incisions upon the surface of the present composition (Cy Twombly cited in: Katharina Schmidt, 'Looking at Cy Twombly's Sculpture', in: Christian Klemm and Katharina Schmidt, Eds., *Cy Twombly: Die Skulptur / The Sculpture*, Ostfildern 2000, p. 47). Executed during the most formative decade of the artist's career, *Concetto Spaziale, Attese* exhibits Fontana's negotiation with, and challenge to, traditional notions of painting, as well as the artist's invention, freedom and willingness to subvert aesthetic boundaries. Here, Fontana's viewer is made to look beyond the physical fact of painting, and to the philosophical notions of space without confinement and depth without boundaries.

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

○ ⋑ **44**

Alighiero Boetti

(1940 - 1994)

Ononimo

ballpoint pen on card, in 11 parts

each: 70 by 100 cm. 27⅝ by 39⅜ in.

Executed in 1973.

This work is registered in the Archivio Alighiero Boetti, Rome, under the number *1805* and is accompanied by a certificate of authenticity.

‡ ⊕ £ 1,000,000-1,500,000
€ 1,110,000-1,660,000 US$ 1,290,000-1,930,000

PROVENANCE

Gian Enzo Sperone, Turin

Acquired from the above by the present owner

EXHIBITED

New York, Sperone Westwater, *Alighiero e Boetti: Simmetria Asimmetria*, January - March 2002, n.p., illustrated in colour (detail)

LITERATURE

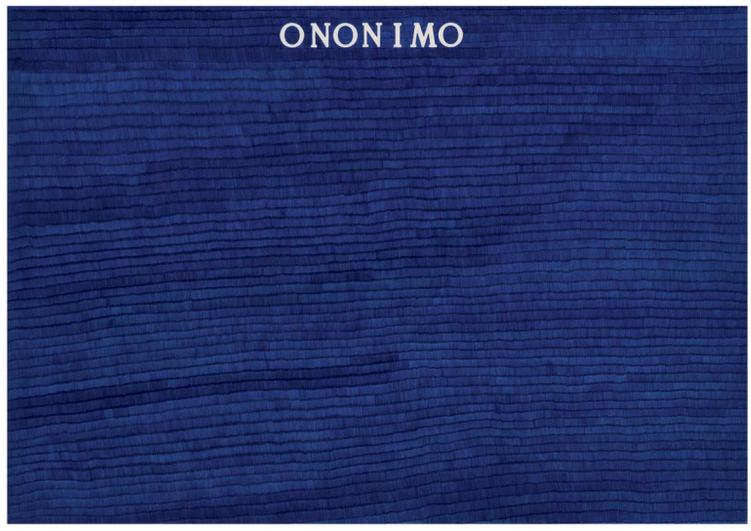
Jean-Christophe Ammann, *Alighiero Boetti: Catalogo generale*, Vol. II, Milan 2012, p. 94, no. 488, illustrated in colour

ONONIMO


ONONIMO


ONONIMO


ONONIMO


ONONIMO


ONONIMO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ONONIMO


ONONIMO

> **"I have no contact with others, there is only the visualisation of 'ononymous' entities. Without names and with the same name, each with his character, but without collaboration: there is their reality and mine. I found a system by which any reality is OK. I do not make choices, and this, too, is a great achievement, to not have to choose."**
>
> **Alighiero Boetti** cited in: Annemarie Sauzeau, 'Multiplicity, Difference, Repetition: The Maturity of Alighiero e Boetti' in: Jean-Christophe Ammann, Ed., *Alighiero Boetti: Catalogo generale*, Vol. II, Milan 2012, p. 35

ALIGHIERO BOETTI

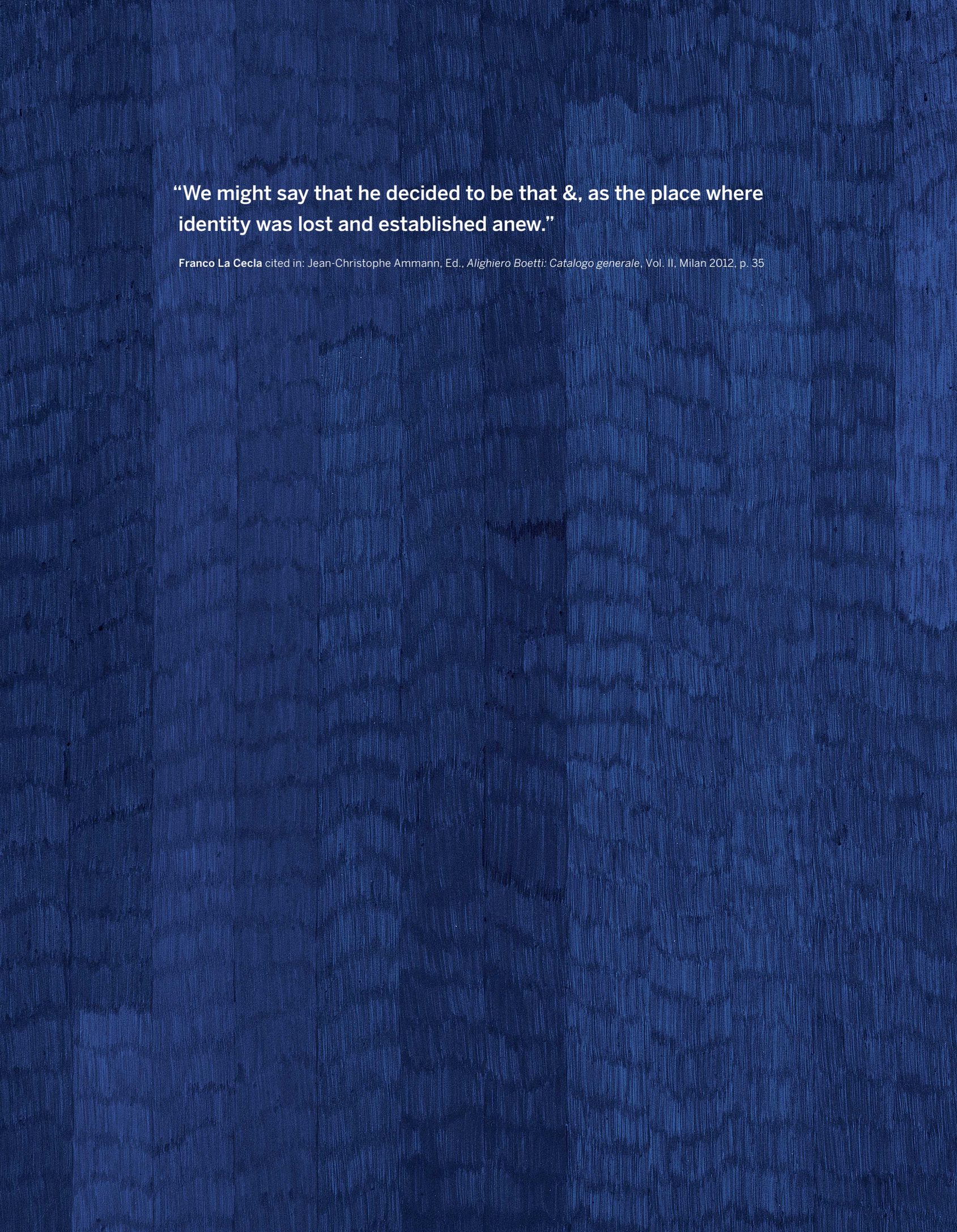
Ononimo

Much of Alighiero Boetti's output serves as an attempt to occupy a liminal space between polarities. The conceptual twinning that proliferates throughout his work has led to an analysis of his practice as creatively schizophrenic, hovering between the *ordine e disordine* (order and disorder): concepts used as titles for many of his works. The present work comes from the eponymous *Ononimo* series, the largest of the *Biro* works along with *I sei sensi*. There are five works of this scale in the series, two in red and three, including the present work, in blue, another of which is housed at the Municipal Museum of Art in Toyota, Japan. The series' title is a play on the Italian words for anonymous and homonymous (*anonimo* and *omonimo*), clearly referencing the problems of authorship which so many of Boetti's works seek to confront. Just as later in his career Boetti would hire Afghan embroiderers and weavers to create his *Mappe*, in the early 1970s he employed vast teams of art students in Rome to painstakingly execute the constituent lines of his Biro works. Boetti was thus never in contact with the actual fabricators of his work, and they were encouraged to do what they wished to the piece, within the confines of the rules set out by the artist. The concept and fabrication of the artwork thus represent two distinct but contiguous realities. The ordered principles that governed the work's execution were undermined by the disorder that Boetti permitted to flourish via the whims of the individual. As the artist explained to Bruno Corà: "I have no contact with others, there is only the visualisation of 'ononymous' entities. Without names and with the same name, each with his character, but without collaboration: there is their reality and mine. I found a system by which any reality is OK. I do not make choices, and this, too, is a great achievement, to not have to choose" (Alighiero Boetti cited in: Annemarie Sauzeau, 'Multiplicity, Difference, Repetition: The Maturity of Alighiero e Boetti' in: Jean-Christophe Ammann Ed. *Alighiero Boetti: Catalogo generale*, Vol. II, Milan 2012, p. 35).

This concept of twinning the process of creation extended to Boetti's self-presentation. In 1971, Boetti inserted the letter 'e' between his first and last names: Alighiero e Boetti, A & B. In the same year he taught



Alighiero Boetti, *Twins*, 1975
Private Collection
Image: © Bridgeman Images
Artwork: © DACS 2018



“We might say that he decided to be that &, as the place where identity was lost and established anew.”

Franco La Cecla cited in: Jean-Christophe Ammann, Ed., *Alighiero Boetti: Catalogo generale*, Vol. II, Milan 2012, p. 35



Alighiero Boetti, *Mappa*, 1979
Artwork: © DACS 2018

himself to write ambidextrously, which culminated in a performance piece where he wrote forwards along a line with his left hand and backwards with his right, with the two pens meeting in the centre. Similarly, in 1968, Boetti manipulated a photograph to create an image of himself and his 'twin' holding hands in a park. Franco La Cecla sees all these works as attempts to remove his own authorship, to be the space in between names: "we might say that he decided to be that &, as the place where identity was lost and established anew" (Franco La Cecla cited in: Jean-Christophe Amman, Ed., *Alighiero Boetti: Catalogo generale*, Vol. II, Milan 2012, p. 35). Duly, the number eleven, with its twinned digits, 1 and 1, constituted another visual play. The division of *Ononimo* into eleven panels can thus be seen as a form of self-portraiture within Boetti's constantly self-referential practice.

The present work serves as a testament to the wildly inventive and varied practice of Boetti. The *Biro* works as a whole operate on two levels, the mechaniaation of the production of the work, and the standardisation of the 'ononymous' agent. However, behind the faceless artisans who make the work, stands the artist who claims authorship of the concept. This distancing mechanism, which challenges the meaning of artistry, was hugely pioneering. Where earlier in his career Boetti would court comparisons with Bruce Nauman, who, like Boetti, saw his own personality as an extraneous and objective entity, in terms of his enduring influence, artists such as Martin Kippenberger and Damien Hirst owe a great debt to the Italian master. Just as Kippenberger hired Mr. Werner to execute his *Lieber maler, male mir* paintings according to his instruction, Hirst also devises concepts that are principally executed by others. In both cases, there is no need for the artist to come into contact with the work. In this sense, Boetti introduced one of the principal concerns at stake within contemporary art production: the liminal space between artisan and author. Combining self-portraiture with questions of identity, and authorship with paradigms of artistic control, *Ononimo* is a superb example of this ground-breaking dialogue.

45

Luciano Fabro

(1936 - 2007)

Alluminio e seta naturale (Piede)

aluminium and Indian silk

base: 80 by 170 by 170 cm. 31½ by 67 by 67 in.
silk: 19 cm. 7½ in. (diameter)
maximum height: 300 cm. 118⅛ in.

Executed in 1970-71.

This work is registered in the Archivio Luciano e Carla Fabro, Milan, under the number *a.a_L_874* and is accompanied by a certificate of registration.

⊕ **£ 650,000-850,000**

€ 720,000-940,000 US$ 840,000-1,100,000

PROVENANCE

Galleria Arte Borgogna, Milan

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

EXHIBITED

Milan, Galleria Arte Borgogna, *Fabro*, March - April 1971, n.p., illustrated

Paris, Parc Floral de Paris, Bois de Vincennes, *7e Biennale de Paris*, September - November 1971, n.p., illustrated (installation views)

Rome, Palazzo Taverna, *Informazioni sulla presenza italiana,* November - December 1971, n.p., illustrated (installation view)

Rome, Palazzo delle Esposizioni, *Anni '70, Arte a Roma*, December 2013 - March 2014, p. 192, no. 98, illustrated in colour (installation view); and no. 99, illustrated in colour

Milan, Galleria Christian Stein, *Luciano Fabro*, October 2015 - April 2016, pp. 64-65, 68-69, 72 and 162, illustrated in colour (installation view)

Vaduz, Kunstmuseum Liechtenstein, *From the Collection, Rendez-vous du Dimanche*, February - June 2018

LITERATURE

Anon., 'Fabro', *Flash Art,* Milan, May 1971, No. 24, p. 5, illustrated (in installation at Galleria Borgogna, Milan, 1971)

Anon., 'A Parigi, La Biennale dei Bambini (Idioti)', *Flash Art*, Milan, October - November 1971, No. 27, p. 3, illustrated (installation view)

Luciano Fabro, *Attaccapanni*, Turin 1978, pp. 74-75, illustrated (in installation at Galleria Borgogna, Milan, 1971)

Exh. Cat., Essen, Museum Folkwang Essen; Rotterdam, Museum Boymans-van Beuningen, *Luciano Fabro,* March 1981 - January 1982, pp. 78-79, illustrated (in installation at Galleria Borgogna, Milan, 1971)

Exh. Cat., Edinburgh, The Fruitmarket Gallery, *Luciano Fabro. Works 1963-1986*, January - February 1987, pp. 86-87, illustrated (in installation at Galleria Borgogna, Milan, 1971)

Anon., *Fabro. Entretiens - Travaux 1963-1986,* Paris 1987, pp. 86-87, illustrated (in installation at Galleria Borgogna, Milan, 1971)

Anon., *Luciano Fabro: Lavori 1963 - 1986*, Turin 1987, pp. 86-87, illustrated (in installation at Galleria Borgogna, Milan, 1971)

Exh. Cat., Rivoli, Castello di Rivoli, *Luciano Fabro*, June - September 1989, p. 62, no. 31, illustrated (in installation at Galleria Borgogna, Milan, 1971)

Exh. Cat., Lucerne, Kunstmuseum Luzern, *Luciano Fabro. Die Zeit. Werke 1963-1991*, September - December 1991, pp. 102-03, illustrated (in installation at Galleria Borgogna, Milan, 1971)

Jole de Sanna, *Luciano Fabro. Biografia*, Udine 1996, p. 59, no. 1, illustrated (in installation at Galleria Borgogna, Milan, 1971)

Exh. Cat., Paris, Centre Georges Pompidou, *Luciano Fabro*, October 1996 - January 1997, pp. 217-18, illustrated (installation views)

Exh. Cat., London, Tate Gallery, *Luciano Fabro*, February - June 1997, p. 16, illustrated (in installation at Galleria Borgogna, Milan, 1971)



LUCIANO FABRO

Alluminio e seta naturale (Piede)

In Luciano Fabro's 1970-71 sculpture *Alluminio e seta naturale (Piede)*, a towering, slender pillar shrouded in soft, cobalt-blue silk is poised improbably atop a large and claw-like aluminium base. Striking in its visual juxtaposition, the work forms part of the celebrated series of *Piedi* (Feet) that the Italian artist created between 1968 and 1971. First exhibited alongside the present work at the Galleria Arte Borgogna in Milan in 1971, these enigmatic sculptures share the same structural composition, yet vary in their physical materiality, with others in the grouping sporting tripod bases made of marble or bronze, and, in a subsequent series of ten from 1972, glass. Like some kind of architectural-animal hybrid dreamt up in the depths of the subconscious, Fabro's *Piedi* sculptures simultaneously resemble mysterious mythical creatures with stretched and sinewy talons, and elegant fluted columns that, reaching the heights of the ceiling, hark back to Greek and Roman antiquity. Hovering ambiguously between the realms of figuration and abstraction, these silk draped poles rise up towards the sky, seemingly morphing from architectural façades or gargantuan stockinged legs into the purely nonsensical. Working in a post-war world, which strove to banish the trauma and destruction of World War II firmly to the past, Fabro sought to redefine the limits of sculpture in an embrace of this modern new age. In shifting the focus of representation from 'reality' to materiality, the *Piedi* become a celebration of the very physicality of sculpture itself: "it is plasticity that determines the revelation that is called sculpture" the artist explained; "Revelation is like being introduced into the mystery of the image through the materials: the innate strength of all things physical that is found in their material forms" (Luciano Fabro cited in: Exh. Cat., London, Tate Gallery, *Luciano Fabro*, 1997, p. 15).



The present work exhibited with a different silk (green)
Installation view, *Fabro*, Christian Stein Gallery, Milan, 2015-16
Image: © Courtesy Archivio Luciano and Carla Fabro and Galleria Christian Stein, Milan. Photo: Agostino Osio
Artwork: © Silvia Fabro (Archivio Luciano e Carla Fabro)





Pino Pascali, *Tail of a Dolphin*, 1966
Private Collection
Image: © Bridgeman Images
Artwork: © Pino Pascali

One of the proponents of the Italian *Arte Povera* movement, Fabro set out with his contemporaries to challenge pre-existing perceptions of so-called high art. Translating literally to 'Poor Art', the term *Arte Povera* was coined in 1967 by Germano Celant to refer to the adoption of commonplace and everyday materials by artists such as Fabro, Alighieri Boetti, Pino Pascali and Michelangelo Pistoletto, in a bid to unsettle the traditional aesthetic of oil painting and marble sculpture. In the present work, Fabro further subverts the conventions of traditional art by deliberately obscuring the relationship between sculpture and plinth: whilst the great statues of antiquity rest imposingly upon their pedestals, Fabro's aluminium, bird-like foot in *Piede* functions as both pedestal and crux of the work itself. Indeed, the etymology of the word 'pedestal', or '*piedistallo*' in Italian, is '*piede*', or foot. Deeply inspired by the ground-breaking work of artists such as Lucio Fontana and Yves Klein, Fabro paved the way for a bold, new approach to sculpture: "I want to do something very complex, but presented in a simple way," Fabro declared of his stylistic ambitions. "Within this simplicity you must be aware of the complexity. This is what *Arte Povera* is about" (Luciano Fabro cited in: Marian Goodman Gallery, New York, *Luciano Fabro*, Press Release, May 2015). Alluding, with an almost lyrical humour, to the overbearing shadow of ancient sculpture, *Piede* seems to step defiantly into the present day, as if capturing and exalting the spirit of its contemporary moment.

Born in Turin, Italy, in 1936, Fabro moved to Milan in his early twenties to pursue his artistic career, after becoming enraptured by Fontana's radical Spatialist concepts and perforated canvases at the 1958 Venice Biennial. He remained there until his death in 2007, living and working at the heart of the Italian *avant-garde*, alongside pivotal post-war artists including Enrico Castellani and Piero Manzoni. His fascination with Italian culture, from its rich and weighty history to its grand mythological legacy, is implicated and integrated within the fabric of his work. As artist and writer Martin Holman has written, "Fabro's approach is not literary but philosophical and sensual. The essence of his work lies in the paradox of invoking the richness of myth and history with the everyday material... instead of precious stone or metal. This tension vies with the settled dignity of form. The aesthetic conundrum of beauty and value lies at the heart of our encounter..." (Martin Holman, 'Art is Always Art: The Academia Opens its Doors to Modern Art,' *The Florentine*, 7 June 2012, online). In *Piede*, this poignant blending of history and myth, and 'high' and 'low' art, reaches majestic heights.



Installation view, *Fabro*, Galleria Arte Borgogna, Milan, 1971
Artwork: © Silvia Fabro (Archivio Luciano e Carla Fabro)

PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION

46

Roy Lichtenstein

(1923 - 1997)

Pyramids

signed and dated *'68* on the reverse

oil and Magna on canvas

91.5 by 153 cm. 36 by 60¼ in.

‡ £ 2,000,000-3,000,000
€ 2,210,000-3,320,000 US$ 2,580,000-3,860,000

PROVENANCE

Leo Castelli Gallery, New York (LC# 517)

Sydney and Frances Lewis, Richmond, Virginia (acquired from the above in 1969)

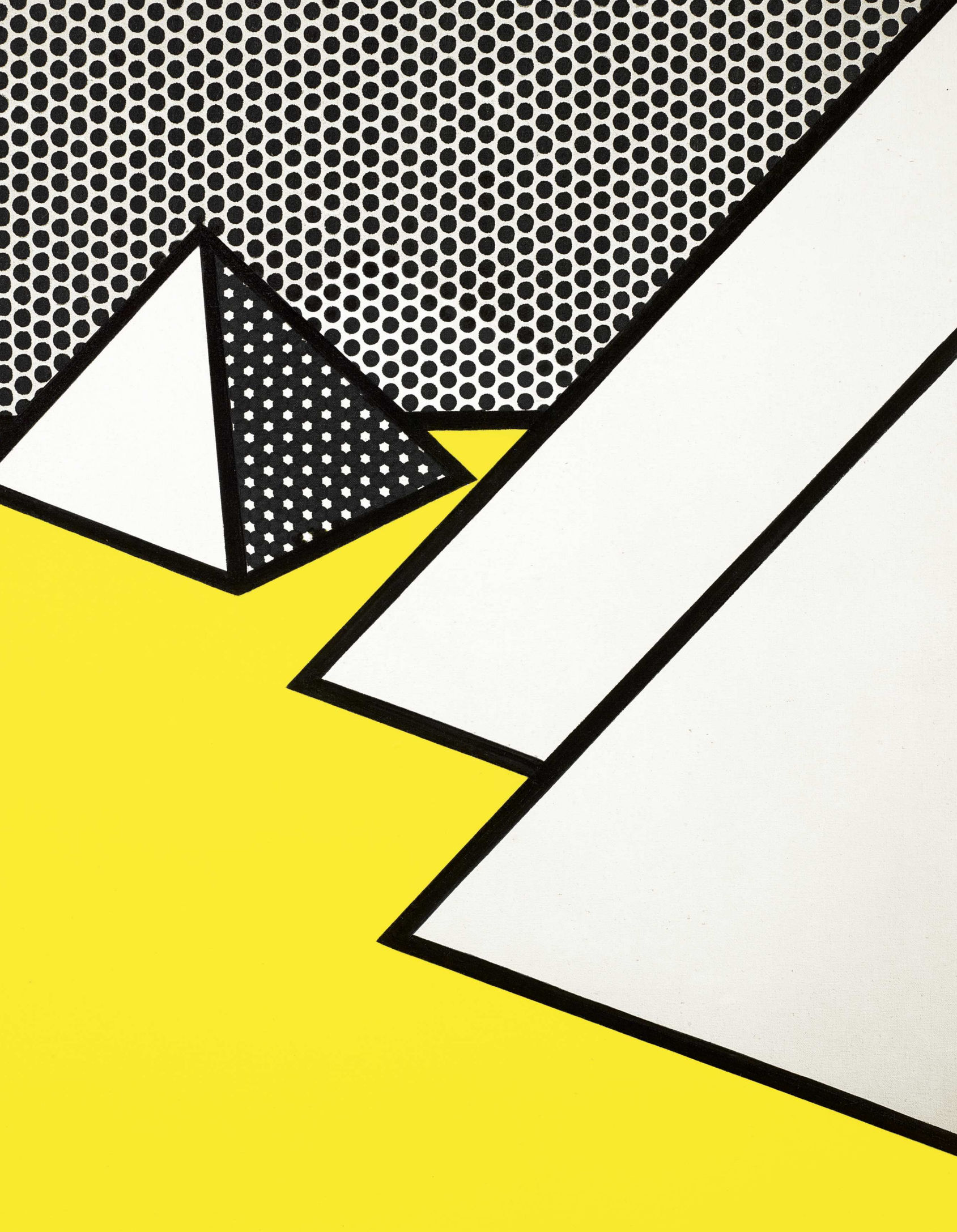
Rachel Mauro Fine & Decorative Arts Ltd., New York (acquired from the above in 2015)

Acquired from the above by the present owner

EXHIBITED

Lynchburg, Virginia, Randolph Macon Woman's College, *The Sidney [sic] and Frances Lewis Collection*, February 1971

Indianapolis, Indianapolis Museum of Art; Akron, Akron Art Museum; Richmond, Virginia Museum of Fine Arts, *POWER: Its Myths and Mores in American Culture, 1961-1991*, September 1991 - July 1992, p. 40, no. 12, illustrated

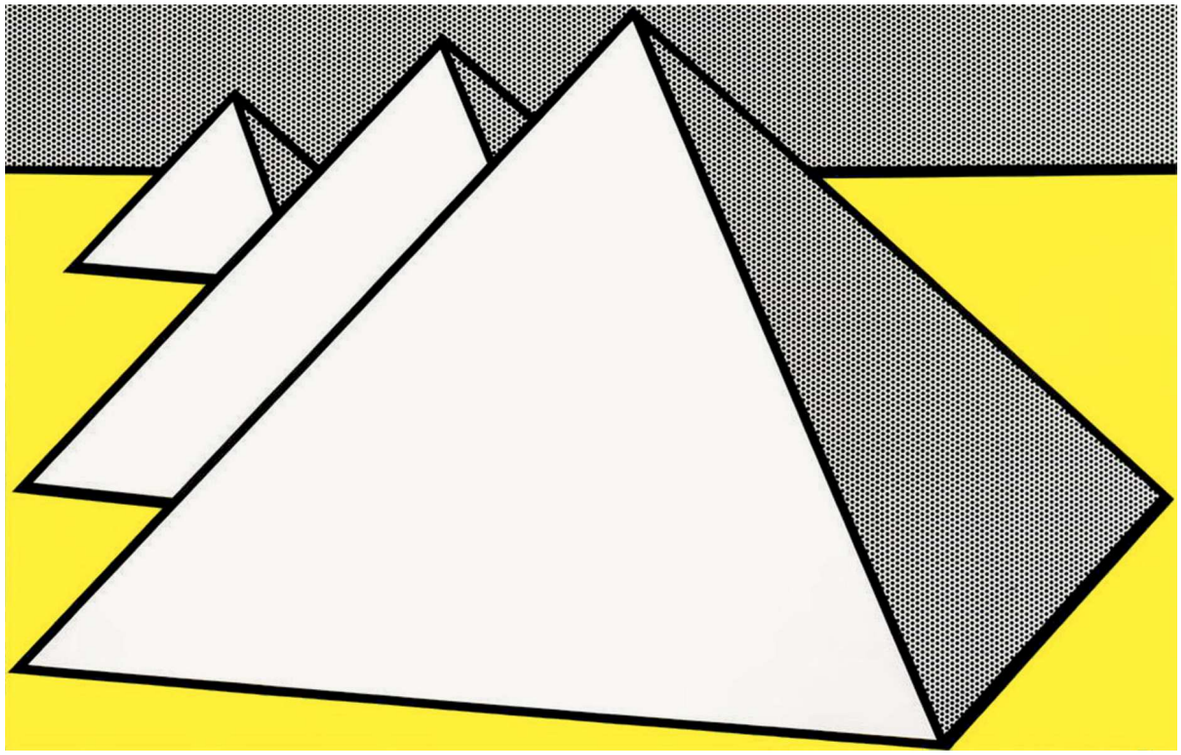








Roy Lichtenstein at the Leo Castelli Gallery, New York, 1964
Image: © Photo by Fred W. McDarrah/Getty Images
Artwork: © Estate of Roy Lichtenstein DACS 2018



Roy Lichtenstein, *The Great Pyramid*, 1969
Des Moines Art Center, Iowa
Image/Artwork: © Estate of Roy Lichtenstein/
DACS/Artimage 2018

ROY LICHTENSTEIN

Pyramids

Pyramids is a rare and important work from a significant series within Roy Lichtenstein's practice. Created between 1968 and 1969, the *Pyramid* paintings show Lichtenstein at his most rarefied and refined: more angular and elegant than his comic book tableaux of earlier years; more conceptual and chic than his graphic images of Pop art icons. In these works, the artist marched in step with the Minimalist movement that was sweeping the contemporary art world, and created works that were notably aligned with certain aspects of their stripped-back facture. *Pyramids* is the first work in a six-part series, the only one to be completed in 1968, and one of only three to remain in private hands: the others are held in such prestigious private collections as the Kunsthaus Zurich, the Des Moines Art Center in Iowa, and the Rhode Island School of Design. This work is a noble example of Lichtenstein's oeuvre: impressive in scale, exact in design, and delineated with liberal application of the Ben-Day dot for which this artist became an icon of the Pop era.

By the late 1960s, Minimalism was at its zenith in the New York art world. Donald Judd, Carl Andre, Dan Flavin, Robert Morris, and Sol Lewitt dominated the discourse with their enticing brand of conceptualism and austere elegant forms. Thus, after years of high-key super-saturated paintings of massive graphic impact and overwhelming Pop art impetus, Lichtenstein tuned into the minimalist discourse. He turned to series like the *Stretcher Bars*, which riffed on monochrome painting, recreating canvas versos upon their rectos in his trademark graphic style, and also began the *Pyramids*: sophisticated paintings and an experimental series of sculptures in which geometric forms and angular planes became the defining feature. In comparison to his earlier works they feel crisp in design, cool in execution, bold in palette, and even pseudo-abstract in form.

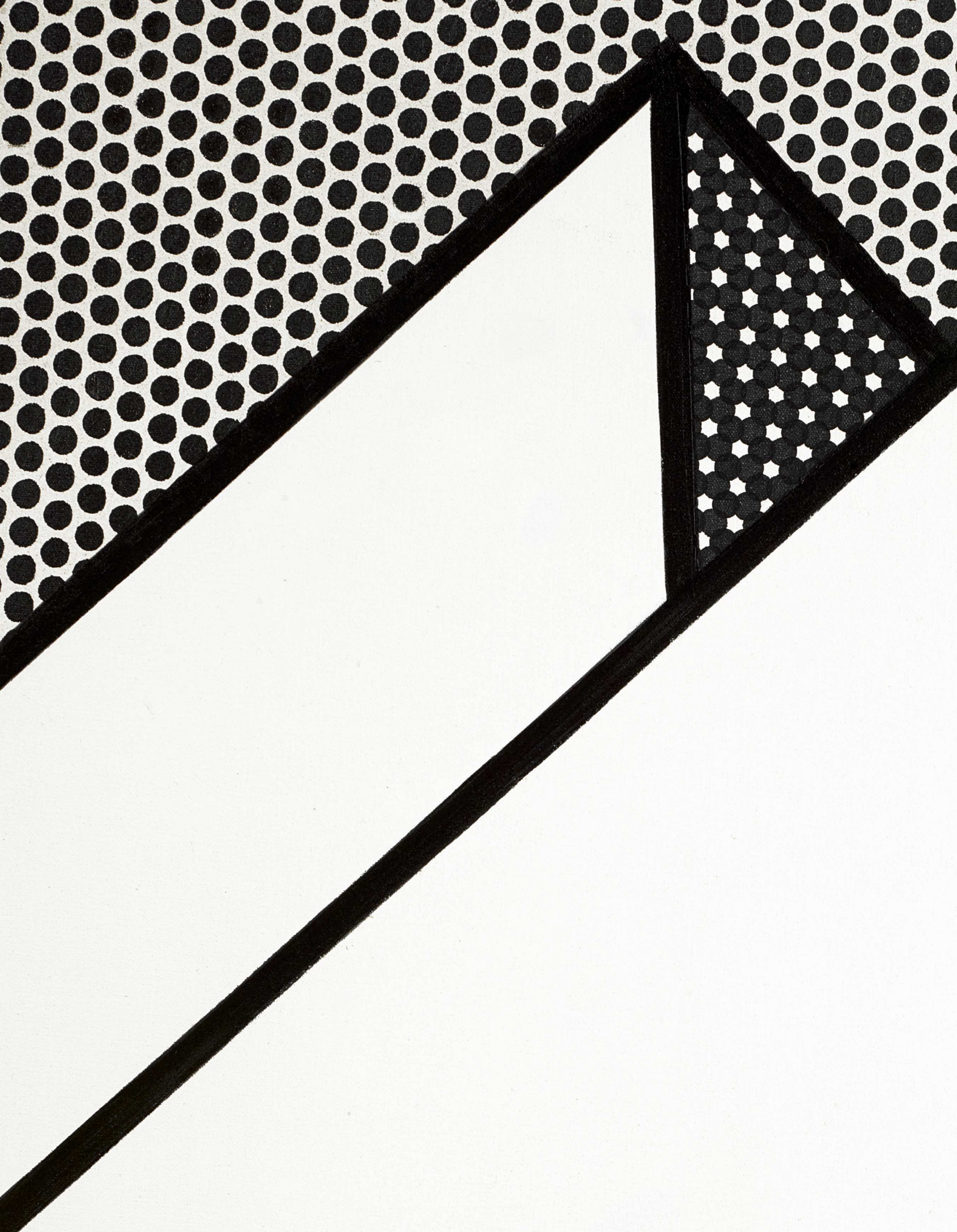
Lichtenstein did not turn to the pyramidal form at random. Pyramids were popular amongst the 1960s

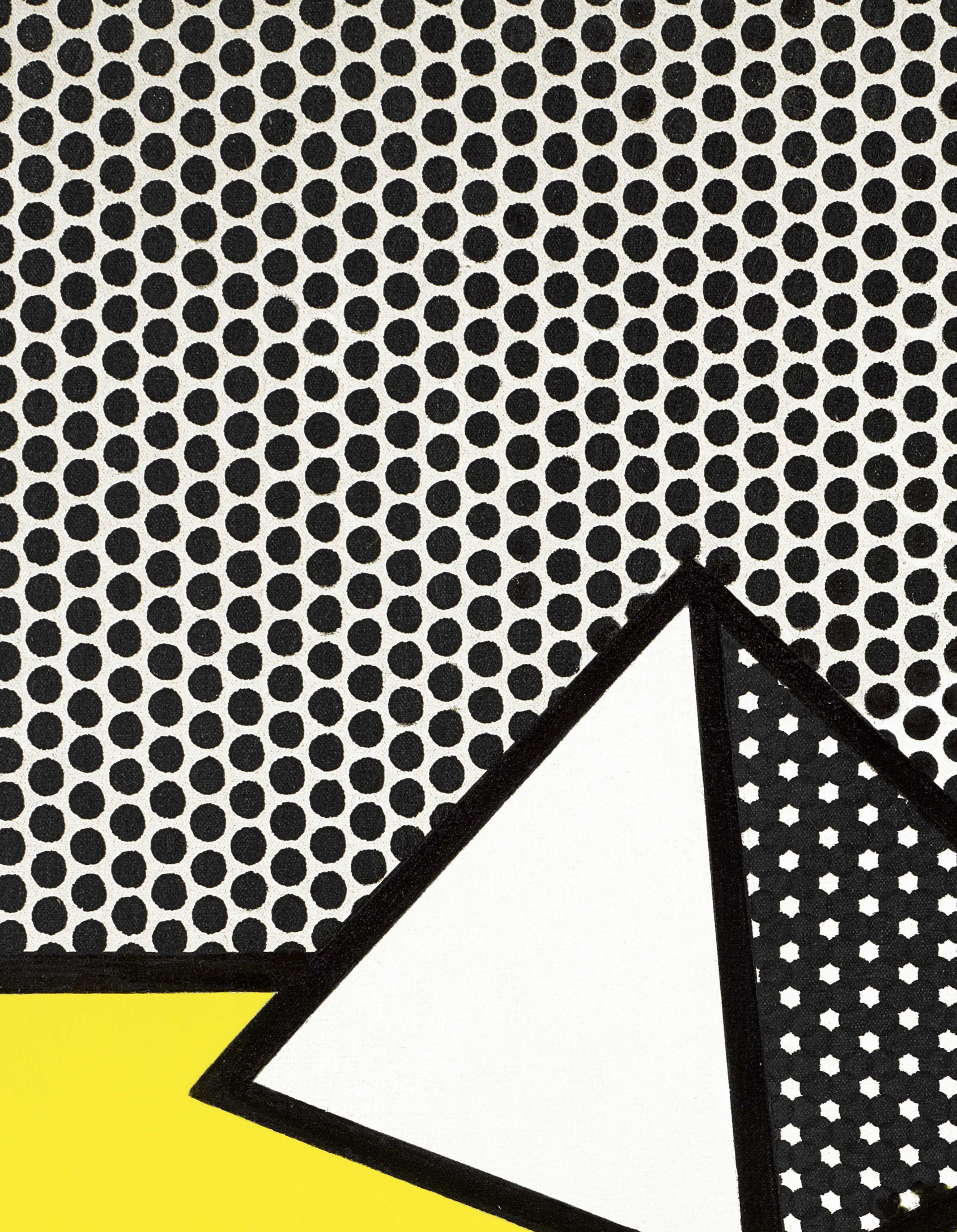


Dan Flavin, *Monument for V. Tatlin 1*, 1964
The Museum of Modern Art, New York
Image: © 2018 Digital image, The Museum of Modern Art, New York/Scala, Florence
Artwork: © Stephen Flavin / Artists Rights Society (ARS), New York 2018

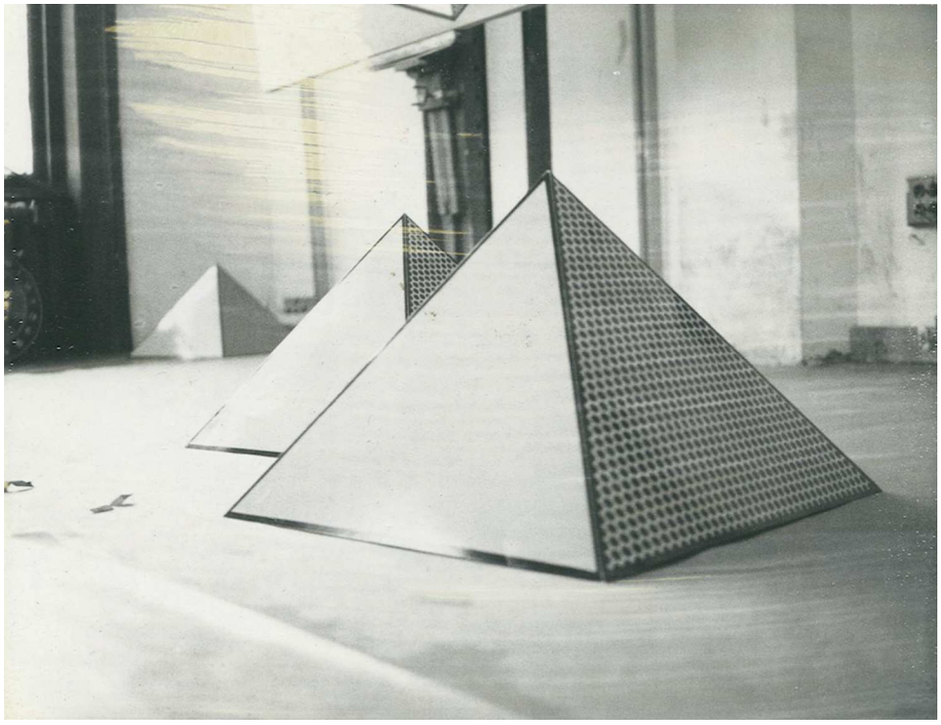
minimalists; a shape that a number of them called upon. Principal amongst the exponents of this motif was Sol Lewitt who made massive outdoor pyramids from blocks of stone, and indoor versions in trademark cubes of wood; he even extrapolated the form into his wall drawings and experimented with different geometric iterations. Meanwhile, in 1964, Robert Morris created the celebrated *Corner Piece* sculpture, now owned by the Guggenheim Museum, which re-articulated the gallery space, relating to the viewer on an immediate physical and temporal basis. Flavin took a different approach to exploring the pyramid shape when he created the series of *Monuments for Tatlin* during the late 1960s. This was minimalism as figuration; in pre-fabricated neon tubes, he approximated Vladimir Tatlin's proposed design for the *Monument to the Third International* (1919-120): the Bolshevik cenotaph would have dwarfed the Eiffel tower if realised. Flavin's homage to it is semi-ironic: simplistic where the proposed monument was a complex structure of intricate design. The glow of Flavin's pre-fabricated neon tubes seem to parodise the traditional grandeur of overpowering architecture.

Like Flavin, Lichtenstein was working in a representational manner in *Pyramids*; his shapes are not just exercises in abstract geometry, but rather, with yellow monochromatic ground and grisaille shadow and sky, they are graphic reductions of architectonic landscapes. In this regard, Lichtenstein can be seen as one of a number of artists in the Twentieth Century who have called upon the Pyramids as subject matter. Gerhard Richter created paintings of pyramids in 1964 and 1966 in his idiosyncratic photo-painting style. Like Lichtenstein, he found that the iconic nature of the Egyptian Pyramids allowed for total recognisability, even when refracted through the prism of a conceptually advanced painterly style. In the years following Lichtenstein's work, Keith Haring used pyramids regularly.





> **"All painters take a personal attitude toward painting. What makes each object in the work is that it is organized by that artist's vision. The style and the content are also different from anyone else's. They are unified by the point of view – mine. This is the big tradition of art."**
>
> **Roy Lichtenstein** cited in: Calvin Tomkins, *Roy Lichtenstein: Mural with Blue Brushstroke*, New York 1988, p. 42



Roy Lichtenstein, *Untitled, circa* 1970
Image/Artwork: © Estate of Roy Lichtenstein/
DACS/Artimage 2018

He valued them for their symbolic portent, for in American culture in the 1960s,'70s, and '80s, Pyramids were closely associated with UFO sightings and extra-terrestrial life, based on the 'Ancient Astronauts' conspiracy theorists, who argued that many sites like the Pyramids at Giza were built by visiting aliens in ancient and prehistoric times. In this light, it is interesting to note that a possible source of inspiration may have been a *House of Secrets* comic strip, which showed an alien life form hovering near a great pyramid.

Pyramids is on one level an exemplar of Roy Lichtenstein's 1960s praxis: a bold, graphic depiction of an instantly recognisable subject, executed in bright colour that evokes the aesthetic of popular comic books. Yet, in other respects, it represents a dramatic progression within his style; a move towards a more sophisticated, even academic approach to art, where formal qualities are valued on the same level as poetic meaning. It is a work of dramatic immediacy that is immediately recognisable as Lichtenstein. In this regard, we are reminded of the artist's 1988 assessment: "All painters take a personal attitude toward painting. What makes each object in the work is that it is organized by that artist's vision. The style and the content are also different from anyone else's. They are unified by the point of view – mine. This is the big tradition of art" (Roy Lichtenstein cited in: Calvin Tomkins, *Roy Lichtenstein: Mural with Blue Brushstroke*, New York 1988, p. 42).

47

Sigmar Polke

(1941 - 2010)

Untitled

signed and dated *1986* on the reverse; signed and dated *1986* on the overlap

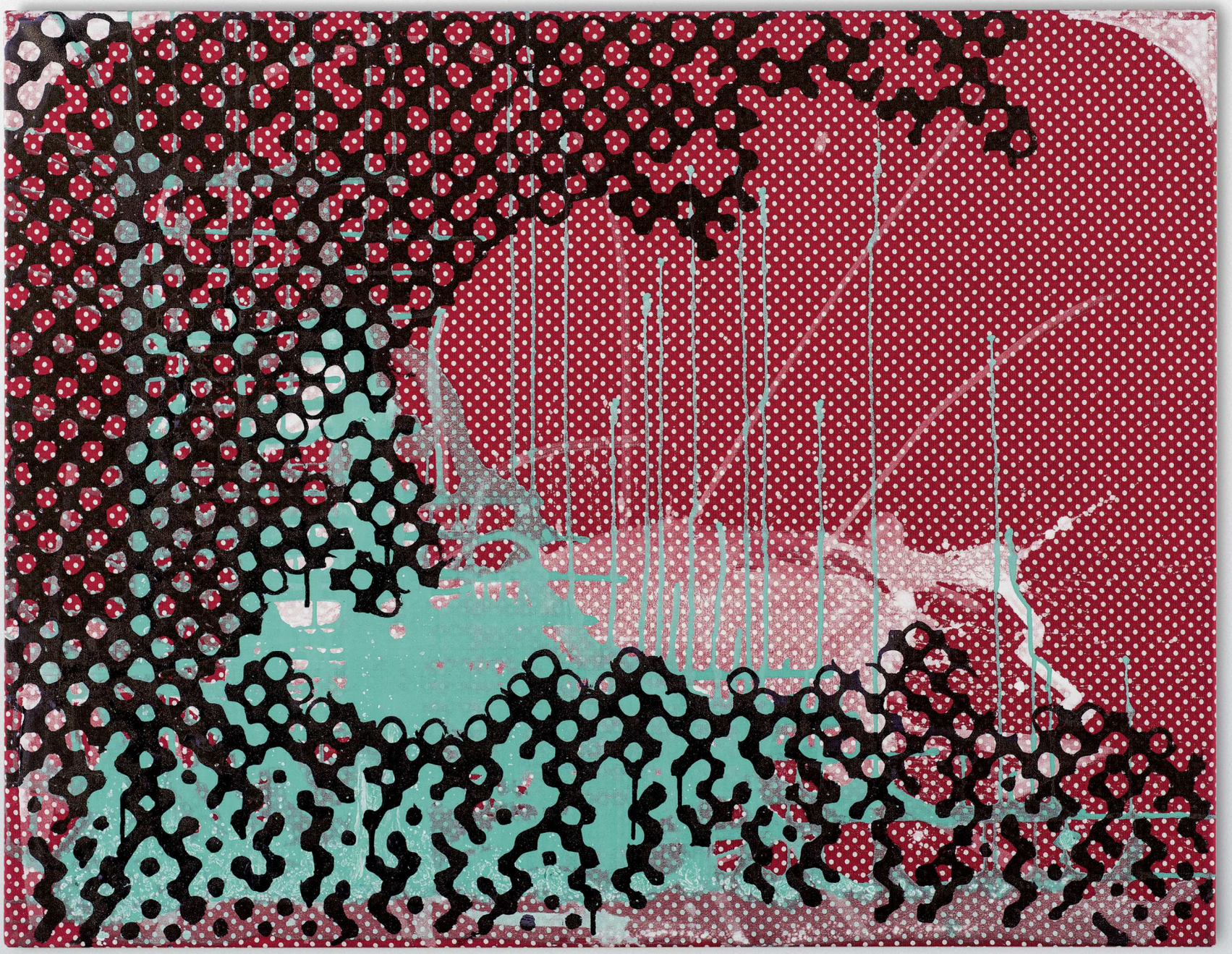
acrylic on printed fabric

90.2 by 70.2 cm. 35½ by 27⅝ in.

⊕ **£ 250,000-350,000**
€ 277,000-387,000 US$ 322,000-450,000

PROVENANCE

Acquired directly from the artist by the present owner



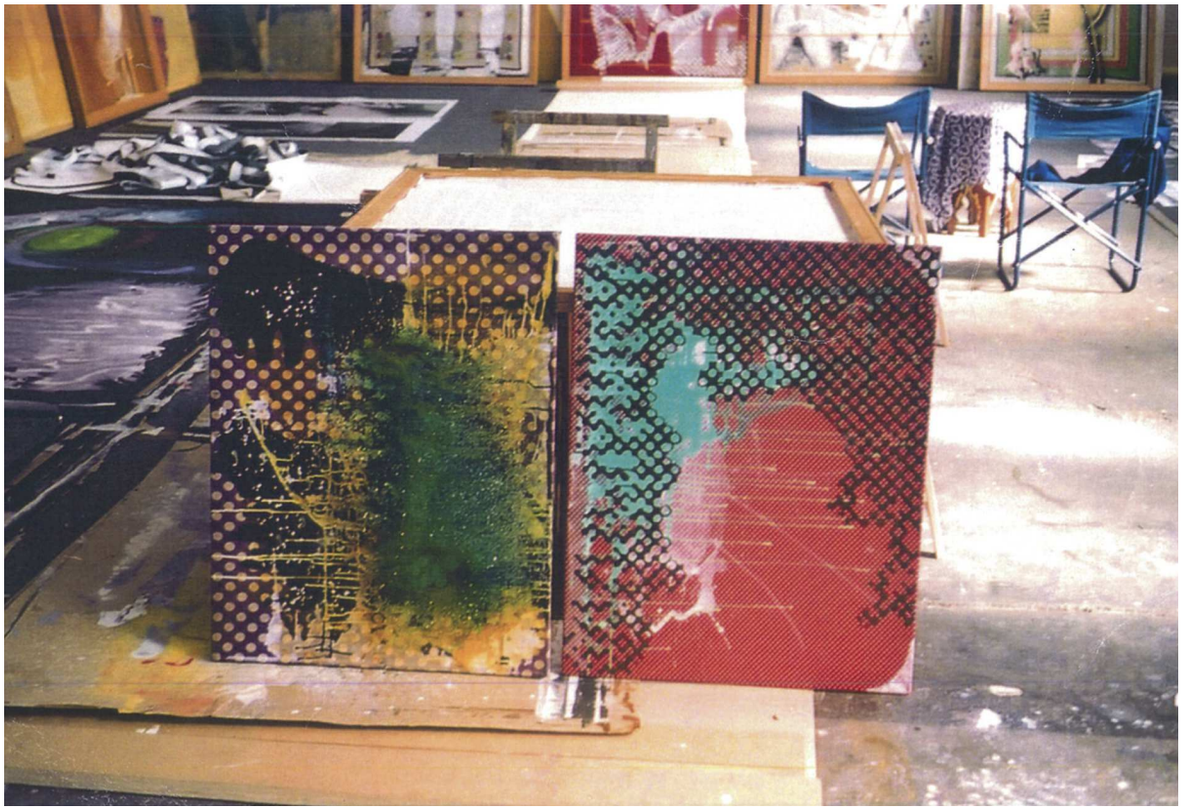


SIGMAR POLKE

Untitled

Executed in 1986, *Untitled* manifests Sigmar Polke's brilliant and ambitious process of mark-making, as well as his skilful negotiation of the boundary between painterly gesture and mechanical action. In the present composition multiple layers of pattern and pigment exhibit a dynamic emphasis on light and transparency, revealing a chaotic pictorial flow of competing influences. Polke's work thus raises critical questions about aesthetic conventions, challenging ideas of authorship, spectatorship and authenticity: "Polke's true significance lies beyond the antic surfaces of his art, in a philosophical attitude that has haunted recent artistic theory and practice like a ghost in a machine. It is an attitude of bottomless scepticism that contemplates… its own endlessly ramifying contradictions" (Peter Schjeldahl, 'The Daemon and Sigmar Polke', in: Exh. Cat., San Francisco, San Francisco Museum of Modern Art, *Sigmar Polke*, 1990, p. 17).

In reference to commercial printing systems, *Untitled* harks back to Polke's Rasterbilder of the 1960s and yet also manifests Polke's exceptional return to the medium of painting in the 1980s after a decade preoccupied with photography and film. However, Polke's remarkable employment of colour and his extraordinary process of layering – to create the effect of translucency – also recall the artist's early apprenticeship at a stained glass



Sigmar Polke's Studio, 1986
Artwork: © The Estate of Sigmar Polke, Cologne / DACS 2018

factory in Dusseldorf. As such, Polke's phenomenal work of the 1980s exhibits complex and multifarious influences, constituting an exceptionally productive period of the artist's career. Indeed, the very year *Untitled* was executed, Polke received the Golden Lion prize at the Venice Biennale, making 1986 one of the most significant and formative years of the artist's career.

Untitled recalls industrial printing processes through Polke's celebrated employment of the half-tone dot pattern, which permeates the foreground of the present work in a veil of acrylic black paint. Having first achieved critical acclaim with his Rasterbilder (raster paintings) in the 1960s, Polke's pattern refers to the tonal register of small black dots in differing densities that has enabled images to be mass-reproduced in newspaper photographs, consumer packaging and magazine ads since the late Nineteenth Century. Polke returned to the half-tone dot pattern in the 1980s, and in the present work, the artist seemingly enlarges a matrix of dots to an extreme scale, whereby the dots themselves become a vigorous abstract layer superimposed over the composition. Thus in *Untitled*, Polke masterfully transforms industrial imagery into an expression of fine art.

While the matrix of dots appears to be commercially reproduced, they are in fact painstakingly hand-painted, and here the artist might offer a subtle critique of the pervasiveness of mechanically reproduced and serially-repeated images in contemporary society. Such notions of seriality, repetition and graphic design undoubtedly evoke the work of Andy Warhol and Roy Lichtenstein in the 1960s and 1970s, and the latter's experimentation with Benday dots in paintings such as *Brushstroke with Splatter* (1966) offer a powerful correlation to Polke's visual manipulations.

The half-tone dots on the surface of *Untitled* are rendered above a chromatic layer of turquoise and white painterly markings, which convey Polke's hand through gestural brushwork and arbitrary drips. In yet another compositional stratum, red fabric printed with white dots constitutes the painting's ground and support. Polke began using printed fabric in 1964, and throughout his diverse oeuvre such fabric exhibits an electric façade on top of which visual chaos prevails. In his exploration of layered texture, form and colour, Polke radically deconstructs the definition of fine art and rebuilds it through his own highly unique and unparalleled expression.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

48

Georg Baselitz

(b. 1938)

Kopfkissen

signed, titled, dated *15.I.87 - 23.I.87* and dedicated *für Elke* on the reverse

oil on canvas

250.8 by 200.7 cm. 98¾ by 79 in.

‡ ⊕ £ 400,000-600,000
€ 442,000-665,000 US$ 515,000-775,000

PROVENANCE

Anthony d'Offay, London (acquired directly from the artist)

Acquired from the above by the present owner in 1987

EXHIBITED

Barcelona, Centre Cultural de la Fundació Caixa de Pensions; Madrid, Sala de Exposiciones de la Fundación Caja de Pensiones, *Georg Baselitz*, February - July 1990, p. 103, illustrated in colour



GEORG BASELITZ

Kopfkissen

Encapsulating Georg Baselitz's iconic legacy as the *enfant terrible* of post-war German art, *Kopfkissen (Pillows)*, 1987, simmers with an intense and raw immediacy. The painting – which potentially depicts the artist and his wife Elke – is consumed by a double-headed portrait, whose floating forms convey a surrealistic suspension of reality: rendered in bold, brisk brushstrokes, this psychologically-charged painting presents a warped symmetry, in which the two figures become beguiling mirror images of one another. The female protagonist's head is poised at the top of the picture plane, whilst her male counterpart is portrayed beneath her. The work foreshadows Baseltiz's signature body of 'upside-down' paintings, which the artist started just two years later in 1989. Seeking to liberate context from content without resorting to the *avant-garde* abstractionism of his contemporaries, Baselitz radically began to paint his subjects upside down from this period onwards, creating a series of enigmatic and emotionally resonant paintings that foregrounded colour, style and form over subject matter and illusory depth. "Painting is not a means to an end," the artist explained of his distinctive technique; "On the contrary; painting is autonomous. And I said to myself: if this is the case, then I must take everything which has been an object of painting – landscape, the portrait and the nude, for example – and paint it upside-down. That is the best way to liberate representation from content" (Georg Baselitz cited in: Roy Boyne, *Subject, Society and Culture*, London 2001, p. 83).

Characterised by its bold and evocative colours, the present work is potent in its metaphorical allusions to the transience of mortal life. The male figure's eyes are softly shut, poetically invoking the eternal sleep of mankind. The eyes of his female partner, composed in doleful tones of searing white with sky blue rims, appear like endless voids, from which two black tears slowly



Georg Baselitz in the studio at Schloß Derneburg, 1985
Image: © Daniel Blau
Artwork: © Georg Baselitz 2018





descend. A metaphysical study into the evanescence of existence, *Kopfkissen* was completed on the 23 January 1987, an auspicious date that not only marked the artist's 49th birthday but also the recent passing of his father. In accordance with Roman mythological thought, the month of January pays homage to Janus, the two-faced god of beginnings, time, limits and departure. With his two-faces, Janus would look to the future and the past, at once welcoming the dawn of new ventures and bidding farewell to old ones. A dialogue with the personal past, *Kopfkissen* is an introspective and wholly private painting in which Baselitz poignantly reflects on the inevitabilities of life. That another painting of the same name is held in the collection of the National Gallery of Scotland, Edinburgh, is a testament to the calibre of Baselitz's creative output during this period.

The rapid and visible brushstrokes of *Kopfkissen*, painted with a sense of urgent vitality, and its use of vibrant and radical colour contrasts, is reminiscent of Expressionist artists such as Edvard Munch and Ernst-Ludwig Kirchner. A masterful combination of bleakness and sensuality, the stark tonality in which the two individuals are rendered, in tandem with the artist's deployment of dense line, are also characteristic of Baselitz's primitively carved wooden sculptures of the same period, the first of which were produced in late 1979. The artist had previously explored the head as a subject in a painting from 1961, which was inspired by the poetry of Antoine Artaud and the drawings of a mentally ill patient, entitled *G.-Kopf*. In 1987 he produced an identically titled wooden sculpture, which was slashed and sliced with a vital originality and primal energy. Indeed, the very same sense of expressive crudity and fervent passion, as evidenced by the hatching, carving and crisscross lines, is traceable in the present work. *Kopfkissen* is thus product of the artist's earlier style, emerging from the anamorphic, deformed, distended and nightmarish bodies of his early 1960s works, as exemplified in his *Pandemonium* paintings and the controversial *Grosse Nacht im Eimer* (1963).

Signalling a point of transition in concept, subject and style, Baselitz created a brazenly irreverent pictorial schema that tore apart the historical conventions of painting. Moving from East Germany to West Berlin in 1958, Baselitz reacted against the constraints of the two contrasting artistic and political landscapes that he had traversed. Shifting from the dogma of Socialist Realism to the aesthetic hegemony of fashionable *Tachism* and Abstract Expressionism that dominated Western Europe at the time, Baselitz founded an entirely new visual mode of expression in order to liberate German painting from what he saw as the burden of its recent past: "When I make my paintings," he declared, "I begin to do things as if I were the first, the only one, as if none of these examples existed" (Georg Baselitz cited in: Exh. Cat., Bordeaux, Musée d'Art Contemporain, *Baselitz Sculptures*, 1983, p. 18). Furthermore, through his use of grotesque and dismembered images of the human form, Baselitz defiantly distanced himself from the images of heroic workers, endorsed under the 'Socialist Realism' aesthetic of East Germany.

In rejecting the contemporaneous inquiries of Abstract Expressionism, Conceptual art, Minimalism and Pop art, Baselitz revived a form of German Expressionism which impacted greatly upon the formation of the *Neue-Wilden* group in Germany during the later 1980s. With this in mind, Baselitz's practice followed a unique expressionistic path tied to his own biography as well as a steadfast belief in the potential of figurative painting in an age that had declared it obsolete. Attested to by his representation across the most significant international public collections, it is in this vein that Baselitz remains one of the most influential painters of his generation.



Georg Baselitz, *Kopfkissen (Pillow)*, 1987
The National Galleries of Scotland, Edinburgh
Image: © The National Galleries of Scotland
Artwork: © Georg Baselitz 2018





PROPERTY FROM A DISTINGUISHED PRIVATE SWISS COLLECTION

49

Adrian Ghenie

(b. 1977)

Boogeyman

signed and dated *2010* on the reverse

oil on canvas

200 by 335 cm. 78¾ by 131⅞ in.

‡ ⊕ £ 2,000,000-3,000,000
€ 2,210,000-3,320,000 US$ 2,580,000-3,860,000

PROVENANCE

Nolan Judin Gallery, Berlin

Acquired from the above by the present owner in 2010

EXHIBITED

Berlin, Nolan Judin Gallery, *Adrian Ghenie: The Hunted*, September - October 2010

Ishøj, Arken Museum of Modern Art, *Hotspot Cluj: New Romanian Art*, May 2013 - February 2014

LITERATURE

Juerg Judin, Ed., *Adrian Ghenie*, Ostfildern 2014, frontispiece and p. 55, illustrated in colour







"I work on an image in an almost classical vein: composition, figuration, use of light. On the other hand, I do not refrain from resorting to all kinds of idioms, such as the surrealist principle of association or the abstract experiments which foreground texture and surface."

Adrian Ghenie in conversation with Magda Radu, in: 'Adrian Ghenie: Rise & Fall', *Flash Art*, November-December 2009, p. 49

ADRIAN GHENIE

Boogeyman

In Adrian Ghenie's monumental painting *Boogeyman*, 2010, the boundaries between fact and fiction, memory and myth, figuration and abstraction begin to blend and blur into a dreamlike haze. Rendered in the hallmark style of Ghenie's masterful visual practice, the work draws together different aesthetic elements into a sumptuously painted, superbly rendered and surrealistic amalgamation of colour, form and subject matter that slips in and out of focus like the half-remembered fragments of a fading dream. *Boogeyman* is the largest painting from Ghenie's celebrated series entitled *The Visitation*, and powerfully explores the notions of temptation and iniquity, which become merged with elements of history, hearsay, and the artist's own autobiography. The painting depicts an interior scene in the artist's studio, with Ghenie himself situated in a central armchair, his back to the viewer. A second enigmatic figure, in a dark suit, tie and bowler hat, stands to the right of the picture plane, an ominous and overbearing presence. Indeed, the distinctly biblical title of the series seems less concerned with the sacred Visitation of the Holy Virgin Mary than with the more sinister tale of Saint Anthony's Temptation, seething as it is with apparitions, demons and satanic seducers.

From the Old Master paintings of Martin Schongauer and Hieronymus Bosch to the Surrealistic visions of Dorothea Tanning, Max Ernst and Salvador Dalí, the Temptation of Saint Anthony has captured the imagination of artists throughout the canon of art history, and remains today a poignant and enduring theme. Collectively exhibited in 2010 at Galerie Judin, Berlin, *The Visitation* series alludes, in title, style, content and context, to an array of sources which range from the deep, sombre palette and chiaroscuro of Renaissance painting, to the raw psychological intensity of Francis Bacon's portraiture, and the deft manipulations of the painted surface in Gerhard Richter's practice that simultaneously create, and shatter, illusory space. "On one hand," states Ghenie, "I work on an image in an almost classical vein: composition, figuration, use of light. On the other hand, I do not refrain from resorting to all kinds of idioms, such as the surrealist principle of association or the abstract experiments which foreground texture and surface" (Adrian Ghenie in conversation with Magda Radu, in: 'Adrian Ghenie: Rise & Fall', *Flash Art*, November-December 2009, p. 49).

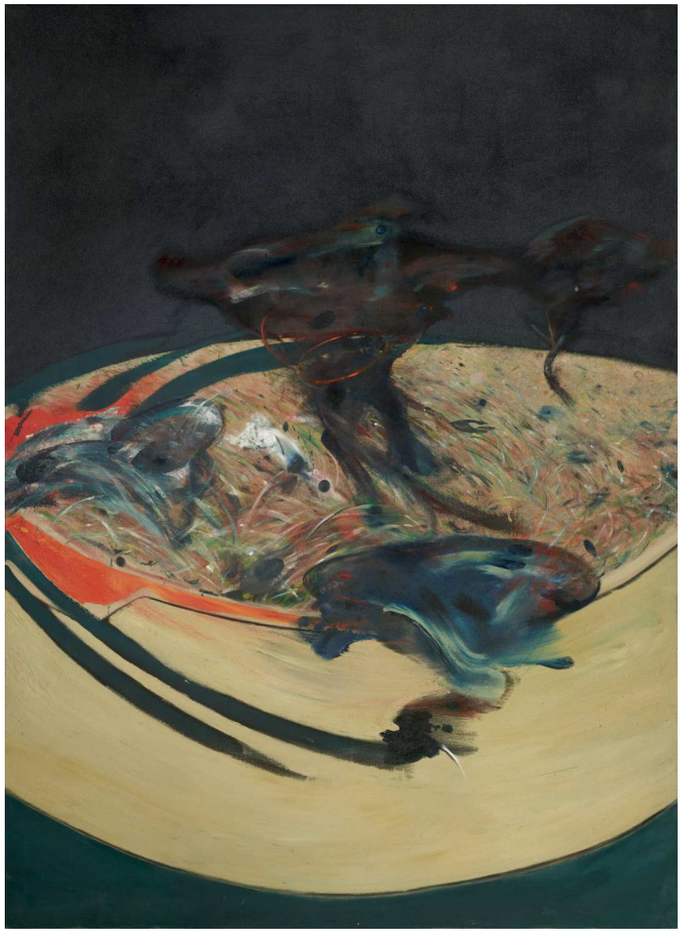


Max Ernst, *Temptation of St. Anthony*, 1945
Wilhelm Lehmbruck Museum, Duisberg
Image: © Wilhelm Lehmbruck Museum, Duisberg, Germany / Bridgeman Images
Artwork: © ADAGP, Paris and DACS, London 2018



Salvador Dali, *The Temptation of Saint Anthony*, 1946
Museés Royaoux des Beaux-Arts, Brussels
Image: © 2018 Album/Scala, Florence
Artwork: © Salvador Dali, Fundació Gala-Salvador Dalí, DACS 2018





Francis Bacon, *Landscape near Malabata, Tangier*, 1963
Image/Artwork: © The Estate of Francis Bacon.
All rights reserved, DACS/Artimage 2018.
Photo: Prudence Cuming Associates Ltd.

Throughout his oeuvre, Ghenie has expressed a deep fascination with the incarnation of evil, in both history and mythology. In *Boogeyman*, its presence becomes personified by the disquieting figure who looms over the artist. The title of the work refers to a mythical creature with no specific appearance that is used in storytelling across cultures and continents by adults to frighten children into good behaviour: the *Boogeyman* is the very embodiment of amorphous fear. The mysterious figure in the present work, with his roughly scraped and angular features, is reminiscent of the faun-like god from Greek mythology, Pan. Distinguished by his part-human, part-animal hybrid form, Pan, who was once a joyful symbol for music and revelry in antiquity, came to acquire a shadowy significance in Christianity: horned and cloven-hoofed, he would become the visual inspiration for Satan himself. In Christopher Marlowe's influential play *The Tragic History of Dr Faustus*, the protagonist famously makes a deal with the devil through his agent Mephistopheles, in which he agrees to renounce his soul in exchange for twenty-four years of unadulterated inspiration and creativity. Such bountiful powers, rousing and potent, surely form the basis of every artist's greatest desire. Indeed, in the present work, Ghenie has portrayed himself as a modern day Leverkühn who, in a state of quiet contemplation, seems to deliberate over the *Boogeyman*'s devilish temptation. In his practice, Ghenie seeks to address how the events of the past – particularly those of the troubled Twentieth Century – infiltrate, impact and haunt the present. "I'm not a history painter," he writes, "but I am fascinated by what happened in the twentieth century and how it continues to shape today. I don't feel any obligation to tell this to the world, but for me the twentieth century was a century of humiliation – and through my painting,



Adrian Ghenie. *The Fake Rothko*, 2010
Artwork: © Adrian Ghenie, Courtesy Pace Gallery

I'm still trying to understand this" (Adrian Ghenie cited in: Jane Neal, 'Referencing slapstick cinema, art history and the annals of totalitarianism, Adrian Ghenie's paintings find a way of confronting a "century of humiliation,"' *Art Review*, December 2010, online).

Born in Romania in 1977, Ghenie grew up under Nicolae Ceausescu's repressive communist regime. Today, he lives and works in Berlin. Ghenie has garnered international acclaim for his visceral pictorial language and psychologically charged paintings, which address some of contemporary history's darkest chapters to metaphorically explore themes of malevolence, totalitarianism, dictatorship and the very fallibility of human nature. As the artist explains, "We inevitably live in a post-WWII epoch, which means that we constantly have to look back to that watershed moment in order to understand our present condition" (Adrian Ghenie cited in: Magda Radu, 'Adrian Ghenie: Rise & Fall', *op. cit.*, p. 49). In his works, pigment is applied directly onto the canvas to create a complex composition where colours swirl around each other in an intricate and impasto amalgam of ambivalent sensations, mixed messages and unsettling undertones. Fading from light infused hues of warm rose and amber into the sober shadowy darkness where the *Boogeyman* lurks, the present work hints at the manifestations of evil embedded in society today. Behind Ghenie's expressive and energetic strokes of paint lies an empty space of solitude, which speaks to the frailty of recollection, and the transience and inadequacies of mortal existence. Such resonating elements are exulted in *Boogeyman*: an extraordinary composite of the historical and the personal, the real and the imagined, the ancient and the contemporary, this esoteric work embodies a painterly palimpsest of identity, voracity and seduction.

Adrian Ghenie photographed in his studio in Cluj, Romania
with the artwork *Persian Miniature*, 2013
Image/Artwork: © Adrian Ghenie. Courtesy Pace Gallery

PROPERTY FROM AN IMPORTANT SWISS PRIVATE COLLECTION

50

Anish Kapoor

(b. 1954)

Parabolic Mirror, Asagi

signed and dated *2005* on the reverse

synthetic wood, Japanese lacquer

150 by 150 by 25.5 cm. 59 by 59 by 10 in.

‡ ⊕ £ 300,000-400,000
€ 332,000-442,000 US$ 386,000-515,000

PROVENANCE

SCAI The Bathhouse, Tokyo (acquired directly from the artist)

Acquired from the above by the present owner in 2006

EXHIBITED

Tokyo, SCAI The Bathhouse, *Anish Kapoor: "Japanese Mirrors"*, November - December 2005





“The mirror’s magic reduces both the depth and the weight of the world into a skin that floats on the surface of the [work], emphasising the nothingness of the object itself.”

Homi K. Bhabha in: Exh. Cat., London, The Royal Academy of Arts, *Anish Kapoor*, 2009, p. 174

Installation view, SCAI the Bathhouse, 2005
Image/Artwork: © Anish Kapoor.
All rights reserved DACS, 2018

ANISH KAPOOR

Parabolic Mirror, Asagi



With its highly polished surface and smooth, glossy finish, Anish Kapoor's 2005 work *Parabolic Mirror, Asagi* sends the viewer into an uncanny realm of strange and transcendent possibility. Its large mirrored façade seems at once to absorb and distort, reflect and project, drawing in and inverting the light and space of its surroundings as it simultaneously emits a deep, inky glow in indigo-blue. The work comes from Kapoor's celebrated body of mirror works, explored by the artist since the mid-1990s and exhibited today in public spaces and museums the world over. Merging art, architecture and alchemy, his gleaming mirrors become portals into an upended and unknown world where the only absolute is uncertainty itself: "Notions about illusion are quite central," the artist writes. "This is where I have a curious overlap with painting in that the space of painting is the space of illusion. I seem to be making sculpture about the space beyond, illusory space" (Anish Kapoor cited in: Rainer Crone and Alexandra von Stosch, *Anish Kapoor*, Munich 2008, p. 47). Through their curvilinear yet highly reflective surfaces, works such as the present conjure a dialectic perception of both flatness and depth, presence and absence, infinity and the void. In the mirrored embrace of *Parabolic Mirror, Asagi*, order as we know it is thrown into enigmatic disarray: turned upside down, elongated and distended, the world and the viewer are re-envisaged anew. As scholar and critical theorist Homi K. Bhabha has stated of Kapoor's reflective sculptures, "the mirror's magic reduces both the depth and the weight of the world into a skin that floats on the surface of the [work], emphasising the nothingness of the object itself" (Homi K. Bhabha in: Exh. Cat., London, The Royal Academy of Arts, *Anish Kapoor*, 2009, p. 174).

The pristine surface of *Parabolic Mirror, Asagi* belies its laborious creation. Made from traditional Japanese lacquer, a material deftly exploited by Kapoor since 2000, the work's tactile and mirror-like sheen has been achieved through a painstaking build-up of layers of lacquer. This paradox of process and finish, of what is seen and what remains undiscernible to the naked eye, is a vital component of Kapoor's practice: "For every concrete object," he explains, "there is an equal non-object, a dark and mysterious one. The space at the back of the cave. The space of the sewer and not the one outside the window" (Anish Kapoor in conversation with Donna de Salvo in: *Anish Kapoor*, London 2009, p. 403). Colour, too, carries strong symbolic importance in Kapoor's work, and the reverberating blue tint of the present sculpture has been employed by the artist as "an acknowledgement of and homage to the mystical power of colour [and] its ability to create a sense of metaphysical transformation" (Thomas McEvilley, 'The Darkness Inside a Stone' in: Exh. Cat., Venice Biennale, British Pavilion, *Anish Kapoor*, 1990, pp. 19-20). Through carefully manipulating the physical and metaphysical properties of reflective concave surfaces, Kapoor toys with the limits of space itself, creating an illusory dimension which can be seen but lies forever just out of reach. Encompassing everything from outer space, psychological space, and the twenty-first century phenomenon of Cyberspace, *Parabolic Mirror, Asagi* lulls the viewer from a state of reflection to introspection, as it poetically conjures the impalpable and shadowy dimensions of the universe.

51

Franz West

(1947 - 2012)

Paukenschlag

acrylic, gauze, papier-mâché and iron on artist's plinth

sculpture: 135 by 85 by 52 cm. 53⅛ by 30½ by 20½ in.

plinth: 50 by 50 by 50 cm. 19⅝ by 19⅝ by 19⅝ in.

Executed in 2009.

‡ ⊕ £ 250,000-350,000
€ 277,000-387,000 US$ 322,000-450,000

PROVENANCE

Meyer Kainer Gallery, Vienna

Private Collection, New York

Sotheby's, New York, 18 November 2016, Lot 428 (consigned from the above)

Acquired from the above by the present owner

EXHIBITED

Eisenstadt, Esterházy Palace, *Haydn Explosive - A European Career at the Court of Esterhazy,* September 2009 - November 2010

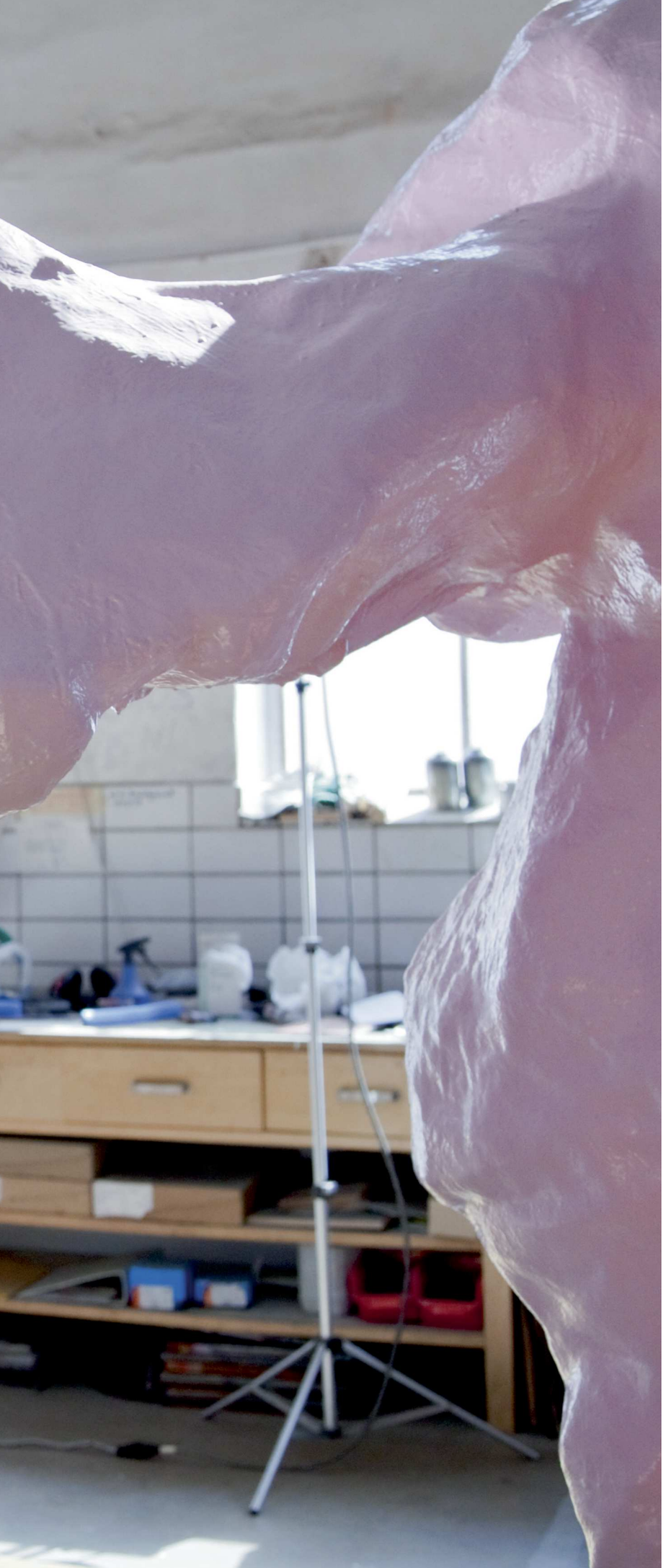
LITERATURE

Herbert Lachmayer, *Staging Knowledge*, Munich 2013, p. 210, illustrated in colour (in installation at *Haydn Explosive - A European Career at the Court of Esterhazy,* Esterházy Palace, Eisenstadt, 2009-10)





Franz West in his studio
Image: © Markus Rössle
Artwork: © Archiv Franz West



FRANZ WEST

Paukenschlag

The colourful, bulbous shapes of Franz West's *Paukenschlag* hum with a youthful spirit and invite the viewer to interact with the work on an intimate level. Born and educated in Vienna, West was predisposed to the Viennese-Actionists of the 1960s, who pushed the boundaries of painting and sculpture by redefining the human body as a medium, often in a grotesque and esoteric manner. Inspired by these artists, West pursued a concomitant interconnectivity between viewer and art; however, he sought to create art which was accessible. West has said of his own work, "As a body, you stand or walk around the sculpture. It is almost equivalent to your own corporeality, to taking up space in one's own three-dimensionality in a defined art space. As far as sculpture is concerned, the viewer is more or less obliged to engage in movement" (Franz West cited in: Robert Fleck, Bice Curiger and Neal Benezra, *Franz West*, London 1999, pp. 8-9).

West's exploration of the relationship between the sculptural form and the human form has defined much of his celebrated career. Starting in the 1980s with his *Adaptives*, West created art that required an interactive viewer. These white papier-mâché forms were meant to be worn, touched, or carried – only this level of tactile engagement could activate the forms as artworks. Executed in 2009 as West was nearing the end of his life, *Paukenschlag* recalls the Adaptives from the beginning of his career and similarly entreats the viewer to explore its visceral and rugged surface.

In addition to its visual interest, *Paukenschlag* engages the viewer intellectually by referencing Joseph Haydn's Symphony No. 94 (Symphony *mit dem Paukenschlag*). This Symphony is especially famous for the sudden fortissimo chord which interrupts the otherwise soothing piano theme in the second movement. The playfulness of Haydn's composition and its challenge to established tradition mirror West's own iconoclasm, whereby his intentionally inscrutable, contorted forms appear to mock the conservative art world.

The playful composition and philosophical sensibility of *Paukenschlag* exemplifies the duality of West's work. The absurdity within this sculpture wrestles with and reimagines the nature of art, as he pokes fun at tradition yet understands its past. This work is inherently unpretentious and exists on a level which the viewer can understand and appreciate. In this way with *Paukenschlag*, Franz West manages to both satisfy a youthful nostalgia and an intellectual curiosity by allowing his art to exist on the same plane as the viewer.

PROPERTY OF A PRIVATE AMERICAN COLLECTOR

52

Christopher Wool

(b. 1955)

Double Brown Nose

signed, titled and dated *2003* on the overlap; signed, titled and dated *2003* on the backing board

silkscreen ink on linen

244.5 by 183.2 cm. 96¼ by 72⅛ in.

‡ £ 800,000-1,200,000

€ 885,000-1,330,000 US$ 1,030,000-1,550,000

PROVENANCE

Luhring Augustine, New York

Acquired from the above by the present owner in 2013

EXHIBITED

New York, Kenny Schachter / ROVE, *Indigestible Correctness II*, April - May 2004

Stockholm, McCabe Fine Art, *Christopher Wool: Selected Paintings*, January - March 2015





Barnett Newman, *Moment*, 1946
Tate Modern, London
Image: © Tate, London 2018
Artwork: © 2018 The Barnett Newman Foundation, New York / Artists Rights Society (ARS), New York / DACS London, 2018

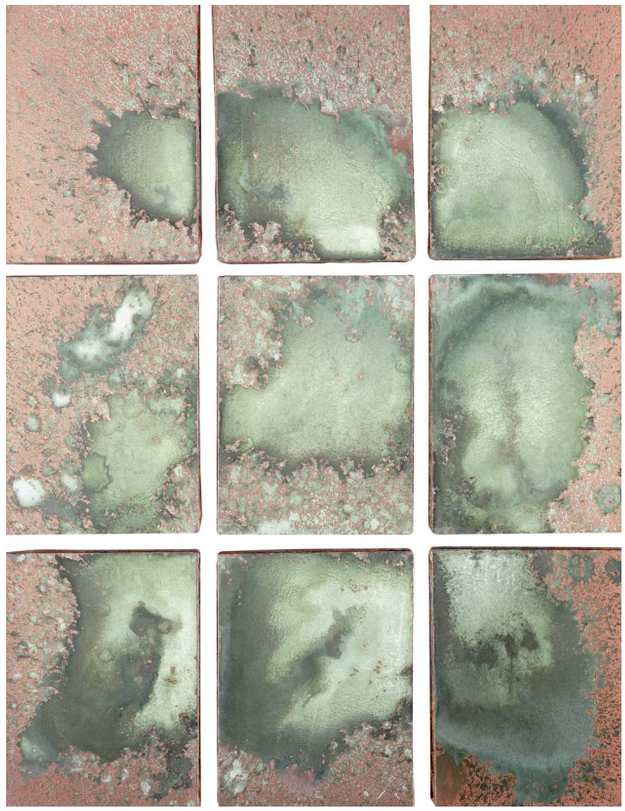
CHRISTOPHER WOOL

Double Brown Nose

Destruction, deletion and abandon are the hallmarks of a deeply personal visual process for American artist Christopher Wool, whose dynamic canvases illuminate a profound oscillation between negation and affirmation, doing and undoing, doubt and determination. As part of Wool's extraordinarily successful series of abstract works, *Double Brown Nose* exhibits complex qualities of indecisiveness intrinsic to Wool's artistic production. Executed in 2003, the composition presents an iconic breakdown in formal systems, as abstract forms are continually obliterated in never-ending layers of chaotic overpainting transferred to canvas by silkscreen. Wool's messy, erratic and gestural style evokes the language of graffiti on city streets, and the painting itself seems to morph into an act of vandalism. Indeed, the urban vernacular of New York prevails on the surfaces of Wool's abstractions, exposing a vivaciously cool, punk language informed by the artist's experiences as part of the city's underground film and music scene of the 1970s and '80s. In his screenprinted paintings which depict frenetic passages of monochrome pigment, Wool dismantles the tradition of painting, reviving it for a truly contemporary generation. In a decisive age where artists increasingly abandon the medium of paint, here by contrast, "we are confronted with work that deals with the possibilities and mechanisms that keep painting alive and valid in the present, an issue that, despite all forecasts, is one of the most productive and complex issues in contemporary visual art" (Marga Paz, 'Christopher Wool', in: Exh. Cat., Valencia, IVAM Institut Valencià d'Art Modern, *Christopher Wool*, 2006, p. 200).

“Long story short: Reincarnation. What Christopher has done with silkscreen has made the medium whole again. He has taught an old dog new tricks.”

Richard Prince ‘Wool’ in: Exh. Cat., New York, Solomon. R. Guggenheim Museum, *Christopher Wool*, 2014, p. 238



Andy Warhol, *Oxidation Painting*, 1978
Private Collection
Image: © Bridgeman Images
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London

The early 2000s was a pivotal period for Wool’s visual process. He worked almost exclusively with abstract forms, exploring expressive potential through ideas of repetition, erasure, mechanic manipulation and a highly restricted colour palette. The works completed during this period mark a critical shift in Wool’s repertoire, for the artist’s hand was removed entirely from the act of image-making: black enamel was drawn onto the surface not with brush but spray gun, and expressive configurations were applied repeatedly via silkscreen, techniques that masqueraded as a wholly free-hand corpus. Wool began using silkscreen in 1993, adopting Andy Warhol’s trademark method of serially reproduced images. Wool’s abstract forms are undoubtedly reminiscent of Warhol’s *Shadows* series, yet while Warhol used the same screen to execute the same painting numerous times, Wool’s method of silkscreen allowed for mistakes in the form of drips, splatters, spillages and slippages, aberrations clearly present in the provocative composition of *Double Brown Nose*. In this highly unique process of silkscreen, Wool did not register the screen, and when passing ink through it the culminating effect was one ultimately of surprise: indeed, the role of chance became vital to Wool’s artistic process, his canvases’ inherent sense of unpredictability both exhilarating and intriguing. As such, through his dynamic employment of the silkscreen medium, Wool challenges his viewers to find perfection in imperfection, and beauty in fallibility. Fellow artist Richard Prince powerfully asserts, “Long story short: Reincarnation. What Christopher has done with silkscreen has made the



Albert Oehlen, *Ohne Titel*, 2004
Artwork: © Albert Oehlen. All Rights Reserved, DACS 2018

medium whole again. He has taught an old dog new tricks" (Richard Prince, 'Wool' in: Exh. Cat., New York, Solomon. R. Guggenheim Museum, *Christopher Wool*, 2014, p. 238).

The gestural kineticism central to the present composition draws viewers inwards, its reductive language equally compelling and disorientating as one walks around the space of the work. The artist himself claims, "I define myself in my work by reducing the things I don't want – it seems impossible to know when to say 'yes', but I know what I can say 'no' to... It's easier to define things by what they are not than by what they are" (Christopher Wool cited in: *ibid.*, p. 48). Wool's large-scale monochrome canvases are undoubtedly reminiscent of Franz Kline's reductive, black and white abstractions, a vast series of works also influenced by the chaos of urban life in New York City, albeit fifty years prior. Like Wool's gestural articulations, Kline's immense ideograms of abstract motifs powerfully offer an impression of velocity, similarly embracing the unpredictable nature of 'action painting' or 'process art'. In the 1950s and '60s, Kline's wide brushes produced tiny splatters and inflections upon his canvases, and Wool's chaotic silkscreen process evokes such idiosyncrasies of his predecessor's celebrated work. Yet Wool's patterns are seemingly more delicate, almost whispered on the surface of his canvases in a deeply personal, intimate meditation on what painting in contemporary America should be today. Thus, most significant to Wool's oeuvre is its profoundly self-reflexive quality: "What Christopher's work is about... is what all good artists' work is about... the self and what's immediately around the self. Tried and True. It's all self-portrait. Always has, always will be" (Richard Prince, *ibid.*, p. 239).



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

53

Pat Steir

(b. 1940)

Tyne Panorama 1

oil on canvas

335.3 by 365.8 cm. 132 by 144 in.

Executed in 1990.

‡ £ 500,000-700,000
€ 555,000-775,000 US$ 645,000-900,000

PROVENANCE

The Artist

Ochi Gallery, Ketchum

Acquired from the above by the present owner in 2008

EXHIBITED

Ketchum, Ochi Gallery, *Pat Steir: Tyne Panorama Series*, March - June 2008

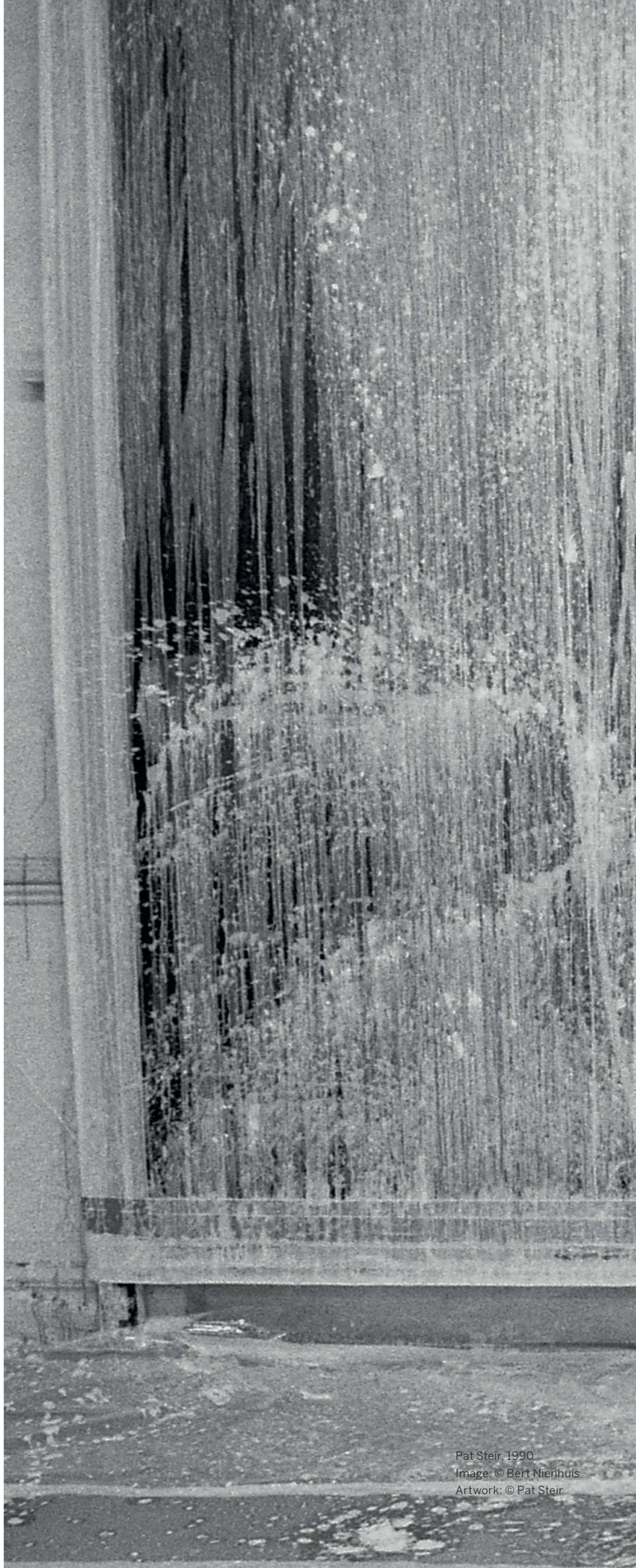


PAT STEIR

Tyne Panorama 1

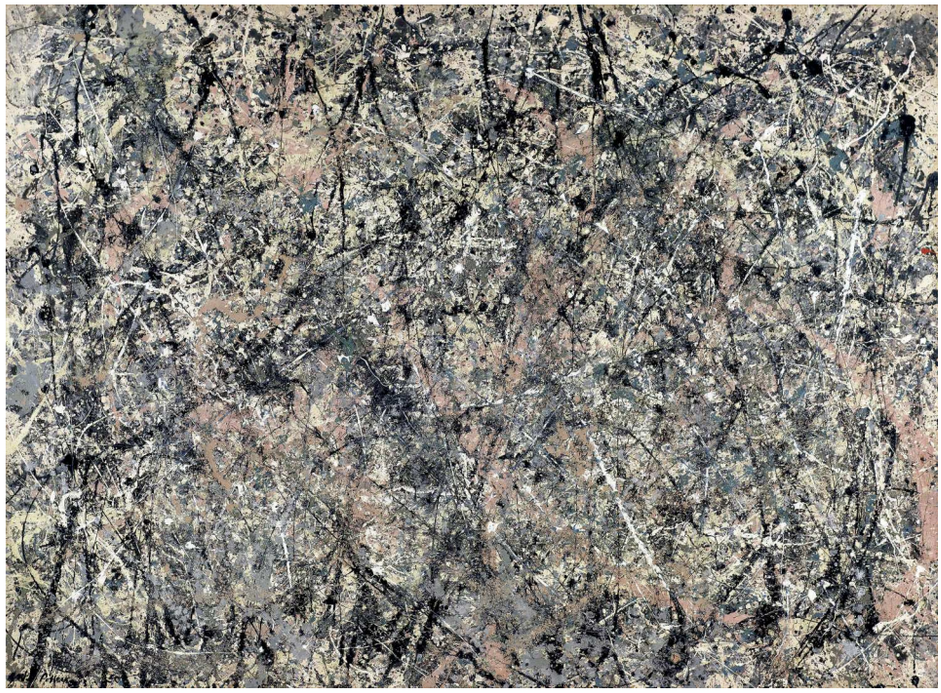
Tyne Panorama 1 is an immersive and monumental work from Pat Steir's body of idiosyncratic *Waterfall* paintings. Executed in a monochromatic palette of fluid and diaphanous white paint against an abyssal black ground, the present work is a classic example from this celebrated series; indeed, dated to 1990, it narrates the very apex of Steir's acclaimed oeuvre.

Steir arrived on the New York art scene in the 1970s in time for the afterglow of Abstract Expressionism and the height of Minimalism. Having spent a decade experimenting with a host of different influences and styles, she began creating her *Waterfall* paintings during the late 1980s. Combining the paroxysmal materiality of Jackson Pollock's canonical drip paintings with a distinctly meditative technique derived from the ancient Chinese practice of Yi-pin 'ink-splashing', Steir's *Waterfall* paintings arrest the process of their facture. The serial nature of Steir's paintings sets her in alignment with the Minimalist practices of Donald Judd or Carl Andre, however, her works purport an overriding devotion to the most traditional of artistic pursuits: paint and its application to canvas. The messy splashes and organic weight of pigment caught travelling down her canvases situate these works as heir to a legacy of New York based process painters – for example the pouring and dripping of Pollock and the soaking and staining of Helen Frankenthaler. Using a loaded brush, paint is thrown at or poured down the canvas, while colours are kept separate if not, as in the early *Waterfall* paintings, entirely monochromatic. She begins by flinging layers of thinned white oil paint onto an already pigment soaked upright canvas that has been tacked to the studio wall. Steir then allows pigment to travel down the canvas' surface of its



Pat Steir, 1990
Image: © Bert Nienhuis
Artwork: © Pat Steir





Jackson Pollock, *Lavender Mist: Number 1*, 1950
National Gallery of Art, Washington DC
Image: © National Gallery of Art, Washington DC, USA / Bridgeman Images
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2018

own accord. With a careful release of control, Steir ensures that the viscosity of each paint layer, the duration of the pours, and their order of occurrence are decided by a strict plan prior to the unpredictable trajectory of her medium. Despite these methodological rules however, Steir's work openly sets up illusionistic referents that extend beyond the canvas plane and into the world of phenomenological form.

The collective title of these works, *Waterfalls*, simultaneously defines their process as well as their relationship to the organic and the natural. Indeed, an evocation of the latter is further underlined by many of the titles given to individual paintings; the present work, *Tyne Panorama 1*, is testament to this. As explained by art historian Thomas McEvilley, "the dripping, cascading paint in effect *is* the waterfall that it represents. The sign and the thing are compacted, one and the same, somewhat as word and picture are combined in calligraphy. So the viewer of these paintings of Steir's is sharing something of the experience of the Taoist sages who were portrayed in the act of gazing at waterfalls" (Thomas McEvilley, *Pat Steir*, Cambridge 1993, pp. 65-66). Steir compresses concept with representation and process; her paintings are thus both real and symbolic at the same time. In the present work, the monochromatic palette and ghostly semi-transparent skeins of paint present a seductive illusion of deep space as though viewing a freeze frame of liquid layers as they cascade and plummet in real time. The effect of the present work and its counterpart early monochromatic canvases is resoundingly poetic and lyrical, and has been summated as such by McEvilley: "The black goes way back and penetrates into a deep, velvety night before which the white dynamics of liquid motion dance to a cosmic tune. This simultaneously pictorial, philosophical, and cultural elegance permeates the 1990s pictures" (*Ibid.*, p. 69). An utterly immersive and monumental work, *Tyne Panorama 1* perfectly enshrines the exquisite painterly balance between order and chaos that characterises the very best of Steir's work.



54

Cy Twombly

(1928 - 2011)

Untitled

signed with the artist's initials, dated *May 10 90* and inscribed *Rosa*

acrylic on irregular sized handmade paper

77.3 by 57 cm. 30⅜ by 22⅜ in.

‡ £ 700,000-1,000,000
€ 775,000-1,110,000 US$ 900,000-1,290,000

PROVENANCE

Thomas Ammann Fine Art AG, Zurich (acquired directly from the artist)

Private Collection, Paris

Xavier Hufkens, Brussels

Private Collection, Germany

Acquired from the above by the present owner

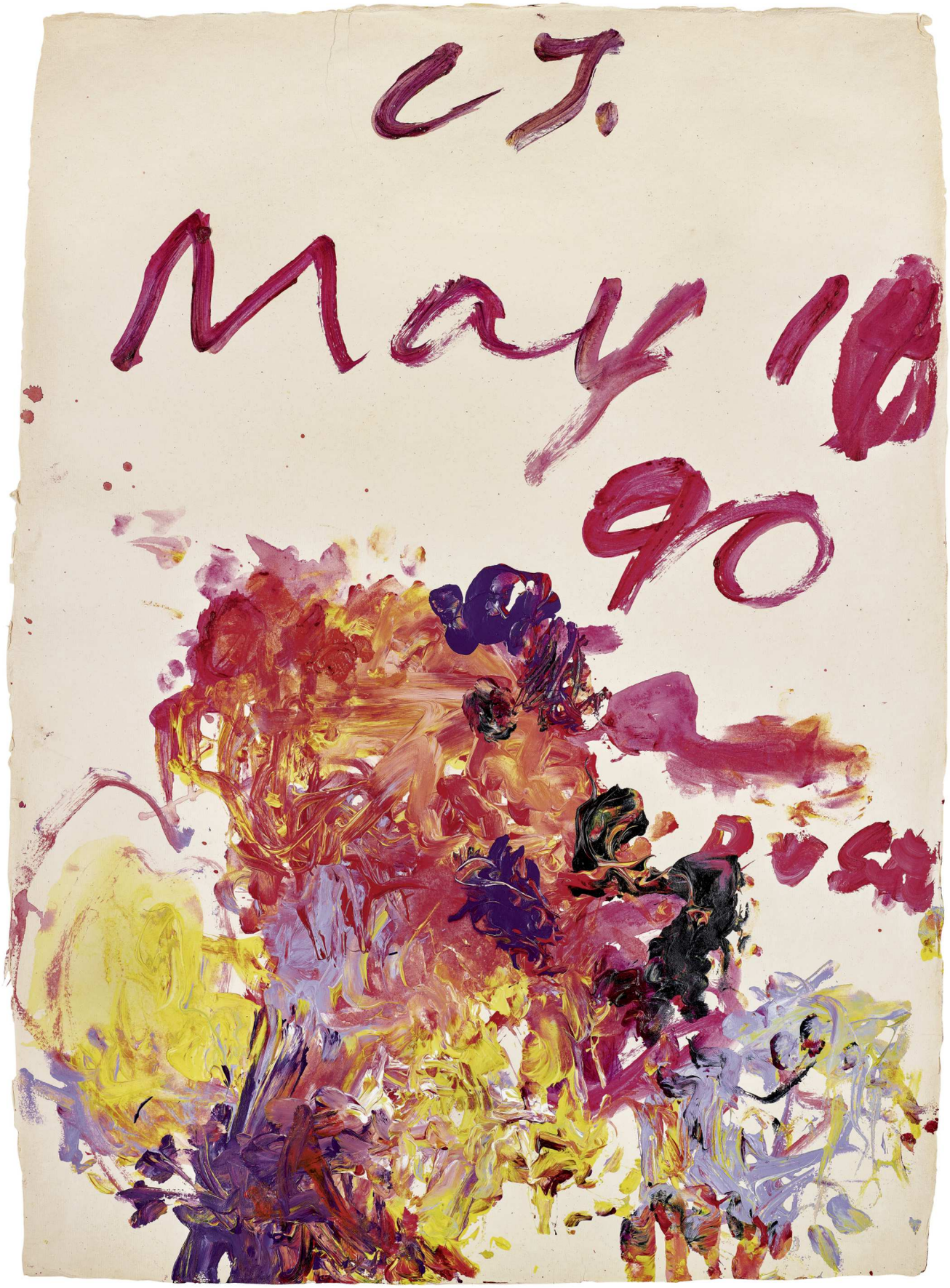
EXHIBITED

Zurich, Thomas Ammann Fine Art AG, *Cy Twombly. Drawings and 8 Sculptures*, June - September 1990

LITERATURE

Georg Frei, Ed., *Souvenirs of D'Arros and Gaeta. Drawings by Cy Twombly*, Zurich 1992, n.p., illustrated in colour

Nicola Del Roscio, *Cy Twombly: Drawings, Cat. Rais., Vol. 8, 1990-2011*, Munich 2017, p. 60, no. 59, illustrated in colour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90

CY TWOMBLY

Untitled

In *Untitled* by Cy Twombly, the opposing forces of text and form, mark and void, nature and the divine, collide with an expressive potency. Executed in 1990, the present work was painted in the latter years of Twombly's illustrious career, in which the artist increasingly turned to bold colour and the themes of time and temporality. Indeed, colour utterly dominates the present work as painterly palimpsests swell and morph in the lower half of the picture plane. Shades of indigo, aquamarine, crimson, and orange russet crackle with palpable electricity in which there is a definite sense of spring in bloom. Perhaps the most pertinent precursor for Twombly's almost Fauvist use of colour here is found in André Derain's artistic production and, profoundly, Twombly's Monet-like reverie espouses a peaceful tranquillity. Simultaneously, however, the performative tagging of CT. May 10 90, inherent to the artist's eminent style, in tandem with Twombly's feverish brushstrokes, champions an indignant sense of brutality.

Departing from the graphic linearity of the 1960s and 1970s, Twombly turned towards the fully expressive and gestural use of paint in the 1980s and 1990s, becoming more painterly in his later years. By 2008, when he undertook a major exhibition at Tate Modern, Twombly revealed yet another new direction in his oeuvre: the *Rose* paintings. Indeed, Twombly had dwelt before on the symbolism of flowers in a 1985 polyptich that is now held in the Menil Collection, *Analysis of the Rose as Sentimental Despair*. Describing Twombly's studio during the fruition of the Tate exhibition *Cycles and Seasons*, Nicholas Cullinan describes the artist's studio: "Tacked up on Twombly's studio wall is a small arrangement of images of roses. Loosely painted late Renoir flower paintings jostle with eighteenth-century still lifes ripe with abundance; a postcard of a simple photograph of a rose in full bloom sits opposite the late Pierre Bonnard painting, *Nature morte au melon* 1941, of a yellow melon and a bowl of peaches rendered in swirling, interlocking greens and reds" (Nicolas Cullinan, 'Between Roses and Shadows' in: Exh. Cat., London, Tate Modern, *Cy Twombly: Cycles and Seasons*, 2008, p. 229). Inscribed 'Rosa', the present work ought to be considered a pivotal case study for this mature period.

The tension between the graphic qualities of linear inscription and the sensual materiality of paint is central to the impact of the present work. This runs parallel to a tension between intellectual cultural history and intuitive emotional expression enacted in Twombly's paintings. Classical mythology, literature and historical works of art



Cy Twombly, *Untitled (Roses)*, 2008
Bayerische Staatsgemaeldesammlungen, Munich
Image: © 2018 Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin
Artwork: © Cy Twombly Foundation





are appropriated and translated into a visual response that is tactile, visceral and aesthetic. For what is remarkable about Twombly, and is perfectly embodied in the present work, is the way in which he empowered his brushstrokes with the capacity to both delineate and to represent the flux of visual expression. As Harald Szeeman concludes, "no other artist has such a gift for open endedness... words become lines expressive of feeling, lines become tones, tones become tensions, white becomes resolution. All this happens with the flowing naturalness of handwriting... this work seems to us both primeval and innovative, like memory itself and its energies" (Harald Szeeman, *Cy Twombly*, Munich 1987, p. 12).

As the artist remarks, "Generally speaking my art has evolved out of the interest in symbols abstracted, but nevertheless humanistic; formal as most arts are in their archaic and classic stages, and a deeply aesthetic sense of eroded or ancient surfaces of time" (Cy Twombly cited in: Exh. Cat., Houston, The Menil Collection, *Cy Twombly*, 1989, p. 199). The intriguing outcome is a work that freely oscillates between the faculties of painting and language to create a markedly lyrical and unique form of abstraction. No artist of the Twentieth Century has dramatised so expressively or incisively the range and force of the drawn line and painted mark as Cy Twombly.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

55

Anish Kapoor

(b. 1954)

Untitled

alabaster and pigment

57.2 by 71.1 by 27.3 cm. 22½ by 28 by 10¾ in.

Executed in 2005.

‡ ⊕ £ 400,000-600,000
€ 442,000-665,000 US$ 515,000-775,000

PROVENANCE

Galleria Continua, San Gimignano

Acquired from the above by the present owner in 2005



"Wandering so within immensity, in this abyss of extension, man is annihilated by this extraordinary spectacle of an inconceivable space."

Etienne-Louis Boullée cited in: David Anfam, *Anish Kapoor*, London 2009, p. 88

ANISH KAPOOR

Untitled

The work of Anish Kapoor marks a profound passage between material and immaterial, finite and infinite, absence and presence. In his sculptures, contradictions exist and coexist, and the artist becomes an architect of both space and self. Executed in 2005, *Untitled* is part of Kapoor's ongoing investigation of the limits of space, mass, form and structure through the material of carved stone. This transformative body of work began in 1987 when the artist carved central hollowed-out voids from roughly hewn stone, in works such as *Shrine* executed that year, and *Void Field* (1989) executed two years later. In the present work, Kapoor turns to Italian alabaster to express spatial meditations, and *Untitled* remains one of the most elegant and unique works of Kapoor's oeuvre for its rich red-pink hue and iridescent interior surface. Kapoor's choice of medium opens up a dialogue with temporal and spatial concerns, and his work ultimately exhibits how earthly, geological formations such as stone, marble and granite might become symbols for the cosmic and universal order of time. *Untitled* thus stands as a symbol of stasis amidst passing time, and embodies our ever-lasting, very human journey towards self-awareness and the pursuit of truth.

The duality between interiority and exteriority is essential to the artist's visual language, and he articulates the deeply internal through the notion of the void, which is in turn expressed by the hollowed out core of his sculptures. Kapoor asserts that, "the site of the whole work is shifting from being an external question to being an internal one" (Anish Kapoor cited in: Rainer Crone and Alexandra von Stosch, *Anish Kapoor*, Munich 2008, p. 22). In the present work, the cave of iridescent stone shapes this void, and the medium of alabaster becomes an agent of imposing presence. Kapoor powerfully builds upon the notion of the void already articulated by modern art history, such as in Kasimir Malevich's *Black Square*, which communicates an exquisite gulf of darkness, as well as a similar deliberation upon the tension between "the void of creation and the material object" (Slavoj Zizek cited in: Philip Shaw, 'Kasimir Malevich's Black Square', *The Art of the Sublime*, London 2013, online).

The concave void central to the sculpture forms a compelling, almost celestial abyss that powerfully captures the observer's gaze, at once arresting and hypnotising. The artist asserts, "I like the fact that the viewer is implicated in the act of looking... the idea that a work of art can say, 'Come on, come over here. I can engage you deeply and my space infiltrates yours'" (Anish Kapoor cited in: *ibid.*, pp. 105-106). Thus Kapoor's audience does not consist simply of contemplative observers but rather embodied participants, who engage with his sculptural works through a unique dynamic of spectatorship. In the present work, Kapoor's constructed energy pulls one inwards, inviting a sensory, haptic experience. "I have always felt drawn", Kapoor explains, "towards some notion of fear in a very visual sense, towards sensations of falling, of being pulled inwards, of losing one's sense of self" (Anish Kapoor cited in: Germano Celant, *Anish Kapoor*, Milan 1998, p. xxxi).



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

56

Rudolf Stingel

(b. 1956)

Untitled

signed and dated *2007* on the reverse

oil and enamel on canvas

241.6 by 193 cm. 95⅛ by 76 in.

‡ ⊕ £ 550,000-750,000

€ 610,000-830,000 US$ 710,000-965,000

PROVENANCE

Paula Cooper Gallery, New York

Acquired from the above by the present owner





RUDOLF STINGEL

Untitled

Notable amongst the series for its colossal size and detailed variegated surface, *Untitled* is a consummate example of Rudolf Stingel's celebrated *Instruction Paintings*. A body of work started shortly after Stingel's move to New York City in 1987, the series compellingly challenged accepted notions of authorship in painting. With its subtly textured surface and luscious washes of silver paint, the present painting emits a captivating optical effect that is the perfect embodiment of Stingel's formal and conceptual explorations, fusing a theoretical approach to the medium with an undeniably sumptuous aesthetic.

Stingel developed his practice in context of the declared death of painting; at a time when artists such as Christopher Wool and Albert Oehlen explored similarly unorthodox approaches to the medium. Much like Wool's turn to decorative patterns as a subject for his work, Stingel's important series of *Instruction Paintings*, begun in the same year as his move to New York, undermine the most basic assumptions about painting whilst insisting on the relevance of the medium. Stingel's conceptual approach relies on a unique technique that involves the layering of thickly applied oil paint, tulle netting, and metallic silver enamel. Removing the netting after the final layer has been applied, the surface takes on the textured appearance of the tulle; this process is what gives the *Instruction Paintings* their characteristic aesthetic. This idiosyncratic technique would moreover form the basis of Stingel's later wallpaper and abstract paintings, in which he created patterns by contrasting this subtle texture with areas of flat paint.

Whilst Wool's appropriated patterns pushed the limits of what painting could considered to be (by turning the very thing it was *not* supposed to be – decoration – into the subject of his work), Stingel went a step further by bringing into question not the subject of his work, but the author. The conceptual formula for the *Instruction Paintings* took on a radically new meaning with the artist's decision in 1989 to reveal his signature production process by publishing a step-by-step manual

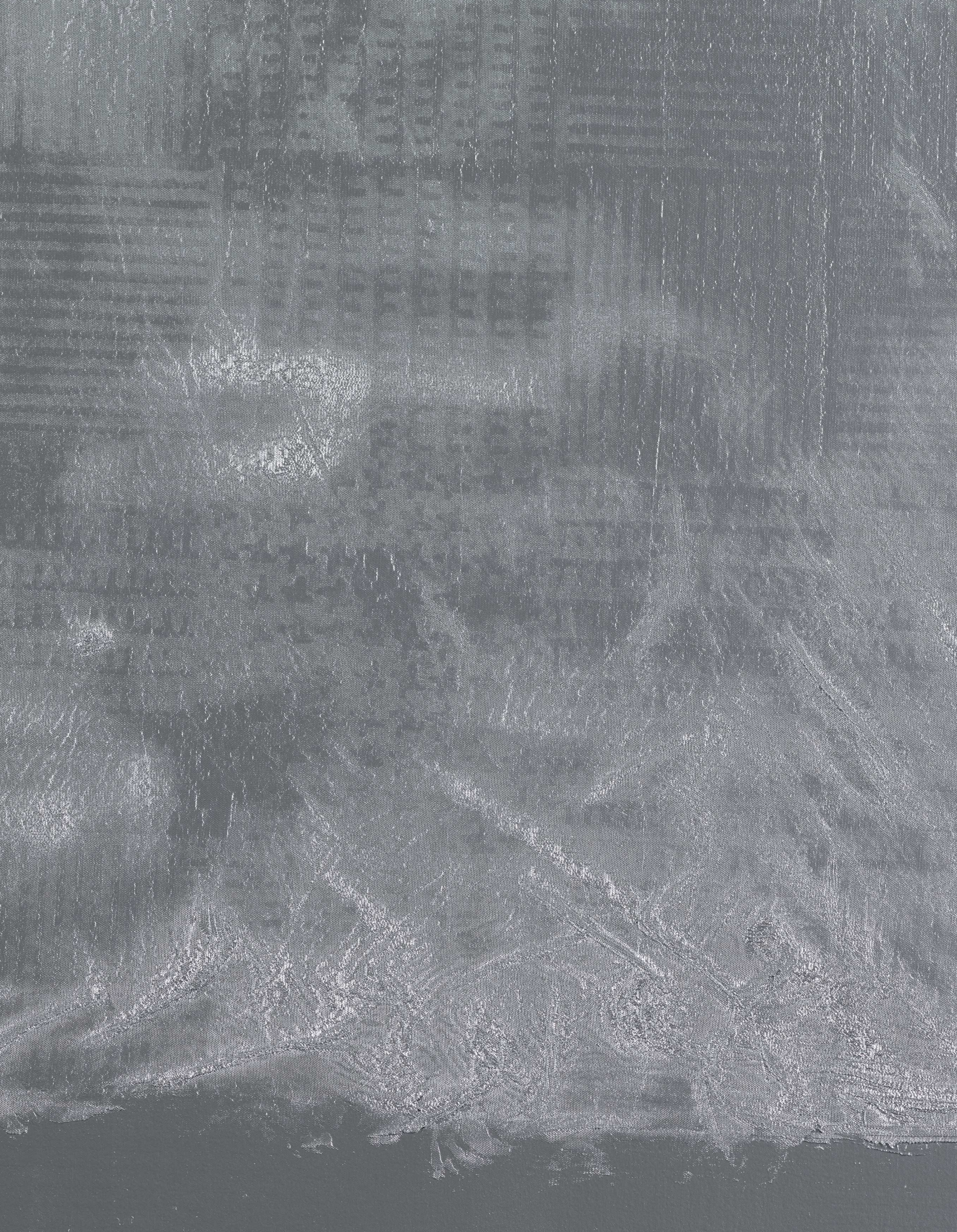
Rudolf Stingel
Image: © Francesco Carrozzini / Trunk Archive
Artwork: © Rudolf Stingel 2018



Gerhard Richter, *Seestück (bewölkt)*, 1969
Image/Artwork: © Gerhard Richter, 2018

detailing his technique, so that anyone could replicate it. This questioned the very basic assumptions around notions of authorship and originality, and in particular, the relationship between the artist and a uniquely recognisable aesthetic. Stingel's decision to make his technique publicly available, as well as his attempt to involve the spectator in the production of his celotex works, challenged established preconceptions about art-making, shifting the emphasis from the artist to the production process of the work and indeed to the object itself. *Untitled* is a particularly good example of this, as the articulated folds in the netting and the unpainted lower edge directly hint at the painting's physical origins. This makes the work an outstanding example of Stingel's acclaimed practice, which, to quote Gary Carrion-Murayari, "demonstrates an acute awareness of the aspirations, failures and challenges to Modernist painting, while at the same time expressing a sincere belief in painting itself, focusing on formal characteristics including colour, gesture, composition, and, most importantly, surface" (Gary Carrion-Murayari, *Rudolf Stingel*, Ostfildern 2008, p. 111).

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



PROPERTY OF AN IMPORTANT SWISS PRIVATE COLLECTOR

57

Gotthard Graubner

(1930 - 2013)

Ohne Titel

signed and dated *1990/91* on the reverse

oil and acrylic on canvas on floss cotton

207 by 210 cm. 80½ by 82⅝ in.

‡ ⊕ £ 300,000-400,000

€ 332,000-442,000 US$ 386,000-515,000

PROVENANCE

Galerie Karsten Greve, St. Moritz (acquired directly from the artist)

Acquired from the above by the present owner in the 1990s

EXHIBITED

Vienna, Bank Austria Kunstforum, *Sammlung Hubert Looser Collection*, April - July 2012, p. 170, illustrated in colour

Essen, Museum Folkwang, *Collection Hubert Looser. A Dialogue: Rodin - Giacometti - Rothko - Scully - Kline - De Kooning,* April - October 2016, pp. 73 and 83, illustrated in colour; p. 76, (text)





Louis Morris, *Saf*, 1959
Image: © Bridgeman Images
Artwork: © Maryland College Institute of Art (MICA), Rights Administered by ARS, NY and DACS, London, All Rights Reserved 2018

GOTTHARD GRAUBNER

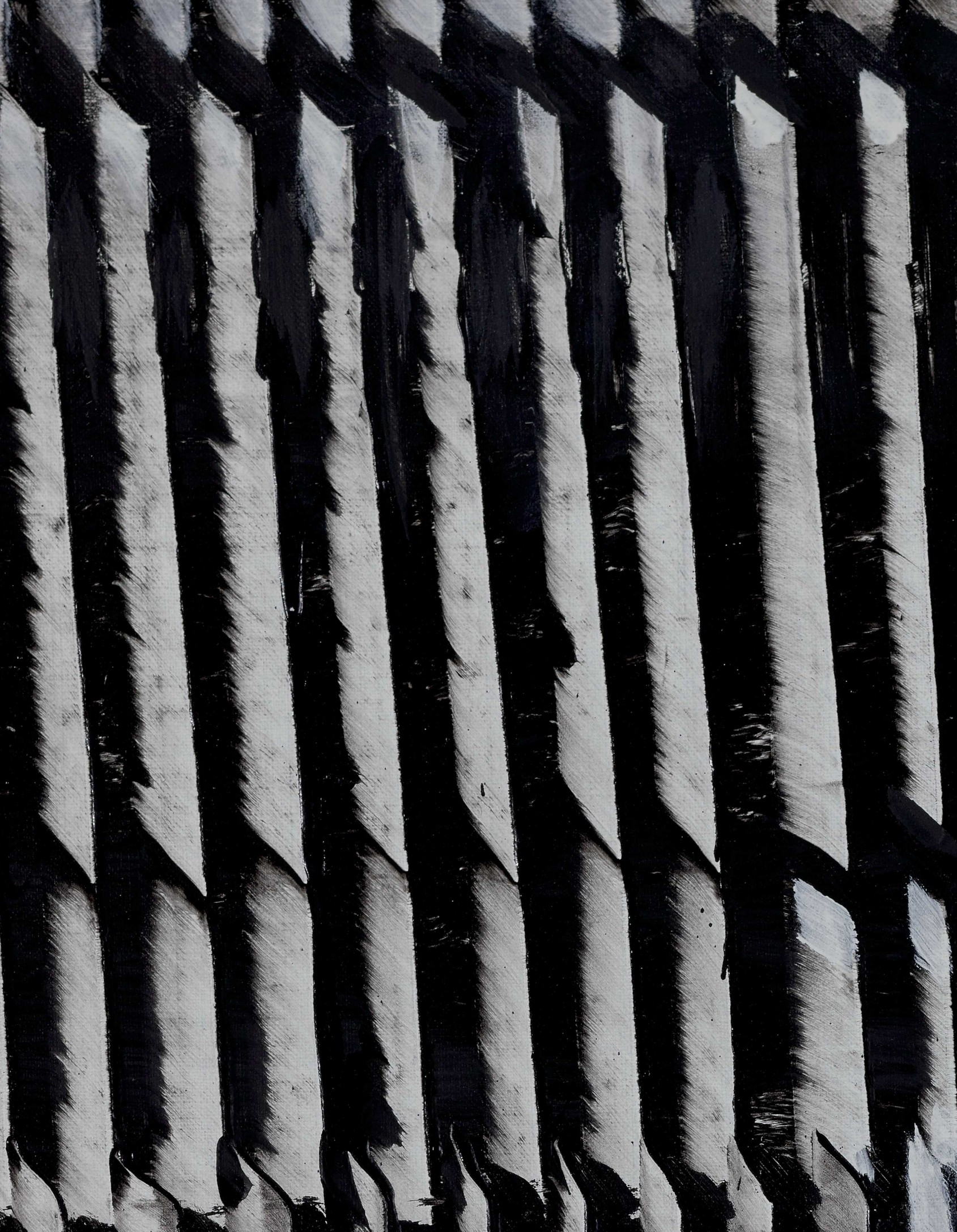
Ohne Titel

A mottled infusion of red tones saturates the richly painted canvas of Gotthard Graubner's 1989-91 painting *Ohne Titel (Untitled)*. Its complex web of colour seems to meld from cerise into crimson, rose pink to deepest burgundy, violet to indigo-blue, diffusing and dispersing like a thick plume of billowing smoke. Graubner was born in Erlbach, in Saxon, Germany, in 1930. He is today greatly revered for his intricate articulations and experimental explorations of pure colour, which probe the interweaving relationship between paintings and the light and space that surrounds them. "My paintings expand as the illumination increases," the artist explains, "and when it is extinguished, so are they. Beginning and end are interchangeable" (Gotthard Graubner cited in: Karl Ruhrberg, et al., *Art of the 20th Century, Part 1*, Cologne 2000, p. 302).

Characterised by a raw immediacy, vital spirit and contemplative force, Graubner's large-scale paintings bring to mind the profoundly meditative works of Mark Rothko, who was a great source of inspiration for the artist. Similarly, the resonating influence of Graubner's palette on contemporary artists such as Sean Scully is deeply apparent, and is also evoked in Wolfgang Tillman's body of abstract photographs in series such as the *Freischwimmer*, which investigate the fortuitous patterns and colours that emerge when light is exposed to photographic paper. As with Rothko, Graubner would elaborately apply his paint in layers of varying degrees of transparency, so that, in spite of its ostensible flatness, the pictorial surface is opened up to reveal a colour formation of indefinite, even infinite depth. This is emphasised by the canvas itself, which has been sculpted, shaped and padded by an unseen synthetic cotton material placed

between the canvas and the wooden stretcher in a technique unique to the artist known as 'cushion painting', turning the work into a three-dimensional body. Whilst on first glance Graubner's paintings appear monochromatic, they seem to undergo a process of metamorphosis under the gaze of the viewer, unfurling into a polychromatic vortex of iridescent hues. Amorphous and impalpable, *Untitled* embodies, in a dreamlike manifestation, Graubner's emotive artistic expression which elevated colour into context, in and of itself.

Widely exhibited in recent years, *Untitled* was displayed at the Museum Folkwang, Essen, in 2016, the Kunstmuseum Zurich, in 2013, and the Bank Austria Kunstforum, Vienna, in 2012. With its captivating nebula of colour, at once mysterious and enticing, the painting relates back to an earlier series Graubner created between 1968 and 1972 known as the 'Nebelräume', or Fog Spaces. Fascinated by natural phenomena, Graubner sought to imbue within his paintings the essential life force of the universe: "The actual reference to nature in my painting happens when I recreate an organism", he proclaimed. "It is breathing, expansion, and contraction. Organic movements as they are found in cloud formations, in the rhythm of flowing water, or in the still movement of a human body" (Gotthard Graubner cited in: Dorothea Eimert, *Art of the 20th Century*, New York 2016, p. 282). In 1959, Graubner became involved in the ZERO movement, co-founded by Otto Piene and Heinz Mack the previous year. The great impact of Piene's 1959 statement, that "A painting is a field of forces, the arena where its author's impulses all come together, there to be transformed, re-formed into a movement of color," can be clearly traced in Graubner's sumptuous, lavish expressions of pure colour (Otto Piene cited in: *Zero*, Cambridge, Mass, 1973, p. 41).





PROPERTY FROM A DISTINGUISHED PRIVATE AMERICAN COLLECTION

58

Heinz Mack

(b. 1931)

Ohne Titel (Dynamische Struktur)

signed and dated *58*; signed twice, dated *58* and stamped on the reverse

synthetic resin on canvas

198.1 by 122.9 cm. 78 by 48⅜ in.

‡ ⊕ £ 250,000-350,000

€ 277,000-387,000 US$ 322,000-450,000

PROVENANCE

Beck & Eggeling International Fine Art, Dusseldorf

Sperone Westwater Gallery, New York

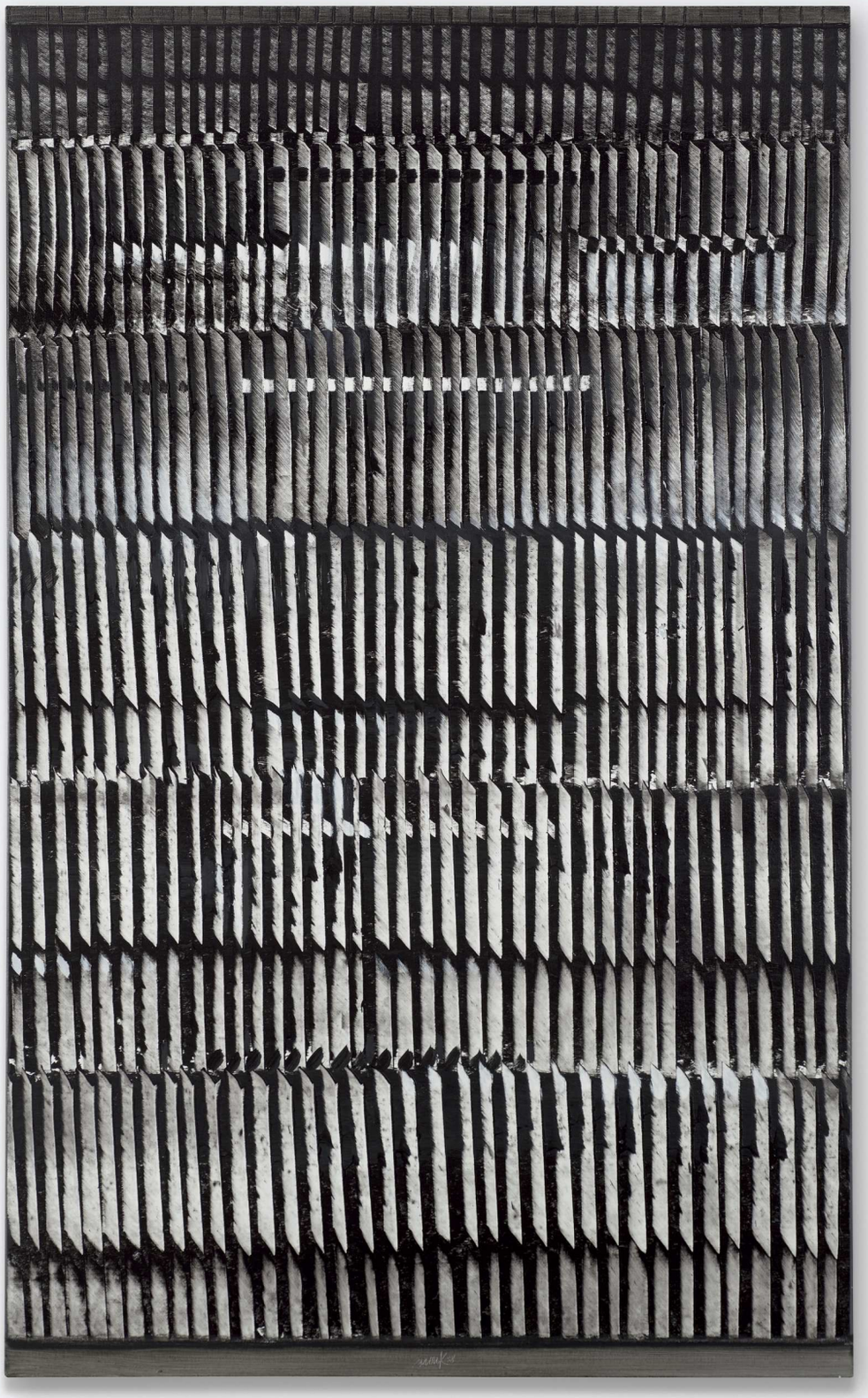
Acquired from the above by the present owner

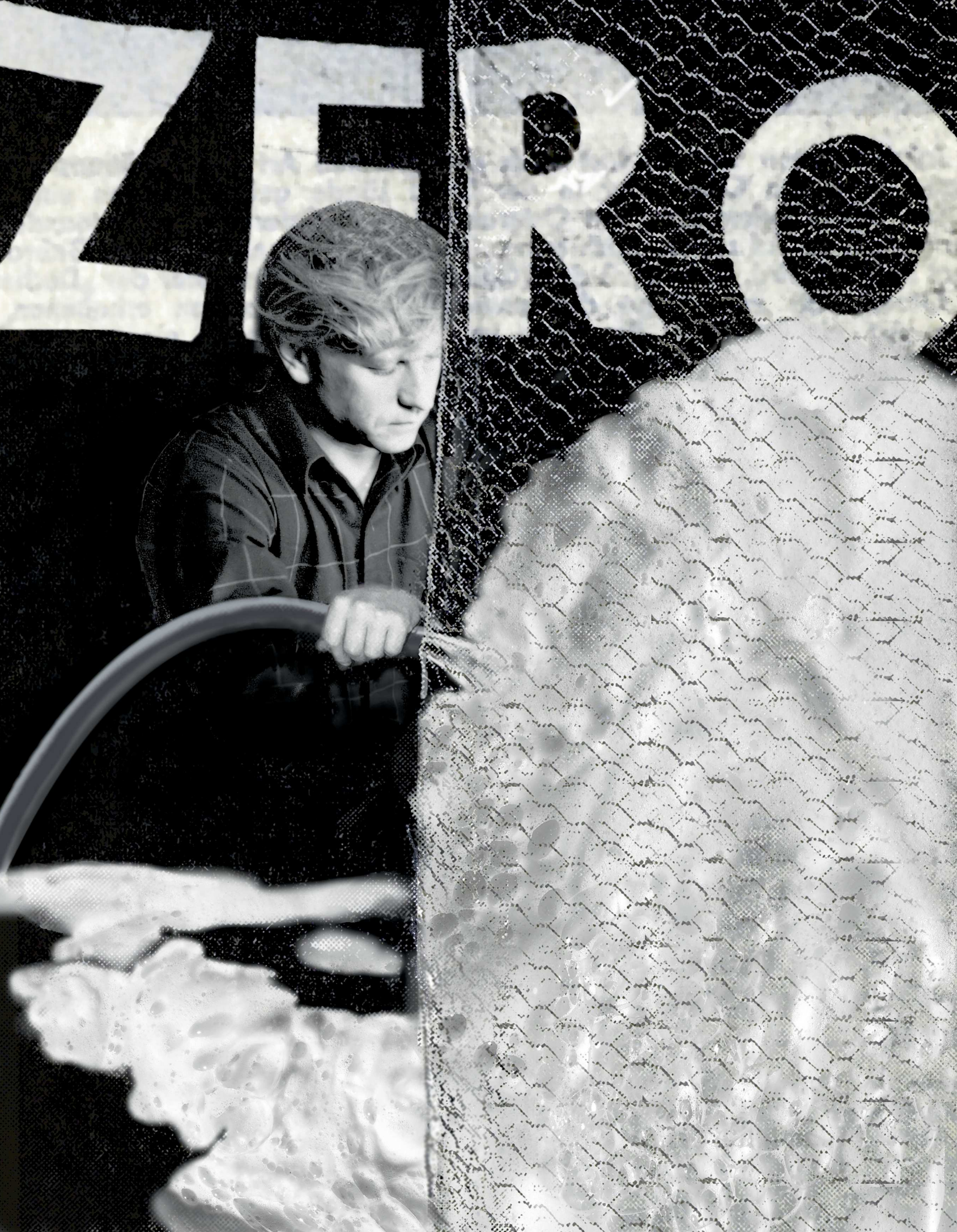
EXHIBITED

New York, Sperone Westwater Gallery, *Heinz Mack, From ZERO to Today 1955-2014*, October - December 2014, n.p., illustrated

LITERATURE

Robert Fleck, Ed., *Heinz Mack: ZERO Malerei/Painting, Catalogue Raisonné 1956-1968*, Munich 2017, Vol. I & II, p. 105 (Vol. I) and p. 30 (Vol. II), no. 1958/29, illustrated




ZERO



Günther Uecker, *Lichtfeld*, 1959
Artwork: © Günther Uecker. All rights reserved. DACS 2018

HEINZ MACK

Ohne Titel (Dynamische Struktur)

With its hypnotic composition, undulating textures and monochromatic expanse, Heinz Mack's *Ohne Titel (Dynamische Struktur)*, encapsulates the German artist's celebrated visual explorations of light, surface, colour and form. Executed in 1958, the work is part of a series of *Dynamic Structures*, which were first developed by Mack in the mid-1950s using a range of media as diverse as painting, drawing, plaster, metal reliefs and, as in the present work, synthetic resin on cloth. So-termed for their illusory suggestions of pulsating movement and rhythmic flow, the ostensible vitality of the *Dynamic Structures* belies their physical stasis. As the author Elizabeth Clark attests, "There is nothing static about Mack's works – they brim with life and achieve a constant vibration; they are borderless, limitless and dynamic" (Elizabeth Clark cited in: Exh. Cat., Hong Kong, Ben Brown Fine Arts, *Heinz Mack: Colour, Light, Rhythm*, 2011, p. 5).

Working in a post-war age noted for its burgeoning scientific discoveries and technological advancements, Mack strove to articulate a new pictorial language befitting of his contemporary moment. In 1957, just a year prior to the present work's creation, Mack co-founded the revolutionary ZERO movement with Otto Piene. Having met in 1950 as students at the legendary Kunstakademie in Dusseldorf, the two artists propagated a radical abstract aesthetic, foregrounding such elements as light, time, movement and colour over more traditional artistic ideals. The ZERO movement soon took the art world by storm: by 1960 they had been joined by a network of artists across Europe including Günther Uecker, Yves Klein, Lucio Fontana and Piero Manzoni, with the shared goal and "mutual aspiration to reclaim art's experimental and forward-looking potential in the aftermath of World War II" (Valerie Hillings, 'Countdown to a New Beginning: The Multinational Zero Network, 1950s-60s' in: Exh. Cat., New York, The Museum of Modern Art, *ZERO: Countdown to Tomorrow, 1950s-60s*, 2014, p. 16).

In *Ohne Titel (Dynamische Struktur)*, the rippling, linear formations of hardened resin over a deep grey cotton backdrop appear to tremble with energy and life, leading the eye in a trance-like motion across the pictorial plane. Radically exploiting light as a medium in its own right, Mack's textured surface seems aglow in monochromatic hues that interact with their surrounding environment. "For me," the artist explains, "light is immaterial, and in my case, I prefer to make works that are instruments for light. My sculptures do have a kind of function: of making light visible" (Heinz Mack in conversation with Stephanie Bailey, in: Exh. Cat., London, Ben Brown Fine Arts, *Heinz Mack: Zero & More*, 2015, p. 15). With its monochromatic, mesmeric patterns and timeless splendour, *Ohne Titel (Dynamische Struktur)* epitomises Mack's pioneering vision for an art liberated from the shackles of the past.

Heinz Mack with foam sculpture, ZERO exhibition, Galerie Diogenes, Berlin, 1963
Image/Artwork: © dpa / Archiv Heinz Mack / VG Bild-Kunst, Bonn 2018

PROPERTY FROM A DISTINGUISHED PRIVATE AMERICAN COLLECTION

59

Otto Piene

(1928 - 2014)

Rauchbild

signed and dated *61* on the reverse

oil, fire and soot on canvas

67.6 by 95.6 cm. 26⅝ by 37⅝ in.

‡ ⊕ £ 120,000-180,000
€ 133,000-199,000 US$ 155,000-232,000

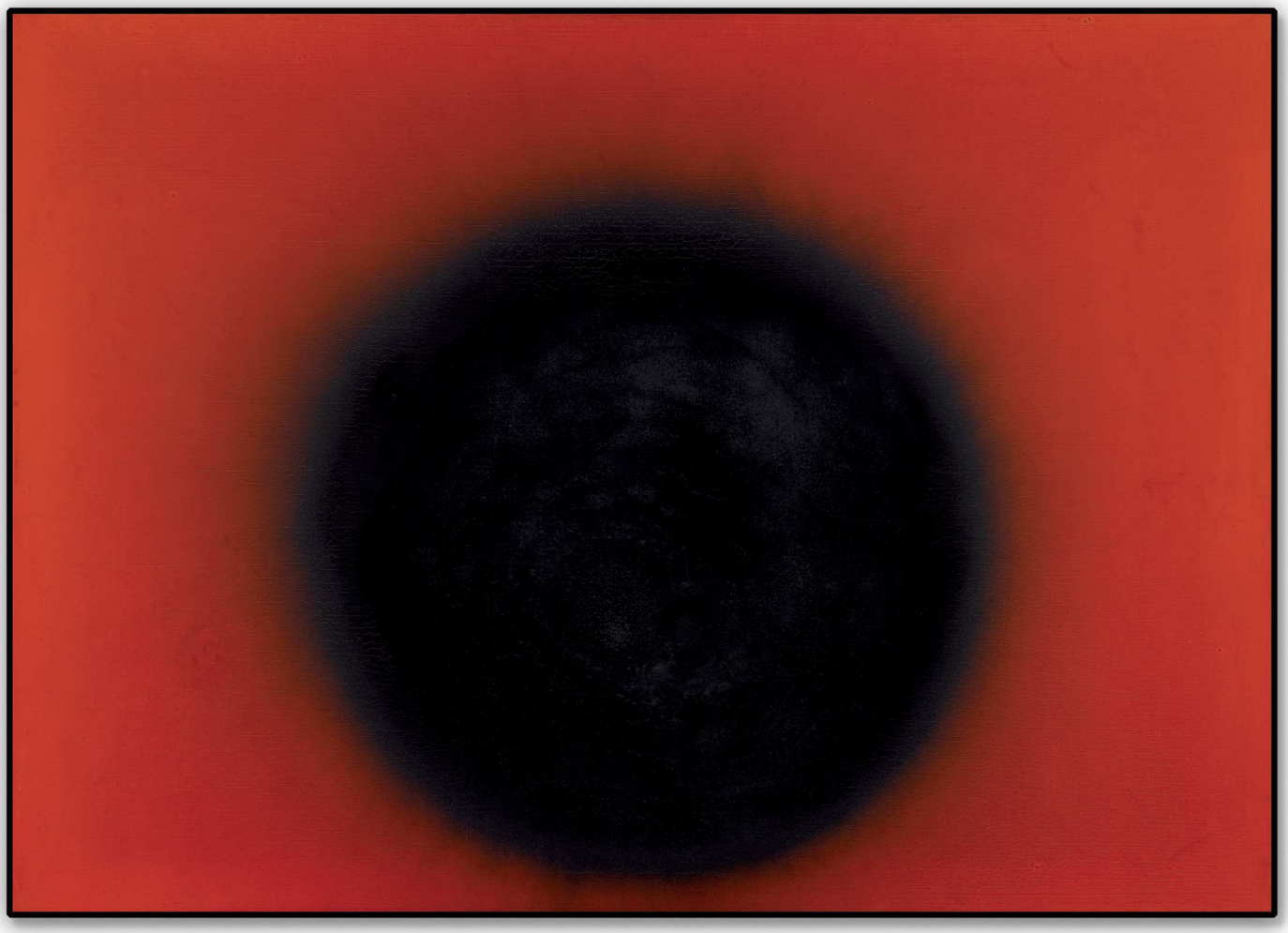
PROVENANCE

Private Collection, Brussels (acquired directly from the artist)

Private Collection, Belgium (acquired from the above)

Sotheby's, London, 17 October 2014, Lot 23 (consigned by the above)

Acquired from the above by the present owner



OTTO PIENE

Rauchbild

Set against an intensely red background, the remnants of the dark destructive force of fire in *Rauchbild* stands as a powerful reminder of the innovative practice of the ZERO Movement and its founding protagonist Otto Piene. Created by literally burning the canvas, *Rauchbild* perfectly captures the group's interest in an emphasis on pure colour through the creation of monochromatic works, as well as their daring and experimental approach to the canvas which revolutionised the post-war European *avant-garde*. The result is an elegantly simple image, in which the raw surface of burned soot is contrasted with the vibrant red of the monochrome canvas, capturing a radical departure from *Art Informel* painting in form and execution, and making this an outstanding work from one of the most influential post-war movements in art history.

Following the horror of World War II a new kind of idealistic experimentation took hold for artists such as Otto Piene and Heinz Mack. They strove for new beginnings, their utopian ambition pushing them to dissolve global art boundaries and embrace the elemental forces of nature. By exploring the relationship between art, nature and technology through a wide range of media and the dynamics of colour, light and movement, the ZERO group opened up a new realm for art's experiential possibilities. Having met in 1950 at the Staatliche Kunstakademie in Dusseldorf, Piene and Mack shared a studio on Dusseldorf's outskirts and in 1956 they joined Gruppe 53, which was cultivating an artistic reputation in the Rhineland. Owing to the lack of institutional support for young artists at the time, Piene and Mack held their own late night exhibition viewings in their studio. Weeks after these one night proto-Happenings, Alfred Schmela opened a gallery close by which was to become the epicentre of ZERO activity. Schmela decided to host a show with Yves Klein, a pivotal moment in the development of the movement, and Klein's revolutionary ideas regarding colour and the creative potential of fire and light inspired and impressed Piene and Mack.

"[ZERO is] a zone of silence and of pure possibilities for a new beginning as at the count-down when rockets take off."

Otto Piene 'Die Entstehung der Gruppe 'Zero'', *The Times Literary Supplement*, 3 September 1964, online

The impact of his influence resonates throughout *Rauchbild*, the interplay of red and black echoing Klein's respect for the power of colour. Klein's work had expanded Piene and Mack's horizons as well as their sense of a collective identity and as such their evening exhibitions grew in ambition and content. In need of formal expression for this newly developed mutual inspiration and modes of experimentation, the name ZERO was chosen late night in a bar close to their workshops. A title which could be universally understood, the term ZERO indicated "a zone of silence and of pure possibilities for a new beginning as at the count-down when rockets take off" (Otto Piene, 'Die Entstehung der Gruppe 'Zero'', *The Times Literary Supplement*, 3 September 1964, online).

ZERO disbanded in 1966 as the artists began to follow individual paths and take up gallery representation. However, the legacy of their varied output and engagement with one another still underpinned many of Piene's works. A visionary artist of the twentieth-century *avant-garde*, his career spanned over five decades with Piene representing Germany at the Venice Biennale in 1967 and 1971. Today, his works are housed in numerous international museum collections that include: the Museum of Modern Art (MoMA), New York; the Walker Art Center, Minneapolis; the National Museum of Modern Art (MOMAT), Tokyo; the Stedelijk Museum, Amsterdam; and the Centre Georges Pompidou, Paris. Investigating the notions of ephemerality, synaesthesia – the blending of the senses – and aesthetic experience, *Rauchbild* captures Piene's obsession with the interconnection between nature and art, the piece itself suspending forever the alchemical process of burning. With its abstract aesthetic and unorthodox mode of production, the work perfectly embodies the zeitgeist of a generation of artists who radically changed the landscape of European art through an innovative and experimental approach to art-making.

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

60

Enrico Castellani

(1930 - 2017)

Superficie bianca

signed, titled and dated *2001* on the overlap

acrylic on shaped canvas

180 by 180 cm. 70⅞ by 70⅞ in.

This work is registered in the Archivio Castellani, Milan, under the number *01-023* and is accompanied by a certificate of authenticity.

⊕ **£ 350,000-450,000**

€ 387,000-498,000 US$ 450,000-580,000

PROVENANCE

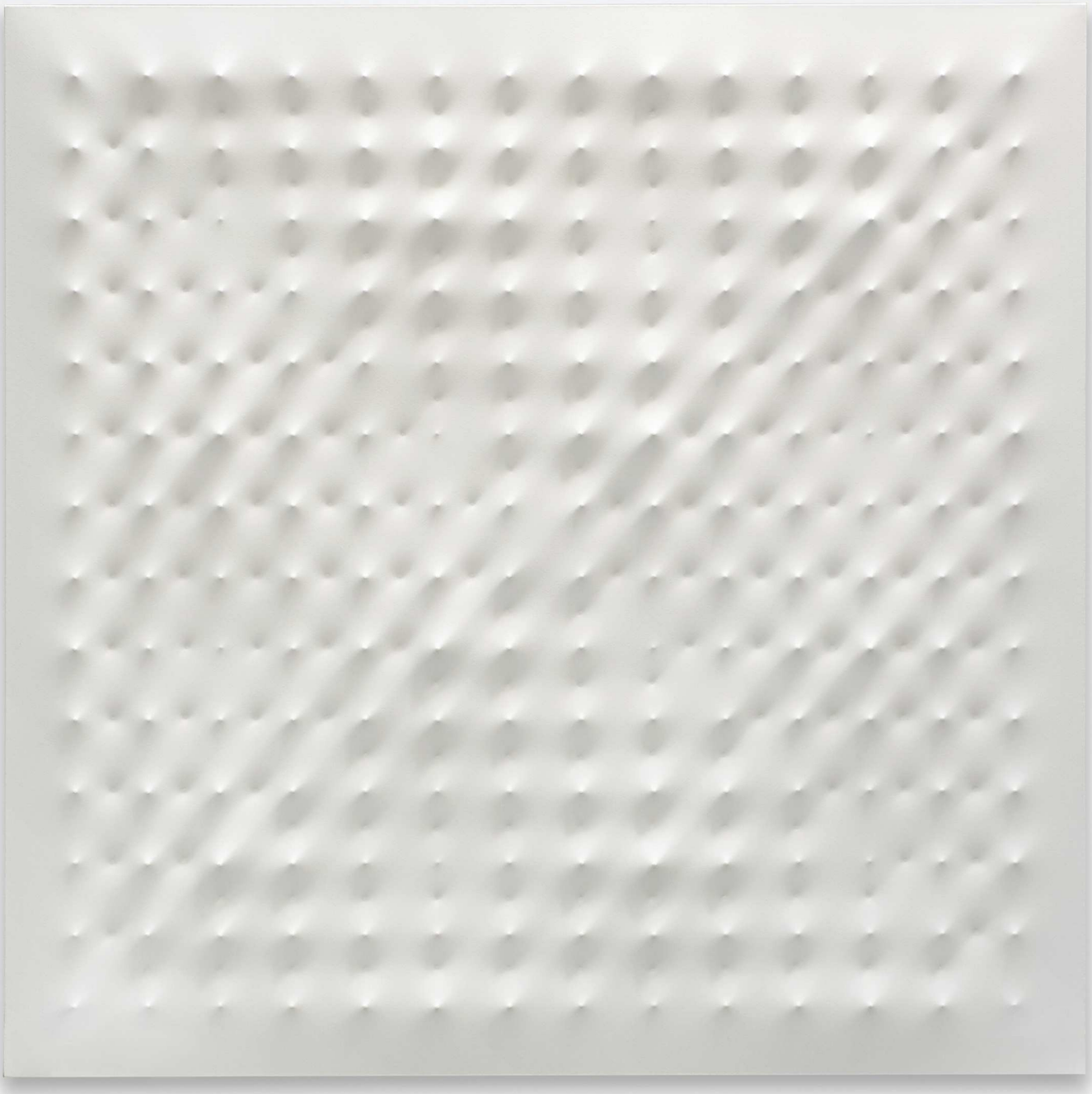
Acquired directly from the artist by the family of the present owner *circa* 2001-02

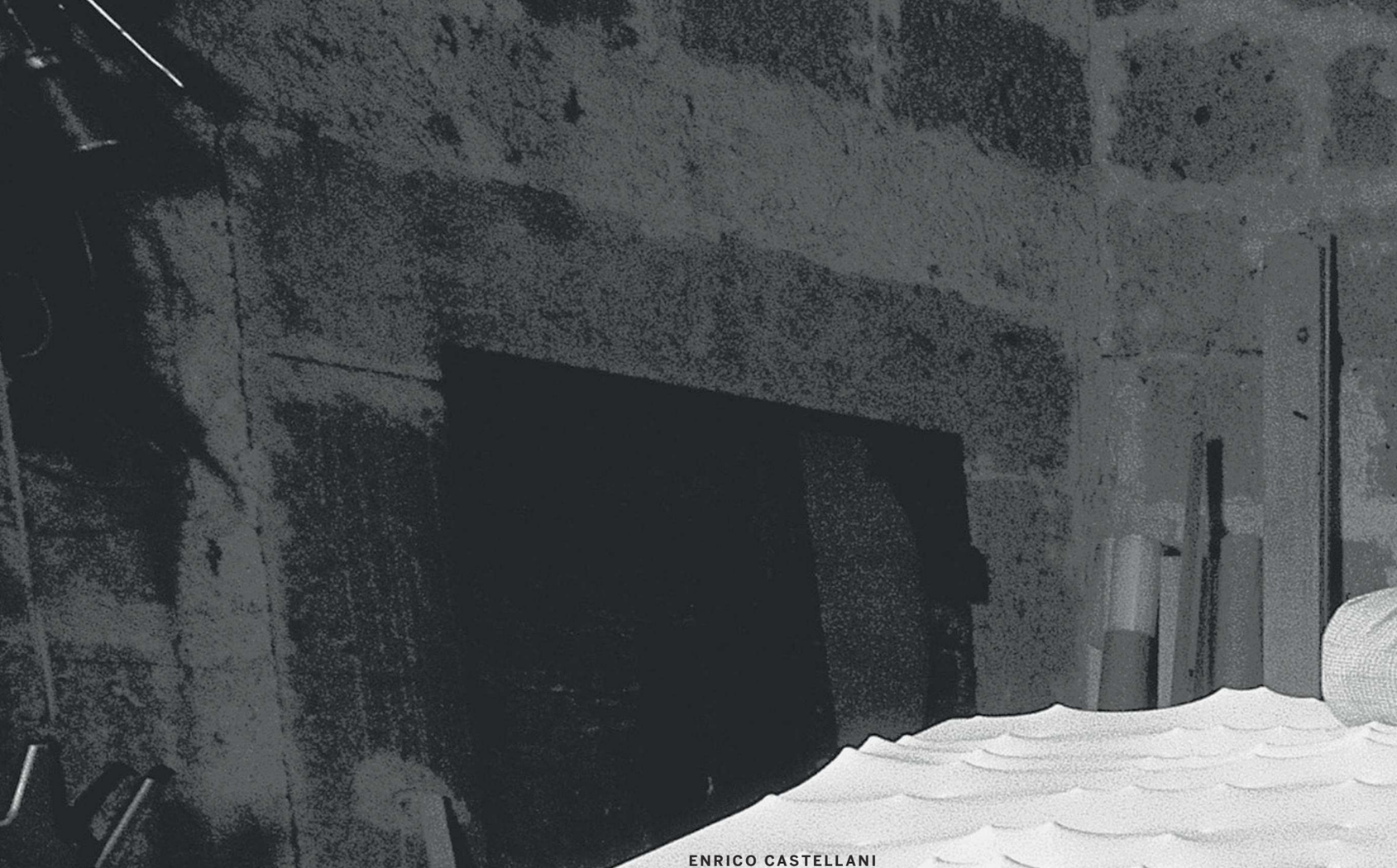
EXHIBITED

Ozzano Monferrato, Borromini Arte Contemporanea, *Enrico Castellani: La visione del pensiero*, 2002, n.p., illustrated

LITERATURE

Renata Wirz and Federico Sardella, *Enrico Castellani: Catalogo ragionato, Tomo secondo, Opere 1955-2005,* Milan 2012, p. 562, no. 909, illustrated





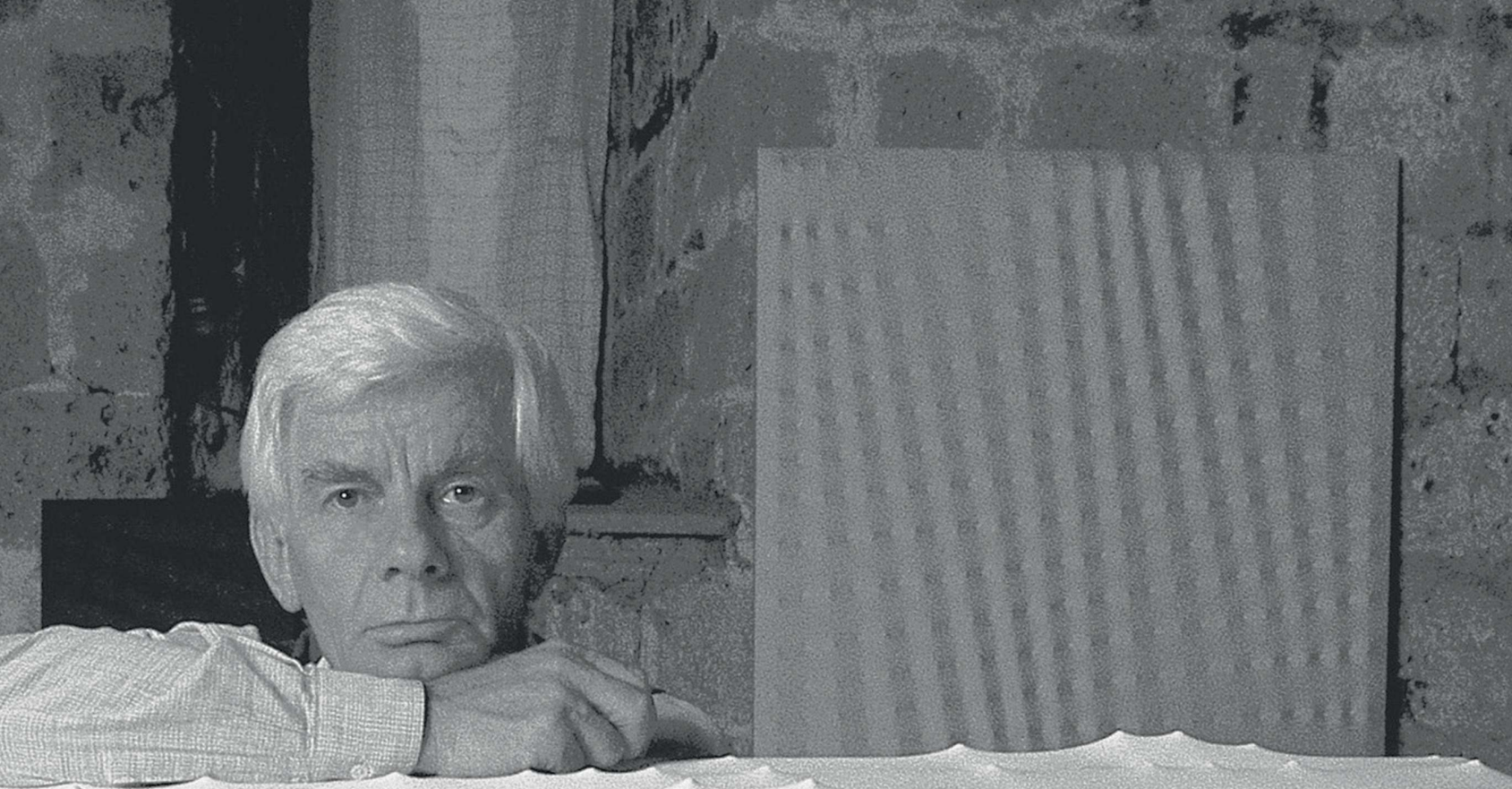
ENRICO CASTELLANI

Superficie bianca

Enrico Castellani's magnificent *Superficie Bianca* radiates spellbinding purity as a paradigm of both elegance and profound artistic innovation. At the intersection between painting, sculpture and architecture, the present work powerfully communicates the possibilities of the canvas' physical dimensionality. Here Castellani's planar, geometric abstraction exhibits a uniform proliferation of minute protrusions intrinsic to the *Superfici* series. Castellani's radical pictorial dialogue of 'non-painting' offered a crucial contribution to the *Arte Povera* movement in Italy as well as the aesthetic concerns of ZERO artists such as Lucio Fontana, Otto Piene, Heinz Mack and Yves Klein, all of whom sought to employ pure light and motion as a means to transform and revolutionise artistic expression. However, Castellani's cosmic, almost spiritual protrusions stand out from this wider group in their mesmerising visual impact and dynamic challenge to the confines of traditional painting.

Executed in 2001, *Superficie Bianca* illuminates Castellani's visual negotiation of space, depth, light and dark, as well as his transcendent work in monochrome. Through its measured hollows and reductive surface, the present work is both deeply expressive and meditative. To quote a passage by art historian Elena Pontiggia

Enrico Castellani at work in his studio
Image: © Giorgio Colombo, Milan
Artwork: © DACS 2018



written specifically about this piece: “Looking at a work by Castellani is like looking at a Zen garden. In Kyoto there are gardens of stone whose profound attraction stems from the thoughts they stimulate rather than from any exterior ornament. There are no flowers, vegetation or plants: there is just a theory of small white, regular points, a dotting of pebbles from which a rough stone emerges. What do people who look at the gardens of Saomi see? Nothing and everything. One’s vision immediately becomes thought and thought loses itself in silence... Likewise, in Castellani’s punctuations vision becomes thought” (Elena Pontiggia cited in: Exh. Cat., Milan, Borromini Artecontemporanea, *Enrico Castellani*, 2002, n.p.).

The artist’s rippling pattern of miniature peaks was achieved through a meticulous technique in which he hammered nails into the canvas via an entrenched stretcher in alternating directions. The hollows and pointed protuberances created a rhythmic relief suffused with passages of light and dark; thus, by appropriating a thoroughly sculptural aesthetic language, Castellani achieved the illusionary effect usually associated with traditional Italian *chiaroscuro*. This radical new image-making process manifested an extreme sense of self-realisation for Castellani, which was “brought about by acting upon the materials deposited on a surface or in a volume... of discovering a new synthesis through which the annihilation of the gesture and the individual’s passionate involvement should result in the annihilation of the individual himself, in order to construct, in the continuity of the work, a premise of rebirth in a new dimension” (Germano Celant cited in: Exh. Cat., Milan, Fondazione Prada, *Enrico Castellani*, 2001, p. 10). Here Castellani powerfully exchanges gesture for a dynamic interplay of light and dark, producing an exquisite range of effects that alternate, modify and oscillate depending on the viewer’s position and external lighting. The painting itself seems to become a living entity as shadows and reflections dance across its surface in an exchange that flattens, highlights and illuminates Castellani’s spectacular reliefs. Again, Pontiggia articulates this kinetic sense of richness and breathing vitality that resonates from the present work: “His works... concentrate on a form of progression that gives rise to a feeling of becoming. The canvas secrets a slow movement, a sort of breathing that becomes light. In that case, a phrase by Pietro Manzoni... could perhaps be used as a single caption for all the work by this artist: ‘There is nothing to say: There is only being; there is only living’”(Elena Pontiggia, *op. cit.*, n.p.).

PROPERTY OF A DISTINGUISHED GENTLEMAN

61

Alighiero Boetti

(1940 - 1994)

Oggi trentunesimo giorno dell'ottavo mese dell'anno 1000nove100ottantotto...

embroidered tapestry

115.7 by 108.7 cm. 45½ by 42¾ in.

Executed in 1988.

This work is registered in the Archivio Alighiero Boetti, Rome, under the number *6982* and is accompanied by a certificate of authenticity.

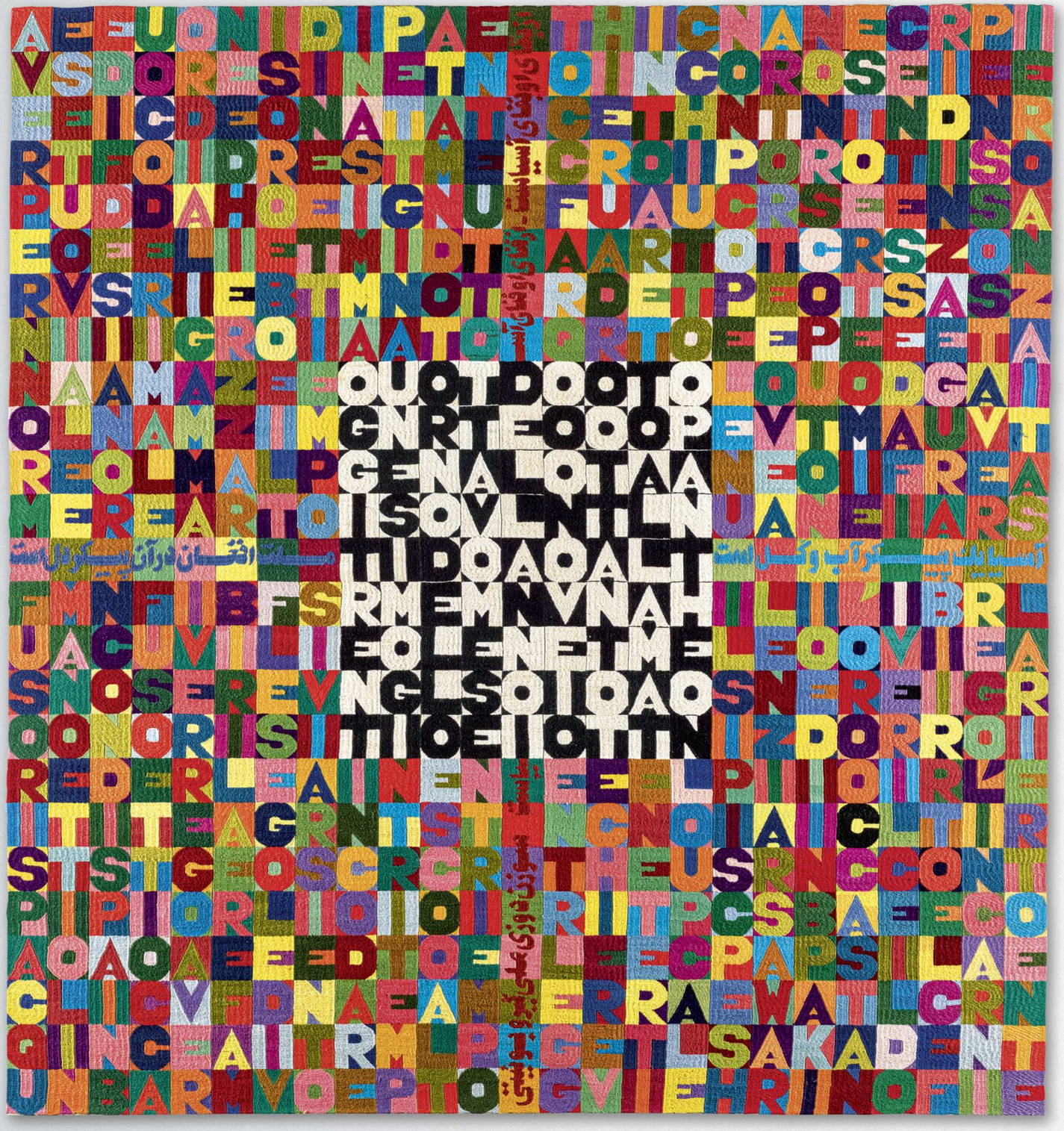
‡ ⊕ £ 270,000-320,000

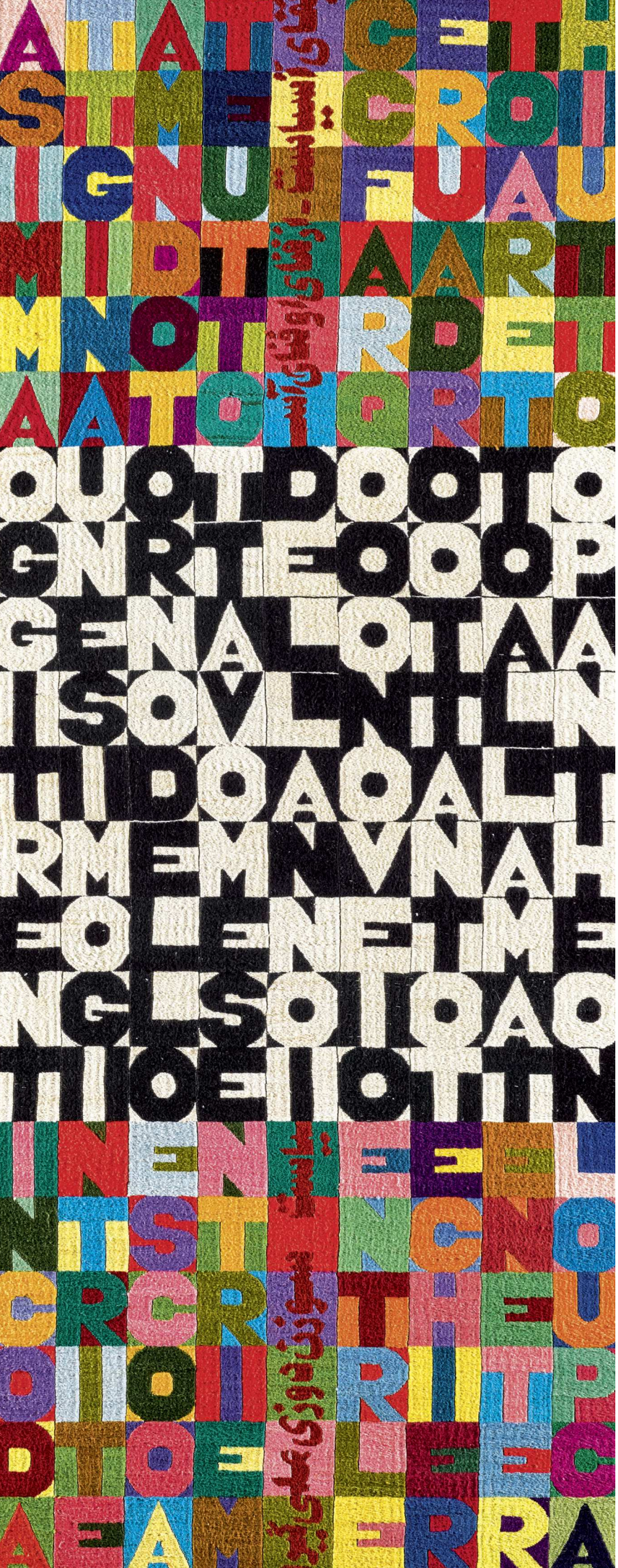
€ 299,000-354,000 US$ 348,000-412,000

PROVENANCE

Edward Totah Gallery, London

Acquired from the above by the present owner in the early 1990s

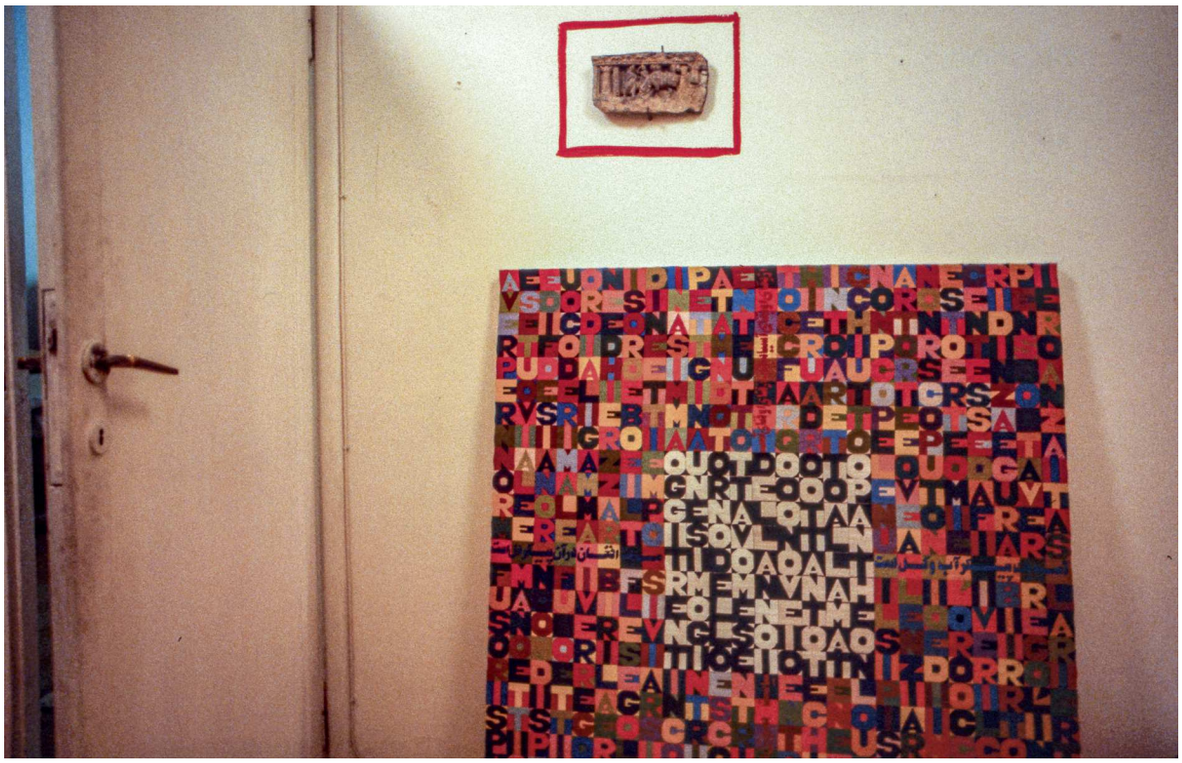




ALIGHIERO BOETTI

Oggi trentunesimo giorno...

The present work is a magnificent exposition of Alighiero Boetti's deep seated philosophical beliefs, and a distinguished example of one of the artist's most renowned series – the *arazzi* (tapestries). Across 625 squares comprised of multitudinous blocks of colour organised around a central black and white nucleus, Boetti deftly engages with constructs of language, mathematics, and the polarity between order and disorder to create a work of mesmerising invention. Like an inscrutable cryptic crossword, the complex system of letters and digits, divided into equal quadrants by a cross rendered in Arabic script, at once compels and repels decipherability. Indeed, the black and white centrepiece can be 'decoded' when read from top to bottom, as with East Asian calligraphic texts, to form the Italian title of the work: *Oggi trentunesimo giorno dell'ottavo mese dell'anno 1000nove100ottantotto...*. Boetti has similarly ascribed mathematical import to the composition of this work through the grid structure itself which, measuring 25 by 25 squares, pays homage to the Pythagorean Magic



The present work in the artist's studio in 1989
From the *Accanto al Pantheon*
Image: © RMS Photo: Randi Malkin Steinberger

Square. Boetti revered Pythagoras for the way in which he employed rigorous theorems to schematise and comprehend everything from trigonometry to musical harmony, imposing human order on the disorder of the natural world so as to better comprehend it. Fraught and effervescing, on the one hand, with potential meaning waiting to be unlocked, Boetti's tapestry, on the other, surpasses the rigid boundaries of semantics, majestically transcending into a sublimely universal syntax based on the precepts of colour, aesthetics, mathematics and form.

Completed only six years before the artist's death, the present *arazzi* exists as testament to the extraordinary level of poetic expression that Boetti attained in his artistic maturity. Boetti believed that the world was characterised by the forces of *ordine e disordine* (order and disorder); and that in order to understand the chaos of the natural world, humanity was forced to schematise and codify it into an organised mode of comprehension. Allied to this belief was his dedication to the notion of twinning or dualism – the idea that every force has a yin-and-yang, an equal and an opposite, and that they act not to subsume each other but rather to exist in harmonious equilibrium. It was because of these beliefs that the Italian artist designed the *arazzi* in Rome but had them woven in the Middle East, in either Afghanistan or Pakistan. In this way, their split execution was fundamentally based on this balanced duality and entirely imbued with *ordine e disordine*. As the artist himself proclaimed, "I have done a lot of work on the concept of order and disorder: disordering order or putting order into certain kinds of disorder, or again presenting a visual disorder that was actually the representation of a mental order. It's just a question of knowing the rules of the game. Someone who doesn't know them will never see the order that reigns in things. It's like looking at a starry sky. Someone who does not know the order of the stars will see only confusion, whereas an astronomer will have a very clear vision of things" (Alighiero Boetti cited in: Exh. Cat., London, Ben Brown Fine Arts, *Alighiero Boetti: Un Pozzo senza fine*, 2006, p. 11). Through its vibrant medley of visual signifiers and entrancing conceptual expression, the present work beautifully embodies the strength and potency of Boetti's unique artistic voice.

PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

62

Giulio Paolini

(b. 1940)

Souvenir (V)

signed, titled and dated *1974* on the stretcher

photographs, pages from a book and fragments of photographic prints pinned on a stretcher

80 by 100 cm. 31½ by 39⅜ in.

⊕ **£ 120,000-180,000**

€ 133,000-199,000 US$ 155,000-232,000

PROVENANCE

Marco Noire Contemporary Art, Turin (acquired directly from the artist)

Acquired from the above by the present owner

EXHIBITED

Madrid, Parque del Retiro, Palacio de Velázquez, Palacio de Cristal, *Del Arte Povera a 1985*, January - April 1985, p. 208 (text, published with incorrect medium)

LITERATURE

Maddalena Disch, *Giulio Paolini: Catalogo Ragionato, Tomo primo 1960-1982*, Milano 2008, p. 275, no. 264, illustrated in colour





Illustrazioni / Illustrations

1 *Disegno geometrico* 1960, cm. 40
2 *Disegno di una lettera* 1960, cm.
3 *Senza titolo* 1960, cm. 35 x 43, 13.6'' x
4 *Senza titolo* 1961, cm. 21 x 21, 8.2'' x
5 *Senza titolo* 1961, cm. 120 x 150, 47.2'' x
6 *Senza titolo* 1961, cm. 25 x 20, 9.7 x 8''
7 *Senza titolo* 1961, cm. 50 x 60, 19.5'' x
8 *Senza titolo* 1962, cm. 40 x 27, 15.6'' x
9 *Senza titolo* 1962, cm. 35 x 28, 13.6'' x
10 *Senza titolo* 1962, cm. 40 x 40, 15.6'' x
11 *Senza titolo* (Piakat Carton) 1962, cm. 50 x
12 *Senza titolo* 1962, cm. 60 x 23, 17.4'' x
13 *Senza titolo* 1962, cm. 40 x 40, 15.6'' x
14 *Senza titolo* 1962, cm. 40 x 31.4'' x
Senza titolo 1962, cm. 40 x 40, 15.6'' x
Senza titolo 1962, cm. 50 x 50, 19.5'' x
Senza titolo 1962, cm. 90 x 90, 35.3'' x
Senza titolo 1962, cm. 35 x 35, 13.6'' x
Senza titolo 1962, cm. 30 x 21, 10.6'' x
Senza titolo 1962, cm. 20 x 20''
Senza titolo 1962, cm. 22, 8.5'' x
Senza titolo 1962, cm. 51'' x
Senza titolo 1962, cm. 39''
Senza titolo 1962, cm. 102'' x
200/H 1964, cm. 200 x 150, 78.6'' x 59''
Eterna 1965, cm. 150 x 120, 59'' x 47.2'', Gall. civica d'arte moderna, Torino
Monogramma 1965, cm. 125 x 90, 40.2'' x 35.3'', coll. Simonis, Torino
Senza titolo (un quadro) 1965, cm. 172 x 58, 67.6'' x 22.7'', coll. Grosso, Torino
Senza titolo (particolare) cm. 238 x 230, 93'' x 90'', coll. priv., Genova
Hi-Fi 1965, cm. 200 x 150, 78.6'' x 59'', coll. priv., Torino
1421965 1965, cm. 80 x 90, 31.4'' x 35.3'', coll. priv., Torino
Delfo 1965, cm. 180 x 95, 71'' x 37.3'', coll. Spada, Simonis, Torino
Diaframma 8 1965, cm. 148 x 77, 58.2'' x 30.3'', coll. priv., Genova
Iper (aM.D.) 1965, diam. cm. 160 x 160 x 160, 63'' x 63'' x 63''
Buenos Aires (sineddoche) 1965, cm. 90 x 90 x 260, 35.3'' x 35.3'' x 102''
Ut-op 1966, cm. 160 x 160 x 160, 63'' x 63'' x 63''
Versailles 1966, cm. 140 x 260, 55'' x 102''
Capitemi! 1966, cm. 90 x 90 x 260, 35.3'' x 35.3'' x 102''
Anna-logia 1967, cm. 150 x



GIULIO PAOLINI

Souvenir (V)

Esoteric and enticing, Giulio Paolini's 1974 work *Souvenir (V)* exemplifies the Italian maestro's signature style of conceptual art in which the artist's tools are exposed, exhibited and elevated to intriguing new heights. In the present work, the canvas absconds from its traditional role as protagonist in order to pay homage to the wooden stretcher bar, whose skeletal frame forms the basis of the composition. The support becomes a pin board for a host of enigmatic photographs and fragments of text which covertly invoke a plethora of secrets, whispered and withheld. Such tantalising opacity is idiosyncratic of Paolini's oeuvre which is concerned with the precepts of originality, authenticity and authorship in art. "To be authentic, a work of art must forget about its author," asserts the artist, in a statement that recalls Roland Barthes' influential essay of 1967, 'The Death of the Author' (Giulio Paolini cited in: Tom Jenkins, 'To Be or Not to Be: Giulio Paolini,' *Port Magazine*, July 2014, online).

Paolini is frequently associated with the *Arte Povera* movement, and, at the invitation of Germano Celant, he participated in a number of their exhibitions from 1967 to 1972 alongside artists such as Michelangelo Pistoletto, Giovanni Anselmo and Alighiero Boetti. Whilst Paolini similarly sought to exalt everyday materials in his practice, his artistic concerns were fundamentally distinct from the *avant-garde* group, for he was not so much interested in breaking with the past as acknowledging and exploring its intrinsic and inevitable impact on the present and the future. "Paolini strongly believes that the artwork is not necessarily rooted in personal expression of the self," writes the curator of the Whitechapel Gallery Daniel Herrman, "but much rather a consequence of the history and the conditions of art that bring it about. He constantly questions our relationship as a beholder to the artwork and his relationship as the artist and author. He was one of the formative figures in the 1960s to question and overcome concepts of authorship" (Daniel Herrman cited in: *ibid*). Shrouded in mystery, Paolini's self-reflexive practice contends with what it is to see, to understand, to reflect, and to create, shattering pictorial illusion to reveal the very artifice of art.

In *Souvenir (V)*, the stretcher is adorned with a number of photographs taken on 16mm film which repeatedly depict a slim, male figure against a stark white background, his back to the photographer. Paolini often embeds subtle visual clues pertaining to his own identity in his work, and indeed the photographs pinned to the present work represent the artist himself: he appears as a faceless and shadowy presence reminiscent of René Magritte's seminal painting *Le Fils de l'Homme*, 1964. The work is indeed Surrealist in nature, and its title, *Souvenir (V)*, is a *double entendre*, referring at once to a holiday keepsake such as a postcard and to the French verb for 'memory'. It is filled with snippets of fractured and dreamlike recollections: torn tourist postcards, ripped pages of books on art, photographs of outdoor spaces, and a haunting absence, bar the portraits of the artist, of human figures. In the centre is a list detailing a number of Paolini's exhibited works, onto which one of the photographs of the artist has been playfully pinned, as if he were intently studying it. At the bottom right corner is a ripped print of a photograph taken by Paolini, its caption – the original title of the artwork – still intact. A borrowed quotation from Nietzsche, it becomes a poignant metaphor for Paolini's artistic quest: "Et quid amabo nisi quod rerum enigma est?" it sonorously questions; "And what will I love if not the enigma of things?"

PROPERTY OF A PRIVATE GERMAN COLLECTOR

63

Cy Twombly

(1928 - 2011)

Untitled

signed and dated *Roma 1963*

acrylic, ballpoint pen, wax crayon, coloured pencil and lead pencil on paper

50 by 70.2 cm. 19⅝ by 27⅝ in.

£ 400,000-600,000
€ 442,000-665,000 US$ 515,000-775,000

PROVENANCE

Galleria La Tartaruga, Rome

Private Collection, Italy

Heiner Bastian, Berlin

Acquired from the above by the present owner in 1973

LITERATURE

Nicola Del Roscio, *Cy Twombly: Drawings, Cat. Rais., Vol. 3, 1961–1963*, Munich 2013, p. 193, no. 275, illustrated in colour





CY TWOMBLY

Untitled

Modulating bursts of line, form and colour erupt across the surface of Cy Twombly's 1963 work on paper, *Untitled (Rome)*. An array of jet-like marks in silver-grey, coal black, burnt orange and primary tones of red, yellow and blue, emanate from the bottom left corner of the pictorial plane into a dynamic synthesis of scribbles, smudges and fractious scrawls. Rendered in interspersing strokes of graphite, coloured pencil, wax crayon, acrylic and ballpoint pen, this enigmatic lexicon of signs and symbols bears the hallmark of Twombly's practice, in which figuration and abstraction, fact and fiction, and history and myth, begin to blend and blur beyond tangible distinction. As Roland Barthes intuits, "Twombly's art consists in making us see things: not those which he represents... but those which he manipulates: a few pencil strokes, this squared paper, this touch of pink, this brown smudge. This is an art with a secret" (Roland Barthes, 'The Wisdom of Art', in: Exh. Cat., Whitney Museum of American Art, New York, *Cy Twombly: Paintings and Drawings 1954-1977*, 1979, pp. 9-10). *Untitled (Rome)* was executed during a period of prolific production, following Twombly's life-changing move to Rome in 1957. Captivated by the ancient grandeur of the Eternal City, as much as by the *avant-garde* spirit of his Italian contemporaries from Piero Dorazio to Giorgio de Chirico, Twombly created a body of work inspired by the surrounding architecture, language, history and lifestyle, in a world where past and present collide. "I was mainly interested in the country and the life and the people, more than Rome even," the artist explained; "I mean the balance of life was like a dream, everything was functioning in the most natural way" (Cy Twombly cited in: Exh. Cat., Tate Modern, London, *Cy Twombly: Cycle and Seasons*, 2008, p. 45).

Born in Virginia, USA, in 1928, Twombly demonstrated great artistic talent from a young age. He attended a number of prestigious art institutions, including Black Mountain College in North Carolina between 1951 and 1952, and became acquainted with many pioneering figures of the Twentieth Century from Franz Kline and Robert Motherwell to John Cage. After receiving a grant from the Virginia Museum of Fine Arts in 1952, he left America to travel throughout North Africa and Europe with his close friend Robert Rauschenberg, where he became fascinated by the boundless diversity of cultures and colours, sights and sites. Just two years later, he served in the U.S. Army as a cryptographer. Such experiences were to profoundly influence his artistic style and, as sociologist and writer Annie Cohen-Solal has stated, Twombly can perhaps be best understood through his "identity as an intercultural artist at heart" (Annie Cohen-Solal, 'The Multiple Territories of Cy Twombly', in: Exh. Cat., Eykyn Maclean, London, *Cy Twombly: Works from the Sonnabend Collection*, 2012, p. 9). Seeking to unlearn and unravel his traditional artistic training, Twombly forged a radical new visual language of freely-scribbled, graffiti-like forms, driven by raw emotion over reason, primal instinct above rational. "Each line now is the actual experience with its own innate story," he proclaimed; "it is an involvement in essence... into a synthesis of feeling, intellect etc. occurring without separation in the impulse of action" (Cy Twombly cited in: *Cy Twombly, Catalogue Raisonné of the Paintings: Volume II 1961-1965*, Berlin 1993, p. 21). Drawing from a wealth of subject matter as diverse as primordial times, hieroglyphics, calligraphy, mythology and the clash between the ancient and the modern worlds, the present work delivers a palimpsest of history, time and space, both confounding and compelling.

64

Alexander Calder

(1898 - 1976)

Smeary

signed and titled

oil on canvas

101.6 by 177.8 cm. 48 by 70 in.

Executed *circa* 1949.

This work is registered in the archives of the Calder Foundation, New York, under application number *A18351*.

‡ £ 400,000-600,000

€ 442,000-665,000 US$ 515,000-775,000

PROVENANCE

Private Collection

Sotheby's Parke-Bernet, New York, 15 May 1968, Lot 110

Private Collection, Florida

Mark Borghi, New York

Acquired from the above by the present owner in 2010

EXHIBITED

New York, O'Hara Gallery, *Motion - Emotion: The Art of Alexander Calder*, October - December 1999, p. 43, no. 15, illustrated in colour




SMEARY


by A. Calder



ALEXANDER CALDER

Smeary

Executed *circa* 1949, *Smeary* is one of the largest paintings on canvas by Alexander Calder and it exhibits a rare and remarkable example of the artist's transformative oscillation between the boundaries of figuration and abstraction. Calder's iconic treatment of colour and form, and his decisive principles of line and space are palpable on the surface of the present composition, offering an extraordinary painterly iteration of Calder's revolutionary sculptural practice. The medium of painting remained at the very core of Calder's diverse oeuvre, a two dimensional expanse operating in parallel to his brightly coloured mobiles and monumental stabiles. Thus with vivid brushstrokes Calder composed a dynamic space for his audience to look into, demanding an appreciation of the reality of painting itself.

The artist's preferred palette of bold colours is central to the present composition as gestural fields of saturated yellow, orange, red and blue permeate the canvas's muted grey background. Calder turned to abstraction in 1930 after a cathartic visit to Piet Mondrian's studio in Paris, where he was greatly impressed by the environmental installation. Calder mused upon his experience in Mondrian's studio, as well as the trajectory towards abstraction in his work: "I think that at that time and practically ever since, the underlying sense of form in my work has been the system of the Universe, or part thereof...What I mean is that the idea of detached bodies floating in space, of different sizes and densities, perhaps of different colours and temperatures... some at rest, while others move in peculiar manners, seems to me the ideal source of form" (Alexander Calder, 'What Abstract Art Means to Me', *Museum of Modern Art Bulletin*, Vol. 18, no. 3, Spring 1951, p. 8). In 1931, Calder joined the influential group Abstraction-Création, alongside artists



Alexander Calder in his studio, 1973
Image: © Science History Images / Alamy Stock Photo
Artwork: © 2018 Calder Foundation, New York/DACS London

such as Mondrian, Jean Arp, Wassily Kandinsky and Jean Hélion. The group's enriching dialogue on abstract art and constructivism greatly informed Calder's visual language throughout the rest of his exceptionally productive career, and two major retrospectives on his work in New York, at the Museum of Modern Art in 1943 and at the Solomon R. Guggenheim Museum in 1964, profoundly illuminated this influence.

While the composition of *Smeary* offers a distinct emphasis on abstraction, the canvas's non-figurative picture plane is interrupted by the form of two butterflies floating in space above swift, gestural brushstrokes. The figuration imbues the work with a deeply uplifting quality, and an intrinsic sense of liveliness was expressed by the artist himself: "Above all, I feel art should be happy and not lugubrious" (Alexander Calder cited in: Solange Thierry, Ed., *The Intimate World of Alexander Calder*, New York 1989, p. 1). The presence of the butterflies might also recall Calder's early years studying at the Art Students League in the early 1920s, when he practiced sketching animals at the Central Park Zoo in New York City. Yet perhaps most importantly, the floating, flying insects seem to suggest Calder's great desire for motion, a desire that is evident through every medium with which he worked. Here the kinetic nature inherent to his sculptural practice is translated to canvas, where abstract brushstroke and careful figuration converge in a poignant sense of movement. The same year *Smeary* was executed, Marcel Duchamp poetically meditated upon Calder's visual orchestration, philosophically claiming that his work exhibited, "Pure *joie de vivre*. The art of Calder is the sublimation of a tree in the wind" (Marcel Duchamp, 'Alexander Calder', *Collection of the Société Anonyme*, New Haven 1950, online).

65

Damien Hirst

(b. 1965)

Beautiful Autumn Painting

signed twice on labels attached to the stretcher

household gloss on canvas

diameter: 182.9 cm. 72 in.

Executed in 1999.

‡ ⊕ £ 200,000-300,000

€ 221,000-332,000 US$ 258,000-386,000

PROVENANCE

White Cube, London

Private Collection, London

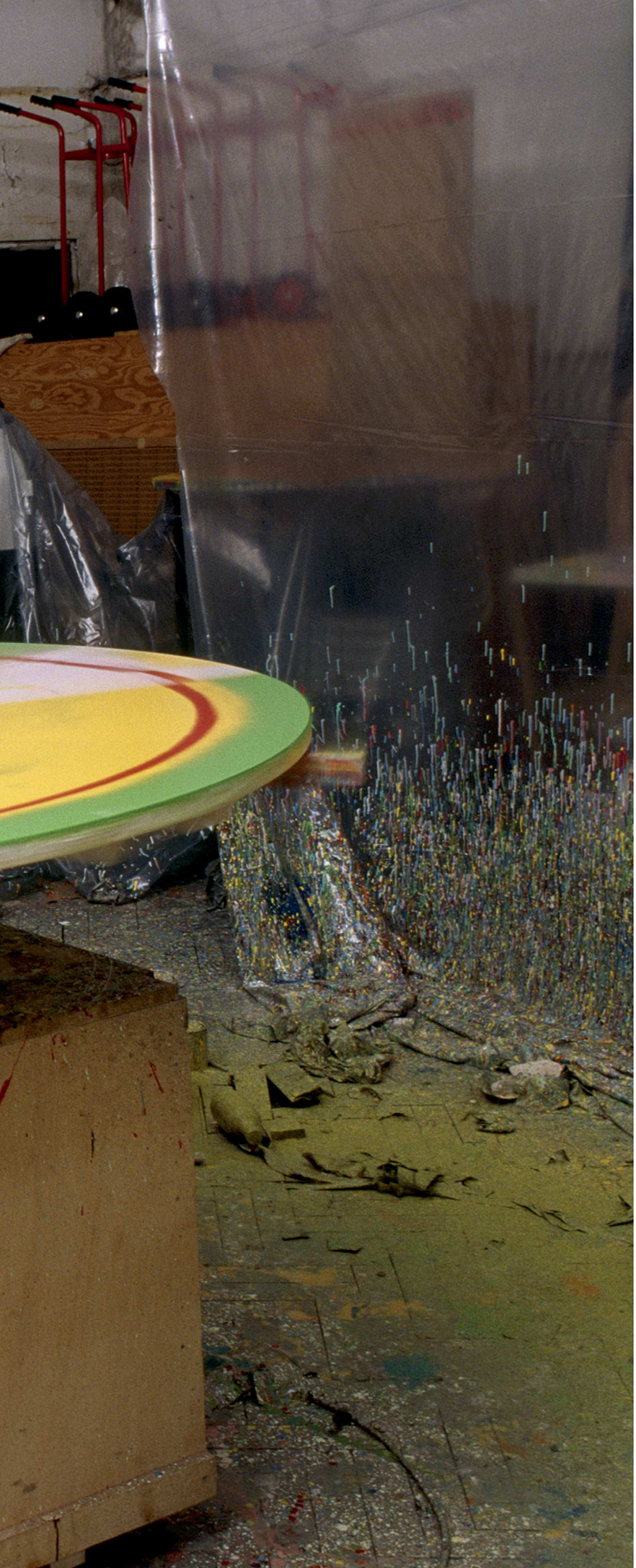
White Cube, London

Acquired from the above by the present owner





Damien Hirst making spin paintings in his south London studio in 1994
Image/Artwork: © photographed by Stephen White. All rights reserved, DACS 2018



DAMIEN HIRST

Beautiful Autumn Painting

At once visceral and visually arresting, *Beautiful Autumn Painting* exhibits a spectacular and early example of Damien Hirst's renowned *Spin Paintings*, where colour, chance and kineticism powerfully defy artistic convention. Here, pigments in saturated crimson, teal, tangerine, and canary yellow compete in endless layers of spontaneous, intense action. For Hirst, the movement of these works "sort of implies life" (Damien Hirst cited in: Damien Hirst and Gordon Burn, *On the Way to Work*, London 2001, p. 221). Executed in 1999 during the most formative decade of the artist's career, *Beautiful Autumn Painting* illuminates iconic elements central to the *Spin Paintings* series, including its elongated title and celebrated chromatic variation. Yet the present composition is remarkably rare in its singular allusion to white doves' wings, a motif that is recurrent throughout Hirst's widely diverse oeuvre. The striking white strip of pigment vigorously bisecting the canvas foreshadows Hirst's later employment of taxidermy dove wings in seminal works such as *The Incomplete Truth* (2006) and *The Immaculate Heart—Blind* (2008). As a symbol of peace, purity, love and grace, the dove is an apt vehicle for Hirst's existential meditations on life and death. The artist himself claims, "I have always loved extremes. I love polar opposites. Life and death are the biggest polar opposites there are. I like love and hate... happy and sad. In an artwork I always try to say something and deny it at the same time" (Damien Hirst cited in: Christian Gether and Marie Laurberg, Damien Hirst Arken Bulletin Volume 4, 2009, p.33).

Through a destruction of preordained rules and above all an approach that oscillates between rebellion and jest, Hirst eloquently articulates the notion of uncertainty intrinsic to human experience. In the *Spin Paintings* the artist surrenders to chance as the rotating vortex of the machine controls a schema of polychromatic streaks. This process renders the final composition entirely unpredictable – a culminating image of spontaneity. Bursting with rhythmic vitality, *Beautiful Autumn Painting* spectacularly encapsulates Hirst's playful preoccupation with the profound themes of life, death, eternity, and, perhaps most poignantly, the uncertain: "The truth is that there are many truths, really, but I think the truth is that we are here for a good time, not a long time. The truth is that life is short. The truth is that a lot of the time it is meaningless. The truth is that death doesn't require us to make a day free. The truth is that things are out of our control" (Damien Hirst cited in: Christian Gether and Marie Laurberg, *op. cit.*, p. 32).





PROPERTY FROM A PRIVATE GERMAN COLLECTION

66

KAWS

(b. 1974)

AGAIN AND AGAIN

signed and dated *08* on the reverse

acrylic on canvas

172.8 by 172.8 cm. 68 by 68 in.

£ 250,000-350,000
€ 277,000-387,000 US$ 322,000-450,000

PROVENANCE

Gering & López Gallery, New York

Acquired from the above by the present owner in 2008

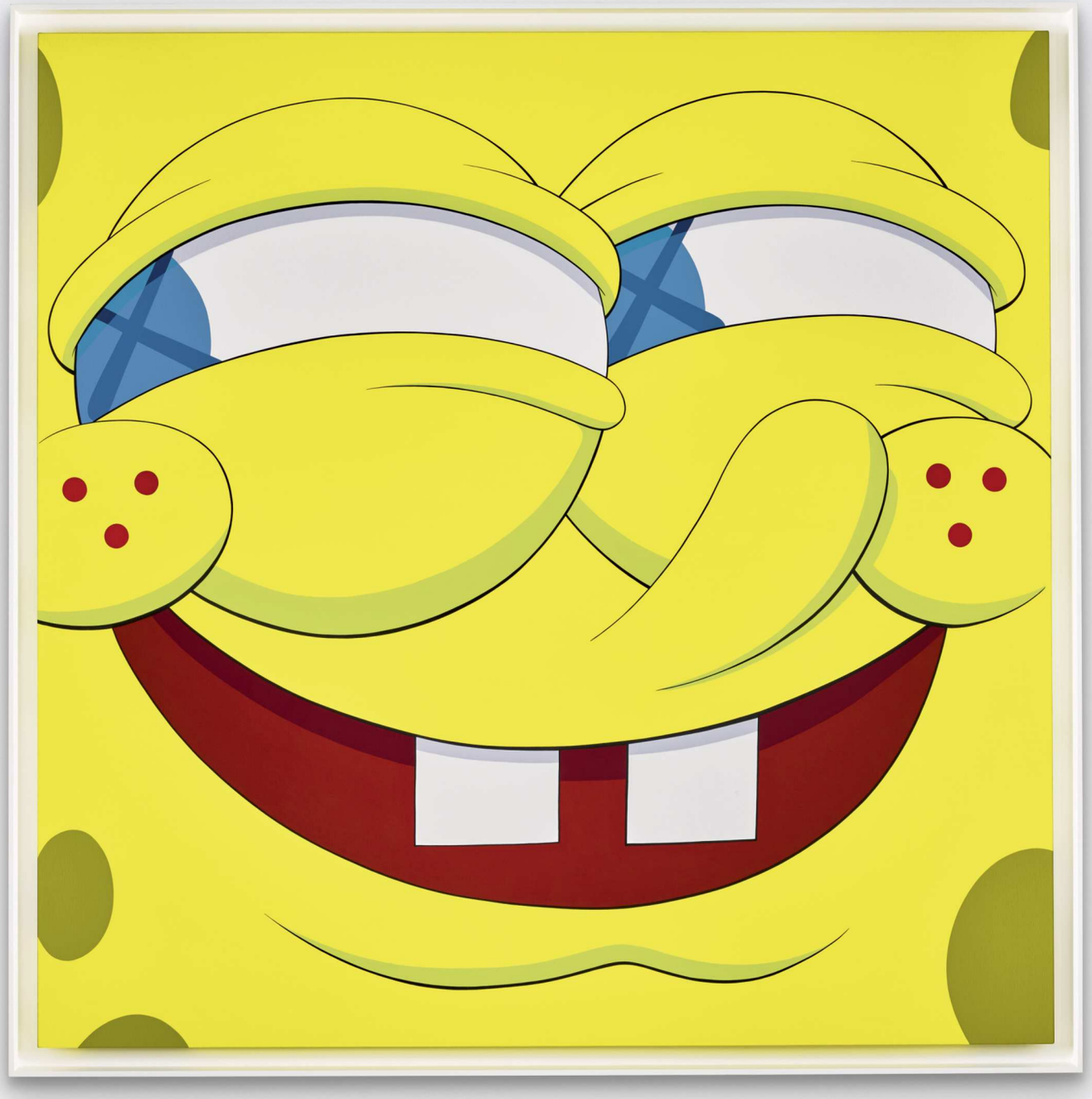
EXHIBITED

New York, Gering & López Gallery, *KAWS*, November - December 2008

LITERATURE

Brian Donnelly, et al., *KAWS: 1993-2010*, New York 2010, p. 33, illustrated; and p. 155, illustrated in colour

Takashi Murakami, 'KAWS', *Interview*, March 2012, pp. 120-21, illustrated in colour





KAWS

AGAIN AND AGAIN

In KAWS' 2008 painting *AGAIN AND AGAIN*, the viewer is presented with the enlarged and widely recognisable face of one of America's best loved cartoon characters. Composed in a vibrant yellow with swimming-pool blue eyes, a grinning red mouth, and two distinctive gap teeth in dazzling white, the canvas forms a perfect square in a humorous nod to its cartoon protagonist. The work exemplifies the American artist and designer's iconic, and ironic, appropriations of recognisable animations from popular culture. Magnifying, distorting and re-envisaging these household names in his bold and colour-popping canvases, KAWS offers a poignant social commentary on an image-saturated and media-obsessed contemporary society in which the whimsical, the fanciful and the purely hedonistic begin to eclipse starker global issues of a more sombre nature. "[I] found it weird how infused a cartoon could become in people's lives; the impact it could have, compared to regular politics," the artist explains (KAWS cited in: Healy & Murray, 'Graffiti Artist Turned Gallery Artist Turned Art Toy Maker, KAWS', *Pop*, February 2007, pp. 260-265).

In KAWS' cartoon portraits, the innocuous is reimagined with a darker undercurrent. Indeed, as in the present work, the eyes of his characters are frequently

Installation view, *KAWS*, November - December 2008, Gering & Lopez Gallery, New York
Image: © Courtesy Sandra Gering Inc. New York.
Artwork: © KAWS, 2018



crossed out with pronounced 'X's' – the hallmark of KAWS' practice. This becomes suggestive, perhaps, of the brain-numbing dangers of too much television, in which the same quick flashes of images, posters, cartoons and adverts are seen abundantly, *AGAIN AND AGAIN*. In his compelling, vivacious and powerful depictions, KAWS engages with his viewers, urging them to reflect upon the world they live in. As Michael Auping attests, "KAWS is not just referring to pop culture, he is making it" (Michael Auping, 'America's Cartoon Mind' in: Exh. Cat., Fort Worth, Modern Art Museum of Fort Worth, *Where the End Starts*, 2017, p. 63).

67

Banksy

(b. 1974)

Girl with Balloon

signed and dedicated on the reverse

spray paint and acrylic on canvas, mounted on board, in artist's frame

101 by 78 by 18 cm. 39¾ by 30¾ by 7 in.

Executed in 2006, this work is unique.

Authenticated by Pest Control.

⊕ **£ 200,000-300,000**
€ 221,000-332,000 US$ 258,000-386,000

PROVENANCE

Acquired directly from the artist by the present owner in 2006





Banksy, *Girl with Ballloon*, Great Eastern Street, London
Image: © Barry Lewis / Alamy Stock Photo

"Imagine a city where graffiti wasn't illegal, a city where everybody could draw whatever they liked. Where every street was awash with a million colours and little phrases. Where standing at a bus stop was never boring. A city that felt like a party where everyone was invited, not just the estate agents and barons of big businesses. Imagine a city like that and stop leaning against the wall – it's wet."

Banksy cited in: Paul Gough, *Banksy: The Bristol Legacy*, Bristol 2010, p. 9

BANKSY

Girl with Balloon

With its striking simplicity and raw immediacy, *Girl with Balloon*, 2006, is one of the most widely recognisable images by the anonymous and world renowned artist Banksy. Unlike the other editioned iterations of this famous motif, the present work is a rare unique painting that was given to the present owner by Banksy in 2006 following the artist's warehouse show, *Barely Legal*, in Los Angeles. Beating Turner's *The Fighting Temeraire*, Constable's *The Hay Wain* and Hockney's *A Bigger Splash* to the top spot, Banksy's *Girl with Balloon* was voted the nation's favourite artwork in a 2017 poll; a resounding affirmation of the broad and wide reaching popularity of this undeniably iconic and culturally formidable image.

Born in Bristol and based in England, Banksy has garnered international acclaim for his distinctive style of satirical street art and graffiti, executed using a technique of stencilling. His work is rich in dark humour and frequently captioned with subversive epigrams that provide poignant and potent commentaries on the social and political aspects of contemporary society. *Girl with Balloon* depicts a small child rendered in black and white who reaches out towards a bright red, heart shaped balloon dangling from a string. Like much of Banksy's work, the image is an ambiguous one, leaving the viewer to decipher whether the girl is reaching out to catch the balloon – a vibrant emblem of childhood delight – or rather has let it slip from her fingers and is watching in anguish as it drifts into oblivion, a metaphor, perhaps, for the inevitable loss of childhood and innocence. Composed in spray paint and acrylic on canvas, the motif is based on an original graffiti mural first painted outside a Shoreditch shop in 2002 and then on London's Southbank that same year, this time accompanied by the epitaph 'There is Always Hope'. Bordered by an ornate gilded frame, an integral element of the artwork chosen by Banksy himself, the present work is a kitschy emblem of pathos. Instantly gettable, Banksy's graffiti image is a perfect encapsulation of human emotion for the short-attention span of our social media age: it seditiously pokes fun at high-minded art world *savoir faire* and in doing so appeals to many, for whom it represents a contemporary expression of sanctity, a bright and vivid symbol of hope everlasting. Ultimately, however, *Girl with Balloon* is the poster-child of Banksy's art: whether you are for or against him, this image utterly encapsulates the immediacy and controversy surrounding the artist's mission.

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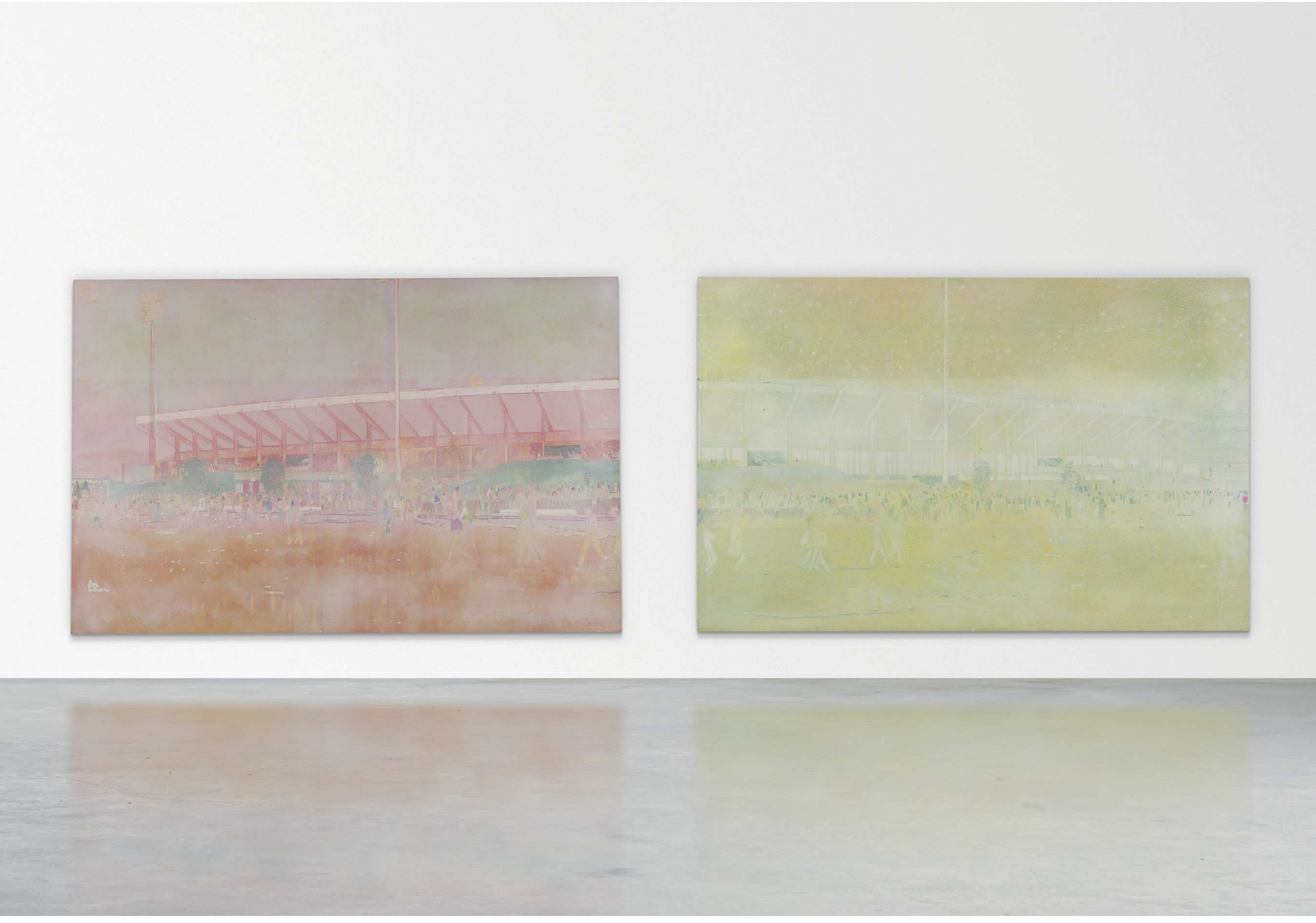

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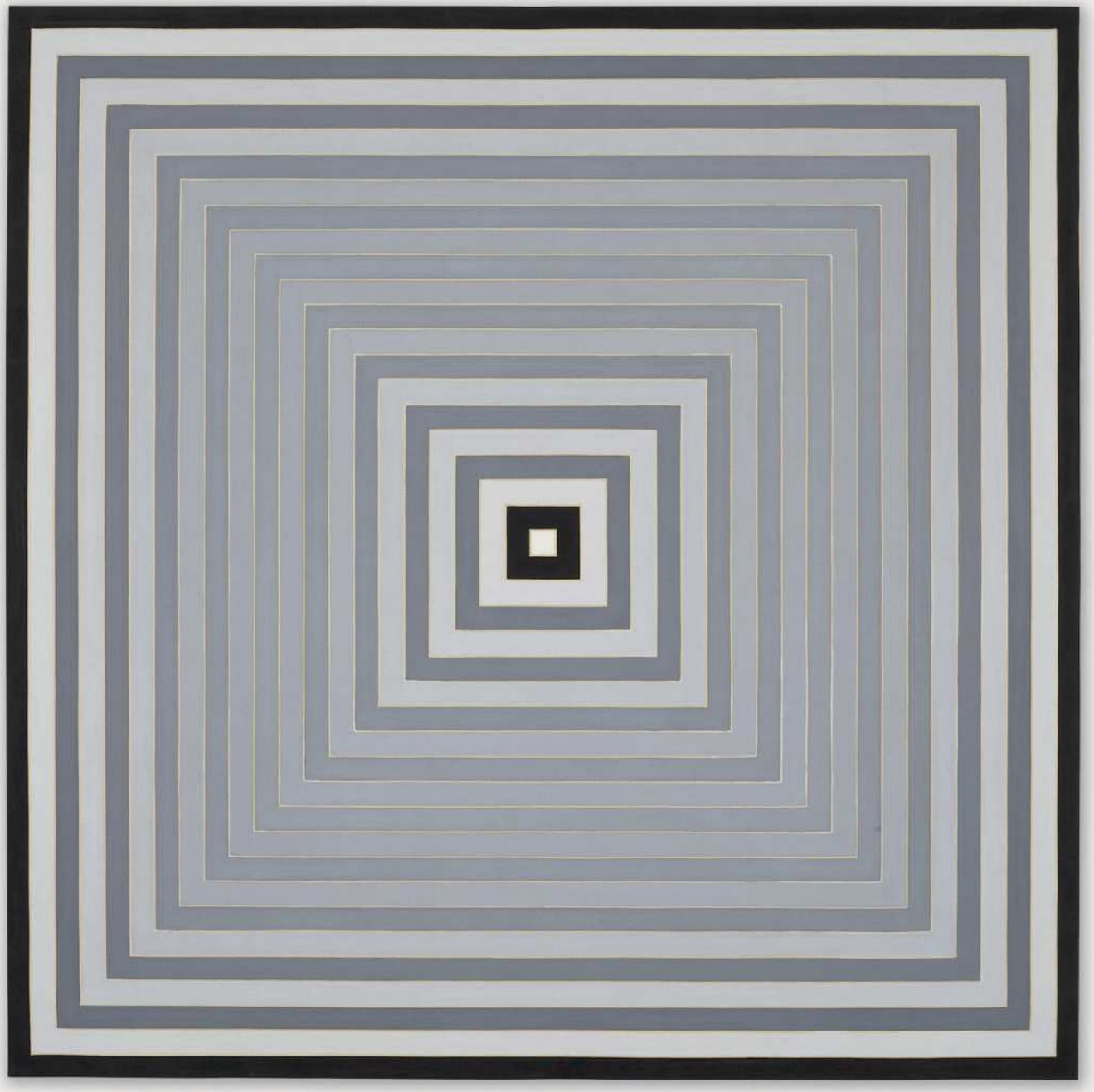

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JEFF KOONS *Bear and Policeman*, 1988

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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.

New Clients

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.

Conditions of Absentee & Telephone Bidding

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.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

9/16 NBS_AB BID

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, 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. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

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.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

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.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

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.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at http://www.sothebys.com/en/invoice-payment.html or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

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

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

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

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

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

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 £41,018. 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: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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

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

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

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

EXPLANATION OF SYMBOLS

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

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

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

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate
Ω - the standard rate

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

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

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

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

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

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

Proof of export required

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

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:
HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

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

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

1. INTRODUCTION

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

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

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

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

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

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

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

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

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

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

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the 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 for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last

address of the Buyer or Seller known to Sotheby's or any other usual address.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms).

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History "section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between theses Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

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

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

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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.

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4 Dimensions are given height before width.

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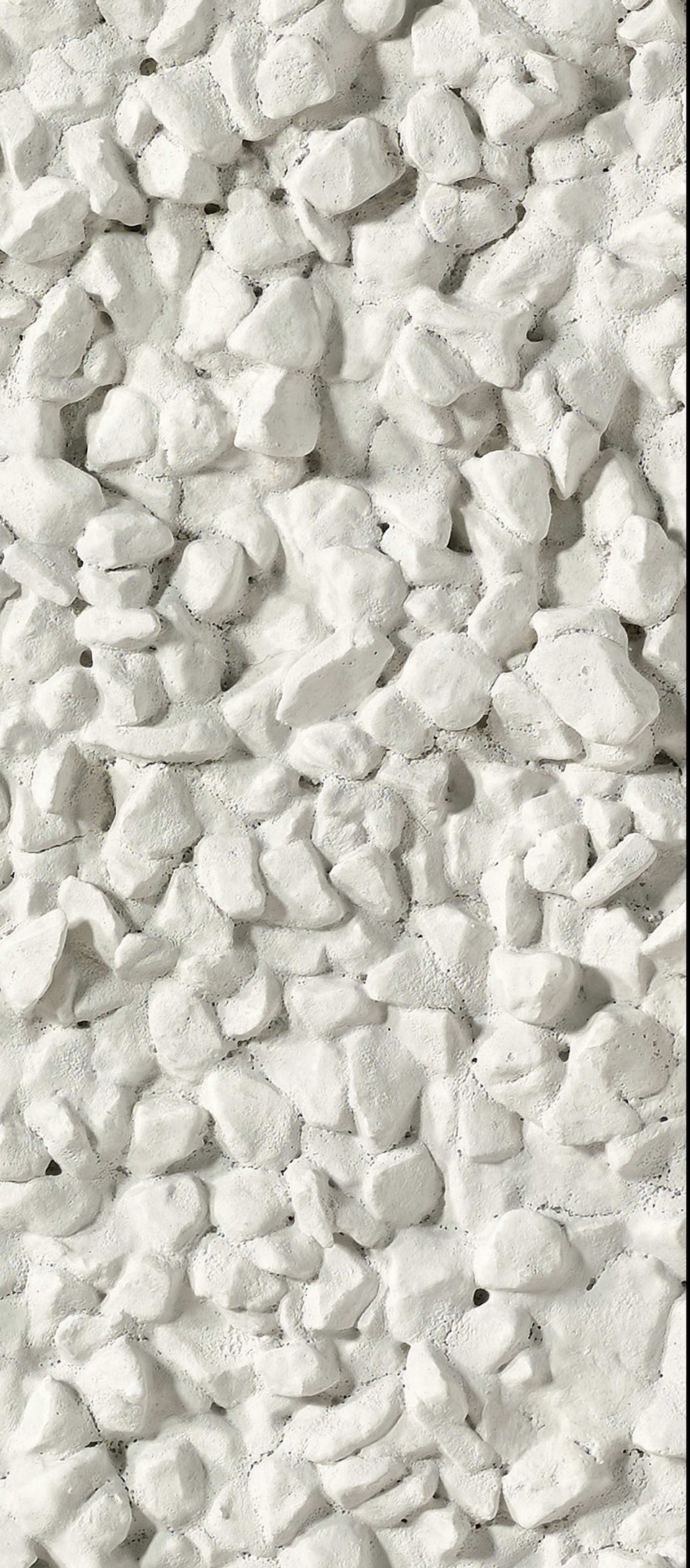

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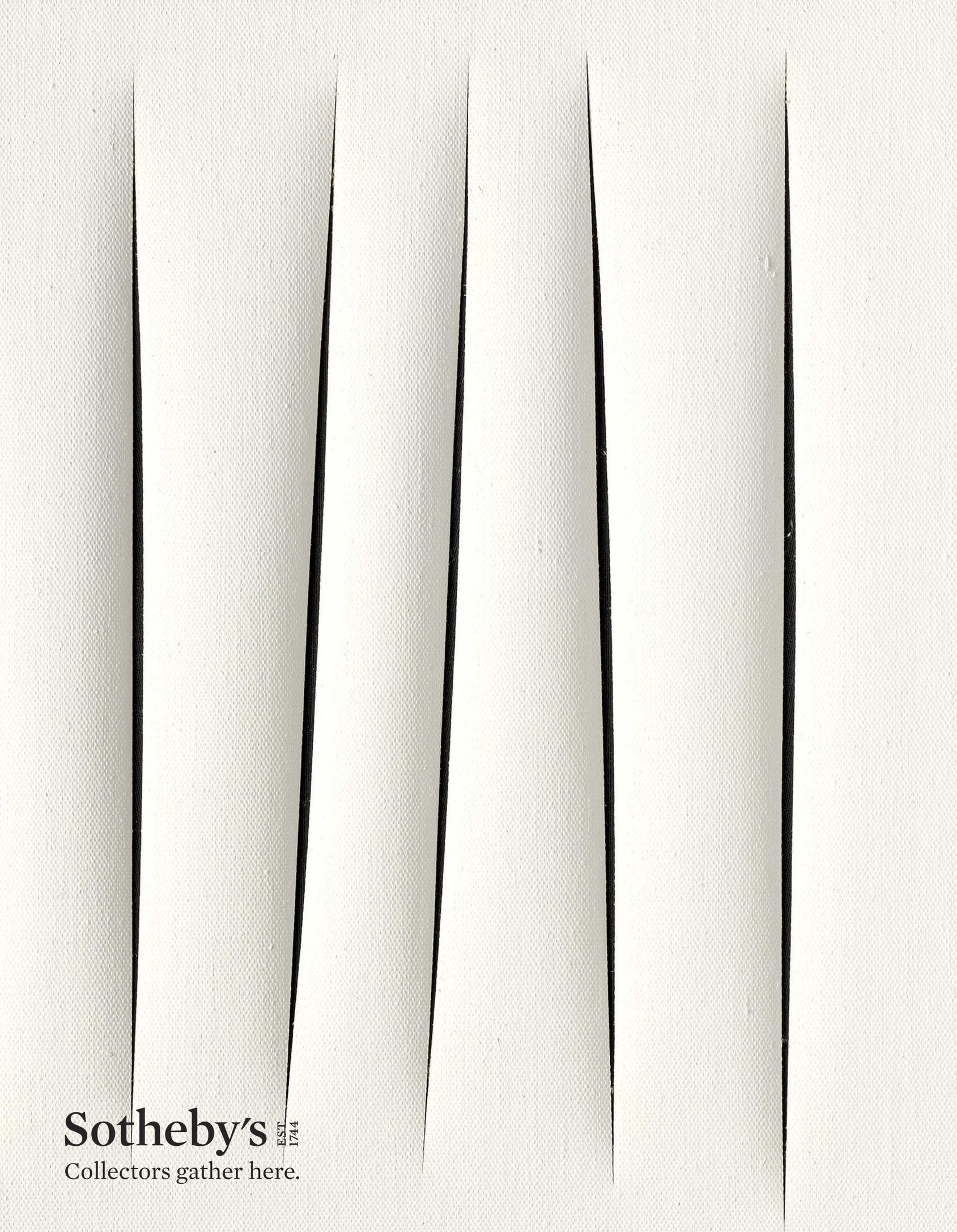

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