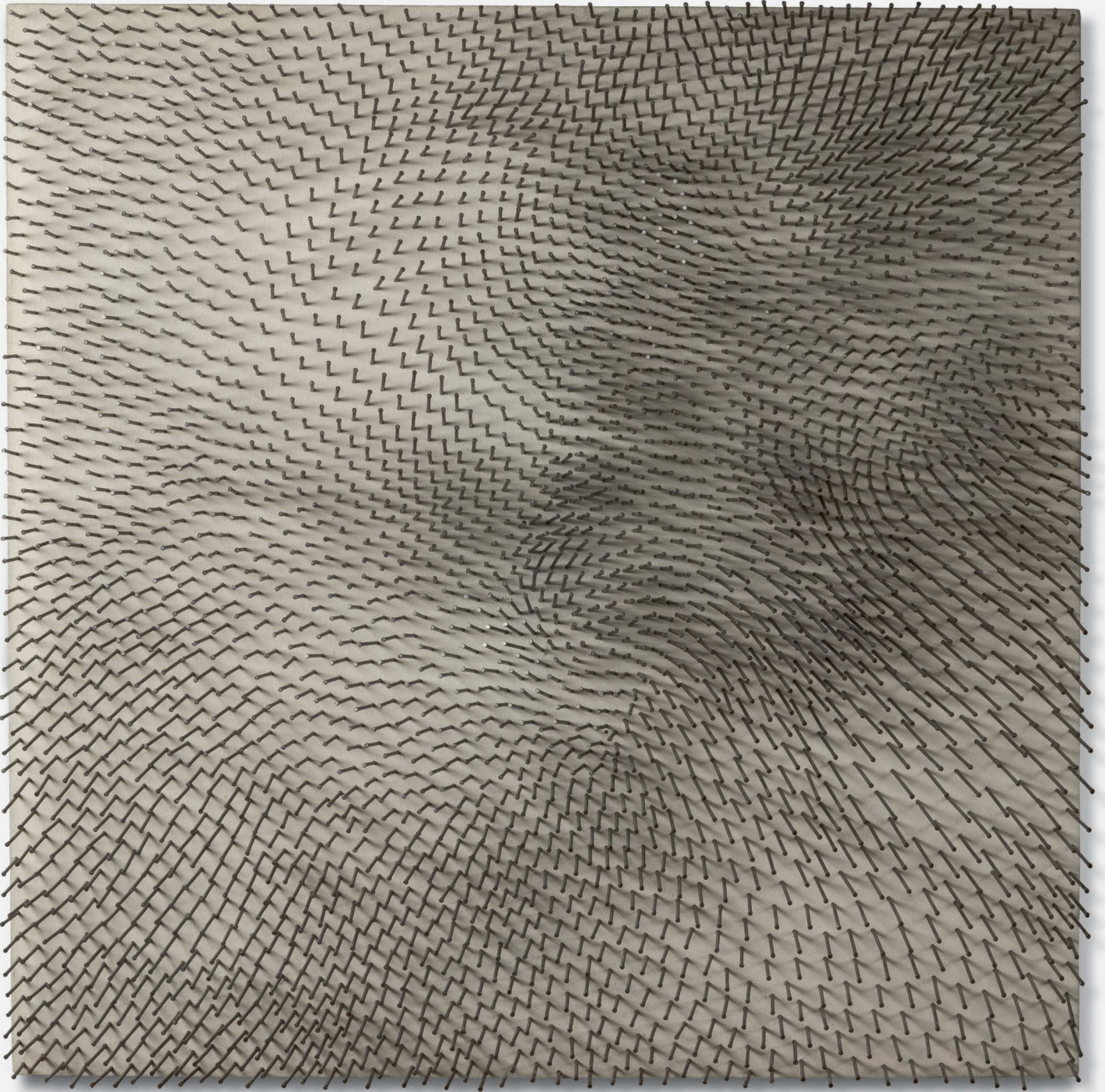


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CONTEMPORARY ART
DAY AUCTION

LONDON 6 OCTOBER 2018



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LOT 15 (DETAIL)
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LOT 14 (DETAIL)
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LOT 232 (DETAIL)





CONTEMPORARY ART DAY AUCTION

AUCTION IN LONDON
6 OCTOBER 2018
SALE L18025
11 AM

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12 noon-5 pm

Sunday 30 September
12 noon-5 pm

Monday 1 October
9 am-5 pm

Tuesday 2 October
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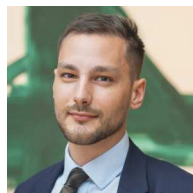
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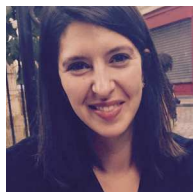
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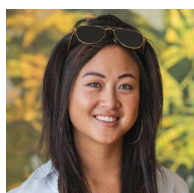


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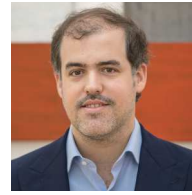
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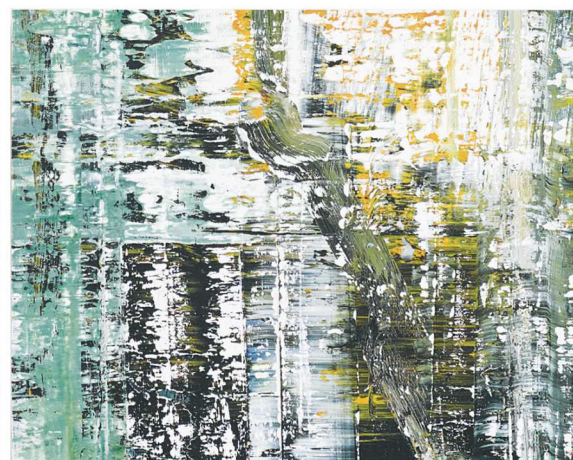
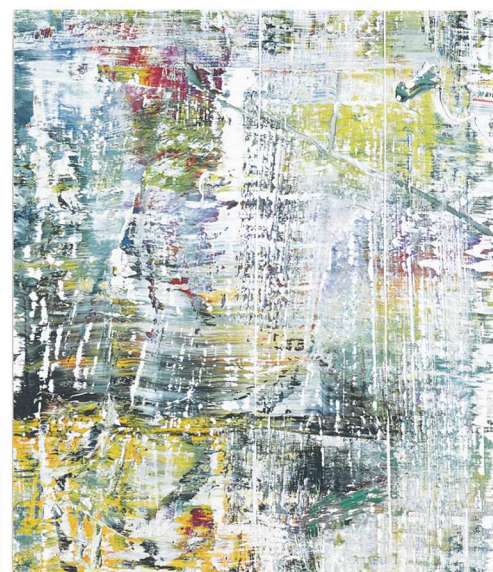
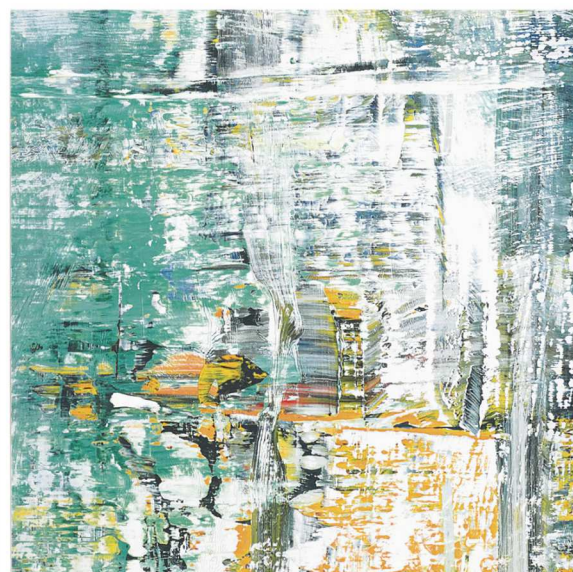
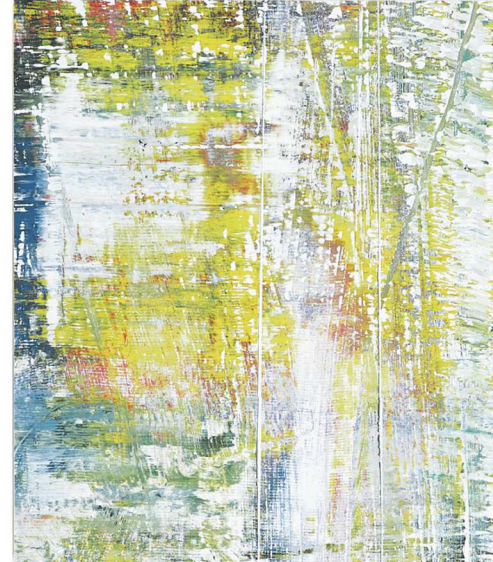
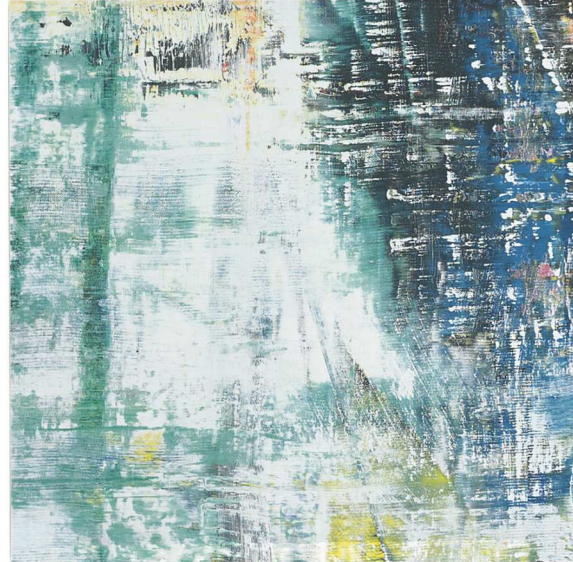
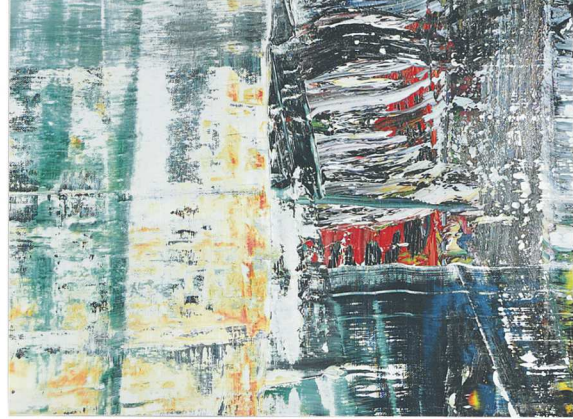
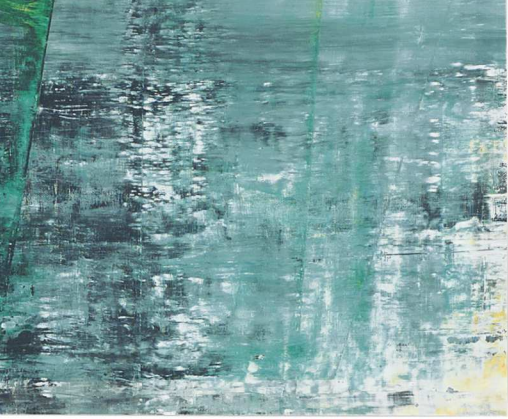




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101

Claire Tabouret

b. 1981

Silence

signed, titled and dated 2016 on the reverse
acrylic on canvas
225 by 170 cm. 86⁵/₈ by 67 in.

PROVENANCE

Lyles & King, New York
Night Gallery, Los Angeles
Acquired from the above by the present owner

‡ ⊕ £ 20,000-30,000
€ 22,200-33,300 US\$ 25,700-38,500

EXHIBITED

New York, Lyles & King, *Casey Jane Ellison and Claire Tabouret*, November - December 2016

LITERATURE

Emily Steer, '5 Questions with Casey Jane Ellison and Claire Tabouret', *Elephant*, November 2016, online, illustrated in colour (in installation at Lyles & King, New York)

Commanding a serene calm of isolated bliss, *Silence* by Claire Tabouret is a romantic depiction of female confidence and sombre beauty. Seated in a defiantly suggestive pose and fixed with an accusatory gaze, the sitter is stripped and proudly exposing her chest. The dense surroundings engulf her in dramatically lush foliage, providing a naturally calm oasis of true escapism. The breathtakingly rich greenery, heavily painted in fluid layers, fails to distract from the forcefulness of the figure's stare and supports and accentuates her powerful presence within the canvas.

Tabouret's repertoire concentrates on women and children placed in eerie and demanding compositions, with the viewer's attention drawn to their

harrowing expressions of intensity and anticipation, frozen in desolate solitude. The figures are both dominating and allusive; with their pale complexions and expectant eyes interrogating the viewer for answers unknown. Tabouret's paintings, realised on large scale canvases, are often fashioned from her archive of personal experiences and have most recently been exhibited this year in Avignon, France, as part of the historic Festival d'Avignon.

Silence is a dramatic and entrancing portrait created at an exciting peak of the artist's soaring career. The arresting figure, seated proudly and defiantly amongst the thick tropical growth, demands scrutiny, yet is unapologetically stoic in her full unyielding female brilliance.



102

PROPERTY FROM A PRIVATE SWISS
COLLECTION

Marlene Dumas

b. 1953

Ziggy

titled on the stretcher
oil on canvas
23.9 by 18.2 cm. 9³/₈ by 7¹/₈ in.
Executed in 1994.

PROVENANCE

Galerie Stampa, Basel
Acquired from the above by the present owner
in 1995

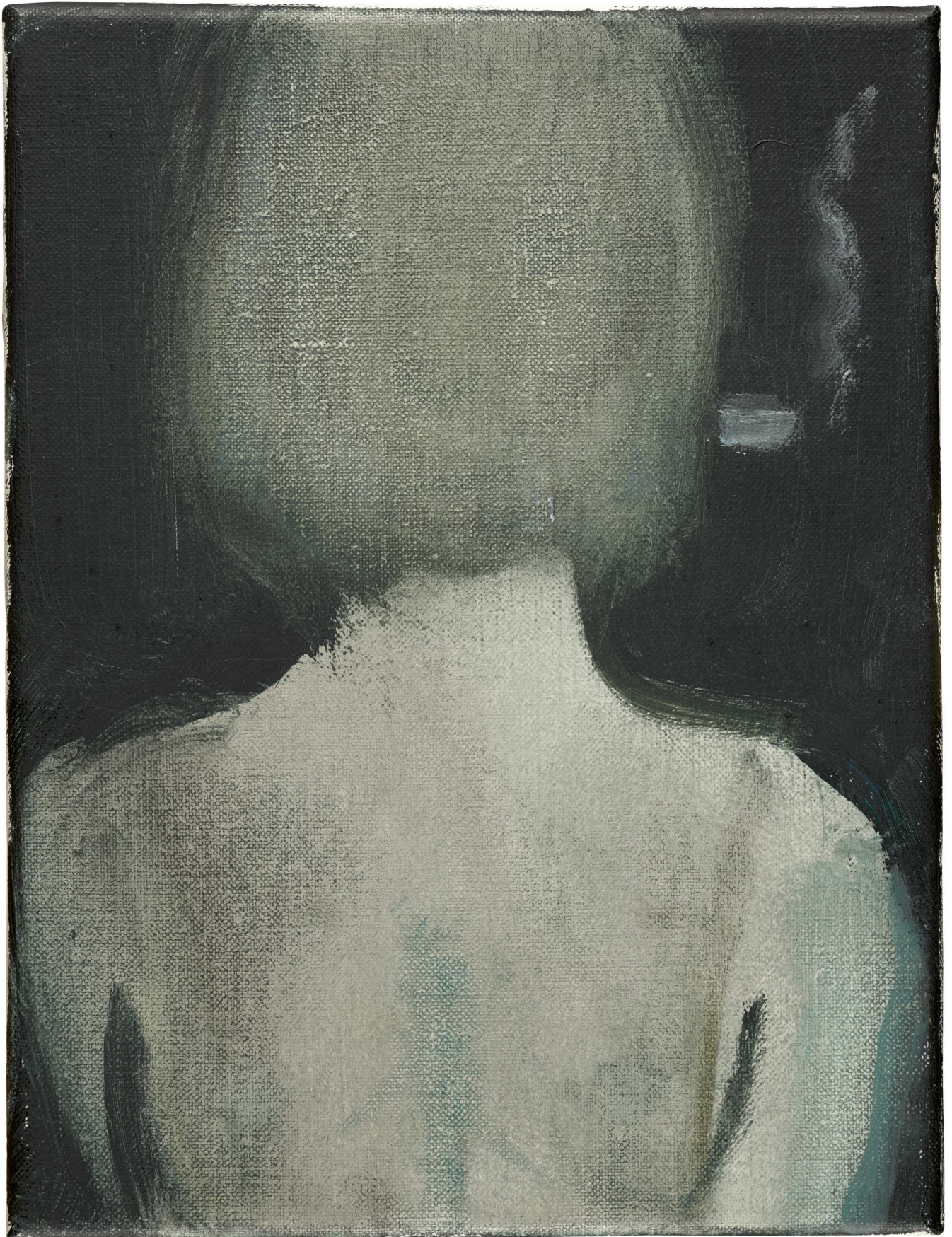
LITERATURE

Dublin, The Douglas Hyde Gallery, *Chlorosis*,
November - December 1994
Basel, Galerie Stampa, *Marlene Dumas: Love
Hurts, Featuring Chlorosis and (In Search for)
the Perfect Lover*, 1995

± ⊕ £ 60,000-80,000
€ 67,000-89,000 US\$ 77,000-103,000

**“A deep sense of melancholy and
unease infuses Dumas’ work, even at
its most tender.”**

John Hutchinson: Exh. Cat., Dublin, The Douglas Hyde
Gallery, *Chlorosis*, November - December 1994, p. 6.



103

George Condo

b. 1957

Thinking of Snoopy

signed and dated 05
sanguine crayon on paper
41.2 by 38.5 cm. 16¼ by 15¼ in.

PROVENANCE

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

£ 40,000-60,000
€ 44,400-67,000 US\$ 51,500-77,000



104

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

David Hockney

b. 1937

Mo

signed with the artist's initials, titled and
dated 1969

pencil on paper

43.4 by 35.6 cm. 17 by 14 in.

PROVENANCE

Kasmin Limited, London

Private Collection, Germany (acquired from
the above in July 1969)

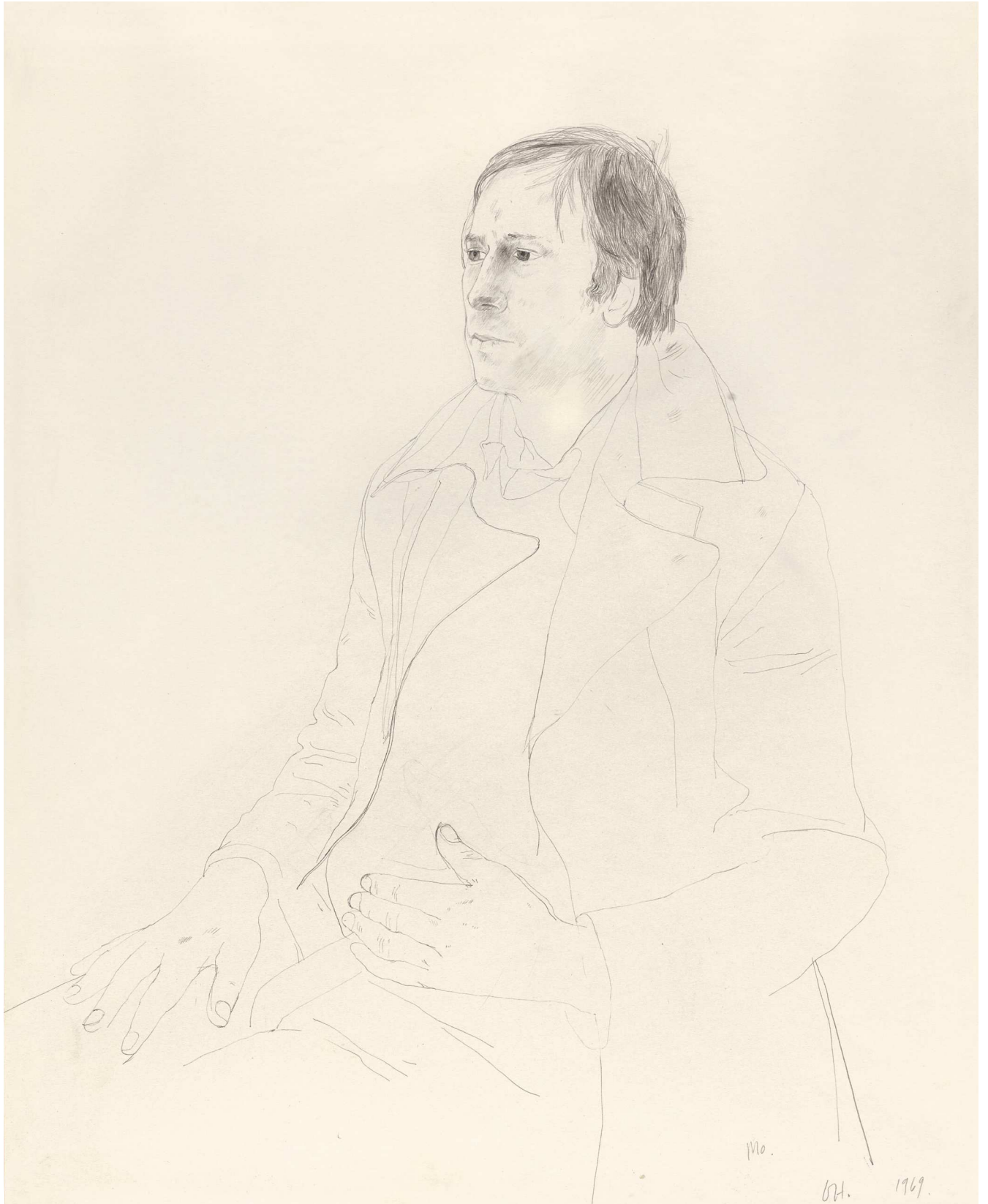
Thence by descent to the present owner

⊕ £ 35,000-45,000

€ 38,900-49,900 US\$ 44,900-58,000

**“Drawing is the discipline that has informed David Hockney’s
approach to every medium – including painting.”**

Paul Melia: 'The Drawings of David Hockney', in: Ulrich Luckhardt and Paul Melia,
David Hockney: A Drawing Retrospective, London 1995, p. 15.



105

George Condo

b. 1957

Untitled

signed and dated 09
coloured pencil, ball point pen and felt tip
pen on paper
33 by 23 cm. 13 by 9 in.

PROVENANCE

Acquired directly from the artist by the
present owner

£ 50,000-70,000

€ 55,500-78,000 US\$ 64,500-90,000

09



106

Banksy

b. 1974

Untitled (Rat and Sword)

stencilled with the artist's name on the overlap; signed, dated *11/FEB/2005* and

variously inscribed on the reverse

stenciled spray paint on canvas

30.5 by 25.5 cm. 12 by 10 in.

This work is accompanied by a Pest Control certificate.

PROVENANCE

Private Collection

Bonhams, London, 24 October 2007, Lot 267

Private Collection

Lazarides Inc, London

Acquired from the above by the present owner

LITERATURE

Nina P. West, 'Banking on Banksy', *Artifact.*

com, 31 October 2017, online (text)

⊕ £ 50,000-70,000

€ 55,500-78,000 US\$ 64,500-90,000



Yayoi Kusama

b. 1929

Nets 8

signed, titled and dated 1997 on the reverse
acrylic on canvas

60.6 by 72.5 cm. 23 $\frac{7}{8}$ by 28 $\frac{1}{2}$ in.

This work is accompanied by a certificate of
authenticity from the Yayoi Kusama Studio.

PROVENANCE

Robert Miller Gallery, New York
Acquired from the above by the present
owner in 2007

£ 180,000-250,000

€ 200,000-278,000 US\$ 231,000-321,000

A scintillating example from Yayoi Kusama's most iconic series, *Nets 8* from 1997 displays an intimate pattern of lacework-like lapses of bright canary yellow delicately emerging between lime green swathes of paint. Kusama constructs a net that gradually unfolds across the canvas, spreading a veil of stunning confusion and visual interplay over the yellow bedrock. Executed only a few years after Kusama had finally been invited to represent Japan at the Venice Biennale, *Nets 8* was painted at the height of the artist's newfound critical acclaim in the 1990s, and perfectly encapsulates the artist's now iconic and almost obsessive language.

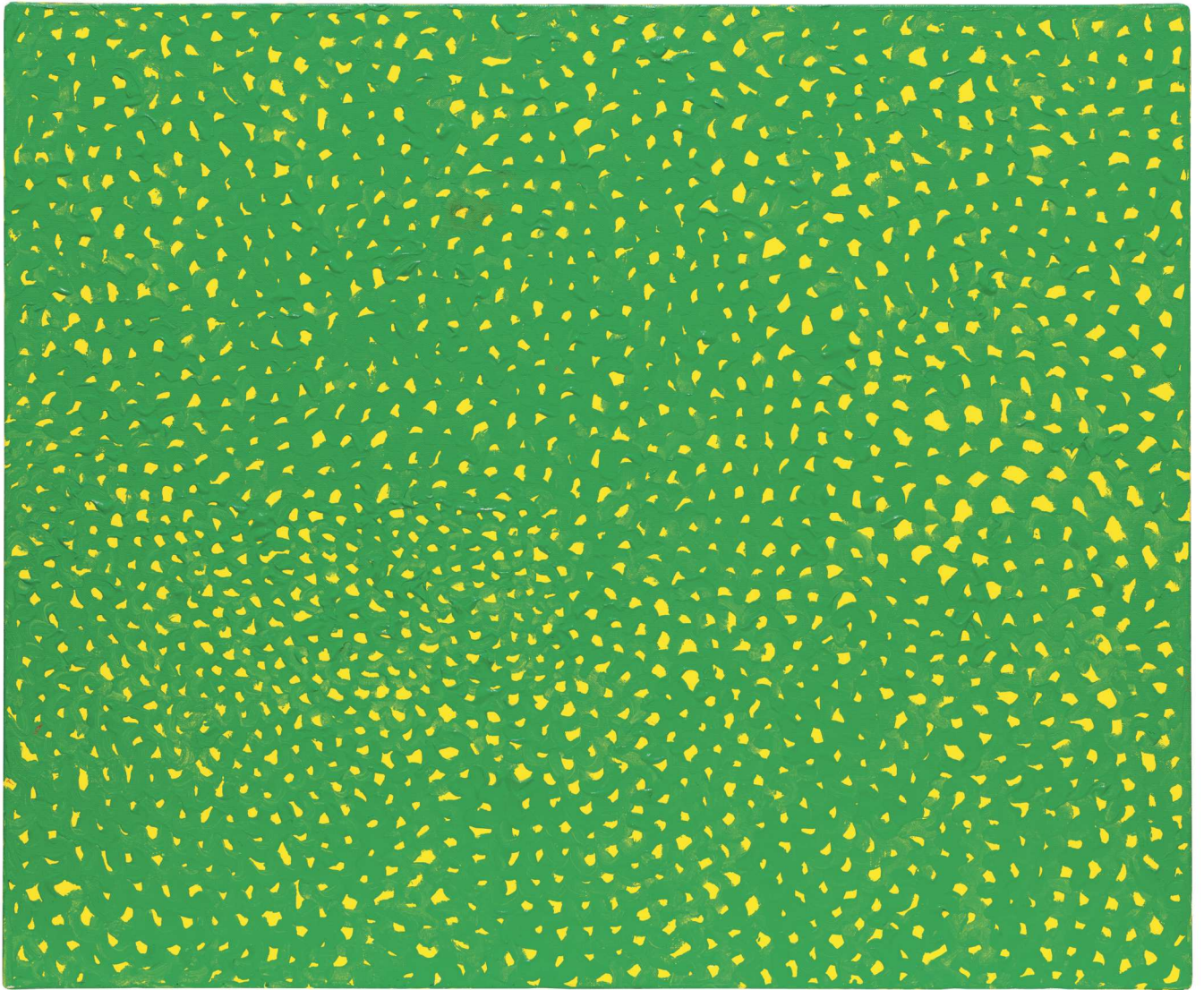
Over her long and prolific career the infinity net pattern has become a metonymic identity for Kusama herself. Plagued by neurosis since she was a child, Kusama first began painting infinity nets as images of her hallucinations and the apparent "veil" of dots that formed halos before her eyes and eclipsed her sight. Thus the infinity net pattern began as a compulsory release and reflection of her emotional psychology. Throughout the years, however, the nets have ceased to merely represent Kusama; now, the pattern has wholly absorbed Kusama. A natural, effortless osmosis has taken place, fusing symbol and artist into an inseparable identity and insoluble solution.

Kusama grew up in Matsumoto City, Japan, while the nation was at war. During her youth in Japan, she began to experience hallucinations that would eventually evolve into a lifelong mental illness that became the powerful engine behind her astonishing productivity and a main theme of her art. When Kusama moved to the United States in the late 1950s and emerged on the New York art scene during the 1960s, one can imagine

**"MY DESIRE WAS TO PREDICT
AND MEASURE THE INFINITY
OF THE UNBOUNDED
UNIVERSE, FROM MY OWN
POSITION IN IT, WITH DOTS
– AN ACCUMULATION OF
PARTICLES FORMING THE
NEGATIVE SPACES IN THE NET."**

the young artist's instinct to contextualise and align her work within the artistic developments of Abstract Expressionism, Pop Art, and Minimalism. However, rather than attempting to narrow or cater her style to any one of these emerging movements during the sixties, Kusama remained zealous and true to her own genius. To this day her work remains deeply intimate, born of her own psyche and irrevocably intertwined with her personal expression.

At the time when *Nets 8* was executed, Kusama had gone back to Japan, where she has lived and worked since the 1970s. Since then a milieu of biomorphic forms have entered and populated the artist's universe; *Infinity Nets* unfolding and growing into endless fields of dots, pumpkins, eyes and teeth making their way into her canvasses. All of these shapes, however, are tightly connected to Kusama's own vocabulary from the 1950s. Trained classically in *Nihonga* technique, the artist's early work is inhabited by cell like structures, flowers and other shapes reminiscent of living organisms, as well a proto-net compositions that anticipate her most iconic body of work. Throughout her entire oeuvre, however, the artist shows an acute awareness of our place as humans in the universe. As the artist would put it: "My desire was to predict and measure the infinity of the unbounded universe, from my own position in it, with dots – an accumulation of particles forming the negative spaces in the net. How deep was the mystery? Did infinite infinities exist beyond our universe? In exploring these questions I wanted to examine the single dot that was my own life. One polka dot: a single particle among millions" (Yayoi Kusama, trans. Ralph McCarthy, *Infinity Net: The Autobiography of Yayoi Kusama*, London 2011, p. 23).



108

PROPERTY FROM A DISTINGUISHED
COLLECTION

George Condo

b. 1957

The Prisoner

signed and dated 09 on the reverse
oil on linen
107 by 132 cm. 42 $\frac{1}{8}$ by 51 in.

PROVENANCE

Simon Lee Gallery, London
Acquired from the above by the present owner

EXHIBITED

Brussels, Xavier Hufkens, *George Condo*, May-
July 2009

£ 200,000-300,000

€ 222,000-333,000 US\$ 257,000-385,000

Celebrated for his surrealist menagerie of archetypal figures, George Condo's eminent style is characterised by an unprecedented visual lexicon that is both ghoulish and ghostly, and infused with a comedic sense of the macabre. Expressing a cynical attitude based on pure fantasy, his dream-like creations espouse a technical virtuosity, in turn assimilating the entire range of major modern artists' creative output. The present work, from 2009, belongs to Condo's *The Lost Civilisation* series, in which paintings from the past are humorously transformed by the present to delineate a dystopian view of our modern society. Characters depicted include the banker, the alcoholic, Jean Luis the butler and in this instance, the prisoner.

Departing from the aesthetic confines of figuration, Condo explores the myriad of portrayals that enunciate the inner psyche, seeking to depict a psychological state of mind. The artist comments, "I describe what I do as psychological cubism. Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states. Four of them can

occur simultaneously. Like glimpsing a bus with one passenger howling over a joke they're hearing down the phone, someone else asleep, someone else crying – I'll put them all in one face" (George Condo cited in: Stuart Jeffries, 'George Condo: "I was delirious. Nearly Died"', *The Guardian*, 10 February 2014, online). Articulating the

**"I DESCRIBE WHAT I DO AS
PSYCHOLOGICAL CUBISM...
LIKE GLIMPING A BUS WITH
ONE PASSENGER HOWLING
OVER A JOKE THEY'RE
HEARING DOWN THE PHONE,
SOMEONE ELSE ASLEEP,
SOMEONE ELSE CRYING – I'LL
PUT THEM ALL IN ONE FACE."**

dichotomy of abstraction and figuration, the topography of *The Prisoner* becomes a colourful pictorial landscape that leaves behind physical appearance in favour of revealing a profound insight into the subject's consciousness.

Impaled by three rods, two vertical and one horizontal, *The Prisoner* is held, perforated on an axis in perfect equilibrium. As the black bars bisect the sitter's skull, the very same cords seemingly lower an alcoholic beverage and cigarette into the frame, akin to a puppeteer. Rather than further incarcerating the inmate, the spikes read as preliminary grid lines that allude to the process of production. Moreover the landscape in which *The Prisoner* resides, vibrantly luscious with rolling hills and corn fields, is reminiscent of titans of 19th Century art history such as van Gogh and Monet.

There is a long lineage of art historical predecessors that made the present work possible, for example, Picabia caricaturing the history of painting, Manet's *Le Déjeuner sur l'Herbe* and de Chirico pastiching chromolithography in his late works. The openness of influence attests to the fact that Condo's oeuvre has and continues to be wholly unique and ultimately unclassifiable, in which his art re-appropriates the potential contained in the works of the past.





109

Julian Opie

b. 1958

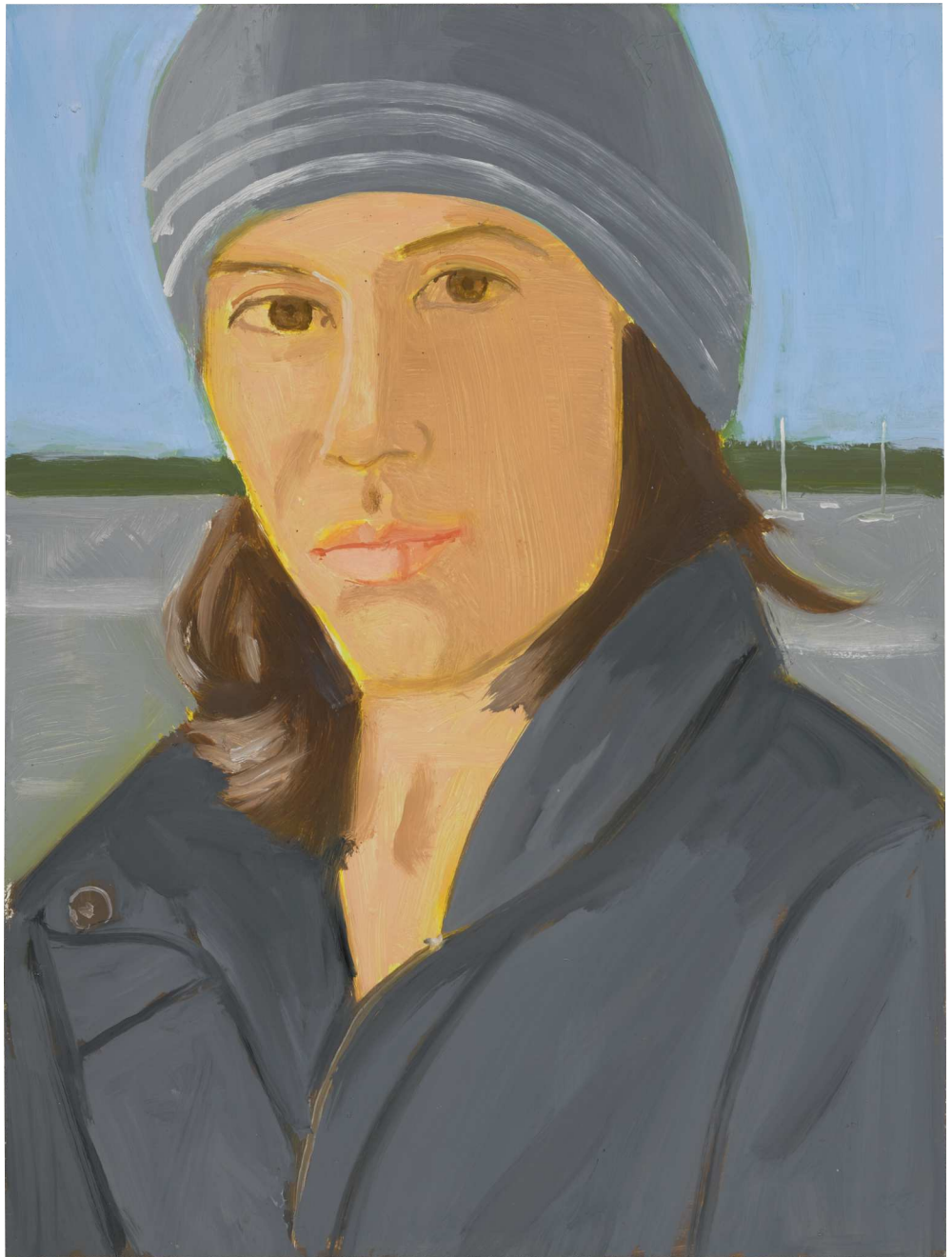
Lily, Eyes Straight, Head Straight

signed on the overlap
inkjet on canvas
232.5 by 141 cm. 91¹/₈ by 55¹/₂ in.
Executed in 2013.

PROVENANCE

Lisson Gallery, London
Acquired from the above by the present
owner in 2013

⊕ £ 30,000-40,000
€ 33,300-44,400 US\$ 38,500-51,500



110

Alex Katz

b. 1927

Lara

signed and dated '03 twice
oil on board
40.5 by 30.2 cm. 16 by 12 in.

£ 25,000-35,000
€ 27,800-38,900 US\$ 32,100-44,900

PROVENANCE

Private Collection, Europe
Acquired from the above by the present owner

EXHIBITED

Boston, Krakow Witkin Gallery, *Alex Katz*,
December 2003 - January 2004

111

Marlene Dumas

b. 1953

Untitled

signed and dated 1994
India ink and watercolour on paper
25 by 33 cm. 9¾ by 13 in.

PROVENANCE

Zeno X Gallery, Antwerp
Private Collection, Europe
Sotheby's, London, 11 February 2010, Lot 294
Acquired from the above by the present owner

EXHIBITED

Antwerp, Zeno X Gallery, *Works on Paper*,
January - February 1995
Baden-Baden, Staatliche Kunsthalle; Deurle,
Museum Dhondt-Dhaenens; and London,
Hauser and Wirth, *In Search of the Perfect
Lover*, March 2003 - April 2004

⊕ £ 20,000-30,000
€ 22,200-33,300 US\$ 25,700-38,500

“When I started out in the late-1970s, portraiture was seen as a very reactionary thing. So was the nude. I wanted to bring them back, but I didn’t want to bring back life drawing in that sense. I wanted to find out if I could do other things with them.”

Marlene Dumas: Martin Coomer, 'Marlene Dumas Interview', *Time Out*, 29 January 2015, online.



THE HISTORY OF NOW

THE COLLECTION OF DAVID TEIGER

SOLD TO BENEFIT TEIGER FOUNDATION FOR THE SUPPORT OF CONTEMPORARY ART

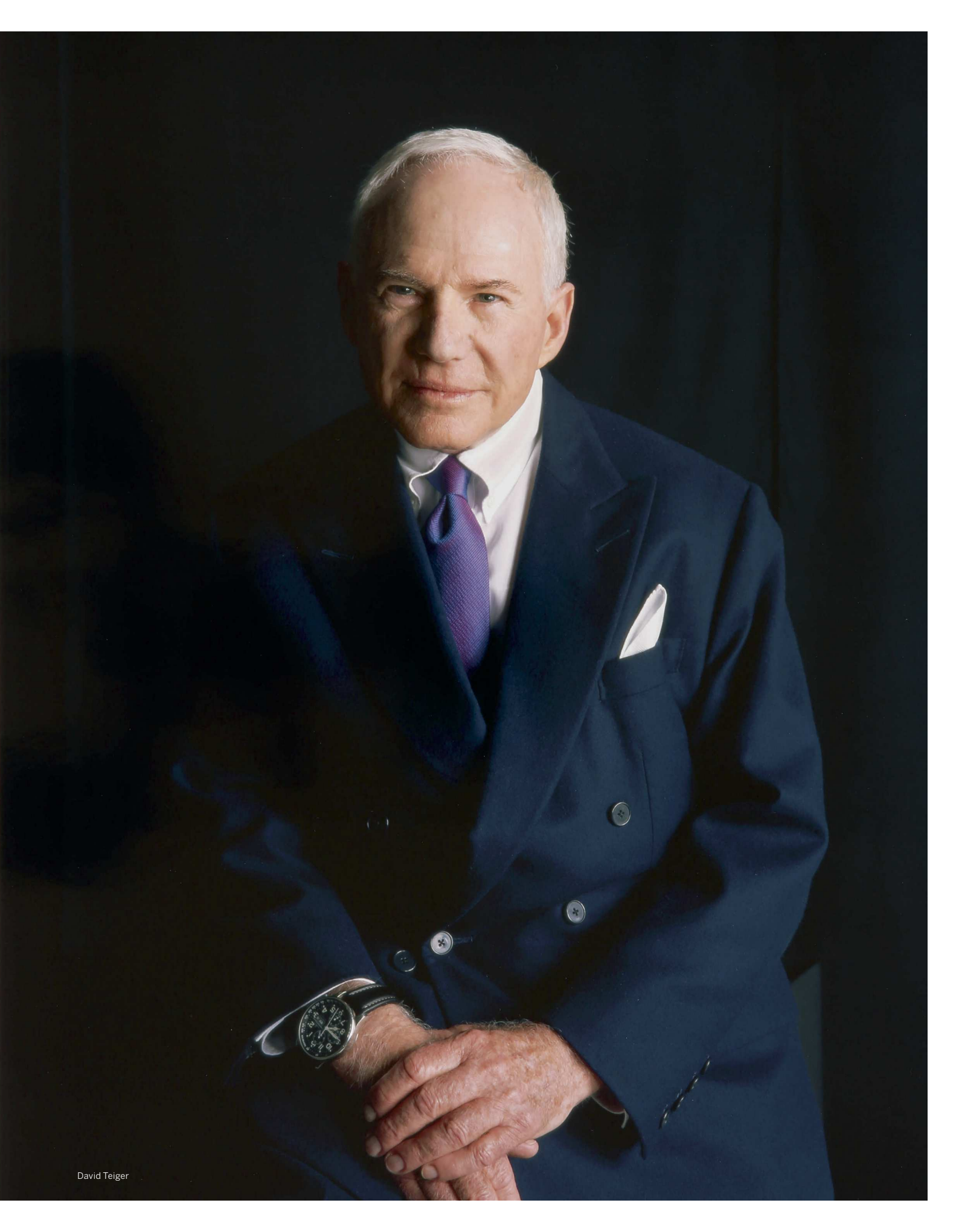
DISTINGUISHED BY HIS REMARKABLE generosity, unfailing politeness and meticulous eye, David Teiger was one of the great patrons and collectors. Driven by a desire for inspiration and buttressed by meticulous research, Teiger built a collection that perfectly captures the zeitgeist of the art world from the 1990s through the 2000s. Defining excellence in a wide variety of collecting categories, Teiger insistently pursued the very best. He surrounded himself with artists and dealers, but most importantly museum curators, and would take advice from all quarters, relentlessly searching for the best works available, but ultimately with confidence in his own judgement.

The criteria by which Teiger collected were remarkably consistent, and were summed up in a quote he gave to *The New York Times* in 1998, when he first began acquiring Contemporary artworks. He said: "I'm looking to be inspired, motivated, titillated by art. I want to be surrounded by objects that give me positive energy... Of course I want first rate pieces. I look for authenticity, integrity, original natural surface and a strong sense of colour and texture. But the most important thing is that I react in my gut" (David Teiger, quoted in: *The New York Times*, October 30, 1998). Years later the terminology changed but the requirements remained the same; for all his meticulous research and careful consideration of every purchase, Teiger still required that an item "have heat", an intrinsic quality that would combine with other criteria such as "best of type", "great craft" and "powerful presence" to qualify a work for admission to Teiger's collection.

Amassed over the course of twenty years, the David Teiger Collection is wide ranging in its scope, comprising a spectacular array of contemporary artworks, from paintings and works on paper to photographs and prints, and one of the greatest collections of American Folk Art in private hands. Famously exacting, each purchase would necessitate an extraordinary depth of research, often including multiple studio visits. As he remarked in an interview with his friend Alanna Heiss, the then director of MoMA PS1, in 2005, "you can never get enough information", while friends and those who worked with him spoke of his relentless pursuit of perfection.

The result of this exacting approach was that Teiger developed a remarkably discerning and prescient eye, leading him to patronise a number of hugely influential contemporary artists at the start of their careers, including Mark Grotjahn, Kai Althoff, Chris Ofili and Glenn Brown. This patronage would have been hugely important to them, not only financially, but in terms of the confidence it would have given them to know that their work was going to a very astute collector. As Alanna Heiss put it to Teiger himself, "you are very respected and loved by artists... [they] love to know that they are in your collection".

This is not to say however that Teiger's collecting was confined to identifying artistic frontrunners. He was a great believer in the potential for the rediscovery of an artist. The depth and



quality of his collection of works by John Wesley for instance, an artist who started his career alongside Tom Wesselmann and James Rosenquist without ever receiving the same degree of acclaim that his peers enjoyed, speaks to Teiger's belief in the underlying quality of the artist, despite his comparative critical and commercial anonymity.

Another definitive aspect of Teiger's life was the enormous generosity towards institutions. Museums were privileged to know that they could always ask to borrow pieces from the collection, and donations were consistently made to acquisition funds and curatorial initiatives, most notably to the Museum of Modern Art in New York, where Teiger was an honorary trustee, but also the Guggenheim, Hammer, Tate, MOCA LA and Whitney, among others.

This preoccupation with artistic institutions was in large part owing to the immense respect that Teiger had for curators, to whom he attributed the power to narrate and determine the story of an artist or movement. He saw it as his duty to ensure that they had all the tools necessary to realise their aims. For instance, he was a key supporter of MoMA's ambitious survey exhibition in 2002, *Drawing Now: Eight Propositions*, which stalled at a pivotal moment following the attacks on New York in September 2001. Funding had dried up and the exhibition was on the rocks until Teiger stepped in and provided funding not only for the exhibition but for an accompanying catalogue, which was the first drawing catalogue produced by the museum to go into multiple printings. Duly, this is now a principle objective of the Teiger Foundation, which will be the recipient of all funds generated by the sale of the collection, is to continue Teiger's initiatives in this direction.

Presented in this catalogue is the first sale of works from this legendary collection. Divided into an evening and a morning session, this tightly curated grouping presents a sequence of works that define European and American art of the last twenty-five years. Masterpieces by Chris Ofili, Peter Doig, Jenny Saville, Takashi Murakami and Glenn Brown are combined with superlative examples from Mark Grotjahn, John Currin and Elizabeth Peyton's respective oeuvres. Alongside these artists are some of the frontrunners that Teiger collected ahead of the market, such as Kai Althoff, John Wesley and Daniel Richter. Taken as a whole, this is a collection that encapsulates the History of Now, and serves as a testament to the immense foresight and bravery of David Teiger's vision. Defined not only by their art historical importance but their bold use of colour and extraordinary power, the group of works presented here constitute the best of type, and epitomise what Gary Garrels so accurately describes as Teiger's connoisseurship of the new.



“David, the truth is that you are very respected and loved by artists... [they] love to know that they are in your collection and museums know that they can borrow from your collection.”

Alanna Heiss to David Teiger, 2005.



David Teiger's New York apartment



THIS PAGE
LOT 118 (DETAIL)



THREE IMPORTANT WORKS ON PAPER BY ELIZABETH PEYTON

TOUTED AS ONE OF THE most influential artists in the field of contemporary figurative painting, Elizabeth Peyton is celebrated for reanimating and democratising 19th Century traditions of portraiture by intimately depicting present-day figures with her signature romanticised realism. Working at a time when figurative painting had been declared dead, Peyton is praised for reinvigorating portraiture in a contemporary form, simultaneously portraying her subjects with an air close to veneration whilst at the same time imbuing them with a familiarity that resonates with a strong romantic devotion. In her work, Peyton beautifully interweaves abstraction and figuration, and consequently diminishes the traditional distance of portraiture, seeking instead to enhance the inner vulnerabilities of her sitters through lush and expressive brushwork as well as in her intimate works on paper.

Delicate and meticulous, the following three works on paper further attest to the artist's unparalleled dexterity. Prime examples of Peyton's unique approach to portraiture, *Elliott* (Lot 113), *Marc with a Broken Finger* (Lot 112) and *Julian* (Lot 114) are depictions of Julian Casablancas of *The Strokes*, singer and guitarist Elliott Smith and a former lover. Choosing her subjects seems to be a quasi-romantic act for Peyton: usually selecting artists and musicians, Peyton immortalizes people to whom she is close or to whom she feels a certain unspoken affinity. While Peyton's figures retain their specificity - of a certain cultural moment, a certain social cache, and individual personality - they are also rendered through a transforming and universalizing hand. Through her paintings, Peyton's subjects are made more luminous, more beautiful, and more dispassionate than they could ever be in reality. Imbued with a childlike adoration, tinged with a touch of nostalgia, Peyton's

painted men form a zeitgeist of their own, both marking out the moment, and transcending its vicissitudes. Whilst Marc and Elliott seem to sit in quiet introspection, Julian has been captured mid-concert, the bright reds and oranges acting as stage lights. The artist has explained her fascination with the very act of capturing her sitters' 'essence', describing how "There are different moments that I'm interested in. But I think it is such an amazing moment when people realize what they are and what they can be, and they start putting themselves out into the world. I think you can see it in people when it's happening" (Elizabeth Peyton in conversation with Jarvis Cocker, 'Elizabeth Peyton' in: *Interview Magazine*, November 2008, online).

By endowing her subjects with androgynous qualities, Peyton shuns the archaic gender system of machoism and toughness, and chooses instead to draw out the feminine beauty and tenderness of her sitters. This is further enhanced by her use of a non-perspectival space, framing her subjects in an angled and photographic perspective, thereby rendering them in highly dramatic and reflective poses. In the process, she distances her sitters from the pressure of masculine virility, instead viewing them with a compassionate affection that awakens their vulnerability.

Armed with a unique and colourful palette, Peyton's approach to beauty balances illusion and reality with a psychological intimacy that unearths the inner qualities of her protagonists. As she immerses the viewer into her pictorial code, Peyton skillfully invents a multisensorial aesthetic that combines the classicism of the Romantic era with contemporary innovation, making her one of the most captivating artists of her generation.



○ 112

ELIZABETH PEYTON

b. 1965

Marc with a Broken Finger

signed, titled and dated *August 2003* and
2003 on the reverse

coloured pencil on paper

21.9 by 15.2 cm. 8⁵/₈ by 6 in.

PROVENANCE

Neugerriemschneider, Berlin

Acquired from the above by David Teiger
in 2003

± £ 15,000-20,000

€ 16,700-22,200 US\$ 19,300-25,700



○ 113

ELIZABETH PEYTON

b. 1965

Elliott

dated Feb 99 and dedicated *Elliott Smith for Kirsta, Happy Birthday Love x EP* on the reverse
coloured pencil on paper

34.6 by 27.6 cm. 13⁵/₈ by 10⁷/₈ in.

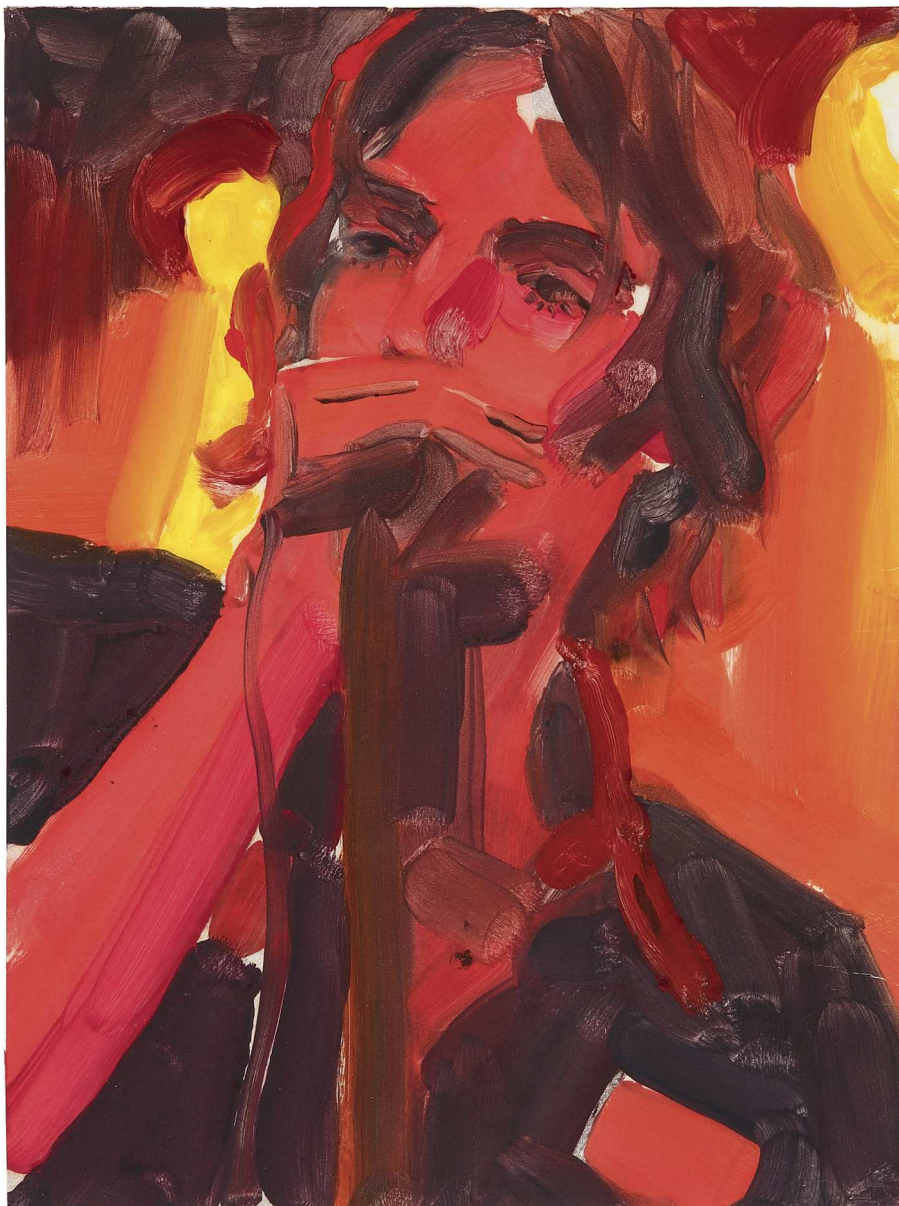
PROVENANCE

Kirsty Bell, Berlin

Acquired from the above by David Teiger
in 2003

± £ 18,000-22,000

€ 20,000-24,400 US\$ 23,100-28,300



○ 114

ELIZABETH PEYTON

b. 1965

Julian

signed and dated 2004
monotype on Twinrocker handmade paper
41 by 30.8 cm. 16 $\frac{1}{8}$ by 12 $\frac{1}{8}$ in.

PROVENANCE

Gavin Brown's Enterprise, New York
Acquired from the above by David Teiger
in 2004

EXHIBITED

East Hampton, Guild Hall Museum, *Elizabeth Peyton*, August - October 2006
St. Louis, Mildred Jane Kemper Art Museum,
Ghost: Elizabeth Peyton, January - April 2011,
p. 64, illustrated in colour
Baden-Baden, Staatliche Kunsthalle Baden-
Baden, *Elizabeth Peyton: Here She Comes Now*,
March - June 2013, p. 12, illustrated in colour

± £ 20,000-30,000
€ 22,200-33,300 US\$ 25,700-38,500



○ 115

ALEX KATZ

b. 1927

Portrait of Kati

signed, dated 9-12-03 and dedicated to *David*
charcoal on paper

81.6 by 61.9 cm. 32 $\frac{1}{8}$ by 24 $\frac{3}{8}$ in.

PROVENANCE

Acquired directly from the artist by David
Teiger in 2003

‡ £ 10,000-15,000

€ 11,100-16,700 US\$ 12,900-19,300



○ ♀ 116

JOHN CURRIN

b. 1962

Friends

signed and dated 1998 on the reverse
gouache and ink on paper
35.6 by 25.4 cm. 14 by 10 in.

± £ 25,000-35,000

€ 27,800-38,900 US\$ 32,100-44,900

PROVENANCE

Andrea Rosen Gallery, New York
Acquired from the above by David Teiger
in 2003

EXHIBITED

New York, Andrea Rosen Gallery, *John Currin:
Works on Paper - A Fifteen Year Survey of
Women*, June - August 2009

○ 117

GLENN BROWN

b. 1966

Monument to International Socialism

oil and acrylic on bronze
38.1 by 52 by 37.1 cm. 15 by 20½ by 14⅝ in.
Executed in 2009.

PROVENANCE

Gagosian Gallery, London
Acquired from the above by David Teige
in 2009

EXHIBITED

London, Gagosian Gallery, *Glenn Brown*,
October - November 2009, pp. 38-39,
illustrated in colour

LITERATURE

John-Paul Stonard, 'Glenn Brown', *The Burlington Magazine*, Vol. 156, No. 1137,
August 2014, p. 559 (text)

± ⊕ £ 80,000-120,000

€ 89,000-134,000 US\$ 103,000-154,000

For Glenn Brown, one of Britain's most renowned contemporary artists, the past and present are treasuries of raw material, offering countless images, titles, and techniques to be combined, appropriated, and deconstructed. Drawing from an extensive knowledge of art history, as well as of literature, music, and popular culture, Brown creates complex and sensuous works of art that are resolutely of our time, through contemporary reading of images new and remembered.

Brown's sculptures are highly compelling, elaborate masses built from precisely placed strokes of thick oil paint. In some of them, parts of the cold 19th century bronzes that he uses as supports are still visible under the gravity-defying impasto. While Brown started creating sculptures in 1993, it was with *Monument to International Socialism* in 2009 that he first started using antique bronze figures as support. The thick paint-slugs of eggplant, jade, buttery yellow and navy hide what seem to be a bronze horse or cow, suckling a miniature version of itself. *Monument to International Socialism*

perfectly encapsulates the artist's unique artistic vision, challenging not only the notion of what sculpture is, but the very laws of gravity and exploring new and undiscovered territory in art making. Contrary to the artist's paintings, where he seems to strip the sitter of its skin and unveil the muscles that

**"FOR ME, THEY EXIST WITHIN
A SURREAL WORLD THAT IS
BASED ON GETTING PAINT TO
DO SOMETHING IT SHOULDN'T
DO, AND TO SIT IN A THREE-
DIMENSIONAL WORLD THAT IT
SHOULDN'T BE IN."**

lie underneath, his sculptures do the exact opposite and pile on excessive layers of paint, adding a new painterly dimension to the found object. According to Brown "sculpture has to operate in its own right – it cannot be slavish to its source" (Glenn Brown in conversation with Karen Wright, *The Independent*, 3 September 2015, online).

Many of Brown's works seem to materialise as if part of a dreamy meditation in which scale is disproportionate, gravity is upended, and reality is not as it seems. The artist notes that he sees "the sculptural brush marks as challenging the logic of paint in that they appear to defy gravity by actually staying upright. For me, they exist within a surreal world that is based on getting paint to do something it shouldn't do, and to sit in a three-dimensional world that it shouldn't be in. The vitrine allows the sculpture to exist within its own mummified world" (Glenn Brown in conversation with Rochelle Steiner, *Exh. Cat.*, London, Serpentine Gallery, *Glenn Brown*, 2004, p. 99).

Mining art history and popular culture, Glenn Brown has created an artistic language that transcends time and pictorial conventions. In sophisticated compositions that fuse diverse histories - the Renaissance, Impressionism, Surrealism - Brown creates a space where the abstract and the visceral, the rational and irrational, the beautiful and grotesque, churn in a dizzying amalgamation of reference and form.



○ 118

JOHN WESLEY

b. 1928

Showboat

acrylic on canvas
91.4 by 163.8 cm. 36 by 64½ in.
Executed in 2000.

PROVENANCE

Fredericks Freiser Gallery, New York
Acquired from the above by David Teiger
in 2000

EXHIBITED

New York, MOMA PS1, *John Wesley: Paintings
1961 - 2000*, September 2000 - January 2001,
pp. 34, 134 and 138, illustrated

‡ £ 150,000-200,000
€ 167,000-222,000 US\$ 193,000-257,000

John Wesley's iconic work on canvas, *Showboat*, brilliantly exemplifies the artist's relentlessly flattened forms, shallow perspective and bold colours in a style true to the American Pop Art movement of the Post-War period. The L.A. born, New York-based artist's masterful expression of human emotion and fear is rendered here through a close-up view of two female figures, and the proximity of their faces to the viewer makes the portrait both profoundly intimate and psychologically ambiguous: Wesley's image is ultimately "brought forth by obscure forces that are nevertheless always floating in the field of desire" (Germano Celant, 'Sensual Appraisal', in Exh. Cat., Venice, Fondazione Prada, *John Wesley*, 2009,

p. XLII). At the precipice between abstraction and figuration, the artist's paintings convey an intriguing sense of pictorial sophistication greatly indebted to the works of artist such as Roy Lichtenstein, James Rosenquist and Tom Wesselmann, particularly in their visual representations of the female body and psyche.

Art historian Kerstin Mey asserts, "Painted cut-out-like female figures by John Wesley, Tom Wesselmann's *American Nudes* or Mel Ramos and James Rosenquist's eroticised imageries, which objectify women in a pronounced manner, enlarging their sexual 'selling points', all functioned in a similar way. These 'period' pictures of eroticised, clichéd femininity, often unashamedly

candid and exploitative, evolve from a sanitised and sterile hedonism of consumption that marked in particular the American version of 1960s and 1970s Pop Art..." (Kerstin Mey, *Art and Obscenity*, London 2007, p. 28). Thus Wesley not only recycles but also powerfully reconstructs earlier ideas about femininity, sexuality and gender, as though the clichés of popular culture in the sixties had been "dipped in the pool of the artist's unconscious and come out soaked with private meanings, associations and feelings" (Ken Johnson cited in: Randy Kennedy, 'Pop and Rococo Meet and Greet', *The New York Times*, 8 June 2009, online). Wesley has created an oeuvre as expressive as it is spectacular, of which *Showboat* plays a transformative part.





○ 119

THOMAS SCHÜTTE

b. 1954

Untitled (Nude Series)

signed and dated *Mai 82* on the reverse
watercolour, pastel and graphite on
sketchbook paper

30.8 by 24.6 cm. 12¼ by 9⅞ in.

PROVENANCE

Zwirner & Wirth, New York

Acquired from the above by David Teiger
in 2002

£ 8,000-12,000
€ 8,900-13,400 US\$ 10,300-15,400



“Schütte’s drawings, whether rendered in ink or in watercolor, express an almost cartoonlike humility and an economy of means that belie both their gravitas and their poetic invocation of the existential dilemmas of being human.”

Jarla Partilager: ‘What is to be done?’ in: Jarla Partilager, Ed., *Thomas Schütte*, p. 6.

○ 120

THOMAS SCHÜTTE

b. 1954

Kirschensäule

signed and dated *Dez. 1986*
watercolour, pastel and graphite on
sketchbook paper
35.5 by 25.4 cm. 14 by 10 in.

PROVENANCE

Zwirner & Wirth, New York
Acquired from the above by David Teiger
in 2002

± € £ 8,000-12,000
€ 8,900-13,400 US\$ 10,300-15,400

○ 121

KAI ALTHOFF

b. 1966

Antonius Eremita

boat lacquer, paper and varnish on canvas,
edged in felt
99.7 by 80 cm. 39¼ by 31½ in.
Executed in 2002.

PROVENANCE

Galerie Christian Nagel, Cologne
Acquired from the above by David Teiger
in 2003

‡ ⊕ £ 50,000-70,000
€ 56,000-78,000 US\$ 64,500-90,500

Created in 2002, *Antonius Eremita* is a tender painting of sumptuously thick, jewel-like colour which was included in the artist's major 2016-2017 retrospective at the Museum of Modern Art in New York. In the foreground, two figures appear entwined. Predominantly painted black, one figure lies prone on the floor and paws at the shoulder of another, who, wearing a golden halo, sits kneeling beside him. Adopting the iconography of religious orthodoxy, the present work sits alongside Althoff's works of the early 2000s in which religion, saints, Christ, and the prophets occupy centre stage. As a subject, religion is rarely found in contemporary art – ever since the modern era, the visual arts put forth Nietzsche's 'death of god' via the very absence of traditional religious narrative. However, with Althoff, such recourse to tradition belies the prescriptive secularity of the Modern art canon. As curator Laura Hoptman has explained: "this unique treatment... did not strike me as ironic, or even nostalgic, but a straightforward

EXHIBITED

Freising, Diözesanmuseum Freising,
*Kai Althoff & Abel Auer: Junge Kunst im
Diözesanmuseum Freising*, February - April
2003, p. 25, illustrated in colour
Boston, Institute of Contemporary Art;
Chicago, Museum of Contemporary Art, *Kai
Kein Respekt (Kai No Respect)*, May 2004 -
January 2005, p. 118, no. 123, (text)
New York, Museum of Modern Art, *Kai
Althoff And Then Leave Me to the Common
Swifts*, September 2016 - January 2017

expression of faith" (Laura Hoptman in conversation with Kai Althoff, in: Exh. Cat., New York, The Museum of Modern Art, *Kai Althoff: and then to leave me to the common swifts*, 2016-17, p. 145). Painted using boat lacquer and resin, these works bear the opulent decorative countenance of relics or votive objects.

Given the work's title, the haloed figure is undoubtedly the father of monasticism, Anthony the Great, or Saint Anthony. In the present work, Saint Anthony's stare is curiously averted from the figure lying beside him. The dynamic that unites these two figures is left unclear: is the black figure the devil come to tempt Saint Anthony in the desert? Or does this person represent the hordes of sick that Saint Anthony was given the power to heal by God? In this painting the coarse open-weave of Saint Anthony's famous monastic vestments is replaced by a resplendent yellow herringbone pattern, while his bright pink face and short blonde hair bear the features of someone much younger and more modern than those associated

LITERATURE

Meghan Dailey, 'Kai Althoff', *Artforum*, May 2004, p. 70, illustrated in colour
Balthasar Burkhard, 'Kai Althoff, Glenn Brown, Dana Schutz', *Parkett*, 2005, No. 75, p. 74, illustrated in colour

with a traditional portrayal of this famous ascetic. Is it possible therefore that this figure is Althoff himself? It certainly fits the description given to him by Dovber Naiditch in his catalogue essay for Althoff's MoMA retrospective in which the artist is described as "a small man with flaxen hair that falls like the flap of a half-secured drape over his forehead" (Dobver Naiditch, 'How I Came to See Kai in This Way', in: *Ibid.*, p. 13). Akin to Saint Anthony perhaps, who spent 85 years in isolation, Althoff considers himself an outsider treading a singular path. As an individual he resists the label of 'artist', and yet as an artist, to borrow the words of the Museum of Modern Art's director, Glenn D. Lowry, there is no one more "fearless and determined" (Glenn D. Lowry, 'Foreword', in: *Ibid.*, p. 7). Championed by David Teiger early on his career, Kai Althoff is an artist whose work is remarkably complex in its baffling simplicity. As rewarding as it is confounding and as beautiful as it is unsettling, Althoff's oeuvre presents us with a host of thrilling ambiguities left gloriously unexplained.



○ 122

NEO RAUCH

b. 1960

Schule

signed and dated 95
oil on paper laid down on canvas mounted on
board, in artist's frame
130.8 by 253.7 cm. 51½ by 99⅞ in.

PROVENANCE

David Zwirner, New York
Acquired from the above by David Teiger
in 2002

LITERATURE

Harald Szeeman, Daniel Birnbaum and Lynne
Cooke, Eds., *Neo Rauch*, Ostfildern 2002, n.p.
Exh. Cat., Maastricht, Bonnefantenmuseum,
*The Vincent Van Gogh Bi-Annual Award for
Contemporary Art in Europe*, 2002, p. 53,
illustrated
Exh. Cat., New York, The Museum of Modern
Art, *Drawings Now: Eight Propositions*, 2002,
n.p., no. 46, illustrated in colour

‡ ⊕ £ 150,000-200,000
€ 167,000-222,000 US\$ 193,000-257,000

Schule offers a supreme and early example of Neo Rauch's spectacular articulation of the realm between memory and dream. Executed in 1995, the present work leaves the viewer at once puzzled and captivated, embodying Rauch's highly unique pictorial expression embodied by enigmatic narrative details and Surrealist

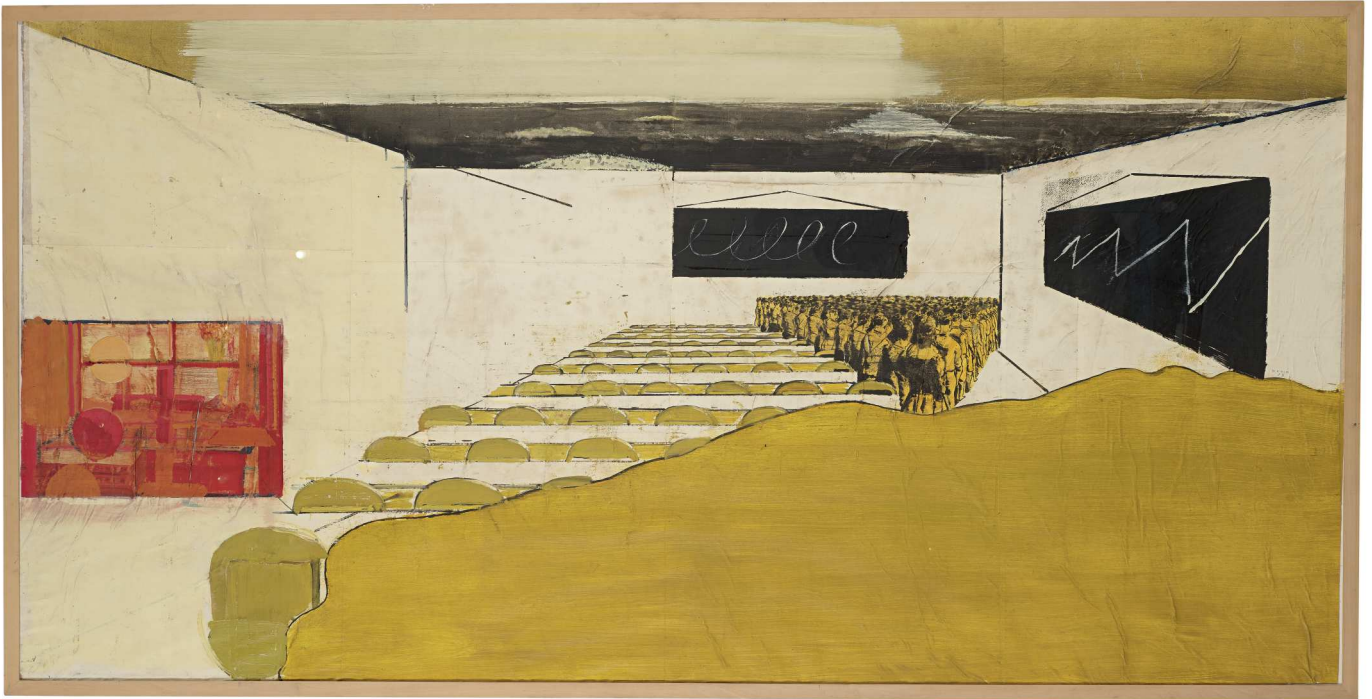
"RAUCH'S PAINTINGS SHOW US MANY RUDIMENTS, MANY FRAGMENTS AND FIGURATIONS OF POSSIBLE WORLDS."

compositional elements. The 1990s was an exceptionally productive and experimental decade for the artist, during which he formulated his archetypal amalgamation of Socialist Realism, German Romanticism and Surrealism. Through this combination, the artist's intrinsic questions about identity and

history emerge, situating his artistic production at the profound intersection between personal and national history.

In the present work an army of students stand uniformly with their backs to the viewer, placed in a curiously evocative schoolroom scene. Eerie abstract forms mutate into chairs, desks, blackboards and windows, all in Rauch's characteristic saturated, industrial colours of ochre, red, black and grey. Perhaps most striking, the ceiling of this uncanny schoolroom is absent, and instead a violent yellow and grey sky emerges, foretelling of doom, despair and darkness. Thus the schoolroom of *Schule* becomes a formidable dreamscape—or rather a nightmare—in which all coherent sense of certainty and knowing is lost. Rauch's employment of strange, mysterious figures and ambiguous landscapes recall the celebrated work of Surrealist masters such as Salvador Dalí and René Magritte, for their metaphysical paintings of fragile and exotic

landscapes greatly influenced Rauch's highly iconoclastic and symbolic pictorial approach, imbuing his retro-futuristic fantasies with poignant art historical reference. While Rauch is widely celebrated as a leading artist of the New Leipzig School, his work eclipses the intellectual sphere of his native country; he is undeniably one of the most important artists of his generation. *Schule* powerfully illustrates Rauch's exceptional dreamlike, hallucinatory visual language and unbounded imagination. Art historian Gottfried Boehm asserts, "Rauch's paintings show us many rudiments, many fragments and figurations of possible worlds...Rauch's custom of working with the memory of a pictorial story...also awakes our pleasure in getting wise to him and letting ourselves become totally involved in the allusions they ignite" (Gottfried Boehm cited in: Exh. Cat., Wolfsburg, Kunstmuseum Wolfsburg, *Neo Rauch – Neue Rollen. Paintings 1993-2006*, 2006, p. 39).



○ 123

WOLFGANG TILLMANS

b. 1968

Abney Park

signed on a label affixed to the reverse
c-print in artist's frame
199 by 260.4 cm. 71³/₈ by 102¹/₂ in.
Executed in 2008, this work is the artist's
proof, aside from an edition of 1.

‡ ⊕ £ 50,000-70,000
€ 55,500-78,000 US\$ 64,500-90,000

Executed in 2008, *Abney Park* is a powerful example of Wolfgang Tillman's engaging and thought-provoking body of work. A couple of young men in punk attire are photographed together, seemingly unaware that they are being shot by Tillmans. Captured in London's Abney Park, the present work perfectly encapsulates the artist's singular vision, where quotidianity is captured effortlessly and poetically transferred into the realm of art. The artist has always expressed an interest in documenting those who disregard bourgeois norms and has explained how "I was always interested in the free, or at least non-branded, activities that functioned outside control and marketing. The pockets of self-organization – free partying, free sex, free leisure time – are on the retreat. A less commercial spirit of togetherness is worth defending against the market realities, which are the result of the implementation of an atomized, privatized model of society" (Wolfgang Tillmans cited in: Exh. Cat, London, Tate Modern, *Wolfgang Tillmans: 2017*, p. 24).

Distinctly figurative, it is upon closer study

PROVENANCE

Andrea Rosen Gallery, New York
Regen Projects, Los Angeles
Acquired from the above by David Teiger
in 2009

EXHIBITED

Los Angeles, Regen Projects, *Wolfgang Tillmans
at Regen Projects*, October - December 2008

that the viewer realises that *Abney Park* has certain abstract qualities to it. Based on a photograph taken previously, the source image was then photocopied by the artist and enlarged, creating a visible granulated pattern on the surface of the image that

**"I WAS ALWAYS INTERESTED
IN THE FREE, OR AT LEAST
NON-BRANDED, ACTIVITIES
THAT FUNCTIONED OUTSIDE
CONTROL AND MARKETING.
THE POCKETS OF SELF-
ORGANIZATION – FREE
PARTYING, FREE SEX, FREE
LEISURE TIME – ARE ON THE
RETREAT."**

confers the work with a newspaper quality. The artist's idiosyncratic manipulation of his own images can be traced back to his very first show in Hamburg in 1988, where he used a laser photocopier to enlarge and distort images of builders, beaches and waterfalls. Mark Godfrey explains

how "by using the photocopier, Tillmans relinquished some of his authorship to the machine, later recognising that this was an analogy of his own life at the time, feeling in and out of control of his own fate" (Mark Godfrey cited in: *Ibid*, p. 40). The artist has continued to push the boundaries of what photography can be and mean, exploring the beauty in photographic development errors to create ethereal compositions such as his *Blushes* and *Freischwimmer*, capturing the harmonious compositions discarded items of clothing are able to create in his *Faltenwurf* series, and documenting his own life and that of his family and friends through a series of poignant portraits that have captured and continue to capture the spirit of a generation.

In *Abney Park*, Tillmans elevates the supposedly impoverished visual quality of the black-and-white photograph, thereby questioning the importance of photography, shunning refinement and precision in favour of a distorted medium – one that astutely challenges the collective and contributes to Tillmans' dynamic and revolutionary repertoire.



○ 124

DANIEL BUREN

b. 1938

Diptyque

acrylic on brown and white striped cotton
canvas, in two parts

each: 48.9 by 199.4 cm. 19¼ by 78½ in.

Executed in 1970-2006.

An avertissement-certificate will be issued by
Daniel Buren in the name of the new owner.

PROVENANCE

Bortolami Dayan Gallery, New York

Acquired from the above by David Teiger
in 2007

EXHIBITED

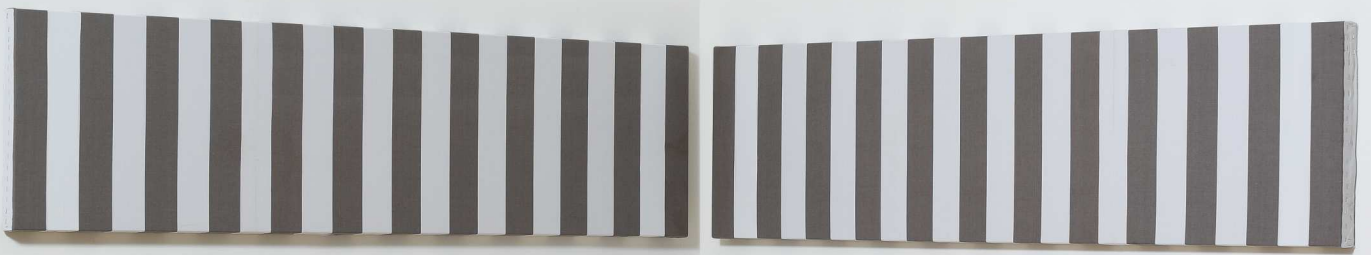
New York, Bortolami Dayan Gallery,

Variable/Invariable, May - November 2007

‡ ⊕ Estimate upon request

“Everything that you see here [in this
museum] are situated works. Of course,
it’s everything we know about art—
painting, sculpture, et cetera—but if I
say “situated work”, they can be placed
in different environments.”

Daniel Buren in: Emily McDermott, 'Striped Across
The Decades', *Interview*, 6 March 2015, online.





○ 125

MAURIZIO CATTELAN

b. 1960

Tourists

nine taxidermied pigeons
smallest: 12.7 by 35.6 by 10.2 cm. 5 by 14 by 4 in.
largest: 21.6 by 38.1 by 11.4 cm. 8½ by 15 by 4½ in.
overall dimensions variable
Executed in 1998.

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

PROVENANCE

Galerie Emmanuel Perrotin, Paris
Private Collection, Paris
Polly Robinson Gaer, London
Acquired from the above by David Teiger
in 2002

‡ ⊕ £ 120,000-180,000

€ 134,000-200,000 US\$ 154,000-231,000

EXHIBITED

Venice, Italian Pavillion, *XLVII Biennale Internazionale dell'Arte di Venezia*,
ILLUMInazioni, June - November 1997 (another variant exhibited)
Basel, Kunsthalle Basel, *Maurizio Cattelan*,
October - November 1999, n.p., no. 3,
illustrated in colour (another variant exhibited)
New York, Solomon R. Guggenheim Museum,
Maurizio Cattelan: All, November 2011 -
January 2012, p. 91, illustrated in colour
(another variant exhibited)

LITERATURE

Giorgio Verzotti, Ed., *Maurizio Cattelan: Castello di Rivoli*, Milan 1999, pp. 28-29, illustrated in colour (variant unknown)
Francesco Bonami, Nancy Spector and Barbara Vanderlinden, Eds., *Maurizio Cattelan*, London 2000, pp. 20-21, illustrated in colour (variant unknown)
Enrica Melossi and Martina Mondadori, Eds., *Maurizio Cattelan*, Verona 2006, p. 60, illustrated in colour (variant unknown)
Francesco Bonami, Ed., *Maurizio Cattelan: Super Contemporanea*, Milan 2006, p. 106, illustrated in colour (variant unknown)



“The inside was a shambles and it was filled, really filled, with pigeons. For me as an Italian, it was like seeing something you’re not supposed to see, like the dressing room of the Pope. But then again, that is the situation in Venice, so I thought I should just present it as it is, a normal situation.”

Maurizio Cattelan cited in: ‘Nancy Spector in conversation with Maurizio Cattelan’,
in: Francesco Bonami et al., *Maurizio Cattelan*, London 2000, p. 19.



“I guess if there was anything really provocative about this work it was in its relationship to time”, Cattelan has said, “time doesn’t affect this place; basically all the Biennales look the same. If I could, I would love to set up the same show twice in two consecutive Biennales. I think that no-one would notice. So I installed the birds and the bird shit to prove that everything stands still in that place, that ‘Time goes by so slowly’- that is another song.”

Maurizio Cattelan cited in: ‘Nancy Spector in conversation with Maurizio Cattelan’, in: Francesco Bonami et al., *Maurizio Cattelan*, London 2000, p. 22.

The second time Maurizio Cattelan was invited to represent Italy at the Venice Biennale, in 1997, he filled the galleries of the Italian Pavilion with stuffed pigeons, an installation he named *Turisti*. Curated by Germano Celant, the central theme of the Biennale was the mixing of the generations in Post-War Italian art. Cattelan, as one of the younger Italian artists, though one whose work in fact follows strongly in the tradition of modern Italian art, responded to this challenge in a typically idiosyncratic way.

Only a month before the opening, he visited the space where he was to exhibit only to find a chaotic and abandoned Italian Pavilion; “the inside was a shambles and it was filled, really filled, with pigeons. For me as an Italian, it was like seeing something you’re not supposed to see, like the dressing room of the Pope. But then again, that is the situation in Venice, so I thought I should just present it as it is, a normal situation”(Maurizio Cattelan cited in: ‘Nancy Spector in conversation with Maurizio Cattelan’, in: Francesco Bonami et al., *Maurizio Cattelan*, London 2000, p. 19). The exhibition juxtaposed works by Enzo Cucchi and Ettore Spalletti alongside those of Cattelan, creating a conflicting harmony that brought to the fore each of the artist’s creative preoccupations. Cattelan, true to his singular artistic approach, created artworks that were meant to disrupt the viewer’s perception, offering a sarcastic commentary on Cucchi and Spalletti’s own works. In an interview with Nancy Spector, Cattelan

spoke of his installation saying: “We have to kill the father – otherwise we have to lick his feet [...] I did a little of both, it was in-between. I tried to make my fathers laugh, while taking away some of the space devoted to them” (*Ibid.*, p. 18). As such, Cattelan installed a chandelier that hung directly in front of Cucchi’s paintings, bicycles were leaned against the wall next to Spalletti’s monochromes, and ultimately pigeons roosting along the ventilation ducts and their fake droppings on the floor leaving the visitors astonished and with a sense of eeriness as for once, it was them being observed and not the other way around.

Just as the *Turisti* from the Venice Biennale, this version - created one year later - is also a reflection of the millions of tourists who travel to Venice every year. Perched above the rafters of the Pavilion, they are art objects that mimic their audience of visitors, seeming to be also duped witnesses of an empty pavilion. In emphasising the empty space of the pavilion, through these birds, Cattelan was also drawing the notion of time as a defining element of space. “I guess if there was anything really provocative about this work it was in its relationship to time”, Cattelan has said, “time doesn’t affect this place; basically all the Biennales look the same. If I could, I would love to set up the same show twice in two consecutive Biennales. I think that no-one would notice. So I installed the birds and the bird shit to prove that everything stands still in that place, that ‘Time goes by so slowly’- that is another song” (*Ibid.*, p. 22).

THE HISTORY OF NOW

THE COLLECTION OF DAVID TEIGER

○ 126

TOM SACHS

b. 1966

Chanel Guillotine

signed twice, dated 1998, numbered 3/3 and variously inscribed on the underside acrylic on wood construction with fishing wire, metal chain and blade
62.2 by 51.4 by 51.4 cm.
24½ by 20¼ by 20¼ in.
Executed in 1998, this work is number 3 from an edition of 3, plus 1 artist's proof.

PROVENANCE

Galerie Thaddaeus Ropac, Paris
Acquired from the above by David Teiger in 1999

EXHIBITED

Paris, Galerie Thaddaeus Ropac, *Tom Sachs, Creativity is the Enemy*, January - February 1999 (ed. no. unknown)
New York, Ubu Gallery, *Destruction/Creation*, March - April 2000 (ed. no. unknown)
Oslo, Astrup Fearnley Museum of Modern Art, *Tom Sachs. Survey. America - Modernism - Fashion*, January - April 2006, n.p., no. 29, illustrated in colour (ed. no. unknown)

± £ 10,000-15,000

€ 11,100-16,700 US\$ 12,900-19,300





○ 127

RACHEL HOWARD

b. 1969

Lust

signed twice, titled, dated 2002-2003 and 02-03 on the reverse

household gloss on canvas
304.8 by 213.4 cm. 120 by 84 in.

PROVENANCE

Polly Robinson Gaer, London
Acquired from the above by David Teiger
in 2003

EXHIBITED

New York, Bohen Foundation, *Rachel Howard, Guilty*, September - December 2003

LITERATURE

Rachel Howard and Deborah Orr, Eds., *Can't Breathe Without You*, London 2003, n.p.,
illustrated in colour

± ⊕ £ 40,000-60,000
€ 44,400-67,000 US\$ 51,500-77,000

○ 128

MAURIZIO CATTELAN

b. 1960

La Nona Ora

marble and silver

17.2 by 57.8 by 21.9 cm. 6¾ by 22¾ by 8⅝ in.

Executed in 2003, this work is number 1 from an edition of 10.

This work is accompanied by a certificate of authenticity.

⊕ ⊖ £ 120,000-180,000

€ 134,000-200,000 US\$ 154,000-231,000

PROVENANCE

Marian Goodman Gallery, New York

Acquired from the above by David Teiger in 2003

LITERATURE

Anon., 'Top Cat', *Tate Arts and Culture*, November/December 2003, p. 41, illustrated in colour

Maurizio Cattelan continuously aims to provoke his viewers with a mocking attitude towards political leaders, religious authorities and even the system of contemporary art and its canons. In *La Nona Ora*, one of the artist's most seminal works, Cattelan brazenly commits aesthetic epistemological heresy by dropping a meteor on the holiest man in the Roman Catholic tradition, and titles the work *The Ninth Hour*, the moment that Jesus Christ was crucified, according to the Liturgy of the Hours. The present work incorporates many of the artist's preoccupations with reoccurring themes from his oeuvre, including his acute criticism of power, which has often proven controversial. Cattelan, however, claims that his art merely holds up a mirror to society, without commentary or judgement, yet his unflinching honesty and comedic air offer incisive critiques of world events and personalities.

First exhibited in 1999 at the Kunsthalle Basel, the original artwork, which

renders Pope John Paul II in life size, has been widely exhibited and is one of Cattelan's most iconic works. The original installation featured the figure lying underneath a shattered skylight, shards of glass spread around him as if the meteor has just struck. The work sparked controversy almost instantly, with interpretations about its meaning ranging from existential questions to overt critique. The artist has responded to these interpretations ambiguously, stating that "I always thought art is not about explanations. It's about opening possibilities" (Maurizio Cattelan in conversation with Alicia Bona, *Everybody must get Stoned*, online).

In *La Nona Ora* the artist fulfils the dual meaning of the word *iconoclast*, both as something that challenges tradition, seeking to break the stronghold of power, and as something that destroys religious images in opposition to the worship of false idols. Cattelan invites the viewer to question this dual-meaning and decide for

themselves what is meant.

Cattelan's gesture of dethroning the Holy Father is suffused with irony, for *La Nona Ora* preserves all the grotesque characteristics that animated Cattelan's earlier works, which revolved around Italian identity and the tension of the country's ever-shifting political and strictly religious landscape with changing populace and stagnant national economy. Despite the blasphemous content and violent imagery, this work could simply be the visual equivalent of a bad joke, ridden with the dark humour the artist is known for. Cattelan has often defended his work, claiming that it was not meant provocatively. Rather, it was "certainly not anti-Catholic, coming from me, who grew up singing in the church choir between saints and altar boys. The pope is more a way of reminding us that power, whatever power, has an expiration date, just like milk" (Maurizio Cattelan, in: Andrea Bellini, *An Interview with Maurizio Cattelan*, online).



THE
HISTORY
OF **NOW**

THE COLLECTION OF DAVID TEIGER



○ 129

KAI ALTHOFF

b. 1966

Das neue Leben

bootblack, paper and lacquer on canvas,
edged in fabric

60 by 60 cm. 23⁵/₈ by 23⁵/₈ in.

Executed in 2002.

± ⊕ £ 10,000-15,000

€ 11,100-16,700 US\$ 12,900-19,300

PROVENANCE

Galerie Christian Nagel, Cologne

Galerie Neu, Berlin

Acquired from the above by David Teiger
in 2003

EXHIBITED

Freising, Diözesanmuseum Freising, *Kai Althoff
& Abel Auer: Junge Kunst im Diözesanmuseum
Freising*, February - April 2003, p. 40,
illustrated in colour

LITERATURE

Kai Althoff and Abel Auer, Eds., *Vom Monte
Scherbelino Sehen*, Freising 2003, p. 44,
illustrated in colour



○ 130

KRISTIN BAKER

b. 1975

Down Suzuka

signed with the artist's initials, titled and dated 02 on the reverse of each panel
acrylic on PVC

each: 121.9 by 243.9 cm. 48 by 96 in.
overall: 243.8 by 243.9 cm. 96 by 96 in.

± £ 30,000-40,000

€ 33,300-44,400 US\$ 38,500-51,500

PROVENANCE

Deitch Projects, New York
Acquired from the above by David Teiger
in 2002

EXHIBITED

Tokyo, National Art Center, *Artist File 2011: The NACT Annual Show of Contemporary Art*,
March - June 2011, p. 9, illustrated in colour

LITERATURE

Exh. Cat., Paris, Centre Georges Pompidou,
*Kristin Baker: Numéro 4, espace 315 création
contemporaine et prospective*, June - August
2004, p. 56, illustrated in colour

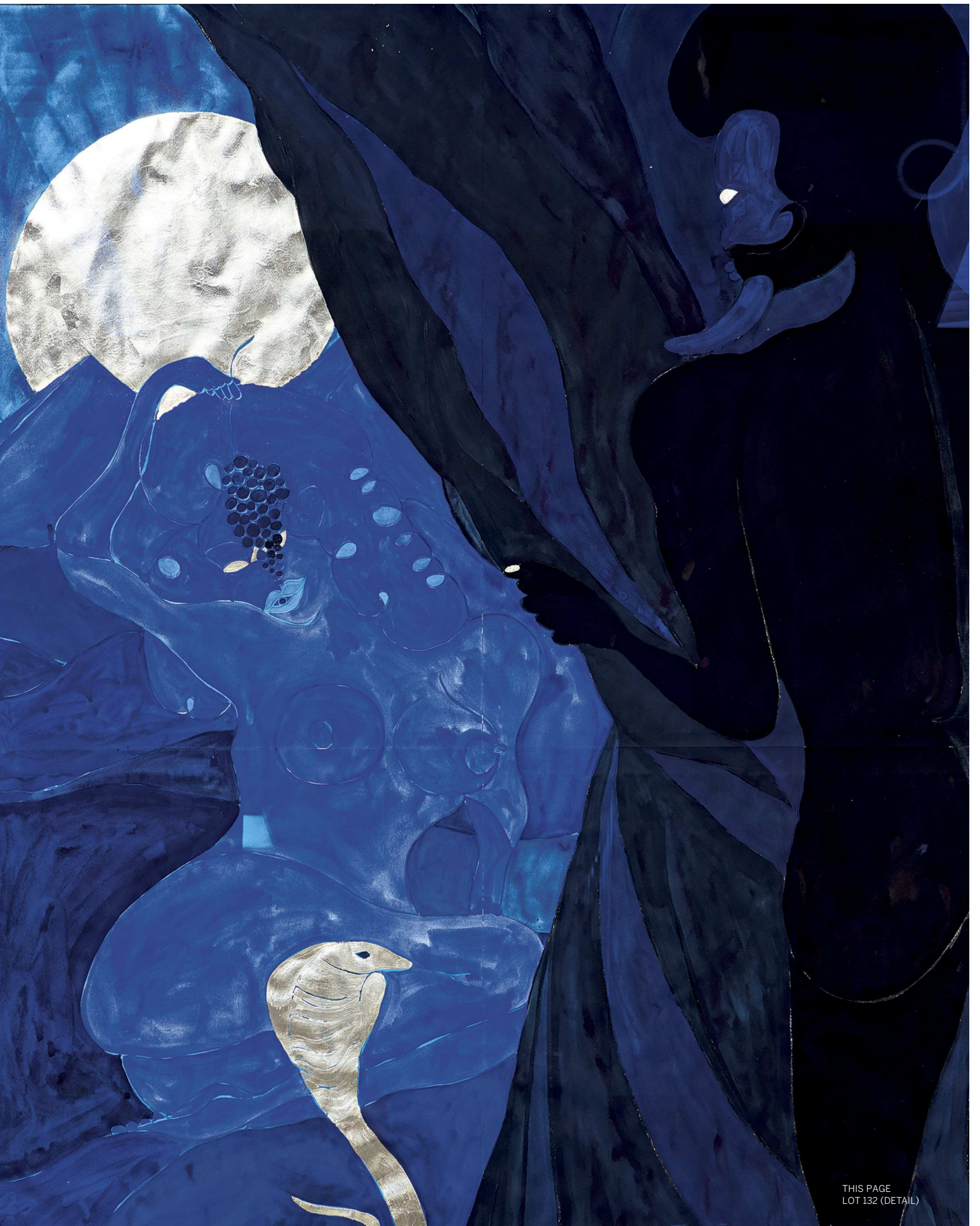
TWO IMPORTANT WORKS ON PAPER BY CHRIS OFILI

BORN IN 1968, THE PRODIGIOUS Nigerian-British painter Chris Ofili rose to prominence in the nineties for his kaleidoscopic, vibrant and complex paintings that skilfully merge abstraction and figuration. Employing a diverse range of aesthetic and cultural sources, including modernist painting, Zimbabwean cave drawings and the tropical landscapes of Trinidad, Ofili's work explores race, identity politics and cross cultural critiques through a visual language that is deeply symbolic and enigmatic. Thus Ofili has adapted "aesthetic strategies that reveal happy accidents in the traffic of visual interculturalisation" (Kobena Mercer cited in: Exh. Cat., London, Serpentine Gallery, *Chris Ofili*, 1998, p. 15). After training at Chelsea School of Art and the Royal College of Art in London, the artist was awarded a travelling scholarship to Zimbabwe, an experience that profoundly affected Ofili's own philosophy and painterly technique. Since then, he has received continuous accolades including the revered Turner Prize in 1998 and an invitation to represent Britain at the 50th Venice Biennale in 2003. In 2016 Ofili was awarded a CBE by the Queen, cementing his reputation not only as one of the most important artists in Great Britain, but also one of the most significant within the global theatre of contemporary art.

The present works *Lovers Touches* and *Cherchez La Femme Calypso and Odysseus* were both executed in 2004 during one of the most prolific periods of Ofili's career, and only one year after his widely-acclaimed exhibition at the Biennale. They offer brilliant examples of the artist's exceptional work on paper and his virtuosity in the mediums of watercolour, gouache and ink. Indeed, the luminous compositions offer hallucinatory visions of romance and warmth through spectacular technique, and this level of artistic excellence is undoubtedly intrinsic to Ofili's greater oeuvre. In *Lovers Touches* saturated

reds and greens explode against a black landscape as two figures embrace in a seductive kiss, their bodies as beautiful and dark as the night-time sky behind them. Here Ofili's visual orchestration is broken down to its most rudimentary, and its style recalls the artist's earlier use of collaged magazine cut-outs, as well as the aesthetics of African textiles. *Cherchez La Femme Calypso and Odysseus* also depicts two lovers in a sea of swirling abstractions, yet here temptation replaces physical touch as the nude female figure enticingly holds grapes above her mouth in a gesture of allure and invitation. As the ubiquitous symbol for temptation, the snake obstructs the space between the man and woman, rendering the electrifying blue scene frozen in a moment of intense desire. Significantly, *Cherchez La Femme Calypso and Odysseus* is part of Ofili's celebrated *Blue Riders* series composed of exquisite midnight hues and profound tonal depths of blue. Of the colour, Ofili asserts, "Blue... was a difficult colour to work with... To work exclusively with blue was the biggest challenge... I was trying to find new ways to use a colour to the point of saturation, to the point where you don't see it" (Chris Ofili cited in: Peter Doig, Carol Becker and David Adjaye, *Chris Ofili*, New York 2009, pp. 243-44).

As one of the most innovative artists of his generation, Ofili effortlessly transcends social and philosophical boundaries in his dreamlike compositions that in turn offer universal symbols of black power, as well as compelling images of male and female sexuality. Examining and challenging conventional ideals of beauty, black culture, history and exoticism, the atmospheric nocturnal landscapes of *Lovers Touches* and *Cherchez La Femme Calypso and Odysseus* stand as magnificent encapsulations of this extraordinary artist's technical and painterly genius.



○ 131

CHRIS OFILI

b. 1968

Lovers Touches

signed, titled and dated 2003-2004

on the reverse

watercolour, gouache and gold leaf

on paper

130.2 by 100.3 cm. 51¼ by 39½ in.

PROVENANCE

Contemporary Fine Arts, Berlin

Acquired from the above by David Teiger

in 2004

EXHIBITED

Berlin, Contemporary Fine Arts, *Curry Expo*,

March - April 2004

‡ ⊕ £ 60,000-80,000

€ 67,000-89,000 US\$ 77,000-103,000

**“I haven’t really thought about who it is they represent.
I think because it’s a man and a woman, it allows you
to project yourself into the situation.”**

Chris Ofili cited in: Exh. Cat., Venice, 50th Venice Biennale,
British Pavilion, *Chris Ofili within reach*, Vol. I, 2003, n.p.



○ 132

CHRIS OFILI

b. 1968

Cherchez la femme Calypso and Odysseus

signed, titled and dated 2004 on the reverse
gouache, ink and oil carbon on silver paper
198.8 by 130.2 cm. 78¼ by 51¼ in.

PROVENANCE

Contemporary Fine Arts, Berlin
Acquired from the above by David Teiger
in 2005

EXHIBITED

Dublin, Douglas Hyde Gallery, *Huts*, October -
December 2004, n.p., no. 5, illustrated in
colour (in installation)

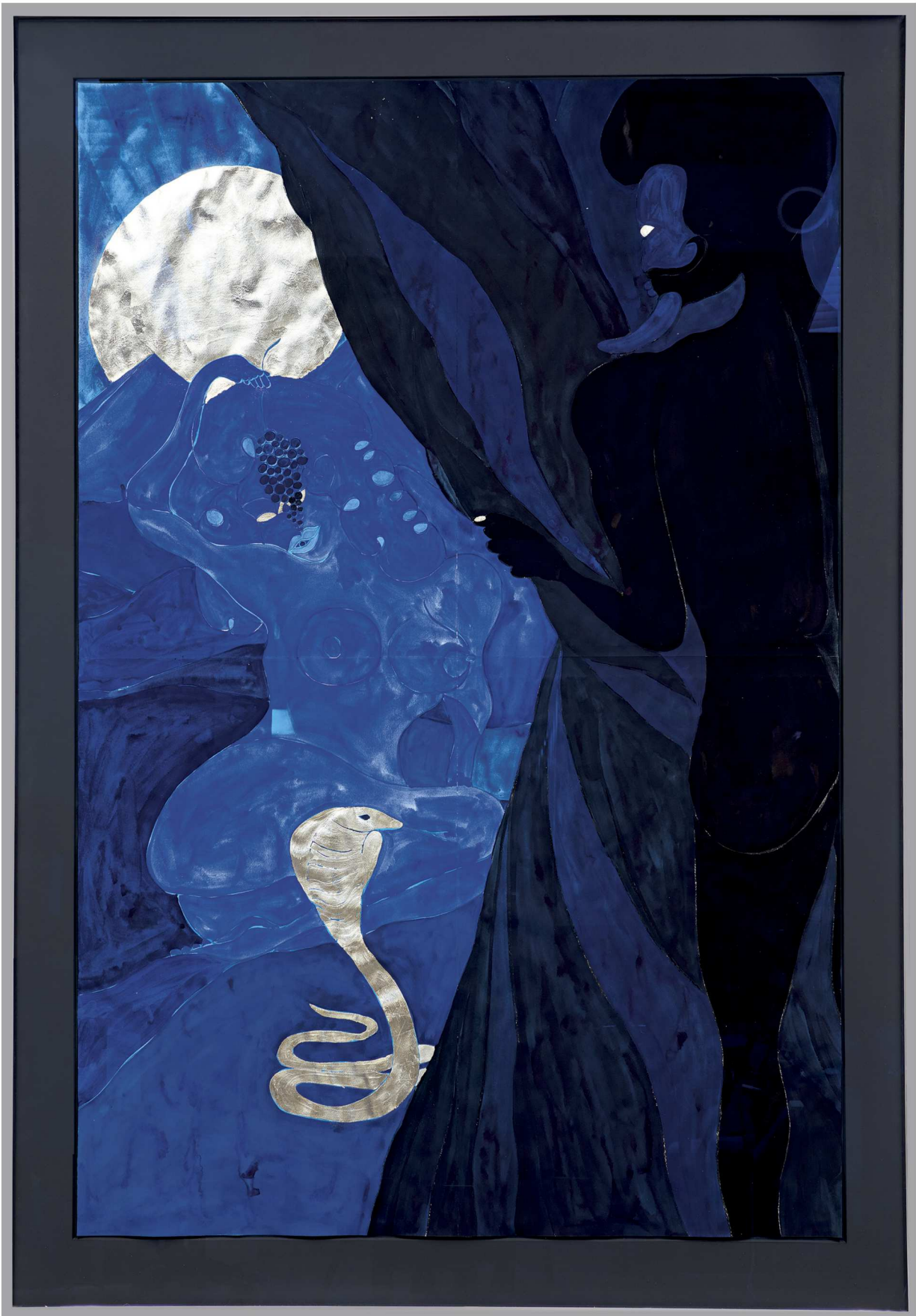
LITERATURE

Exh. Cat., Hanover, Kestnergesellschaft, *Chris
Ofili, The Blue Rider*, June - August 2006, p. 39,
illustrated in colour

‡ ⊕ £ 100,000-150,000
€ 111,000-167,000 US\$ 129,000-193,000

“The paintings were funny and touching; what made them more than that – and more true, both to the genre of the love story and to life – was all the things swirling around under the surface and on the surface and above the surface.”

Adrian Searle in: Exh. Cat., Venice, 50th Venice Biennale, British Pavilion, *Chris Ofili within reach, Vol. I*, 2003, n.p.



○ 133

**TIM NOBLE AND
SUE WEBSTER**

b. 1966 and b. 1967

Happy

signed © TN + SW and dated 1999 on
the reverse

light bulbs, coloured turbo reflector caps,

foamex and electronic light sequencer

overall: 101.6 by 187.9 by 10.2 cm.

40 by 74 by 4 in.

Executed in 1999, this work is from an
edition 5, plus 2 artist's proofs.

PROVENANCE

Modern Art, Inc., London

Private Collection, New York

Polly Robinson Gaer, London

Acquired from the above by David Teiger
in 2003

Ω ⊕ £ 25,000-35,000

€ 27,800-38,900 US\$ 32,100-44,900





○ 134

**JAKE & DINOS
CHAPMAN**

b. 1966 & b. 1962

**Eight Pounder
(Inverse Alchemy)**

bronze

4.4 by 11.4 by 12 cm. 1¾ by 4½ by 4¾ in.

Executed in 2000.

PROVENANCE

White Cube, London

Acquired from the above by David Teiger
in 2000

± ⊕ £ 3,000-4,000

€ 3,350-4,450 US\$ 3,850-5,200

○ 135

**JAKE & DINOS
CHAPMAN**

b. 1966 & b. 1962

**Painting for Pleasure and
Profit: A piece of site-specific
performance-based body
art in oil, canvas and wood
(dimensions variable). 63
(David Teiger)**

signed; numbered 63 on the overlap
oil on canvas

40.6 by 30.5 cm. 16 by 12 in.

Executed in 2006.

PROVENANCE

White Cube, London

Acquired from the above by David Teiger
in 2006

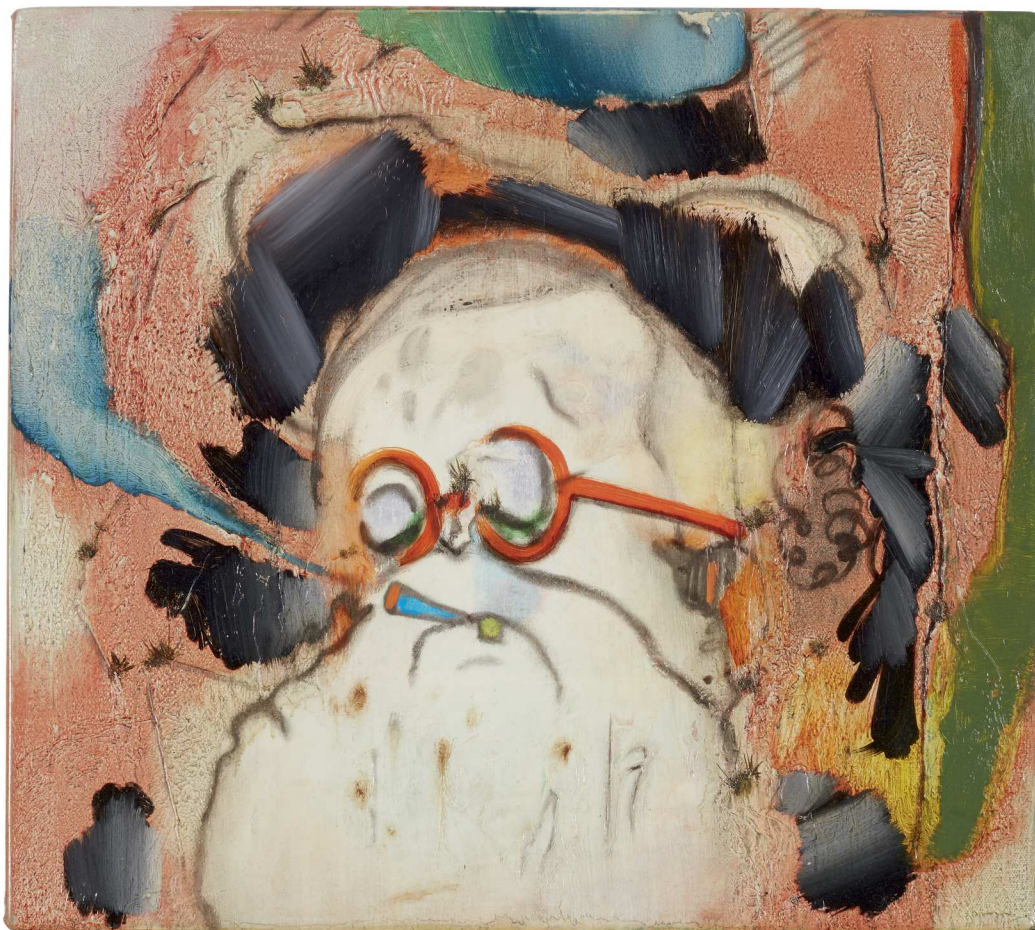
EXHIBITED

Liverpool, Tate Liverpool, *Bad Art for Bad
People*, December 2006 - March 2007

± ⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,850-6,500





○ 136

NIGEL COOKE

b. 1973

Author

signed twice, titled and dated 2006 on
the overlap
oil on canvas
36.2 by 40.6 cm. 14¼ by 16 in.

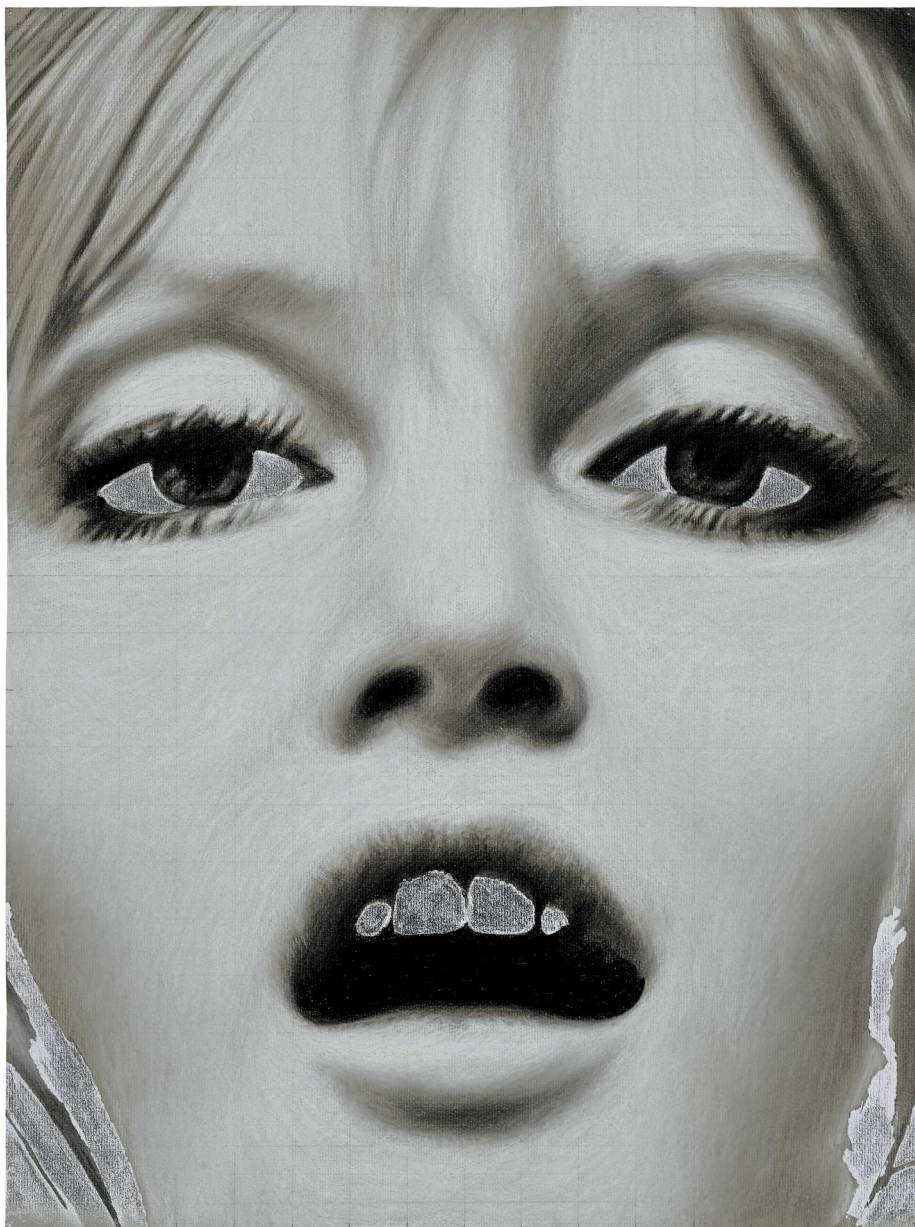
± £ 6,000-8,000
€ 6,700-8,900 US\$ 7,700-10,300

PROVENANCE

Andrea Rosen Gallery, New York
Acquired from the above by David Teiger
in 2006

EXHIBITED

New York, Andrea Rosen Gallery, *Nigel Cooke:
Dead Painter*, November - December 2006



○ 137

RICHARD PHILLIPS

b. 1962

Ingrid Boulting (After John D. Green)

charcoal, chalk and aluminium leaf on paper
58.4 by 43.2 cm. 23 by 17 in.
Executed in 2002.

PROVENANCE

Friedrich Petzel Gallery, New York
Acquired from the above by David Teiger
in 2002

EXHIBITED

London, White Cube, *Richard Phillips: Birds
of Britain*, May - June 2002
Hamburg, Kunstverein in Hamburg, *Richard
Phillips*, September - November 2002,
p. 29, illustrated
Dijon, Le Consortium, *Richard Phillips*,
July - September 2004

± £ 4,000-6,000
€ 4,450-6,700 US\$ 5,200-7,700



THIS PAGE
LOT 117 (DETAIL)





Installation view of number 2 from the edition at Gund Gallery, Kenyon College.
Image courtesy of the Gund Gallery, Kenyon College. Photography by Alan Geho.

138

Antony Gormley

b. 1950

PORE

cast iron

91 by 62 by 71 cm. 35¾ by 24½ by 28 in.

Executed in 2002, this work is number 4 from an edition of 5.

PROVENANCE

White Cube, London

Acquired from the above by the present owner

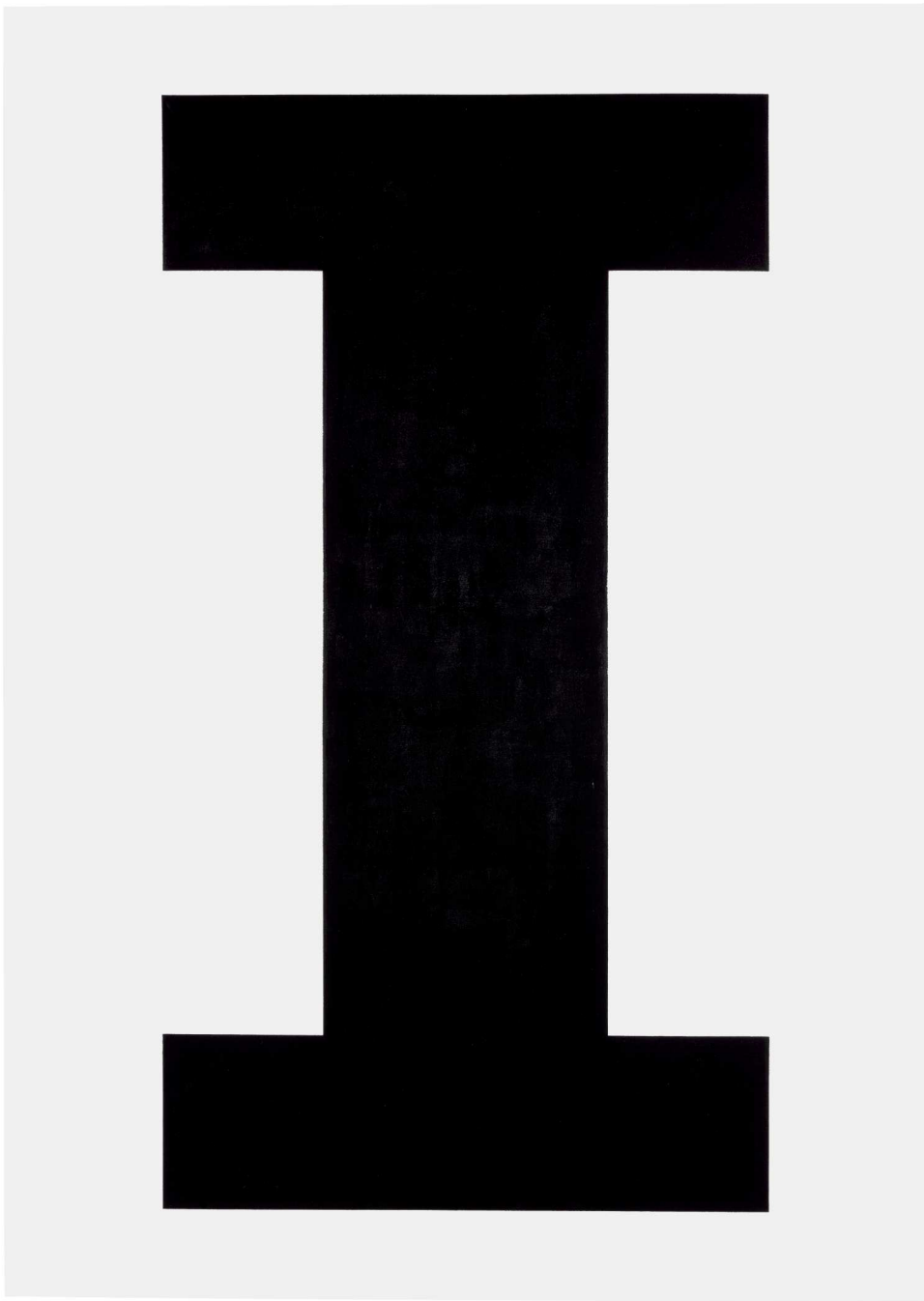
EXHIBITED

Gambier, Ohio, Kenyon College, Gund Gallery, *Gund Gallery Collection*, on permanent display (number 2 from the edition exhibited)

⊕ £ 180,000-250,000

€ 200,000-278,000 US\$ 231,000-321,000

“PORE is a compelling work from Antony’s Gormley’s series, *Suspended and Gravity Works* (1984–2012). In the early eighties, the artist began to think about how you could use sculptures as a lever to undermine the certainty of the spectator in his or her position in space. As Gormley states, this work ‘is always designed to be seen on the outside of a building or high up in an interior space, like a hall. The intention is to define the position of the artist as lying outside the determined domestic or institutional notion of a habitus, and it is an attempt for us to reflect upon our own position in space and in relation to architecture, by existing outside normal gravitational constraints.”



139

Mark Wallinger

b. 1959

Rockwell Bold

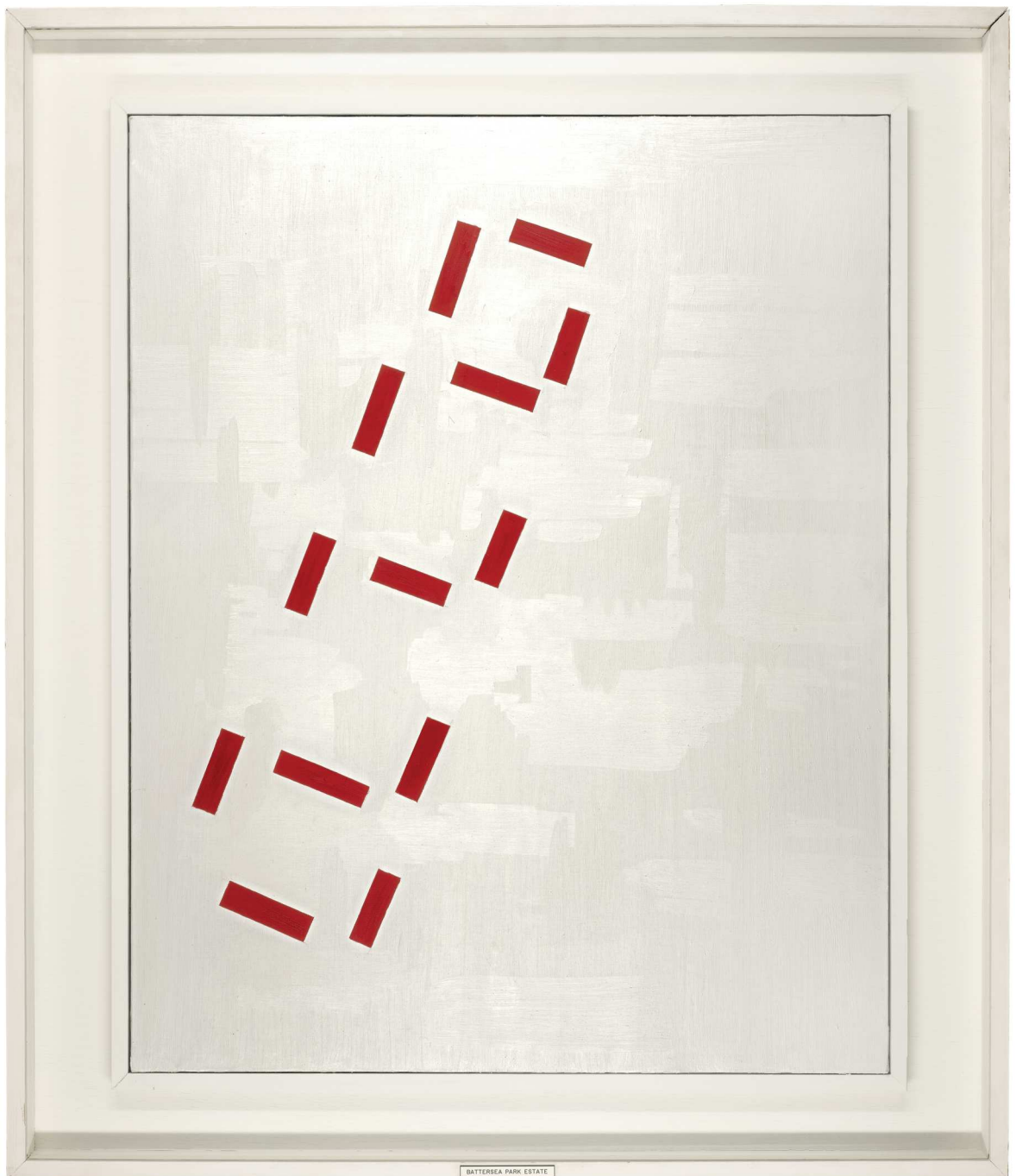
signed, titled and dated 2007 on the stretcher
signed, titled and dated 2007 on the reverse
acrylic on canvas
213.5 by 152.3 cm. 84 $\frac{1}{8}$ by 60 in.

PROVENANCE

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

⊕ £ 15,000-20,000

€ 16,700-22,200 US\$ 19,300-25,700



140

Keith Coventry

b. 1958

Battersea Park Estate

signed twice, titled and dated 1998 and 98
on the reverse

oil on canvas, in artist's frame

overall: 92.5 by 73 cm. 36³/₈ by 28³/₄ in.

PROVENANCE

Private Collection (acquired directly from
the artist)

Sotheby's, London, 30 June 2000, Lot 114

Acquired from the above by the present owner

⊕ £ 20,000-30,000

€ 22,200-33,300 US\$ 25,700-38,500

141

Tomma Abts

b. 1967

Tiard

acrylic and oil on canvas
48 by 38 cm. 19 by 15½ in.
Executed in 2000.

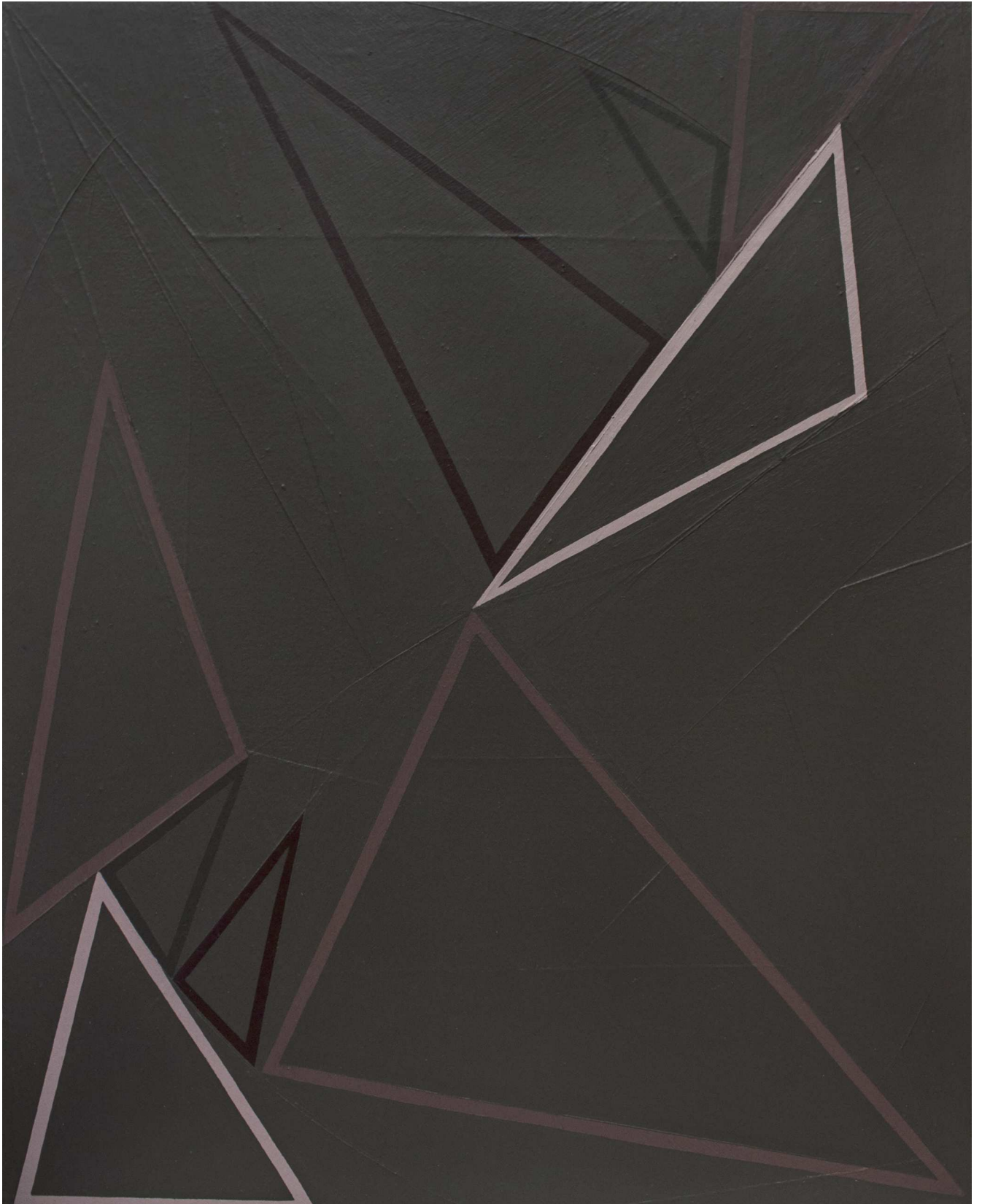
PROVENANCE

Galerie Nourbakhsh Giti, Berlin
Private Collection, Europe
Acquired from the above by the present owner

‡ ⊕ £ 100,000-150,000
€ 111,000-167,000 US\$ 129,000-193,000

“There is a contrast between the uniformity of Abts’ work overall and the way in which she relinquishes control over form and expression in individual paintings. The result is a succession of unbounded explorations carried out within a framework of tightly controlled variables.”

Jo Lawson-Tancred: ‘Tomma Abts’ intriguing paintings contain infinite worlds, *Apollo Magazine*, 11 July 2018, online.



○ ⇒ 142

Sean Scully

b. 1945

Passenger Red White

signed, titled and dated 1997 on the reverse
oil on two adjoined canvases
152.4 by 142.2 cm. 60 by 56 in.

PROVENANCE

Mary Boone Gallery, New York
Acquired from the above by the present
owner in 1997

‡ ⊕ £ 450,000-650,000
€ 499,000-725,000 US\$ 580,000-835,000

Seamlessly blending architectural gravitas and chromatic vibration, *Passenger Red White* captures the essence of the unparalleled synthesis of crude brushwork and intellectual proportioning, spatial severity and fiery compositional force that infuse Sean Scully's pictorial oeuvre. Manifesting a complete adherence to the principal tenets of abstraction, *Passenger Red White* is a pivotal example of Scully's eminent *Passenger* series. To create his mesmeric, fragmented compositions, Scully uses a

**"IF YOU HAVE MATISSE,
MONDRIAN, ROTHKO, THEN
YOU'VE GOT MY WORK."**

five inch brush to traverse each section with multiple layers of glutinous varnish-thickened oil paint, emphasising the presence of the artist's hand. Indeed, the lavish strata in *Passenger Red White* create a seductive and homogenous surface. Presenting an elegant and enveloping structure, the lighter blocks of soft cream have a fleeting, ethereal presence whilst the inky pools of black anchor the work and create void-like absences.

Executed in 1997, the present work was produced just one year prior to the advent

of Scully's renowned *Wall of Light Series*. As such, *Passenger Red White* can be seen as a pivotal precursor to this prominent body of work. It was a formative trip that Scully made to Mexico in the early 1980s that would come to shape his entire artistic output. There, the artist became preoccupied by the monumental stacked stones of the ancient Mayan walls at Yucatan and the way in which the bright light danced off them, bringing them to life. In 1998, following additional trips to Mexico and after absorbing fully the aesthetic implications of his earlier studies, Scully began to create his *Wall of Light* series of paintings, watercolours, pastels, and aquatints. Recalling the extent this influence had on his art, Scully remarked, "I can't exactly explain it, but seeing the Mexican ruins, the stacking of the stones, and the way light hit those facades, had something to do with it, maybe everything to do with it" (Sean Scully quoted in: Exh. Cat., New York, Metropolitan Museum of Art, *Sean Scully: Wall of Light*, 2005, p. 24).

The present work's most striking feature is the complexity of its formal organisation, comprised of two distinct sections. A painting within a painting; the central portion is a separate canvas which is subsumed perfectly by the surrounding support. The canvas is transformed by





Donald Judd, Untitled (Bernstein 78-69), 1978 ©Kobal/REX/Shutterstock
Artwork: © Judd Foundation/ARS, NY and DACS, London 2018

dynamic and iridescent bands of golden light that emanate in a checker board formation. Suspended in time and space, a candy striped entity rests within a masterful pictorial field. The red and white composition refers to that which is temporary and ephemeral, perhaps a foreign object voyaging in a state of constant flux. The flexible structure tends towards firmness, repeating the paradox by which the static quality is off set by the sensation of movement. Motionless yet transitory, there is a dynamic interchange of opposing forces at play.

Within his succulently coloured paintings, the key hue, which is so magisterially depicted in the present work, is black, the only colour that the artist ever uses in its pure state. This fascination with black stems from the artist's admiration of the rich black tones in the paintings of seventeenth-century Spanish artists such as Velázquez and Goya and is represented here in three masonry-like slabs. Scully also acknowledges the influence of Modern masters on his work stating that: "if you have Matisse, Mondrian, Rothko, then you've got my work" (Sean Scully quoted in: David Carrier, *Sean Scully*, London 2004, p. 61). More than any artist of his generation, Scully combines the formal traditions of European painting – the brooding tones of Manet and the spectacular colours and brushwork of Matisse – with a distinctly American abstract tradition, epitomised in particular by Rothko. With certain perplexity, one realises that Scully's work recapitulates an entire century of painting.

Perfectly encapsulating Scully's iconic aesthetic language, the compositional economy of *Passenger Red White* is strikingly powerful, with a single set of forms and sumptuous hues working in binaries to create a simply stunning architecture. With a mandate to put the rational operations of painting, guided primarily by the intellect and the challenge of the purely optical, but simultaneously to avoid any deviation from the purist canons of a highly restricted formal repertoire, *Passenger Red White* is of Scully's most celebrated artistic endeavours to date.



143

Anish Kapoor

b. 1954

Eyes Turned Inwards

pigment on fibreglass
92 by 92 by 77 cm. 36¼ by 36¼ by 29⅜ in.
Executed in 1991-92.

‡ ± £ 300,000-500,000

€ 333,000-555,000 US\$ 385,000-645,000

PROVENANCE

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

EXHIBITED

Los Angeles, Regen Projects, *Anish Kapoor*,
September - October 1992

“Red is the colour of body...Red is at the centre. It is eyes turned inwards, a vision of the interior.”

Anish Kapoor cited in: Exh. Cat., Boston, Institute of Contemporary Art, *Anish Kapoor: Past, Present, Future*, 2008, n.p.

Eyes Turned Inwards offers a seminal example of Anish Kapoor’s awe-inspiring work in sculpture, as well as the artist’s singular ability to draw viewers in through immediate visual and physical engagement. Executed in fibreglass and pigment, the present work is a formative part of Kapoor’s remarkable series illuminating spatial voids, which he began in 1987 with key works such as *Shrine*, and *Void Field* executed one year later. *Eyes Turned Inwards* powerfully exemplifies the set of dichotomies intrinsic to Kapoor’s spectacular oeuvre: inside versus outside, finite versus infinite, absence versus presence, and material versus immaterial. Its dark biomorphic form and chromatic shifts in deep crimson open an extraordinary window into unbounded space, transcending classical sculpture through resonances that are visceral, poetic and mythic. The title of the present

work is decidedly self-reflexive, with both intimate and interior associations; Kapoor himself asserts, “I am concerned with the intimate. I want to draw you in close. Intimacy engages. Intimacy implies shortening the distance between the viewer and the viewed” (Anish Kapoor cited in: Exh. Cat., Boston, Institute of Contemporary Art, *Anish Kapoor: Past, Present, Future*, 2008, n.p.). Thus in Kapoor the notion of spectatorship is made anew, and his sculpture - and the space surrounding it - offers peculiar, spiritual and deeply personal experiences.

Eyes Turned Inwards remains a particularly exceptional work it’s rare garnet red hue, a colour that is echoed poignantly throughout the artist’s repertoire, from his monumental outdoor sculptures to his symbolic strewn pigment works. The colour evokes home, earth and motherhood for Kapoor. It is the colour of blood and thus a signifier





Red on Maroon, 1959, Mark Rothko (1903 – 1970), Presented by the artist through the American Federation of Arts 1969. Photo © Tate, London 2018
© 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London

of human life. Yet red is also a symbol of profound spirituality in India, Kapoor's birthplace, where the colour is deeply honoured: "I use red a lot... It's true that in Indian Culture red is a powerful thing... but there's more to it... my tendency is to go from colour to darkness. Red has a very powerful blackness. This overt colour, this open and visually beckoning colour, also associates itself with a dark interior world" (Anish Kapoor cited in: *ibid.*, p. 31). In the present work, the juxtaposition between light and dark, interior and exterior is made manifest through the sculpture's concave shape, which ultimately creates the void inherent and crucial to Kapoor's visual language. The chromatic variations of the present work and its synthesis of colour and space undoubtedly recall Mark Rothko's sublime use of pigment in works such as *Red on Maroon* (1959), where deep crimson blends and bleeds into lighter and darker shades of pink and saturated black. Yet in *Eyes Turned Inwards* the disconcerting depth of this central, hollowed-out void transforms the crimson colour of the sculpture's exterior into an eerie blackness

through a physical implosion of space from within and without, rendering Rothko's two-dimensional work almost static in comparison. Art historian, critic and curator Germano Celant strikingly claims of Kapoor, "The artist has a central place in the history of culture because he has the power to give new forms to matter, endowing it with new character. His ability to produce a continuous metamorphosis of the universe, on a microcosmic but greatly symbolic scale, makes him an architect, a director, of the generative process" (Germano Celant, *Anish Kapoor*, Milan 1998, p. XI).

Executed between 1991 and 1992, *Eyes Turned Inwards* occupies a critical place within the artist's works that explore the limits of space, mass, form and structure through the employment of natural materials. Kapoor won the revered Turner Prize in 1991, making the year the present work was executed one of the most significant of the artist's career. One year before, Kapoor represented Great Britain at the Venice Biennale with his immense installation *Void Field*, which similarly

explored metaphysical ideas of space, time and spirituality. The exhibition brought Kapoor prodigious international acclaim, and his work now remains in the collections of esteemed institutions around the world, including Tate Modern, London, San Francisco MoMA and Guggenheim Museum Bilbao. Kapoor's personal position at the intersection between Indian and British culture, and between East and West, invests his artistic language with a distinctive geopolitical undercurrent deeply relevant to contemporary issues of identity and globalisation. Furthermore, Kapoor's vibrant tones, enigmatic articulation of space and astounding ability to captivate his viewers makes the artist one of the most significant of his time. In its cryptic passages between inner and outer, surface and depth, obstinate and indeterminate, *Eyes Turned Inwards* ultimately explores the complex possibilities of abstract space, in turn presenting an elegant and philosophical contribution to Kapoor's worldly, highly sophisticated and dynamic artistic orchestration.



144

Bridget Riley

b. 1931

Series 35

(Green Added to Red and Blue, plus Magenta and Violet)

signed, titled and dated '79

gouache on paper

image: 90.5 by 43 cm. 35¾ by 16⅞ in.

sheet: 98 by 53 cm. 38½ by 20⅞ in.

PROVENANCE

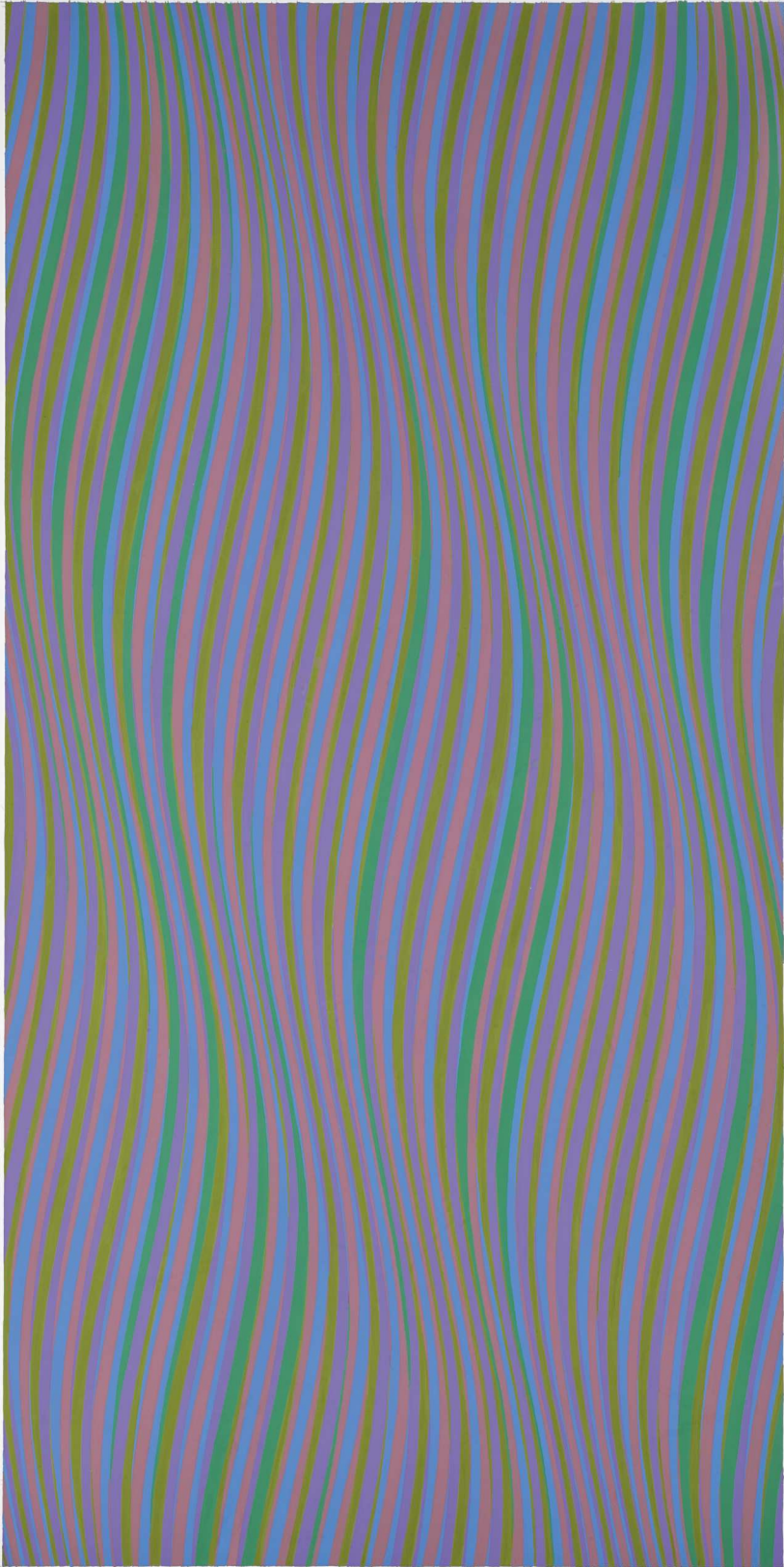
Private Collection, United States

‡ ⊕ £ 70,000-100,000

€ 78,000-111,000 US\$ 90,000-129,000

“In my recent colour work I have been using stripes, either parallel or twisting around each other, because they are unassertive forms. Form and colour seem to be fundamentally incompatible – they destroy each other. In my earlier work, when I was developing complex forms, the energies of the medium could only be fully released by simplifying colour to a black-and-white constant (with occasional grey sequences). Conversely colour energies need a virtually neutral vehicle if they are to develop uninhibitedly. The repeated stripe seems to meet these conditions.”

Bridget Riley: in conversation with Robert Kudielka in: 'Conversation', *Robert Kudielka on Bridget Riley: Essays and Interviews 1972-2003*, p. 20.



Series 35 Green added to Red and Blue, plus Magenta and Violet Bridget Riley '79

145

Yayoi Kusama

b. 1929

Dots

signed, titled and dated 1998 on the reverse

acrylic on canvas

27.5 by 22.2 cm. 10⁷/₈ by 8³/₄ in.

This work is accompanied by a certificate of authenticity from the Yayoi Kusama Studio.

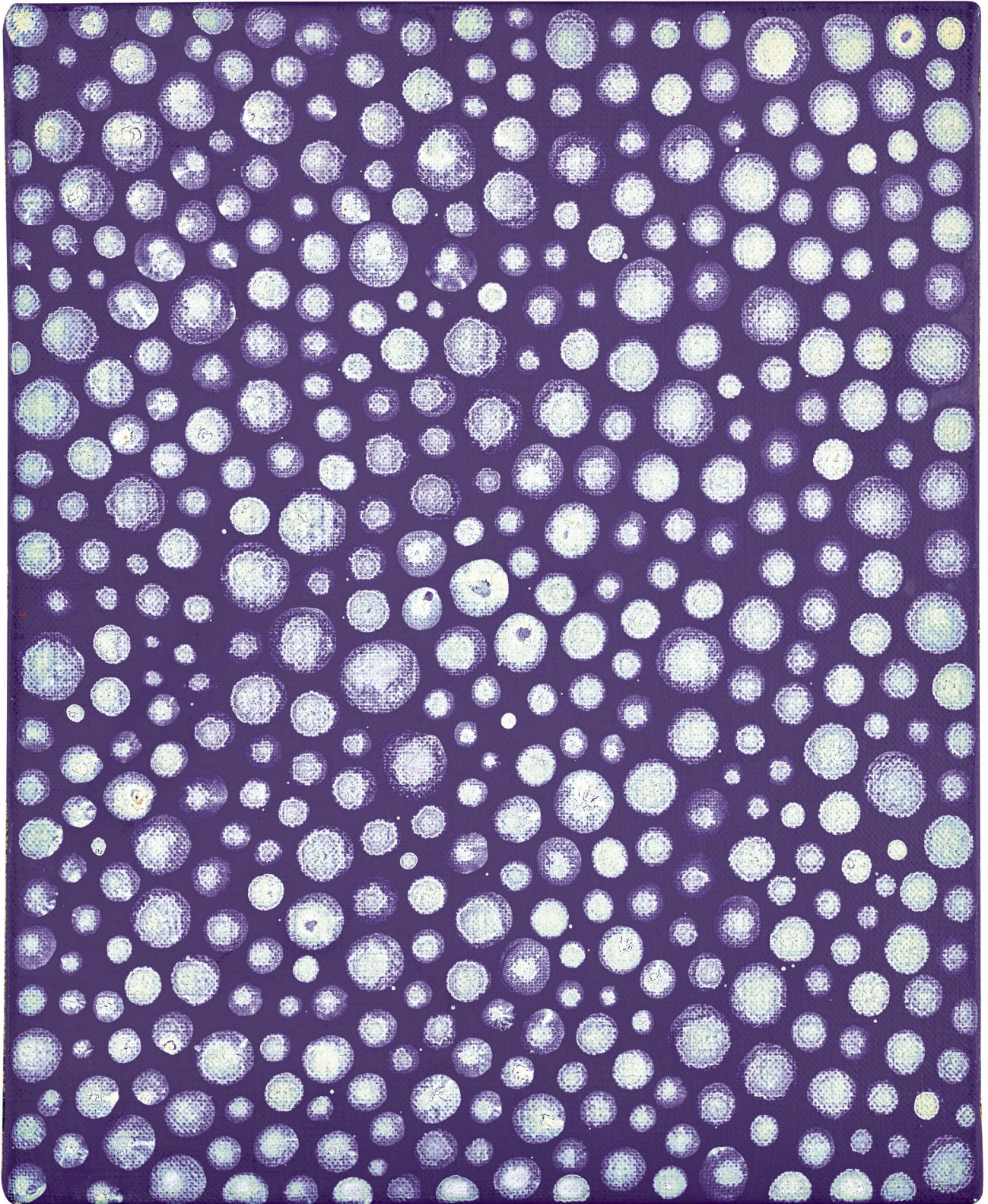
PROVENANCE

Galerie Piece Unique, Paris

Acquired from the above by the present owner

£ 70,000-100,000

€ 78,000-111,000 US\$ 90,000-129,000



146

Zeng Fanzhi

b. 1964

Portrait 08-1-5

signed
oil on canvas
220 by 145 cm. 86⁵/₈ by 57¹/₈ in.
Executed in 2008.

£ 350,000-450,000

€ 389,000-499,000 US\$ 449,000-580,000

Portrait 08-1-5 reveals Zeng Fanzhi's highly technical and painterly genius and his incredible mastery of the portraiture genre. The artist's renown is unparalleled in the world of Chinese contemporary art, and the present composition evokes Zeng's most celebrated *Mask* series which powerfully redefined and reconstructed conventions of contemporary portraiture in China and further afield. The series to which this work belongs however, moves away from the decidedly aseptic nature of the *Mask* series to a style of portraiture that is startlingly personal. The artist himself asserts, "My inspiration comes from every aspect of life, such as my childhood memories, my life experiences as well as sounds and smells. They make a variety of mental pictures for me. These experiences are a kind of *miao wu* experience, which consists of two different conditions—the 'object-hood' of the subject matter and the 'equilibrium' of an artistic ego" (Zeng Fanzhi cited in: Exh. Cat., New York, Acquavella Galleries, *Zeng Fanzhi*, 2009, n.p.).

Strikingly, in *Portrait 08-1-5* a single vertical brushstroke morphs into a figure of a man, as his head and legs dissolve and evaporate into running paint drips and smears. Thus the present work becomes a poignant articulation of the binary between abstraction and figuration, as well as the inventive possibilities of the portraiture genre. Art historian

PROVENANCE

Acquavella Galleries, New York
Acquired from the above by the present owner
in 2009

EXHIBITED

New York, Acquavella Galleries, *Zeng Fanzhi*,
April - May 2009, n.p., no.26

Fabrice Hergott writes, "The power of Zeng Fanzhi's work stems from this abstraction, from this way of showing an image and, as it evolves, the unreality of its foundations" (Fabrice Hergott cited in: Exh. Cat., Paris, Musée d'Art Moderne de la Ville de Paris, *Zeng Fanzhi*, 2013-2014, p. 178). Yet in the present composition the wide brush marks that seem to trace through the figure seem to be pulling the

"ALL THE INDIVIDUALS THAT ZENG DESCRIBES AS HAVING AN IDEAL, AS ASPIRING TO A MORE EXCITING LIFE, OR HAVING A MORE ELEVATED IMAGE OF THE WORLD ARE ENDOWED WITH THIS UPWARD PULLING EFFECT."

head upwards, in a peculiar column of air that makes the figure's hair stand on its end. This elusive visual effect is recurrent throughout Zeng's repertoire, and might offer a metaphor, or an intricate allusion, of his sitter's personal aspirations: "All the individuals that Zeng describes as having an ideal, as aspiring to a more exciting life, or having a more elevated image of the world are endowed with this upward pulling effect" (Henry Périer cited in: *Ibid*, p. 193).

Zeng grew up during the period of the Cultural Revolution in China and received training within the parameters of state-approved Socialist Realism. It was only in the 1990s that the artist's visual language became uniquely his own, as he loosened his brushstrokes and exaggerated certain elements of his sitters' physical bodies, most significantly their eyes and hands. This paradigm shift in the artist's style directly mirrors the opening of China in the eighties and nineties, and Zeng's entire repertoire, one could say, negotiates the notion of a country in a constant state of flux, and indeed the alienation of the individual within such strange geopolitical circumstances. While it is easy to place Zeng's work within the context of contemporary Chinese politics, the artist claims that his work is more deeply concerned with the personal and intimate experience of ordinary people in China: "In the last decade I became increasingly reliant on introspective representation. My sentimental fluctuation leads to the periodical differences among my works" (Zeng Fanzhi cited in: *Op. Cit.* n.p.). Zeng's corpus transcends the sphere of contemporary Chinese art, for he is undoubtedly one of the most celebrated artists of our time; *Portrait 08-1-5* offers an exceptional example of his renown, as well as the artist's remarkable painterly skill and ingenious imagination.



147

Lee Ufan

b. 1936

Correspondance

signed

oil and mineral pigment on canvas

72.7 by 90.7 cm. 28¾ by 35⅞ in

Executed in 1994.

PROVENANCE

Private Collection, Korea

Acquired from the above by the present owner

‡ £ 50,000-70,000

€ 55,500-78,000 US\$ 64,500-90,000

“A work of art, rather than being a self-complete, independent entity, is a resonant relationship with the outside. It exists together with the world, simultaneously what it is and what it is not, that is, a relatum.”

Lee Ufan cited in: Exh. Cat., Venice, 52nd Venice Biennale, 2007, n.p.



L. DEAN

Gerhard Richter

b. 1932

Cage Grid (Complete Set)

giclée print on paper mounted on aluminium, in 16 parts

each: 75 by 75 cm. 29½ by 29½ in.

overall: 300 by 300 118⅞ by 118⅞ in.

Executed in 2011, this work is number 9 from and edition of 16 plus 4 artist's proofs.

PROVENANCE

Tate Modern, London

Acquired from the above by the present owner

Cage Grid (Complete Set) magnificently adapts Gerhard Richter's celebrated and widely-acclaimed painting *Cage 6* into a visionary work of geometric abstraction using sixteen giclée prints mounted on sleek aluminium. Currently on loan at Tate Modern, London, and formatively exhibited at the 52nd Venice Biennale in 2007, *Cage 6* forms part of Richter's most celebrated cycle of six 'Abstrakte Bilder' informed by the revered avant-garde composer John Cage. Here Richter's lyrical interpretation of the American composer's tranquil acceptance of nothingness is rendered under entirely new circumstances, as each fragmentary panel offers a detailed, striking microcosm of the larger abstract work. Mounted at equidistant intervals, the panels of the present composition form a powerful geometric structure of negative space, locking the original composition behind a rigid set of white bars. This radiant geometric spatiality recalls Richter's earlier work such as *Fenstergitter*, or *Window Grid* (1968), as well as the

EXHIBITED

Berlin, me Collectors Room, *Gerhard Richter – Editionen 1965-2011*, February - May 2012 (ed. no. unknown)

Beirut, Beirut Art Center, *Gerhard Richter – Beirut*, April - June 2012, p. 139, illustrated in colour (ed. no. unknown)

Turin, Fondazione Sandretto Re Rebaudengo, *Gerhard Richter: Edizioni 1965 - 2012 dalla Collezione Olbricht*, January - April 2013 (ed. no. unknown)

Dusseldorf, K20 Grabbeplatz, Kunstsammlung Nordrhein-Westfalen, *Gerhard Richter – Die Kunst im Plural*, February - March 2014 (ed. no. unknown)

analytical organisation of his famed colour chart painting *16 Farben* (1974), the latter of which also illuminates a grid of sixteen saturated colours. In the composition of *Cage Grid (Complete Set)* the elegant striations of the original *Cage 6* painting executed in the artist's Cologne studio in 2006 are reduced to sheer two-dimensionality, yet Richter's singular technique of layering and erasure in inky green, sapphire, teal and sedimentary white appears equally vibrant upon the surface of this lustrous new medium.

While a distinctive sense of flatness distinguishes the present composition, the artist's celebrated employment of the squeegee is unmistakable in *Cage Grid (Complete Set)*, where Richter manipulated the instrument with astonishing mastery upon the surface of the original canvas. Thus in this work Richter's audience witnesses the artist's near total eclipse of the brush in a complete transformation and contradiction of traditional pictorial expression. Curator Dieter Schwarz

Essen, Museum Folkwang, *Gerhard Richter – Die Editionen*, April - July 2017 (ed. no. unknown)

LITERATURE

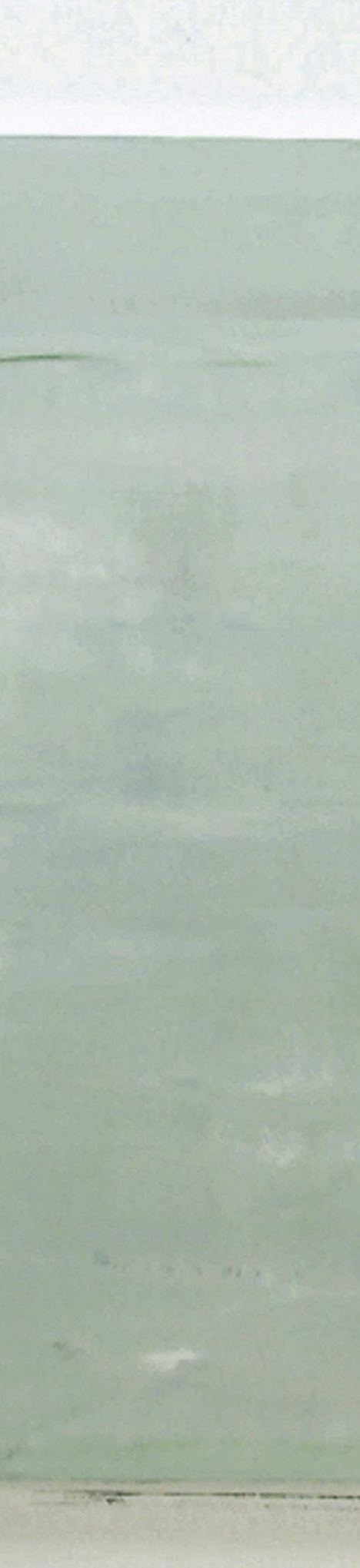
Hubertus Butin, Stefan Gronert and Thomas Olbricht, Eds., *Gerhard Richter: Editions 1965-2013 Catalogue Raisonné*, Ostfildern 2014, p. 323, no. 151, illustrated in colour (ed. no. unknown)

⊕ £ 600,000-800,000

€ 670,000-890,000 US\$ 770,000-1,030,000







boldly claims, “The term ‘abstract painting’ here no longer denotes a chapter in the history of art... Richter’s abstraction has no organic dimension: it does not mark the culmination of a chronological development. Rather, it looks back to the starting point of painting, to the medium’s preconditions and foundations, adopting a position predicated on a lack of precedence” (Dieter Schwarz cited in: *Exh. Cat., Basel, Fondation Beyeler, Gerhard Richter: Picture/Series*, 2014, p. 28). In the present work Richter has achieved such ingenious abstraction through the use of the squeegee as unrivalled artistic device, which in turn operates as a magnified eraser, smearing pre-applied pigment in varying thicknesses across the surface of the composition in an action that resembles the process of silkscreen. Significantly, the edge of Richter’s squeegee was transparent Plexiglas, permitting the artist to observe both sides of the blade as he swiftly moved it across the surface of the original canvas. As such, *Cage 6* and its incredibly innovative reproduction in *Cage Grid (Complete Set)* spectacularly illuminate the German master’s true command of technique and his highly unique process of image-making.

The title of the present work prominently suggests that the impact of Cage on Richter is extraordinary, and the link between their respective work momentous. Richter himself poignantly asserted of the prolific composer, “He gave me legitimisation” (Gerhard Richter cited in: Robert Storr, *Gerhard Richter: The Cage Paintings*, London 2009, p. 55). In the eighties and early nineties, Richter attended a number of concerts in Cologne where Cage performed, however the interaction between the two never crossed the threshold of a stage. Yet both luminaries were concerned with the notions of chance, absence and the obsolete in their work. Indeed, Richter’s investigation into abstraction, colour and the movement of pigment

directly mirrored Cage’s avant-garde experiments in sound, silence and the flow of tonal registers. Both were masterful innovators in their respective fields. Robert Storr asserts of Cage, “No one else had touched so many creative people, of so many varieties and so many generations in so many places. Globally, Cage personified the post-war pollination of the arts; at once mentor and muse, he was fusion incarnate” (*Ibid.*, p. 51). While the composer died in 1992, Richter returned to his classical repertoire while completing the present cycle of abstract works, which can be seen as a transformative codification


“NO ONE ELSE HAD TOUCHED SO MANY CREATIVE PEOPLE, OF SO MANY VARIETIES AND SO MANY GENERATIONS IN SO MANY PLACES. GLOBALLY, CAGE PERSONIFIED THE POST-WAR POLLINATION OF THE ARTS; AT ONCE MENTOR AND MUSE, HE WAS FUSION INCARNATE.”

and interpretation of Cage’s scores in their exquisite chromatic shifts, dragged colours and slathering of thick pigments. The very idea of Richter’s abstraction also related to Cage’s own philosophy in his avowal, “I don’t want to *mean* anything. I want to be” (John Cage cited in: *Ibid.*, p. 70). In a similar fashion, Richter’s illustrious works *persist*, powerfully leaving viewers to their own reading of the brilliant schematics of sweeping pigment. In the monumental composition *Cage Grid (Complete Set)*, Richter’s comprehensive synthesis of colour, space, chance and the sublime is prodigiously exhibited, echoing Cage’s remarkable statement: “I have nothing to say and I am saying it” (John Cage cited in: *Ibid.*, p. 56).

Concept to Form:

AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY





A DEEPLY PERSONAL AND CONCEPTUALLY rigorous collection, *Concept to Form: an Homage to Collecting from the 60s to the present day* presents a lovingly assembled collection that perfectly captures the zeitgeist of conceptual and cutting-edge collecting since the 60s. Chosen carefully and lovingly over the course of over five decades, the works presented perfectly reflect the deeply personal and emotional bonds that their owners formed with them throughout their collecting adventure. Showing an acute awareness of the progress of conceptual art in Europe since the inception of the collection, each of the works in the present grouping holds a unique and important place, and demonstrates the intense bond between the collectors and the artists they worked with.

Led by *Bewegtes Feld* by Gunther Uecker from 1964, the present selection testifies to the visionary character of a couple who was daring enough to acquire works by artists who had not reached the legendary status they are known for today. Uecker's harmoniously dynamic Nagelbild stands in perfect dialogue with Lucio Fontana's perforated *Concetto Spaziale*, whose composition is simultaneously vibrant and refined, and these converse with the likes of Luciano Fabro and Giovanni Anselmo, whose sculptural practices continuously challenge the viewer's perception of space whilst investigating the very materiality of their own production. Uecker, Fontana, Anselmo and Fabro showed complete disregard for materials previously considered sacred to artists, tearing, perforating, hammering into or disregarding the canvas altogether in favour of other media such as plastic or found materials. Ephemera come alive at the hands of many of the artists in the collection, and in particular at the hands of Mimmo Rotella whose work *Materia Viva* from the 1950s was one of their first acquisitions. Rotella's rugged collage is accentuated

by Francois Dufrêne and Raymond Hains, who took to the streets as inspiration and source for their artwork, incorporating posters that had been forgotten and tearing them to create compositions that gave them new meaning. It is by looking at these artworks holistically that a common thread can be identified; an underlying interest in the material, the formal aspects of the artwork, a fascination with textures, shapes, and an exceptional eye to make unexpected links between artworks of different periods and movements in a seamless way.

The European post-war contingent is met by their American counterparts; John Baldessari's *Black Shape (Large)/Blue Shape (Small) (With Onlookers)* is archetypal of his use of found imagery, also transforming the photographs he appropriates by adding text, or by blocking parts of the composition with coloured shapes such as in the present work. Baldessari's conceptual minimalism is met by Sol LeWitt's inventive and poetic use of the line and Dan Graham's architectural *Gate of Hope* that seems to want to defy the space around it.

All of these works coexisted in a beautifully curated home, giving one another new and unimagined meanings. Their owners built relationships and friendships with many of the artists they collected, such as Lucio Fontana or Giuseppe Penone who would even create a work on the very grounds of their home. Executed between 1983 and 1988 *I Colori dei Temporalis* was first installed in their garden with a living tree as a support. A sort of 'intervention' ensued, with the tree growing organically into the finished work of art. Overall, what transcends the works themselves is the fearless curiosity of the collectors, their singular taste, and a desire to live with and enjoy works that were acquired patiently and in the most discerning way over many decades.

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CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

Dan Graham

b. 1942

Gate of Hope

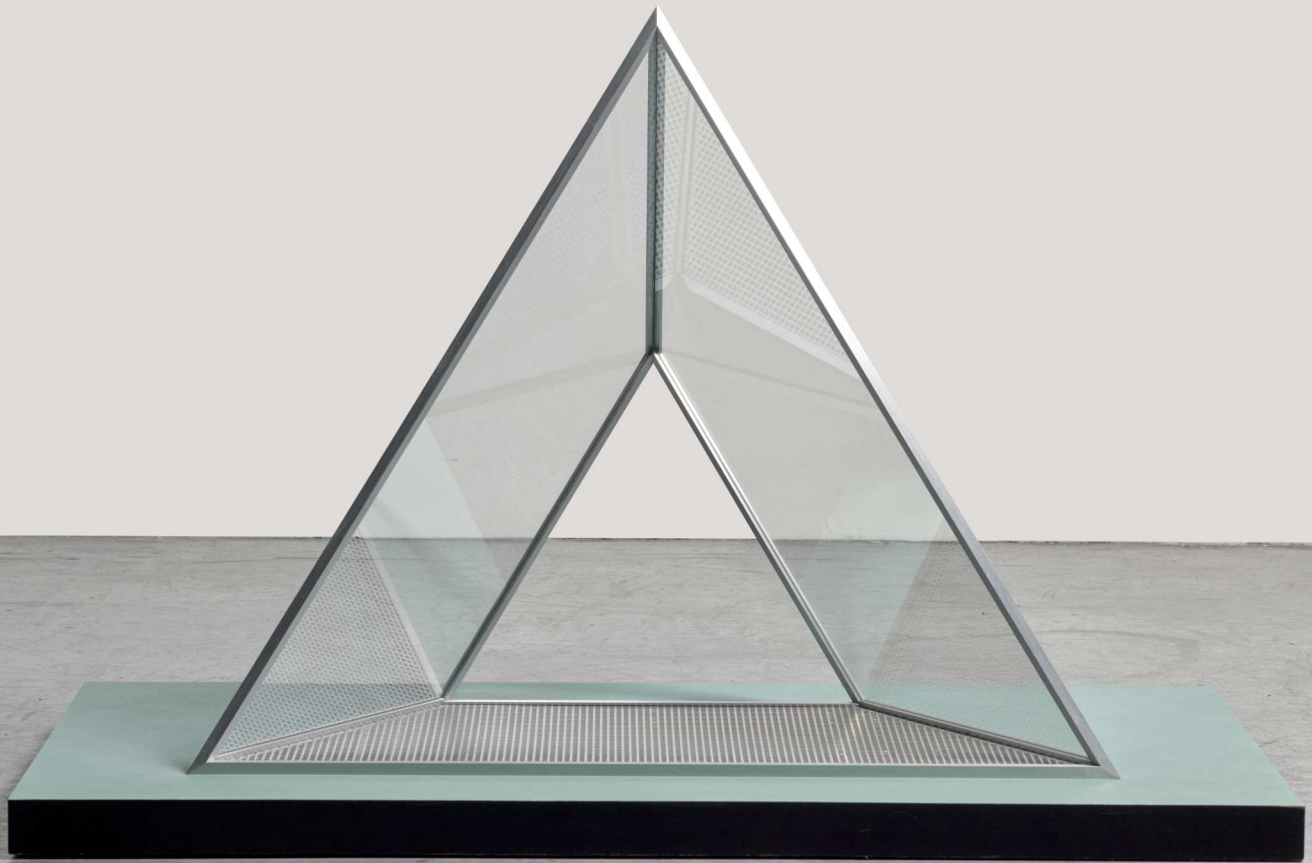
glass, aluminium and acrylic on wood
82 by 125 by 75 cm. 32³/₈ by 49¹/₄ by 29¹/₂ in.
Executed in 1991, this work is unique.
This work is accompanied by a certificate of
authenticity signed by the artist.

PROVENANCE

Galerie Durand-Dessert, Paris
Acquired from the above by the present owner

£ 12,000-18,000

€ 13,400-20,000 US\$ 15,400-23,100





150

CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

Sol LeWitt

1928 - 2007

**Lines in Color in all Directions
in a Circular Format**

signed and dated 1993
gouache on paper
57.2 by 75.6 cm. 22½ by 29¾ in.

PROVENANCE

John Webber Gallery, New York
Acquired from the above by the present owner
in 1994

£ 12,000-18,000
€ 13,400-20,000 US\$ 15,400-23,100

151

Lucio Fontana

1899 - 1968

Concetto Spaziale

incised with the artist's signature

painted terracotta

37.5 by 27.5 cm. 14¾ by 10⅞ in.

Executed in 1961-62.

This work is accompanied by a photo-certificate of authenticity issued by the Fondazione Lucio Fontana, Milan and registered under the number 4229/1 (ex 981/2).

PROVENANCE

Galleria il Minotauro, Milan

Private Collection, La Spezia

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

⊕ £ 100,000-150,000

€ 111,000-167,000 US\$ 129,000-193,000

Whilst Fontana today is heralded for his iconic piercing of the canvas through his *buchi* (holes) and *tagli* (cuts), his sculptures and ceramics mark the very genesis of his unremitting exploration of *Spatialism*. Fontana began his career as a sculptor at his father's business making funerary busts out of gesso and marble, materials that require great

"I TOOK A GREAT LUMP OF PLASTER, GAVE IT A ROUGH SHAPE OF A SEATED MAN AND THEN THREW TAR OVER IT. JUST LIKE THAT, AS A VIOLENT REACTION."

patience and skill. In 1928, he enrolled at the Accademia di Belle Arti di Brera, studying under the Italian sculptor Adolfo Wildt, and began formal training as a neo-Classical sculptor, but it was only a matter of time that he would reject his academic training. Fontana was looking for something more violent and gestural as he would recall in an interview in

1943; "I took a great lump of plaster, gave it a rough shape of a seated man and then threw tar over it. Just like that, as a violent reaction" (Lucio Fontana cited in: *La Nación*, Buenos Aires, 6 June 1943, in: Jole De Sanna, *Lucio Fontana: Materia Spazio Concetto*, Milan 1993, p. 10). The major breakthrough occurred in the mid-1930s when Fontana began working alongside Giuseppe Mazzotti, an Italian ceramicist from Albissola, which, in those years, had become the meeting point of a group of Futurist artists who concentrated on ceramic production. It was thanks to the close collaboration with these artists that Fontana integrated the Futurists' desire to encompass movement and dynamism within the static image into his ceramics, a desire that would heavily influence Fontana's artistic philosophy from then onwards.

Concetto Spaziale, realised between 1961 and 1962, is a perfect example of the blending of Fontana's roots, his early works in ceramics, and his later *Spatialist* oeuvre. The work can immediately be linked to his slashed and punctured cavasses. Three large and

violent holes puncture through the matte white painted terracotta interrupting the harmony of the monochromatic background. The linear incision that contours the rectangular form of the plane functions as a frame for this disruptive gesture, bringing the viewer to look deep into those ferociously made gashes leading into a whole new dimension. A dimension that Fontana himself sought in his paintings and in his *Spatialist* manifestos in which he expressed the need to synthesize colour, space, movement and time into a new type of art.

The emphasis on matter, movement and space, articulated through a sense of gestural handling, could have only been achieved through the violent and fast pace of the modelling and burning of clay. It is thanks to the characteristics of this material that Fontana was able to integrate his vision into the steadiness of sculptural elements, a result that would have not been achievable had he not broken away from his traditional training and bravely ventured into unknown artistic territory.



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CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

Günther Uecker

b. 1930

Bewegtes Feld

signed and dated 64 on the reverse

nails on canvas laid on wood

87 by 87 cm. 34 $\frac{3}{8}$ by 34 $\frac{3}{8}$ in.

This work is registered in the Uecker

Archiv under the number *GU.64.103* for the

consideration of works to be included into the

forthcoming Uecker Catalogue Raisonné.

PROVENANCE

Ad Libitum Gallery, Belgium

Acquired from the above by the present owner

in 1964

⊕ £ 500,000-700,000

€ 555,000-780,000 US\$ 645,000-900,000

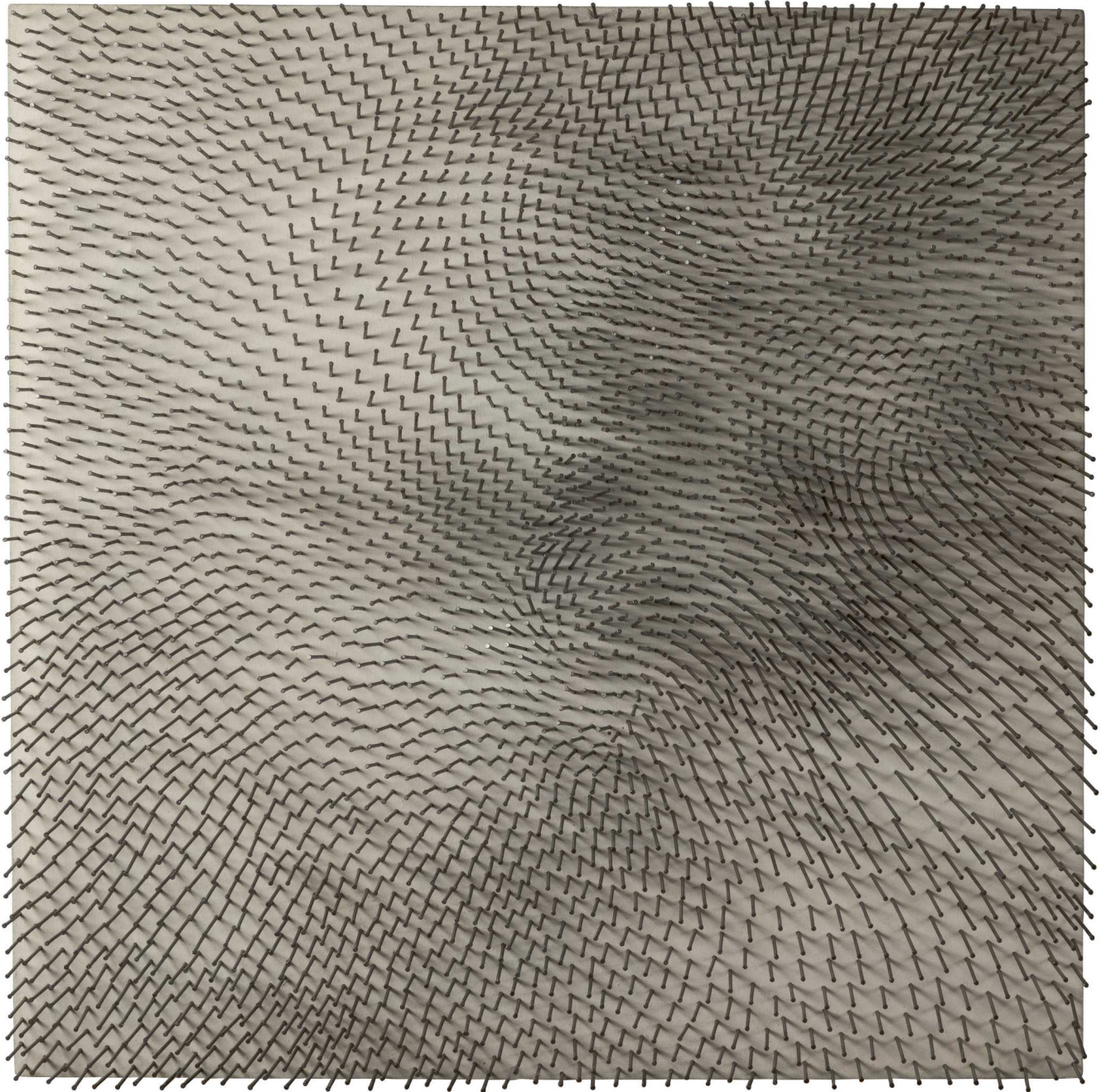
Created in 1964, *Bewegtes Feld* is a prime example of Günther Uecker's archetypal nail reliefs. United under the aegis of ZERO and comprising fellow artists Otto Piene and Heinz Mack, this German-born movement strove to pare artistic creation back to the most primal and elemental facets of visual perception: light, shadow, and movement. For Uecker, who began incorporating these mass-produced, industrial items into his work around 1957, nails were the perfect means to express the concerns of ZERO, and, to this day, they remain his favoured medium. To Uecker: "[The nail is] the ideal object with which to model light and shadow – to make time visible[...]. It protrudes as a tactile feeler from the flat surface, much like a sundial" (Günther Uecker cited in: Alexander Tolnay, Ed., *Günther Uecker Twenty Chapters*, Ostfildern-Ruit 2006, p. 72). In the present work a jutting landscape comprising countless positioned and angled nails is transformed

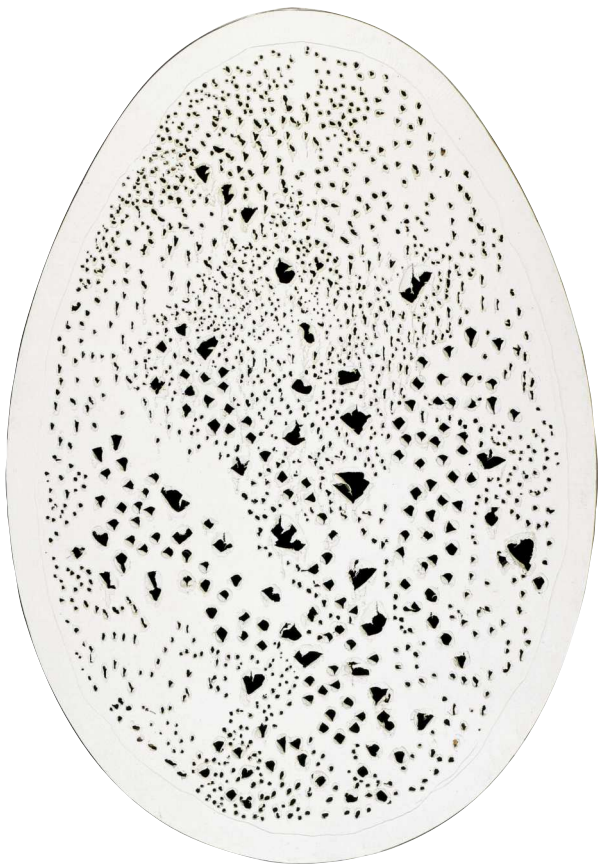
by a dramatic chiaroscuro, an effect dependent upon the subject's viewpoint and the direction and strength of the surrounding light source. With an almost ritualistic repetition, Uecker hammered in nails at slanting angles and various depths to create an engaging duality of linear structure and organic form.

In the wake of World War II, many artists were striving for an artistic expression that would satisfy their need for a new beginning, a base 'zero', free from the gestural brushwork and pictorial sentimentality of the *Tachisme* and *Art Informel* movements that proliferated during the 1950s. This was nowhere achieved as pertinently as in the ZERO group. As succinctly summarised by Otto Piene: "Zero is the incommensurable zone in which the old state turns into the new" (Otto Piene, 'Die Entstehung der Gruppe 'Zero', *The Times Literary Supplement*, 3 September 1964, n.p.). Herein, the group's

"Zero is the incommensurable zone in
which the old state turns into the new."

Otto Piene: 'Die Entstehung der Gruppe 'Zero', *The Times Literary Supplement*, 3 September 1964, n.p.





Lucio Fontana, *Concetto Spaziale, La Fine di Dio*, 1963, Museum of Contemporary Art, Tokyo. Image: © Museum of Contemporary Art, Tokyo
 Artwork: © Lucio Fontana/SIAE/DACS, London 2018

name aptly referenced the countdown for a rocket launch and advocated a radical new beginning for modern art. Another artist who is considered the trailblazer of this new form of artistic expression and who worked closely with the ZERO group's 'inner core' was Lucio Fontana. Fontana's drastic slashing and puncturing of the canvas offered a philosophical glimpse into the infinite void beyond and radically changed the discourse of painting. A generation older, Fontana is heralded as a forefather and mentor to Italy's *Azimuth*, as well as Germany's ZERO artists.

A white washed relief suffused by a vivid interplay of light and dark, *Bewegtes Feld* reflects the primary concerns of the ZERO movement. Pure colour and light was seen as the essence of cosmic power and became synonymous with

the spiritual liberation of the individual. As outlined by Uecker: "My objects are spatial realities, zones of light. I use mechanical means in order to overcome the subjective gesture, to objectify it, and to create the situation of freedom" (Günther Uecker, cited in: Alexander Tolnay, *Op Cit.* 2006, p. 54). *Bewegtes*

"[THE NAIL IS] THE IDEAL OBJECT WITH WHICH TO MODEL LIGHT AND SHADOW – TO MAKE TIME VISIBLE."

Feld endures as a model of subtle elegance and dynamism, a lyrical work that is at once static, where the artist encourages the viewer to walk around and experience the piece. Each of the nails is fixed into the board with physical force and exertion, yet together they

appear dynamic with their ambulatory patterns creating an effect that forever refuses to abate. From every angle the viewer discovers a new mix of patterns, motions and shadows. It is this optical effect that invites the viewer's eye to roam across the surface of the work, seeking new relationships between volume and shadow. *Bewegtes Feld* truly shows this celebrated German artist at his height - as a master of optical manipulation, light and shadow, and frozen movement

A lyrical coalition of the primary principles of Uecker's idiosyncratic oeuvre, the present work affords a revolutionary departure from the conventional concepts of pictorial space. It is a poetic embodiment of the meditative powers of art, whose spiritual enterprise finds a subtly differing ontological response in every viewer.



153

Dadamaino

1930 - 2004

Oggetto Ottico Dinamico

signed twice, titled and dated 1964 on
the reverse

aluminium on wood

83 by 83 cm. 32 $\frac{1}{2}$ by 32 $\frac{5}{8}$ in.

This work is accompanied by a certificate of
authenticity from the Archivio Dadamaino.

PROVENANCE

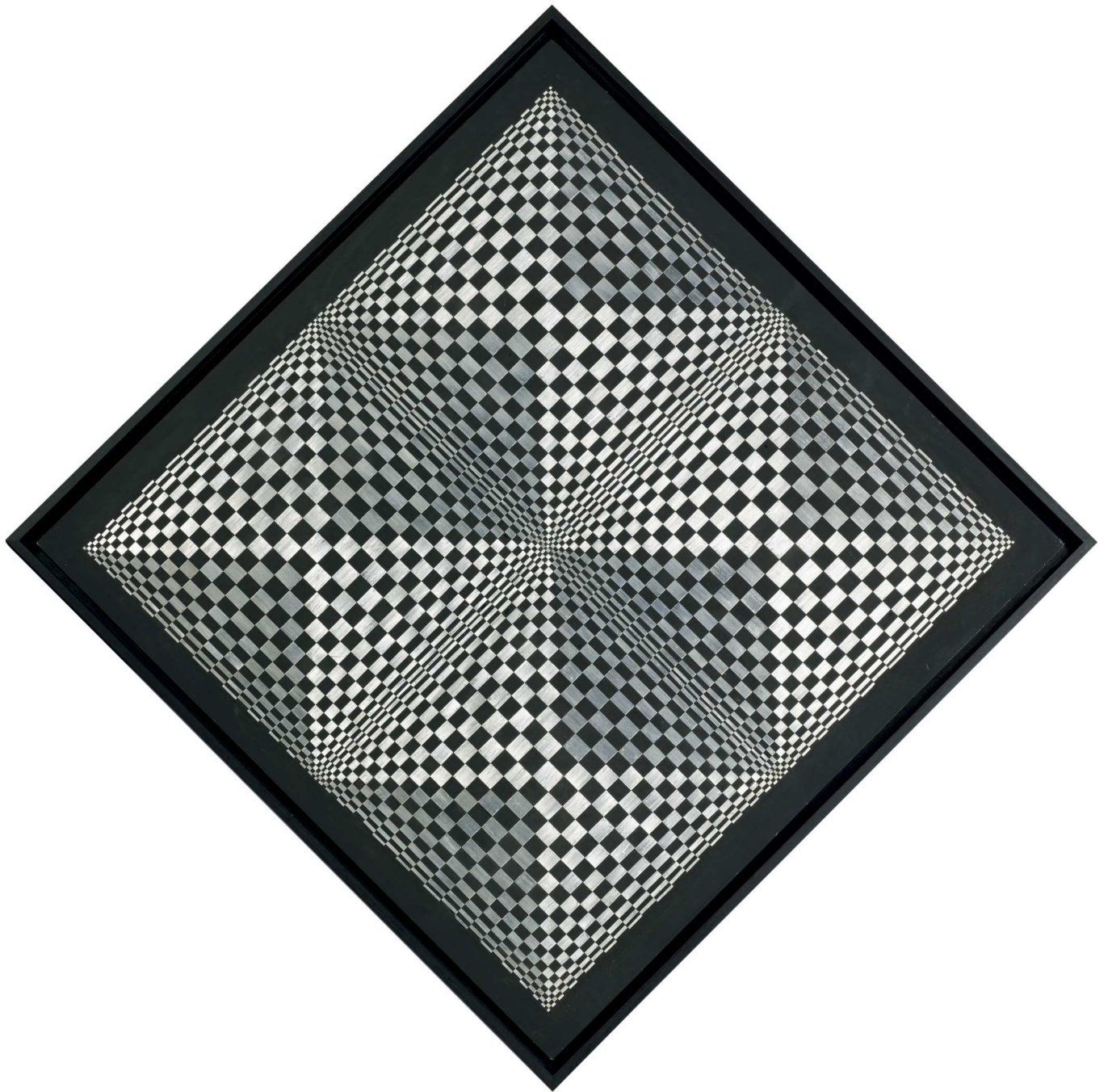
Private Collection, Italy

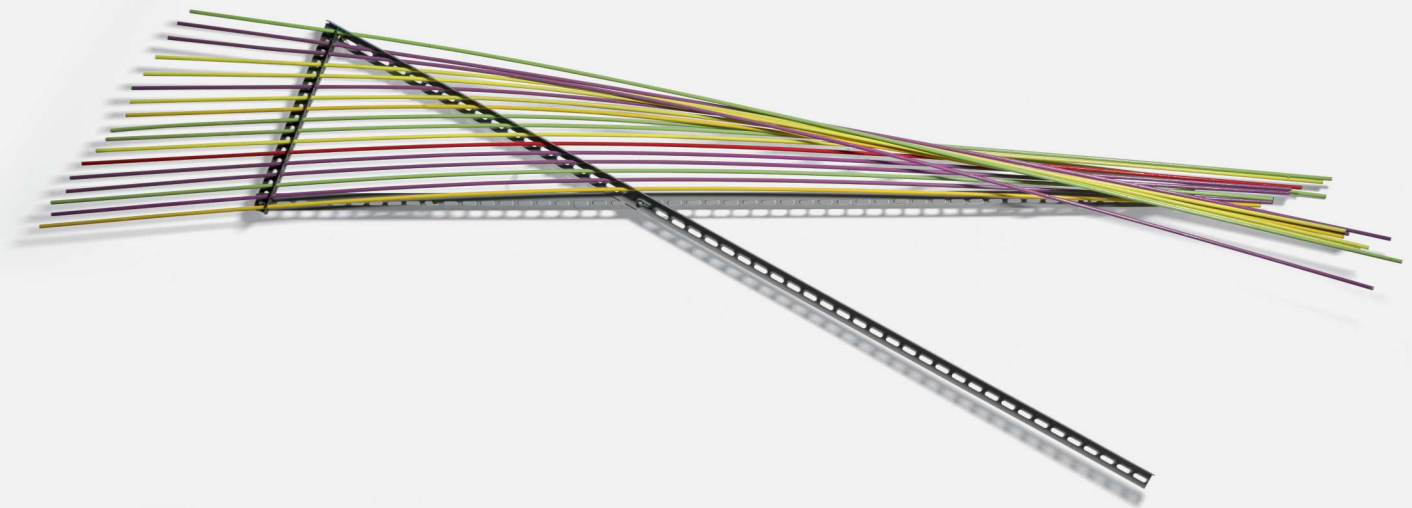
Private Collection, Italy (acquired from the
above in 2011)

Thence by descent to the present owner

⊕ £ 40,000-60,000

€ 44,400-67,000 US\$ 51,500-77,000





154

CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

Luciano Fabro

1936 - 2007

Computer Forbice

steel and painted plastic

150 by 247 by 8 cm. 59 $\frac{1}{8}$ by 97 $\frac{1}{4}$ by 3 $\frac{1}{4}$ in.
Executed in 1990.

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

PROVENANCE

Galerie Micheline Szwajcer, Antwerp
Acquired from the above by the present owner
in the early 1990s

EXHIBITED

Paris, Galerie Durant - Dessert, *Luciano
Fabro*, 1991

Paris, Centre Pompidou, *Luciano Fabro:
Habitat*, October 1996 - January 1997

LITERATURE

Lucerne, Kunstmuseum Luzern, *Luciano
Fabro: Die Zeit. Werke 1963 -1991*, September -
December 1991, p. 48, illustrated in colour

⊕ £ 18,000-25,000
€ 20,000-27,800 US\$ 23,100-32,100



155

CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

Giovanni Anselmo

b. 1934

Verticale

wooden level and Plexiglas

76 by 106.2 by 3 cm. 29 $\frac{7}{8}$ by 42 $\frac{1}{8}$ by 3 $\frac{1}{4}$ in.
Executed in 1966.

PROVENANCE

Galerie Durant-Dessert, Paris

Acquired from the above by the present owner
in 1993

⊕ £ 18,000-25,000

€ 20,000-27,800 US\$ 23,100-32,100



156

CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

Mimmo Paladino

b. 1948

Untitled

oil on two adjoining sheets of handmade paper
overall: 102 by 151.5 cm. 40 $\frac{1}{8}$ by 59 $\frac{5}{8}$ in.
Executed in 1986.

PROVENANCE

Galleria Mazzoli, Modena
Artiscope, Brussels
Acquired from the above by present owner

⊕ £ 9,000-12,000

€ 10,000-13,400 US\$ 11,600-15,400



157

CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

Mario Merz

1925 - 2003

Untitled

signed and dated 62
gouache on paper laid down on canvas
99 by 69.7 cm. 39 by 27³/₈ in.

PROVENANCE

Tucci Russo, Turin
Artiscopie, Brussels
Acquired from the above by the present owner

EXHIBITED

Torre Pellice, Collegio Valdese, *XIV Mostra
d'Arte Contemporanea*, August 1963
Turin, Castello di Rivoli, Galleria d'Arte
Contemporanea, *Mario Merz*, January -
March 2005

⊕ £ 20,000-30,000
€ 22,200-33,300 US\$ 25,700-38,500

158

CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

Lucio Fontana

1899 - 1968

Concetto Spaziale

incised with the artist's signature

glazed ceramic

41 by 30 cm. 16 $\frac{1}{8}$ by 11 $\frac{7}{8}$ in.

Executed in 1961-62.

This work is accompanied by a photo-certificate
of authenticity issued by the Fondazione
Lucio Fontana, Milan and registered under the
number 1401/24.

PROVENANCE

Galleria Oddi Baglioni, Rome

Artiscope, Brussels

Acquired from the above by the present owner

⊕ £ 50,000-60,000

€ 55,500-67,000 US\$ 64,500-77,000

“The moral and psychological changes of all human relations and activities, we leave behind all known art-forms, and commence the development of an art based on the union of time and space [...]. We imagine synthesis as the sum total of the physical elements: colour, sound, movement, time, space, integrated in physical and mental union. Colour, the element of space; sound, the element of time and movement, which develops in time and space. These are fundamental to the new art which encompasses the four dimensions of existence. Time and space.”

Lucio Fontana: *The White Manifesto*, 1946.



159

Mimmo Rotella

1918 - 2006

TOT

signed; signed, titled and dated 1958
on the reverse
déchollage on canvas
78.2 by 80 cm. 30¾ by 31½ in.

PROVENANCE

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

EXHIBITED

Naples. Galleria Il Centro, *Mimmo Rotella*, 1972
Milan, Studio Bellini, *Opere Recenti di Rotella*, 1972

LITERATURE

Germano Celant, Ed. *Mimmo Rotella Catalogo Ragionato, Volume Primo 1944-1961 Tomo II*, Milan 2016, p. 617, no.038, illustrated in colour

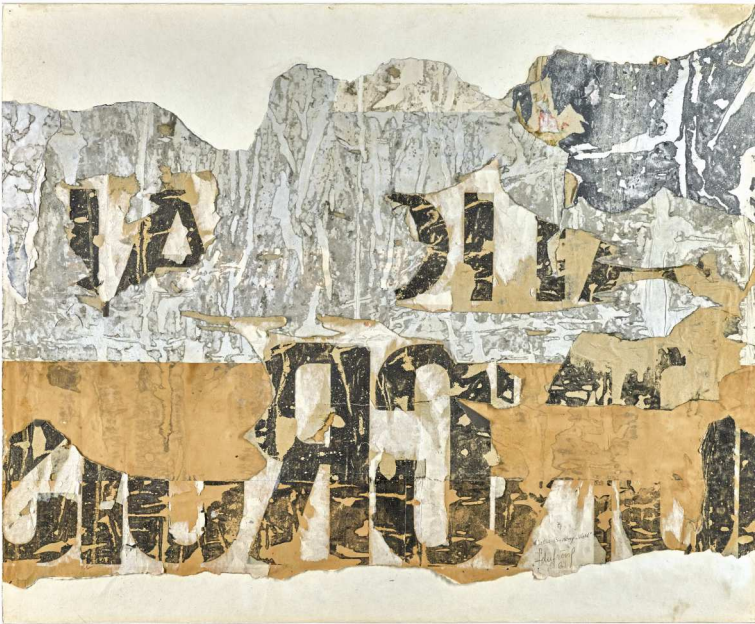
⊕ £ 60,000-80,000

€ 67,000-89,000 US\$ 77,000-103,000

“At this point, Rotella’s focus shifted again, this time to places of visual transit: the city walls, which provided him with the when and how of an up-to-the-minute, contemporary form of aesthetic communication. This was a revelation that slowly dawned on Rotella, who was aware that poster advertising and advertising in general, with their constant, reiterated messages, were opening up a new perspective.”

Germano Celant: *Mimmo Rotella*, Milan 2007, p. 20.





160

160

CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

François Dufrêne

1930 - 1982

Matra Bakony Wald

signed, titled and dated 61
décollage and ink on card laid down on wood
62 by 76.2 cm. 24 $\frac{3}{8}$ by 30 in.

PROVENANCE

Galerie Ad Libitum, Brussels
Acquired from the above by the present owner

EXHIBITED

Antwerp, MUHKA, *On Taking a Normal Situation and Retranslating it into Overlapping and Multiple Readings in Conditions of Past and Present*, September - November 1993

⊕ £ 6,000-8,000
€ 6,700-8,900 US\$ 7,700-10,300



161

161

CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

Mimmo Rotella

1918 - 2006

Materia Viva (Collage n. 9)

signed
paper, cement, wood and glue collage on paper
41 by 37.8 cm. 16 $\frac{1}{8}$ by 14 $\frac{7}{8}$ in.
Executed in the 1950s.

PROVENANCE

Private Collection, Belgium
Ad Libitum Gallery, Brussels
Acquired from the above by the present owner
in the late 1950s

LITERATURE

Germano Celant, Ed. *Mimmo Rotella Catalogo Ragionato, Volume Primo 1944-1961 Tomo II*, Milan 2016, p. 330, illustrated in colour

⊕ £ 12,000-18,000
€ 13,400-20,000 US\$ 15,400-23,100



162

CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

Raymond Hains

1926 - 2005

Rue Lanneau

signed and dated 1967; signed, titled and dated
1967 on the reverse
déchirage on canvas
77.7 by 64.3 cm. 30³/₈ by 25³/₈ in.

⊕ £ 9,000-12,000
€ 10,000-13,400 US\$ 11,600-15,400

PROVENANCE

Private Collection, Paris
Galerie de France, Paris
Acquired from the above by the present owner
in 1998

EXHIBITED

Brussels, Galerie Clara Rinhorn, *Raymond
Hains, Jean Lemaire de Belges, Macintoshage*,
April - June 1999

Jean Dubuffet

1901 - 1985

Effigie Incertaine XXVI

signed with the artist's initials, dated 75 and dedicated à *Ennio Navire J.D.* 78; titled and inscribed on the reverse

vinyl paint on paper mounted on wood
64.5 by 46 cm. 25½ by 18⅞ in.

⊕ £ 100,000-150,000

€ 111,000-167,000 US\$ 129,000-193,000

PROVENANCE

Ennio Navire, Italy (a gift from the artist in 1978)

Thence by descent to the present owner

EXHIBITED

Max Loreau, Ed., *Catalogue des travaux de Jean Dubuffet, Fascicule XXX: Parachiffres, mondanités, lieux abrégés*, Paris 1980, illustrated in colour (cover); p. 51, no. 109, illustrated

Executed in March, 1975, *Effigie incertaine XXVI* brilliantly exhibits Jean Dubuffet's visceral aesthetic language in which figure and landscape become one through the artist's innovative notion of the 'landscaped body'. Prominently illustrated on the cover of fascicule XXX of the artist's catalogue raisonné, *Effigie incertaine XXVI* conveys bold undulating lines and intense primary colours of saturated red and yellow, which in turn

**"I THINK PORTRAITS AND
LANDSCAPES SHOULD
RESEMBLE EACH OTHER
BECAUSE THEY ARE MORE OR
LESS THE SAME THING."**

signify flattened yet highly expressive humanoid forms. Completed during the exceptionally productive last decade of the artist's life, the present work follows Dubuffet's largest series; the *l'Hourloupe* cycle, which occupied the artist from 1962 to 1974. Executed one year later, *Effigie Incertaine XXVI* reveals the distinctive amoeba-like forms that defined the earlier series, yet the composition poignantly illustrates a stripping of Dubuffet's visual language to its most rudimentary. Black

vinyl paint thickly outlines organic shapes that interlace and interlock in chaotic pieces of a puzzle, distinguishing from one another through vivid colour and internal hatching. Thus Dubuffet's fascination with the human body, as well as a dialogue between the body and its surroundings, becomes central to the present work, where the artist's ingenious figuration radically breaks with artistic tradition in its profound association with the landscape genre. Dubuffet himself proclaimed, "I think portraits and landscapes should resemble each other because they are more or less the same thing. I want portraits in which description makes use of the same mechanisms as those used in a landscape - here wrinkles, there ravines or paths; here a nose, there a tree; here a mouth and there a house" (Jean Dubuffet cited in: Exh. Cat., Basel, Fondation Beyeler, *Jean Dubuffet: Metamorphoses of Landscape*, 2016, p. 40).

Effigie Incertaine XXVI illuminates Dubuffet's radical reduction of form and colour, and here the metamorphic figure landscape is compressed, distorted and constricted. The raw, unbridled energy of the present composition is directly in keeping with 'Art Brut', which embodied an artistic language expressive of emotion and untrammelled by convention. The

title of the work translates in English to 'uncertain effigy' and its semantics refers to the artist's own recalcitrant nature and ground-breaking process of image-making. The term 'effigy' is defined as a rough model of a person that is made in order to be damaged or destroyed as a protest, thus the very word 'effigy' becomes a metaphor for the artist's own destruction of aesthetic norms. In a transformative gesture of rebellion, Dubuffet rejected conventional notions of beauty and the sublime in favour of what he believed to be more humanistic and authentic: "I feel that beauty is merely an accidental and very specious convention. I feel that the things which are reputed to be ugly are so reputed without reason, and are no less beautiful than the things reputed to be beautiful" (Jean Dubuffet cited in: Exh. Cat., Paris, Galerie Boulakia, *Jean Dubuffet*, 2007, p. 7). Dubuffet's dialectic between abstraction and figuration, the beautiful and the ugly, is echoed by his contemporaries in both Europe and America such as Alberto Giacometti, Adolph Gottlieb and Jackson Pollock. Indeed, Dubuffet's anti-aesthetic, anti-cultural position made him one of the most influential artists of the 20th century, and *Effigie Incertaine XXVI* offers a striking example of such revolutionary deviance and artistic invention.

J.D. 75
à Ennio Navire
J.D. 78





164

Jean-Paul Riopelle

1923 - 2002

Coral Harbour

signed; titled and variously inscribed
on the stretcher
oil on canvas
65 by 54.5 cm. 25⁵/₈ by 21³/₈ in.
Executed in 1973.

£ 40,000-60,000

€ 44,400-67,000 US\$ 51,500-77,000

PROVENANCE

Galerie Pierre Matisse, New York
Galerie Raymond Dreyfus, Paris (acquired
from the above in 1999)
Private Collection
Robert Sandelson, London
Acquired from the above by the present owner

EXHIBITED

New York, Pierre Matisse Gallery, *Riopelle -
Paintings from 1970-1973 and the Le Roi de
Thulé Series*, 1973, October 1974, n.p., no. 15,
illustrated in colour



165

Serge Poliakoff

1906 - 1969

Composition Abstraite

signed
gouache on paper laid down on board
47.3 by 63 cm. 18⁵/₈ by 39¹/₈ in.
Executed in 1962.

⊕ £ 40,000-60,000

€ 44,400-67,000 US\$ 51,500-77,000

PROVENANCE

Collection Vermeesch, Europe
Private Collection, Europe (by descent from
the previous owner)
Sotheby's, London, 22 June 2007, Lot 150
Private Collection, France
Acquired from the above by the present owner

LITERATURE

Alexis Poliakoff, *Serge Poliakoff, Catalogue
Raisonné, Volume III 1959-1962*, Paris 2016,
p. 330, no. 62-124, illustrated in colour

166

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

Wols

1913 - 1951

Les deux fourchettes

signed

ink, watercolour and gouache on paper
46 by 37 cm. 18¹/₈ by 14¹/₂ in.

Executed in 1938-39.

The authenticity of this work has kindly been
confirmed by Dr. Ewald Rathke, Frankfurt.

PROVENANCE

Gréty Wols, Paris

Galerie Europe, Paris

Galerie Schmela, Düsseldorf

Private Collection, Germany

Thence by descent to the present owner

EXHIBITED

Düsseldorf, Städtische Kunsthalle, *Kunst des
20. Jahrhunderts aus rheinisch-westfälischem
Kunstbesitz.*, April - June 1967, n.p., no. 369, f.
87, illustrated

Frankfurt, Kunstverein, *Aus dem Traumbuch
der Maler - Phantasie und Vision, Zeichnungen
und Aquarelle*, August - September 1968, n.p.,
no. 98, illustrated

Hannover, Kestner-Gesellschaft, *Wols*, June -
August 1978, p. 98, no. 167, illustrated

Zurich, Kunsthaus Zürich, *Bilder - Aquarelle -
Zeichnungen - Photographien - Druckgraphik*,

November 1989 - February 1990, no. 11,
illustrated

LITERATURE

Shigeo Chiba, *L'oeuvre de Wols. Dissertation
Thesis for Université de Paris I*, Paris 1974, p.
135 (text)

Laszlo Glozer, *Wols - Photograph*, Munich 1978,
n.p., no. 167, illustrated

Eduard Beaucamp, 'Wols gereinigt und ohne
Pathos', *Frankfurter Allgemeine Zeitung*, 13
January 1990, p. 25, illustrated

Phillip Gutbrod, *Wols. Die Arbeiten auf Papier
(Werkverzeichnis)*, Heidelberg 2003, n.p., no. A
63, illustrated

⊕ £ 45,000-65,000

€ 49,900-72,500 US\$ 58,000-83,500



167

Lynn Chadwick

1914 - 2003

Pair of Sitting Figures IV

incised with the artist's monogram, incorrectly dated 72 and numbered 657 M 1/6 on the back of the male figure

bronze with black patina

height: 61 cm. 24 in.

Executed in 1973, this work is number 1 from an edition of 6.

PROVENANCE

Marlborough Fine Art, London

Acquired from the above by the present owner in 1974

EXHIBITED

London, Marlborough Fine Art, *Chadwick. Recent Sculpture*, January - February 1974, p. 28, no. 26, illustrated (ed. no. unknown)

LITERATURE

Dennis Farr and Eva Chadwick, *Lynn Chadwick Sculptor*, Oxford 1990, p. 260, no. 657, illustrated (ed. no. unknown)

Dennis Farr and Eva Chadwick, *Lynn Chadwick Sculptor*, Stroud 1997, p. 281, no. 657, illustrated (ed. no. unknown)

Dennis Farr and Eva Chadwick, *Lynn Chadwick Sculptor*, Aldershot 2006, p. 289, no. 657, illustrated (ed. no. unknown)

Dennis Farr and Eva Chadwick, *Lynn Chadwick Sculptor*, Farnham 2014, p. 295, no. 657, illustrated (ed. no. unknown)

‡ ⊕ £ 80,000-120,000

€ 89,000-134,000 US\$ 103,000-154,000



168

Antonio Dias

1944 - 2018

The Space: Culture

signed, titled and dated *Mi 1970* on the reverse
acrylic on canvas
150 by 150 cm. 59 by 59 in.

PROVENANCE

Private Collection, Austria (acquired directly
from the artist in the 1970s)

Thence by descent to the present owner

£ 70,000-90,000

€ 78,000-100,000 US\$ 90,000-116,000

The Space: Culture elegantly embodies Antonio Dias' celebrated contribution to Brazilian art and culture through the artist's ground-breaking geometric articulations of space, line and monochrome colour. The present work is invested with intense graphic immediacy through a style that is both formal and profoundly conceptual. Dias'

**“DIAS' FIELDS ARE NOT
NEUTRAL SURFACES BUT
SCREENS THROUGH WHICH WE
VIEW AMPLE, UNTAMED SPACE.”**

planar abstract composition and bold typography exist without communicating anything further about their context, and the work seems to affirm that the nature of aesthetic experience, and thus 'culture' is invariably fleeting. Through such meditations, the artist powerfully questions the meaning of images in contemporary society today, and how we

interpret visual culture: “Dias' fields are not neutral surfaces but screens through which we view ample, untamed space. The text on each work—often titles placed above the grid, or words inscribed in each square—suggests the presence of something representational, though the relation between word and image is tenuous, as though a referent is slipping into a void” (Tiago Mesquita, trans. Joaquin Toledo Jr., 'Remembering the Fragile Unity of Brazilian Artist Antonio Dias (1944-2018)', *Frieze*, 17 August 2018, online).

The complexity in locating a specific context, space, horizon or place in Dias' works from this period reflects the artist's personal experience of self-exile in Europe. Although born in Parabiá, Brazil, Dias moved to Paris in 1966 after subtle criticism of his country's military dictatorship. It was in Paris that Dias came into contact with artists of the Italian avant-garde movement 'Arte Povera', and most particularly Luciano Fabro and Giulio Paolini. While

Dias' early canvases married 'Nova Figuração' (New Figuration) with the urban aesthetics of graffiti and comic books, he turned towards abstraction in Europe, and this transformation in style is palpable in the present work. *The Space: Culture* was executed during an exceptionally prolific period in the artist's career, for in 1971 he was awarded the prestigious Guggenheim fellowship and participated in the Guggenheim International Exhibition, the latter of which displayed the emerging trends of Post-Minimal and Conceptual Art. Here Dias' work was placed alongside such luminaries as Carl Andre, Sol LeWitt, Dan Flavin, and Donald Judd. This celebrated artist's recent death in August 2018 has prompted renewed and widespread interest in his diverse oeuvre, and *The Space: Culture* spectacularly encapsulates Dias' singular style of abstraction and his outstanding expression of the body and soul of Brazilian art.

THE SPACE

CULTURE

169

CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

Pier Paolo Calzolari

b. 1943

Untitled

signed and dated 1968 on the reverse

oil, wax and feathers on felt

150 by 150 cm. 59 $\frac{1}{8}$ by 59 $\frac{1}{8}$ in.

PROVENANCE

Galerie Durant-Dessert, Paris

Acquired from the above by the present owner

in 1998

⊕ £ 70,000-100,000

€ 78,000-111,000 US\$ 90,000-129,000

“Let us say that, since the artist speaks from within his characters, from within the material, that is, rather than conversing with his character or with the material, he approaches closer to the material itself of the majority of men: if he is an artist, he is more human, more one with the material.”

Pier Paolo Calzolari: Exh. Cat. Bologna, Galleria d'Arte Moderna di Bologna Villa delle Rose, *Pier Paolo Calzolari*, 1999, p. 56.



170

CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

Giuseppe Penone

b. 1947

Respirare l'Ombra

bronze, wire and leaves

78 by 117.5 cm. 30¾ by 46¼ in.

Executed in 2000.

PROVENANCE

Galerie Renn, Paris

Acquired from the above by the present owner
in 2001

⊕ £ 100,000-150,000

€ 111,000-167,000 US\$ 129,000-193,000







171

CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

Cristina Iglesias

b. 1956

Untitled

steel print on copper
62 by 195.4 by 31.5 cm.
24³/₈ by 76⁷/₈ by 12³/₈ in.
Executed in 1991.

PROVENANCE

Galerie Joost Declercq, Ghent
Acquired from the above by the present owner

⊕ £ 12,000-18,000
€ 13,400-20,000 US\$ 15,400-23,100

172

CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

Ulrich Rückriem

b. 1938

Untitled

Vire granite

104 by 185 by 80 cm. 41 by 72⁷/₈ by 31¹/₂ in.

Executed in 1990.

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

PROVENANCE

Jean Bernier Gallery, Athens

Acquired from the above by the present owner
in 1991

EXHIBITED

Athens, Jean Bernier Gallery, *Ulrich Rückriem*,
December 1990 - January 1991

LITERATURE

Bernier/Eliades Gallery, Eds., *Jean Bernier
Gallery 1977 - 1998*, Athens 1998, n.p., no. 2,
illustrated in colour

⊕ £ 35,000-45,000

€ 38,900-49,900 US\$ 44,900-58,000



173

CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

Giuseppe Penone

b. 1947

I Colori dei Temporal

copper and bronze on cement base
185.3 by 240 by 100 cm.
76⅞ by 94½ by 39⅞ in.
Executed in 1983-88.

PROVENANCE

Galerie Durant-Dessert, Paris
Acquired from the above by the present
owner in 1988

⊕ £ 70,000-100,000
€ 78,000-111,000 US\$ 90,000-129,000

I Colori dei Temporal (The Colour of Storms) is an outstanding example of Giuseppe Penone's oeuvre, multifaceted and mysterious as the natural world from which he draws his genius. Cast in bronze from the original tree trunk on which the copper slab had been laid on in 1983, the texture is perfectly replicated. The colour of the bark is also replicated in the most realistic way possible bringing the viewer to question the actual materiality of the sculpture. Through the present work, Penone wants the viewer to look into the action and reaction that the man-placed slab of copper executed on the growth of the tree, bringing to the fore one of the artist's key concerns; the relationship between men and nature. Here, the artist lyrically reminds the viewer that nature – the living tree – will continue to grow despite human intervention.

Invited in 1969 by Germano Celant to contribute to the movement defining book, *Arte Povera*, Penone published his renowned work *Alpi Marittime*, from 1968, a collection of photographs documenting the actions of the artist in the woods near his hometown, with the intent of interacting with the process of the growth of the trees. It is from this

EXHIBITED

Bologna, Villa delle Rose, Galleria d'Arte Moderna, *Penone*, November 1989 - January 1990, p. 44, illustrated

LITERATURE

Germano Celant, Ed., *Penone*, Milan 1989, p. 173, illustrated

debut work that Penone took inspiration from for *I Colori dei Temporal*. Penone directly intervenes into the growth process of the trees: he penetrates them with a sculpted model of his hand, he affixes bronze branches to the trunk, he alters its course of growth by imposing

“THE TREE, ITS EMOTIONAL, FORMAL AND CULTURAL SIGNIFICANCE HAVING BEEN LOST AND CONSUMED, BECOMES A VITAL ELEMENT IN EXPANSION, IN PROLIFERATION AND IN CONTINUOUS GROWTH. TO ITS ‘FORCE’ WAS ADDED ANOTHER ‘FORCE’, WHICH IS MINE. ITS REACTION IS THE WORK.”

weights onto it or, as in this case, he lays a slab of copper to its trunk. The work is only complete after the passing of time however, highlighting the organic process and natural response of the tree to human intervention: “The tree, its emotional, formal and cultural significance having

been lost and consumed, becomes a vital element in expansion, in proliferation and in continuous growth. To its ‘force’ was added another ‘force’, which is mine. Its reaction is the work” (Giuseppe Penone cited in: Exh. Cat., London, Haunch of Vension, *Giuseppe Penone*, May - August 2011, p. 59). Penone's aim is not to alter the growth of the tree with the sole purpose of deforming it; he is rather trying to trace the correlation between the passing of time and the growth of the tree, both invisible to the naked eye. He captures it. Not being able to visualise it, he leaves us with only the traces. Through these traces the sense of the distinction between fluid and rigid is lost. Wood, in our experience, is a hard and rigid material, used for constructions and support of all sorts. In nature however, it is a fluid material, in constant growth and alteration.

In *I Colori dei Temporal*, the final result is the fruit of a unique reciprocal condition, a quasi-collaboration between the artist and Mother nature. Penone wants us to question what we see and look at with a different prospective. He intervenes on nature in order to bring us beyond the pre-established notions of materiality that we are used to and traces what we could not see otherwise.



174

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

Arnaldo Pomodoro

b. 1926

Sfera

incised with the artist's signature and numbered 2/6 on the Plexiglas base

bronze and Plexiglas

diameter: 50.2 cm. 19¾ in.

Executed in 1988, this work is number 2 from an edition of 6.

PROVENANCE

Irving Galleries, Palm Beach

Acquired from the above by the present owner

± ⊕ £ 120,000-180,000

€ 134,000-200,000 US\$ 154,000-231,000

Executed in 1988, *Sfera* majestically articulates Arnaldo Pomodoro's highly skilled craftsmanship and masterful handling of the medium of bronze. The extraordinary presence of the work *in situ* exhibits the Italian artist's celebrated sculpture in the round, or *tutto tondo*, which he began in 1956 after a lengthy period preoccupied with two-dimensional reliefs. The year 1988 was particularly formative for Pomodoro as he participated in the 43rd Venice Biennale, cementing his reputation as one of the most influential and eloquent artists of his time. For Pomodoro, the discovery of three-dimensionality suggested a new sense of dynamism and innovation, ultimately setting his sculpture free from stasis, and leading to his most celebrated corpus of spheres. As the title of the work suggests, *Sfera* exhibits a luminescent, reflective sphere powerfully bifurcated by a deep void, which in turn manifests a distorted negative space within the sculpture's core. The work's reflective qualities and spherical shape invite a heightened sense of spectatorship, compelling viewers to walk around its

lustrous form and observe its mirrored surroundings upon the surface of the polished bronze. Thus *Sfera* is both stunning and irresistible, achieving the lightness and liquid kineticism intrinsic to the artist's monumental, heroic orbs.

While the sleek, voluptuous external surfaces of *Sfera* might evoke the abstract

“THE PERFECTION OF THE FORM IN OUR TIME INAPPROPRIATE; IT HAS TO BE DESTROYED. FOR ME THE ‘DESTRUCTION’ ELEMENT IN FORM WAS MY MOST IMPORTANT DISCOVERY, AND THE MOST AUTHENTIC BOTH IN TERMS OF MYSELF AND MY TIMES.”

sculpture of Constantin Brancusi and Jean Arp, Pomodoro divergently sought to invest abstraction with deeply human elements. During the post-war years, he considered “the perfection of the form in our time inappropriate; it has to

be destroyed. For me the ‘destruction’ element in form was my most important discovery, and the most authentic both in terms of myself and my times” (Arnaldo Pomodoro cited in: Sam Hunter, *Arnaldo Pomodoro*, New York 1982, p. 52). The ‘deconstruction’ element of *Sfera* relates to the negative space formed by the deep gash around the circumference of the work. Such interiorised forms recall the violent cuts of Pomodoro's contemporary, Lucio Fontana, both in their profound spatial expression and self-reflexive nature. While Pomodoro's globe-like sculpture and its central fractures might symbolise a castigated, corrupted world and the psychological trauma of the post-war period, the interior forms might also present an act of self-revelation and introspection; thus the notion of reflection not only indicates the polished surface of the work, but also its inherent visual parallel to inwardness, and reference to the self. Indeed, the dichotomy between internal and external, inward and outward self persists throughout Pomodoro's spectacular oeuvre, of which *Sfera* plays an imperative part.





175

Larry Bell

b. 1939

Untitled (Mirage Painting)

signed and dated '90 on the reverse
metallic paint, acrylic and paper collage
on canvas
110 by 110 cm. 43³/₈ by 43³/₈ in.

PROVENANCE

Bernard Jacobson Gallery, London
Acquired from the above by the present owner

£ 10,000-15,000

€ 11,100-16,700 US\$ 12,900-19,300

176

CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

Richard Deacon

b. 1949

Six

steamed beech wood

58.5 by 150 by 116 cm. 23 by 59¼ by 56⅝ in.

Executed in 1977.

PROVENANCE

Marian Goodman Gallery, New York

Acquired from the above by the present owner
in 1999

⊕ £ 18,000-20,000

€ 20,000-22,200 US\$ 23,100-25,700



177

Gabriel Orozco

b. 1962

Hemisphere Leaves

polyurethane foam, in two parts
each: 45.5 by 96 cm. 17⁷/₈ by 37³/₄ in.
Executed in 2003.

PROVENANCE

Marian Goodman Gallery, New York
Acquired from the above by the present owner

EXHIBITED

New York, Marian Goodman Gallery, *Gabriel Orozco*, October - November 2003

£ 60,000-80,000

€ 67,000-89,000 US\$ 77,000-103,000







178

Timur Si-Qin

b. 1984

Untitled

dried leaves on inkjet print, in artist's frame

106.5 by 76.5 cm. 42 by 30½ in.

Executed in 2011.

EXHIBITED

Berlin, Société, *Mainstream*, October -
December 2011

⊕ £ 15,000-20,000

€ 16,700-22,200 US\$ 19,300-25,700



179

Pierre Huyghe

b. 1962

Streamside Day, Celebration Sketches

colour pencil on tracing paper, in artist's
frame, in 12 parts

each, framed: 41 by 54.5 cm. 16 $\frac{1}{8}$ by 21 $\frac{3}{4}$ in.

Executed in 2004.

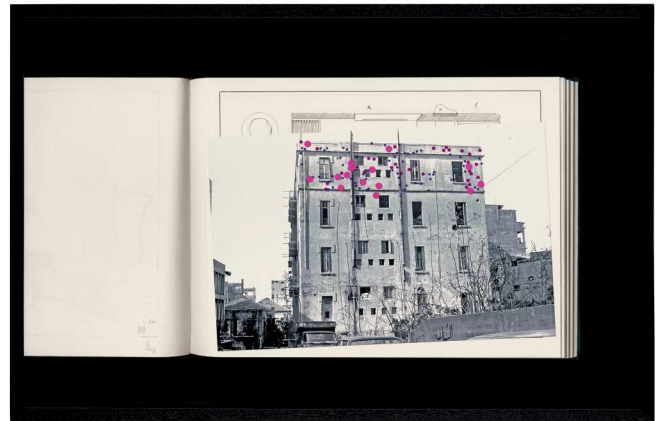
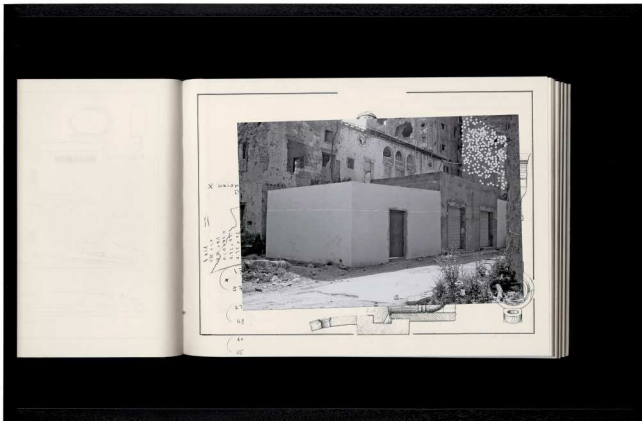
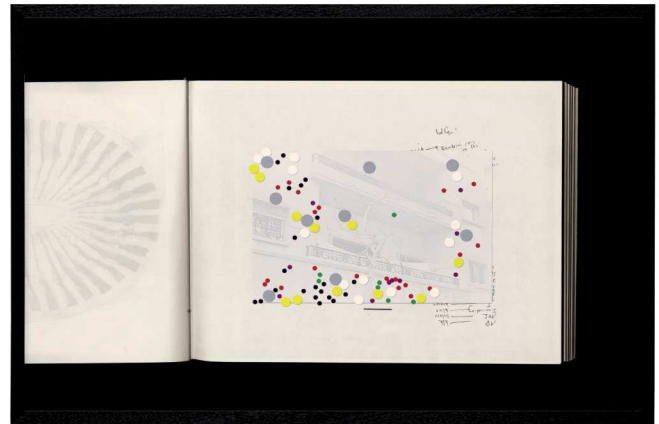
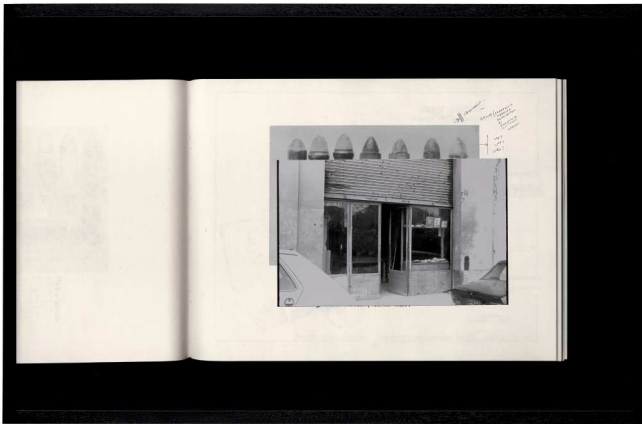
PROVENANCE

Marian Goodman Gallery, Paris

Acquired from the above by the present owner

⊕ £ 30,000-40,000

€ 33,300-44,400 US\$ 38,500-51,500



□ **180** SOLD WITHOUT RESERVE

Walid Raad

b. 1967

Let's Be Honest, The Weather Helped (Venezuela, Romania, Italy, Iraq, Lybia)

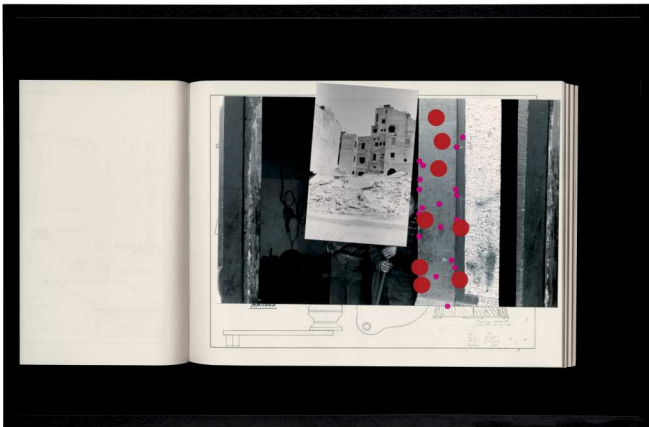
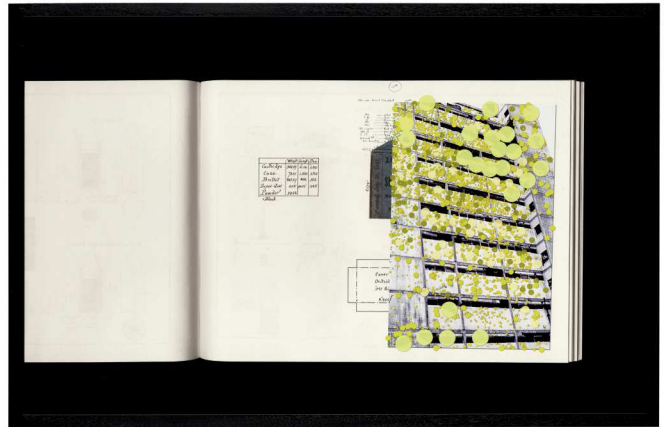
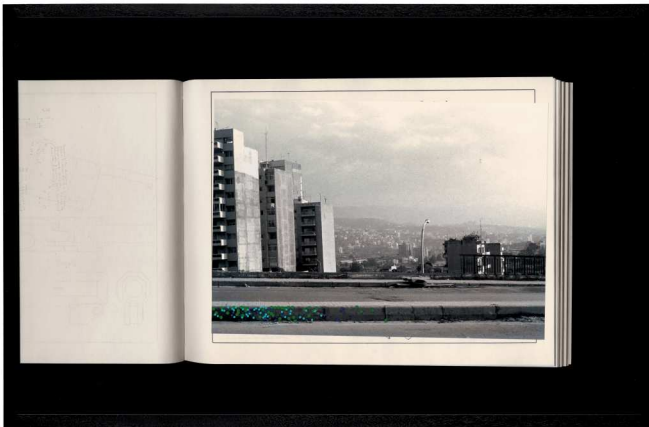
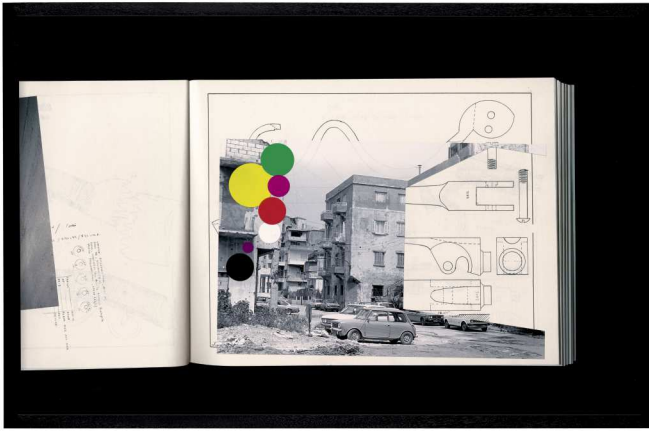
five lightjet colour prints, in artist's frames
 each: 46 by 72 cm. 18¹/₈ by 28³/₈ in.
 Executed in 1998, this work is number 2 from an
 edition of 7, plus two artist's proofs.

PROVENANCE

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

£ 8,000-12,000

€ 8,900-13,400 US\$ 10,300-15,400



□ **181** SOLD WITHOUT RESERVE

Walid Raad

b. 1967

Let's Be Honest, The Weather Helped (Finland, Germany, Greece, Egypt, Belgium)

five lightjet colour prints, in artist's frames

46 by 72 cm. 18 $\frac{1}{8}$ by 28 $\frac{3}{8}$ in.

Executed in 1998, this work is number 1 from an edition of 7, plus two artist's proofs.

PROVENANCE

Anthony Reynolds Gallery, London

Acquired from the above by the present owner

£ 8,000-12,000

€ 8,900-13,400 US\$ 10,300-15,400



182

Cildo Meireles

b. 1948

Fontes

each: stamped with the artist's initials, titled
and dated 92

wood rulers with metal hinges

dimensions variable

PROVENANCE

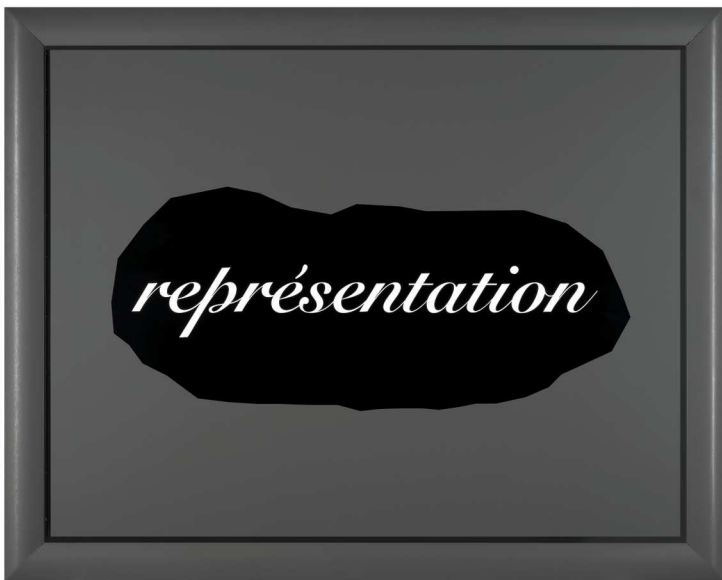
A gift from the artist to the present owner

LITERATURE

London, Tate Modern, *Cildo Meireles*, October
2008 - January 2009

£ 15,000-20,000

€ 16,700-22,200 US\$ 19,300-25,700



183

Joseph Kosuth

b. 1945

L'Essence de la Retorique est dans L'Allegorie: Paradoxe, Description, Représentation

silkscreen on paper laid down on board, in artist's frame, in three parts
each: 100.2 by 125 cm. 39³/₈ by 49¹/₂ in.
Executed in 1989, this work is unique.

PROVENANCE

Sean Kelly Gallery, New York

Acquired from the above by the present owner

£ 35,000-45,000

€ 38,900-49,900 US\$ 44,900-58,000

184

Donald Judd

1928 - 1994

Untitled 87-14

stamped *DON JUDD 87-14 STUDER AG* on the reverse

enamelled aluminium

30 by 60 by 30 cm. 11⅞ by 23⅝ by 11⅞ in.

PROVENANCE

Private Collection, Europe

Acquired from the above by the present owner

£ 150,000-200,000

€ 167,000-222,000 US\$ 193,000-257,000

Executed with exceptional precision and utter smoothness, *Untitled 87-14* is an iconic work that reflects the essence of Donald Judd's art theoretical beliefs, first summarised in his seminal essay 'Specific Objects' from 1965. In one of the most significant and influential pieces written about art in the 1960s, Judd identified the new art object as "neither painting nor sculpture" but declared that "the use of three dimensions is an

"THE USE OF THREE DIMENSIONS IS AN OBVIOUS ALTERNATIVE. IT OPENS TO ANYTHING."

obvious alternative. It opens to anything" (Donald Judd, 'Specific Objects', in: Charles Harrison and Paul Wood, Eds., *Art in Theory 1900 - 2000: An Anthology of Changing Ideas*, Oxford 2003, p. 824). His subsequent inquiry into spatial concepts through three-dimensional forms and materials resulted in a radically innovative sculptural practice that postulated the primacy of space, material, and colour as the principal constituents of the visual.

Projected from a wall as a rectangular block with four frontal and two side openings, *Untitled 87-14* embraces the physical movement around the work to spur not only a visual sensation but also a haptic one. From afar, *Untitled 87-14* resembles a four-part colour chart painting; at closer view the work appears as a sculptural amalgamation of symmetrically arranged panels while the use of a common material such as aluminium even allows a more literal reading of the work as utility object such as a book shelf. In the 1970s, Judd began to use industrial materials such as steel, copper, Plexiglas and aluminium to create the precise forms for his sculptures and eliminate any traces of the artist's hand that could potentially interfere with the viewer's experience. By creating powerful material objects that stand in perpetual dialogue with their surrounding space, Judd's sculptures reject any definite interpretations as they embrace the openness of spatial relations, which is further enhanced by his incorporation of light and colour.

Rather than representing a gateway into illusionism, Judd's colours of fiery orange, bright turquoise, indigo blue and

warm brown are an integral part of the present work's form. The industrial gloss of these aluminium colour surfaces' and the occasional appearance of shadows along the object's internal parts - both of which depend on the viewer's specific positioning - present *Untitled 87-14* as a phenomenology of colour. It is in these works from the 1980s that Judd succeeded to integrate colour in a greater variety and complexity than ever before, establishing him as a "Master of Colour" as dubbed by art historian Rudi Fuchs in his eponymous essay on the artist (Rudi Fuchs, 'Master of Colour', in: Exh. Cat., Cologne, Galerie Gmurzynska, *Donald Judd. The Moscow Installation*, 1994, p. 11). The sculpture's intrinsic features are straightforward as well as transparent, and this formal simplicity has potential to embrace multiple semantic readings. As curator Gen Umezu aptly described, Judd "kept making works in which everything seems so clear and yet, or perhaps consequently, they remain nothing but a mystery" (Gen Umezu, 'The Purification of Experiences - On the Art of Donald Judd', in: Exh. Cat., Saitama, The Museum of Modern Art (and travelling), *Donald Judd 1960-1991*, 1999, p. 86).



185

CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

John Baldessari

b. 1931

Black Shape (Large)/ Blue Shape (Small) (With Onlookers)

vinyl on black and white photograph, in artist's
frame

121.9 by 154.9 cm. 48 by 61 in.

Executed in 1990.

PROVENANCE

Margo Leavin Gallery, Los Angeles

Acquired from the above by the present owner
in 1995

EXHIBITED

Los Angeles, Margo Leavin Gallery, *John
Baldessari*, September - November 1990

LITERATURE

Patrick Pardo and Robert Dean, Eds., *John
Baldessari Catalogue Raisonné, Volume
Three: 1987-1993*, New Haven 2015, p. 207, no.
1990.22, illustrated in colour

£ 80,000-120,000

€ 89,000-134,000 US\$ 103,000-154,000

**“He’s one of the greatest artists of our time.
He’s a serial inventor. He’s now in his early
eighties and continues to invent.”**

Hans Ulrich Obrist in: Julie Belcove, 'Interview with artist John
Baldessari' *Financial Times*, 6 September 2013, online.



○ ⇒ 186

Cindy Sherman

b. 1954

Untitled Film Still #33

signed, dated 1979 and numbered 1/3 on a label affixed to the reverse
gelatin silver print
76.2 by 101.6 cm. 30 by 40 in.
Executed in 1979, this work is number 1 from an edition of 3.

PROVENANCE

Marianne Boesky Gallery, New York
Acquired from the above by the present owner

‡ £ 270,000-350,000
€ 300,000-389,000 US\$ 347,000-449,000

EXHIBITED

Los Angeles, The Museum of Contemporary Art; Chicago, Museum of Contemporary Art; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; Bordeaux, CAPC Musée d'Art Contemporain de Bordeaux; Sydney, Museum of Contemporary Art; and Toronto, Art Gallery of Ontario, *Cindy Sherman: Retrospective*, November 1997 - January 2000, p. 74, no. 34, illustrated (ed. no. unknown)
Paris, Jeu de Paume; Bregenz, Kunsthaus Bregenz; Humlebaek, Louisiana Museum of Modern Art; and Berlin, Martin Gropius Bau, *Cindy Sherman*, May 2006 - September 2007, n.p., illustrated (ed. no. unknown)

LITERATURE

Rosalind Krauss and Norman Bryson, *Cindy Sherman: Arbeiten von 1975 bis 1993*, Munich 1993, p. 62, illustrated (ed. no. unknown)
Eva Respini, *Cindy Sherman*, New York 2012, p. 108, no. 49, illustrated (ed. no. unknown)

“She’s good enough to be a real actress.”

Andy Warhol cited in: Christa Doettinger, *Cindy Sherman History Portraits*, Munich 2012, p. 9.



“What I didn’t want were pictures showing strong emotions, which was rare to see; in film stills there’s a lot of overacting because they’re trying to sell the movie.”

Cindy Sherman cited in: David Frankel, Ed., *Cindy Sherman: The Complete Untitled Film Stills*, New York 2003, p. 8.

Cindy Sherman emerged in the late 1970s as one of the most promising figures of the young American art scene. Her first, now iconic, series of photographs *Untitled Film Stills* quickly put her on the international art radar with the Museum of Modern Art acquiring her first work in 1980, when the artist was only twenty-eight years old. *Untitled Film Still #33* is an emblematic example from a series which forever changed the course of photography.

In 1977 Sherman moved from Buffalo to Manhattan and immersed herself in the busy New York art scene which at the time focused on examining the way ‘reality’ was represented through the media as well as the challenges created by the construction of stereotypes, particularly those of women in television and advertising. Artists such as Jack Goldstein and Robert Longo tackled these issues by using existing imagery in their works. Sherman took a completely different approach and instead of appropriating pre-existing imagery, created a new language of fictional scenes, which mimicked the appearances and gestures found in the popular imagery of B-movies and celebrity photographs from the 1950s. Between 1977 and 1980 Sherman produced 70 images where she deployed her own body to stage fictional scenes depicting various

female characters. Both the settings and the characters are fictional and rather than drawing from a particular source, are inspired by the images that circulate in our collective consciousness. *Untitled Film Still #33* is a compelling photograph, which depicts a young woman sitting on a bed. It is unclear whether she is at home or at a hotel and while the viewer cannot see where the woman’s attention is directed, it is difficult not to build narratives based on the visual clues provided by the artist.

Cindy Sherman has dominated the contemporary art scene for more than three decades. Her works continue to surprise viewers with the unexpected clash of reality and fiction revealed in scenes that already feel so familiar to us. Her untitled narratives from movies that never existed provoke the viewer to build stories around the captured scenes, although the images often depict just a fleeting moment, a resemblance of a feeling. “She’s good enough to be a real actress” Andy Warhol concluded in 1980 (Christa Doettinger, *Cindy Sherman: History Portraits*, Munich 2012, p. 9). Perhaps it is exactly the oxymoron ‘real actress’ that illustrates the real power in Sherman’s works – the tension between the real and the artificial which reminds us of guises in our own ever-unfolding stories.



187

Richard Prince

b. 1949

Untitled

signed on a label affixed to the stretcher
acrylic and ink jet on canvas
196.9 by 149.9 cm. 77 by 59 in.
Executed in 2010.

† £ 100,000-150,000

€ 111,000-167,000 US\$ 129,000-193,000

PROVENANCE

Almine Rech Gallery, Brussels
Acquired from the above by the present owner
in 2011

EXHIBITED

London, Almine Rech Gallery, *Richard Prince:
The Fug*, September - November 2011

As part of Richard Prince's most iconic body of work, *Untitled* powerfully deconstructs and interrogates romanticised images that have shaped American identity and contemporary ideals of masculinity and femininity. The *Girlfriends* series provocatively examines the ephemeral world portrayed in biker magazines such as *Easy-rider* and *Iron Horse*, thus Prince ingeniously appropriates popular imagery in a poignant articulation of the binary between high and low culture. In the present work scantily clad women posing with shiny motorcycles are captured on film through Prince's characteristic photographic qualities of hazy focus, dark lighting and stiff poses. *Untitled* further exhibits a sheer diversity of media intrinsic to Prince's oeuvre, for here photographs are collaged on canvas in a manner that recalls the roaring advertising culture of the seventies and eighties. The theatrical, Hollywood-esque women statically reclining in the present composition allude to serious questions about desire, the male gaze and female agency, for these women are not classically nude, but they are naked—stripped, undressed and unveiled.

Through an undeniable sense of provocation and raw sexual potency, Prince vigorously re-contextualises such gendered issues for a contemporary audience. The notions of consumption, desire and eroticism intrinsic to Prince's *Girlfriends* series is undoubtedly

“THE WOMEN HE PORTRAYS POSIT THEMSELVES AS OUTLAWS AND INDIVIDUALISTS. BUT, IRONICALLY, THE WAY THEY ATTAIN OUTLAW STATUS MOST OFTEN IS BY DISPLACING THEIR SEXUALITY FOR MEN TO ADMIRE. SO, WHEN THE BIKER CHICKS GO RIDING OFF INTO THE SUNSET, THEY'RE TOPLESS ON A HARLEY DAVIDSON.”

reminiscent of Tom Wesselmann's *Great American Nude* series, which similarly visualises the empowered American libido and the notion of sex in a profoundly consumer society. Yet of Prince's work, writer and curator Carol

Squiers crucially asserts, “the women he portrays posit themselves as outlaws and individualists. But, ironically, the way they attain outlaw status most often is by displacing their sexuality for men to admire. So, when the biker chicks go riding off into the sunset, they're topless on a Harley Davidson. The women Prince chooses never achieve the seamless images of movie stars or fashion models; there's something smutty and disreputable about them, they remain a patch-work of wishes and desires” (Carol Squiers, ‘Is Richard Prince a Feminist’, *Art in America*, November 1993, online). Whether the women depicted in *Untitled* are deflecting unwelcome stares or inwardly musing, Prince's photographs ultimately implicate three parties: the viewer, the reclining, topless girls, and the artist himself. Together they participate in a complex performance of gazes that operates within a largely invented code of masculine idealism and pioneering Americanism that dates back to the Nineteenth-Century. Indeed, *Untitled* conveys the sexually charged imagery and raw emotion inherent to Post-War America, establishing Prince as the ultimate provocateur and undoubtedly one of the greatest artists of his generation.



188

Sherrie Levine

b. 1947

Crystal Skull

incised with the artist's initials, dated 2014 and numbered *AP1* on the underside

cast glass

14 by 11.4 by 17.8 cm. 5½ by 4½ by 7 in.

Executed in 2014, this work is number 1 of 3 artist's proofs, aside from the edition of 12.

PROVENANCE

Acquired directly from the artist by the present owner

Ω £ 120,000-180,000

€ 134,000-200,000 US\$ 154,000-231,000



189

Christopher Wool

b. 1955

Untitled

blind stamped with the artist's signature

alkyd on rice paper

99.1 by 62.2 cm. 38⁷/₈ by 24¹/₂ in.

Executed in 1990.

PROVENANCE

Galerie Gisela Capitain, Cologne

Private Collection, Germany

Sotheby's, New York, 12 May 2016, Lot 442

Acquired from the above by the present owner

LITERATURE

Hans Werner Holzwarth, Ed., *Christopher*

Wool, Cologne 2008, p. 101, illustrated

‡ £ 90,000-120,000

€ 100,000-134,000 US\$ 116,000-154,000



190

Sherrie Levine

b. 1947

White Moonlight After Man Ray

oil on plywood

53.7 by 43.5 cm. 21 $\frac{1}{8}$ by 17 $\frac{1}{8}$ in.

Executed in 2016, this work is number 4 of 4 artist's proofs, aside from the edition of 10.

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Brussels, Xavier Hufkens, *Sherrie Levine*, April - June 2018 (ed. no. unknown)

‡ £ 50,000-70,000

€ 55,500-78,000 US\$ 64,500-90,000



191

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

Andy Warhol

1928 - 1987

The Etruscan Scene: Female Ritual Dance

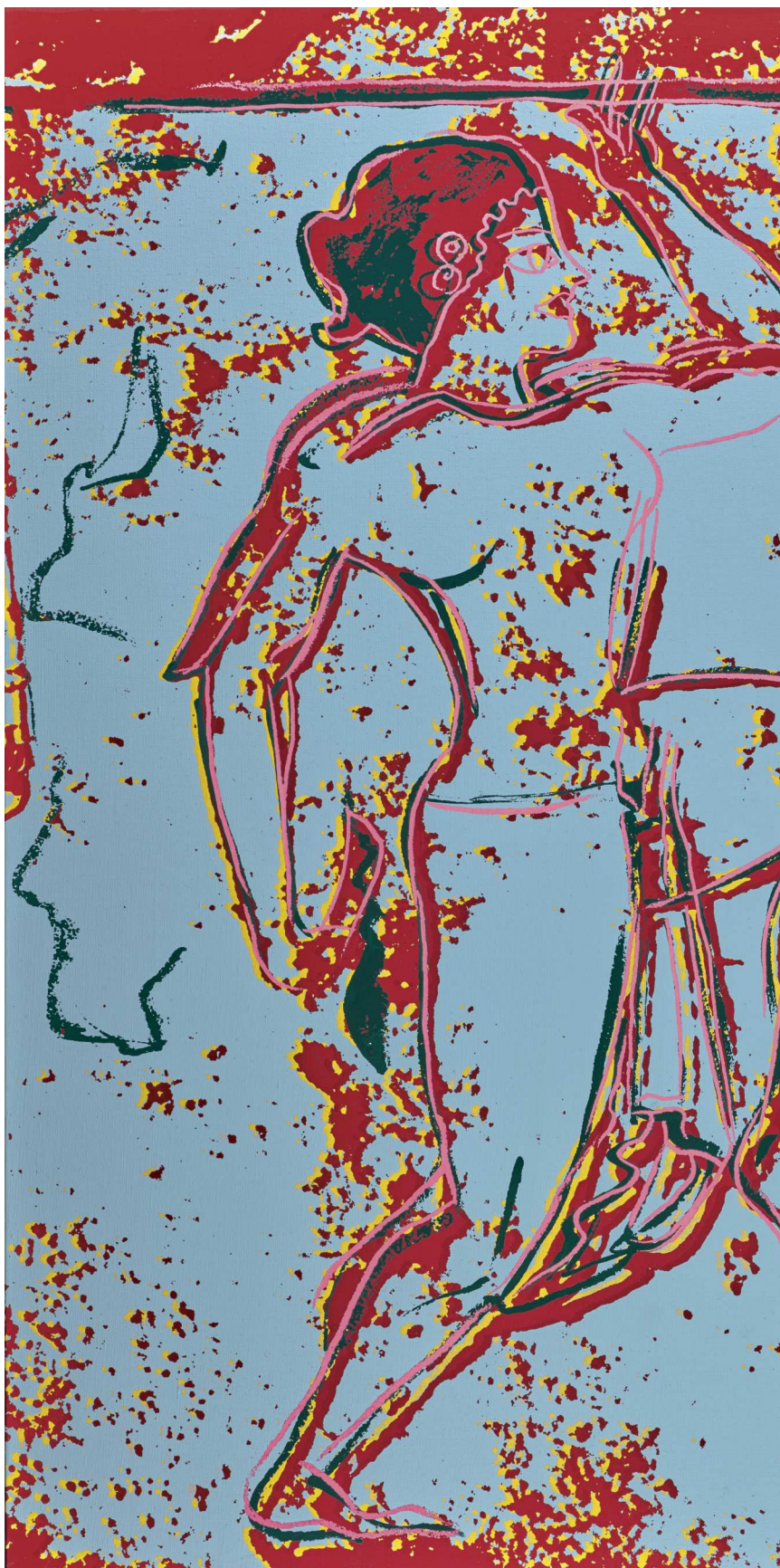
stamped by The Estate of Andy Warhol and
The Andy Warhol Authentication Board and
numbered PA69.002 twice on the overlap;
numbered PA69.002 on the stretcher
acrylic and silkscreen ink on canvas
106.7 by 142.2 cm. 42 by 56 in.
Executed in 1985.

PROVENANCE

The Andy Warhol Foundation for the Visual
Arts, New York
Acquired from the above by the present owner

‡ £ 90,000-120,000

€ 100,000-134,000 US\$ 116,000-154,000







192

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

Andy Warhol

1928 - 1987

The Etruscan Scene: Female Ritual Dance I and II

each: stamped by The Estate of Andy Warhol
and The Andy Warhol Authentication Board,
and numbered PA70.005 and PA70.006
respectively on the reverse
graphite on HMP paper
each: 61 by 80.5 cm. 24 by 34¾ cm.
Executed in 1985.

PROVENANCE

The Andy Warhol Foundation for the Visual
Arts, New York
Acquired from the above by the present owner

± £ 20,000-30,000
€ 22,200-33,300 US\$ 25,700-38,500



193

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Andy Warhol

1928 - 1987

Jean Labels II

stamped by The Estate of Andy Warhol and The Andy Warhol Authentication Board and numbered PA22.012 on the the overlap; numbered PA22.012 on the stretcher
 acrylic and silkscreen ink on canvas
 102 by 102 cm. 40 by 40 in.
 Executed in 1985-86.

± £ 50,000-70,000

€ 55,500-78,000 US\$ 64,500-90,000

PROVENANCE

The Andy Warhol Foundation for the Visual Arts, New York
 Acquired from the above by the present owner

EXHIBITED

Milan, La Triennale di Milano, *The Andy Warhol Show*, September 2004 - January 2005

194

Jean-Michel Basquiat

1960 - 1988

An Advertisement for Soda

signed and *dated 81* on the reverse

oil stick on paper

59.2 by 45 cm. 23¹/₄ by 17³/₄ in.

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

PROVENANCE

Private Collection

Bonhams & Butterfields, San Francisco, 22 May
2007, Lot 137

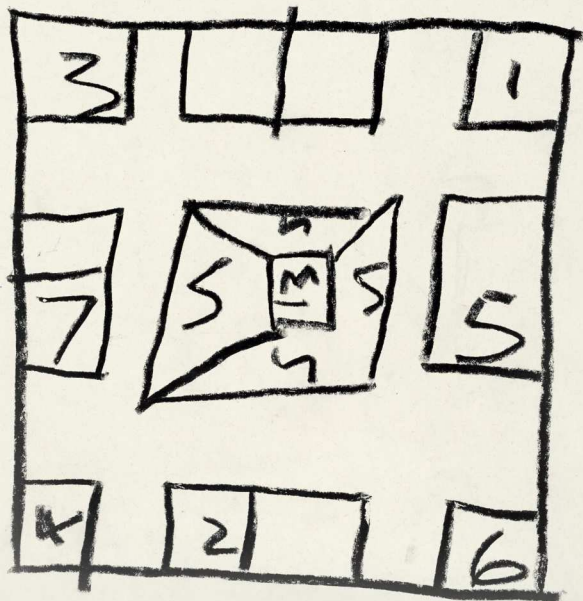
Acquired from the above by the present owner

£ 80,000-120,000

€ 89,000-134,000 US\$ 103,000-154,000

AN ADVERTISEMENT FOR SODA ©

A GIANT GORILLA LYING
ON THE PAVEMENT



195

Andy Warhol

1928 - 1987

Moon Explorer

signed and dated 83 on the overlap
acrylic and silkscreen ink on canvas
35.5 by 28 cm. 14 by 11 in.

PROVENANCE

Private Collection, Europe
Cologne, Kunsthaus Lempertz, 10 November
2000, Lot 595
Acquired from the above by the present owner

£ 60,000-80,000

€ 67,000-89,000 US\$ 77,000-103,000

Held in vibrant orange, sky blue and calcium red, Andy Warhol's *Moon Explorer* from 1983 epitomises the spirit of twentieth-century childhood and its associated innocence as seen through the prism of contemporary media. Warhol brings the image of a toy robot to life with vibrant colours and a process he had mastered perfectly: the silkscreen. The palette brings forward the graphical simplicity of the original toy, and shows it in a new world of imagination by adding additional outlines to the original screen.

The *Toy Painting* series has its origins in 1982 when the gallerist and long-time friend of Andy Warhol's, Bruno Bischofberger, asked him to create a small series of works for children, similar as he had done in 1982 when he requested a series of paintings depicting Mao. Warhol's response were the *Toy Paintings*; a series of acrylic and silkscreen ink canvases whose subject matter took inspiration from Warhol's personal collection of childhood tin toys. First shown in the exhibition *Paintings for*

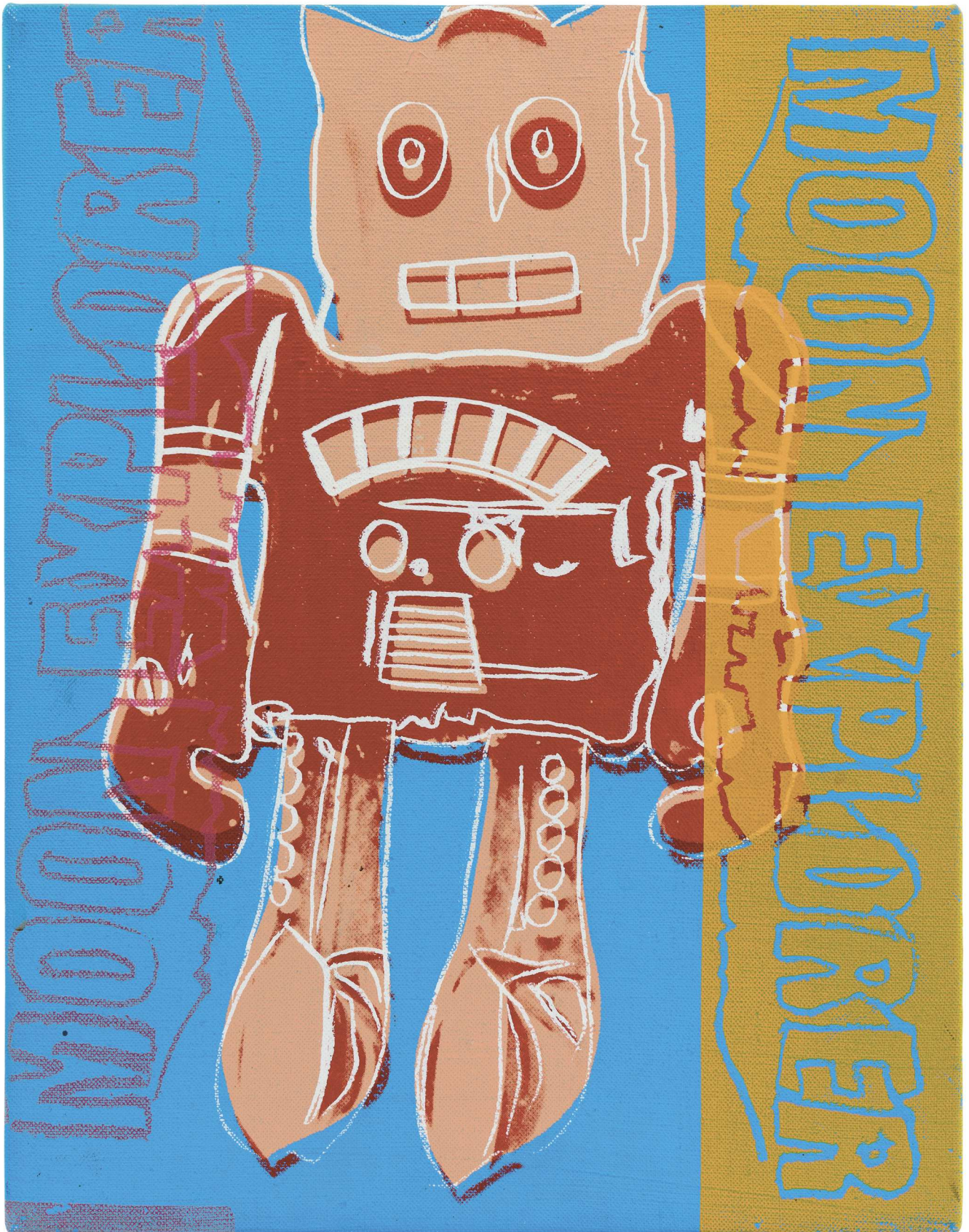
Children at Bischofberger's Zurich gallery in 1983, the pieces were displayed against a wallpaper of silver fish swimming across a blue background designed by Warhol himself. Each canvas was hung at the eye-level of a three to five year old

**“ONCE YOU ‘GOT’ POP, YOU
COULD NEVER SEE A SIGN
THE SAME WAY AGAIN. AND
ONCE YOU THOUGHT POP, YOU
COULD NEVER SEE AMERICA
THE SAME WAY AGAIN. THE
MYSTERY WAS GONE, BUT
THE AMAZEMENT WAS JUST
STARTING.”**

child causing adult viewers to crouch or squat to examine them. Bischofberger even charged an entrance fee to all those who attended the exhibition without being accompanied by a child under the age of six. As a gleeful saboteur of artistic

dogma and etiquette, this was a decision that Warhol must have enjoyed – and indeed, in *Moon Explorer* perhaps the strongest feeling that abides is of an artist reveling in the freedom of youth.

Painted towards the end of the Warhol's career, the commercial notion of the Toy Painting series is reminiscent to his celebrated Campbell Soup Cans, Brillo boxes and Coca-Cola bottles, which started the Pop Art movement. Similar to these works, Warhol only illustrated the packaging, rather than the actual toys. Here, the same simple visual language which established Warhol's career as one of the most innovative artists of his generation still resonates. When asked about this new notion of Pop, Warhol remarked “once you ‘got’ Pop, you could never see a sign the same way again. And once you thought pop, you could never see America the same way again. The mystery was gone, but the amazement was just starting” (Pat Hackett, *Popism: the Warhol ‘60s*, New York 1980, pp. 39-40).



196

Keith Haring

1958 - 1990

Untitled (Brasil)

signed, titled and dated 1986; signed, dated
Jan 21 - 1986 and inscribed on the overlap
acrylic on canvas
diameter: 76.2 cm. 30 in.

£ 300,000-400,000

€ 333,000-444,000 US\$ 385,000-515,000

PROVENANCE

Private Collection (acquired directly from the
artist)

Tereza Scharf, Miami

Kevin Bruk Gallery, Miami

Private Collection

Christie's, London, 1 July 2008, Lot 344

Acquired from the above by the present owner

**“From Picasso he [Haring] took a delight in painting that found
expression in the most complete liberty of form; from Léger, the
clean black line that shapes his figures, set against the
background of Matisse’s flat slabs of color.”**

Demetrio Papanoni: *The Keith Haring Show*, 2005, p. 41.





Keith Haring, Brazil, 1982. Photo: Tseng Kwong Chi.
© Muna Tseng Dance Projects, Inc.
Artwork: © The Keith Haring Foundation.

Executed in 1986, at the peak of Keith Haring's tragically short but intensely dynamic life and career, *Untitled (Brasil)* embraces the artist's signature graffiti-inspired style. Haring's playful art typified and celebrated youthful exuberance and fearlessness, yet drew on a wealth of art historical stimuli; as curator and art critic Demetrio Paparoni has observed, "from Picasso he [Haring] took a delight in painting that found expression in the most complete liberty of form; from Léger, the clean black line that shapes his figures, set against the background of Matisse's flat slabs of colour" (Demetrio Paparoni, *The Keith Haring Show*, 2005, p. 41). However, whilst his playful characters and use of colour may appear transparent at first glance, Haring's work dealt with weighty subjects such as death, sex, race and war.

In 1983 the artist spent some weeks at his close friends Kenny and Tereza Scharf's house in Bahia, Brasil where the couple had bought some land close to the beach. Haring was immediately inspired by the lush foliage and bright colours and set to work on decorating their home in his iconic motifs; his dancing figures, jumping dolphins and singing dogs sprawling all over the couple's house and its surroundings. Haring would spend some time in Brasil every year for a number of years, for periods of up to a month, and those stays would become a source of great inspiration for him. Scharf explains how "he was always scoping out good places to do paintings. And there was things everywhere; he was a huge impact, he'd go in the street going like whoa whoa whoa, you know? In New York he didn't have that" (Kenny Scharf in: Guto Barra and Gisela Matta, *Restless – Keith Haring in Brazil*, 2013, 00:41). The present work bears the name

of the artist's beloved refuge and is clearly imbued with the country's luminosity and vibrancy.

In *Untitled (Brasil)* the artist combines electric colours with an application of classic Pop imagery, clearly relishing in the bold lines and the expressive face of its cheeky protagonist. The cartoonish figure is reminiscent of children's TV shows, a source of inspiration for the artist that would make its appearance in Haring's canvasses and works on paper regularly. In his work Haring would bridge the high with the low, challenging the assumption that comic illustrations, graffiti or TV-inspired doodles could not reach the

"HE WAS ALWAYS SCOPING OUT GOOD PLACES TO DO PAINTINGS. AND THERE WAS THINGS EVERYWHERE; HE WAS A HUGE IMPACT, HE'D GO IN THE STREET GOING LIKE WHOA WHOA WHOA, YOU KNOW? IN NEW YORK HE DIDN'T HAVE THAT."

rarefied heights of more classical forms of contemporary fine art. Haring relied on "a legacy of symbols and archetypes that lurk in the collective unconscious" alongside popular culture, ingeniously blending both together to create a new vocabulary that is highly original and paradigmatic to his visual language (Germano Celant in: 'Keith Haring: Labyrinths of Life and Death' in Germano Celant, Ed., *Keith Haring*, Munich, 1997, p. 9). *Untitled (Brasil)* is a powerful example of Haring's ability to distill the very essence of each and every source of inspiration and translate these into his own, singular idiom.

197

Sam Gilliam

b. 1933

Untitled

signed *Aug 21.* and inscribed on the overlap;
signed and dated *Aug. 21. 1968* on the reverse
acrylic on canvas
66 by 40.6 cm. 26 by 16 in.

PROVENANCE

Private Collection, United States (a gift from
the artist)

Acquired from the above by the present owner

‡ £ 40,000-60,000

€ 44,400-67,000 US\$ 51,500-77,000



198

Frank Bowling

b. 1936

Jennifer's Ear

signed, titled and dated 1992 on the stretcher;
signed, titled and dated 1992 on the reverse
acrylic and mixed media on canvas
90.5 by 84 cm. 36 by 33 in.
framed: 96 by 89 cm. 37¾ by 35 cm.
Executed in 1992.

⊕ £ 30,000-40,000

€ 33,300-44,400 US\$ 38,500-51,500

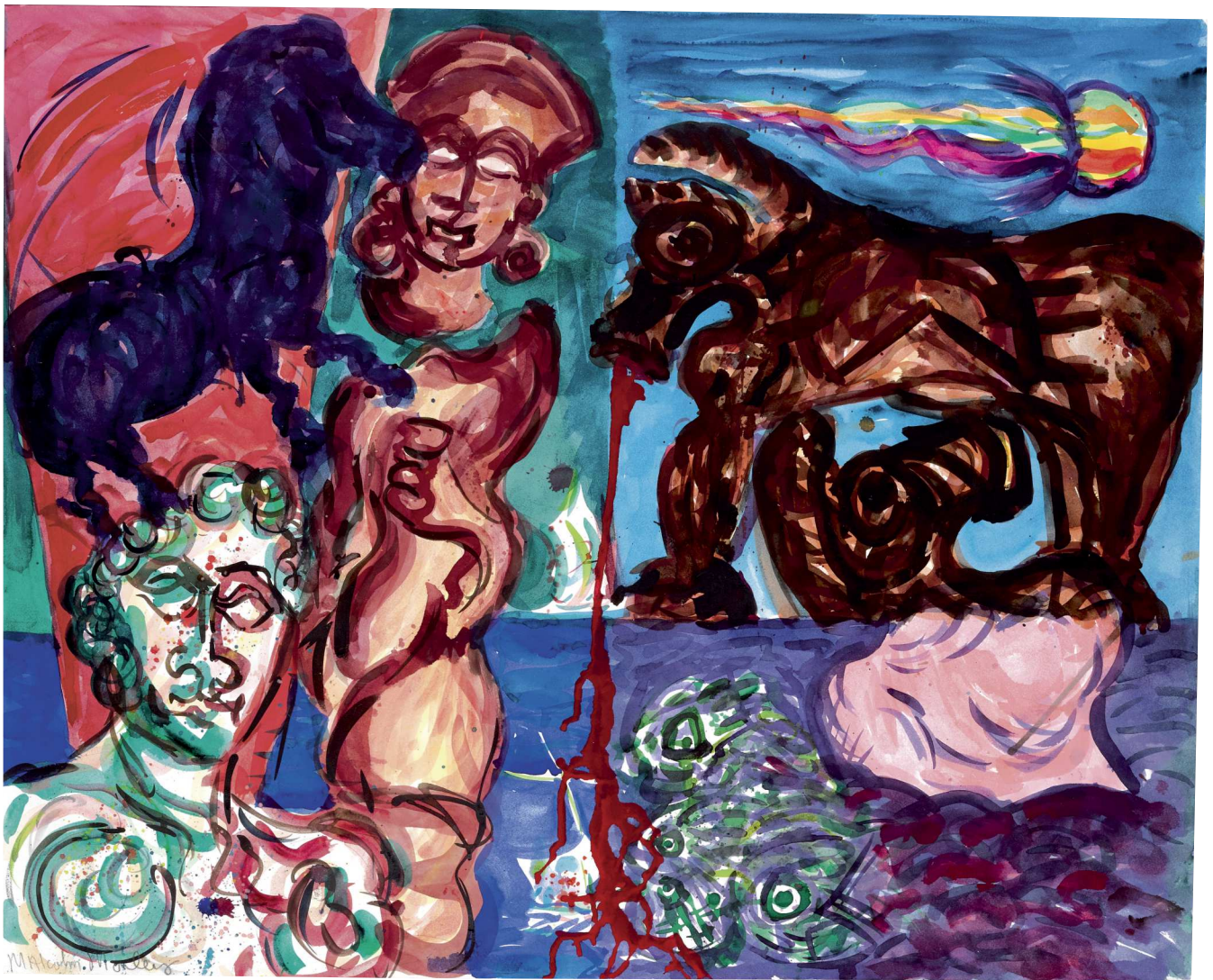
Jennifer's Ear spectacularly exhibits Frank Bowling's celebrated articulation of abstraction through mixed media as well as his vibrant use of saturated pigments in striking chromatic variations. The splendid thickness and depth of the materials on the surface of the canvas create a quasi-sculptural relief that undoubtedly challenges the confines of traditional painting. Here the possibilities of abstraction are interrogated as Bowling

"THE POSSIBILITIES OF PAINT ARE NEVER-ENDING."

finds dynamic new configurations of colour and form. The artist graduated from the Royal College of Arts in 1962, and his oeuvre is considered to be one of the most prominent to emerge from post-war British art schools. The work of the Guyana-born British artist relates aesthetically to the Abstract Expressionist and Colour Field painting of the 1940s and 1950s, and this influence is palpable in *Jennifer's Ear*, where gesture, improvisation and impulse forms the core of the composition.

The upcoming, highly anticipated *Frank Bowling* exhibition at Tate Modern in spring 2019 has heightened interest in this exceptional artist, and will chronologically show Bowling's artistic progression from the early 1960s to the present. The artist's corpus of sculptural paintings will be exhibited, the selection of which undoubtedly evoke the three dimensionality of the present canvas. Bowling visually orchestrates the expressive and emotional power of colour in a manner that recalls the work of American artist Sam Gilliam, who also looks to colour field painting and lyrical abstraction throughout his dynamic repertoire. *Jennifer's Ear* remains a powerful example of Bowling's technical prowess and painterly genius, as well as his exploratory ways of applying paint by pouring, splitting and dripping—a technique that profoundly invests his canvases with both shape and weight. The artist himself asserts, "The possibilities of paint are never-ending" (Frank Bowling cited in: Imelda Barnard, 'My Life Has Always Been About Painting', *Apollo: The International Art Magazine*, online).





199

Malcolm Morley

1931 - 2018

Aegean Fantasies (Return of Ulysses)

signed; signed, titled and variously inscribed on the reverse

watercolour and gouache on paper

94 by 113.8 cm. 37 by 41½ in.

Executed in 1985.

PROVENANCE

Fabian Carson Gallery, London

Acquired from the above by the present owner

EXHIBITED

London, Fabian Carlsson Gallery, *Malcolm*

Morely, 1985, p. 21, illustrated in colour

New York, Xavier Fourcade Gallery, Inc.,

Malcolm Morley: New Paintings and

Watercolors, 1986, n.p., illustrated in colour

Liverpool, Tate Gallery, *Malcolm Morley:*

Watercolours, August - September 1991

Marseille, Musée Cantini, *Malcolm Morley*,

October - November 1991

£ 2,000-2,500

€ 2,250-2,800 US\$ 2,600-3,250



200

Joan Mitchell

1925 - 1992

Sunflowers III

signed, dated 1992 and numbered 24/34
colour lithograph, in two parts
each: 144.5 by 105 cm. 56 $\frac{7}{8}$ by 41 $\frac{3}{8}$ in.
overall: 144.5 by 210 cm. 56 $\frac{7}{8}$ by 82 $\frac{3}{4}$ in.
Executed in 1992, this work is number 24 from
an edition of 34, plus 8 artist's proofs.

PROVENANCE

Miller Block Gallery, Boston
Acquired from the above by the present owner

£ 7,000-9,000

€ 7,800-10,000 US\$ 9,000-11,600

201

Peter Halley

b. 1953

Blowout

signed twice and dated 1997 on the reverse
acrylic, fluorescent acrylic, metallic acrylic,
pearlescent acrylic and Roll-a-Tex on two
adjoined canvases

overall: 184 by 188 cm. 72³/₈ by 74 in.

PROVENANCE

Sandra Gering Gallery, New York

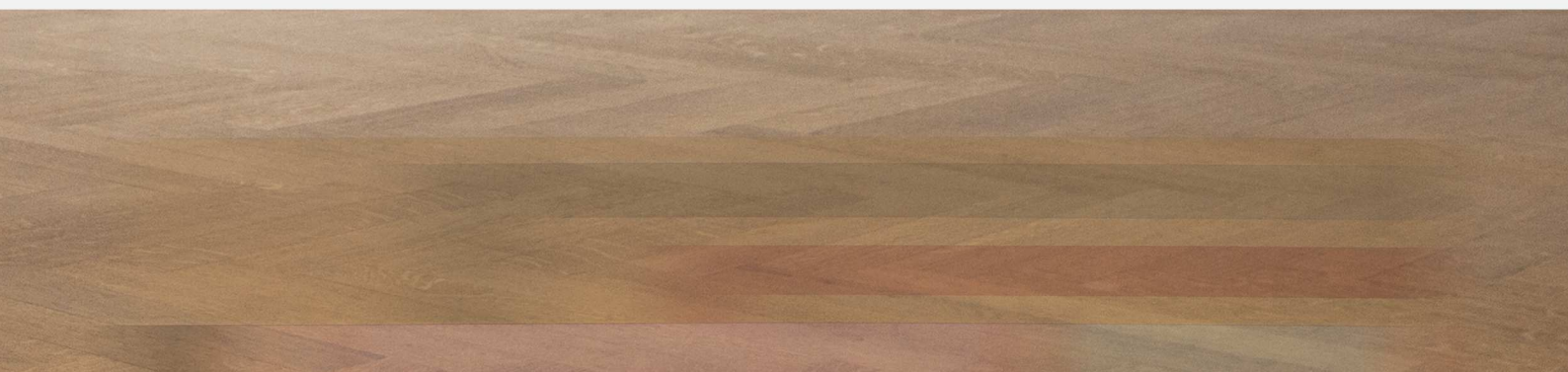
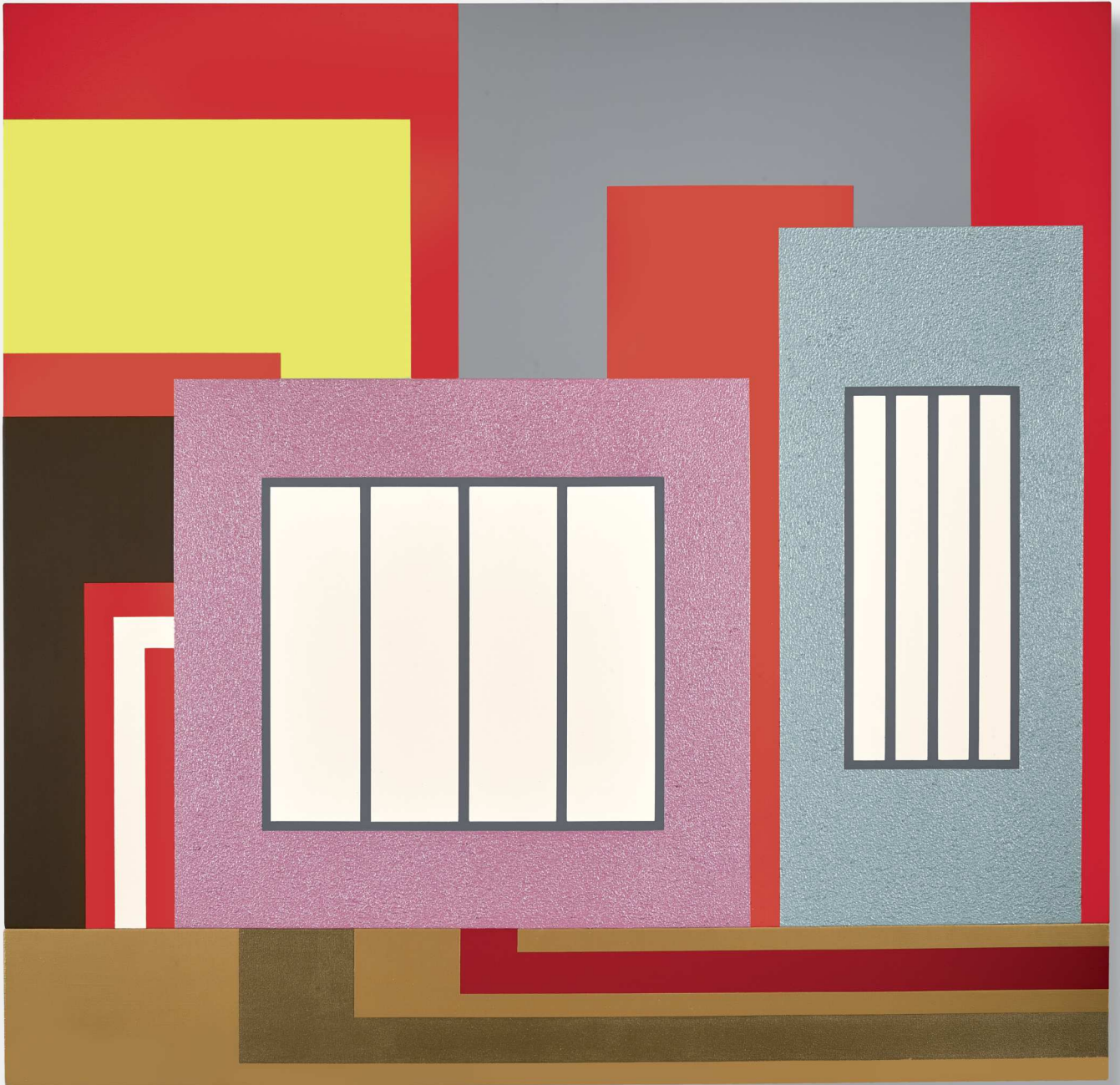
Acquired from the above by the present owner

EXHIBITED

Istanbul, Elgiz Museum, *Sanatın İyileştirici
Gücü (The Healing Power of Art)*, April - May
2017

‡ £ 60,000-80,000

€ 67,000-89,000 US\$ 77,000-103,000



202

Brent Wadden

b. 1979

TBT

signed and dated 2016 on the reverse
handwoven fibers, wool, cotton and acrylic
on canvas
279.2 by 216 cm. 109 by 85 in.

PROVENANCE

Almine Rech Gallery, Paris
Acquired from the above by the present
owner in 2016

EXHIBITED

Paris, Almine Rech Gallery, *Brent Wadden:*
Soft Peace, April - May 2016

† £ 30,000-40,000
€ 33,300-44,400 US\$ 38,500-51,500

“There has been a continuous evolution throughout my work, but stylistically, it’s true that there is something that has been tying it all together from the beginning. One constant is how a shape or colour directly influences and/or enhances the next.”

Brent Wadden cited in: Lisa Wilson, ‘Brent Wadden talks to Lisa Wilson’, *Dapper Dan Magazine*, online.



203

Sean Scully

b. 1945

Novaya

signed, titled and dated 91-02 on the reverse
oil on canvas
61 by 91.5 by 12.5 cm. 24 $\frac{3}{8}$ by 36 by 5 in.

PROVENANCE

David McKee Gallery, New York
Private Collection, United Kingdom
Acquired from the above by the present owner

EXHIBITED

New York, John Good Gallery, *La Metafisica
Della Luce*, November 1991, pp. 56-57,
illustrated in colour (incorrectly illustrated)
Paris, Galerie Lelong, *Sean Scully. Winter Robe*,
May - July 2004, p. 56, illustrated in colour
(incorrectly illustrated)

‡ ⊕ £ 380,000-450,000
€ 422,000-499,000 US\$ 488,000-580,000

**“I make things for people to look at that are not
closed down, not concluded, things that are made
emphatically with the wish to stay open...If
something has no meaning, if it doesn't mean
anything outside of its own power to affect us, then
we are in a sense free. And where else are we free?”**

Sean Scully: 'Metaphor', *Sean Scully*, March 2004, online.

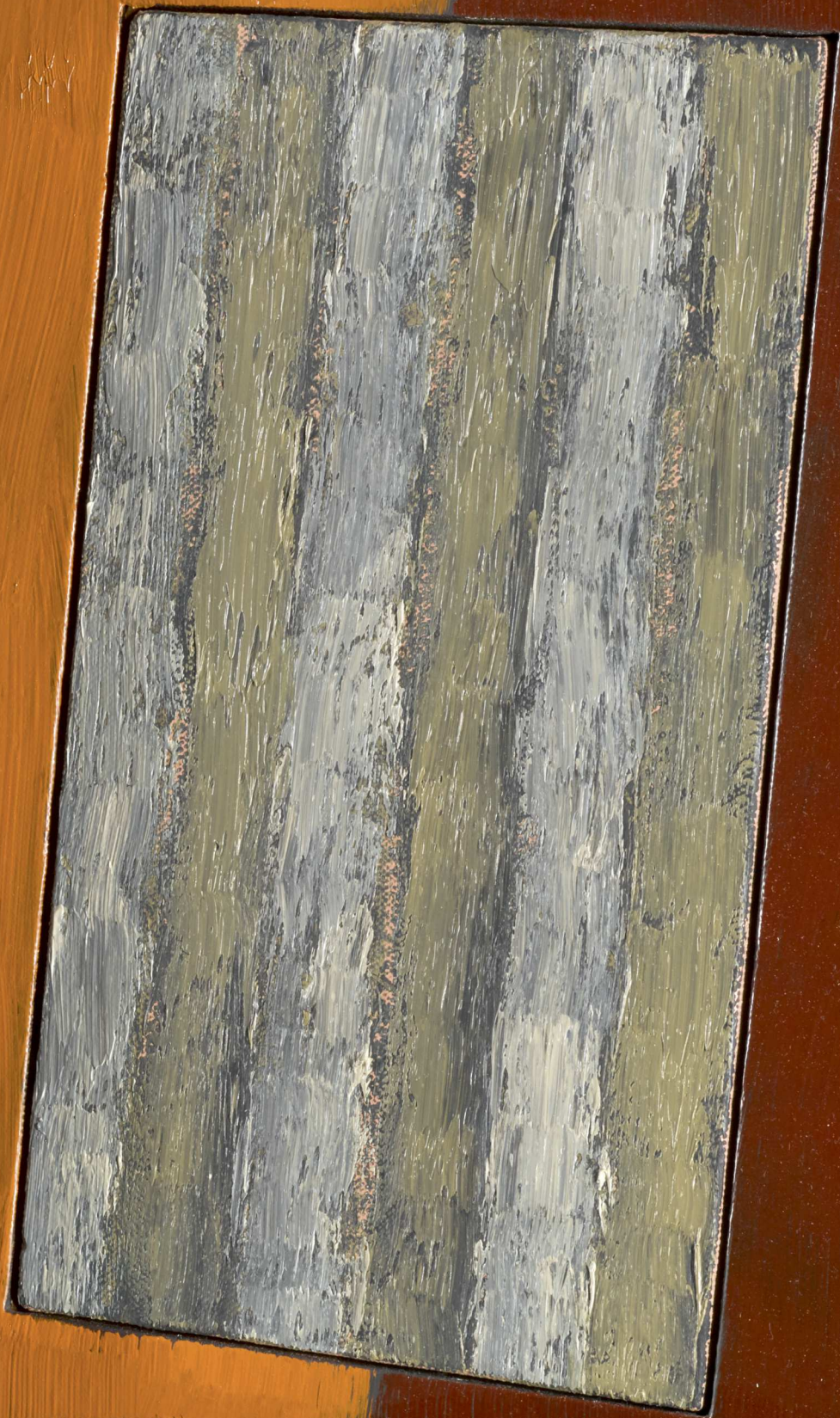


Sean Scully's meditative, expressive and magnificent use of texture and colour is palpable on the surface of the present composition, where rigid geometry meets gestural, impasto brushstrokes. Executed in 1991, *Novaya* offers a restricted vocabulary limited to the stripe: vertical fields sublimely fill the architectural space of the canvas through an emotional, intuitive and highly unique visual language. The composition's scale and very human handling draws the viewer inward, presenting a profound sense of communication and contemplation. Scully asserts, "With paintings, we look for meaning. But we could also look for meaninglessness. To find meaninglessness and meaning, impotence and profundity all at the same time would present a freedom that is inhabited" (Sean Scully, 'Metaphor', *Sean Scully*, March 2004, online). Scully's preoccupation with the monumental and the emotional began in the late seventies and eighties in works such as *Backs and Fronts* (1981), in which he first explored the physical structure and uneven balance of spatial fields. However his work became increasingly liberated in the 1990s, and while American minimalism remained a core influence, his compositions found richness in soft, painterly outlines and gestural passages of overpainting. Thus Scully delicately fused the geometric planes of minimalism with the sensual humanity of Abstract Expressionism, manifesting one of the most unique and significant oeuvres of his time.

Employing oil paints thickened with varnish, *Novaya* is an exceptional example of Scully's longstanding investigation of striped forms. Here blocks of lush colour—orange, deep garnet, cloud grey and slate—reveal passages of painting in repeated layers, and Scully's intuitive selection of pigments evokes the work of the artist's celebrated predecessor Mark Rothko: "Of

all the Abstract Expressionists, Rothko is the one with whom Scully has the greatest affinity...Where Rothko's blocks float on the picture plane, Scully's are tied to it and tightly integrated with one another" (Exh. Cat., Washington D.C., The Phillips Collection, *Sean Scully: Wall of Light*, 2005, p. 19). While Scully's atmospheric use of colour alludes to the quiet meditations of Rothko's large-scale canvases, his chromatic expression is also bound to the post-Impressionist works of Pierre Bonnard and Paul Gauguin, whose preoccupation with ideas of opacity and translucency offer a poignant parallel to Scully's own visual orchestration.

Scully began experimenting with new techniques of interlacing vertical, horizontal and diagonal bands of saturated colour at Harvard University in 1972, when he was awarded the Frank Knox Fellowship to study fine arts at the revered institution. The Irish-born artist moved from London to New York in the late seventies, and received the prestigious Guggenheim Fellowship in 1983, further cementing his reputation as one of the best of his generation. Yet Scully's brilliant mastery of colour, light and movement matured in the 1990s, and the period in which the present work was executed was one of the artist's most productive, poignantly combining European and American pictorial traditions in his vibrant articulation of colour, form and gesture. Of his powerful, thought-provoking work, the artist himself asserts, "I make things for people to look at that are not closed down, not concluded, things that are made emphatically with the wish to stay open...If something has no meaning, if it doesn't mean anything outside of its own power to affect us, then we are in a sense free. And where else are we free?" (Sean Scully, 'Metaphor', *artist website*, March 2004, online).



204

Antony Gormley

b. 1950

SCALE

lead, fibreglass and air

185 by 100 by 60 cm. 72 $\frac{7}{8}$ by 39 $\frac{3}{8}$ by 23 $\frac{5}{8}$ in.

Executed in 1994.

PROVENANCE

Glerie Xavier Hufkens, Brussels

Acquired from the above by the present owner

in 1997

LITERATURE

Michael Mack, Ed., *Antony Gormley*, Göttingen

2007, p. 514, illustrated in colour

⊕ £ 200,000-300,000

€ 222,000-333,000 US\$ 257,000-385,000

“*SCALE* is one of my last lead body case works and like *Lost Subject* attempts the closest possible capturing of a lived moment of time. The title refers both to ‘lifescape’ and the balanced scale formerly used to determine the weight of objects. I think of the work as an evocation of internal balance: the materialised equivalent of a balanced state.”

Antony Gormley, 2018



205

Tony Cragg

b. 1949

Finnish Totem

Kerto Wood sealed with vermillion China

varnish

220 by 90 by 90 cm. 86⁵/₈ by 35¹/₂ by 35¹/₂ in.

Executed in 2009.

PROVENANCE

Acquired directly from the artist by the
present owner

⊕ £ 180,000-250,000

€ 200,000-278,000 US\$ 231,000-321,000

**“I want objects to stand there just like they should be
there, like they have actually earned their place. So that
it’s self-understood thing that they are there and that
they have a particular visual quality.”**

Tony Cragg in: Germano Celant, Ed., *Tony Cragg*, London 1996, p. 142.



206

Banksy

b. 1974

Mosquito

stencilled with the artist's name on the overlap; dated 2003 and numbered 2/25 on the reverse

acrylic and spray paint stencil on canvas
25.4 by 30.3 cm. 10 by 11⁷/₈ in.

Executed in 2003, this work is number 2 from an edition of 25.

This work is accompanied by a Pest Control certificate.

PROVENANCE

Art Republic, Brighton

Private Collection, London

Sotheby's, London, 6 February 2009, Lot 172

Private Collection, London

Sotheby's, Milan, 27 May 2014, Lot 63

Acquired from the above by the present owner

EXHIBITED

Brighton, Art Republic, *Pop*, May 2004

⊕ £ 40,000-60,000

€ 44,400-67,000 US\$ 51,500-77,000





207

Keith Coventry

b. 1958

Junk

signed and dated 2002 on the reverse
oil on canvas, in artist's frame
112.5 by 86.5 cm. 43⁷/₈ by 33⁷/₈ in.

PROVENANCE

Sotheby's, London, *Art for Grenfell*, 16 October
2017, Lot 23 (donated by the artist)
Acquired from the above by the present owner

⊕ £ 15,000-20,000
€ 16,700-22,200 US\$ 19,300-25,700



208

Peter Doig

b. 1959

The Story of the 3 Bears

signed, titled and dated '98 on the reverse
oil, sugar and watercolour on paper
29.7 by 42 cm. 11½ by 16½ in.

PROVENANCE

Kunsthalle Kiel, Kiel
Acquired from the above by the present owner
in 1998

EXHIBITED

Dallas, The Dallas Museum of Art; Vero Beach,
The Gallery at Windsor; and Toronto, The Art
Gallery of Ontario, *Peter Doig - Works on Paper*,
September 2005 - June 2006, n.p., no. 67,
illustrated in colour
London, Tate Britain; Paris, ARC/ Musée
d'Art Moderne de la Ville Paris; and Frankfurt,
Schirn Kunsthalle, *Peter Doig*, February 2008 -
January 2009, p. 131, illustrated in colour

⊕ £ 30,000-40,000
€ 33,300-44,400 US\$ 38,500-51,500



209

Tracey Emin

b. 1963

Move Me

neon

26 by 68 cm. 10¹/₄ by 26³/₄ in.

Executed in 2015, this work is number 3 from an edition of 10, plus 3 artist's proofs.

This work is accompanied by a certificate of authenticity.

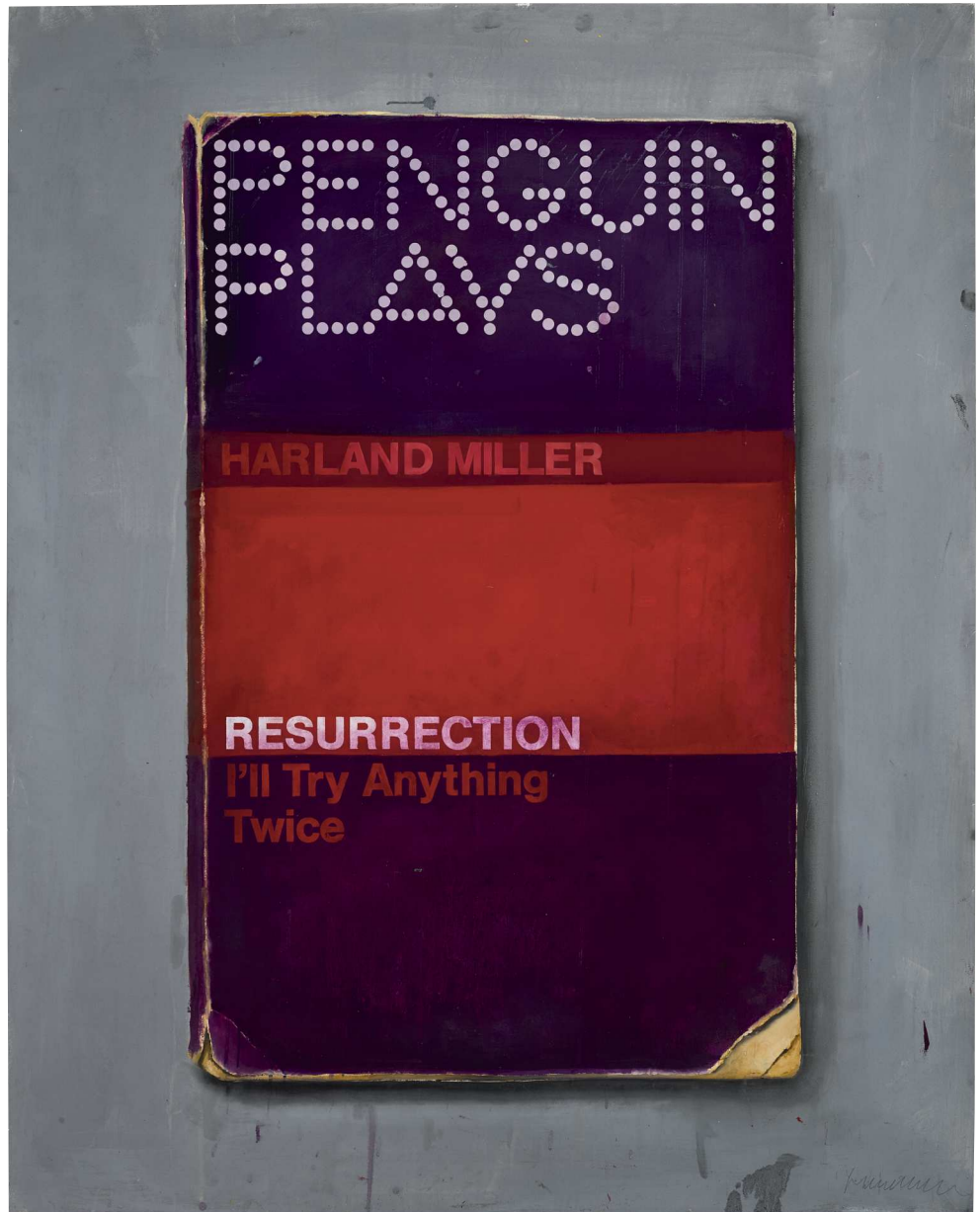
PROVENANCE

Lehmann Maupin Gallery, New York

Acquired from the above by the present owner

⊕ £ 25,000-35,000

€ 27,800-38,900 US\$ 32,100-44,900



“Harland Miller's paintings are unusual in the range of current contemporary art in that they are, first, self-evidently painterly paintings and, second, companionable; they can make you laugh.”

Gordon Burn: 'Working Titles', *The Guardian*, 5 May 2007, online.

210

Harland Miller

b. 1964

Resurrection (I'll Try Anything Twice)

signed
mixed media on paper
170 by 139.5 cm. 66 $\frac{7}{8}$ by 76 $\frac{1}{4}$ in.
Executed in 2013.

PROVENANCE

Other Criteria, London
Acquired from the above by the present owner
in 2013

EXHIBITED

London, Other Criteria, *A Decisive Blow
Against IF. New Paintings by Harland Miller*,
May - June 2013

⊕ £ 20,000-30,000
€ 22,200-33,300 US\$ 25,700-38,500



211

Marc Quinn

b. 1964

Toxic Sublime

signed, titled, dated 2015 and variously inscribed on the reverse

spray paint, aeronautical grade aluminium tape and acrylic on canvas bonded to aluminium

297 by 205 by 21 cm. 116 $\frac{7}{8}$ by 80 $\frac{3}{4}$ by 8 $\frac{1}{4}$ in.

PROVENANCE

Paddle 8, New York, *Elephants Forever*,

27 October 2015 (donated by the artist)

Acquired from the above by the present owner

⊕ £ 40,000-60,000

€ 44,400-67,000 US\$ 51,500-77,000



212

Chris Levine

b. 1960

Equanimity

lenticular lightbox
framed: 125.2 by 90.5 by 5 cm.
49¹/₄ by 35⁵/₈ by 2 in.

Executed in 2004, this work is number 1 from
an edition of 3, plus 3 artist's proofs.

⊕ £ 40,000-60,000

€ 44,400-67,000 US\$ 51,500-77,000

PROVENANCE

Stolen Space Gallery, London
Acquired from the above by the present owner
in 2008

LITERATURE

Catherine Mayer, 'The Diamond Queen', *TIME
Magazine*, 4 June 2012, illustrated in colour
(cover) (ed. no. unknown)

213

Banksy

b. 1974

Smiling Copper

spray paint and acrylic on shaped cardboard
200 by 79 cm. 78¾ by 30½ in.

Executed in 2003, this work is from an
unnumbered edition.

This work is accompanied by a Pest Control
certificate.

PROVENANCE

WUK Kunsthalle Exnergasse, Vienna

Acquired from the above by present owner in
2003

EXHIBITED

Vienna, WUK Kunsthalle Exnergasse. *Bad
Press.* June - July 2003

‡ ⊕ £ 50,000-70,000

€ 55,500-78,000 US\$ 64,500-90,000





214

PROPERTY FROM A DISTINGUISHED
PRIVATE EUROPEAN COLLECTION

Peter Doig

b. 1959

Untitled

signed with the artist's initials and dated 2011
monotype in watercolour and crayon on paper
107 by 140 cm. 42 by 55 in.

PROVENANCE

Michael Werner, London
Acquired from the above by the present owner

⊕ £ 40,000-60,000
€ 44,400-67,000 US\$ 51,500-77,000



215

Damien Hirst

b. 1965

Lost Skull and Spine 2

signed and dedicated *For Louise, thanks xxx*
oil on newspaper
67.4 by 57.5 cm. 26³/₈ by 22⁵/₈ in.
Executed in 2007-08.

PROVENANCE

Private Collection, United Kingdom (a gift from the artist)
Acquired from the above by the present owner

⊕ £ 25,000-35,000
€ 27,800-38,900 US\$ 32,100-44,900



216

PROPERTY FROM A PRIVATE SWISS
COLLECTION

A. R. Penck

1939 - 2017

Untitled (9TM)

titled; signed, titled and dated 1974 on the
stretcher

oil on canvas

60 by 60 cm. 23½ by 23½ in.

PROVENANCE

Galerie Michael Werner, Cologne

Galerie Beyeler, Basel

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

‡ ⊕ £ 15,000-20,000

€ 16,700-22,200 US\$ 19,300-25,700



217

Günther Förg

1952 - 2013

Ohne Titel

signed and dated 1989; signed and dated 89
on the reverse

acrylic on wood, in artist's frame

wood panel: 120 by 80 cm. 47¼ by 31½ in.

overall: 128 by 87.5 cm. 50¾ by 34¼ in.

This work is recorded in the archive of Günther Förg as No. *WVF.89.B.0528*. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

PROVENANCE

Galerie Bärbel Grässlin, Frankfurt

Acquired from the above by the present owner
in 1992

⊕ £ 30,000-50,000

€ 33,300-55,500 US\$ 38,500-64,500

218

Anselm Kiefer

b. 1945

Johannis Nacht (Midsummer Night)

oil, fern leaf, resin, and mixed media on card
laid down on lead, in artist's frame
101.4 by 141.4 cm. 40 by 55½ in.
Executed in 1986.

⊕ £ 250,000-350,000

€ 278,000-389,000 US\$ 321,000-449,000

PROVENANCE

Private Collection, Germany
Private Collection (acquired from the above
in 1990)
Sotheby's, London, 6 February 2004, Lot 136
Private Collection, Italy
Sotheby's, London, 16 February 2012, Lot 169
Private Collection, Europe
Acquired from the above by the present owner

EXHIBITED

Chicago, The Art Institute of Chicago;
Philadelphia, The Museum of Modern Art; Los
Angeles, The Museum of Contemporary Art;
and New York, The Museum of Modern Art,
Kiefer, December 1987 - January 1989, p. 151,
illustrated in colour
Rome, Scuderie del Quirinale, *Burri: Gli artisti
e la materia 1945 - 2004*, November 2005 -
February 2006, p. 143, illustrated in colour

“The first trees were ferns. They are primal. Charcoal and oil are made out of ferns that existed at the beginning of life. There are many stories and folktales about plants having memories. If this is true, ferns could tell us a great deal about our beginnings. Like forests, ferns may contain secret knowledge. But they are complex in relation to Christian symbols of light. They grow in the shade. On the evening of Johannisnacht, the devil goes out into the fields and spreads fern seeds. This created a certain chaos. Ferns mind us that we also need the darkness.”


Anselm Kiefer cited in: Exh. Cat., Fort Worth, Modern Art Museum, *Anselm Kiefer: Heaven and Earth*, 2005, p. 90.



“Johannisnacht is a special night in which fields are set on fire and religion bares its roots in ancient mystical acts.”

Anselm Kiefer cited in: Exh. Cat., Fort Worth, Modern Art Museum.
Anselm Kiefer: Heaven and Earth, 2005, p. 90.





In 1990, only three years after the execution of the *Johannis Nacht*, Anselm Kiefer was awarded the Kaiserring of the city Goslar. To mark the occasion, he created a site specific installation on the medieval Mönchenhausen Museum complex with the eponymous title “Johannis Nacht”. In a former stable and three dark cellar vaults – still on view today - arose an impressive installation: the first of its kind outside of Kiefer’s studio. The four rooms deal with separate themes from Greek mythology, the Jewish Kabbalah, and vernacular Christianity. In spite of their different motifs, the works are mutually related on many levels, combining a number of themes typical of Kiefer’s oeuvre of the time.

The title *Johannis Nacht*, also known as St. John’s Eve or Midsummer Night, refers to the evening before and is celebrated in Germany with a ritual of both pagan and Christian significance. Bonfires and raucous festivities are part of the holiday, which was celebrated by the Druids as the marriage of heaven and earth. This particular night is known in Christianity as the birth of Saint John the Baptist, who prepared the way for

Christ’s arrival. In the present work, Kiefer has replaced St John with a dried fern, a symbolically laden precursor for the artist. As Kiefer explained “the first trees were ferns. They are primal. Charcoal and oil are made out of ferns that existed at the beginning of life. There are many stories and folktales about plants having memories. If this is true, ferns could tell us a great deal about our beginnings. Like forests, ferns may contain secret knowledge. But they are complex in relation to Christian symbols of light. They grow in the shade, On the evening of Johannisnacht, the devil goes out into the fields and spreads fern seeds. This created a certain chaos. Ferns mind us that we also need the darkness” (Anselm Kiefer cited in: Exh. Cat., Fort Worth, Modern Art Museum, *Anselm Kiefer: Heaven and Earth*, 2005, p. 90). Only certain ferns are said to flower at midnight and unfold their magic. It is said, that when gathered that same night, they will have healing powers, which can also enhance the fertility of the soil. The fern’s flower is believed to make the lucky finder omniscient, allowing him or her to read the thoughts of others,

understand the language of animals, and to predict the death of a person. It was this pagan belief that led to a ban of the collection of ferns and their seeds during Midsummer’s Night by the Synod of Ferrara in 1612.

At the time that *Johannis Nacht* was executed, Kiefer was beginning to come to terms with German history and his work focused increasingly on mythical and mythological themes and the present work should be seen in context with Kiefer’s alchemical or physically oriented interests, namely reuniting the fern with the material lead. Lead is among the creative materials; it is, as Kiefer coined himself, a versatile ‘spiritual substance’ that belongs to the melancholy temperament and the sphere of Saturn. By placing the fern in an astral space where it would burn forever, Kiefer reveals it as a symbol or emanation of the Divinity. Kiefer’s work is always metaphorical and seeks to be understood in its manifold references and ambivalences. His mythological explorations in the depths of the cultural memory of mankind never remain in the past, but touch us also in the present.

219

Sigmar Polke

1941 - 2010

Untitled

signed and dated 2002

acrylic and interference on paper

99.4 by 69.9 cm. 39 by 27½ in.

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

PROVENANCE

Acquired directly from the artist by the present
owner

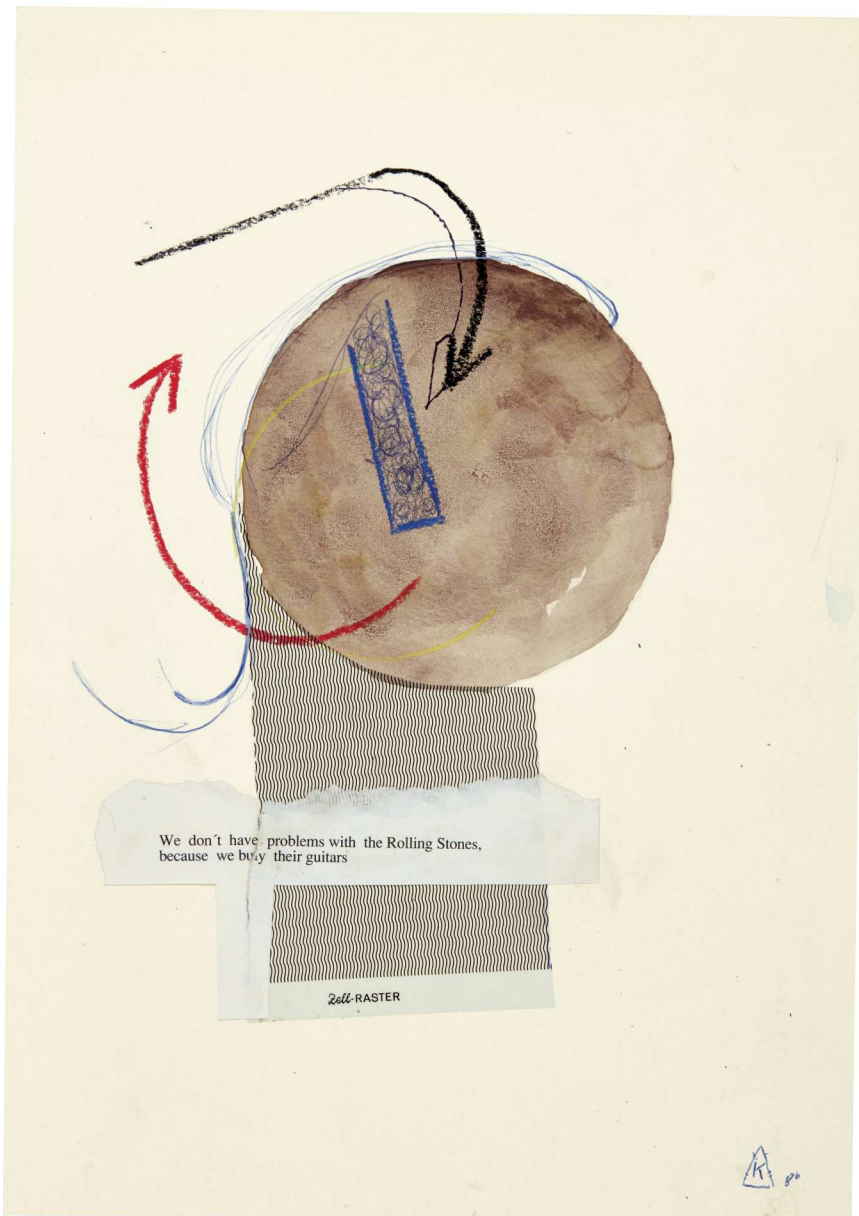
⊕ £ 70,000-100,000

€ 78,000-111,000 US\$ 90,000-129,000

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

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





220

Martin Kippenberger

1953 - 1997

Untitled

signed with the artist's monogram
and dated 86
watercolour, crayon, pen and paper
collage on card
32.2 by 22.8 cm. 12% by 9 in.

PROVENANCE

Acquired directly from the artist by the
present owner

⊕ £ 8,000-12,000
€ 8,900-13,400 US\$ 10,300-15,400

221

CONCEPT TO FORM: AN HOMAGE TO
COLLECTING FROM THE 60S TO THE
PRESENT DAY

Franz West

1947 - 2012

Oranges

painted papier-mâché
35 by 32 by 27 cm. 13¾ by 12¾ by 10⅞ in.
Executed in 1992-93.

PROVENANCE

Dora R. Stiefelmeier Collection, Rome
Acquired from the above by the present owner
in 1993

⊕ £ 20,000-30,000
€ 22,200-33,300 US\$ 25,700-38,500



Sigmar Polke

1941 - 2010

Tischgesellschaft

signed and dated 96
gouache, acrylic and interference on paper
70 by 100 cm. 27½ by 39¾ in.

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

Tischgesellschaft provides a remarkable paradigm of Sigmar Polke's abiding commitment to the complexities of postmodern pictorial expression, and its inherent dualities of figuration and abstraction, historicism and contemporaneity. Translated to *Table Society* in English, the present work exhibits a profoundly layered image of five men gathered around a small table, perhaps gambling, playing cards or discussing a complex scientific problem. The earnest posturing and contemplative expressions of this assembled group echo the neoclassical tableaux of the Eighteenth and Nineteenth-Century, including those of English painters and printmakers William Hogarth and James Gillray. Their etched political and social satires were highly influential and mass-produced via prints during this innovative period, thus Polke undoubtedly looked to Hogarth and Gillray's cartoon-like aesthetic and adoption of mass-distribution in his own painterly articulations centuries later. Yet in the present work, Polke powerfully reconstructs such historical, visually rich tableaux for a contemporary audience through his vibrant use of colour, abstract brushstrokes and the iconic half-tone dot pattern. Here Polke's celebrated raster dots boldly outline the figures and the table they sit around, undoubtedly evoking the transient

PROVENANCE

Galerie Hans Mayer, Düsseldorf
Acquired from the above by the present owner

⊕ £ 150,000-250,000

€ 167,000-278,000 US\$ 193,000-321,000

images of newspapers, mass media and commercial printing processes of the early Twentieth-Century.

The present work magnificently displays Polke's mastery in the medium of oil and acrylic, which is applied to the paper in a highly gestural and painterly manner. The background illuminates saturated hues of sky blue, teal, magenta and canary yellow in a style that is almost psychedelic, and

**"FAR FROM BEING
CONTRADICTIONARY, THIS
DUALITY PERFECTLY
EMBODIES POLKE'S
QUESTION OF 'WHAT
IT MIGHT MEAN FOR
MEDIUMS TO INFILTRATE
ONE ANOTHER.'"**

the brilliant freedom of gesture in the background of *Tischgesellschaft* stands in bold contrast to the precise, meticulous pattern of raster dots superimposed over the chromatic array of pigment. The dots illuminate Polke's characteristic use of found images, usually from newspapers, where the source image has been blurred to the point of intense pixilation. Here the artist has translated the mass-produced, small-scale image to paper, and the magnified raster dots manifest an image

that deceptively oscillates between figuration and abstraction. Indeed, the juxtaposition between the kaleidoscopic background and mechanical foreground offer Polke's viewers a sense of optic disorientation intrinsic to the artist's wider oeuvre. Art historian Donald Kuspit has suggested, "Polke uses abstraction – a kind of abstract if mechanical process – to punch holes in the representation of social reality – the dots are so many holes undermining the image they form – suggesting that it is a mass deception" (Donald Kuspit cited in: Exh. Cat., New York, The Museum of Modern Art (and travelling), *Alibis: Sigmar Polke 1963 – 2010*, 2014, p. 74).

Tischgesellschaft recalls significant works by Polke in the revered collection of Reiner Speck, one of the most important German collectors of the contemporary period. The present work and those in the Speck collection distinctly exhibit Polke's celebrated invocation of mass media as well as his amalgamation of high and low culture, the latter of which perfectly embodies Polke's question of "what it might mean for mediums to infiltrate one another" (Mark Godfrey cited in: *Ibid.*, p. 136). As one of the most significant artists of his time, Polke strikingly interrogates the set of rules that govern the semiotic vernacular of art, and *Tischgesellschaft* stands as an enriching example of Polke's unrelenting artistic evolution.



223

Jana Euler

b. 1982

Expectations

signed, titled and dated 2013 on the overlap
acrylic on canvas
119.9 by 150 cm. 47¼ by 59¼ in.

PROVENANCE

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

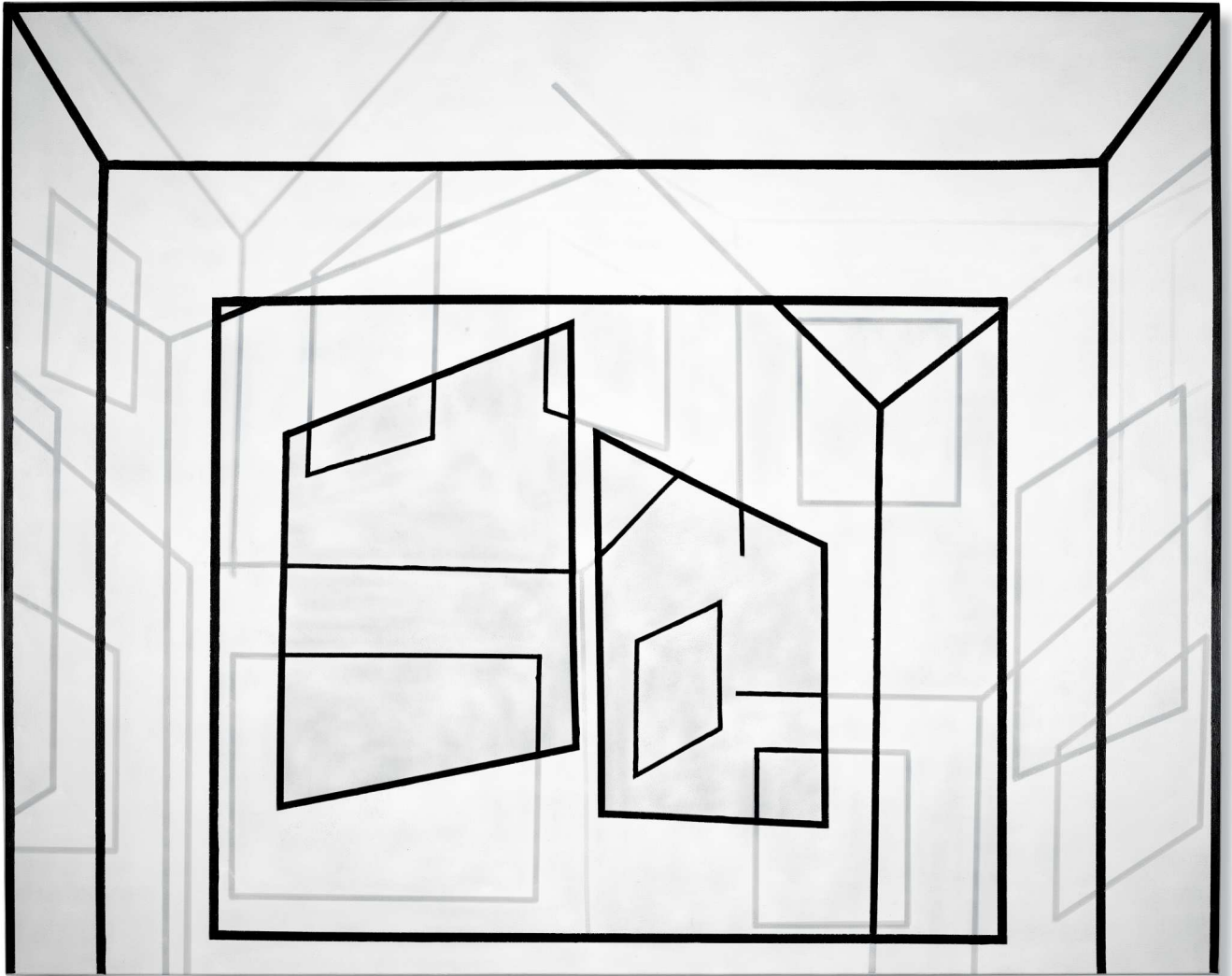
EXHIBITED

London, Cabinet Gallery, *Jana Euler. When
Expectations Meet Needs*, October - November
2013

⊕ £ 20,000-30,000
€ 22,200-33,300 US\$ 25,700-38,500

“While Euler ranges widely across past aesthetics,
however, her affect is more consistent. Her work -
whether her paintings or her occasional forays into other
mediums—typically inhabits a subtly comic register.”

Isabelle Graw: 'Social Realism: The Art of Jana Euler', *Artforum*, November 2012, online.





224

Wolfgang Tillmans

b. 1968

Faltenwurf (Skylight)

signed, titled, dated 2009/2010 and numbered
3/10 + 1 on the reverse

c-print

40.5 by 30.2 cm. 15 $\frac{7}{8}$ by 13 in.

Conceived in 2009 and printed in 2010, this
work is number 3 from an edition of 10, plus one
artist's proof.

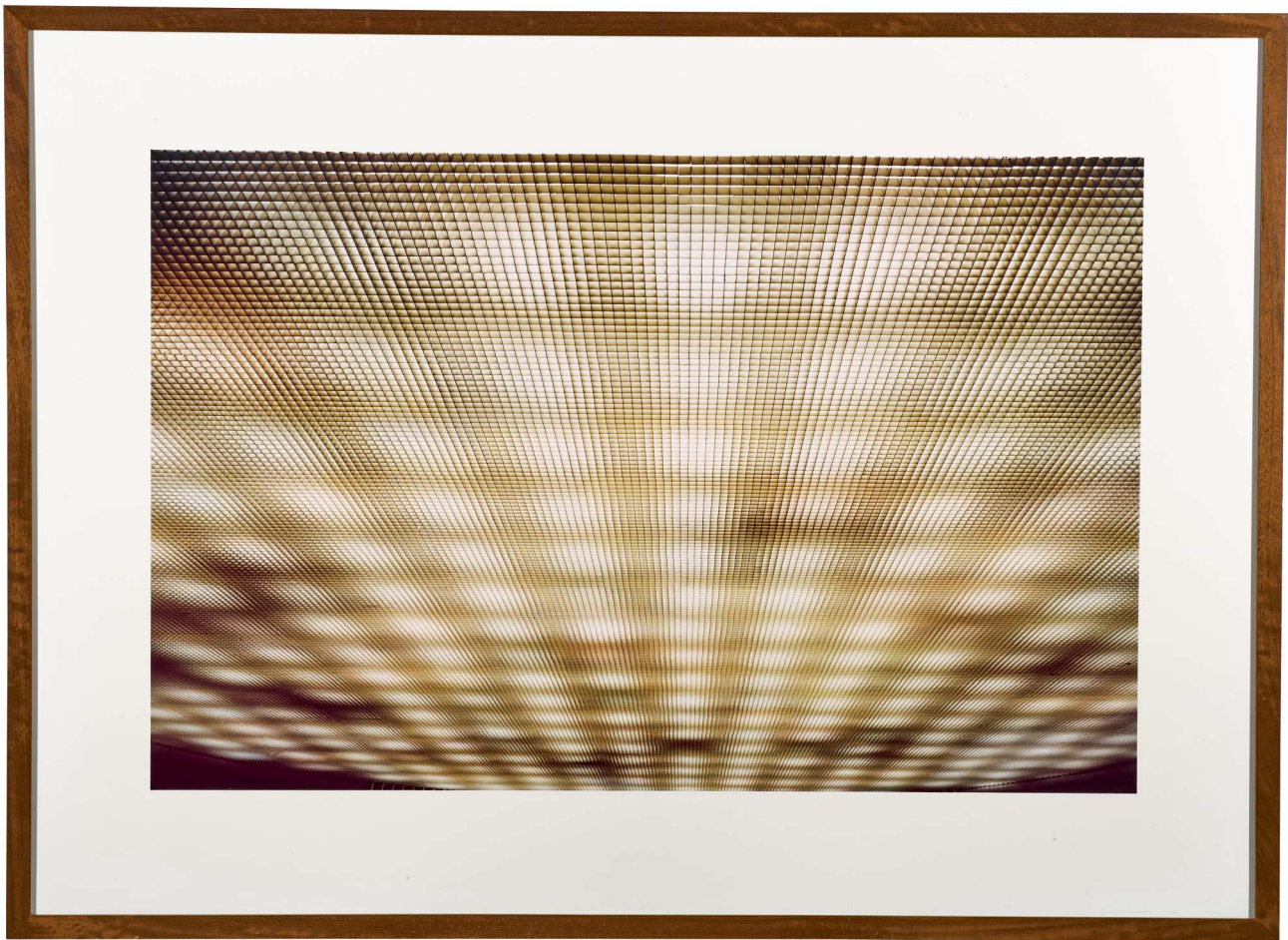
PROVENANCE

Galerie Buchholz, Cologne
Acquired from the above by the present owner

LITERATURE

Exh. Cat., London, Tate Modern, *Wolfgang
Tillmans: 2017*, February - June 2017, p. 1,
illustrated in colour

⊕ £ 6,000-8,000
€ 6,700-8,900 US\$ 7,700-10,300



225

Andreas Gursky

b. 1955

Brasilia, Plenarsaal I

signed, titled, numbered 3/5 and dated 1994 on the reverse

c-print flush-mounted on acrylic, in artist's frame

image: 82.5 by 128 cm. 32½ by 50⅜ in.

sheet: 113.7 by 168.5 cm. 44¾ by 62½ in.

Executed in 1994, this work is number 3 from an edition of 5.

PROVENANCE

Monika Sprüth Galerie, Cologne

Private Collection (acquired from the above in 1995)

Christie's, London, 7 October 2016, Lot 317

Acquired from the above by the present owner

⊕ £ 30,000-40,000

€ 33,300-44,400 US\$ 38,500-51,500

EXHIBITED

Düsseldorf, Kunsthalle Düsseldorf, *Andreas Gursky - Photographs from 1984 to the Present*, August - October 1998, p. 49, illustrated (ed. no. unknown)

Wolfsburg, Kunstmuseum; Winterthur, Fotomuseum; London, Serpentine Gallery; Edinburgh, Scottish National Gallery of Modern Art; Turin, Castello di Rivoli Museo d'Arte Contemporanea; and Lisbon, Centro Cultural de Belém, *Andreas Gursky. Fotografien 1994-1998*, May 1998 - September 1999, pp. 20-21, illustrated (ed. no. unknown)

Cambridge, Massachusetts, Harvard University, Busch-Reisinger Museum, *Landmark Pictures: Ed Ruscha/Andreas Gursky Part I*, January - March 2000 (ed. no. unknown) New York, Museum of Modern Art, *Andreas Gursky*, March - May 2001, pp. 118-19, illustrated in colour (ed. no. unknown) Munich, Haus der Kunst, *Andreas Gursky*, February - May 2007, pp. 128 -29, illustrated in colour (ed. no. unknown)

LITERATURE

Neville Wakefield, 'Brasilia Vanishing Points', *Parkett No. 44*, Zurich 1995, p. 79 and cover, illustrated in colour

David Rimaneli, 'Andreas Gursky', *Artforum*, May 1995, p. 96, illustrated (ed. no. unknown)

Elizabeth Janus, *Veronica's Revenge - Contemporary Perspectives on Photography*, Zurich 1998, p. 124 (text) (ed. no. unknown)

Katy Siegel, 'Consuming Vision', *Artforum*, January 2001, p. 112, illustrated in colour (ed. no. unknown)

Jeff Rian, 'Andreas Gursky's Orientations: Toward a Spiritual Energy Center', *Flash Art*, No. 187 2006, p. 92, illustrated (ed. no. unknown)



226

Martin Kippenberger

1953 - 1997

Wenn Sie mit der Freiheit nicht klarkommen, versuchen Sie es doch mal mit Frauen (Part 2) (Incomplete Portfolio)

each: signed with the artist's initials, dated 84/89 and numbered 2/3

colour photographs, in 10 parts
each: 54.6 by 43.5 cm. 21½ by 17⅞ in.

Executed in 1984-89, this work is number 2 from an edition of 3.

± £ 70,000-100,000

€ 78,000-111,000 US\$ 90,000-129,000

PROVENANCE

Max Hetzler, Cologne
Galerie Hauser & Wirth, Zurich
Zwirner & Wirth, New York
Acquired from the above by the present owner

EXHIBITED

New York, David Zwirner, *Martin Kippenberger: Selected Works*, February - April 2002 (ed. no. unknown)



“With everything and everyone usable as stimuli for his work, Kippenberger challenged and reenvisioned the role of the artists. His was an unsettling presence, breaching the boundaries that reinforce conventions and decorum in order to articulate and objectify the connections and relationships between individuals and their culture.”

Ann Goldstein: *Martin Kippenberger: The Problem Perspective*, p. 103.

227

Michael Krebber

b. 1954

Ohne Titel

signed and dated 93 on the reverse

acrylic and oil on canvas

90 by 70 cm. 35½ by 27½ in.

PROVENANCE

Galerie Christian Nagel, Cologne

Private Collection, Europe

Acquired from the above by the present owner

⊕ £ 80,000-120,000

€ 89,000-134,000 US\$ 103,000-154,000



228

Anselm Kiefer

b. 1945

Claudia Quinta

titled

oil paint, emulsion, shellac, soil, hair and lead boat on photograph laid on cardboard mounted on wood

60 by 125.7 by 12.2 cm.

23¾ by 49⅝ by 4⅞ in.

Executed in 2005.

PROVENANCE

Galerie Thaddeus Ropac, Salzburg

Acquired from the above by the present owner in 2006

⊕ £ 150,000-200,000

€ 167,000-222,000 US\$ 193,000-257,000



In *Claudia Quinta* Anselm Kiefer explores two concepts that are fundamental to his career: death and resurrection. As a German conceptual artist born in the final months of the Second World War, Kiefer does not shy away from examining his country's difficult past. Instead, he confronts it with unrelenting honesty in an attempt to redeem his own national identity. Drawing from history, literature, and myth, he is in complete control of a vast pictorial vocabulary, which he deploys to craft intricate and multi-layered paintings. According to Kiefer himself, "Art really is something very difficult. It is difficult to make, and it is sometimes difficult for the viewer to understand" (Anselm Kiefer cited in,

'Interview with Nicholas Wroe', *The Guardian*, 18 March 2011, online).

In this striking composition, a lead submarine, stranded in a barren, desert landscape, scars the surface of the painting. The submarine immediately conjures up memories of Germany's Nazi past. Even the ashen hair wrapping around the submarine harkens back to German concentration camps where Nazi officers shaved the heads of Jewish men, women, and children. The violence of the painting crashes over the viewer. Through his masterful use of symbols, Kiefer condemns the futility of war, which yields only death and despair. The jagged cracks in the dry soil add to this sense

of hopelessness - the very background is decaying like a corpse.

Despite the sense of anguish which seems to overwhelm the painting, *Claudia Quinta* also hints at redemption. In traditional alchemy, lead is an impure metal associated with death and also the impurities - or sins - of mankind. This reading aligns with Kiefer's critique of war. However, when purified with fire, lead can be transmuted into gold. In this regard lead represents the potential for the absolution of sin and rebirth. Kiefer has been fascinated by lead throughout his career as he believes it is a material capable of capturing the ambiguity of life: "I feel closest to lead because it is



like us. It is in flux. It's changeable and has the potential to achieve a higher state" (Anselm Kiefer cited in: Exh. Cat., Fort Worth, Modern Art Museum of Fort Worth, *Anselm Kiefer: Heaven and Earth*, 2005, p. 37).

The title of this work alludes to the mythological account of how a Roman matron embarked on the quest to return the goddess Cybele to her homeland during the Punic War. Claudia Quinta, who had an impeccable reputation for being a chaste woman, had been accused of in-chastity, but as her ship washed up and got stuck on a sandbar on the Tiber, Cybele intervened, liberating the ship and restoring Claudia Quinta's reputation.

Reminiscent of the scene the submarine in the present work appears to be stranded on a muddy shore, attesting to Kiefer's unique ability to integrate classic mythology, history and science in a unique style.

Kiefer believes that myth can act as a lens through which to see the present, since for him, "The reality was so overwhelming, so incredible that I had to use myths to express my emotions....The reality was too onerous to be real. I had to work through myth to recreate it" (Anselm Kiefer, in: "Interview with Bernard Comment," *Art Press*, Paris, September 1998, online). By titling his work *Claudia Quinta*, Kiefer seems to imply that Germany too can expiate for its sins as a country by

acknowledging the horrors of the past and dragging itself out from the symbolic desert. Through the conflation of German historical symbols with alchemical and mythological references, Kiefer's work evolves from a

**"I FEEL CLOSEST TO LEAD
BECAUSE IT IS LIKE US. IT IS
IN FLUX."**

dark critique of the Second World War into a hopeful dream for rebirth. Both interpretations coexist, and together they form Kiefer's nuanced view of history. This dynamic work shifts and unfolds itself as the viewer struggles to understand it with all its complexity.

229

Antoni Tàpies

1923 - 2012

Home

signed on the reverse
marble dust, oil and mixed media on board
149.9 by 159 cm. 59 by 62 $\frac{5}{8}$ in.
Executed in 2002.

PROVENANCE

Galerie Lelong, Paris
Acquired from the above by the present owner

EXHIBITED

Barcelona, Fundació Tàpies, *Antoni Tàpies. Cap Braços Comes Cos*, June - November 2012, p. 51, illustrated in colour

LITERATURE

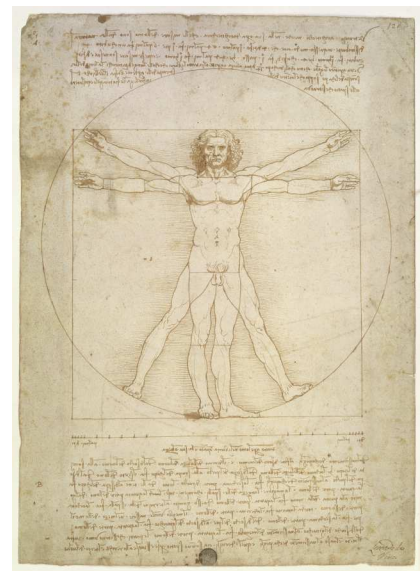
Anna Agustí, *Tàpies: The Complete Works: Volum 8è. 1998-2004*, Barcelona 2005, p. 288, no. 7573, illustrated

⊕ £ 70,000-100,000
€ 78,000-111,000 US\$ 90,000-129,000

Antoni Tàpies' *Home* (Man) is an exemplary late work from the renowned Catalan artist who, at the time of its execution, was nearing the end of his eighth decade. During his career Tàpies' unique style became synonymous with Art Informel and Tachisme; his highly textured canvases radically mixing a wide variety of materials to create lyrical compositions. A pioneer of these avant-garde movements, Tàpies established himself as a preeminent figure within the Spanish art scene in the second half of the Twentieth and early Twenty-First Century, until his death in 2012. His artistic output employed the use of a wide variety of unconventional media, often using sand, cement, dust, resin, straw and other everyday materials to great effect. Tàpies' repertoire is dense and rich, and he often experimented on his materials with incisions and scratches which provide the works with a raw immediacy and unparalleled depth. Traversing the

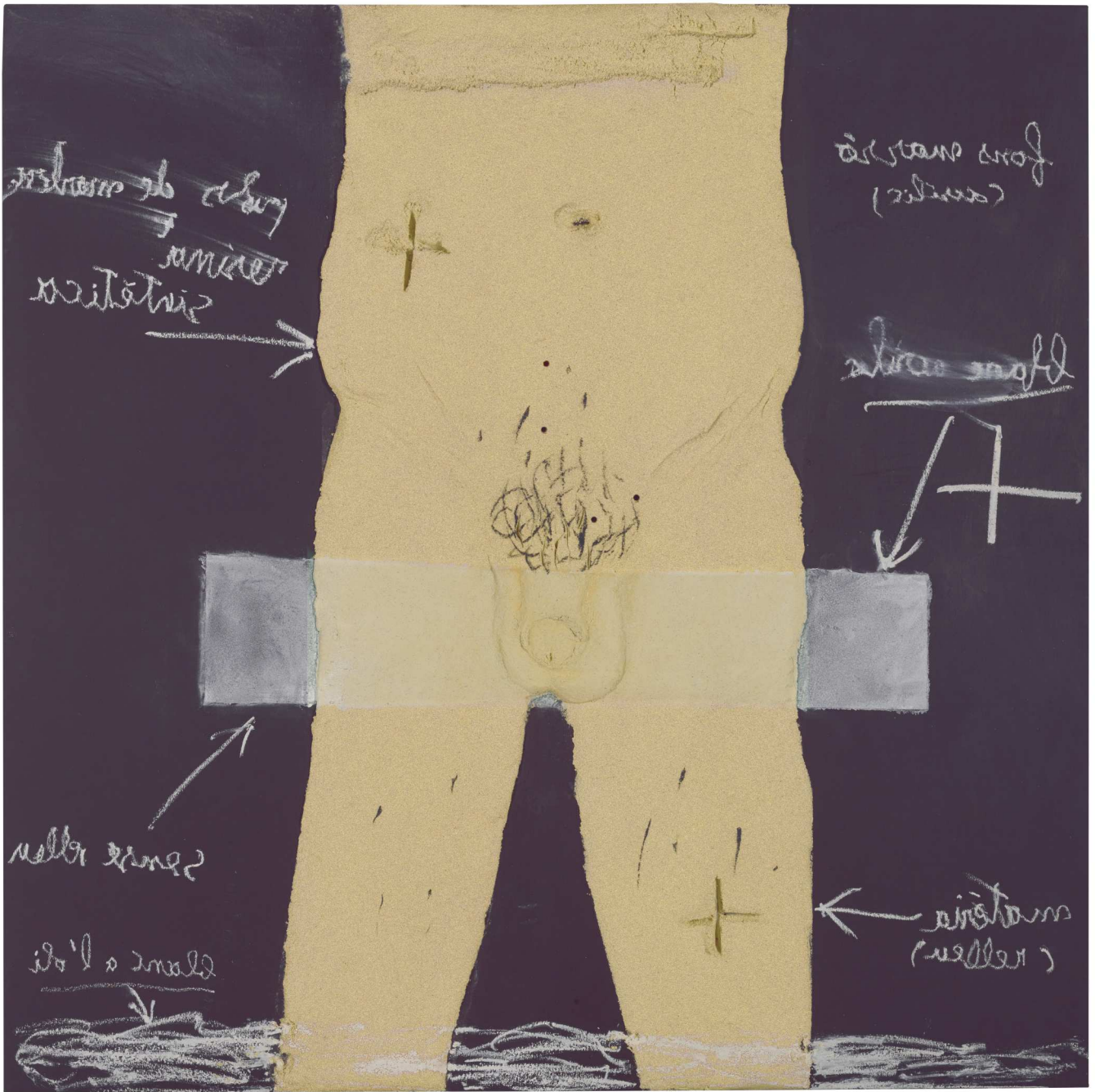
boundaries of painting and sculpture, compositions such as *Home* become, as the artist himself declared, "a sort of magic object," at once mysterious and metaphorical, symbolic and profound (Antoni Tàpies in conversation with Georges Begou, 1994, online).

Home is part of a series of figurative works that the artist created during his later years and which often focused on the human form. His' fascination with the body can be traced back to the beginning of his career: bedridden for two years when he was just seventeen, the artist started painting as a means, perhaps, of distraction. Tàpies' early output is highly autobiographical; images of the self populate his canvases. After the '50s, however, the artist developed his pictorial language into one that incorporated unusual artistic materials, positioning himself amongst the most original voices of his generation. During



Leonardo da Vinci, *The Proportions of the human figure* (after Vitruvius), c.1492 (pen & ink on paper), Gallerie dell'Accademia, Venice, Italy / Bridgeman Images

the last decade of his career, Tàpies returned to some of his earlier motifs, this time, however, articulated in his very own idiom. In *Home*, the viewer is confronted by the image of a nude male body. In these later years, the artist expressed a greater focus on his own existential condition, both as a man and a painter. His deeply incised lines within the plaster and sand matrix serve him well as he explores the intricacies and intimacies of the human figure. His subtractive techniques of gouging and scraping his medium are used to create the most primal etchings of the human form - a navel, the lines of the hips, the phallus itself - while letting his abstracted shapes, ambiguous textual notations and textured earthy palette swirl around them. Through the use of writing, marks and gestural patterns, Tàpies transforms the nature of his canvas and background into a compelling contemplation on temporal existence.



230

Jan Fabre

b. 1958

Hommage a Jean-Henri Fabre

jewel beetle wings on plaster

68 by 47 by 33 cm. 26¾ by 18½ by 13 in.

Executed in 2004.

PROVENANCE

Acquired directly from the artist by present owner

⊕ £ 30,000-40,000

€ 33,300-44,400 US\$ 38,500-51,500





231

PROPERTY FROM A DISTINGUISHED
PRIVATE EUROPEAN COLLECTION

Wim Delvoye

b. 1965

Ann

tattoo ink on pigskin
138 by 103 cm. 54¼ by 40½ in.
Executed in 1996.

PROVENANCE

Private Collection, Europe
Acquired from the above by the present owner

EXHIBITED

Tarragona, Moll de Costa, *Wim Delvoye:*
Epigrafia, October - December 1997

⊕ £ 40,000-60,000
€ 44,400-67,000 US\$ 51,500-77,000

△ 232

Anish Kapoor

b. 1954

In Out

resin and paint
59.7 by 229 by 126.7 cm.
23½ by 90¼ by 49⅞ in.
Executed in 2006.

‡ ⊕ £ 150,000-200,000
€ 167,000-222,000 US\$ 193,000-257,000

PROVENANCE

Lisson Gallery, London
Acquired from the above by the previous
owner in 2007

EXHIBITED

London, Lisson Gallery, *Anish Kapoor*, October
- November 2006

With its endless, serene curves and hypnotic colour, Anish Kapoor's *In Out* lures the viewer into a dizzying new dimension, which exists somewhere between the physical and the immaterial. The flawless mirrored surface of the work contorts the surrounding world; it stretches and inverts reality, which becomes an inherent part of the sculpture. The viewer brings the form to life by engaging a new space which exists within the reflections. Kapoor notes of his own work that, "in a painting the space is beyond the picture plane, but in the mirrored voids it is in front of the object and includes the viewer. It's the contemporary equivalent of the sublime, which is to do with the self - its presence, absence or loss. According to the Kantian idea, the sublime is dangerous because it induces vertigo - you might fall into the abyss and be lost forever. In these sculptures you lose yourself in the infinite" (Anish Kapoor in conversation with Sarah Kent, *Royal Academy of Arts Magazine*, no. 104, 2009, p. 43).

In Out continues Anish Kapoor's career-long interrogation of space, which has

earned him his reputation as one of the greatest contemporary sculptors. Kapoor's early pigment sculptures from his *1000 Names* series, which he worked on between 1979 and 1980, raised questions about shape and form. From there, Kapoor went on to create his iconic wall-mounted reflective disks, which distort the viewer's own reflection and their environment. When observing these disks, the viewer becomes immersed in a mystifying visual experience similar to that of *In Out*; a reflected reality envelops the viewer in a coloured universe, which encourages contemplation on the relationship between an individual and their environment.

Although Kapoor's sculptures are brilliantly innovative in their inquiry of space, his style is deeply rooted in the tradition of minimalist sculpture. In their perfect simplicity, his works recall Donald Judd's *Specific Objects*; like Judd's *Objects*, Kapoor's pieces demand that the viewer abandon any representational references and meet sculpture on its own, simplified

aesthetic terms. Kapoor's sculptures also recall the revolutionary oeuvre of Lucio Fontana, whose pieces seek to articulate a dimension beyond the limits of the canvas. In contrast to Fontana, Kapoor interrogates the physical space surrounding his sculpture. On his polished surfaces physical reality is transformed into fantasy.

Kapoor's belief, "that art is all about illusion and the unreal," (Anish Kapoor, cited in 'Kapoor on Kapoor', *The Guardian*, 8 November 2008, online) informs an understanding of his dynamic mirrored surfaces. Hovering on the border between real and imaginary, *In Out* is imbued with an unsettling ambiguity, articulated in its paradoxical title. Its fluid form appears frozen in time, but about to disperse into formlessness once more. Its surface presents a simultaneously beautiful and warped reflection. This ambiguity adds to the allure of *In Out*; the work's seductive beauty traps the viewer in an otherworldly realm. As the viewer's twisted image glides across the surface, he or she becomes lost in the void.



233

Alex Israel

b. 1982

Untitled (Flats)

signed with the artist's initials and dated 2012 on the reverse of the left panel; signed and dated 2012 on the reverse of the centre panel; signed and dated '12 on the reverse of the right panel
acrylic on stucco, wood and aluminium frame,
in 3 parts

i. and iii. 121.6 by 76 cm. 48 by 30 in.

ii. 213.4 by 137.2 cm. 84 by 54 in.

PROVENANCE

Peres Projects, Berlin

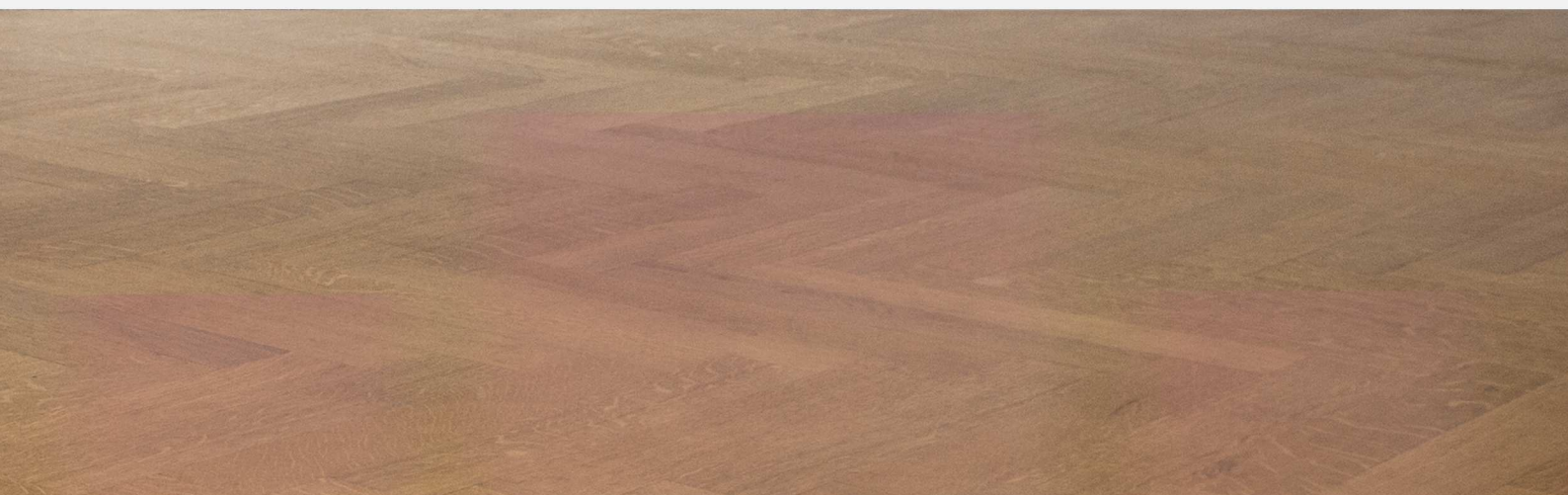
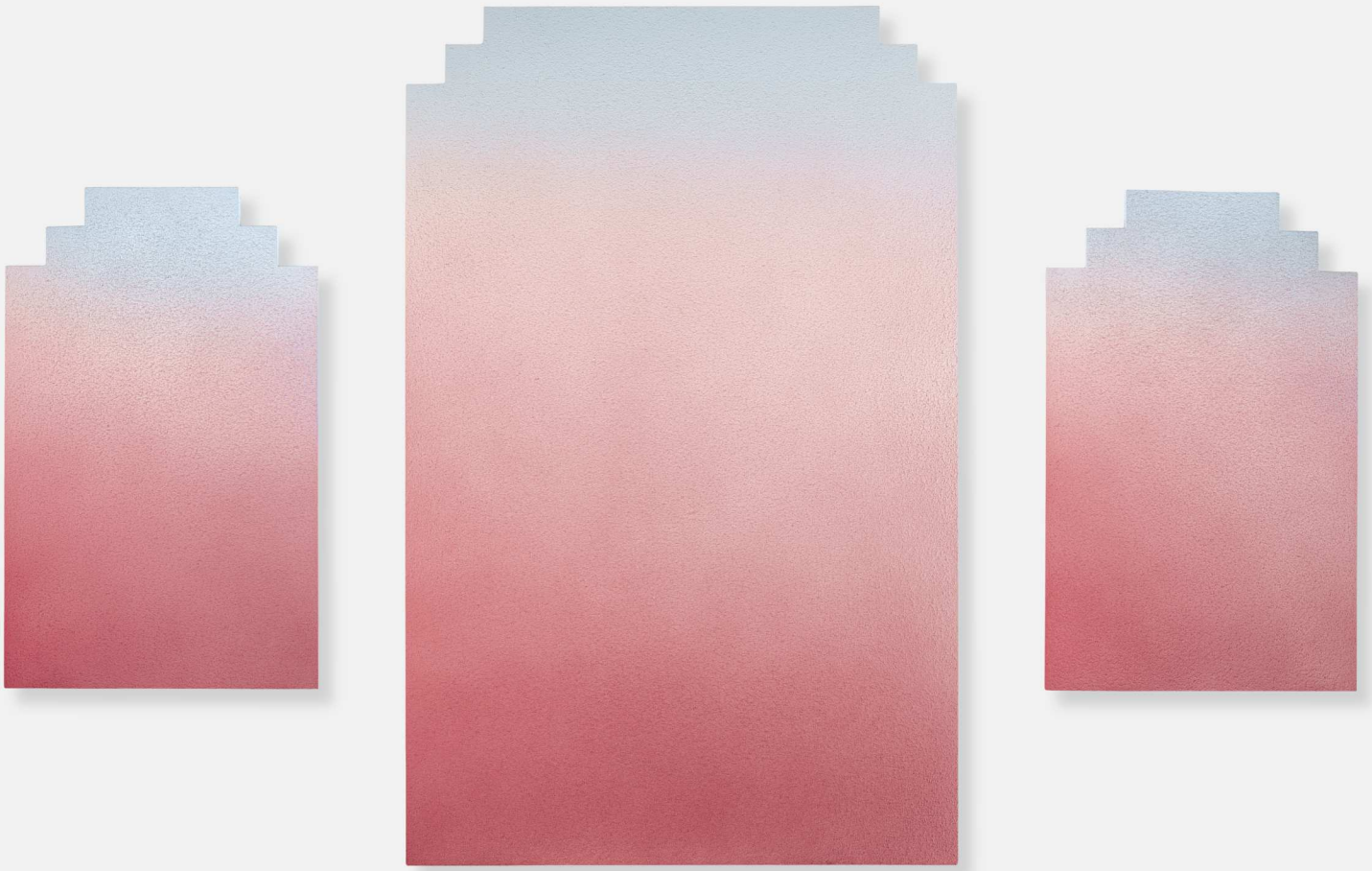
Private Collection

Acquired from the above by the present owner

£ 120,000-180,000

€ 134,000-200,000 US\$ 154,000-231,000

“Right after I finished graduate school, I had this idea about making portraits of people in Los Angeles and using the talk show as a format to do that. I started designing the talk show set, and as the background of the set, I wanted a giant L.A. twilight sky. I did some research and found out that there were just a few places in L.A. that painted backdrops, so I met with the scenic-art department here at Warner Bros. The painter I met was Andrew Pike, who had just painted the backdrop for Conan O’Brien. I thought, ‘Oh, wow, this is perfect! This is someone who actually paints backdrops for talk shows.’”



234

Katharina Grosse

b. 1961

Untitled (2005/1077L)

signed, titled and dated 2005 on the reverse
acrylic on canvas
diameter: 300 cm. 118½ in.

PROVENANCE

Galería Helga de Alvear, Madrid

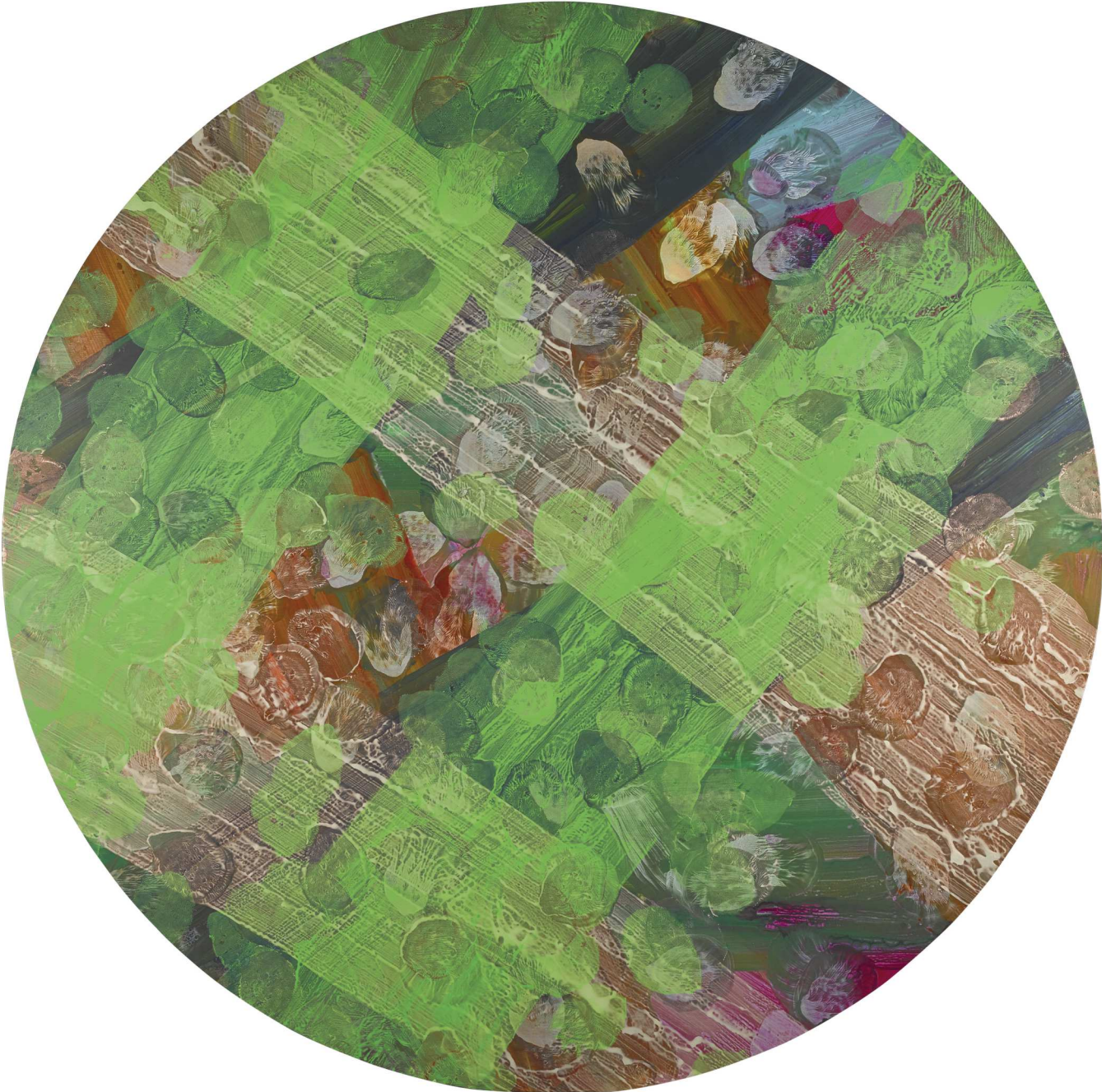
Acquired from the above by the present owner

⊕ £ 70,000-100,000

€ 78,000-111,000 US\$ 90,000-129,000

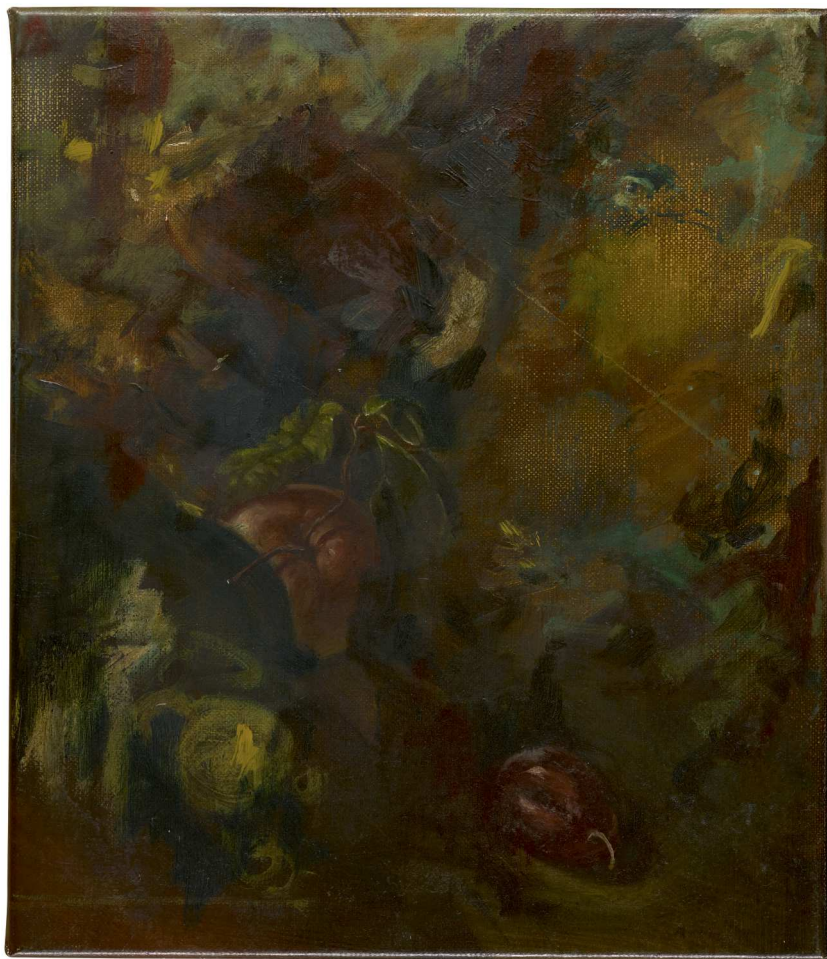
“A painting is simply a screen between the producer and the spectator where we can both look at the thought processes residing on the screen from different angles and points in time. It enables me to look at the residue of my thinking.”

Katharina Grosse: in conversation with Emily Wasik, in: 'Katharina Grosse Sticks to Her Guns', *Interview Magazine*, November 2014, online.





235



236

235

Katherine Bernhardt

b. 1975

Cigarette

signed and dated 2015 on the reverse
spray paint and acrylic on canvas
31.5 by 91.5 cm. 12½ by 36 in.

PROVENANCE

Acquired directly from the artist by the present owner

£ 6,000-8,000

€ 6,700-8,900 US\$ 7,700-10,300

236

Christopher Orr

b. 1967

Golden Gift

signed and dated 2009 on the overlap
oil on canvas
29.2 by 25 cm. 11½ by 9¾ in.

PROVENANCE

Ibid Gallery, New York

Acquired from the above by the present owner

⊕ £ 6,000-8,000

€ 6,700-8,900 US\$ 7,700-10,300



237

Ella Kruglyanskaya

b. 1978

The Heist II

gouache on paper
243.8 by 152.4 cm. 96 by 60 in.
Executed in 2014.

PROVENANCE

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

⊕ £ 10,000-15,000
€ 11,100-16,700 US\$ 12,900-19,300



238

Ibrahim Mahama

b. 1987

KAW AOP

signed with the artist's initials on a piece of sack stitched to the reverse
wax print, screenprint and fabric collage on sacks

278 by 258 cm. 109½ by 101½ in.
Executed in 2015.

PROVENANCE

Apalazzo Gallery, Brescia
Acquired from the above by present owner

£ 20,000-30,000
€ 22,200-33,300 US\$ 25,700-38,500

239

Gabriel Kuri

b. 1970

Untitled (Gobelino Empalmado)

hand woven wool gobelin

361 by 111 cm. 14 1/8 by 43 3/4 in.

Executed in 2006.

This work is accompanied by a certificate of authenticity.

PROVENANCE

Kurimanzutto Gallery, Mexico City

Acquired from the above by the present owner

EXHIBITED

Chicago, Museum of Contemporary Art; and North Carolina, Nasher Museum of Art at Duke University, *Escultura Social: A New Generation of Artists from Mexico City*, June 2007 - May 2009, p. 159, illustrated in colour

Houston, The Blaffner Art Museum of the University of Houston, *Nobody Needs to Know the Price of your SAAB*, 2010

Boston, Institute for Contemporary Art, *Nobody Needs to Know the Price of your SAAB*, 2011

£ 10,000-20,000

€ 11,100-22,200 US\$ 12,900-25,700



240

Ai Weiwei

b. 1957

Flowers (No. 8)

signed and numbered 08 on the reverse

porcelain

200 by 100 cm. 78¾ by 39⅜ in.

Executed in 2007.

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

PROVENANCE

Galerie Urs Meile, Lucerne

Acquired from the above by the present owner
in 2007

EXHIBITED

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

LITERATURE

Galerie Urs Meile, Ed., *Ai Weiwei Works 2004-
2007*, Zurich 2007, p. 73, illustrated in colour

‡ £ 40,000-60,000

€ 44,400-67,000 US\$ 51,500-77,000





241

Raqib Shaw

b. 1974

Untitled

signed and dated 2006

enamel, oil, glitter, metallic paint, rhinestones
and pen on paper

59 by 41.8 cm. 23¼ by 16½ in.

PROVENANCE

Victoria Miro Gallery, London

Acquired from the above by the present owner

EXHIBITED

London, White Cube, *Raqib Shaw's "Absence of God"*, May - July 2009

⊕ £ 8,000-12,000

€ 8,900-13,400 US\$ 10,300-15,400



242

Yan Pei-Ming

b. 1960

International Landscape #5

signed, titled and dated 98 on the reverse

oil on canvas

100 by 150 cm. 39³/₈ by 59 in.

PROVENANCE

Galerie Rodolphe Janssen, Brussels

Acquired from the above by the present owner

⊕ £ 25,000-35,000

€ 27,800-38,900 US\$ 32,100-44,900

243

Bharti Kher

b. 1969

Folie

signed, titled and dated 2008 on the reverse
bindis on wooden panel
244 by 183 cm. 96¼ by 72½ in.

PROVENANCE

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

⊕ £ 50,000-70,000
€ 55,500-78,000 US\$ 64,500-90,000



244

Doug Aitken

b. 1968

Wilderness

stainless steel mirrors, aluminium,
motors and wood

162.5 by 309.5 by 25.5 cm.

64 by 12 $\frac{1}{8}$ by 10 in.

Executed in 2006, this work is number 4 from
an edition of 4.

PROVENANCE

Galerie Eva Presenhuber, Zurich

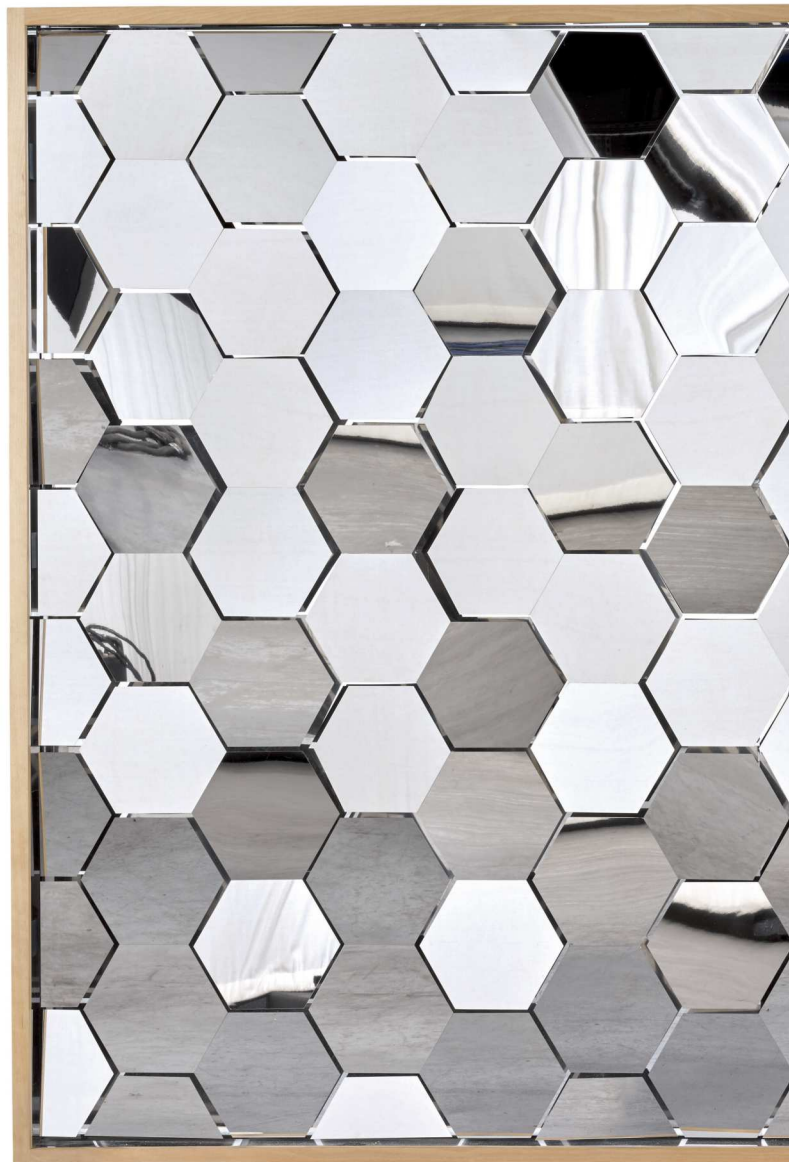
Acquired from the above by the present owner
in 2008

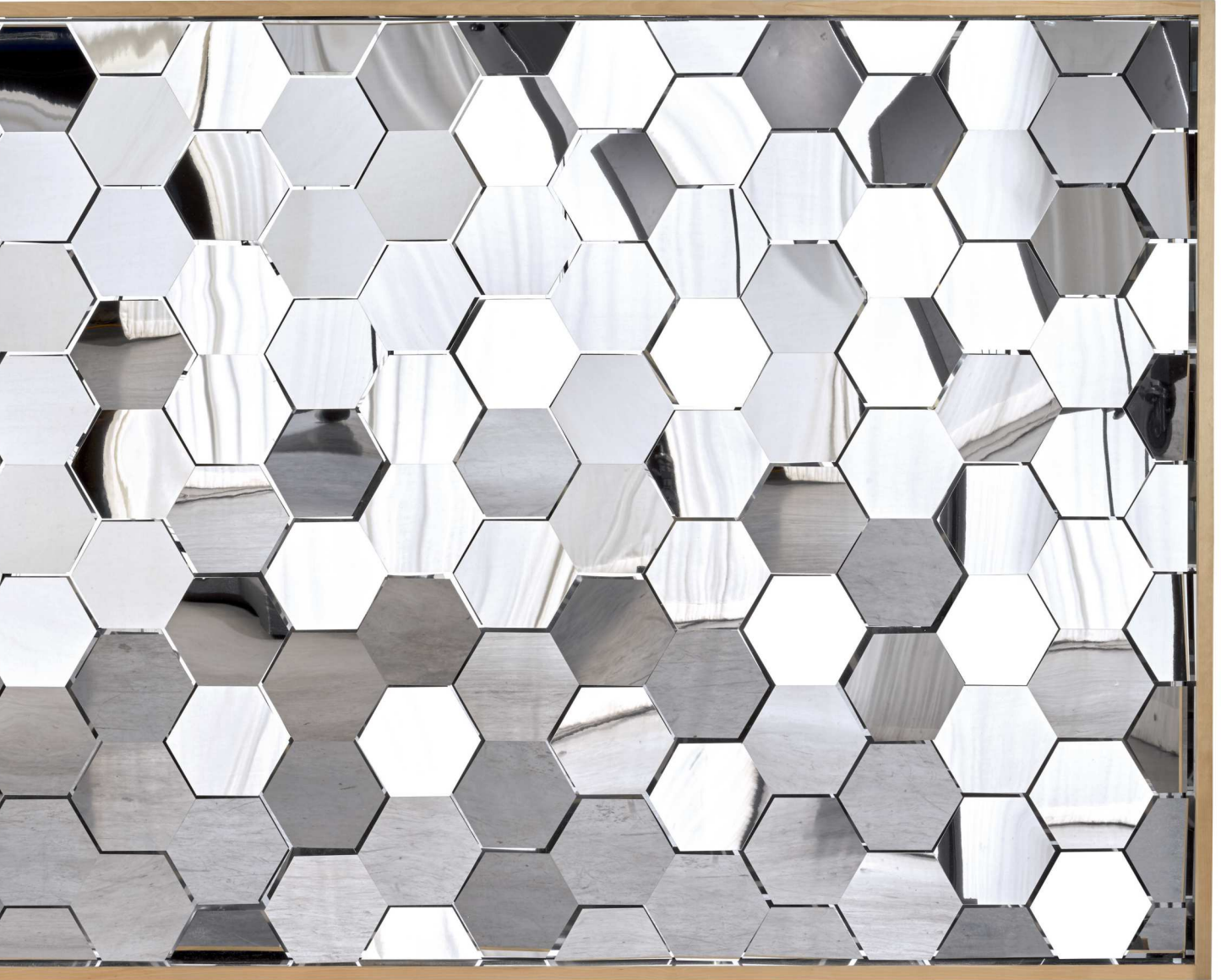
EXHIBITED

New York, 303 Gallery, *Doug Aitken*, February -
March 2007 (ed. no. unknown)

± £ 70,000-90,000

€ 78,000-100,000 US\$ 90,000-116,000







245

Sergej Jensen

b. 1973

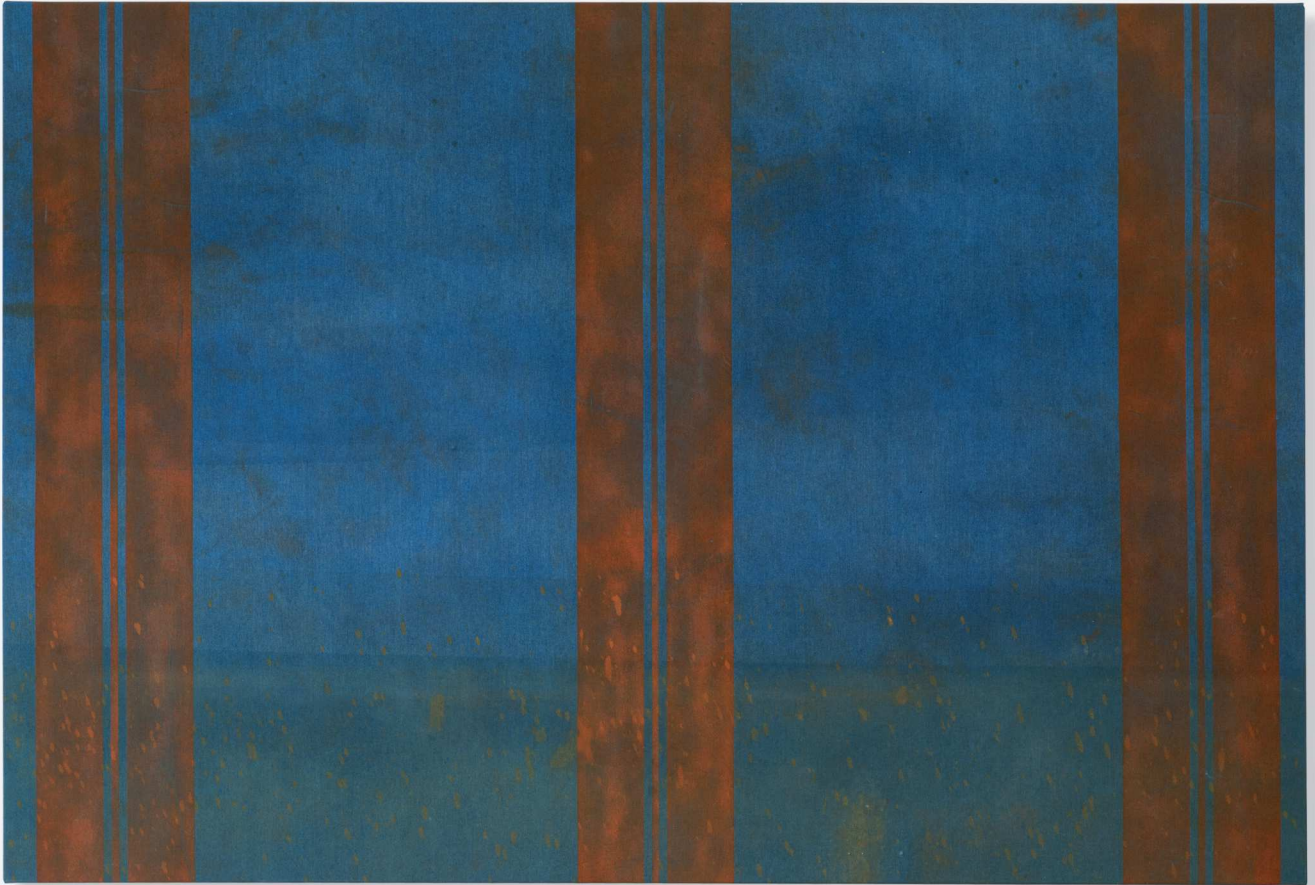
O.T.

sewn fabric
220 by 185 cm. 86⁵/₈ by 72⁷/₈ in.
Executed in 2009.

PROVENANCE

dépendence, Brussels
Acquired from the above by the present owner

⊕ £ 40,000-60,000
€ 44,400-67,000 US\$ 51,500-77,000



246

Fredrik Vaerslev

b. 1979

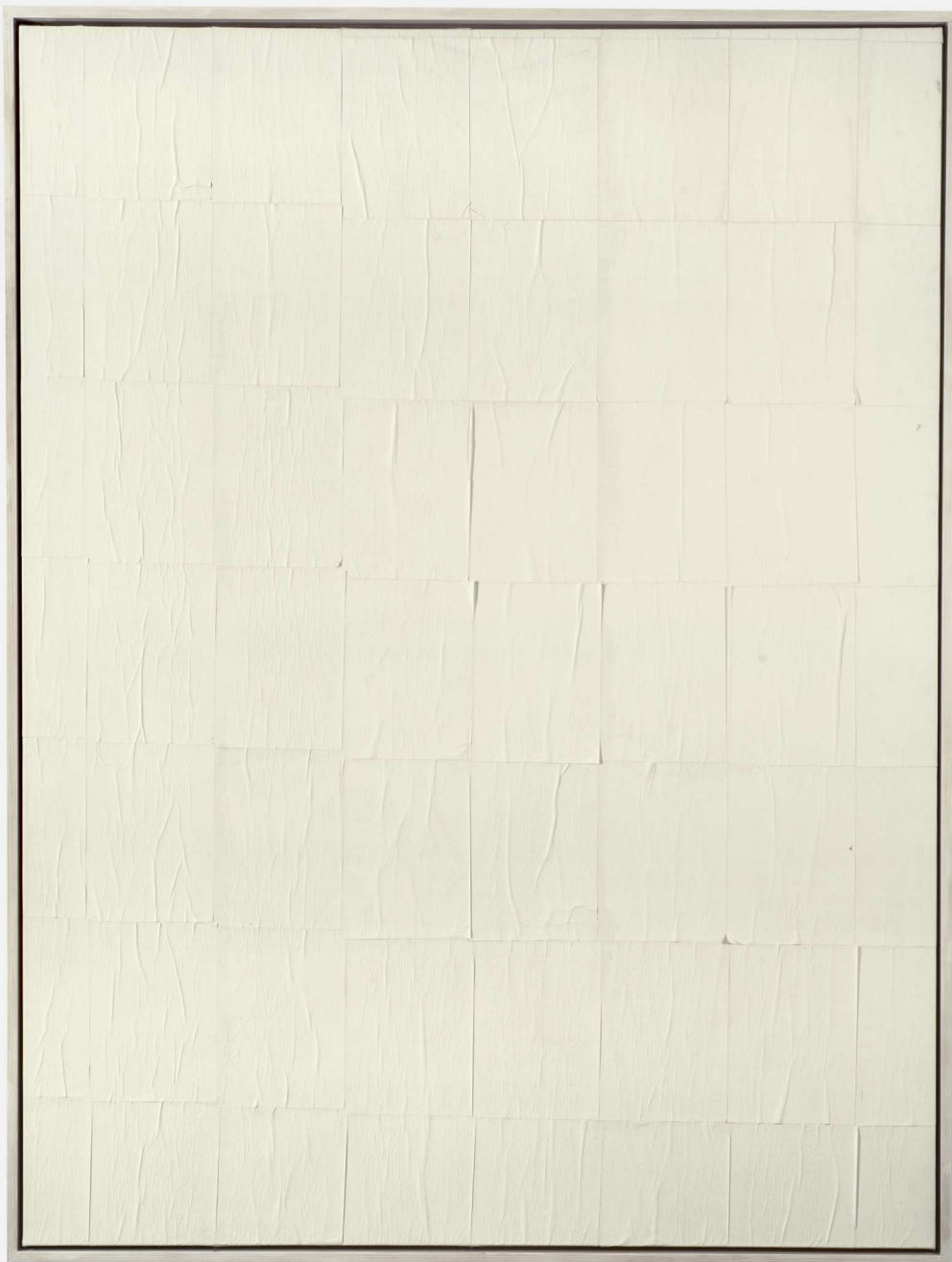
**Untitled (Canopy Painting: Blue
and Orange)**

signed and dated 2012 on the reverse
spray paint and house paint on canvas
130 by 196 cm. 51 $\frac{1}{8}$ by 77 $\frac{1}{8}$ in.

⊕ £ 15,000-20,000
€ 16,700-22,200 US\$ 19,300-25,700

PROVENANCE

Circus Gallery, Berlin
Private Collection, Europe
Private Collection
Christie's, Shanghai, 24 October 2015, Lot 404
Acquired from the above by the present owner



247

Latifa Echakhch

b. 1974

Untitled XII

white carbon paper mounted on canvas
200 by 150 cm. 78¾ by 59 in.
Executed in 2010.

PROVENANCE

Private Collection, Europe
Acquired from the above by the present owner

£ 15,000-20,000
€ 16,700-22,200 US\$ 19,300-25,700



248

Oscar Tuazon

b. 1975

Untitled

plaster and rust on canvas
125 by 100 cm. 49¼ by 39½ in.
Executed in 2012.

PROVENANCE

dépendence, Brussels
Acquired from the above by the present owner

£ 15,000-20,000

€ 16,700-22,200 US\$ 19,300-25,700



249

Jorinde Voigt

b. 1977

Sideways from Behind (VIII)

signed, titled and dated *Berlin 2015*
ink, goose feathers, oil stick, and pencil
on paper

77.5 by 57.5 cm. 30½ by 22⅝ in.

PROVENANCE

Grieder Contemporary, Zurich
Acquired from the above by the present owner
in 2015

£ 5,000-7,000
€ 5,600-7,800 US\$ 6,500-9,000



250

David Ostrowski

b. 1981

F (The Land Before Time)

acrylic and lacquer on canvas
241 by 191 cm. 94⁷/₈ by 75¹/₄ in.
Executed in 2014.

PROVENANCE

Peres Projects, Berlin
Private Collection, Europe

‡ ⊕ £ 10,000-15,000
€ 11,100-16,700 US\$ 12,900-19,300



251

Daniel Turner

b. 1983

Untitled 5150 (4-13-13)

signed twice and dated 4-13-13 on the stretcher

bitumen emulsion, vinyl and wood

44.5 by 35.6 by 9.6 cm. 17½ by 14 by 3¾ in.

PROVENANCE

Private Collection, United States

‡ £ 7,000-10,000

€ 7,800-11,100 US\$ 9,000-12,900



252

Math Bass

b. 1981

“Newz!”

signed with the artist's initials on the overlap
gouache on canvas

81.3 by 76.2 cm. 32 by 30 in.

Executed in 2014.

PROVENANCE

Private Collection, United States

‡ £ 12,000-18,000

€ 13,400-20,000 US\$ 15,400-23,100

EXHIBITED

New York, MoMA PS1, *Math Bass: Off the Clock*, May - August 2015

LITERATURE

Mia Locks, 'The Body is a Location: Math Bass in Conversation with Mia Locks', *Art Journal OPEN*, 14 December 2015, online, illustrated in colour



253



254

253

Matias Faldbakken

b. 1973

Silencer Cut 2

car silencers, in 23 parts
 smallest: 36 by 13 by 13 cm. 14¼ by 5½ by 5½ in.
 largest: 74.5 by 13 y 13 cm. 29¼ by 5½ by 5½ in.
 overall: dimensions variable
 Executed in 2013.

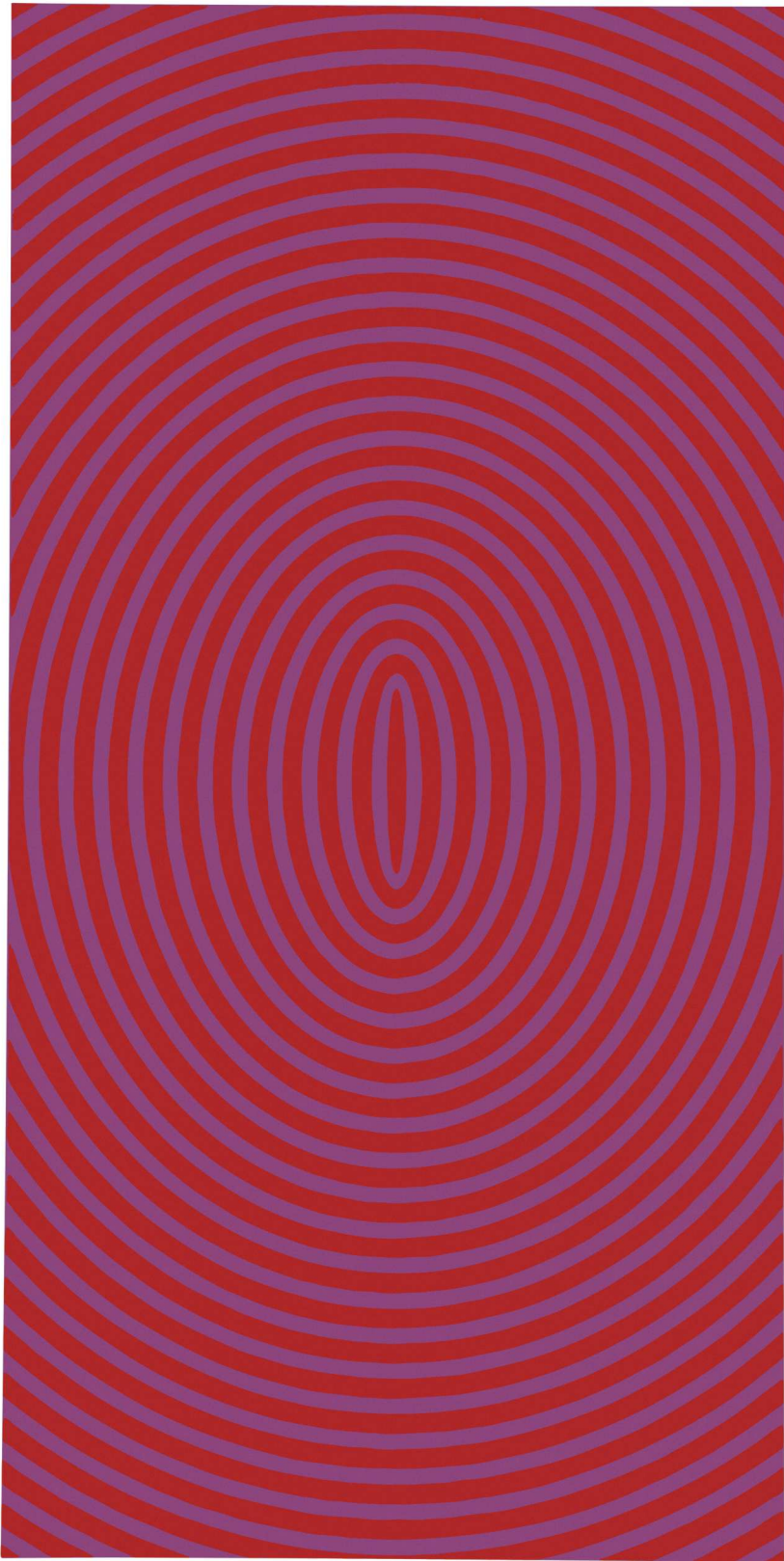
PROVENANCE

Simon Lee Gallery, London
 Acquired from the above by the present owner

EXHIBITED

Dijon, Le Consortium, *Matias Faldbakken*,
 October 2013 - January 2014

⊕ £ 8,000-12,000
 € 8,900-13,400 US\$ 10,300-15,400



254

Matias Faldbakken

b. 1973

Untitled (Garbage Bag 21)

marker pen on plastic garbage bag
124.5 by 79 cm. 49 by 31 in.
Executed in 2010.

PROVENANCE

Simon Lee Gallery, London
Acquired from the above by the present owner

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,850-6,500

255

John Armleder

b. 1948

Ion VI

signed, titled and dated 2003 on the reverse
airbrush on aluminium
200.5 by 100.5 cm. 79³/₈ by 39³/₈ in.

PROVENANCE

Private Collection, United States

‡ £ 25,000-35,000
€ 27,800-38,900 US\$ 32,100-44,900



□ 256 SOLD WITHOUT RESERVE

Marcin Maciejowski

b. 1974

Look. My Eyes are Dreamy

titled; signed and dated 09 on the reverse
oil on canvas

50 by 40 cm. 19 $\frac{5}{8}$ by 15 $\frac{5}{8}$ in.

PROVENANCE

Galerie Meyer Kainer, Vienna

Acquired from the above by the present owner

⊕ £ 3,000-4,000

€ 3,350-4,450 US\$ 3,850-5,200



○ 257

Anselm Reyle

b. 1970

Curious Charles

signed and dated 2010 on the reverse
mixed media on canvas, in artist's lacquered
steel frame

canvas: 140 by 102 cm. 55½ by 45¼ in.
frame: 153 by 115 cm. 60¼ by 45¼ in.

PROVENANCE

Almine Rech, Brussels
Acquired from the above by the present owner

EXHIBITED

Berlin, Contemporary Fine Arts, *Anselm Reyle: Little Cody*, April - June 2011

± £ 15,000-20,000
€ 18,200-24,300 \$ 21,000-28,000



□ **258** SOLD WITHOUT RESERVE

Alexandre da Cunha

b. 1969

Nude IX

signed and dated 2012 on the stretcher

straw hat and acrylic on linen

135.5 by 135 by 26 cm.

53³/₈ by 53¹/₄ by 10¹/₄ in.

PROVENANCE

Thomas Dane Gallery, London

Acquired from the above by the present owner

⊕ £ 8,000-12,000

€ 8,900-13,400 US\$ 10,300-15,400



□ **259** SOLD WITHOUT RESERVE

Alexandre da Cunha

b. 1969

Deck Painting 8

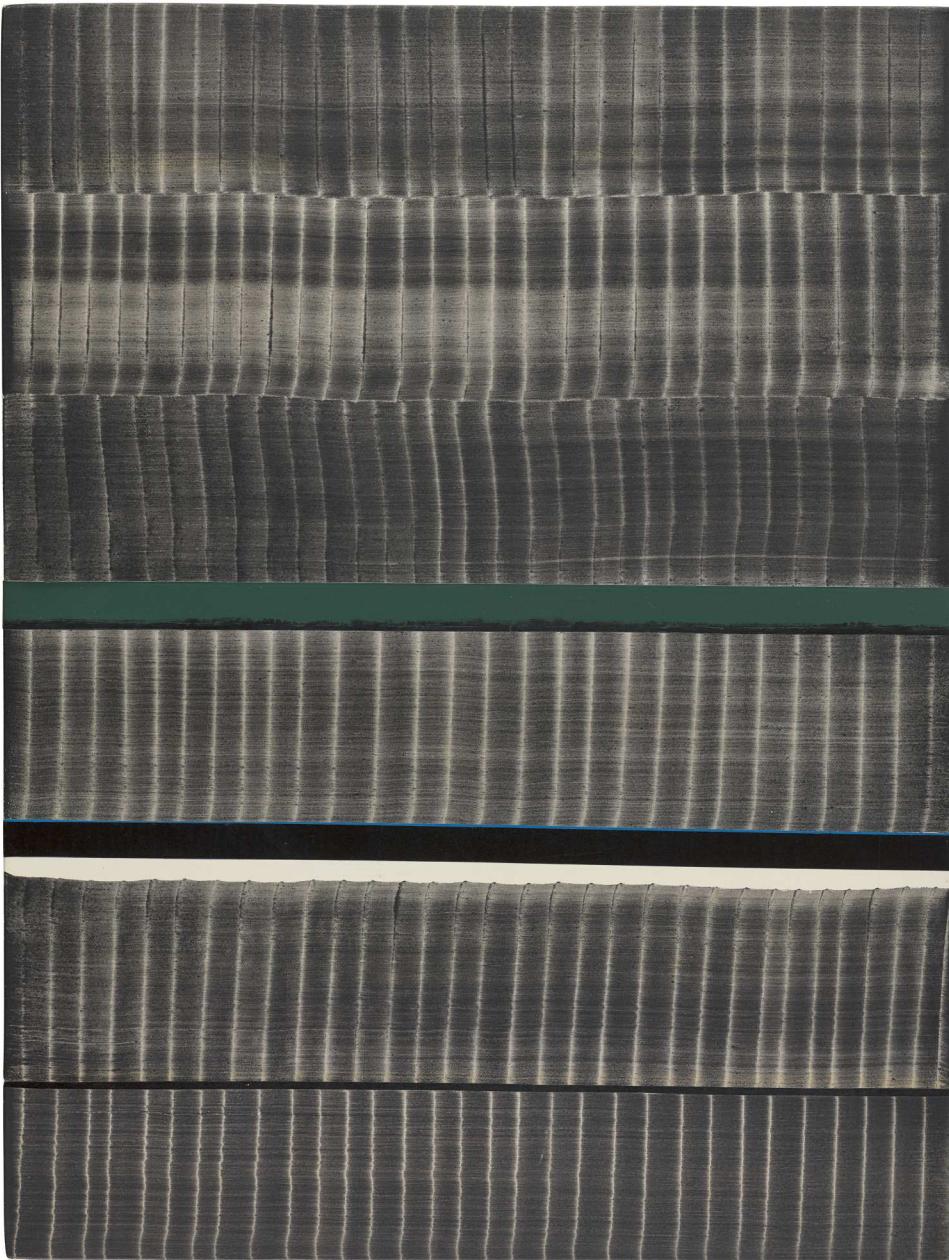
signed, signed with the artist's initials, titled and dated 2005 on the stretcher
stretched deck chair canvas
147 by 114 cm. 57 $\frac{7}{8}$ by 44 $\frac{7}{8}$ in.

PROVENANCE

Galerie Luisa Strina, São Paulo
Acquired from the above by the present owner

⊕ £ 4,000-6,000

€ 4,450-6,700 US\$ 5,200-7,700



260

Juan Uslé

b. 1954

Dersu

signed, titled and dated 05 on the reverse
oil and acrylic on canvas laid down on board
61 by 46 cm. 24 by 18¹/₈ in.

⊕ £ 8,000-12,000
€ 8,900-13,400 US\$ 10,300-15,400

PROVENANCE

Galerie Lelong, Paris
Frith Street Gallery, London
Acquired from the above by the present owner
in 2006

EXHIBITED

London, Frith Street Gallery, *Juan Uslé*, March -
April 2006



261

Jonathan Lasker

b. 1948

Prehistoric Fads

signed, titled and dated 1986 on the reverse
oil on canvas

182.5 by 137 cm. 71⁷/₈ by 53³/₈ in.

PROVENANCE

Private Collection, Europe

± £ 20,000-30,000

€ 22,200-33,300 US\$ 25,700-38,500



262

Cindy Sherman

b. 1954

Untitled #184

signed, incorrectly titled, dated 1988 and numbered 2/6 on the reverse of the backing board

c-print

155.7 by 232 cm. 61³/₈ by 91³/₈ in.

Executed in 1988, this work is number 2 from an edition of 6.

PROVENANCE

Metro Pictures, New York

Rhona Hoffman Gallery, Chicago

Private Collection, United States

Christie's, New York, 12 May 2005, Lot 456

Acquired from the above by the present owner

EXHIBITED

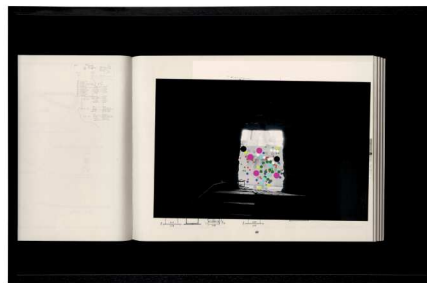
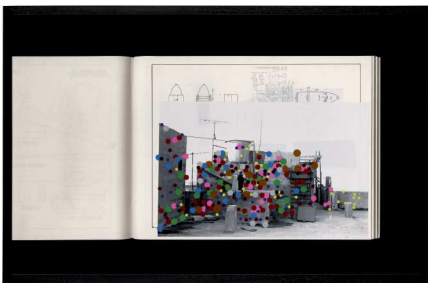
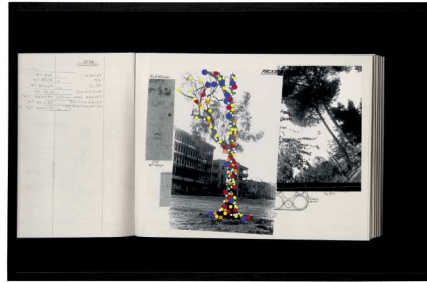
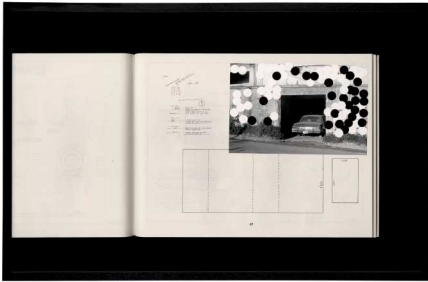
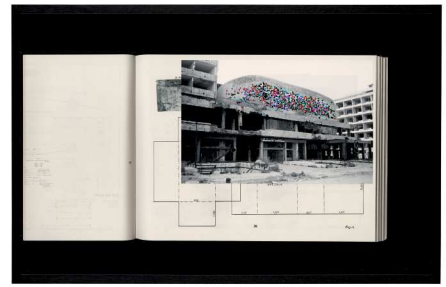
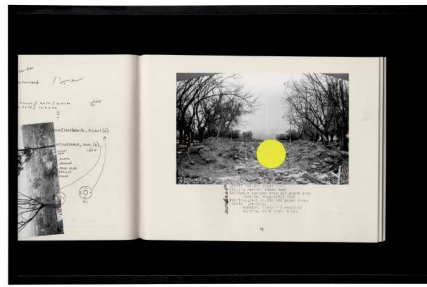
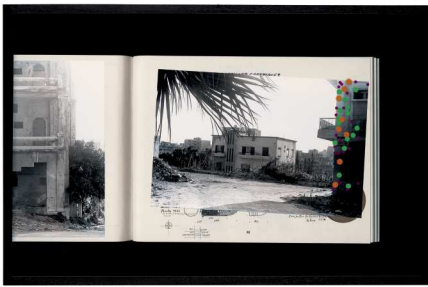
Los Angeles, Museum of Contemporary Art; Chicago, Museum of Contemporary Art; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; Bordeaux, CAPC Musée d'Art Contemporain de Bordeaux; Sydney, Museum of Contemporary Art; and Toronto, Art Gallery of Ontario, *Cindy Sherman*, November 1997 - February 2002, p. 48, no. 18, illustrated in colour; and p. 144, no. 110, illustrated

LITERATURE

Rosalind Krauss, *Cindy Sherman: 1975-1993*, New York 1993, pp. 160-161, illustrated in colour (ed. no. unknown)

‡ £ 30,000-40,000

€ 33,300-44,400 US\$ 38,500-51,500



□ 263 SOLD WITHOUT RESERVE

Walid Raad

b. 1967

**Let's Be Honest, The Weather Helped
(Saudi Arabia, China, United States,
Switzerland, NATO, United Kingdom,
Israel)**

seven lightjet colour prints, in artist's frames
each: 46 by 72 cm. 18 $\frac{1}{8}$ by 28 $\frac{3}{8}$ in.

Executed in 1998, this work is number 1 from an edition
of 7, plus two artist's proofs.

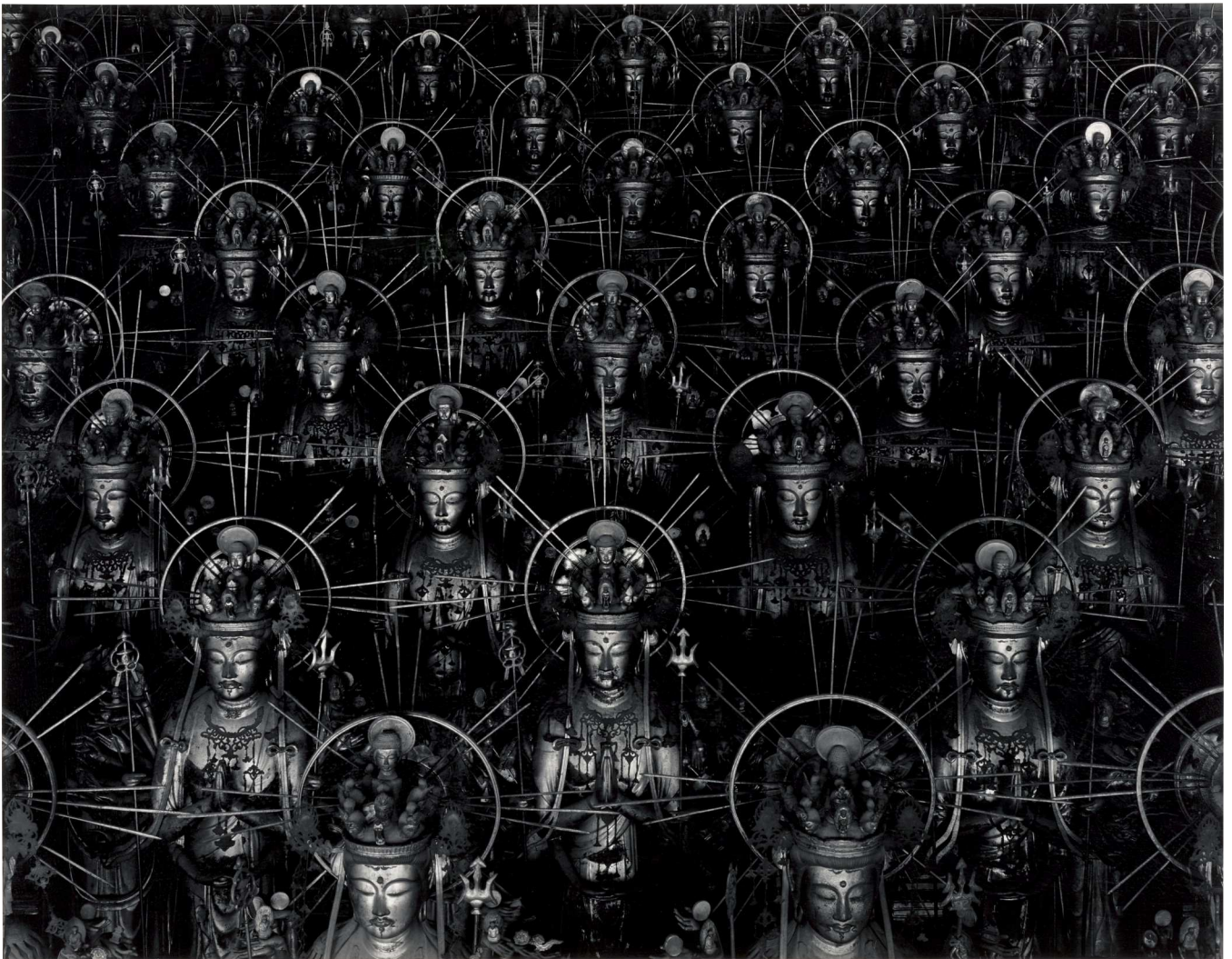
PROVENANCE

Anthony Reynolds Gallery, London

Acquired from the above by the present owner

£ 8,000-12,000

€ 8,900-13,400 US\$ 10,300-15,400



264

Hiroshi Sugimoto

b. 1948

Hall of Thirty-Three Bays

signed on the mount; blindstamped 6/25 045
gelatin silver print

image: 42.4 by 54 cm. 16⁵/₈ by 21³/₈ in.

sheet: 50.8 by 60.1 cm. 20¹/₈ by 23⁵/₈ in.

mounted: 51.2 by 61 cm. 21¹/₈ by 24 in.

Executed in 1995, this work is number 6 from an edition of 25.

PROVENANCE

Albion Gallery, London

Acquired from the above by the present owner

EXHIBITED

Naples, Theoretical Events, *Hiroshi Sugimoto*, 1996 (ed. no. unknown)

LITERATURE

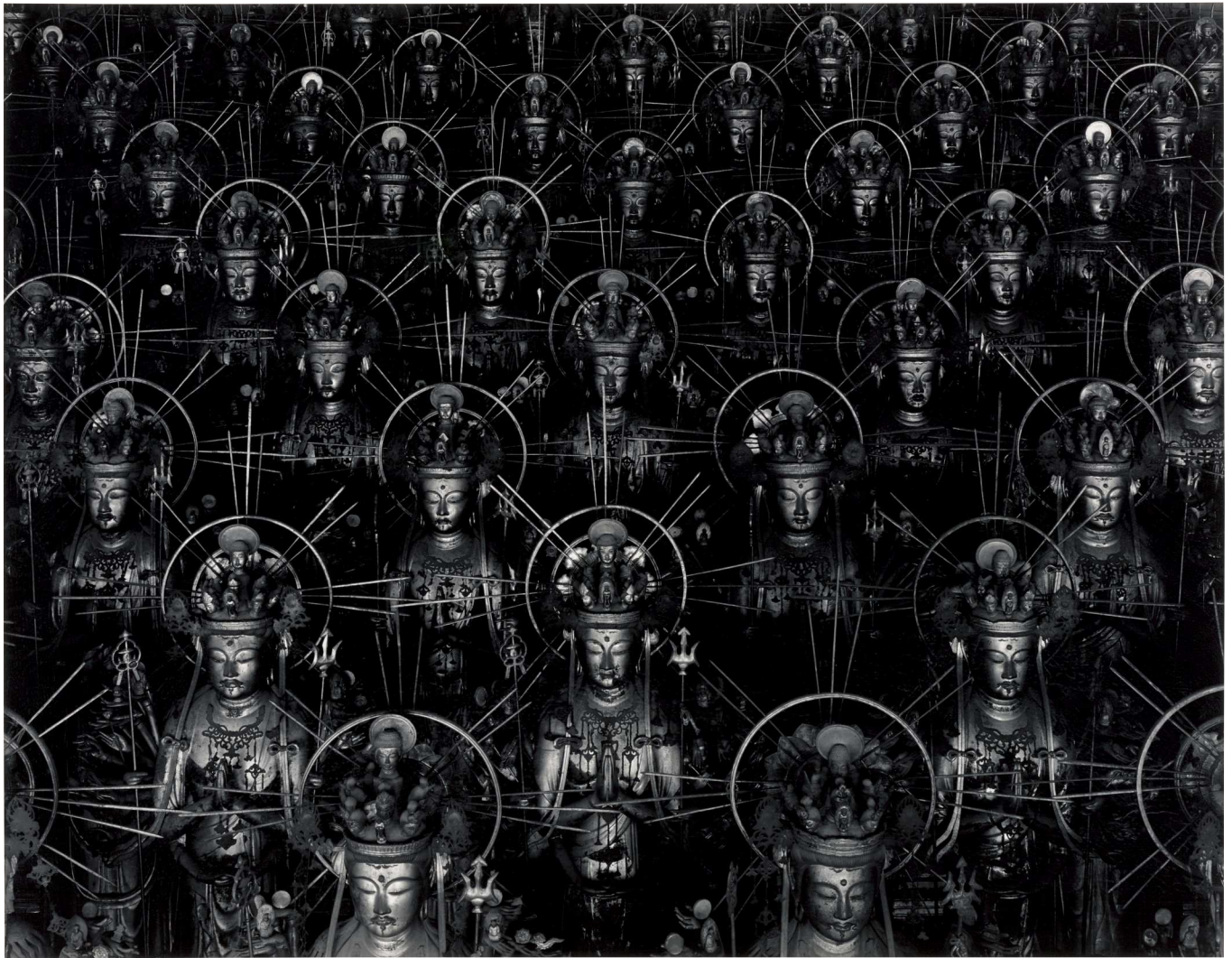
Exh. Cat., Houston, Contemporary Arts Museum; and Tokyo, Hara Museum of Contemporary Art, *Sugimoto*, 1996, pp. 53-60, illustrated (ed. no. unknown)

Exh. Cat., Berlin, Deutsche Guggenheim (and travelling), *Sugimoto Portraits*, March 2000, p. 68, illustrated (ed. no. unknown)

Kerry Brougher and Pia Müller-Tamm, Eds., *Hiroshi Sugimoto*, Ostfildern 2005, pp. 165-179 (ed. no. unknown) (incorrectly titled *Sea of Buddha*)

£ 8,000-12,000

€ 8,900-13,400 US\$ 10,300-15,400



265

Hiroshi Sugimoto

b. 1948

Hall of Thirty-Three Bays

signed on the mount; blindstamped 6/25 047

gelatin silver print

image: 42.4 by 54 cm. 16⁵/₈ by 21³/₈ in.

sheet: 50.8 by 60.1 cm. 20³/₈ by 24¹/₈ in.

mounted: 51.2 by 61 cm. 21¹/₈ by 24 in.

Executed in 1995, this work is number 6 from and edition of 25.

PROVENANCE

Albion Gallery, London

Acquired from the above by the present owner

EXHIBITED

Naples, Theoretical Events, *Hiroshi Sugimoto*, 1996 (ed. no. unknown)

LITERATURE

Exh. Cat., Houston, Contemporary Arts Museum; and Tokyo, Hara Museum of Contemporary Art, *Sugimoto*, 1996, pp. 53-60, illustrated (ed. no. unknown)

Exh. Cat., Berlin, Deutsche Guggenheim (and travelling), *Sugimoto Portraits*, March 2000, p. 68, illustrated (ed. no. unknown)

Kerry Brougher and Pia Müller-Tamm, Eds., *Hiroshi Sugimoto*, Ostfildern 2005, pp. 165-179 (ed. no. unknown) (incorrectly titled *Sea of Buddha*)

£ 8,000-12,000

€ 8,900-13,400 US\$ 10,300-15,400



266

Jack Pierson

b. 1960

You

signed, titled and dated 1992 on the reverse of the O

found plastic objects, in three parts

smallest: 21.4 by 18.5 cm. 8³/₄ by 7¹/₂ in.

largest: 25.4 by 18.5 cm. 10 by 7¹/₂ in.

overall dimensions variable

PROVENANCE

Galerie Aurel Scheibler, Cologne

Private Collection

Christie's, London, 23 June 2006, Lot 343

Acquired from the above by the present owner

£ 10,000-15,000

€ 11,100-16,700 US\$ 12,900-19,300



267

Bosco Sodi

b. 1970

Untitled

signed and dated *Barcelona 05* on the reverse
sawdust, glue and pure organic pigment on
canvas

130.2 by 130 cm. 51³/₈ by 51¹/₈ in.

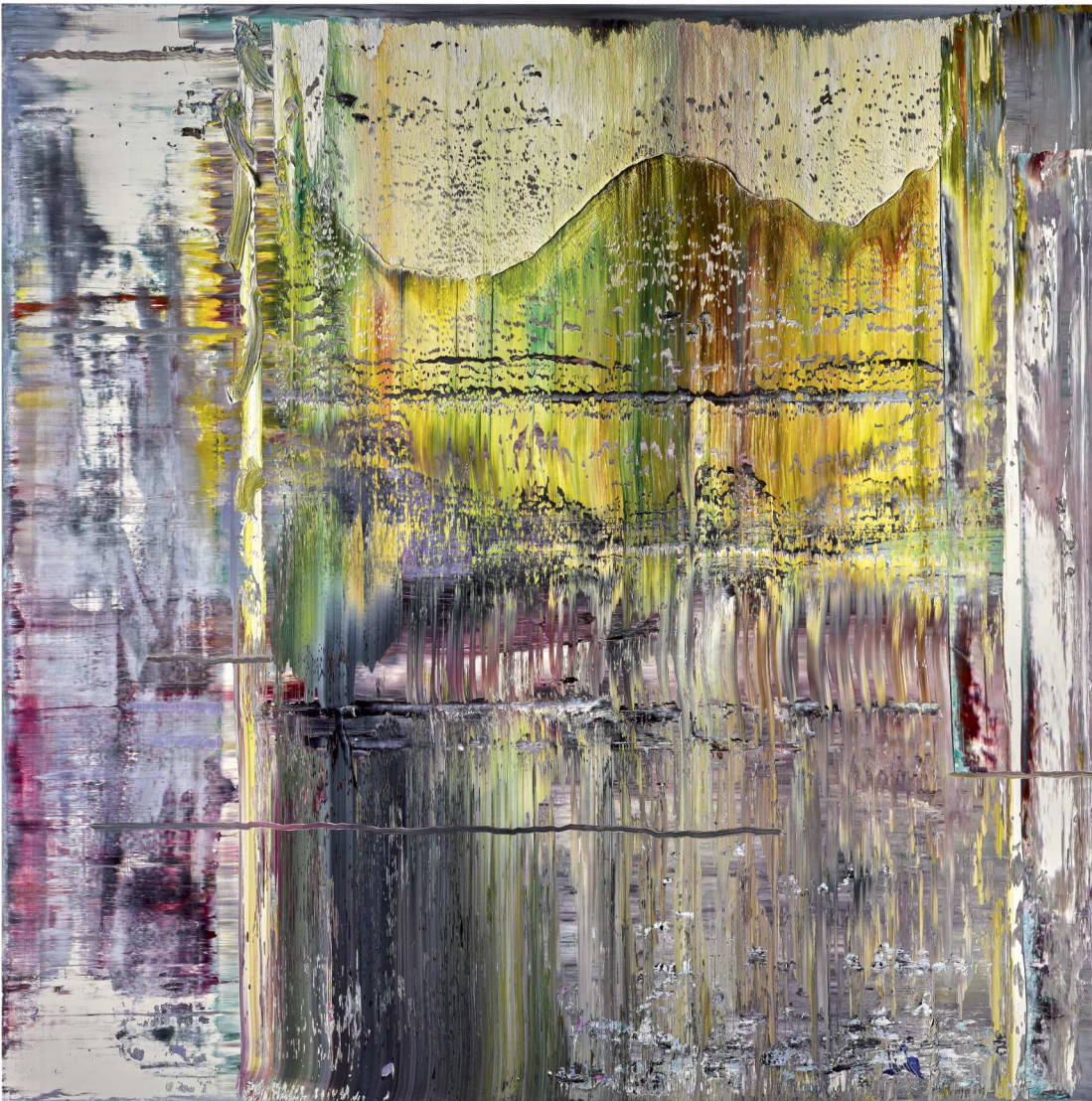
PROVENANCE

Private Collection, Europe (acquired directly
from the artist)

Acquired from the above by the present owner

£ 15,000-20,000

€ 16,700-22,200 US\$ 19,300-25,700



268

Gerhard Richter

b. 1932

Haggadah (P2)

numbered 179/500 on the reverse
diasc-mounted chromogenic print laid on
aluminium

100 by 100 cm. 39³/₈ by 39³/₈ in.

Executed in 2014, this facsimile object is
number 179 from an edition of 500.

PROVENANCE

Fondation Beyeler, Basel

Acquired from the above by the present owner

Ω ⊕ £ 8,000-12,000

€ 8,900-13,400 US\$ 10,300-15,400



269

Gerhard Richter

b. 1932

Flow (P16)

numbered 275/500 on the reverse

chromogenic print on aluminium

100 by 200 cm. 39³/₈ by 78³/₄ in.

Executed in 2016, this facsimile object is number 275 from an edition of 500, plus 2 artist's proofs.

PROVENANCE

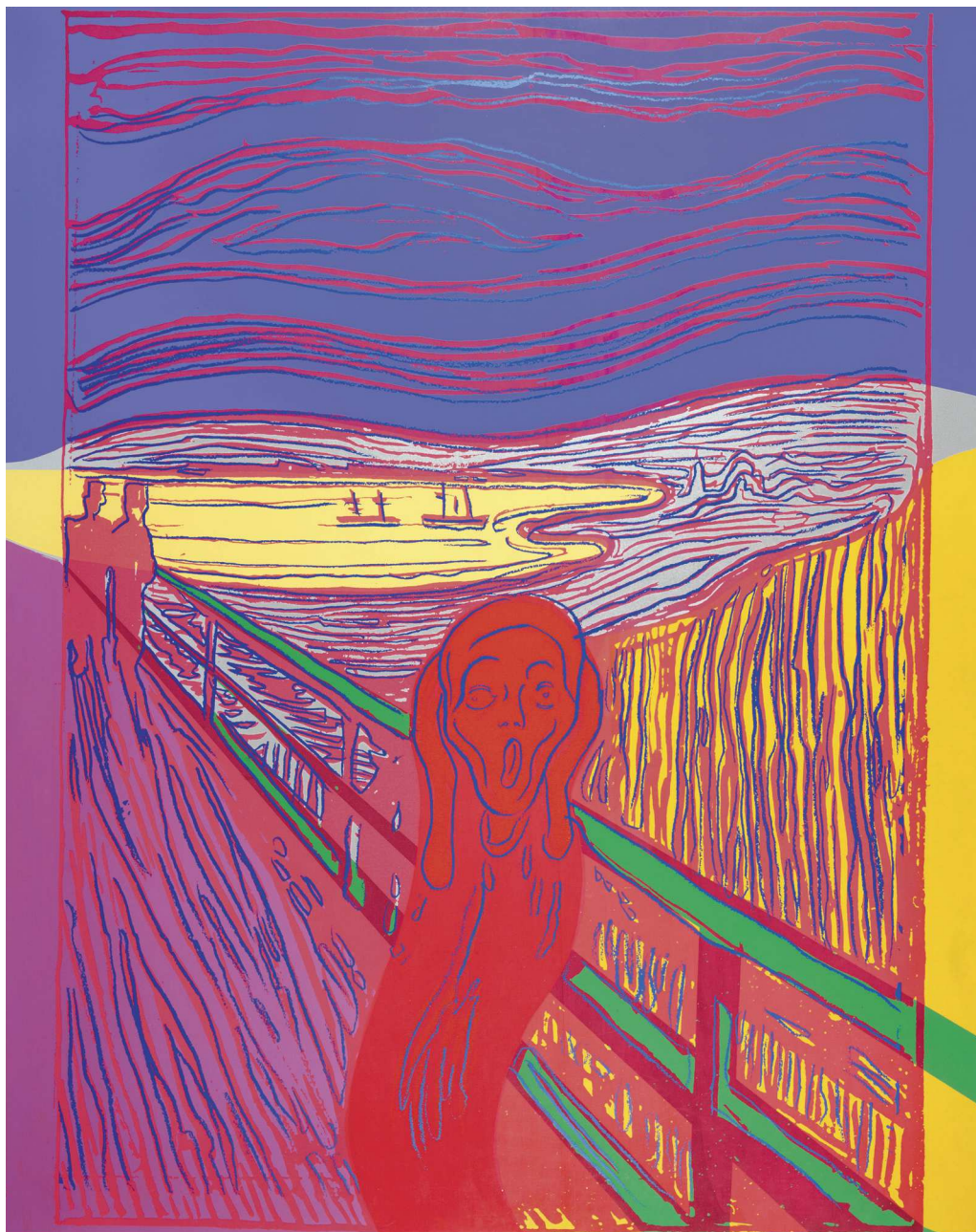
Serpentine Gallery, London

Acquired from the above by the present owner

⊕ £ 7,000-9,000

€ 7,800-10,000 US\$ 9,000-11,600

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The Scream (After Munch)
(F. & S. IIIA.58), 1984
Estimate £150,000–200,000

Prints & Multiples

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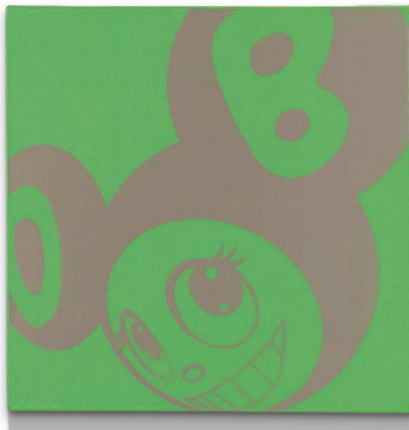
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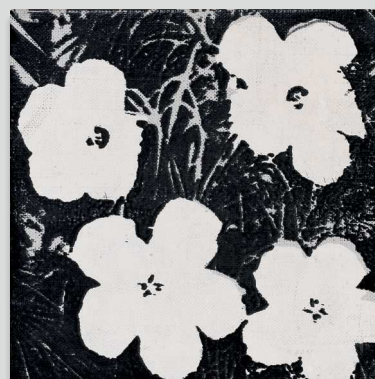
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unique 'Enignum X' dining table, 2013
Estimate £80,000–120,000

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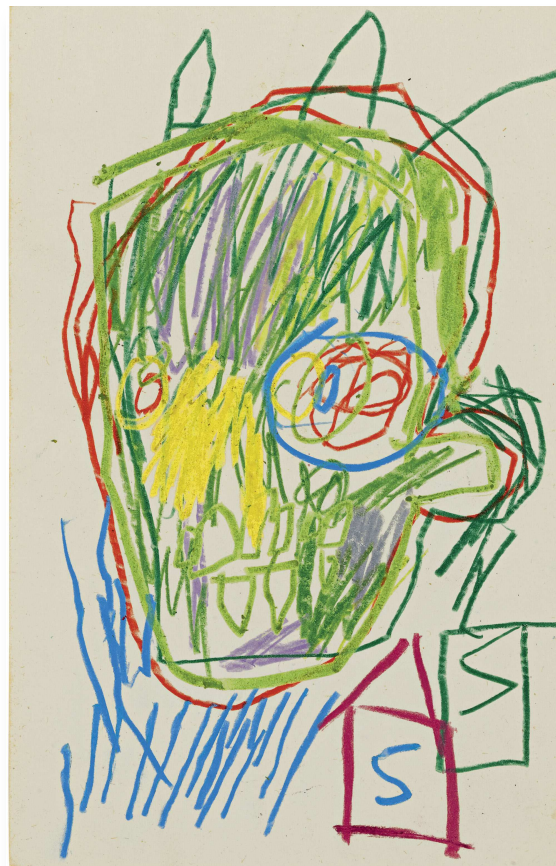
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Two Works by Jean-Michel Basquiat from the Collection of Raymond Foye

Left
JEAN-MICHEL BASQUIAT
Untitled (Phantom), 1981

Above
JEAN-MICHEL BASQUIAT
Untitled (Head), 1982

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How to Bid



1. Browse

Find works you
are interested in at
sothebys.com/auctions

2. Register

Sign up to bid in
your desired sales

3. Bid

Choose your preferred
bidding method

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

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 driver's 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 and debit card (subject to certain restrictions and/or surcharges), 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.

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.

II Monumental

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

prior to the sale to discuss any specific shipping requirements.

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

Property Subject to Right of First Refusal
Lots with this symbol are subject to a right of first refusal held by a third party (the "Holder"), who may bid on the lot. If the Holder is the successful bidder, any amount due to the Holder under the right of first refusal shall be netted against the Holder's obligation to pay the full purchase price for the lot. The purchase price reported shall be net of any such amount due. The amount due to the Holder shall be the difference between the hammer price plus buyer's premium and any applicable tax calculated on (i) the Holder's successful bid and (ii) on the accepted underbid, if any, immediately preceding the Holder's successful bid. If the auctioneer has not accepted any prior bid or the Holder is the only bidder, no amount shall be netted against the full purchase price. If the Holder is not the successful bidder, the successful bidder will, upon Sotheby's receipt of the total full purchase price in cleared funds, acquire full title to the lot free of any further rights of the Holder.

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

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

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

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

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

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

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

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

Property with a † symbol

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

proof of export immediately after export of the goods.

Property with a ‡ or Ω symbol

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

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre 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 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 the 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 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 these 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

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1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

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An abstract painting featuring a vertical column of alternating red and white horizontal stripes on the left side. The background is composed of large, textured blocks of black, olive green, and dark grey. The brushstrokes are visible, giving the painting a tactile quality.

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