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CONTEMPORARY ART DAY AUCTION

LONDON 6 MARCH 2019



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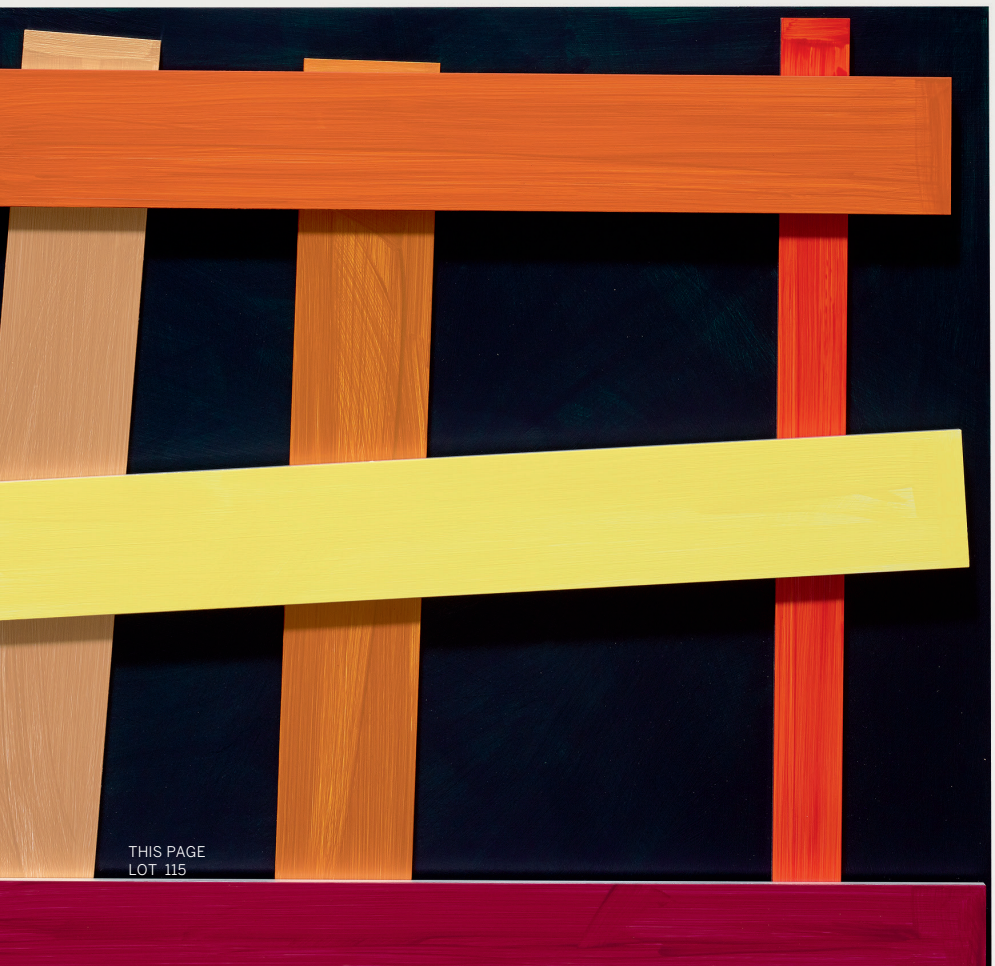

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CONTEMPORARY ART DAY AUCTION

AUCTION IN LONDON
6 MARCH 2019
SALE L19021
10.30 AM

EXHIBITION

Friday 1 March
9 am-5 pm

Saturday 2 March
12 noon-5 pm

Sunday 3 March
12 noon-5 pm

Monday 4 March
9 am-5 pm

Tuesday 5 March
9 am-12 noon

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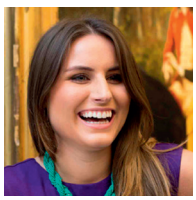

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101

Rose Wylie

b. 1934

Listening to Miss S.

signed and dated *93* on the reverse
oil on two joined canvases
167.6 by 182.9 cm. 66 by 72 in.

PROVENANCE

Reeds Wharf Gallery, London
Acquired from the above by the present owner in 1995

EXHIBITED

London, Reed's Wharf Gallery, *Rose Wylie: Likeness in the Unknown, Recent Paintings*, February - March 1995, n.p., illustrated in colour

LITERATURE

Clarrie Wallis, *Rose Wylie*, London 2018, p. 148, no. 129, illustrated in colour

⊕ **£ 50,000-70,000**
€ 55,500-77,500 US$ 64,000-89,500

"A painting is not finally what is does, or what it makes, or what it has, or what it means... it is. The painting is the meaning."

Rose Wylie cited in: Exh. Cat. *Quack, Quack*, Serpentine Gallery, London 2017, p. 28.

Painterly brushstrokes of fleshy pink dance energetically along the side of the picture plane, forming an imposing profile of the artist herself peering across the canvas. The periphery of this monumental painting orbits around a crude, cartoon-like figure of a woman floating atop a powder blue triangle, which forms an elegant, albeit simplistic gown. This figure is flanked by the enormous self-portrait on one side and a grandiose velvet green curtain encroaching on the scene from the opposite side. The deep black backdrop melts, as if drawn by the forces of gravity, revealing the bare canvas below. *Listening to Miss S* is spontaneous and vibrantly colourful, simultaneously full of reference points and singing with ambiguity. It has all the hallmarks of Rose Wylie's idiosyncratic collage-like approach to painting.

Having taken a long hiatus from the art world to raise her family, Rose Wylie emerged to international acclaim in her seventies. The artist's trajectory refuses categorisation, she has never been part of a 'generation' of artists, resulting in the development of her distinctly personal visual language. Her paintings, which are typically rendered in a monumental scale akin to billboards, or religious panels, brilliantly weave together a vast array of wildly disparate references, from medieval illuminated manuscripts, to Paul Cezanne's "lumpy" early works, to the figure of Penélope Cruz in Pedro Almodóvar's 2006 film *Volver*. As the peering portrait of the artist in the present work reminds us; this is a painting all about looking.

The crude and colourful figures and objects that populate the picture plane of *Listening to Miss S* cast aside conventional hierarchies of classical painting. The figures are sourced from the artist's memories, both personal and public, and transformed into paint through the filter of her recollection. In the words of the artist: "You spell like it sounds and paint like it looks. It's the same thing. It is phonetic" (Rose Wylie cited in: Clarrie Wallis, *Rose Wylie*, London 2018, p. 10). It is this synthesis of highly personal memories of the artist's immediate surroundings, and the collective visual culture of a shared consciousness, rendered with a tongue-and-cheek, down-to-earth spirit, which make Rose Wylie's paintings so captivating.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



102

Secundino Hernández

b. 1975

Untitled

signed and dated *14* on the reverse
acrylic, gouache, alkyd and oil on canvas
240 by 200 cm. 94½ by 78¾ in.

PROVENANCE
Galerie Krinzinger, Vienna
Acquired from the above by the present owner

‡ ⊕ £ 50,000-70,000
€ 55,500-77,500 US$ 64,000-89,500

"The point is to break the conventional language of abstraction. When the works succeed I don't see geometric shapes any more. I see a dance between pictorial languages and a balance between something which is very much under control and something else which is accidental."

Secundino Hernández in conversation with Michael Coomer
Victoria Miro, London, *Paso*, April - May 2017, online.

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103

Harold Ancart

b. 1980

Untitled

oilstick and pencil on paper laid down on
board, in artist's frame
171.4 by 114.3 cm. 67½ by 45 in.
Executed in 2012.

PROVENANCE

C L E A R I N G, New York
Acquired from the above by the present owner

EXHIBITED

New York, C L E A R I N G, *Triple Eagle*,
May - June 2012

‡ ⊕ £ 50,000-70,000
€ 55,500-77,500 US$ 64,000-89,500

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Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



104

Cecily Brown

b. 1969

Untitled

signed and dated *2005* on the reverse
oil on canvas
31.8 by 43.2 cm. 12½ by 17 in.

PROVENANCE
Gagosian Gallery, New York
Acquired from the above by the present owner in 2006

⊕ **£ 60,000-80,000**
€ 66,500-88,500 US$ 77,000-103,000

"I have always wanted to make paintings that are impossible to walk past, paintings that grab and hold your attention. The more you look at them, the more satisfying they become for the viewer."

Cecily Brown in conversation with Perri Lewis: 'Cecily Brown: I Take Things Too Far When Painting', *The Guardian*, 20 September 2009, online.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



105

Peter Doig

b. 1959

Untitled

signed and dated *Vienna Sept. '99*
on the reverse
watercolour on paper
29.5 by 20.7 cm. 11⅝ by 8⅛ in.

PROVENANCE
Private Collection, Austria (a gift from the artist)
Thence by descent to the present owner

⊕ **£ 40,000-60,000**
€ 44,300-66,500 US$ 51,500-77,000

"I often paint scenes with snow because snow somehow has this effect of drawing you inwards and is frequently used to suggest retrospection and nostalgia and make-believe."

Peter Doig cited in: Paul Bonaventura, 'A Hunter in the Snow', *Artefactum*, No. 9, 1994, p. 12.

Peter Doig's paintings are variously described as uneasy, enigmatic and dreamlike. At once nostalgic and contemporary, they speak of memory and the endurance of images. Atmospheric and melancholic, Doig's paintings capture seemingly inconsequential moments that are somehow highly charged.

In the early 1990s Doig began creating works that engaged with skiing and snow motifs, characterising both a sense of fantasy and sentimentality through a painting style which is resolutely figurative. Expressing the effect snow had on the mood and atmosphere of his paintings, Doig stated: "I often paint scenes with snow because snow somehow has this effect of drawing you inwards and is frequently used to suggest retrospection and nostalgia and make-believe" (Peter Doig cited in: Paul Bonaventura, 'A Hunter in the Snow', *Artefactum*, No. 9, 1994, p. 12). This tendency towards the visceral and the fantastic has come to characterise Doig's most notable and beloved paintings; the present work being a seminal example of the atmospheric mastery he employs.

Testament to Doig's reputation as an avid student of art history, *Untitled* takes as its point of departure the painterly aesthetics of modern masters such as Edvard Munch, Paul Gaugin and Pieter Bruegel the Elder among others. In particular, the snowy foreground of *Untitled* combines soft impressions of blue and white, recalling the diaphanous, almost bled-out brush-work apparent in Claude Monet's winter landscapes. Yet standing in direct contrast, the branches emanating from the central tree appear like webbed tendrils which recall the expressive splashes of Jackson Pollock's action paintings. The cornerstone of Doig's talent is epitomised in the alchemy with which he combines these influences into a vocabulary which is unmistakably his.

Painted in 1999, *Untitled* sits at the apex of Doig's career, at the very moment that his art was thrust onto the international stage. In 1991 Doig received the Whitechapel Artist Award resulting in solo exhibition at the Whitechapel Gallery of his paintings; in 1993 he won the John Moore's prize at the Walker Art Gallery with his extraordinary work *Blotter;* in 1994 he was nominated for the Turner Prize and in 1995 became a Trustee of the Tate Gallery. Painted at the pinnacle of Doig's critical acclaim, *Untitled* is an exceptional combination of the complex artistic devices and breath-taking atmosphere which have come to characterise the best of Doig.

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Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



ADNAN / LANDSCAPES

TWO EARLY WORKS FROM A PRIVATE COLLECTION

DELICATE AND LUMINOUS their colours strikingly reminiscent of the light and colours of the California landscape, the present works are two rare paintings by Etel Adnan from the 1960s. At the time of their execution, the artist was living in the Bay Area, the colours and topography of which became firmly embedded in her mind, and eventually made their way into her work. Both *Journey to the East* and *Untitled* were lovingly given by Adnan to a close friend and classmate while she was teaching philosophy at San Rafael's Dominican College in California, and are accompanied by two other paintings, as well as a collection of postcards from 1960s-1990s and a book of her essays

"AMERICA GAVE ME THE SENSE OF NATURE."

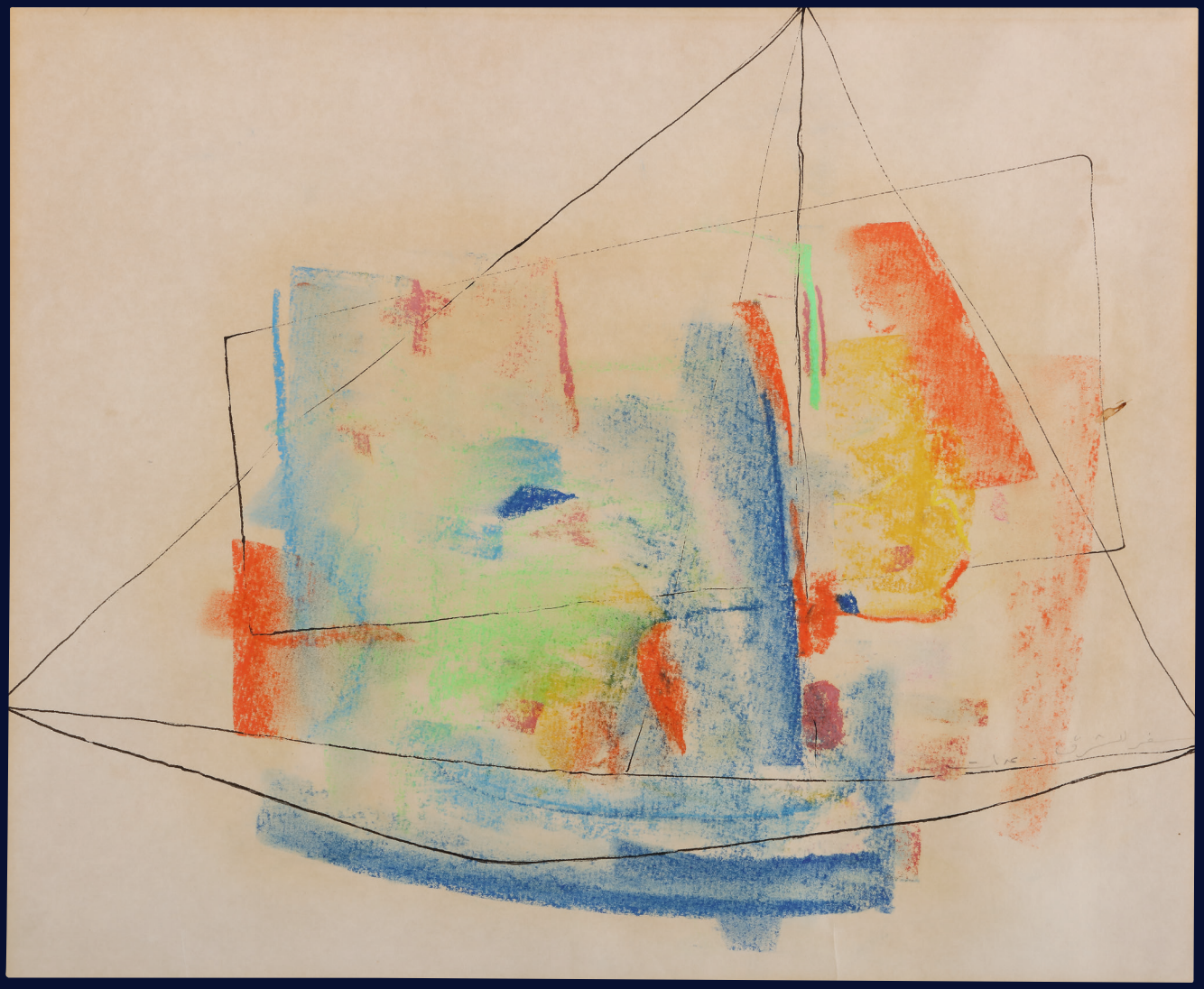
that will be included in the upcoming 20th Century Art/Middle East auction in London, attesting to the long standing relationship between the artist and the present owner.

Adnan is renowned for her writing, both her political texts, such as *Sitt Mare Rose* from 1977 and her collections of poems such as *Moonshots* from 1966. Her experimental texts, full of vivid imagery are closely connected with her exquisite paintings, which are brimming with colour and energy. Mostly abstract, Adnan's canvasses can be seen as a translation of her own perception of reality. The present owner describes the artist as "always thinking and absorbed. Analysing and watching. Busy with her thoughts and observations and political problems around the world. Any encounter with her was enlightening and touched me". It is this ability to synthesise the world around her into such refined interpretations that makes Adnan the fascinating artist that she is. In *Untitled*, dazzling orthogonal shapes in vibrant shades of emerald green are surrounded by vivid warm hues such as tangerine orange, a rich burgundy and pulsating yellows and pinks. The saturated colours have been generously dosed with a palette knife and are set in stark contrast against swathes of grey and white. The composition might remind the viewer of a landscape, and it is indeed in her surroundings where the artist has found her biggest and most exciting source of inspiration. In one of the many letters Adnan and her dear friend exchanged over the years the artist explained how "America gave me the sense of nature", and it is the memory of her beloved companion looking through the large window in the living room of the apartment they shared in San Francisco that the owner most cherishes.

The landscape in the Bay Area is the one that features most prominently in Adnan's works, particularly Mount Tamalpais on the outskirts of Sausalito where she moved to in the 1970s. Hans Ulrich Obrist has explained how for the artist "Mount Tamalpais became my house. For Cézanne, Sainte-Victoire was no longer a mountain. It was an absolute. It was painting." (Etel Adnan cited in: Hans Ulrich Obrist, Etel Adnan. Stories, *Maharam*, online). Indeed, one can imagine the outline of a mountain in *Untitled* and *Journey to the East* depicts a sailboat emerging from a colourful sea of bright blues, greens, oranges and yellows.

As many other female artists before her, Adnan did not receive the institutional support she deserved until late on in her career. Her retrospective at the Serpentine Gallery in London in 2016 and her recent exhibition of new work at SFMOMA have brought her work to international acclaim, highlighting her deep understanding of colour and her poetic use of line, to create delicate compositions such as *Untitled* and *Journey to the East*.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



106

Etel Adnan

b. 1925

Journey to the East

signed in arabic, titled and inscribed
ink and pastel on paper
38.1 by 45.4 cm. 15 by 18 in.
Executed *circa* 1960.

PROVENANCE
A gift from the artist to the present owner

‡ £ 5,000-7,000
€ 5,600-7,800 US$ 6,400-9,000

107

Etel Adnan

b. 1925

Untitled

signed and inscribed in Arabic
oil on canvas laid down on panel
45 by 64.1 cm. 17¾ by 25¼ in.
Executed in the 1960s.

PROVENANCE
A gift from the artist to the present owner

‡ £ 40,000-60,000
€ 44,300-66,500 US$ 51,500-77,000



"Mount Tamalpais became my house. For Cézanne, Sainte-Victoire was no longer a mountain. It was an absolute. It was painting."

Etel Adnan cited in: Hans Ulrich Obrist, 'Etel Adnan. Stories', *Maharam*, online.

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السعودية
عدنان

108

Katharina Grosse

b. 1961

Ohne Titel

signed and dated *1998* on the reverse
acrylic on canvas
200 by 294.5 cm. 78¾ by 118⅛ in.

PROVENANCE
Studio La Città, Verona
Acquired from the above by the present owner

⊕ **£ 70,000-100,000**
€ 77,500-111,000 US$ 89,500-128,000



"Painting facilitates the synchronicity of acting and thinking in the most amazing way because there's no transmitter between the tools and me. 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 cited in: Emily Wasik, 'Katharina Grosse Sticks to her Guns', *Interview*, 4 November 2014, online.

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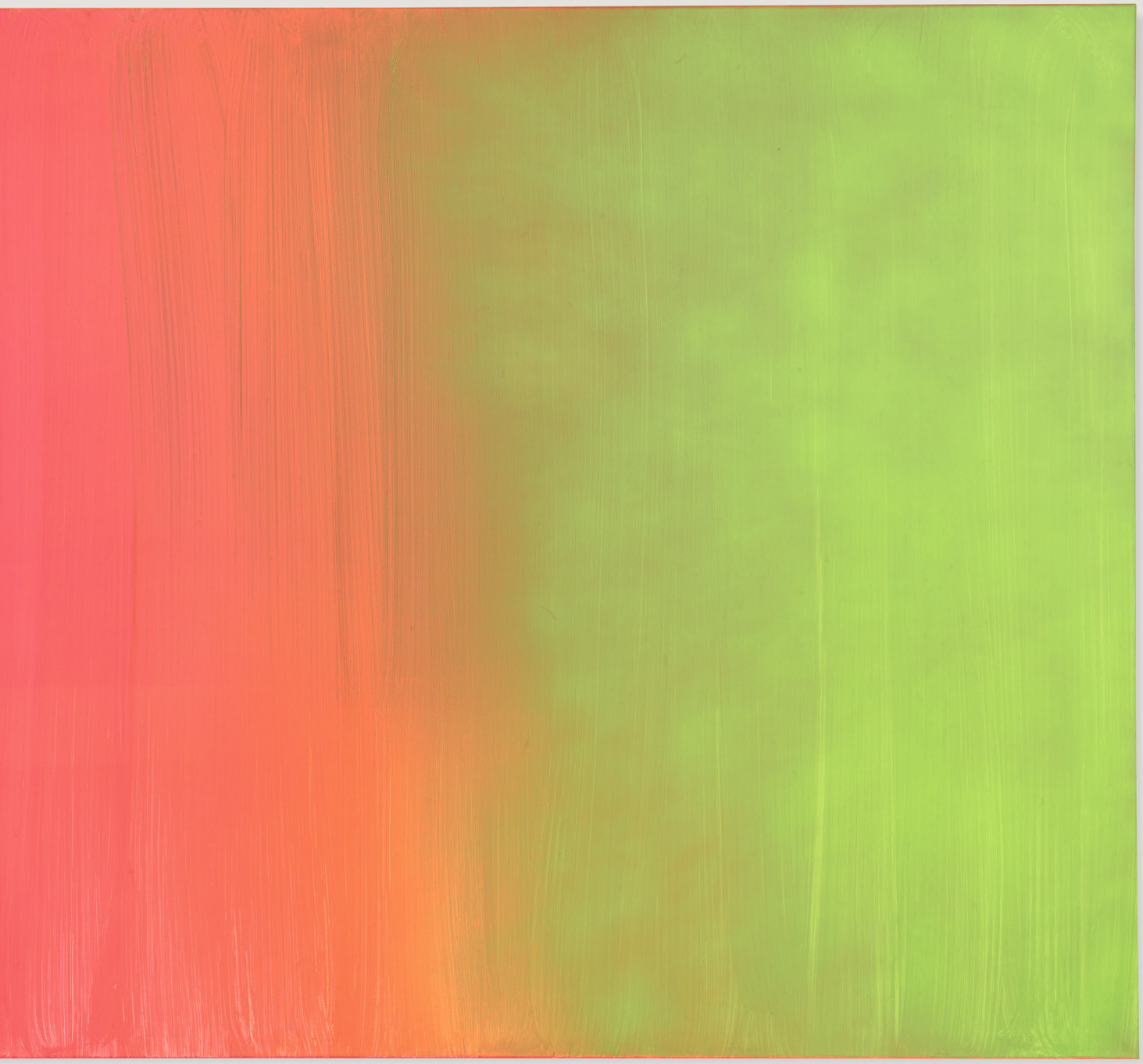

109

Mario Klingemann

b. 1970

Memories of Passersby I

multiple GANs, two 4k screens, custom handmade chestnut wood console, which hosts AI brain and additional hardware
wood console: 70 by 70 by 40 cm.
27½ by 27½ by 15¾ in.
each screen: 145 by 82.9 by 3.8 cm.
57 by 32⅝ by 1½ in.
Executed in 2018, this work is number 2 from an edition of 3, plus 2 artist's proofs.

⊕ £ 30,000-40,000
€ 33,200-44,300 US$ 38,300-51,500

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
Madrid, Onkaos, *Mario Klingemann. Memories of Passersby I*, January - June 2019 (another work from the edition exhibited)

Memories of Passersby I is a pioneering work of artificial intelligence. Fully autonomous, it uses a complex system of neural networks to generate a never-ending stream of portraits, disquieting visions of male and female faces created by a machine. The artwork is presented as an installation piece: the AI machine is housed in a custom-made chestnut wood cabinet, connected to two framed screens.

Unlike earlier generative art installations, *Memories of Passersby I* does not contain a database. It is an AI brain, developed and trained by Mario Klingemann, which creates brand new portraits, pixel by pixel, in real time. The outputs displayed on screen are not random or programmed combinations of existing images but unique, AI-generated artworks.

The flow of images presented does not follow a predefined choreography but is the result of the AI interpreting its own output; the complex nature of this feedback loop means that no image will ever be repeated. *Memories of Passersby I* contains all the algorithms and GANs (generative adversarial networks) necessary to produce an endless succession of new images as long as it is running.

In this sense, *Memories of Passersby I* marks a significant step forward in the rapidly emerging field of AI art. Up until now, collectors have been able to acquire human-curated outputs of neural networks; *Memories of Passersby I* is a self-contained creative agent. Each edition will generate infinite portraits in its own way and, as such, can be considered unique.

"UNLIKE EARLIER GENERATIVE ART INSTALLATIONS, *MEMORIES OF PASSERSBY I* DOES NOT CONTAIN A DATABASE. IT IS AN AI BRAIN, DEVELOPED AND TRAINED BY MARIO KLINGEMANN, WHICH CREATES BRAND NEW PORTRAITS, PIXEL BY PIXEL, IN REAL TIME."

To develop *Memories of Passersby I*, Klingemann trained his AI model using thousands of portraits from the 17th to 19th centuries. He created a Tinder-like application to accelerate the learning process and teach the machine his own aesthetic preferences, influenced by surrealist figures such as Max Ernst.

As a result, *Memories of Passersby I* presents uncanny interpretations of the human face, AI-generated examples of what André Breton referred to as "convulsive beauty." At times, the images melt into abstract arrangements of pixels as the machine struggles to create a new portrait. For the viewer, *Memories of Passersby I* is a hypnotic experience, the opportunity to watch an AI brain "think" in real time and view truly unique portraits which are neither recorded nor repeated.

Mario Klingemann is a pioneer in the field of neural networks, computer learning, and AI art. He has worked with prestigious institutions including The British Library, Cardiff University and New York Public Library, and is Artist in Residence at Google Arts and Culture. His artworks have been exhibited at MoMA New York, the Metropolitan Museum of Art New York, the Photographers's Gallery London, ZKM Karlsruhe and Centre Pompidou Paris. Klingemann received the British Library Labs Artistic Award 2016 and the Lumen Prize Gold Award 2018.

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110

Yayoi Kusama

b. 1929

Kokoro (Heart)

signed, titled, titled in Japanese and dated *1988* on the stretcher; titled on the reverse
acrylic on canvas
65.5 by 53 cm. 25⅞ by 20⅞ in.
This work is accompanied by a certificate of authenticity from the Yayoi Kusama Studio.

PROVENANCE

Private Collection, Tokyo (acquired directly from the artist)
Sotheby's, New York, 11 October 2006, Lot 167
Acquired from the above by the present owner

£ 100,000-150,000
€ 111,000-166,000 US$ 128,000-192,000

A white background is populated by bright crimson sperm-like forms in Yayoi Kusama's *Kokoro (Heart)*, swimming around one another and forming tightly-packed cellular patterns. Executed in 1988, the present work encapsulates the artist's still ongoing investigation of the *Infinity Net,* a series developed in the 1950s and composed of intricate arrangements of polka dots, phallic tubers and biomorphic forms.

Kusama attributes the obsessive seriality of shapes and forms in her work to hallucinatory episodes which have bedeviled her since childhood: "[o]ne day, looking at a red flower-patterned table cloth on the table, I turned my eyes to the ceiling and saw the same red flower pattern everywhere... [t]he room, my body, the entire universe was filled with it, my self was eliminated, and I had returned and been reduced to the infinity of eternal time and the absolute of space" (Yayoi Kusama cited in: Laura Hoptman et al., *Yayoi Kusama*, London 2000, pp. 35-37). Growing up with these visions caused Kusama to withdraw from her surroundings; painting was a way to turn her trauma into inspiration. Kusama began to create biomorphic drawings in the 1950s, obsessively covering thousands of pieces of paper with organic forms of different shades. These works became the early prototypes of her *Infinity Net* series.

"[O]NE DAY, LOOKING AT A RED FLOWER-PATTERNED TABLE CLOTH ON THE TABLE, I TURNED MY EYES TO THE CEILING AND SAW THE SAME RED FLOWER PATTERN EVERYWHERE..."

Having experienced the glitzy glamour of 1970s New York, Kusama returned to Japan and revisited the *Infinity Net* series, fusing her earlier work with insights developed in America. *Kokoro (Heart)*, with its wild, vibrant hues and complex patterns, exudes a hyperbolic intensity lacking in her previous work. Unlike her earlier oil paintings, which displayed illusions of pictorial depths, the artist's paintings from the 1980s exhibited an acrylic flatness, perhaps a reference to the two-dimensionality of Japan's Edo-period *Ukiyo-e* woodcut prints. Like these 'images of the floating world,' *Kokoro (Heart)'s* patterns possess an ephemeral quality, spreading out over the canvas and threatening to cover everything in the universe in its mesmerising motifs.

Over a brilliant career spanning over decades, Kusama has cast her *Infinity Net* over the entire globe, captivating audiences across multiple continents. A stunning work from the renowned series, *Kokoro (Heart)* is a testament to the evolution of Kusama's unique vision and meteoric rise to fame.

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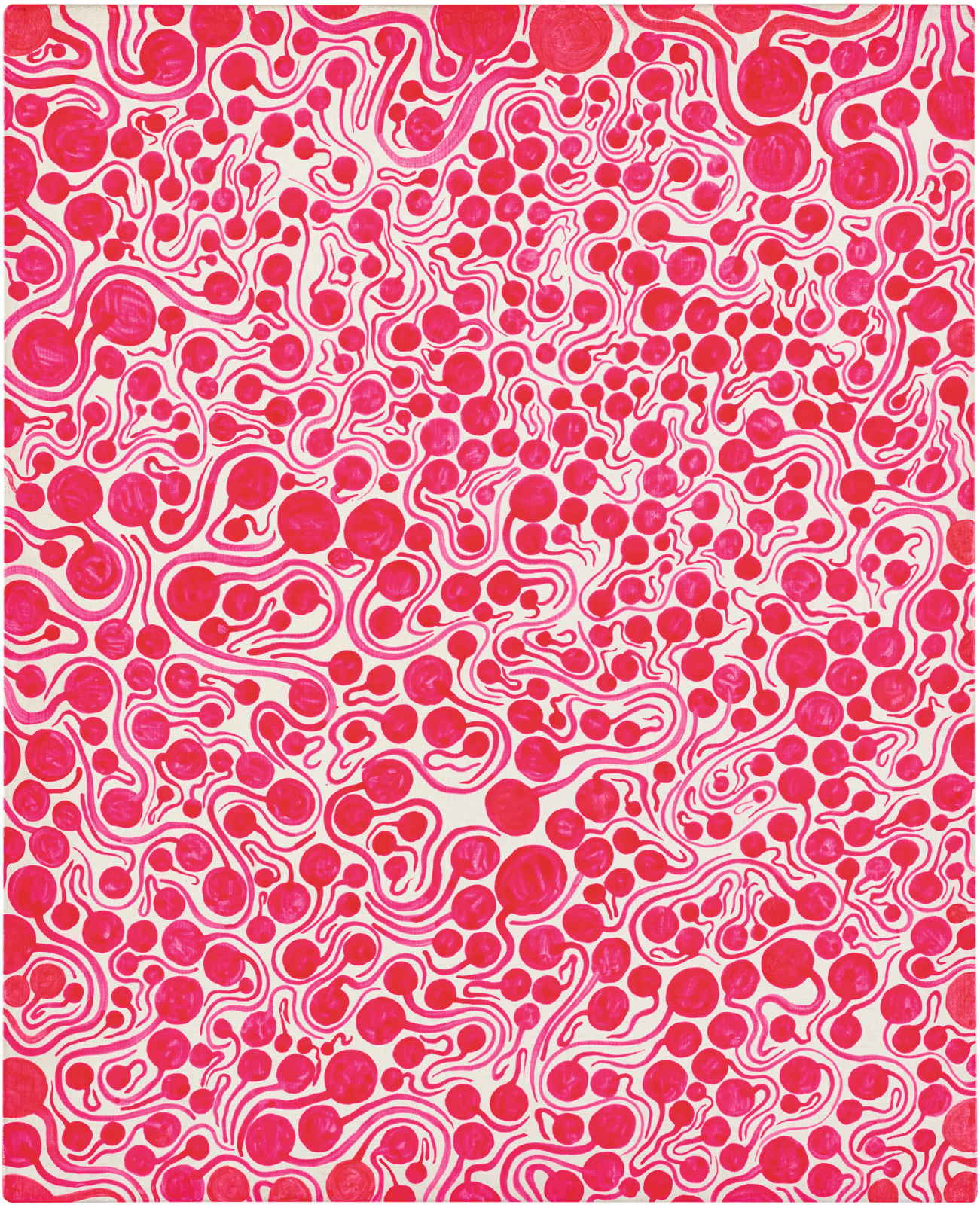


111

Sean Scully

b. 1945

Untitled (7.27.85)

signed and dated *7.27.85*
charcoal and pastel on paper
57.5 by 76.5 cm. 22⅝ by 30 in.

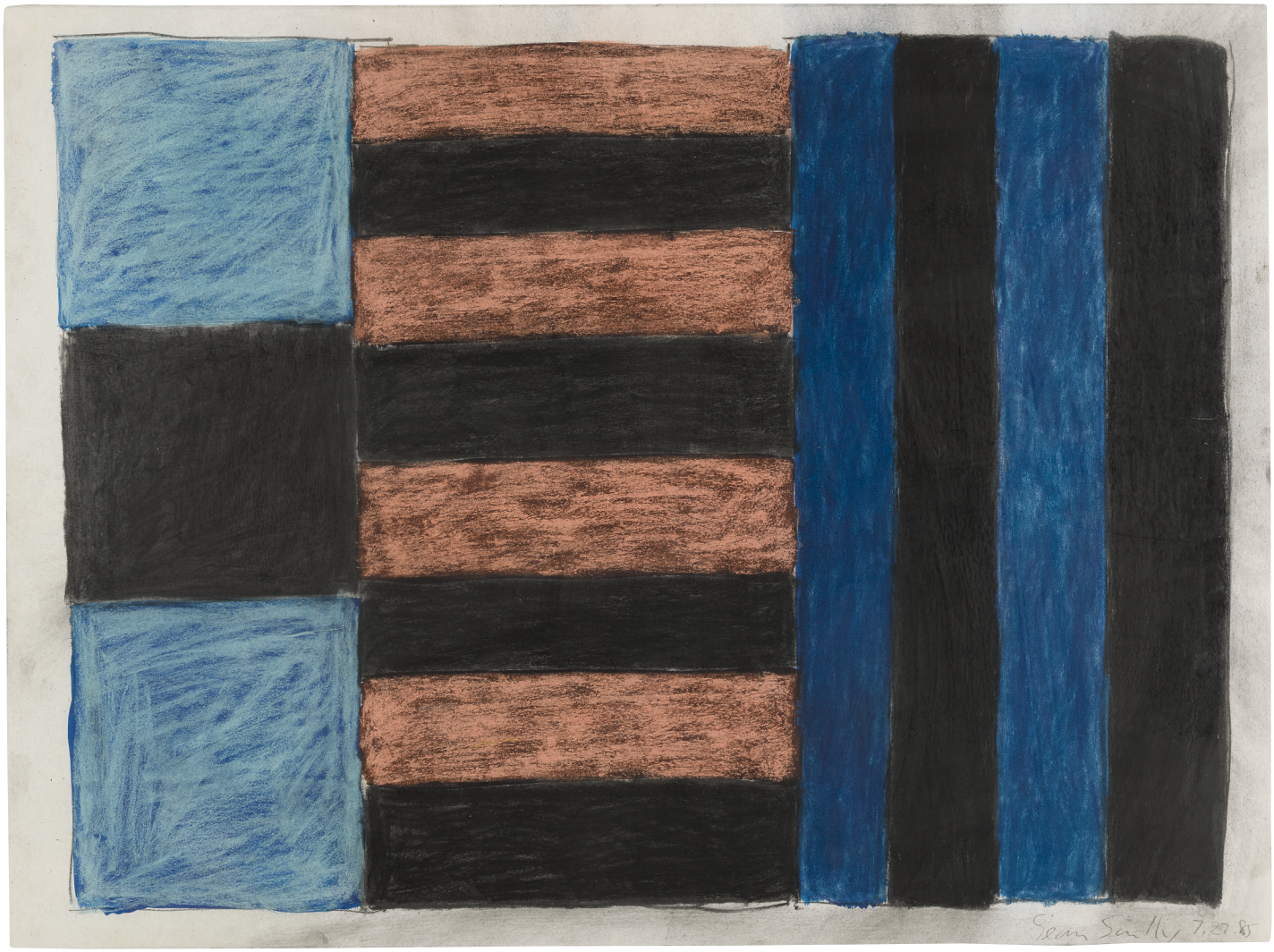
PROVENANCE
Juda Rowan Gallery, London
Acquired from the above by the present owner in 2007

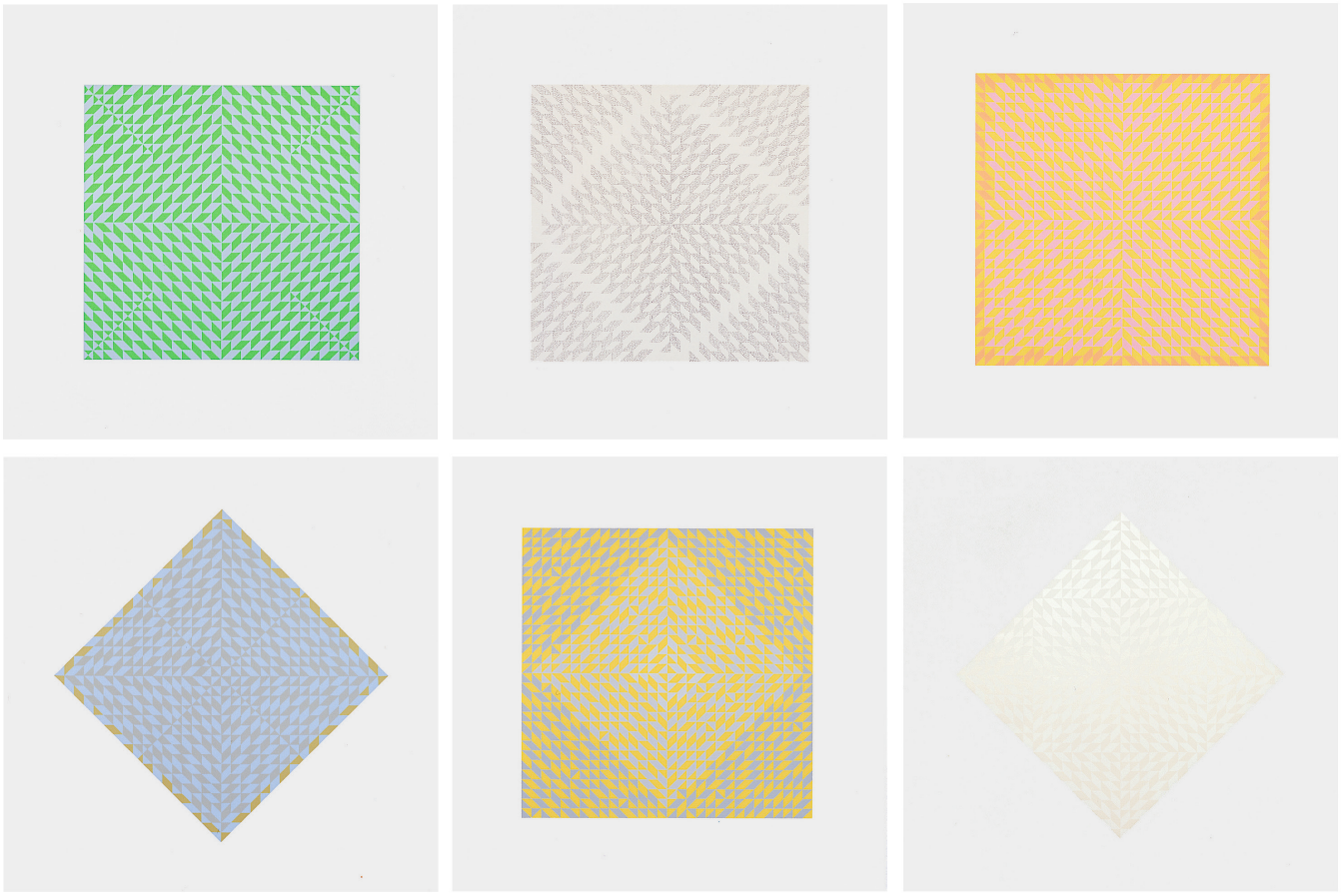
⊕ **£ 45,000-65,000**
€ 49,800-72,000 US$ 57,500-83,000

"Horizontals are the eternal horizon, where we see the edge of our own local world. Verticals are assertive, like us standing. There are a lot of references to figures and nature in my work, so naturally it has a psychological aspect to it, where the assertive and the affirmative human action come into contact with the permanent."

Sean Scully cited in: David Carrier, *Sean Scully*, London 2004, p. 211.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





112

112

Anni Albers

1899 - 1994

DO. I - VI

each: signed and numbered *43/50*
screenprint in colour on Fabriano wove paper,
in 6 parts, printed and published by Edition
Domberger, Stuttgart
each: 64.8 by 64.8 cm. 25½ by 25½ in.
Executed in 1973, this work is number 43 from
an edition of 50, plus 10 artist's proofs.

PROVENANCE
Edition Domberger, Stuttgart
Acquired from the above by the present owner

£ 12,000-18,000
€ 13,300-20,000 US$ 15,400-23,000

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



113

113

Nina Chanel Abney

b. 1982

Untitled

signed and dated *2016* on the overlap
acrylic, metallic acrylic and spray paint on canvas
76.2 by 76.5 cm. 30 by 30⅛ in.

£ 10,000-15,000
€ 11,100-16,600 US$ 12,800-19,200

PROVENANCE

Brand New Gallery, Milan
Acquired from the above by the present owner

EXHIBITED

Milan, Brand New Gallery, *IMAGINE*,
March - April 2016

114

Josef Albers

1888 - 1976

Study for a Homage to the Square

oil on blotting paper
29.2 by 29.2 cm. 11½ by 11½ in.
Executed *circa* 1960-65.
This work will be included in the Catalogue Raisonné of Paintings by Josef Albers currently being prepared by the Josef and Anni Albers Foundation under number *JAAF 1960.2.7*.

PROVENANCE

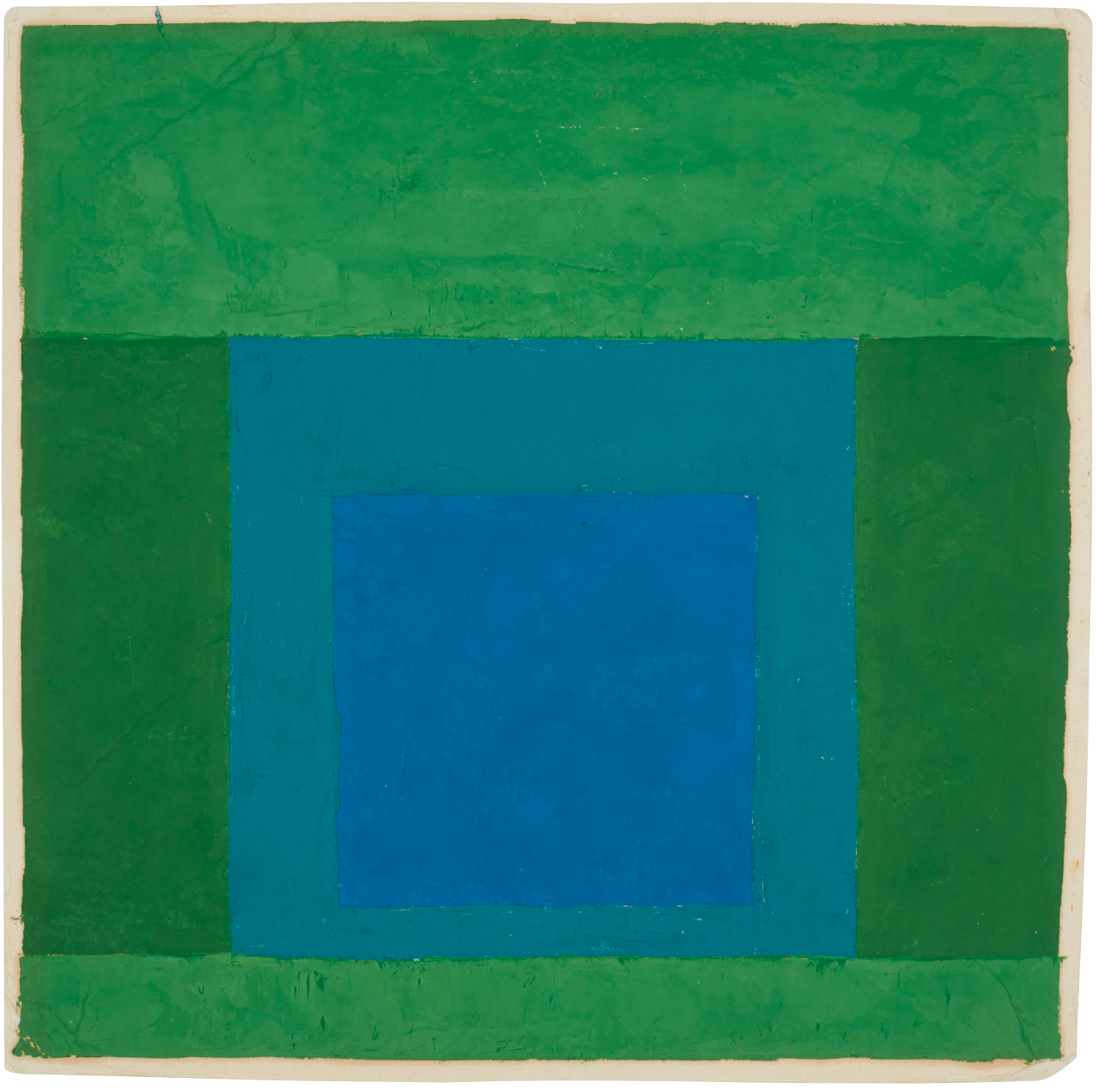
Galerie Denise René, Paris
Christie's, South Kensington, 11 September 2003, Lot 189
Guy Pieters Gallery, Belgium
Acquired from the above by the present owner

£ 60,000-80,000
€ 66,500-88,500 US$ 77,000-103,000

"In visual perception a color is almost never seen as it really is – as it physically is. This fact makes color the most relative medium in art.... Practical exercises demonstrate through color deception (illusion) the relativity and instability of color. And experience teaches that in visual perception there is a discrepancy between physical fact and psychic effect."

Josef Albers cited in: Josef Albers and Nicholas Fox Weber, *Interaction of Color*, London 2006, pp. 1-2.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



115

Imi Knoebel

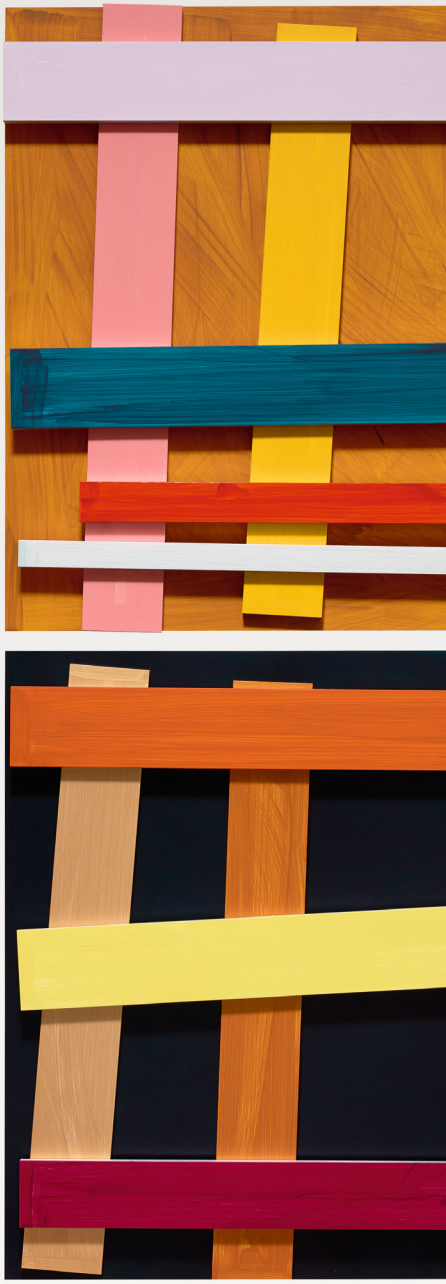
b. 1940

schief und schräg 3

signed and dated *2.10* on the reverse
of the right panel
acrylic on aluminium, in three parts
each: 193 by 98 by 8.7 cm.
75⅞ by 38⅝ by 3⅜ in.
overall: 193 by 291 by 8.7 cm.
75⅞ by 114⅝ by 3⅜ in.

PROVENANCE
Galerie Bärbel Grässlin, Frankfurt
Private Collection, Europe
Acquired from the above by the present owner

‡ ⊕ £ 200,000-300,000
€ 222,000-332,000 US$ 256,000-383,000



Measuring nearly two metres tall and three metres wide, the monumental *Schief und Schräg 3* is a poetic embodiment of Imi Knoebel's lifelong engagement with colour, seriality and materiality. Composed of aluminium slates of varying thickness fixed onto a panel and creating an interpenetrating display of colour and form, the work encapsulates Knoebel's five decades of artistic achievements into a single work that marks the apogee of the artist's career.

Having studied under Joseph Beuys in the 1960s at the famed Kunstakademie in Dusseldorf, Knoebel drew inspiration from Kazimir Malevich to make black and white canvases on which vertical painted lines divided up the pictorial space. From this time, the artist began working with industrial materials, such as plywood and fibreboard, thereby dematerialising painting and at the same time fulfilling Beuys' ideal of bringing art closer to life. Following the tragic death of his friend and classmate, Blinky Palermo, whom Knoebel viewed as the master of colour, the latter artist unleashed a torrent of tones into his work, transforming his sombre corpus into a sea of colour. In the 1990s, Knoebel adopted aluminium as his preferred material, which he would cut into different slices, paint in an array of different tonalities and fix onto a large panel. *Schief und Schräg 3* is the culmination of his artistic progression through the decades, bringing

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together his talent for seriality and ability to use unconventional materials with his newly discovered taste for vivid hues.

Knoebel's infatuation with seriality and colour is matched by his staunch resistance of art theory. "When I am asked about what I think when I look at a painting," Knoebel has remarked, "I can only answer that I don't think at all; I look at it and can only take in the beauty, and I don't want to see it in relation to anything else. Only what I see, simply because it has its own validity" (Imi Knoebel cited in: Exh. Cat., Wolfsburg, Kunstmuseum Wolfsburg, *Imi Knoebel: Works 1966-2014*, 2014, p. 24). In insisting on seeing painting simply as the physical object in front of him, Knoebel has much in common with his native contemporaries, Gerhard Richter and Günther Förg. Richter sought to eliminate his own artistic agency by adopting the squeegee in his paintings, while Förg proposed that abstract art was nothing more than what one saw.

Through tireless experimentation with seriality and colour, Knoebel is seeking what Malevich termed "pure perception." Indeed, the artist's desire flows onto his painted panels and, in *Schief und Schräg 3*, metamorphoses into the present composition. Through the gaps between these aluminium bars we strain our necks, hoping, like Knoebel, to catch a glimpse of the fabled internal space of the mind.

116

Günther Förg

1952 - 2013

Veronese Green

each: signed on the reverse
acrylic on wood panel, in eight parts
each: 69.9 by 55.9 cm. 27½ by 22 in.
Executed in 1988.
This work is recorded in the archive of Günther Förg as No. *WVF.88.B.0290.* We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

PROVENANCE
Galerie Max Hetzler, Berlin
Acquired from the above by the present owner in 1989

‡ ⊕ £ 120,000-180,000
€ 133,000-200,000 US$ 154,000-230,000

Executed in 1988, *Veronese Green* exemplifies Günther Förg's unyielding quest to construct his own artistic realm, independent from the legacies of Abstract Expressionism and Minimalism. From humble beginnings, Förg rose through the ranks of the art world, creating series of paintings, photographs, installations and sculptures to convey an exceptional vision that is deeply connected to the urban landscape of late industrial society.

Förg was employed as a house painter when he began to make art in 1973. For his first work, *Ohne Titel*, the artist rubbed anthracite paint onto a black ground with a sponge; the painting could be read as a refutation of the domineering impact of the New York School on abstract art. In contrast to the monumental canvases favoured by American Abstract Expressionists, Förg preferred to paint on panels of wood and lead, thereby emphasising the materiality of the artwork's medium. Drawing inspiration from Frank Stella and Blinky Palermo, Förg posited painting as one form of expression among many, rather than the window into spirituality promised by Mark Rothko's and Barnett Newman's colour fields. In his envisioning of painting's continued development after Abstract Expressionism, Förg has much in common with Gerhard Richter, who sought to eliminate the artist's hand through his use of the squeegee. The present work, painted early in the artist's career, shares a muted palette and introspective atmosphere with Richter's *Grey Paintings* from the same period.

Despite Förg's desire to avoid artistic handwriting in his paintings, his oeuvre is undeniably an autobiography of his experiences in urban Germany. As writer Cees Nooteboom explains: "Artists are flâneurs, even if they do not write. They are responsible for the preservation of memory, they are the observers of disappearance, they are the first to herald disaster, they do not miss even the smallest detail, they belong to the city and the city could not be imagined without them. They are the city's eyes, recorders, chroniclers, judges and archives. It is in the flâneur that the city can seek and find its self awareness" (Cees Nooteboom cited in: Exh. Cat., Hanover, Kunstverein Hannover, *Günther Förg*, 1995, p. 123). Förg's painting series bear resemblance to the wall panels of architecture and structures inhabiting the city: some under construction and yet to be painted, others weathered and awaiting demolition. The panels of *Veronese Green*, possessing the hues of oxidised copper, look as if they were made from metal. They remind viewers of the rusted walls of derelict houses and factories populating European cities after World War II.

Hailing from the early period of the artist's career, *Veronese Green* evinces the emphatic nature of Förg's artistry and stylistic ingenuity. The present painting, in its minimal abstraction and rich materiality, embodies Förg's efforts at revitalising expressive painting and testifies to the artist's links to German Neo-Expressionists like Gerhard Richter and Imi Knoebel. Executed in a series of panels, the work attests to Förg's unique application of Modernist-inspired formalism to the in-depth investigation of urban architecture.

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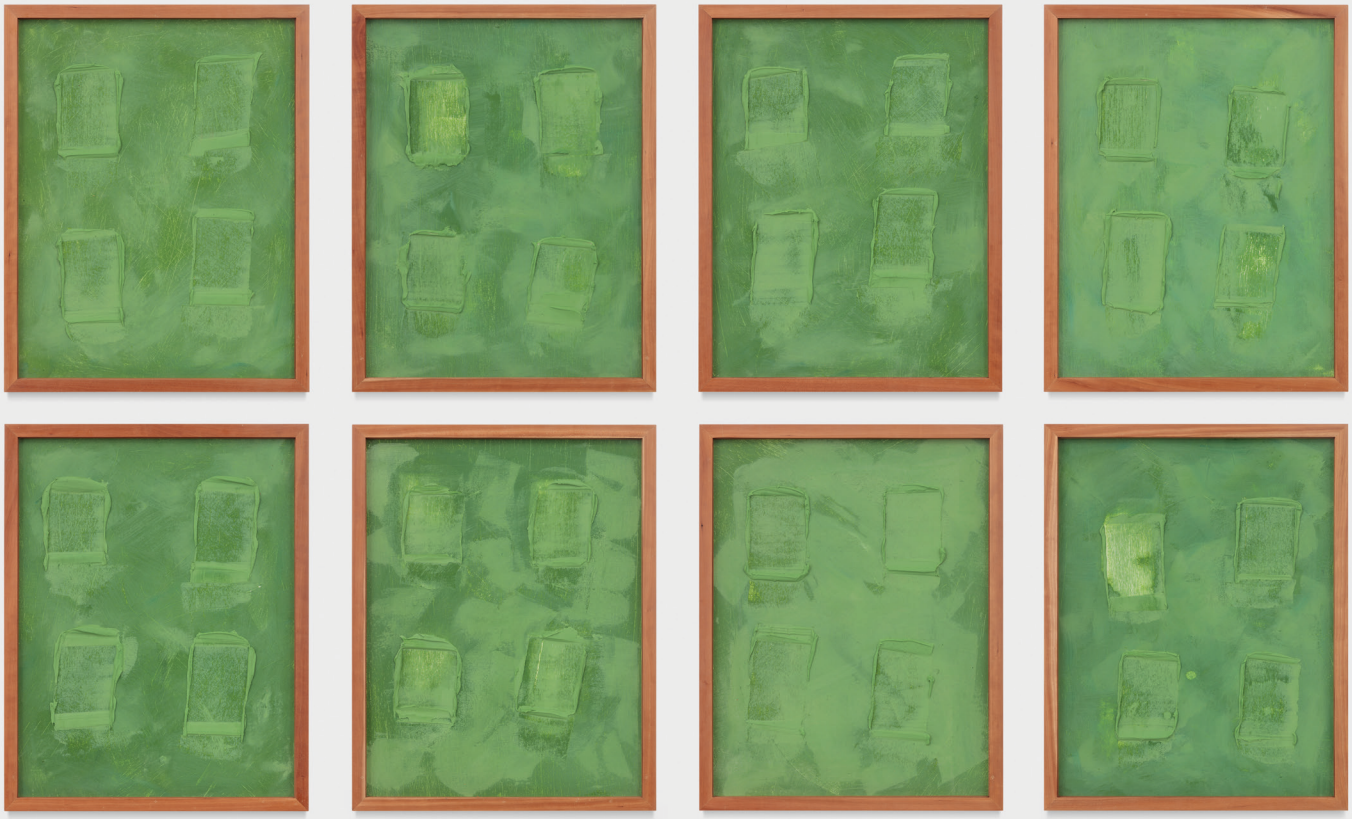



Albert Oehlen and Martin Kippenberger at Café Alt Wien, 1984
Image: © akg-images / IMAGNO/Didi Sattmann

Kippenberger / Oehlen

FROM A PRIVATE COLLECTION





Above and opposite
Albert Oehlen and Martin Kippenberger at Café Alt Wien, 1984
Image: © akg-images / IMAGNO/Didi Sattmann

MARTIN KIPPENBERGER AND ALBERT OEHLEN met in the late 1970s. For the next two decades, they painted together, exhibited together, travelled together, and played in bands together. They were punk musicians, who didn't need to learn instruments, and punk artists whose work rebelled against academic convention and contemporary taste. They were champions of bad painting and together they made their best paintings. After Joseph Beuys had decreed that "Every human being is an artist", Kippenberger stood with Oehlen to boldly remind us that "Every artist is a human being".

Kippenberger and Oehlen were artists in every medium: photographers and performers as well as authors, publishers, producers and printmakers. They were painters who seized upon the genre at a time when Minimalism and Conceptualism had declared it dead. In the 1980s, their paintings were deliberately rebellious; deliberately 'bad' according to accepted principles of artistic accomplishment; they rejected study drawing and academic draughtsmanship and only ever consciously

"I WAS ALSO MAKING FUN OF MYSELF A LITTLE BIT. BUT PROBABLY IN A LESS PAINFUL WAY THAN THE WAY KIPPENBERGER DID IT." - ALBERT OEHLEN

identified with art-historical precedent in order to defile it. Oehlen ridiculed his own practice so that no critic could denigrate it further: "I never took figurative work seriously, even when I did it. I thought it was bullshit. The early self-portraits are highly ironic" (Albert Oehlen in conversation with Jennifer Samet, 'Beer with a Painter: Albert Oehlen', *Hyperallergic*, 8 April 2017, online). Kippenberger took it a step further, styling a drunken frog as his



artistic alter-ego, and nailing it to a cross made from stretcher bars originally intended for paintings; a figure so ridiculous it was beyond ridicule, and so blindly offensive that it caused an international incident when it later appeared in exhibition; a visual parody of the archetypal suffering artist.

"WE HUNG OUT TOGETHER, WE HAD FUN, WE GOT INTO TROUBLE. WE WANTED TO BE – PATHETIC WORDS – 'NEW AND PROVOCATIVE." - ALBERT OEHLEN

Kippenberger and Oehlen travelled together. They took their band – The Alma Band – on tour to Brazil, where Kippenberger stayed to carry out a number of wider conceptual projects and complete a dazzling self-portrait on Ipanema beach. Their most important trip took place in 1988, when they rented a house together in the southern Spanish town of Carmona. For Oehlen, it was the moment that he opened up to abstraction – the first step on the path that led him to such vast, dramatic, and colourful works as *Badenden*. For Kippenberger, it was the beginning of his Underpants paintings, which show him in a pair of vast white Y-fronts, aping a famous photo of Pablo Picasso and glorifying in his own absurdity. In Spain, Kippenberger also began making his street lamp works in earnest, casting, bending, and twisting the lamp posts to create sculptures that took mundane quotidian form but competed in the realms of high art. Both series show Kippenberger at his ebullient best: at once egotistical and self-effacing; parodic and pathetic. By embracing failure and exploiting disappointment, both he and Oehlen came to change the course of the twentieth century art discourse, and create countless works of powerful aesthetic impact and intense conceptual force.

117

Martin Kippenberger

1953 - 1997

Ohne Titel (The Carlyle Suites)

signed with the artist's initials and dated *96*
pencil and coloured pencil on hotel stationery
27.8 by 21.3 cm. 10⅞ by 8⅜ in.

† ⊕ £ 50,000-70,000
€ 55,500-77,500 US$ 64,000-89,500

PROVENANCE
Galerie Gisela Capitain, Cologne
Acquired from the above by the present owner

LITERATURE
Exh. Cat., Vienna, Museum Moderner Kunst Stiftung Ludwig (and travelling), *Nach Kippenberger*, August 2003 - February 2004, p. 207, illustrated in colour
Gisela Capitain, Regina Fiorito and Lisa Franzen, Eds., *Martin Kippenberger, Wekverzeichnis der Gemälde, Volume Four 1993-1997*, Cologne 2014, p. 245, illustrated in colour

"For what makes these [Hotel] drawings compelling is not merely their status as individual documents, but their ever-generative seriality, [...] the ubiquity of hotel stationary thus stands in for the itinerant values of the artist."

Pamela M. Lee, 'If Everything Is Good, Then Nothing Is Any Good Any More', in: Exh. Cat., Los Angeles, The Museum of Contemporary Art, *Martin Kippenberger: The Problem Perspective*, 2008, p. 204.

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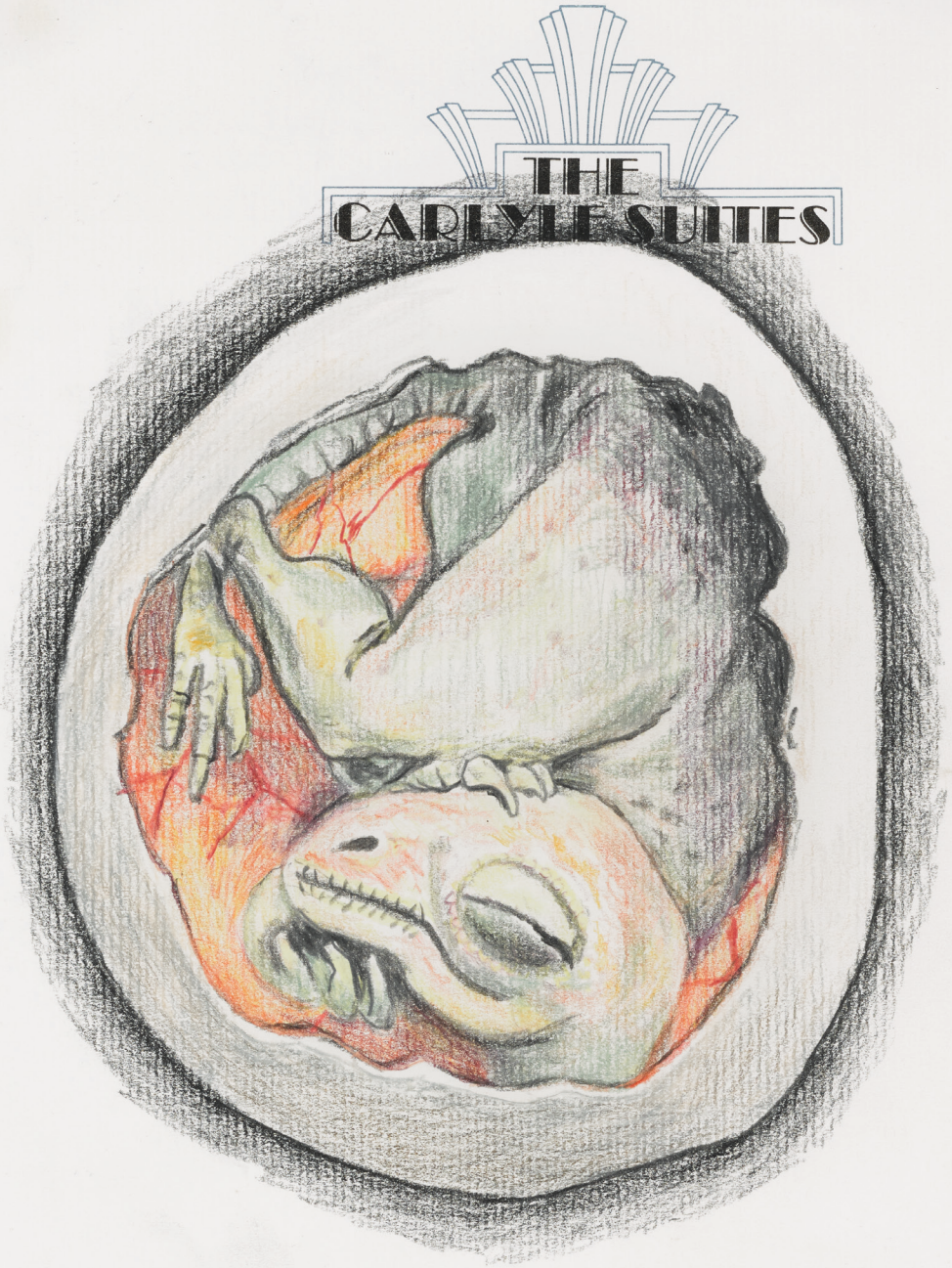

W. K. 96

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118

Albert Oehlen

b. 1954

Aromasucher

signed and dated *83*
oil on canvas
120 by 130 cm. 47⅜ by 51⅛ in.

† ⊕ £ 200,000-300,000
€ 222,000-332,000 US$ 256,000-383,000

PROVENANCE
Sammlung Büttner, Hamburg
Acquired from the above by the present owner

EXHIBITED
Vienna, Museum Moderner Kunst, Stiftung Ludwig, *Albert Oehlen. Painting,* June - October 2013, p. 11, illustrated in colour

Having studied under Sigmar Polke at the Hamburg Academy of Fine Arts in the late 1970s, Albert Oehlen emerged alongside Martin Kippenberger, Georg Herold and Werner Büttner as an artist central to the German, avant-gardist refashioning of painting in the postmodern period. As *Aromasucher* demonstrates, Oehlen's early works stood at the junction point of modernist hegemony and punkish resilience; whose energetic, deliberate paint-handling and collaging of themes and images, would quickly place the artist at the cutting edge of contemporary painting.

In *Aromasucher*, Oehlen skillfully exploits the spectral viscosities of oil paint. Demarcating a rough perspectival space through his drawing, the artist creates a deceptively shallow *mise-en-scène* that brings the dynamic composition into focus. The present work establishes not only Oehlen's virtuosity in oil paint – an automatic adroitness that feeds directly into the artist's more contemporaneous, seminal abstractions over appropriated advertisement posters (see, for example, *English Courses* (2008)) – but it also attests to the artist's serial engagement with art historical tropes, aligning himself with the canonical arc of modernism and its technological outmoding. The motif of the Roman statuary and the quasi-architectural space in *Aromasucher* would appear to echo Giorgio de Chirico's *The Uncertainty of the Poet,* 1913, bringing into play an unfashionable classicism that Oehlen "remixes" with a superbly brazen and idiosyncratic style. What emerges is not an archaic semblance, but a pluriform dynamism that unites historicity with the expressive attitude of German Neo-Expressionism.

Dismantling and collaging the trademarks of Marcel Duchamp, the chessboard of the present work nods to the grand master of Modernism and his famous withdrawal from contemporary art practice to pursue chess. Representing a principal painting from the artist's early career, *Aromasucher* begin to fundamentally shift the conceptual concerns of painting away from the language of Pop Art in the work of Oehlen's tutor Sigmar Polke, towards an anachronistic, painterly montage of eclectic material and techniques. As Art historian Fabrice Hergott has observed: "Oehlen is not the master of a single style, unless, perhaps, it is that of shuffling the deck" (Fabrice Hergott cited in: Rod Mengham, 'Storm Damage', in: Exh. Cat., London, Whitechapel (and travelling), *Albert Oehlen: I Will Always Champion Good Painting; I Will Always Champion Bad Painting,* 2006, p. 60). The collaging of surfaces and forms in *Aromasucher* – a spider's web of tethers and keyholes – prefigures the artists formal concerns related to composition and structure, and illustrates Oehlen's masterful dexterity with oil paint that has grown to be his signature.

"OEHLEN IS NOT THE MASTER OF A SINGLE STYLE, UNLESS, PERHAPS, IT IS THAT OF SHUFFLING THE DECK."

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119

Martin Kippenberger

1953 - 1997

Ohne Titel

signed with the artist's initials and dated *88*
watercolour, coloured pen and crayon on paper
35 by 50.5 cm. 14 by 19⅞ in.

PROVENANCE

Private Collection, Cologne (acquired directly from the artist)
Acquired from the above by the present owner

† ⊕ £ 80,000-120,000
€ 88,500-133,000 US$ 103,000-154,000

EXHIBITED

Basel, Kunsthalle Basel, *Martin Kippenberger*, September - November 1998
Hamburg, Deichtorhallen, *Martin Kippenberger. Selbstbildnisse, The Happy End of Franz Kafka's 'Amerika'*, February - April 1999
Los Angeles, The Museum of Contemporary Art; and New York, The Museum of Modern Art, *Martin Kippenberger: The Problem Perspective*, September 2008 - May 2009, p. 344 (text)

"Diedrich Diederichsen has applied the term Selbstdarsteller – which he translates as 'self performer' – to identify the particular type of self-promotion that the artist adopts. This hovers deliberately between role-play and expressivity, appropriation and authenticity, complicating what might otherwise be dismissed as an anachronistic display of artistic bravura."

Jessica Morgan, 'Saint Martin', in: Exh. Cat., London, Tate Modern, *Martin Kippenberger*, 2006, p. 12.

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120

Martin Kippenberger

1953 - 1997

R.R.R. (Ronald Reagans Regenschirm)

titled
oil and plastic toys on canvas
120 by 100 cm. 47¼ by 39⅜ in.
Executed in 1982.

† ⊕ £ 200,000-300,000
€ 222,000-332,000 US$ 256,000-383,000

PROVENANCE
Galerie Grässlin, Frankfurt
Acquired from the above by the present owner

EXHIBITED
Ulm, Studio f, *Kippenberger zum Thema 'Fiffen, Faufen und Verfaufen'*, October - December 1982
Stuttgart, Galerie Max Hetzler, *Werner Büttner. Martin Kippenberger. Albert Oehlen. Markus Oehlen,* February - March 1983, pp. 50-51, illustrated
New York, Petzel Gallery, *Martin Kippenberger, Albert Oehlen, Dana Schutz*, September - October 2018

Martin Kippenberger's 1982 painting *R.R.R. (Ronald Reagan's Regenschirm)* [Ronald Reagan's Umbrella] is a uniquely timely and political work in the practice of one of the most important artists of the twentieth century. The illustrative and textual painting that depicts the 40th President of the United States and his wife, Nancy Reagan, is superbly spirited; combining the painterly vigour that was becoming synonymous with a group of German artists working in Berlin and Cologne in the early 1980s – including Werner Büttner, Walter Dahn, and Albert Oehlen – and the Pop psychology of American culture that Kippenberger scrutinised throughout his career.

In many respects, Kippenberger is indebted to Andy Warhol for both capitalising the banal, "low" culture of popular media and exchange, in addition to instituting the notion of the artist-as-celebrity. Bob Colacello has commented on such an affinity here, stating: "Andy [Warhol] was the pope of Pop and [Ronald] Reagan was the first pop president" (Bob Colacello, 'Me and Andy ...And Ronald Reagan', *Tate Etc*, Autumn 2009, online). Identified as a *Selbstdarsteller* by Art critic Diedrich Diederichsen – a term he translates as 'self-performer' – Kippenberger was an artist who was astutely aware of his own role as an impresario and antagonist, a practitioner with an immense vocabulary of references and styles that he employed with a neurotic wit. As Kippenberger's

"ANDY [WARHOL] WAS THE POPE OF POP AND [RONALD] REAGAN WAS THE FIRST POP PRESIDENT."

seminal *Lieber Maler, male mir* (1981) series, where Kippenberger hired a sign painter to produce his paintings – would suggest, he toyed with convention and parodied the ruling method, a Warholian mode of production for his paintings in the style of Gerhard Richter. In *R.R.R. (Ronald Reagan's Regenschirm)*, however, Kippenberger adopts his exemplary style of painterly mark-making that is consistent across his oeuvre – a zealous, illustrative quality that pitches figurative subjects against abstract passages of paint.

The present work offers a strong frame of reference in the presidential subject, but does not ask to be read as an explicitly political painting. In the artists self-penned curriculum vitae, Kippenberger lists: "1986 [...] *Anti-Apartheid Drinking Congress* during the Commonwealth Games in Edinburgh: the first and only political act in the artist's work" (Martin Kippenberger, 'Martin Kippenberger: Life and Work', in: Exh. Cat., London, Tate Modern, *Martin Kippenberger*, 2006, p. 168). As a retired actor-turned-politician, Ronald Reagan, instead, represents the reinvented man – a style that Kippenberger adopted as a way of life and precedent for art making. *R.R.R. (Ronald Reagan's Regenschirm)* demonstrates not only Kippenberger's audacious dexterity and scope as a draughtsman, but his deepened artistic dialogue with American culture, status symbols and a subversive self-referentialism.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.


I'M
NANCY



121

121

Albert Oehlen

b. 1954

The Cow

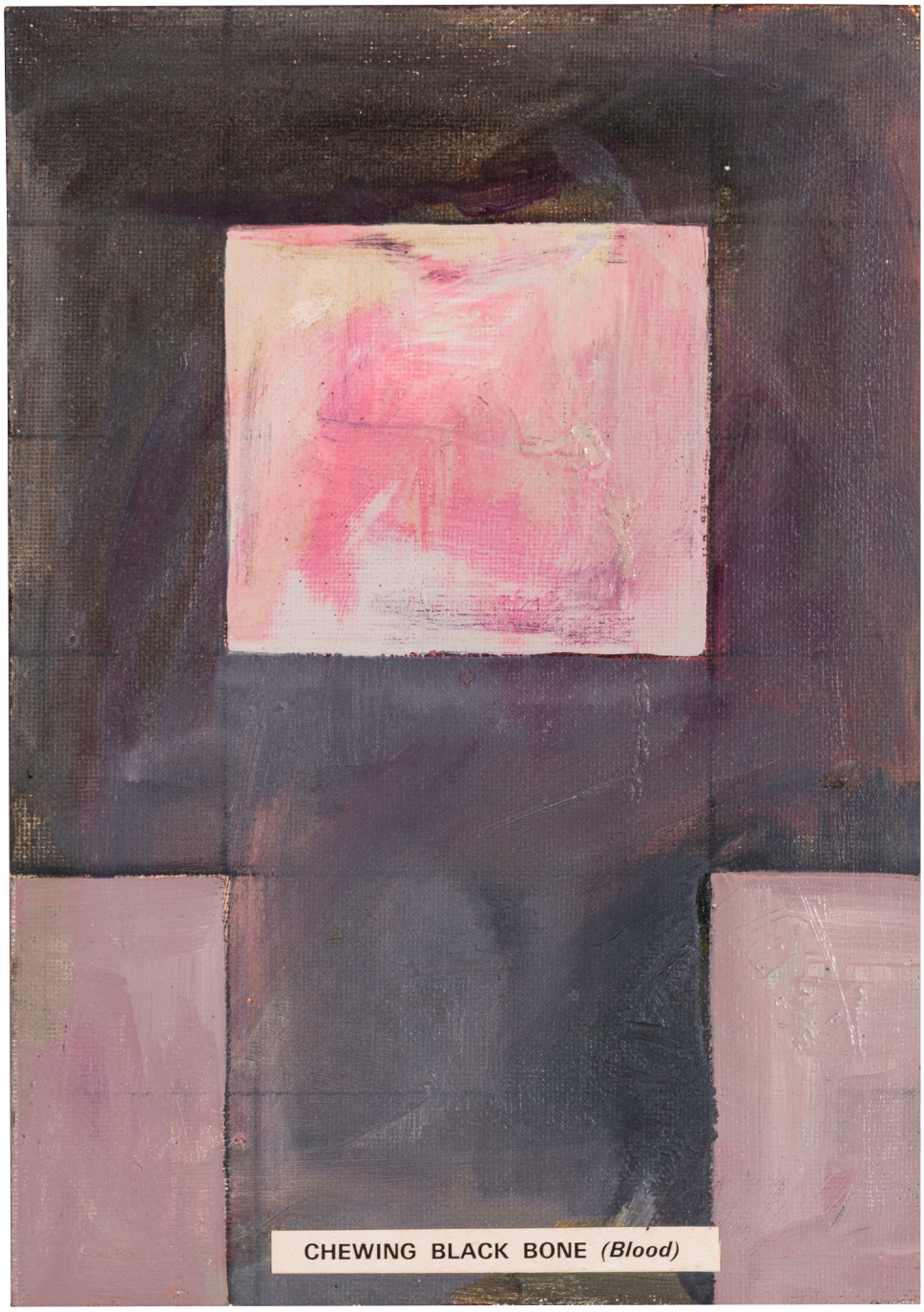
signed and dated *86*
oil on canvas board
24.9 by 17.4 cm. 9¾ by 6⅞ in.

PROVENANCE

Galerie Bleich-Rossi, Graz
Acquired from the above by the present owner
in the 1990s

⊕ **£ 12,000-18,000**
€ 13,300-20,000 US$ 15,400-23,000

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



122

122

Albert Oehlen

b. 1954

Chewing Black Bone (Blood)

titled
oil on canvas board
25 by 17.6 cm. 9¾ by 6⅞ in.
Executed in 1986.

PROVENANCE

Galerie Bleich-Rossi, Graz
Acquired from the above by the present owner in the 1990s

⊕ **£ 10,000-15,000**
€ 11,100-16,600 US$ 12,800-19,200

THE
LOUIS J.C.TAN
COLLECTION

123

Gerhard Richter

b. 1932

Abstraktes Bild

signed, dated *1993* and numbered *800-6* on the reverse
oil on canvas
61 by 71 cm. 24 by 28 in.

⊕ **£ 500,000-700,000**
€ 555,000-775,000 US$ 640,000-895,000

PROVENANCE
Anthony d'Offay Gallery, London
Acquired from the above by the present owner

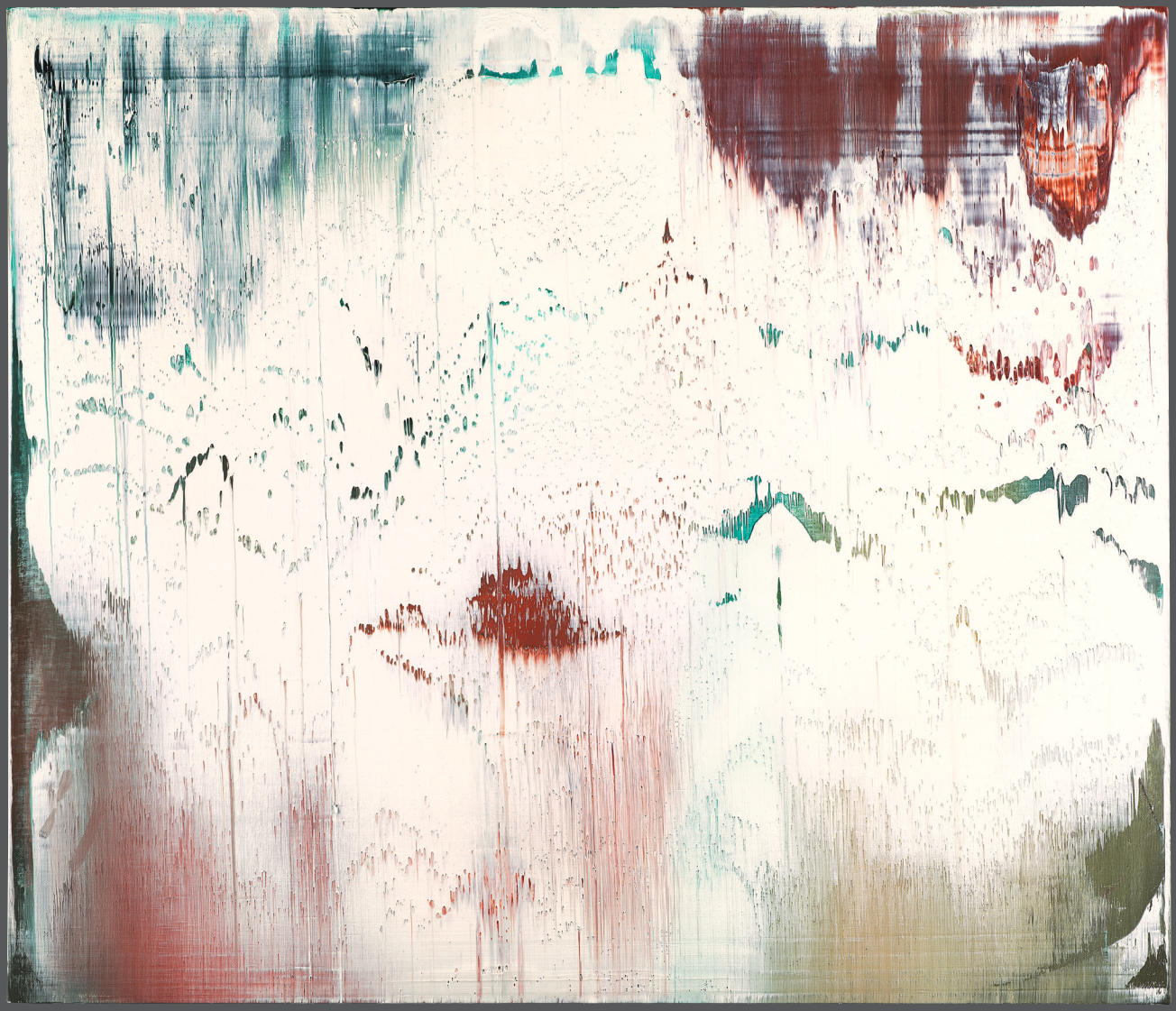
EXHIBITED
London, Anthony d'Offay Gallery, *Gerhard Richter: Painting in the Nineties*, June - August 1995, p. 43 and p. 82, illustrated in colour

LITERATURE
Exh. Cat. (and catalogue raisonné), London, Anthony d'Offay Gallery, *Gerhard Richter: 1998*, London 1998, p. 85, illustrated in colour
Dietmar Elger, Ed., *Gerhard Richter, Catalogue Rasionné 1988-1994, Vol. 4,* Ostfildern 2015, p. 571, no. 800-6, illustrated in colour

Specks and layers of viridian, auburn and bronze spread over a jewel-sized white canvas, conjuring a mirage of snow-capped peaks and providing a glimpse into a mystical, hermetic alpine realm. More than other paintings in the *Abstrakte Bilder* series, the present work, in its predominance of white and evocation of natural landscape, harks back to Richter's overpainted photographs and landscape paintings. Since its conception in 1976 and following Richter's participation in Documenta IX, in 1992, *Abstrakte Bilder* has become the most well-known and critically acclaimed series from his corpus. Executed only two years after Documenta, *Abstraktes Bild* represents the artist's continuous efforts at reinventing and refining the series.

Richter's paintings are born out of an anxiety over Abstract Expressionism's worship of the artist's genius. "Nature," he declared, "which is ourselves, is infinitely better, cleverer, richer than our short limited, narrow reason can ever conceive" (Gerhard Richter cited in: Exh. Cat., London, Anthony d'Offay Gallery, *Gerhard Richter,* 1998, p. 13). Conscious of the narrow confines of reason, Richter submits himself to the element of chance in his creative process, letting nature run its course. The artist eschews compositional planning and approaches each blank canvas with an open mind as to the outcome. Richter further relinquishes the brush in favour for the squeegee which, with its uniform hard rubber surface, forms patterns and mixtures completely beyond the artist's control. After running the squeegee over the initial application of paint, Richter repeatedly scrapes it over the colour iterations, forming and erasing new combinations until he is at last satisfied with the result.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





Gerhard Richter, *Davos*, 1981 , The Art Institute of Chicago.
Artwork: © Gerhard Richter 2019 (0012/2019)

For Richter, painting is a painstaking revelation of nature's inherent paradoxes and contradictions. Despite attempting to eliminate his artistic agency in painting, his *Abstrakte Bilder* are instantly recognisable; and while the paintings he creates are undeniably abstract in composition, countless comparisons have been made to the dream-like landscapes of Claude Monet. The present work is both an embodiment of these contradictions and a crucial link between the abstract series and Richter's previous series. Lacking a focal point, *Abstraktes Bild* is reminiscent of Richter's overpainted photographs of the 1980s, where he intentionally smudged figures' faces and details, so that everything appears equally important and unimportant. Richter also employed blurring in creating hazy landscape paintings in the 1970s, often viewed by scholars as postmodern re-interpretations of Caspar David Friedrich's German Romanticism.

"THEY REMIND YOU OF NATURAL EXPERIENCES... THAT'S WHAT THEY GET THEIR EFFECT FROM, THE FACT THAT THEY INCESSANTLY REMIND YOU OF NATURE, AND SO THEY'RE ALMOST NATURALISTIC ANYHOW."

Abstraktes Bild sees Richter's inseparable relationship to landscape unfold on a subconscious level. The waterfall of iridescent blues, greens, browns and white become pinewoods, cabins and snowy-drifts only through the human tendency to recognise and interpret patterns in everything they see. The work's abstract forms, imbued with human imagination, conjure the likeness of an ever-shifting alpine topography. Like gazing at a vista through heavy blizzard, the silhouettes of pale peaks constantly come in and out of focus.

By shunning representation in *Abstrake Bilder*, Richter allows his images to make their own realities. Each painting, initially appearing no more than a splattering of colour, reflect our deep-seated connection to the natural environment. "They remind you of natural experiences," the artist noted. "That's what they get their effect from, the fact that they incessantly remind you of Nature, and so they're almost naturalistic anyhow" (*Ibid.*, p. 16).



124

Sigmar Polke

1941 - 2010

Untitled

signed and dated *92*
acrylic and gouache on paper
69.5 by 100.3 cm. 27⅜ by 39½ in.

PROVENANCE
Galerie Erhard Klein, Bonn
Private Collection (acquired from
the above in 1992)
Christie's, London, 17 October 2015, Lot 248
Acquired from the above by the present owner

EXHIBITED
Madrid, Goethe Institut, *El Mundo Imaginado: Obras Sobre Papel del Arte Contemporáneo Alemán*, 1992, p. 75, illustrated in colour

‡ ⊕ £ 150,000-200,000
€ 166,000-222,000 US$ 192,000-256,000



Fascinatingly complex and multifariously composite, *Untitled,* is a testament to an oeuvre that is defined by reckless experimentation. Over the course of five decades, Sigmar Polke rebelliously destabilised the boundaries between media, appropriated manifold sources, and melded together every binary opposition imaginable, becoming the true opponent of Contemporary art. The present work, encompassing abstraction and figuration, as well as premeditation and chance, is an intriguing synthesis of the styles and methods which Polke evolved over the course of his practice. In a hallmark gesture familiar to the artist's innovative exploration of paint and pigment, here Polke lets a pale blue spill over a white ground, allowing gravity and accident to trace a spidery network. Modifying the unpredictable crystalline patterns which result, the artist tints a random selection of the cells, causing a faint blush to spread over the left side of the work. On top of this random pattern which results, the artist layers figures in three of his signature styles. To the left in a delicately-brushed caricature, a short-tempered woman lectures an irate man dressed haughty in a fish costume. In its cartoonish subject matter and linear style, this illustration recalls Polke's earlier works, such as *Spiderman*, from the collection of the Museum of Modern Art, New York. On the right of *Untitled*, Polke appropriates a woodcut of a puppeteer, instantly recognisable from its expressionistic marks, which appear as if carved between bold black outlines.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



Throughout his practice, Polke ceaselessly lifted motifs from prints, transforming and distorting the woodcuts, lithographs and etchings he stumbled upon into a richly ambiguous personal iconography. The present work reveals the artist's method for transferring these images into his work: on the coat of the puppeteer, the areas to become highlights are outlined, while the black around them is yet to be filled in, creating a daintily linear image.

In the centre of *Untitled*, the artist employs his most iconic technique, diligently hand-painting a lattice of raster dots. As the marks swirl and each dot loses its individuality, a barely coherent image of a soldier emerges. In the constant shift of the raster dots, coming together and dissolving, the artist found the perfect visual equivalent for his oscillating vision of reality: "I like the way that the dots in a magnified picture swim and move about. The way that motifs change from recognisable to unrecognisable, the undecided, ambiguous nature of the situation, the way it remains open. Many dots vibrating, swinging, blurring, reappearing: one could think of radio signals, telegraphic images, television come to mind" (Sigmar Polke cited in: Exh. Cat., London, Tate Modern, *Alibis: Sigmar Polke, 1963-2010,* 2015, p. 74). In *Untitled,* with the irrational patterning of its abstract ground, the hypnotic flux of its raster dots, with the mesmeric mosaic of its images, Polke creates a work whose layers become unfixed and fluid, constantly multiplying into an alluring infinity of new meanings.

125

Wolfgang Tillmans

b. 1968

Paper Drop (Roma)

c-print, in artist's frame
138 by 207 cm. 54¼ by 81½ in.
Executed in 2007, this work is number 1 from an edition of 1, plus 1 artist's proof.

PROVENANCE

Galleria s.a.l.e.s., Rome
Acquired from the above by the present owner in 2007

⊕ **£ 130,000-180,000**
€ 144,000-200,000 US$ 166,000-230,000

EXHIBITED

Rome, Galleria s.a.l.e.s., *All the Time / Time*, October 2007
London, Serpentine Gallery, *Wolfgang Tillmans*, June - September 2010 (ed. no. unknown)
Pistoia, Palazzo Fabroni, *Viaggio in Italia,* November 2010 - January 2011
Stockholm, Moderna Museet; and Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *Wolfgang Tillmans*, October 2012 - July 2013 (ed. no. unknown)

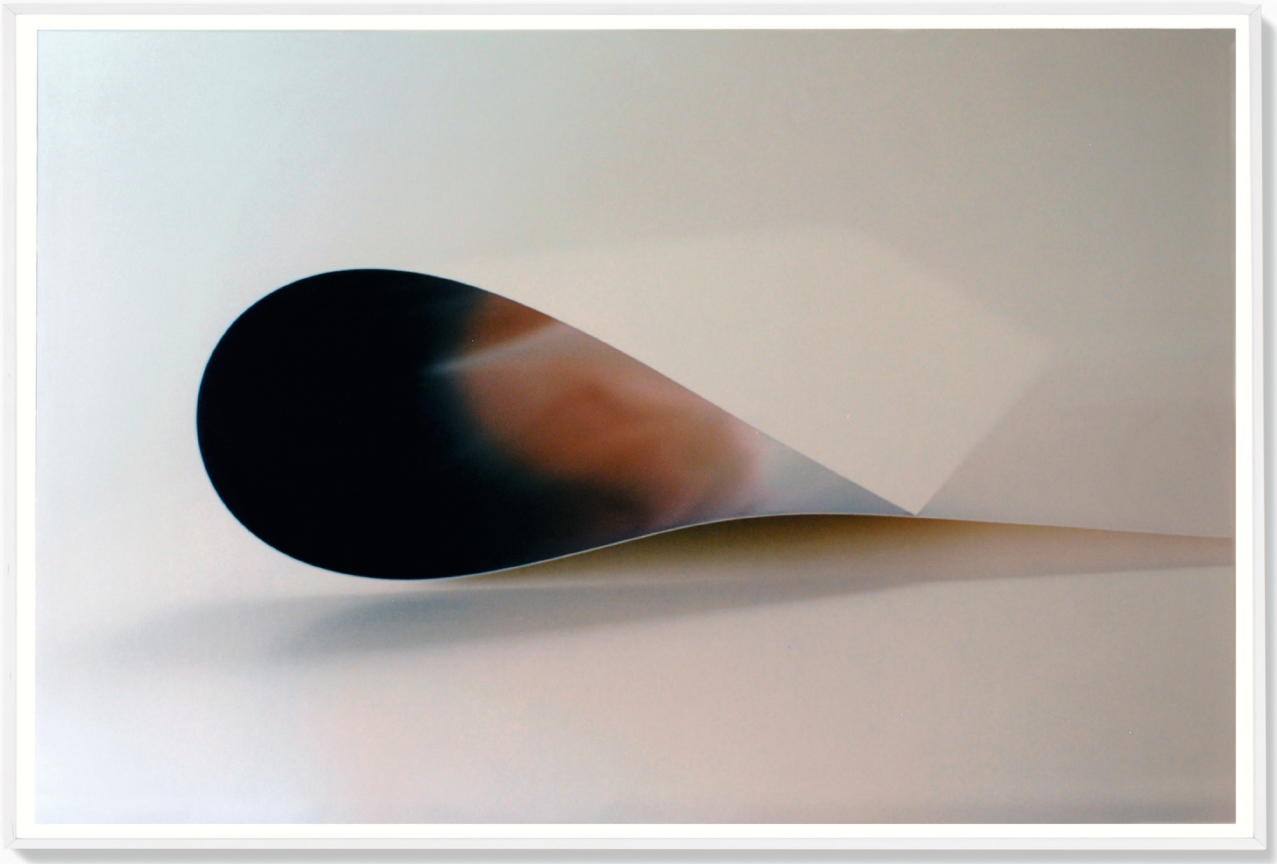
LITERATURE

Exh. Cat., London, Serpentine Gallery, *Wolfgang Tillmans*, June - September 2010, illustrated in colour

"In my lens-based paper drop images I made the photographic paper itself my subject matter, creating images that are figurative and abstract at the same time. I liken them to mathematical functions. I can't calculate them, but a mathematician could describe exactly how their shapes happened through the tension of the paper and gravity. They are almost like scientific illustrations."

Wolfgang Tillmans cited in: Jan Verwoert, Peter Halley and Midori Matsui, Eds., *Wolfgang Tillmans*, London 2014, n.p..

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



126

Andreas Gursky

b. 1955

EM, Arena, Amsterdam I

signed, titled and dated *2000* on a label affixed to the reverse
c-print, in artist's frame
278.1 by 211.8 cm. 109½ by 83⅜ in.
Executed in 2000, this work is number 6 from an edition of 6.

PROVENANCE

Spruth Magers, London
Acquired from the above by the present owner

⊕ **£ 150,000-250,000**
€ 166,000-277,000 US$ 192,000-319,000

EXHIBITED

New York, The Museum of Modern Art, *Andreas Gursky*, March - May 2001, p. 43, illustrated in colour (ed. no. unknown)
Paris, Centre Georges Pompidou, *Andreas Gursky*, February - April 2002, p. 50, illustrated in colour (ed. no. unknown)
Krefeld, Haus Lange und Haus Esters; Stockholm, Moderna Museet; and Vancouver, Vancouver Art Gallery, *Andreas Gurksy, Werke. Works 80-08*, October 2008 - September 2009, p. 183, illustrated in colour (ed. no. unknown, smaller version)

Few photographers have had such a seismic and lasting impression on contemporary art as German artist Andreas Gursky, whose overwhelming panoramic images document the grandiose perspectives and restless environments of late stage, global capitalism in the Twenty-First Century. *EM, Arena, Amsterdam I,* executed in 2000, is a spectacular work from Gursky's portfolio, incorporating monumental scale, extraordinary detail, art historical cues and a universally recognisable scene into a certified masterwork. Cropped and retouched, foreshortened, and rendered with an unprecedented fineness, the present work demonstrates the variety of formal and epistemological concerns Gursky addresses in his practice.

Emerging from the pupilage of Bernd and Hilla Becher at the Kunstakademie in Düsseldorf – alongside Candida Höfer, Thomas Ruff and Thomas Struth – Gursky is the preeminent member of what is popularly known as the Dusseldorf School of Photography. Eschewing the black and white, documentary style of his teachers, in the 1990s Gursky made digital post-production an essential tool of his method, cultivating a deft ability to render impossible realities wholly tangible. It was this early period of experimentation that indiviualised Gursky, identifying him as a maverick composer of images: "my pictures from the 80s and 90s represented a new kind of photography, I would perhaps point to an ability to mix together the most varied fields of perception with a very idiosyncratic formulation [...] that I was able to develop a new way of seeing" (Andreas Gursky cited in: Exh. Cat., Hayward Gallery, *Andreas Gursky*, London 2018, p. 116). This revolutionary process of remixing, assembling, and unifying ways of seeing into a holistic macro-composition channels the Romantic sublime of Caspar David Friedrich; placing the multitudes of people in a startling fragility and susceptibility to the scale of the cycles and systems around them. In photographs of stock markets, Italian beaches, hikers on a mountainside, and crowds at a music concert, the serial, documentary-form of the Becher's images is united in one image – identifying the individual amongst individuals. This remarkable fusion of microcosms of theatre creates a monumental dramaturgy, and echoes the philosophy of Gerhard Richter – whose practice relies heavily on the photographic image – that considers photography a close analogy to reality, rather than its direct reproduction.

Orientating the aspect of the photograph from an aerial viewpoint, *EM, Arena, Amsterdam I* manifests an otherworldly, celestial quality. Observing the outstretched vista of manicured grass and dancing players from this vertiginous frame of reference, Gursky implements a structural schema that is consistent across his oeuvre, subjecting warehouses, archipelagos, and sports events to the same compositional devices that uncouple the horizon line from perspective, becoming a formal element of an abstract picture. Abstracting the landscape of the stadium in this way, Gursky abbreviates the action of the football match, reducing it to a formal matter of points, lines, and gestures in a colour field akin to the works of Robert Motherwell or Kenneth Noland. The dizzying scale of the present work – combined with its flawless and uniform depth of focus – produces a dramatic, consuming field of vision, whose spatial flattening of the football pitch leaves little to differentiate near from far. *EM, Arena, Amsterdam I* is a breathtaking work by one of the most important artists working today, and demonstrates the art historical hallmarks and technical virtuosity of Gursky's most revered images that have come to redefine photography in the postmodern period.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



126A

Thomas Struth

b. 1954

Paradise 24, Sao Francisco De Xavier

signed on a label affixed to the reverse
colour coupler print, mounted on Plexiglas
218.5 by 279 cm. 86 by 109⅞ in.
Executed in 2001, this work is number 8 from an edition of 10.

PROVENANCE

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

EXHIBITED

Haifa, Haifa Museum of Art, *Ex(O)Dus*, 2001 (ed. no. unknown)
Brussels, Galerie Meert Rihoux, *Thomas Struth*, November – January 2002 (ed. no. unknown)
Munich, Galerie Rüdiger Schöttle, *Thomas Struth: Neue Arbeiten*, February - March 2002 (ed. no. unknown)
Dusseldorf, Museum Kunst Palast, *Heute bis Jetzt: Zeitgenössische Fotografie aus Düsseldorf*, February - May 2002 (ed. no. unknown)
Zurich, Kunsthaus Zürich, *Wallflowers*, June - September 2002 (ed. no unknown)
Salamanca, Universidad de Salamanca (Centro de Fotografía); and Dresden, Staatliche Kunstsammlungen Dresden, *Thomas Struth: New Pictures from Paradise*, February - September 2002, n.p., illustrated (ed. no. unknown)
Frankfurt, Städtische Galerie im Städelschen Kunstinstitut; and Munich, Städtische Galerie im Lenbachhaus, *Gärten: Ordnung, Inspiration, Glück*, November 2006 - July 2007 (ed. no. unknown)
Zurich, Kunsthaus Zürich; London, Whitechapel Gallery; Düsseldorf, K20 Kunstsammlung Nordrhein-Westfalen; and Porto, Museu de Serralves, Museu de Arte Contemporânea, *Thomas Struth: Fotografien 1978- 2010*, June 2010 - February 2012 (ed. no. unknown) (only at K20 Kunstsammlung Nordrhein-Westfalen, Dusseldorf; and Porto, Museu de Serralves, Museu de Arte Contemporânea)
Austin, Blanton Museum of Art, *Through the Eyes of Texas: Masterworks from Alumni Collections*, February - May 2013 (ed. no. unknown)

⊕ **£ 30,000-40,000**
€ 33,200-44,300 US$ 38,300-51,500



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127

127

Eberhard Havekost

b. 1967

Untitled DD 00

signed and titled on the reverse
oil on canvas
90 by 130 cm. 35½ by 51 in.
Executed in 2000.

PROVENANCE
Galerie Gebrüder Lehmann, Dresden
Private Collection, Europe
Sotheby's, London, 24 October 2005, Lot 102
Acquired from the above by the present owner

EXHIBITED
London, White Cube, *Eberhard Havekost, Frank Nitsche, Thomas Scheibitz*, October - November 2000, p. 1, illustrated in colour
Hanover, Sprengel Museum, on loan, 2005-18

‡ ⊕ £ 15,000-20,000
€ 16,600-22,200 US$ 19,200-25,600

128

Thomas Scheibitz

b. 1968

O. T. (Nr. 304)

signed, titled and dated *2001* on the reverse
oil on canvas
200 by 150 cm. 78¾ by 59 in.

PROVENANCE
Produzentengalerie, Hamburg
Private Collection, Europe
Sotheby's, London, 25 October 2005, Lot 101
Acquired from the above by the present owner

EXHIBITED
Hanover, Sprengel Museum, on loan, 2005-18

LITERATURE
Thomas Scheibitz, *Spielfim, Musik und Roman*, Dusseldorf 2008, p. 26, no. 304, illustrated in colour

‡ ⊕ £ 15,000-20,000
€ 16,600-22,200 US$ 19,200-25,600

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128

129

Daniel Richter

b. 1962

Natti Dread

signed, titled and dated *2011* on the reverse
oil on canvas
200.5 by 300.5 cm. 79 by 118¼ in.

PROVENANCE
Contemporary Fine Arts, Berlin
Acquired from the above by the present owner

EXHIBITED
Hanover, Kestnergesellschaft, *Daniel Richter 10001nacht*, September - November 2011, p. 9, illustrated in colour

‡ ⊕ £ 80,000-120,000
€ 88,500-133,000 US$ 103,000-154,000



First exhibited in 2011 as part of his seminal exhibition, *1001nacht* at the Hanover Kestnergesellschaft, *Natti Dread* continues Daniel Richter's rich series of neon-punk dystopian visions. In these works, Richter interrogates painterly traditions, interpreting the world through his explosive scenes and astute pop-culture references. While the works presented have a tongue-in-cheek punk aesthetic, the core of his practice is his critical understanding of the properties of paint. Starting with abstraction in the early 1990s, Richter only made the move to representational painting in 2002. While his work shifted dramatically, his engagement with the core principles of paint remain unchanged, and it is precisely his understanding of the fundamentals of the medium that makes his work so moving. As stated by Richter himself, "Ultimately, there is no difference between abstraction and figurative painting, apart from certain forms of their decipherability, but the problems of organising paint on surface always remain the same" (Anon., Thaddaeus Ropac, *Artmap*, 2010, online).

Intense colour fields and striking characters fill Richter's epic 2 by 3 metre composition, in which a figure looks across a valley to the luminescent golden figure across from him. Cast against a seismographic background, the scene is at once sublime and unsettling, unifying the romantic and the uncanny. At the heart of *Natti Dread* is a sense of ambiguity; the figure in the foreground,

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Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



bearing the torn flag and rag-tag outfit of a soldier watches as a golden woman scales the sheer façade of a mountain, leaving a glowing trail in her wake. He is at once chance observer and possible pursuer and she, otherworldly threat and pursued runaway. Gestural lines, like tendrils of writhing plasma, create the shapes and curves of the painting, like contour rings displaying elevation in cartography. Through his use of part-scientific and part-abstracted lines, Richter's composition gains a rich depth and sense of volume, creating a sense of reality despite the hallucinatory colour palette.

Natti Dread takes as its conceptual departure-point 19th century Romantic Painting. Like Caspar David Friedrich's *Wanderer above the Sea of Fog*, the man in the foreground stands poised on a precipice, contemplative and pitched against his environment. Richter, however, draws on the German Neo-Expressionists for his tone and style. He follows in the wake of artists such as Georg Baselitz, Anselm Kiefer and Gerhard Richter for whom the criticality of painting is the primary concern. Supported by artists such as Albert Oehlen, whom Richter assisted in the early 1990s, Richter employs the themes of early Romanticism and transforms them into something entirely contemporary. As such, Richter's figures maintain a poetic beauty while simultaneously inhabiting a violent, invigorated world full of danger and promise.

130

Wolfgang Tillmans

b. 1968

Kilimanjaro II

inkjet print on paper, clips
207.2 by 138 cm. 81½ by 54⅜ in.
Executed in 2012, this work is number 1 from an edition of 1, plus 1 artist's proof.
This work is accompanied by a certificate of authenticity signed by the artist, a CD and a small print of *Kilimanjaro II*.

PROVENANCE
Andrea Rosen Gallery, New York
Acquired from the above by the present owner

EXHIBITED
New York, Andrea Rosen Gallery, *From Neue Welt*, May - June 2013 (ed. no. unknown)

LITERATURE
Wolfgang Tillmans, Ed., *Neue Welt*, Cologne 2012, n.p., illustrated in colour (ed. no. unknown)

⊕ **£ 50,000-70,000**
€ 55,500-77,500 US$ 64,000-89,500

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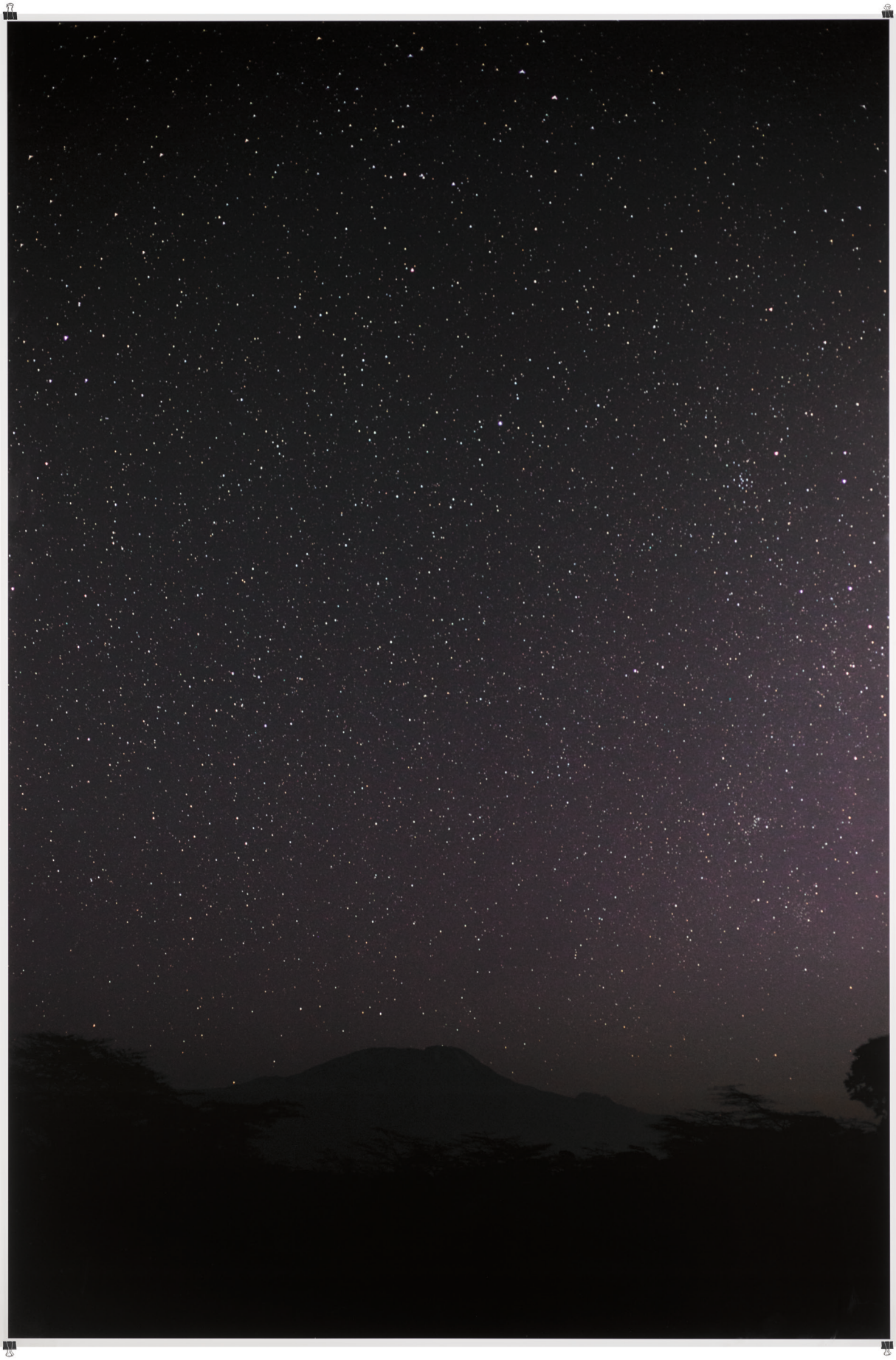


PROPERTY OF A DISTINGUISHED COLLECTOR

131

Anselm Kiefer

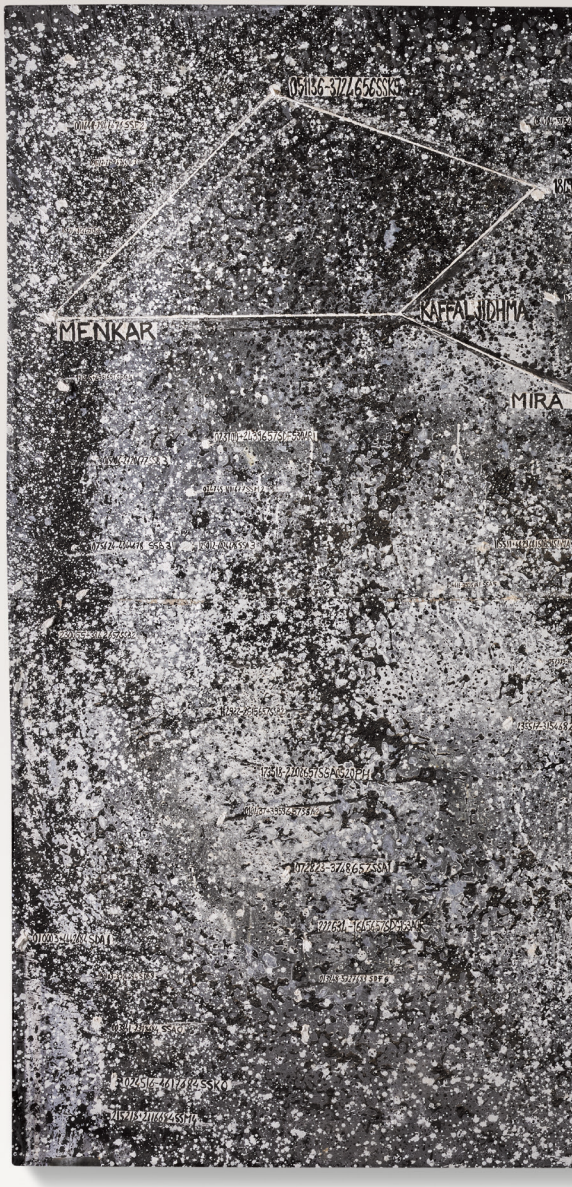
b. 1945

Walfisch

titled on the reverse
oil, acrylic, charcoal, wire and lead on lead laid down on canvas
195 by 333 by 17 cm. 76¼ by 131⅛ 6¾ in.
Executed *circa* 2000.

PROVENANCE
Ben Brown Fine Arts, London
Acquired from the above by the present owner

⊕ **£ 400,000-600,000**
€ 443,000-665,000 US$ 515,000-770,000



"All of the constellations are illusions or ghosts. They do not exist. The light we see today was emitted millions, billions of years ago and of course their source as constantly changing, moving, and dying. These lights we see, this heaven has nothing to do with our current reality... We cannot stand not to have a heaven in our minds. If there really was a heaven, it would exist outside of science or religion."

Anselm Kiefer in conversation with Michael Auping in: Exh. Cat., Fort Worth, Fort Worth Museum of Modern Art, *Anselm Kiefer: Heaven and Earth*, 2005, p. 339.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.


ALRISHA
BATEN KAITOS
DENEB KAITOS



Lucio Fontana, *Concetto Spaziale*, 1953. Artwork: © Lucio Fontana/ SIAE/ DACS, London 2019

A dazzling panorama spanning three metres in width, *Walfisch* is a rare combination of two of Kiefer's most striking leitmotifs: the gunboat and celestial constellations. The work encapsulates the artist's unyielding examination of the human condition through the lens of German national history, and sees the artist elevate his scope of enquiry onto the celestial stage, under the limelight of glimmering stars.

"HEAVEN IS AN IDEA... NOT A PHYSICAL CONSTRUCTION."

Kiefer began experimenting with star-charts from the 1990s, drawing inspiration from seventeenth-century philosopher and alchemist Robert Fludd, who argued that every plant was connected to a star in the universe. The artist's ensuing series, *Secret Life of Plants*, which he began in 2001, juxtaposed specimens of flora against canvases depicting constellations. As the vegetation's branches stretched over the canvases, they traced the lines linking different stars, highlighting the inseparable link between terrestrial nature and heavenly order.

In *Walfisch*, the map of constellations morphs into a metaphysical representation of the inner human mind. "Heaven is an idea... not a physical construction," Kiefer declared (Anselm Kiefer in conversation with Michael Auping, in: Exh. Cat., Fort Worth, Fort Worth Museum of Art, *Anselm Kiefer: Heaven and Earth*, 2005, p. 168). The warship is a recurrent symbol in Kiefer's work of destruction, warfare and loss of human lives, and is often used to evoke Germany's tortured history. In the present work, the ship takes on a new cosmic significance as it sails the sea of stars, recalling the famous space-faring vessels of science fiction. This allusion to extraterrestrial exploration is, however, tinged with irony. Not only does the ship's militaristic history recall the Nazi regime's visions of world conquest, its visible cracks and signs of decay further imply its impotence and utter unsuitability to the task.

For the post-Auschwitz world where, according to Adorno, even writing poetry is considered a barbarous act, Kiefer postulates how we might habour hope without neglecting the darkness of the past, arguing "there is always hope, but that must be combined with irony and, more important, skepticism" (*Ibid.*, p. 27). Like the artist, the ship in *Walfisch* navigates the universe with a reserved optimism, the scars on its hull being visible reminders of Germany's traumatic history. The sea of stars keeps the battered ship afloat and guides it along its course, a poetic metaphor for how we must also carry in our minds the weight of history, and draw on it to guide us as we journey through the present and the future.


BATEN KAITOS
DENEB KAITOS

131A

Günther Förg

1952 - 2013

O.T.

signed, dated *92* and numbered *17/92* on the reverse
acrylic on lead, laid down on panel
150 by 110 cm. 59 by 43¼ in.
This work is recorded in the archive of Günther Förg as No. *WVF.92.B.0005*. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

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

⊕ **£ 120,000-180,000**
€ 133,000-200,000 US$ 154,000-230,000

Mesmerisingly beautiful yet rigorously conceptual, *Untitled* belongs to Günther Förg's iconic series of *Lead Paintings*. Right from the beginnings as an artist in Munich in the 1970s Förg presented his work using a large number of different forms of expression, which brought him to lead in the early 1980s. Instead of using traditional canvas, which naturally absorbs paint, Foerg used hard aluminium and lead panels to which he applied acrylic paint. He created a minimalist series, to which *Untitled* belongs, which have an interesting contrast between the harsh surface texture and the smooth monochrome coat of colour. The fact that many works from the series are held in important public collections such as the Museum of Modern Art, New York, is a testament to the calibre and art historical importance of these works. Masterfully investigating on the power and essence of colour, as well as our capacities of perception and understanding, the present work is the ultimate paradigm of Förg's most intriguing artistic endeavours.

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

A crimson line powerfully scores the length of the canvas, decisively bisecting the composition, which is held in complete grey. Both colours are reminiscent of the artist's early work and are constantly repeated within Förg's oeuvre, indeed, grey was used by many of his contemporaries such as Gerhard Richter. Multiple influences are discerning in Förg's artistic production; from the geometry of Piet Mondrian and Robert Ryman to the materiality of Frank Stella and Richard Serra. Förg's affiliation with colour and composition closely references the revolutionary work of Abstract Expressionists Mark Rothko and Barnett Newman; those who produced large canvases with a metaphysical and spiritual quality. Contrastingly, in transcending the parameters of painting and sculpture, Förg divorces himself from the auratic and the sublime, manufacturing an entire series devoid of painterly finesse. The swift, fluent paintings of Günther Förg are manifestations of a pure concept, which employ very particular strategies. They are neither concerned with method nor with the committed, single-minded defence of style. This attitude gives the paintings a delightful lightness which, in the context of the history of abstract art, makes them curiously controversial.

The artist works with quick, hasty brushstrokes and works against any gestural imitation. "The objective is not so much to merely apply a coat of paint but rather to avoid an artistic handwriting in the sense of artistic mannerism", says Förg (Günther Förg cited in: Exh. Cat. Berlin, Galerie Max Hetzler, *Günther Förg*, 2004, p. 52). The lead painting's beauty lies within their surfaces, whose velvety materiality always seem more than two-dimensional.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





132

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133

132

Arnulf Rainer

b. 1929

Untitled

signed
oilstick on printed paper
61 by 47.5 cm. 24 by 18¾ in.
Executed in 1987.

PROVENANCE
Annandale Galleries, New South Wales
Private Collection, United Kingdom
Thence by descent to the present owner

⊕ **£ 10,000-15,000**
€ 11,100-16,600 US$ 12,800-19,200

133

Franz West

1947 - 2012

Alles was wir sehen, könnte auch anders sein. Die Gegenstände haben nur den Wert, den Ihnen unsere Einbildung verleiht Marquis de Sade in 'die Fackel' 1906

signed, titled and dated *88*
watercolour, newspaper and printed paper collage on paper
42.2 by 60 cm. 16⅝ by 23¾ in.

PROVENANCE
Galerie Pakesch, Vienna
Acquired from the above by the present owner in 1991

⊕ **£ 12,000-18,000**
€ 13,300-20,000 US$ 15,400-23,000

134

Olafur Eliasson

b. 1967

Yellow Doughnut

stainless steel and neon tubes
43 by 135 by 135 cm. 17 by 53⅛ by 53⅛ in.
Executed in 2002.

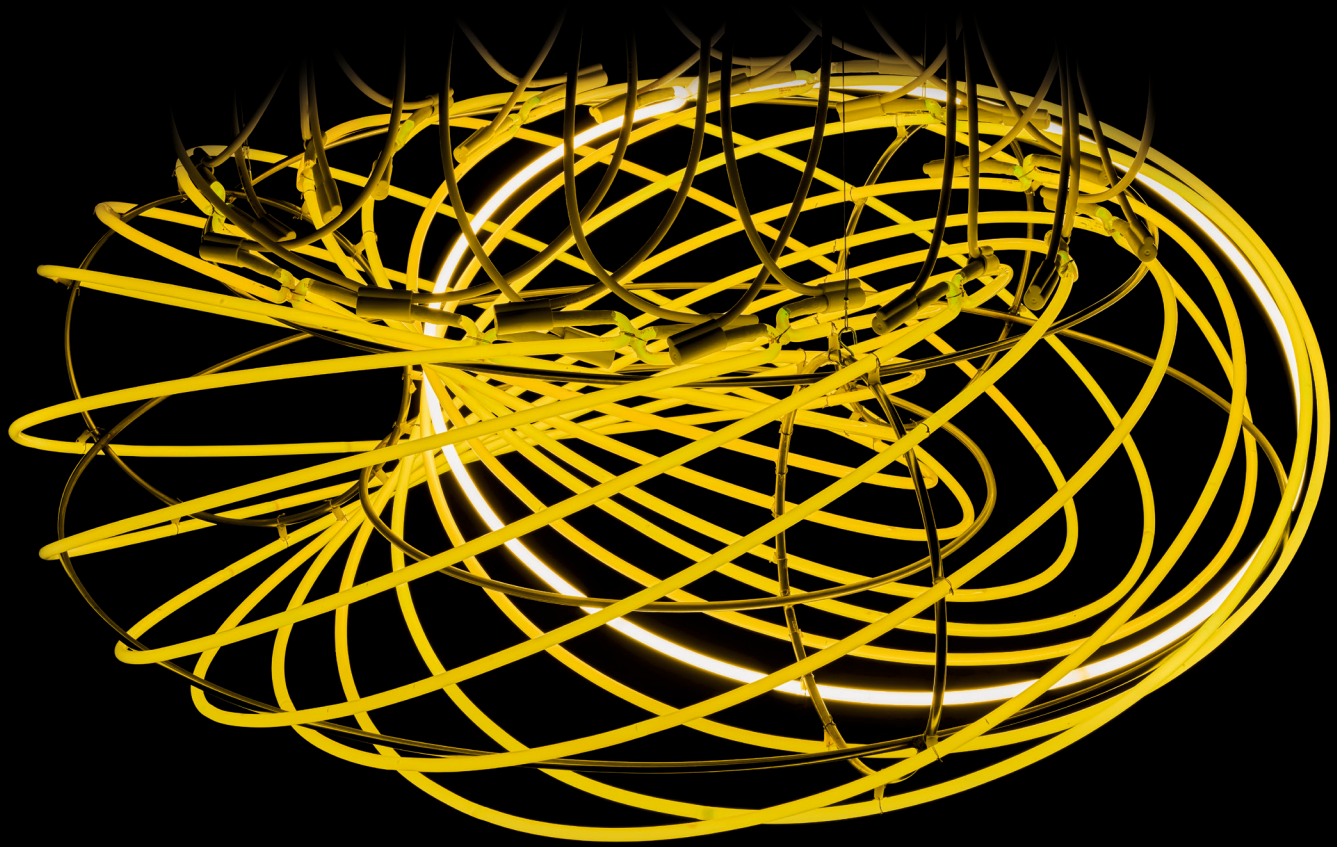
PROVENANCE
Brändström & Stene, Stockholm
neugerriemschneider, Berlin
Acquired from the above by the present owner

EXHIBITED
Wolfsburg, Kunstmuseum Wolfsburg, *Olafur Eliasson. Your Lighthouse: Works with Light 1991-2004*, May - September 2004, p. 143, no. 101 (text)

LITERATURE
Anna Engberg-Pederson, Ed., *Olafur Eliasson Studio. An Encyclopedia*, Cologne 2016, p. 82, illustrated in colour (model)
Anna Engberg-Pederson, Ed., *Olafur Eliasson Experience*, London 2018, pp. 172-77, illustrated in colour (model)

⊕ **£ 70,000-90,000**
€ 77,500-100,000 US$ 89,500-115,000

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



135

Per Kirkeby

1938 - 2018

Eisenguss

titled on the overlap
oil on canvas
200 by 130 cm. 78¾ by 51 in.
Executed in 1982.

PROVENANCE
Galerie Ulysses, Vienna
Private Collection, Italy (acquired from the above in 1986)
Thence by descent to the present owner

‡ ⊕ £ 100,000-150,000
€ 111,000-166,000 US$ 128,000-192,000

Per Kirkeby's, *Eisenguss*, is exemplary of his signature painterly style. Notable for its mystical organic colour palette, this abstract work alludes to a nostalgic representation of natural forms, imbued with a visceral suggestion of landscape. Dashing vibrant whites hint at a skyline or an oceanic mass, whilst an abundance of blues and greens ground the swirling swathes of paint with their earthly presence. The surface of the canvas is dense, yet it is penetrated by an outward shining yellow light that gleams through the layers of muted tones of paint that veil it. *Eisenguss* is part of a larger series of works created by the artist in the 1980s. Executed in 1982, *Eisenguss* was produced in the same year Kirkeby was asked to exhibit at Documenta in Kassel for the first time. Having previously shown work at the Venice Biennale in 1976, this wasn't Kirkeby's only taste of international acclaim. He continued to work internationally and was asked to exhibit at Document again in 1992.

Born in Copenhagen, Kirkeby's early unsuccessful attempts at drawing saw him turn away from the arts to study Geology at the University of Copenhagen. However, it was here that his drawing skills became truly refined, through geographical drawing, on frequent research trips to Denmark. His career spanned five decades and his polymathic approach saw him experiment with a wide variety of medium including poetry, sculpture, film, travel writing and costume design. Throughout this dynamic history, it was his interest in geology and natural environments from which he drew most inspiration.

"WHEN I PAINT A PICTURE, THE ACTUAL PROCESS OF PAINTING REMINDS ME, IN MANY RESPECTS, OF THE PROCESSES WHICH TOOK PLACE, OVER A VERY LONG PERIOD OF TIME, WHEN THE WORLD AND ITS LANDSCAPES WERE FIRST BEING CREATED."

In 1996, his work was shown alongside Edvard Munch, Georg Baselitz and Gerhard Richter, who were all praised for their dedication to the medium of paint. In a time when the seductive immediacy of Pop and Performance Art regarded painting as an almost antique mode of artist production, Kirkeby's work found a new energy and substantiated painting as the most relevant medium to capture the mysticism of his native Nordic terrain. Kirkeby thought of painting as a shelter against time. He has said, "When I paint a picture, the actual process of painting reminds me, in many respects, of the processes which took place, over a very long period of time, when the world and its landscapes were first being created" (Per Kirkeby cited in: David Galloway, 'Painted Landscapes that Absorb Geology', *International Herald Tribune*, 6 March 1999, online). In metaphorically equating the textural layering of paint to terrestrial transformations, Kirkeby invites us to view his work with an imbued existential angst.

Eisenguss, with its encrusted hues of colour and fossilised application of paint, ensures that Kirkeby's oscillation between abstraction and landscape bears testimony to the innate human awareness of transition and recollection.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



PROPERTY FROM THE ESTATE OF
DR. ERIKA POHL-STRÖHER

136

Willi Baumeister

1889 - 1955

Mo V

signed; dated *1954* and variously inscribed on the stretcher
oil and mixed media on masonite, in artist's frame
framed: 24.6 by 47.5 cm. 9¼ by 18⅝ in.

‡ ⊕ £ 150,000-200,000
€ 166,000-222,000 US$ 192,000-256,000

PROVENANCE
Karl Ströher, Darmstadt (acquired directly from the artist in 1954)
Thence by descent to the present owner

LITERATURE
Willi Grohmann, *Willi Baumeister - Leben und Werk*, Cologne 1963, p. 147, no. 1521, illustrated
Erika Pohl, Ursula Ströher and Gerhard Pohl, Eds., *Karl Ströher, Sammler und Sammlung*, Stuttgart 1982, p. 44, no. 48, illustrated
Peter Beye and Felicitas Baumeister, Eds., *Willi Baumeister. Werkkatalog der Gemälde, Band II*, Stuttgart 2002, p. 782, no. 1977, illustrated

Mo V brilliantly encapsulates the idiosynctatic painterly language of Willi Baumeister's final and most celebrated paintings. In the present work, a rich iconography of weightless biomorphic abstractions float across on the picture plane, evoking the primordial forms that maintained the artist's fascination throughout his career. The torn edges of each form and highly textural surface of the painting evoke a dreamlike arrangement of monumental geological formations. The writer Will Grohamnn highlights the celestial quality of Baumeister's paintings from this period: "We can almost believe that they pass by like constellations, but there is no attempt at an impression of depth: after all, the constellations on the horizon look as if they were drawn on an astronomical chart" (Will Grohmann, *Willi Baumeister: Life and Work,* London 1985, p. 142). Through Baumeister's artistic language of planar abstract forms, void of superfluous decoration, the artist magnificently achieves the sense of universality and cosmic mystery at the very heart of his oeuvre.

"DURING THE LAST YEARS BAUMEISTER WAS MORE INDEPENDENT AND INVENTIVE THAN EVER BEFORE. THERE WAS NOT A SIGN THAT HE WAS OVER SIXTY; INDEED HIS VITALITY AND INTELLECTUAL ACTIVITY HAD INCREASED."

Mo V is one of the last paintings that Baumeister made before his untimely death in 1955. In the 1930s and 1940s, faced with an exhibition prohibition under National Socialism, Baumeister continued to exhibit his paintings abroad. Unlike many artists of his generation, Baumeister remained in Germany throughout the second world war in the face of political discrimination, relegation and isolation. Baumeister had had the unique opportunity to continue a vigorous development of his artistic practice from the confines of a paint factory owned by the progressive entrepreneur Kurt Herberts in Wuppertal. Baumeister's practice flourished in the postwar years, taking on a markedly optimistic tone as the artist developed his distinctly personal lexicon of playful, uninhibited abstraction, which amounted to the most important works of his rich and prolific career. "During the last years Baumeister was more independent and inventive than ever before. There was not a sign that he was over sixty; indeed his vitality and intellectual activity had increased" (*Ibid*, p. 142). This surreal and weightless composition attests to the vitality and optimism of the artist's final years.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





137

PROPERTY FROM THE ESTATE OF
DR. ERIKA POHL-STRÖHER

137

Willi Baumeister

1889 - 1955

Phta

signed and dated *52*; signed, titled, dated *1952* and variously inscribed on the reverse
oil on masonite
64.5 by 80.5 cm. 25⅜ by 31⅝ in.

PROVENANCE

Karl Ströher, Darmstadt (acquired directly from the artist in 1952)
Thence by descent to the present owner

‡ ⊕ £ 50,000-70,000
€ 55,500-77,500 US$ 64,000-89,500

EXHIBITED

Mannheim, Städtische Kunsthalle Mannheim, *Gegenstandlose Malerei in Deutschland*, 1952, n.p., no. 5, illustrated
Stuttgart, Württembergischer Kunstverein, *Willi Baumeister*, January - February 1954, n.p., no. 100 (text)
Darmstadt, Hessisches Landesmuseum, *Kunst unserer Zeit - Privatsammlung Karl Ströher*, 1954, n.p., no. 15, illustrated

LITERATURE

Will Grohmann, *Willi Baumeister - Leben und Werk*, Cologne 1963, n.p., no. 1323, illustrated
Erika Pohl, Ursula Ströher and Gerhard Pohl, Eds., *Karl Ströher: Sammler und Sammlung*, Stuttgart 1982, p. 258, no. 45, illustrated
Gottfried Boehm, *Willi Baumeister*, Stuttgart 1995, p. 38 (text)
Nicola Assmann, *Willi Baumeister - Die Illustration. In der Begegnung mit alten außereuropäischen Kulturen auf dem Weg zu einer neuen Formensprache*, Münster 1998, p. 621 (text)
Peter Beye and Felicitas Baumeister, *Willi Baumeister, Werkkatalog der Gemälde II*, Ostfildern 2002, p. 706, no. 1783, illustrated

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
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138

PROPERTY FROM AN IMPORTANT PRIVATE
GERMAN COLLECTION

138

Ernst Wilhelm Nay

1902 - 1968

Jütland

signed and dated *54*
watercolour and gouache on paper
42 by 60 cm. 16½ by 23¾ in.
This work is accompanied by a certificate of authenticity issued by Elisabeth Nay-Scheibler.

⊕ **£ 30,000-40,000**
€ 33,200-44,300 US$ 38,300-51,500

PROVENANCE

Galerie Herbert Meyer-Elinger, Frankfurt
Galerie Sander, Darmstadt,
Private Collection, Germany
Galerie Neher, Essen
Galerie Manfred Rech, Haan
Private Collection, Germany (acquired from the above in 1988)
Thence by descent to the present owner

LITERATURE

Madalene Claesges, Ed., *Ernst Wilhelm Nay, Werkverzeichnis, Aquarelle - Gouachen - Zeichnungen, 1954 - 1968,* Vol. III, Berlin 2018, p. 44, no. 54-053, illustrated in colour



139

PROPERTY FROM THE ESTATE OF
DR. ERIKA POHL-STRÖHER

139

Anton Rooskens

1906 - 1976

Untitled

signed
oil on canvas
40 by 45 cm. 15⅞ by 17⅞ in.
Executed *circa* 1950.

PROVENANCE
Karl Ströher, Darmstadt (acquired directly from the artist in 1952)
Thence by descent to the present owner

LITERATURE
Erika Pohl, Ursula Ströher and Gerhard Pohl, Eds., *Karl Ströher, Sammler und Sammlung*, Stuttgart 1982, p. 320, no. 487a, illustrated

‡ ⊕ £ 5,000-7,000
€ 5,600-7,800 US$ 6,400-9,000



140

PROPERTY FROM THE ESTATE OF
DR. ERIKA POHL-STRÖHER

140

Francis Bott

1904 - 2004

Komposition in hellem Rot

signed and dated *60*
oil on canvas
100 by 100 cm. 39⅜ by 39⅜ in.

PROVENANCE
Karl Ströher, Darmstadt (acquired directly from the artist in 1960)
Thence by descent to the present owner

EXHIBITED
Basel, Galerie d'art moderne, *Francis Bott*, 1959
Darmstadt, Hessisches Landesmuseum, *Die Sammlung Karl Ströher*, November 1965 - January 1966, n.p., no. 8 (text)
Darmstadt, Hessisches Landesmuseum, *Bildnerische Ausdrucksformen 1910-1960, Sammlung Karl Ströher*, April - June 1970, pp. 26-27, illustrated

LITERATURE
Erika Pohl, Ursula Ströher and Gerhard Pohl, Eds., *Karl Ströher, Sammler und Sammlung*, Stuttgart 1982, p. 84, no. 78, illustrated

‡ ⊕ £ 3,000-4,000
€ 3,350-4,450 US$ 3,850-5,200

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



141

PROPERTY FROM THE ESTATE OF
DR. ERIKA POHL-STRÖHER

141

Fritz Winter

1905 - 1976

Verhaltenes Leuchten

signed and dated *52*; signed, titled and dated *Januar 1952* on the reverse
oil on canvas
50.5 by 60.2 cm. 19⅞ by 23¾ in.

‡ ⊕ £ 10,000-15,000
€ 11,100-16,600 US$ 12,800-19,200

PROVENANCE

Karl Ströher, Darmstadt (acquired directly from the artist)
Thence by descent to the present owner

EXHIBITED

Darmstadt, Hessisches Landesmuseum, *Kunst unserer Zeit, Privatsammlung Karl Ströher*, 1954, no. 186

LITERATURE

Erika Pohl, Ursula Ströher and Gerhard Pohl, Eds., *Karl Ströher, Sammler und Sammlung*, Stuttgart 1982, p. 341, no. 647, illustrated
Gabriele Lohberg, *Fritz Winter: Leben und Werk*, Munich 1986, n.p., no. 1350, illustrated



142

PROPERTY FORM THE ESTATE OF
DR. ERIKA POHL-STRÖHER

142

Karl Fred Dahmen

1917 - 1981

Ohne Titel (Materialbild)

signed, titled and dated *57*; signed and dated *57* on the reverse
oil and mixed media on masonite
191 by 79 cm. 75¼ by 31 in.

PROVENANCE

Galerie Ahlers, Munich
Karl Ströher, Darmstadt (acquired from the above in 1958)
Thence by descent to the present owner

LITERATURE

Erika Pohl, Ursula Ströher and Gerhard Pohl, Eds., *Karl Ströher Sammler und Sammlung*, Stuttgart 1982, p. 267, illustrated
Thomas Weber, *Dahmen, Werkverzeichnis Band I 1946-1965*, Cologne 2003, p. 275, no. 034-59-B 0165, illustrated in colour

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

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



143

PROPERTY FROM THE ESTATE OF
DR. ERIKA POHL-STRÖHER

143

Wols

1913 - 1951

Ohne Titel

signed
pen and ink on paper
32 by 21 cm. 12½ by 8¼ in.
Executed in 1940.
The authenticity of this work has kindly been confirmed by Dr. Ewald Rathke, Frankfurt.

PROVENANCE

Galerie Springer, Berlin
Karl Ströher, Darmstadt (acquired from the above in 1957)
Thence by descent to the present owner

EXHIBITED

Darmstadt, Hessisches Landesmuseum, *Die Sammlung Karl Ströher*, November 1965 - January 1966, p. 34, no. 44 (text)
Darmstadt, Hessisches Landesmuseum, *Bildnerische Ausdrucksformen 1910-1960, Sammlung Karl Ströher*, April - June 1970, p. 187, illustrated
Berlin, Galerie Springer, *Wols*, 1987, no. 20

LITERATURE

Exh. Cat., Münster, Landesmuseum, *Deutsche Zeichenkunst im 20. Jahrhundert,* 1958, n.p., no. 210, illustrated
Erika Pohl, Ursula Ströher and Gerhard Pohl, Eds., *Karl Ströher, Sammler und Sammlung*, Stuttgart 1982, p. 248, no. 659, illustrated

‡ ⊕ £ 15,000-20,000
€ 16,600-22,200 US$ 19,200-25,600



144

144

Martial Raysse

b. 1936

Untitled

signed
paper collage mounted on card
95 by 75 cm. 37⅜ by 29½ in.
Executed in 1969.

⊕ **£ 12,000-18,000**
€ 13,300-20,000 US$ 15,400-23,000

PROVENANCE
Alexander Iolas Collection, Greece
Private Collection, Greece (a gift from the above in 1974)
Sotheby's London, 18 October 2013, Lot 222
Private Collection, Europe
Thence by descent to the present owner

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

145

Niki de Saint-Phalle

1930 - 2002

California Nana

incised with the artist's signature, numbered *128/150* and stamped with the foundry mark on the underside
painted polyester vase
32.5 by 20 by 19 cm. 12⅞ by 7¾ by 7½ in.
Executed in 1999, this work is number 128 from an edition of 150.

PROVENANCE
Guy Pieters Gallery, Belgium
Acquired from the above by the present owner

⊕ **£ 12,000-18,000**
€ 13,300-20,000 US$ 15,400-23,000



145

146

Christo

b. 1935

The Pont Neuf, Wrapped (Project for Paris)

i: signed, titled and dated *1985*; variously inscribed on the reverse
pencil, fabric, twine, pastel, charcoal, wax crayon, aerial photograph and architectural drawings on card, in two parts
i: 28.6 by 71.8 cm. 11 by 28 in.
ii: 56.5 by 71.8 cm. 22 by 28 in.

PROVENANCE

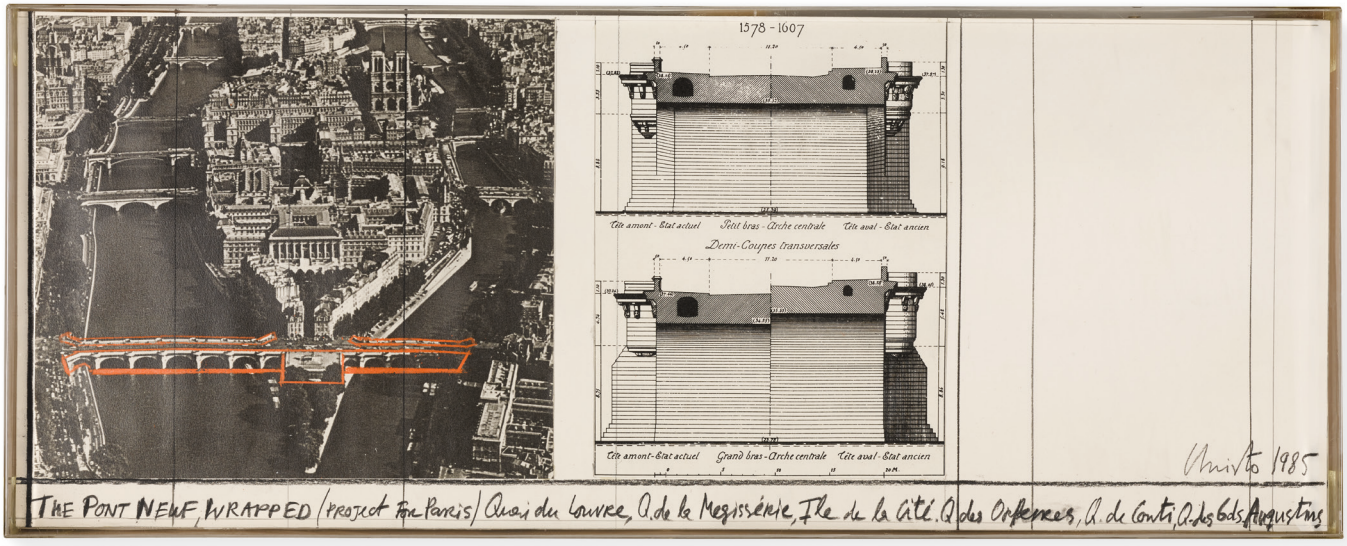
Galerie Di Meo, Paris
Private Collection, Europe (acquired from the above in 1995)
Paris, Cornette de Saint-Cyr, 9 July 1992, Lot 156
Acquired from the above by the present owner

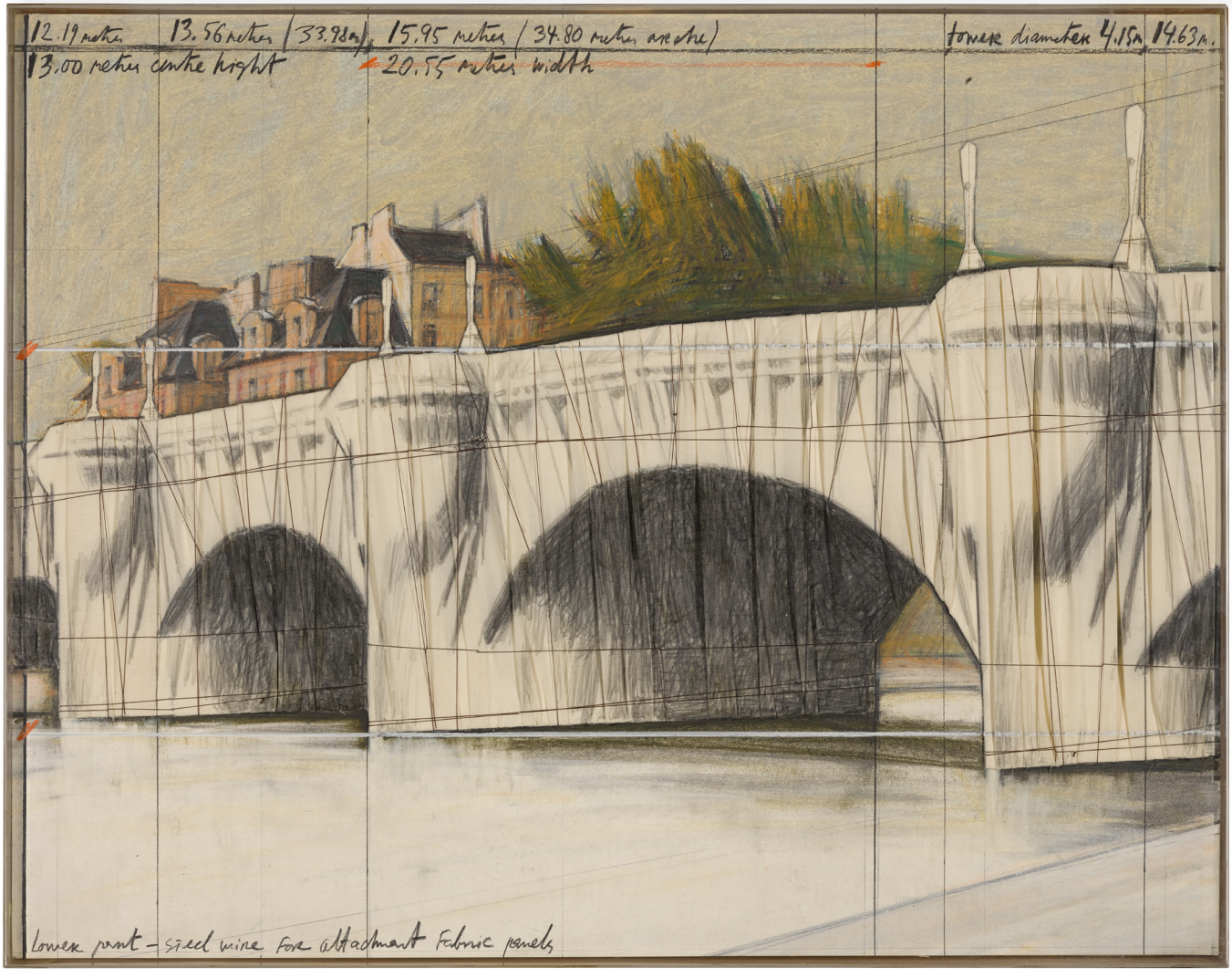
⊕ **£ 70,000-90,000**
€ 77,500-100,000 US$ 89,500-115,000

"When we were wrapping Pont Neuf in 1985, Christo and I were standing on a barge directing the climbers who were placing the fabric on the underside of the arches. And in the middle of all this noise and activity, we looked up at the fabric and it was so beautiful, silvery and shimmering in the reflected light of the river, and we smiled at each other."

Jeanne-Claude

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.


1578 - 1607
Tête amont - Etat actuel
Petit bras - Arche centrale
Tête aval - Etat ancien
Demi-Coupes transversales
Tête amont-Etat actuel
Grand bras - Arche centrale
Tête aval - Etat ancien
Christo 1985
THE PONT NEUF WRAPPED (Project for Paris) Quai du Louvre, Q. de la Megisserie, Ile de la Cité, Q. des Orfevres, Q. de Conti, Q. des 6ds Augustins


12.19 metres
13.56 metres (33.98m)
15.95 metres (34.80 metres arc the)
tower diameter 4.15m 14.63m.
13.00 metres centre height
20.55 metres width
Lower part - steel wire for attachment Fabric panels

PROPERTY FROM THE ESTATE OF
DR. ERIKA POHL-STRÖHER

147

Maria-Helena Vieira da Silva

1908 - 1992

L'Observatoire

signed and illegibly dated
oil on canvas
46 by 54 cm. 17⅞ by 21¼ in.
Executed in 1957.

PROVENANCE

Gallerie Großhennig, Dusseldorf
Karl Ströher, Darmstadt (acquired from the above in 1958)
Thence by descent to the present owner

‡ ⊕ £ 60,000-80,000
€ 66,500-88,500 US$ 77,000-103,000

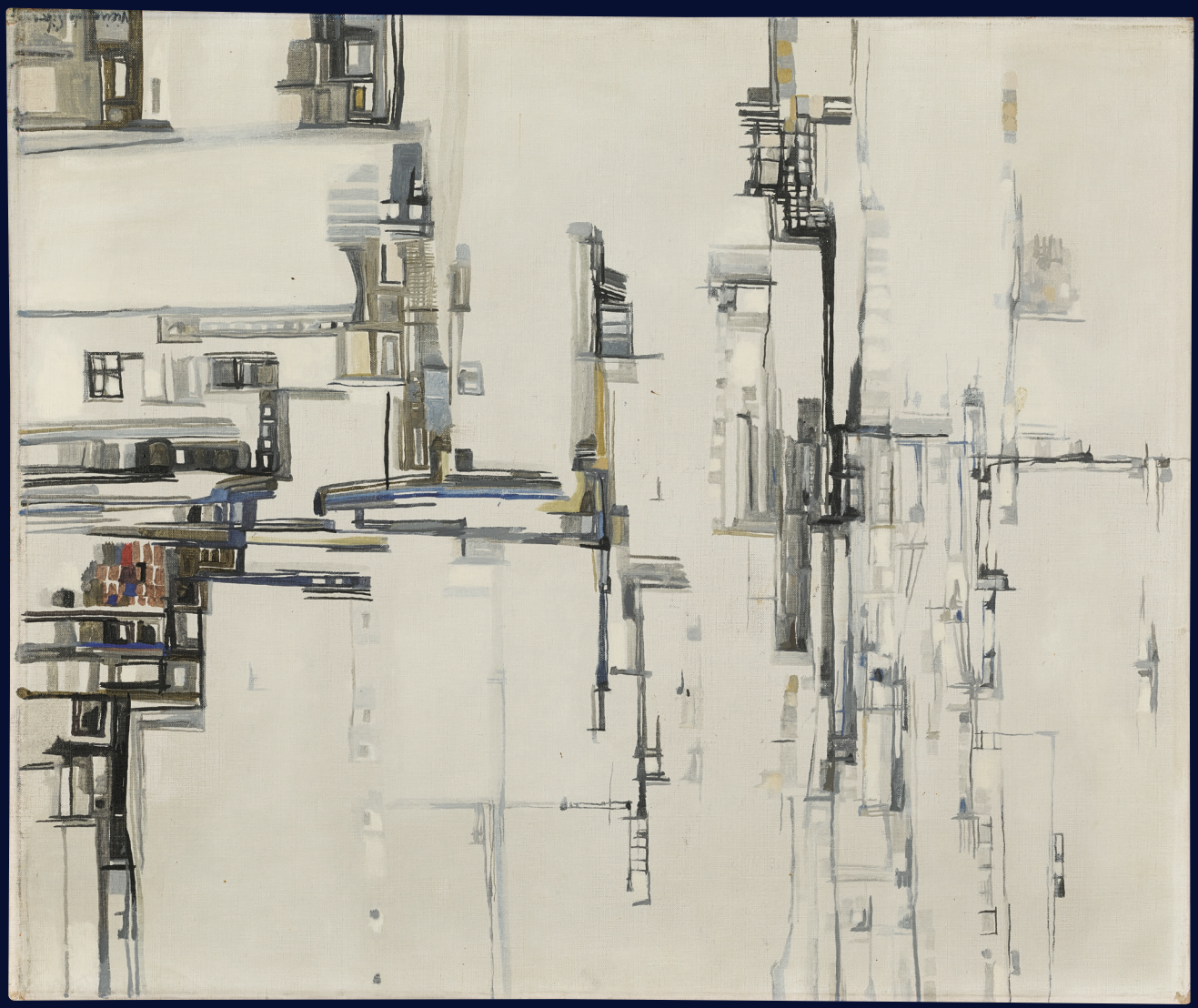
EXHIBITED

Darmstadt, Hessisches Landesmuseum, *Sammlung Karl Ströher, Teil 1*, 1964, p. 53, no. 62, illustrated
Darmstadt, Hessisches Landesmuseum, *Bildnerische Ausdrucksformen 1910-1960, Sammlung Karl Ströher*, April - June 1970, p. 181, illustrated

LITERATURE

Erika Pohl, Ursula Ströher and Gerhard Pohl, Eds., *Karl Ströher, Sammler und Sammlung*, Stuttgart 1982, p. 336, no. 593, illustrated
Guy Weelen and Jean-François Jaeger, *Vieira da Silva Catalogue Raisonné*, Geneva 1994, p. 291, no. 1466, illustrated

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



PROPERTY FROM A PRIVATE COLLECTION,
UNITED KINGDOM

148

Jean Paul Riopelle

1923 - 2002

Joute

signed
oil on canvas
45 by 55 cm. 18 by 21⅝ in.
Executed in 1956.

£ 60,000-80,000
€ 66,500-88,500 US$ 77,000-103,000

PROVENANCE

Galerie Jacques Dubourg, Paris
Arthur Tooth & Sons, Ltd., London
Private Collection, United Kingdom (acquired from the above in 1957)
Thence by descent to the present owner

LITERATURE

Yseult Riopelle, Ed., *Jean Paul Riopelle: Catalogue Raisonné, Tome 2, 1954 - 1959*, Montreal 2004, p. 229, no. 1956.054H.1956, illustrated in colour

"There is no painting less obscure than Riopelle's, and no painting that so truly captures the spirit of natural plentitude. Because he understands that the body is what sees, that there can be no seeing without motion, he is able to carry himself across the greatest distances – and come to a place of nearness and intimacy, where each thing has been set free to be what it is."

Paul Auster cited in: Exh. Cat., New York, Pierre Matisse Gallery, *Jean-Paul Riopelle: Paintings from 1974 and Pastels from 1975*, New York 1975, p. 5.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.


riopelle

PROPERTY FROM AN IMPORTANT SWISS COLLECTION

149

Maurice Estève

1904 - 2001

Miroir Jaune de l'Arbre

signed and dated *48;* signed, titled and dated *48* on the reverse
oil on canvas
60.3 by 73.2 cm. 23¾ by 28¾ in.

⊕ **£ 40,000-60,000**
€ 44,300-66,500 US$ 51,500-77,000

PROVENANCE
Svensk Franska Konstgalleriet, Stockholm
Private Collection (acquired from the above in 1951)
Thence by descent to the present owner

EXHIBITED
Stockholm, Svensk Franska Konstgalleriet, *Fransk Konst,* 1950

LITERATURE
Robert Maillard, *Maurice Estève: Catalogue Raisonné de l'œuvre Peint,* Neuchâtel 1995, p. 269, no. 325, illustrated (incorrectly dated 1949)

"The form and colour harmonies that appear on my canvas influence the direction in which the work subsequently develops. Just as the 'truth' of certain characters shapes the novel's development contrast to the writer's wishes and pre-established plan, I obey the demands of movement first expressed with desire and lucidity before gradually becoming their prisoner."

Maurice Estève cited in: Exh. Cat., Paris, Germain Viatte, *Catalogue de l'exposition Maurice Estève*, 2015, p. 7.

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Edève 48

150

Jean Dubuffet

1901 - 1985

Arabe, Gazelle et Trois Palmiers

signed and dated *48*
gouache on paper
44 by 55.5 cm. 17¼ by 21⅞ in.

PROVENANCE
Galerie Charles Ratton, Paris
Private Collection, Spain
Acquired from the above by the present owner

LITERATURE
Max Loreau, Ed., *Catalogue des Travaux de Jean Dubuffet, Fascicule IV: Roses d'Allah, Clowns du Désert*, Lausanne 1967, p. 69, no. 103, illustrated

⊕ **£ 40,000-60,000**
€ 44,300-66,500 US$ 51,500-77,000

"Starting in 1947, he created a series of Arab paintings which celebrated their alternative universe of values that countered the European outlook...This newest Dubuffet species is comprised of people at one with their surroundings. He described such individuals as identifying themselves with 'wind, trees, rivers', in other words, their lives demonstrate "the continuity of all things in the world."

Mark Rosenthal, 'Jean Dubuffet: Master Disrupter', in: Exh. Cat., New York, Acquavella Galleries, *Jean Dubuffet: Anticultural Positions*, New York 2016, pp. 16-18.

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151

Lynn Chadwick

1914 - 2003

Walking Cloaked Figures V

stamped with the artist's monogram, dated *78* and numbered *780 E/A 2/2* on the underside of the female figure
bronze
8.5 by 17 by 15 cm. 3⅜ by 6⅝ by 5⅞ in.
Executed in 1978, this work is number 2 of 2 artist's proofs, aside from an edition of 8.

⊕ **£ 15,000-20,000**
€ 16,600-22,200 US$ 19,200-25,600

PROVENANCE

Guy Pieters Gallery, Belgium
Acquired from the above by the present owner

EXHIBITED

Caracas, Galeria Freites, September 1981 (ed. no unknown)

LITERATURE

Dennis Farr and Eva Chadwick, *Lynn Chadwick: Sculptor, With a Complete Illustrated Catalogue 1947-1988*, Oxford 1990, p. 300, no. 780, illustrated (ed. no. unknown)
Dennis Farr and Eva Chadwick, *Lynn Chadwick: Sculptor, With a Complete Illustrated Catalogue 1947-1996*, Oxford 1997, p. 324, no. 780, illustrated (ed. no. unknown)
Dennis Farr and Eva Chadwick, *Lynn Chadwick, Sculptor, With a Complete Illustrated Catalogue, 1947-2005*, Hampshire 2006, p. 332, no. 780, illustrated (ed. no. unknown)
Dennis Farr and Eva Chadwick, *Lynn Chadwick, Sculptor, With a Complete Illustrated Catalogue, 1947-2003*, Farnham 2014, p. 338, no. 780, illustrated (ed. no. unknown)



151

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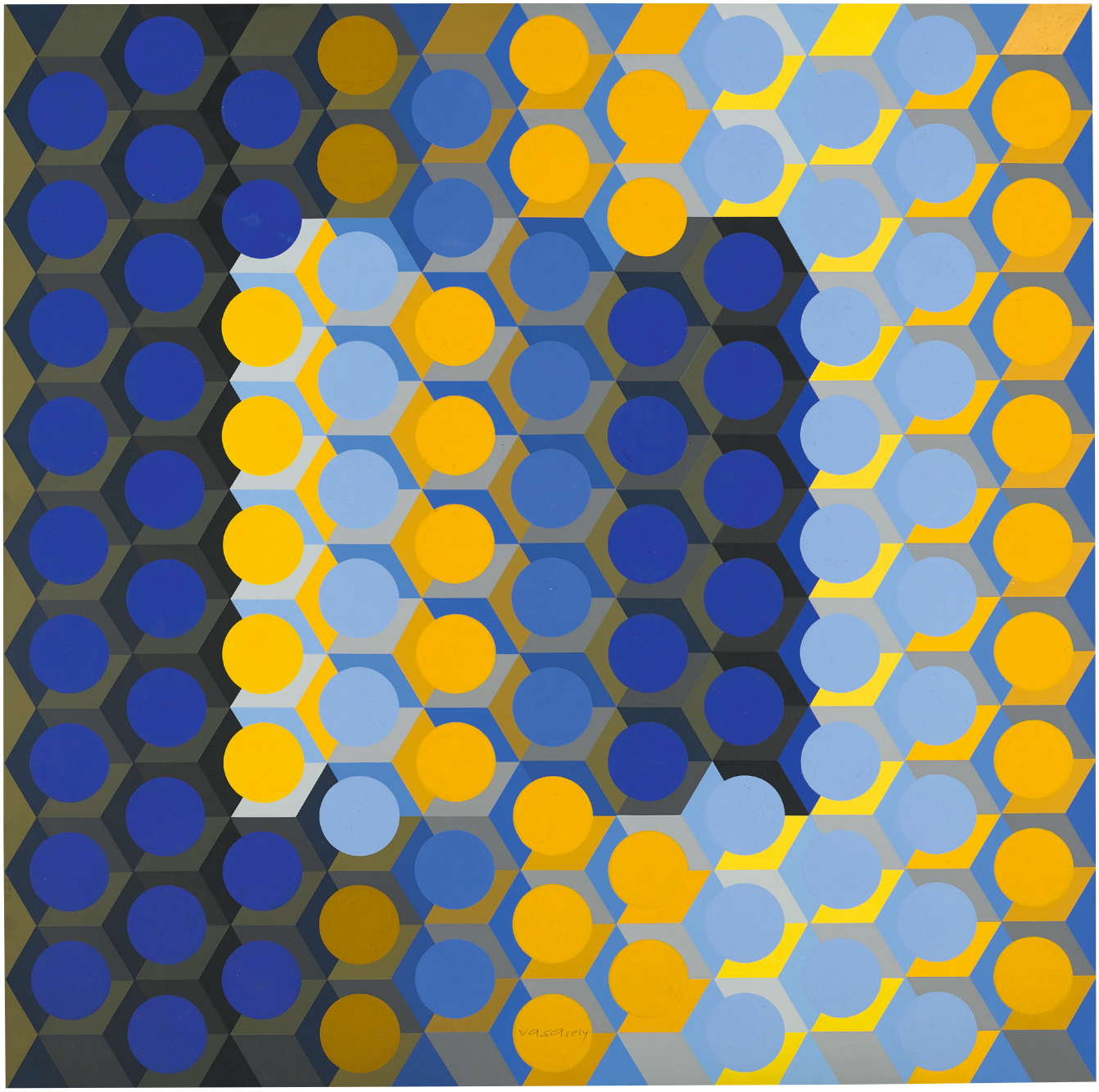

152

152

Victor Vasarely

1906 - 1997

ION-J

signed; signed, titled and dated *1967-71* on the reverse
acrylic on card laid down on board
61 by 61 cm. 24 by 24 in.

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

PROVENANCE

Galleria Orler, Madonna di Campiglio
Acquired from the above by the present owner

‡ ⊕ £ 20,000-30,000
€ 22,200-33,200 US$ 25,600-38,300

THE
LOUIS J.C.TAN
COLLECTION

153

Howard Hodgkin

1932 - 2017

Kerala

signed, titled and dated *1992* on the reverse
oil on wood
23.5 by 35.6 cm. 9¼ by 14 in.

PROVENANCE
Anthony d'Offay Gallery, London
Private Collection, Singapore
Acquired from the above by the present owner

EXHIBITED
London, Anthony d'Offay Gallery, *Howard Hodgkin*, October - November 1993
New York, M. Knoedler & Co., *Howard Hodgkin*, December 1993 - January 1994, p. 39, illustrated in colour

LITERATURE
Edward Lucie-Smith, 'In Profile: Howard Hodgkin', *Art Review*, Vol. 45, October 1993, p. 5, illustrated in colour
Marla Price, Ed., *Howard Hodgkin: Paintings*, London 1995, p. 126, no. 258, illustrated in colour
Exh. Cat., Fort Worth, The Modern Art Museum of Fort Worth, *Howard Hodgkin: Painting*, March - July 1996, p. 126, illustrated
Andrew Graham-Dixon, *Howard Hodgkin*, London 2001, p. 113, illustrated in colour
Marla Price, *Howard Hodgkin: The Complete Paintings, Catalogue Raisonné*, London 2006, p. 264, no. 257, illustrated in colour

‡ ⊕ £ 220,000-300,000
€ 244,000-332,000 US$ 281,000-383,000



An intimate wooden panel on which swathes of deep green, midnight blue and gold float over one another, *Kerala* is emblematic of Howard Hodgkin's understated, yet distinctive and mesmerising style. The Turner-prize winner is known for his playful juxtaposition of vibrant colours and references to American Abstract Expressionist painters such as Pollock and Newman. *Kerala*, a depiction of Hodgkin's experience in the eponymous Indian state situated along the tropical Malabar Coast, is part of the artist's ongoing series of travel paintings and best capture the artist's very human desire to embrace adventure and novelty through travel.

Despite achieving international recognition during the 1980s amidst the heyday of neo-expressionism, Hodgkin's practice relates more closely to Abstract Expressionism than to his contemporary counterparts. Clearly visible in Hodgkin's oeuvre are his appreciation for Newman's saturated colours and Pollock's complex illusions of pictorial space. Yet Hodgkin prefers jewel-like panels to the monumental canvases favoured by Pollock and Newman. Hodgkin's choice of panels, perhaps a reflection of his British humility, enables him to channel the Expressionist emotional outpour through chromatic experimentation into an intimate pictorial space. Standing in front of Hodgkin's paintings, the viewer is not dwarfed by the sheer size of the canvas and, consequently, the ego of the artist. Rather, one is invited to peer

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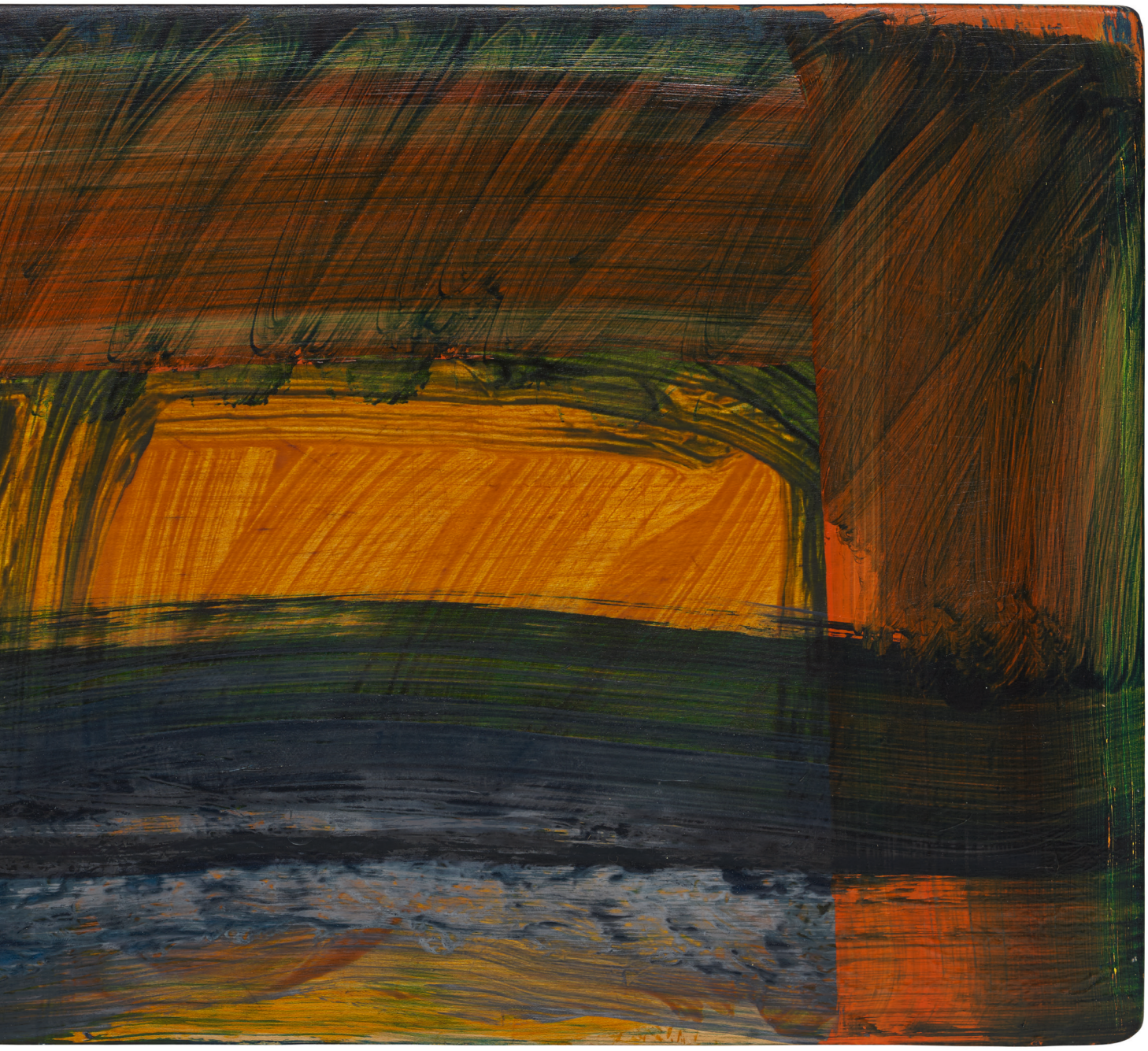
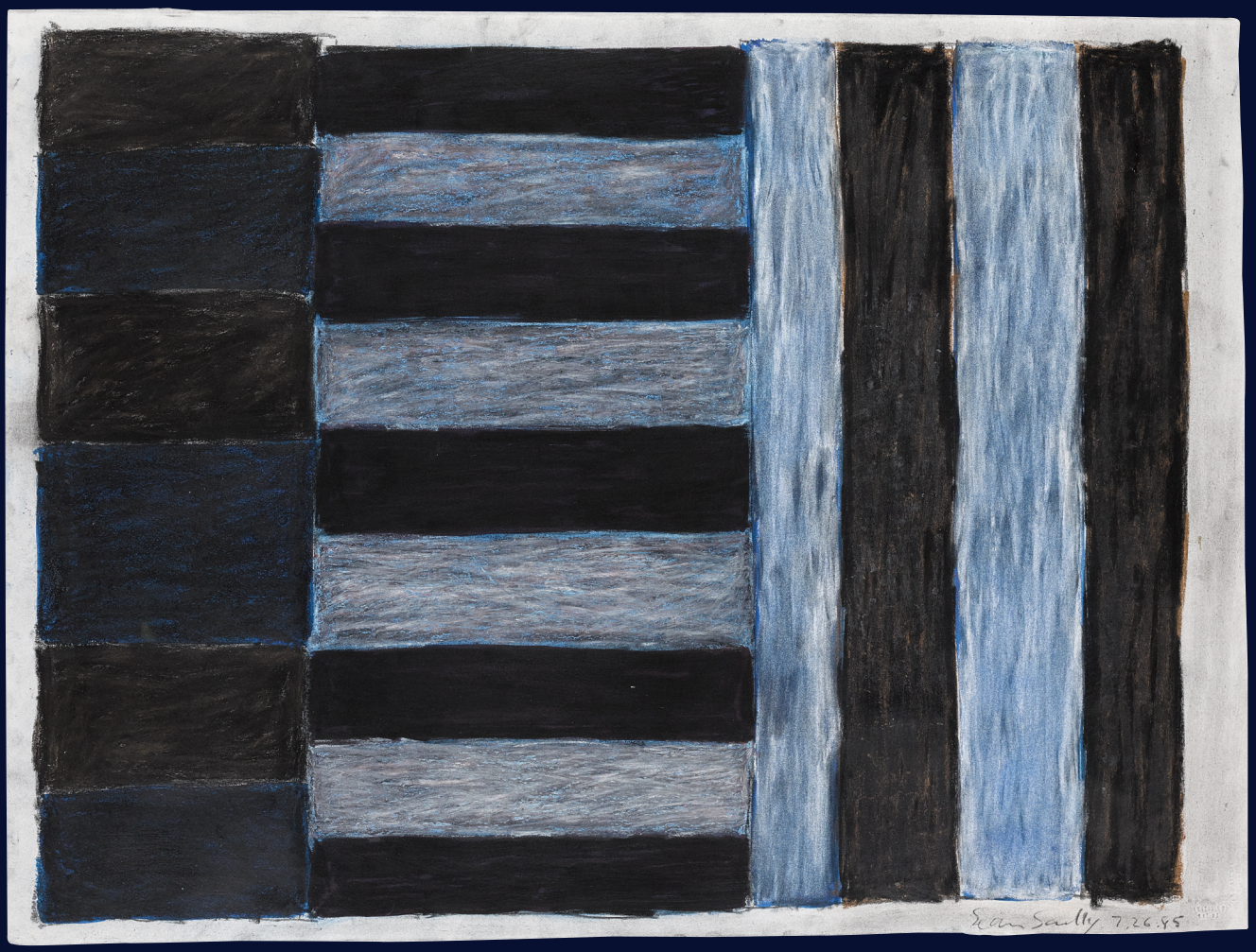


through the windows Hodgkin conjures from his picture frames at scenes which the artist saw during his travels. Rather, one is invited to peer at scenes witnessed by the artist through the window frames Hodgkin has conjured.

Hodgkin's inclination to abstraction has not hindered the artist from asserting his identity as a representational painter. Instead of realising representation through figuration or realism, the artist's pictures represent what he calls 'emotional situations.' As embodied by his travel series, Hodgkin's paintings employ ingenious appositions of vibrant colours to capture certain emotions and feelings. By avoiding specific visual details in his paintings and by restraining the scene to a view through a window, Hodgkin's paintings serve as prompts with which viewers could delve into their individual memories of past adventures.

Kerala's tranquil ultramarine and vibrant orange conjure in one's mind the pleasures of an Indian summer: the warmth of the sun baking their skin and seeping through their bodies, the shimmering silver of the sea and the rhythmic lapse of the rolling tides. Appreciating the fragile preciousness of these memory fragments, Hodgkin admits: "the more tenuous or fleeting the emotion you want to represent the more it's got to be protected from the world" (Howard Hodgkin cited in: Exh. Cat., Fort Worth, Forth Worth Museum of Art, *Howard Hodgkin: Paintings,* 1995, p. 25).



154

154

Sean Scully

b. 1945

Untitled (7.26.85)

signed and dated *7.26.85*
charcoal and pastel on paper
57.5 by 76.5 cm. 22¾ by 30 in.

PROVENANCE
Juda Rowan Gallery, London
Acquired from the above by the present owner
in 2007

⊕ **£ 35,000-45,000**
€ 38,800-49,800 US$ 44,700-57,500

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155

155

Sean Scully

b. 1945

Wall Of Light Deep Red

signed, titled and dated *2.16.05*
watercolour on paper
76 by 57 cm. 29⅞ by 22½ in.

⊕ **£ 20,000-30,000**
€ 22,200-33,200 US$ 25,600-38,300

PROVENANCE
Ingleby Gallery, Edinburgh
Private Collection, United Kingdom
Lyon & Turnbull, Edinburgh, 16 March 2016, Lot 88
Acquired from the above by the present owner

EXHIBITED
Edinburgh, Ingleby Gallery, *Sean Scully*, May - July 2005, n.p., illustrated in colour


PETRA GILOY-HIRTZ
DENNIS HOPPER
THE LOST ALBUM
PRESTEL
THE BEST OF PUNK MAGAZINE
PUNK
EDITED BY JOHN HOLMSTROM AND BRIDGET HURD
WITH A FOREWORD BY DEBORAH HARRY AND CHRIS STEIN
KURT COBAIN THE LAST SESSION JESSE FROHMAN
SUKITA
speed of life
BOWIE
DIDION
GRACE

WORKS FROM THE COLLECTION OF

MARC JACOBS

Few individuals have exerted such broad an influence on the trends of fashion and contemporary art as Marc Jacobs has. Considered one of the most important couturiers of the last three decades, Jacobs' unrelenting commitment to his creative vision has earned him immense appreciation, as both head designer of his eponymous fashion label and formerly as creative director of Louis Vuitton between 1997 and 2013. It is of little surprise therefore, that Jacobs' discerning eye and fastidious taste for exceptional quality is reflected in his esteemed collection of contemporary art. In an impeccable array of masterworks by period-defining artists including Jean-Michel Basquiat, Lucio Fontana, David Hockney and Gerhard Richter, the Marc Jacobs Collection brings together an iconoclastic and eclectic host of works that testifies to the extraordinary character of its ensemblier.

Demonstrating the designer's undeniable passion for contemporary artworks of the highest order, the Marc Jacobs Collection is typified by examples as diverse as Richter's *Säbelantilope* (1966), Jeff Koons' *Yorkshire Terriers* (1991) and Takashi Murakami's *The Double Helix* (2002), representing a plethora of seminal works by adventurous, global art stars. As well as displaying an exuberant variety, each work attests to an individual depth and respective importance that defines Jacobs' exceptionally curated collection. From Koons' *Yorkshire Terriers* – central to his significant *Made in Heaven* series – to Hockney's *The Salesman* (1963) – a sublime example of the artist's early paintings – works from the collection of Marc Jacobs reveal an expert appreciation of the vanguard art movements of the last half-century. Assembled with the creativity and connoisseurship of one of the most celebrated arbiters of contemporary taste, this selection of works from the collection of Marc Jacobs charts a panoramic selection of hugely influential artists, curated by one of the most pioneering aesthetes of the recent period in his own right.

○ **156**

David Hockney

b. 1937

The Salesman

signed, titled and dated *63* on the overlap; inscribed by John Kasmin on the overlap
oil and printed paper collage on canvas
61.5 by 31 cm. 24 by 12 in.

‡ ⊕ £ 150,000-200,000
€ 166,000-222,000 US$ 192,000-256,000

PROVENANCE
Kasmin Limited, London
Richard Burton, London
Galerie Beyeler, Basel
Private Collection, Europe
Christie's, London, 23 October 2002, Lot 101
Acquired from the above by Marc Jacobs

David Hockney's *The Salesman* from 1963 is a superlative example of the artist's renowned early paintings. Executed one year after his graduation from the Royal College of Art, the present work characterises the artistic milieu of London in the early 1960s, of which Hockney was a key protagonist. Conversant with the significant work of R. B. Kitaj, Francis Bacon, Jean Dubuffet, and Art Informel, *The Salesman* identifies Hockney's principle motifs and compositional cues – citing his formative touchstones, and anticipating the theatrical dynamism that would come to define his output for decades to come.

"England in the mid-1960s was experiencing unprecedented euphoria as British reserve gave way to Dionysian revel" writes Martin Friedman, and "London was the scene of a high-voltage, gleefully anti-establishment revolution in the visual arts" (Martin Friedman, 'Painting into Theatre', in: John Cox, John Dexter, Martin Friedman and Stephen Spender, Eds., *Hockney Paints the Stage*, London 1983, p. 7). Synthesising new-wave formal interests – combining an idiosyncratic draughtsmanship with an austere command of paint synonymous with Art Brut and Picasso, here Hockney assembles a dramatic vignette of timely consequence. The present work describes the "curtain call" of the trilby-wearing salesman, casting a long shadow in the age of the Beatles and Carnaby Street fashion. Hockney's period of painting in the renascent London of the 1960s was, however, short-lived. The artist travelled for the first time to Los Angeles in 1964, a journey that would dramatically shift

"I HAD PLAYED WITH THOSE IDEAS BEFORE AND THOUGHT OF ALL MY PICTURES AS DRAMA. EVEN THE WAY I WAS PAINTING AT THAT TIME WAS A KIND OF THEATRICAL EXAGGERATION."

his painterly style away from the collaged dramas of his earlier works, towards a naturalist cinematography that is epitomised by his double portraits of the late 1960s and early 1970s.

A foundational work from a key period in Hockney's oeuvre, *The Salesman* evinces a palpable interest in the theatrical potentialities of painting. In such works as *George Lawson and Wayne Sleep*, 1972-75 – now in the Tate Collection – what emerges in a distilled form is Hockney's sterling ability to construct scenic space and produce narrative passages of dialogue through composition. The artist's close connection with the theatre began in his childhood – taking in variety shows at the Bradford Alhambra with his father – but it wouldn't be until 1966 that Hockney would first foray into production, after being invited by Ian Cuthbertson of London's Royal Court Theatre to design the sets and costumes for Alfred Jarry's *Ubu Roi*. To Hockney, this was a natural development of his interests: "I had played with those ideas before and thought of all my pictures as drama. Even the way I was painting at that time was a kind of theatrical exaggeration" (*Ibid.*, p. 11).

The Salesman prefigures the Hollywood polish of the artist's later portraits, describing, in earnest, Hockney's nuanced orchestration of dramatic staging in an illustrative verve. The present work demonstrates not only the artist's kinship to mid-century British and European painting, but also the elemental compositional devices that Hockney would formalise and build-on over his hugely illustrious and massively acclaimed career.

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Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.


SALE

○ **157**

Damien Hirst

b. 1965

Painkillers

signed on the stretcher; signed, dated *2004/05* and variously inscribed on the reverse
oil on canvas
275 by 183 cm. 108⅜ by 72 in.

‡ ⊕ £ 60,000-80,000
€ 66,500-88,500 US$ 77,000-103,000

PROVENANCE
Gagosian Gallery, New York
Acquired from the above by Marc Jacobs

EXHIBITED
New York, Gagosian Gallery, *Damien Hirst: The Elusive Truth*, March - May 2005, n.p., illustrated in colour

Damien Hirst's *Painkillers* can be interpreted as a distinctly British reimagining of Andy Warhol's iconic *Campbell Soup Can* paintings. Instantly recognisable and incredibly realistic, *Painkillers* could easily be mistaken for the actual item, hanging off the wall and ready to be prescribed to an incoming patient. Viewed within the context of Hirst's well-known *Natural History* works and his *Medicine Cabinets*, the present work innovatively continues Hirst's career-long investigation into the symbols of science and mortality.

Executed between 2004 and 2005, *Painkillers* is a part of the *Fact Paintings* series, which reproduce photographs with realistic precision through the traditional medium of oil on canvas. This series investigates society's inclination to categorise photography as fact and painting as fiction, positing the question as to whether it is photography's medium or representation that imbues it with a sense of truth. Speaking of his thoughts behind the works, Hirst remarked: "I want them to be like newspaper pictures, factual and non-expressive. I want you to believe in them in the same way as you believe in the *Medicine Cabinets*" (Damien Hirst in conversation with Sarah Kent, *Time Out,* November 2006, online).

"I WANT THEM TO BE LIKE NEWSPAPER PICTURES, FACTUAL AND NON-EXPRESSIVE. I WANT YOU TO BELIEVE IN THEM IN THE SAME WAY AS YOU BELIEVE IN THE *MEDICINE CABINETS.*"

Painkillers references the themes of science and medical advertising that Hirst began to explore in his *Medical Cabinets*, which were initially conceived in his student days in 1989. Comprised of empty pill boxes entombed in transparent glass display cases, Hirst's *Medicine Cabinets* pay homage to the Renaissance cabinets of curiosities which populated the private studies of scholars and royalty. By placing pharmaceutical packaging in a museum setting, Hirst highlights people's faith in medical advertising as a peculiar phenomenon to contemporary society, claiming: "In 100 years' time they will look like an old apothecary. A museum of something that's around today" (Damien Hirst cited in: Exh. Cat., New York, L&M Arts, *Damien Hirst: The Complete Medicine Cabinets*, 2010, p. 139). *Painkillers* exemplifies Hirst's creative process of imbuing seemingly mundane items from everyday life with historical, even religious, significance. Through its rendition in oil on canvas, the paracetamol is lifted out of the pharmaceutical case and transformed into a symbol for science's promise to liberate us from pain and suffering.

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Boots

Paracetamol Tablets 500mg



16 tablets

An analgesic for the relief of headache, rheumatic pains, neuralgia, and the symptoms of colds and 'flu.

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

158

Damien Hirst

b. 1965

Lullaby in Blue

signed on the reverse
household gloss and butterflies on canvas
182.9 by 182.9 cm. 72 by 72 in.
Executed in 2005.

PROVENANCE
Acquired directly from the artist by the present owner

‡ ⊕ £ 250,000-350,000
€ 277,000-388,000 US$ 319,000-447,000

Peppered with a cacophony of radiant butterflies *Lullaby in Blue* is an exquisite example of Damien Hirst's iconic *Butterfly Paintings*. For Hirst, butterflies utterly embody the poignant beauty of life and death; though their lives are fleeting, their wings belie the passing of time and their vitality is preserved, even post-mortem. Poised in the stillness of death their fragility and tactility is both blissfully celebratory and poignantly sad. Reflective of his earliest iterations on the subject, the dramatic butterfly wings in the present work are scattered across a high gloss base of vibrant royal blue, which simultaneously evokes the subliminal colour fields of Mark Rothko and Ellsworth Kelly. As one of the most visually jubilant explorations of this subject, *Lullaby in Blue* seduces the viewer into existential contemplation as its jewel like protagonists highlight the subtle fragility and transience of life.

Butterflies were one of the earliest sources of inspiration for Hirst, and have come to iconise his practice. Hirst first happened upon the idea of incorporating insects into his works by chance. As he recalled: "I remember painting something white once and flies landing on it, thinking 'Fuck!' but then thinking it was funny. This idea of an artist trying to make a monochrome and being fucked up by flies landing in the paint or something like that" (Damien Hirst cited in: Exh. Cat., Naples, Museo Archeologico Nazionale di Napoli, *Damien Hirst: The Agony and the Ecstasy*, 2004, p. 83). Hirst subsequently went on to recreate this effect using butterflies: "I [wanted] it to look like an artist's studio where he had wet coloured canvases and the butterflies had landed in them" (*Ibid.*). As a result, in 1991, Hirst implemented his career-launching *In and Out of Love* immersive piece in a travel agent's in London.

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Damien Hirst, *In and Out of Love (Butterfly Paintings and Ashtrays)*, 1991
Image/Artwork: © Damien Hirst and Science Ltd. All rights reserved, DACS/Artimage 2019. Photo: Stephen White

Black caterpillar pupae were embedded in the white paint of several canvases, with rows of potted flowers along their bases. The viewers' experienced the hatching of the butterflies, and their flying toward the flowers, as part of the work. The butterflies live metamorphosis from pupae to fully grown breeding adults effectively served as a miniature illustration of the complete cycle of life and death.

Indeed, the unique paradox of beauty in death is a resounding theme throughout Hirst's practice. His earliest and perhaps most iconic iteration of this is the tiger shark preserved in formaldehyde: *The Phyiscal Impossibility of Death in the Mind of Someone Living* from 1991.

Furthermore, as a shocking antecedent to the picturesque butterflies of *In and Out of Love*, the 1990 installation *A Thousand Years* incorporated not just live flies but an Insect-O-Cutor and a severed cow's head to create a dark spectacle of birth, death, and decay. However, above all, it is the remarkable ability of the butterfly to retain its physical beauty even in death that has provided a compelling and enduring source of artistic and emotive potency for Hirst. As he has emphatically explained: "Then you get the beauty of the butterfly… The death of an insect that still has this really optimistic beauty of a wonderful thing" (*Ibid.*). Similar, perhaps, to Jean Dubuffet who used butterfly wings in his 1950s assemblages based on the rural landscape of Vence, Hirst encourages the viewer to focus on the extraordinary – yet fragile – beauty of the natural world. Representing the very apotheosis of this formative concern, the painstakingly created *Lullaby in Blue*, although ostensibly morbid, nonetheless broadcasts a potent celebration of life.

> "I [WANTED] IT TO LOOK LIKE AN ARTIST'S STUDIO WHERE HE HAD WET COLOURED CANVASES AND THE BUTTERFLIES HAD LANDED IN THEM."



159

Antony Gormley

b. 1950

SLEW

cast iron
173 by 52.2 by 43 cm. 68⅛ by 20½ by 17 in.
Executed in 2014.

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

‡ ⊕ £ 250,000-350,000
€ 277,000-388,000 US$ 319,000-447,000

Expressing quiet contemplation, the body posture of *Slew* evokes a feeling of arrested internal movement, with head resting tightly on a single fist and the torso twisting between head and hip.

The sculpture is an example of Antony Gormley's *Cube Works* series (2012 – 2018). Intrigued by the ways in which iron pyrite naturally aggregates, the artist began to experiment by using off-set cubes to create body masses. The aim was to translate the volumes of the body into strict cubic frames or solids.

The cube's rigid geometry and ability to be stacked has allowed it to become the basis of modernist construction and rational measurement. Using it here as the ground to evoke strong emotion, this work is powerful proof of the artist's claim that 'as the work becomes more abstract it engages our empathy more completely'.

Implying a dialogue between human nature and planetary matter this lifesize work is cast in iron, an earth material identical to the core of the planet and which when exposed at its surface reacts to time and the elements, fusing both into the meaning and material of the sculpture.

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Photo: Stephen White, London
© The Artist

△ **160**

Marlene Dumas

b. 1953

The Haircut

signed, titled and dated *1993* on the stretcher
oil on canvas
25 by 20.3 cm. 9⅞ by 8 in.

PROVENANCE
Schönewald Fine Art, Xanten
Private Collection, United States
Bonakdar Jancou Gallery, New York
Galerie Hauser & Wirth, Zurich
Private Collection
Christie's, London, 2 July 2014, Lot 172
Acquired from the above by the present owner

‡ ⊕ £ 60,000-80,000
€ 66,500-88,500 US$ 77,000-103,000

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



161

Paula Rego

b. 1935

Island of the Lights from Pinocchio

pencil, ink and watercolour on paper
148 by 179.5 cm. 58¼ by 70⅝ in.
Executed in 1996.

⊕ **£ 120,000-180,000**
€ 133,000-200,000 US$ 154,000-230,000

PROVENANCE
Marlborough Gallery, New York
Private Collection, Portugal
Sotheby's, London, 9 February 2006, Lot 22
Acquired from the above by the present owner

EXHIBITED
New York, Marlborough Gallery, *Paula Rego, New Work*, December 1996 - January 1997
London, Tate Britain, *All Too Human: Bacon, Freud and a Century of Painting Life*, February - August 2018, p. 191, illustrated in colour

LITERATURE
Carlo Collodi, *As Aventuras de Pinóquio, História de um Boneco*, Lisbon 2004, pp. 172-73, illustrated in colour; pp. 161, 165, 168 and 169, illustrated in colour (details)

Having developed her highly original visual language over several decades, Paula Rego revived her childhood memories in search of inspiration for a series of works made in conjunction with the prestigious *Spellbound: Art and Film* exhibition at the Hayward Gallery. As one of the few works that the artist made based on the Walt Disney cartoons of Pinocchio, Snow White and Fantasia, the present work is an excellent example of Rego's fascination with popular mythology, as well as her unique artistic vocabulary.

Growing up in Portugal before moving to London to study at the Slade School of Art, Rego has always been fascinated by the world of Walt Disney. The mesmerising but terrifying stories she watched in the cinema with her grandmother were embedded in the artist's memory from a young age. Rego's mature work explores these familiar sources, not as illustrations, but as ambiguous and psychologically charged sets that are left for the viewer to decipher. This is characteristic of the artist's original practice, where the absence of a clear narrative is often balanced with interpretative suggestions.

In *Island of the Lights from Pinocchio,* Rego has chosen a pivotal and dramatic development in the adventures of Pinocchio. On Pleasure Island, a popular holiday destination in the story, a malevolent spell transforms young boys into donkeys, who are then sold off to work in the salt mines. Capturing the drama of this metamorphosis and the struggle of its protagonists, Rego has employed a dynamic compositional structure dominated by a stark black and white contrast. The tumultuous combat that ensues in the tale is depicted with Rego's usual ambiguity – not suggesting the resolution of the struggle, but rather inviting contemplation over the dramatic moment.

Although Rego's work depicts a chapter from a popular tale, the existential struggle of the story reflects the deeply serious concerns that the artist took on throughout her practice. Her fascination with Disney films is in fact largely due to the darker undercurrent that such stories represent behind their adventurous appearances. The epic fight between donkeys and children in *Island of the Lights from Pinocchio* has a long line of historical precedents, as images of the struggle between life and death have simultaneously frightened and fascinated people throughout the centuries.

By highlighting the existential undertone of the story of Pinocchio, Rego masterfully lays bare the venerable religious appearances of the tale. In its current manifestation as a fairy tale, hell is represented by a mine on the island – indeed reminiscent of the underworld in classical mythology. Moreover, the duality between humans and animals that is explored in the tumultuous battle, is reminiscent of age-old representations of the last judgement, and indeed of Hieronymus Bosch's famous depictions of hell.

Island of the Lights from Pinocchio is therefore a highly emblematic work within Paula Rego's oeuvre, which captures both her interest in popular mythologies and the dramatic existential battles they represent. The unique visual language of her drawings in ink and watercolour on paper, which she uses to avoid the formality of easel painting, is beautifully expressed in the present work, making it a subtle take on a story that has ingrained itself in our collective memories.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

162

Cecily Brown

b. 1969

Chestnut and Snowball

signed and dated *2013* on the reverse
oil on canvas
104.1 by 114.3 cm. 41 by 45 in.

PROVENANCE
The Hole, New York
Acquired from the above by the present owner

EXHIBITED
New York, The Hole, *Chicken or Beef? A Transcontinental Survey of Figurative Painting*, March - April 2013, p. 10, illustrated in colour

‡ ⊕ £ 300,000-400,000
€ 332,000-443,000 US$ 383,000-515,000

"[I]t's about looking and what you get from allowing the imagery to shift and change. There isn't a final destination."

Cecily Brown cited in: Exh. Cat., Hanover, Kestnergesellschaft, *Cecily Brown: Based on a True Story*, 2010, p. 67.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





Willem de Kooning, *Amityville*, 1971. Artwork: © The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London 2019

Flowing planar brushstrokes intermingle with staccato dashes in Cecily Brown's *Chestnut and Snowball*, erupting into a luscious climax of rose, black, white and blue. The present work, executed in 2013, follows Cecily Brown's long exploration of abstraction and figuration, sex and eroticism. Emblematic of her later work, where titles no longer signify sexually explicit content, the painting exemplifies the artist's ability to engender complex and conflicted sensations in viewers through painting.

Injecting the Old Masters' command of figurative depiction with the bold, gestural marks of Abstract Expressionism, Brown's paintings conjure scenes of entwined bodies writhing in pleasure. Her canvases covered in nude tones and rosy hues represent her answer to the age-old rivalry between mind and body. Whereas the paintings of Mark Rothko and Barnett Newman speak of the human mind's transcendental qualities, Brown brings the spirit back down to earth, returning it to its bodily vessel, and reminds us of the mind's dependence on corporeal sensations and experiences.

Allusions to sex and sexuality are ever present in the artist's work and are impossible to pin down. Her wild brushstrokes and interplay of flesh tones conjure glances of body parts shifting in orgiastic frenzy. But contours of limbs constantly elude categorisation, always seeming to metamorphose into something else under our gaze. Unlike the women of Picasso's *Demoiselles* and De Kooning's portraits, whose sexual appetite earn them an almost bestial quality, Brown's soft painted forms float outside of sexual politics of gender, race and identity. Her scenes are intimate and inviting rather than judgmental and shaming. Eschewing figurative depictions of specific individuals, Brown posits sexuality as a universal quality uniting, instead of dividing, people.

Chestnut and Snowball's mesmerising palette of pink, white and black evokes the image of the park at winter, with scenes of people huddling and passing through Christmas fairs under swaying pine trees, dodging to their left and right as children wage their snowball fights around them: a wholesome scene. Yet our preconceived notions regarding Brown's practice, along with the painting's recognisably pink, phallic strokes, fills the otherwise deeply innocent scene with an undertone of sexual tension. Like Ludwig Wittgenstein's duck-rabbit illusion, which flicks between the two animals at the merest suggestion, *Chestnut and Snowball* shifts between the child-like public fair and the private intimacy of the bedroom with each glance. One can't help but wonder whether it was the artist or themselves who planted the erotic thoughts in their mind.

Applying sensitive touches of paint on canvas, Brown has turned the present work into an opportunity for viewers to question not only the artist's intentions, but their deep-seated relationship to sex and eroticism. Just as the painting seems to shift before one's eyes, the process of perception and interior dialogue is constantly ongoing. As Brown herself remarks, "[i]t's about looking and what you get from allowing the imagery to shift and change. There isn't a final destination" (Cecily Brown cited in: Exh. Cat., Hanover, Kestnergesellschaft, *Cecily Brown: Based on a True Story,* 2010, p. 67).

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



163

George Condo

b. 1957

Untitled

signed, dated *5/09* and dedicated
charcoal on paper
76 by 56.9 cm. 29⅞ by 22¼ in.

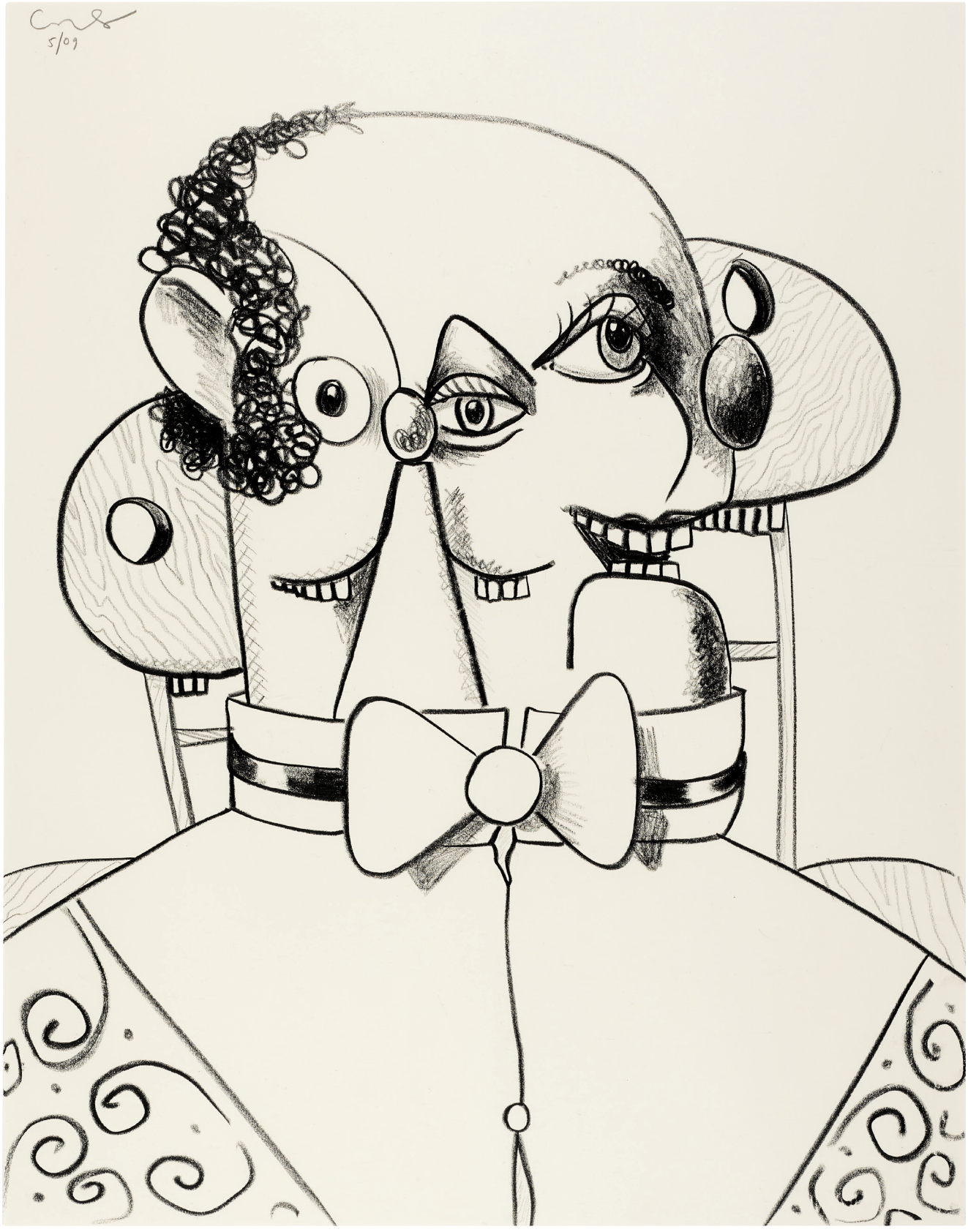
PROVENANCE
Private Collection, France
David Benrimon Fine Art, New York
Acquired from the above by the present owner

‡ £ 60,000-80,000
€ 66,500-88,500 US$ 77,000-103,000

"I may build a figure by giving it the features of two people; or I may give it the form of one person but think of it in the dream as having the name of another person; or I may have a visual picture of one person, but put it in a situation which is appropriate to another. In all these cases the combination of different persons into a single representative in the content of the dream has a meaning."

George Condo cited in: Exh. Cat., London, Simon Lee Gallery, *George Condo*, 2007, p. 20.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.


5/09



164

164

Sol LeWitt

1928 - 2007

Two Asymmetrical Pyramids

signed and dated *1986*
gouache and pencil on paper
51 by 71 cm. 20 by 28 in.

£ 18,000-25,000
€ 20,000-27,700 US$ 23,000-31,900

PROVENANCE

John Weber Gallery, New York
Edward Totah Gallery, London (acquired from the above in 1989)
Pat Hearn Gallery, New York
Private Collection, Paris
Versailles Enchères, Versailles, 25 April 2004, Lot 199
Private Collection, France
Mulier Mulier Gallery, Belgium
Acquired from the above by the present owner

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



165

165

Sam Francis

1923 - 1994

Untitled

signed on the reverse
acrylic on paper
58 by 81.9 cm. 29⅝ by 39 in.
Executed *circa* 1977.

‡ £ 30,000-50,000
€ 33,200-55,500 US$ 38,300-64,000

PROVENANCE

Gallery Kornfeld, Bern
Geri Obler, New York
Private Collection, United Kingdom
Richard Green, London
Private Collection, United States
Acquired from the above by the present owner

EXHIBITED

New York, Nassau Country Museum of Art,
Long Island Collections, January - March 2009

166

Christian Marclay

b. 1955

Actions: Whupp Shlump Sloosh Slutch

signed twice and dated *2013* twice
on the overlap
screenprint and acrylic on canvas
167.5 by 243 cm. 66 by 96 in.

PROVENANCE
Paula Cooper Gallery, New York
Acquired from the above by the present owner

£ 120,000-180,000
€ 133,000-200,000 US$ 154,000-230,000



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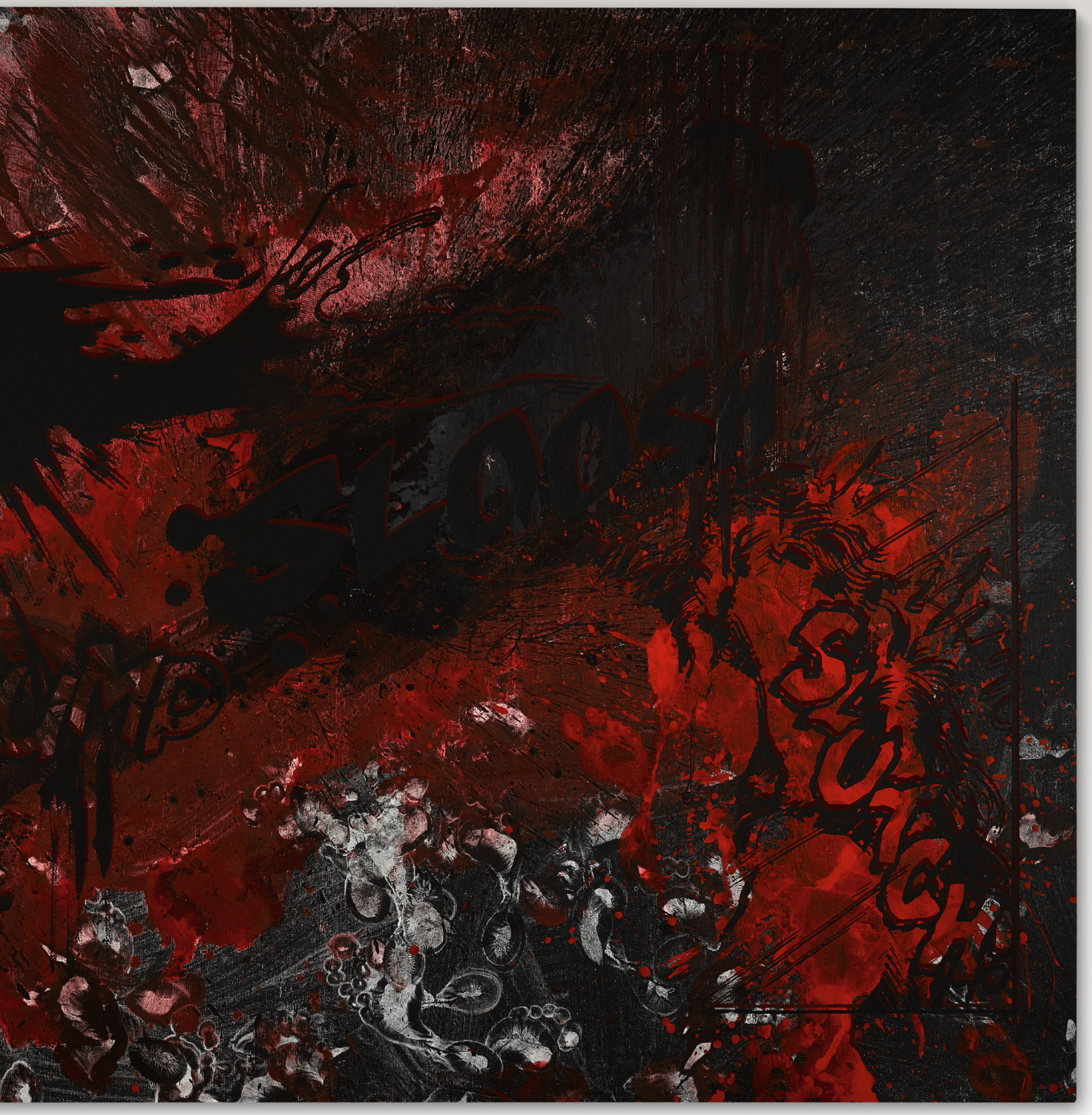


167

Yayoi Kusama

b. 1929

Midsummer

signed, titled, titled in Japanese and dated *1983* on the underside
acrylic and stuffed fabric in wooden box construction
60 by 35 by 15 cm. 23½ by 13¾ by 5⅞ in.
This work is accompanied by a certificate from the Yayoi Kusama studio.

£ 180,000-250,000
€ 200,000-277,000 US$ 230,000-319,000

PROVENANCE
Fuji Television Gallery, Tokyo
Private Collection, Japan
Sotheby's, London, 30 June 2000, Lot 222
Acquired from the above by the present owner

EXHIBITED
Fukuoka, Municipal Museum of Art, *Yayoi Kusama*, March 1987, n.p., no. 66, illustrated

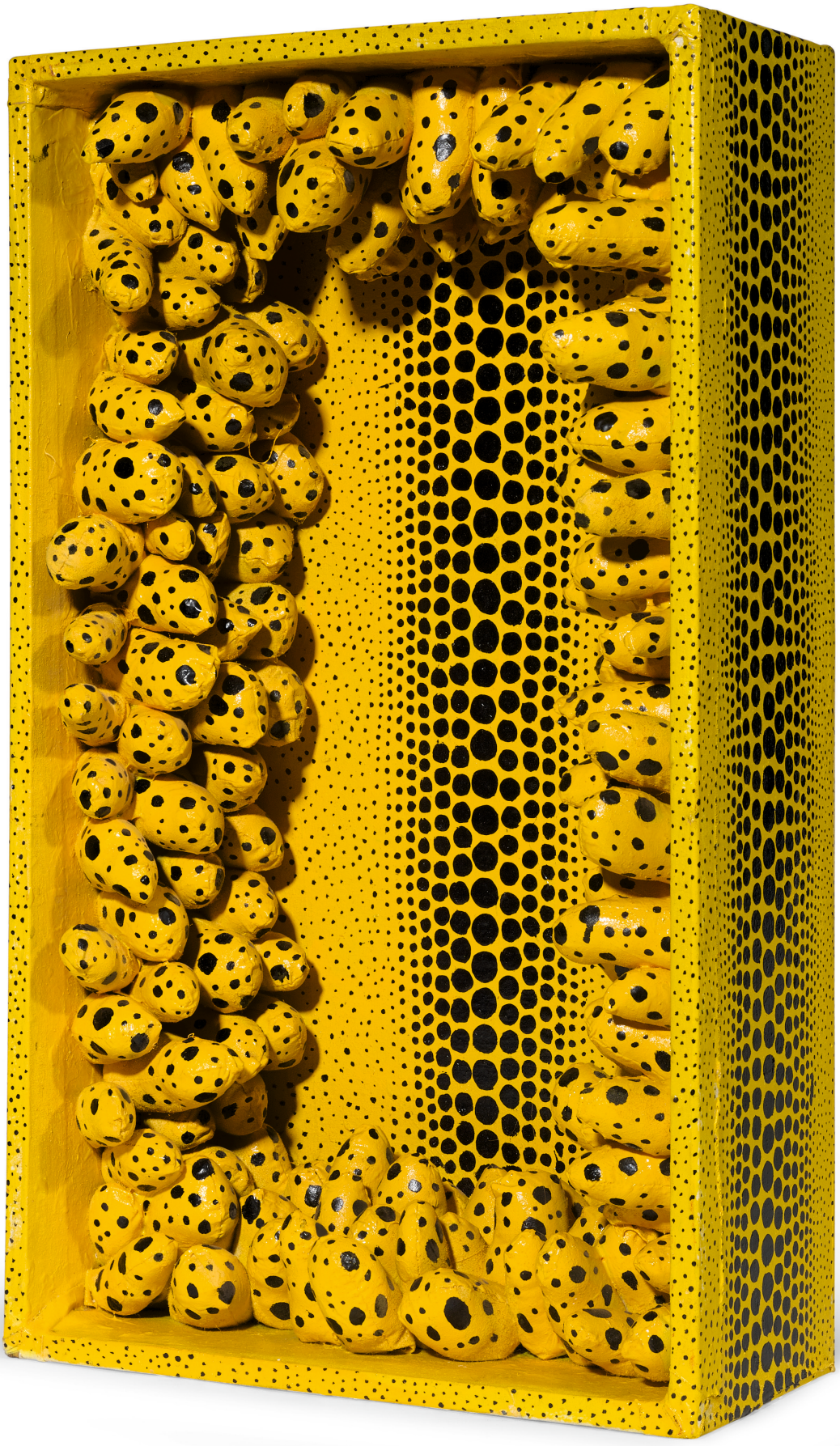
Vibrating with hyper-saturated yellow and psychedelic black patterns, yet intimate in scale, womb-like and organic, Yayoi Kusama's *Midsummer* bursts with paradoxes. Neon biomorphic forms erupt with a feverish intensity from the object's core; nevertheless, the effect is nest-like and strikes a distinctly domestic tone. *Midsummer* encapsulates a period of crisis and transformation for its' maker. It stands as a window into a 'Kusama world'.

In 1973, Kusama returned to Tokyo as a figure of relative obscurity to the society and artistic landscape of a newly modernised Japan. Kusama writes "I felt disoriented in this new Japan, a country bumpkin fresh from New York" (Yayoi Kusama, *Infinity Net: The Autobiography of Yayoi Kusama*, London 2013, p. 195). While she had initially intended to return to New York, the years that followed saw the deterioration of her mental state, and by 1977 she was admitted to a private psychiatric hospital in Tokyo where she still resides. In New York, Kusama embodied her artistic practice, firmly positioning the figure of the artist at the forefront of her work. By 1973, the New York Era was over, and in Japan Kusama began a new epoch, with a feverish drive and ambition, returning to an object-based practice saturated with a distinctly personal and intimate tone, antithetical to the public and performative nature of her happenings. The result was an epic explosion of diverse new media: ceramics, collages, novels and poetry.

"MIDSUMMER CELEBRATES KUSAMA'S REWRITING OF HER OWN ARTISTIC TRAJECTORY, BRIDGING THE ARTIST'S ORGANIC, BIOMORPHIC FOCUS OF HER EARLY WORKS, WITH THE CHROMATIC INTENSITY AND DIZZYING ABSTRACTION OF HER MORE RECENT PAINTINGS AND INSTALLATIONS."

Made in 1983, at the height of this period of frenetic production, *Midsummer* bursts with swelling handmade forms akin to the *Accumulation Sculptures* first created in her New York apartment with her close friend and neighbour Donald Judd. The box form echoes the work of Joseph Cornell, Kusama's lover, whom she described as "a box maker of astonishing genius" (*Ibid.*, p. 165). *Midsummer* also retraces the lyrical tone of the artist's own earliest explorations into the themes of nature, surface and repetition. It is as if Kusama revised her entire oeuvre, wrenching some of her earliest themes from oblivion and repositioning them at the core of her practice. *Midsummer* celebrates Kusama's rewriting of her own artistic trajectory, bridging the artist's organic, biomorphic focus of her early works, with the chromatic intensity and dizzying abstraction of her more recent paintings and installations. The box works of the early eighties were integral in the development of Kusama's iconic visual vernacular and the motifs that preoccupied subsequent decades of her practice, and that still resonate in her most recent *Infinity Rooms*.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



168

Etel Adnan

b. 1925

Untitled

signed on the reverse
oil on canvas
30.3 by 40.5 cm. 12 by 16 in.
Executed *circa* 1980.

PROVENANCE
Acquired directly from the artist by the present owner in the early 1980s

£ 25,000-35,000
€ 27,700-38,800 US$ 31,900-44,700



Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



169

Josef Albers

1888 - 1976

Study for Homage to the Square: "Allegro"

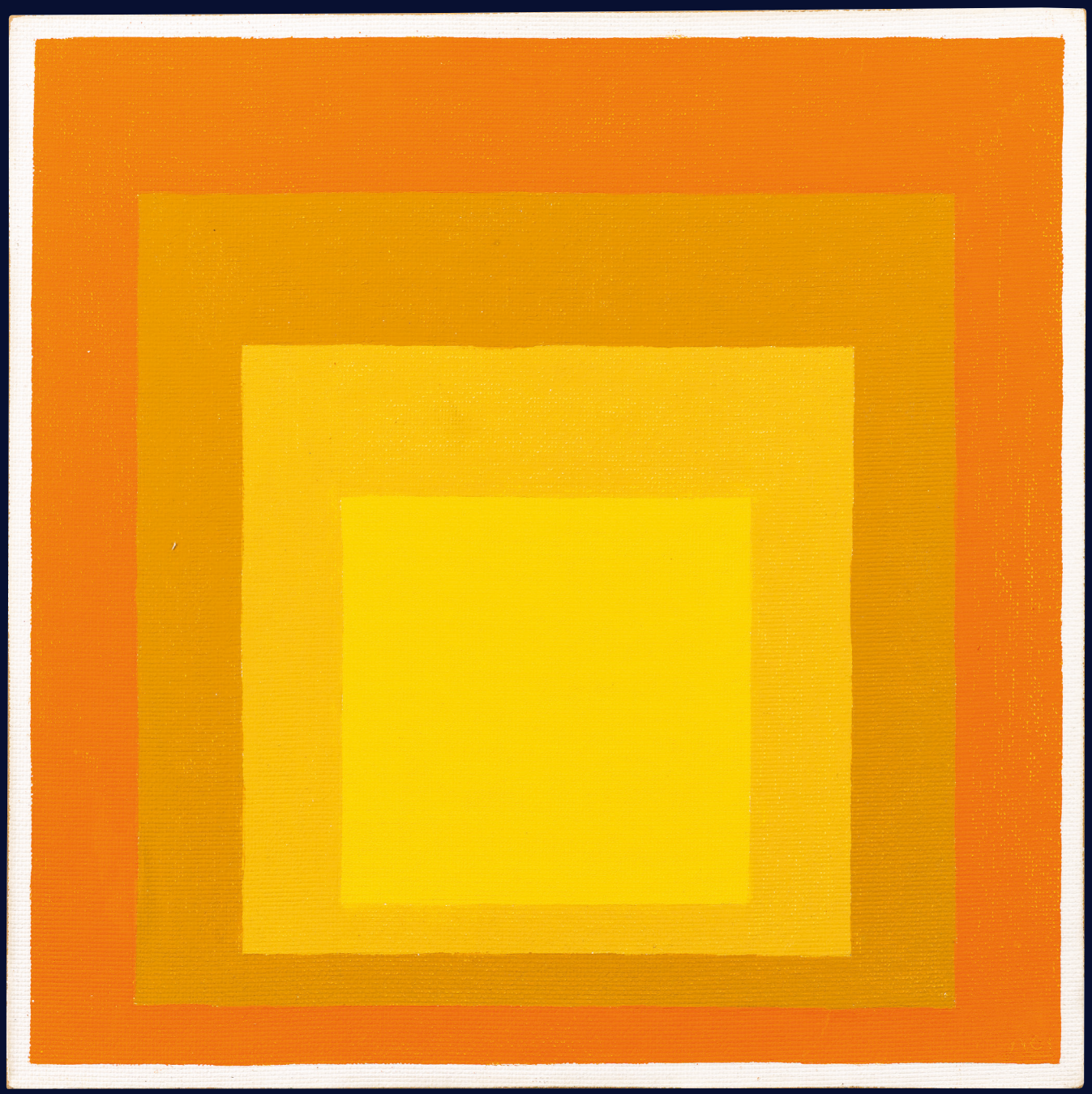
signed with the artist's initials and dated *61*; signed, titled, dated *1961* and variously inscribed on the reverse
oil on masonite
40 by 40 cm. 15¾ by 15¾ in.
This work will be included in the *Catalogue Raisonné of Paintings by Josef Albers* currently being prepared by the Josef and Anni Albers Foundation, and is registered under *JAAF 1961.1.155*.

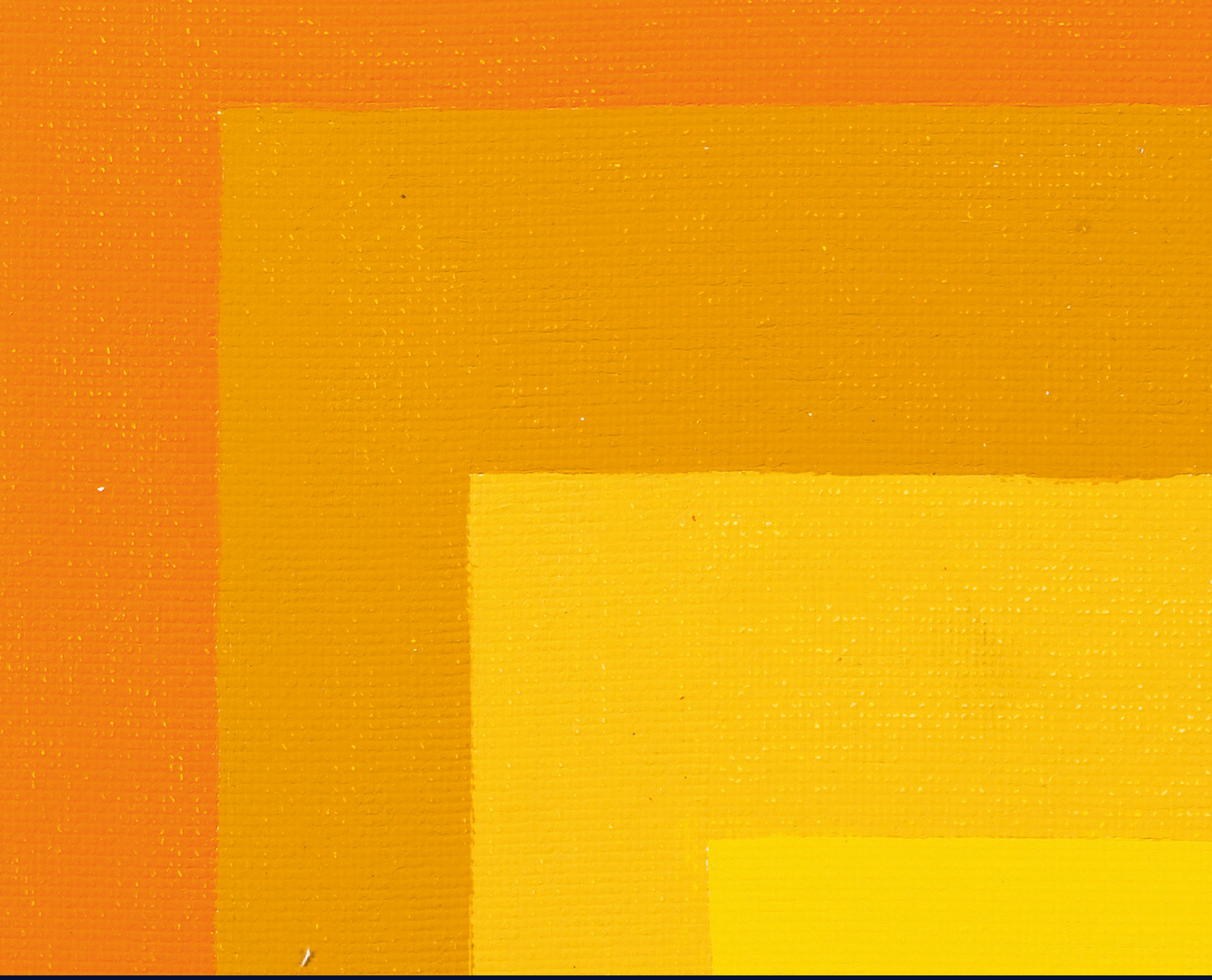
PROVENANCE

Galerie Bischofberger, Zurich
Private Collection, Europe
Sotheby's, Milan, 24 November 2015, Lot 19
Acquired from the above by the present owner

£ 250,000-350,000
€ 277,000-388,000 US$ 319,000-447,000

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

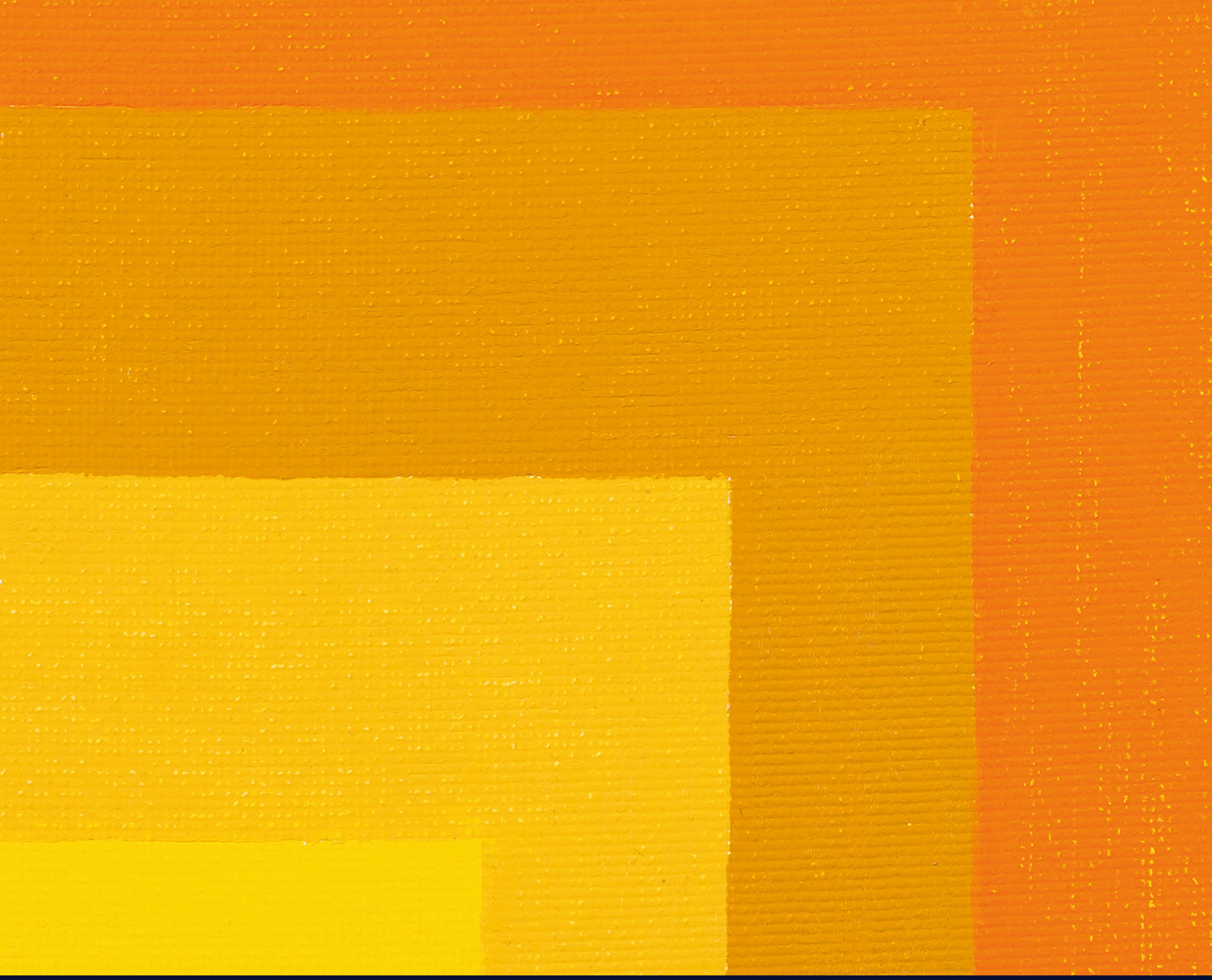




Executed in 1961 and evincing an assiduous exploration into the colour yellow, the present work is a superlative example from one of the most iconic and instantly recognisable artistic series of the Twentieth Century: Josef Albers' *Homage to the Square*. In his belief that colour does not exist by itself but only in dialogue with other colours, Albers created an oeuvre that postulates the primacy of colour through visual experience. The artist himself wrote that "we are able to hear a single tone. But we almost never (that is without special devices) see a single colour unconnected and unrelated to other colours. Colours present themselves in continuous flux, constantly related to changing neighbours and changing conditions" (Josef Albers, *Interaction of Color*, 1971 New Haven and London 2007, p. 5).

"COLOURS PRESENT THEMSELVES IN CONTINUOUS FLUX, CONSTANTLY RELATED TO CHANGING NEIGHBOURS AND CHANGING CONDITIONS."

First initiated in 1950, Albers' consummate *Homage to the Square* series was the product of a meticulous painterly and geometric process, and the colours choices a representation of his personal surroundings. Many of the colour, such as the yellow and tan hues in the present works, are rooted in the artist's Latin American trips. The artist first travelled to Mexico in 1935, and the encounter with Latin American indigenous art would have a decisive influence on the artist's understanding of colour and form. As masterfully exemplified in the present works, the light of the South powerfully emanates through the juxtaposition of luminous emerald green nested in a sea of vibrant terracotta and muted mahogany. As much as the painting is an homage to the square, it equally becomes an

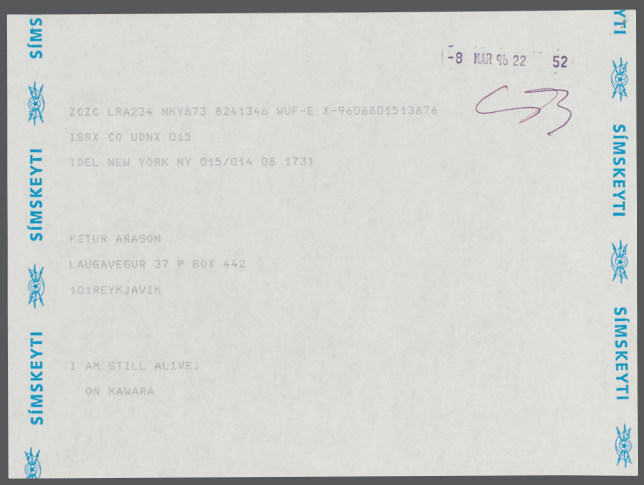


homage to the colour and light that Albers discovered in the landscape of the South.

Indeed, Albers' deep-rooted interest in Latin America and his interest for the region's indigenous art forged a crucial understanding for the subtle relationship between colour and form that led to his *Homage to the Square* paintings. Between 1935 and 1967, Albers and his wife Anni journeyed to Mexico some fourteen times. It was in the South that Albers encountered the magnificent architecture of ancient Mesoamerica and the abundance of pre-Columbian artefacts. Over the years, the couple amassed a collection of around 1,400 objects; antiquities that were to profoundly influence their creative output in the years to come. Albers' experiences in Latin America therefore offer an essential context for understanding his unprecedented opus. His arrangements of squares and rectangles share the same aesthetic DNA to the abstract forms of Latin American pottery and textiles, and even extend to the history of architecture. This becomes the more apparent when looking at the artist's fascinating collection of black-and-white photographs that document the pyramids, shrines and sanctuaries he discovered at various archaeological sites during his travels, especially in Mexico and Peru, which became subject to the 2017 exhibition *Josef Albers in Mexico*, Solomon R. Guggenheim Museum in New York.

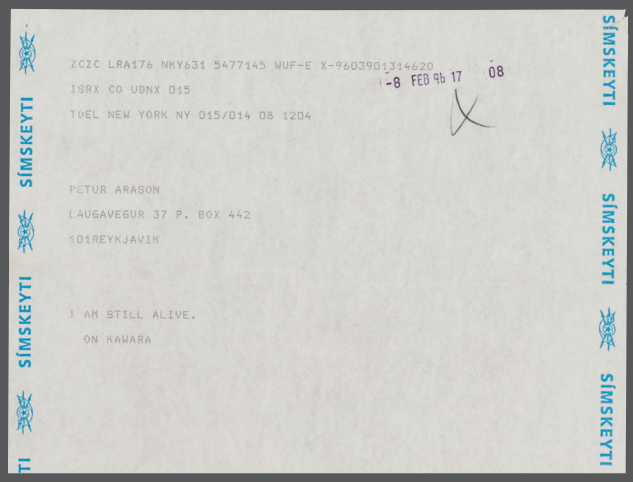
In the present work layers of nuanced yellow and orange envelop Albers' archetypal Masonite surface to create mesmerisingly simple yet theoretically complex visual experience of both light and depth. Confirming Albers' status as one of the most influential artists of the post-war era, they provide and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





170





171

170

On Kawara

1933 - 2014

I am Still Alive

stamped with the date *-8 MAR 96 22 52*
telegram and envelope
telegram: 15.3 by 20.8 cm. 6 by 8¼ in.
envelope: 11.5 by 22.2 cm. 4⅜ by 8¾ in.

PROVENANCE
A gift from the artist to the present owner

‡ £ 5,000-7,000
€ 5,600-7,800 US$ 6,400-9,000

171

On Kawara

1933 - 2014

I am Still Alive

stamped with the date *-8 FEB 96 17 08*
telegram and envelope
telegram: 17 by 20.8 cm. 6¾ by 8¼ in.
envelope: 11.5 by 22.2 cm. 4⅜ by 8¾ in.

PROVENANCE
A gift from the artist to the present owner

‡ £ 5,000-7,000
€ 5,600-7,800 US$ 6,400-9,000

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172

Rosemarie Trockel

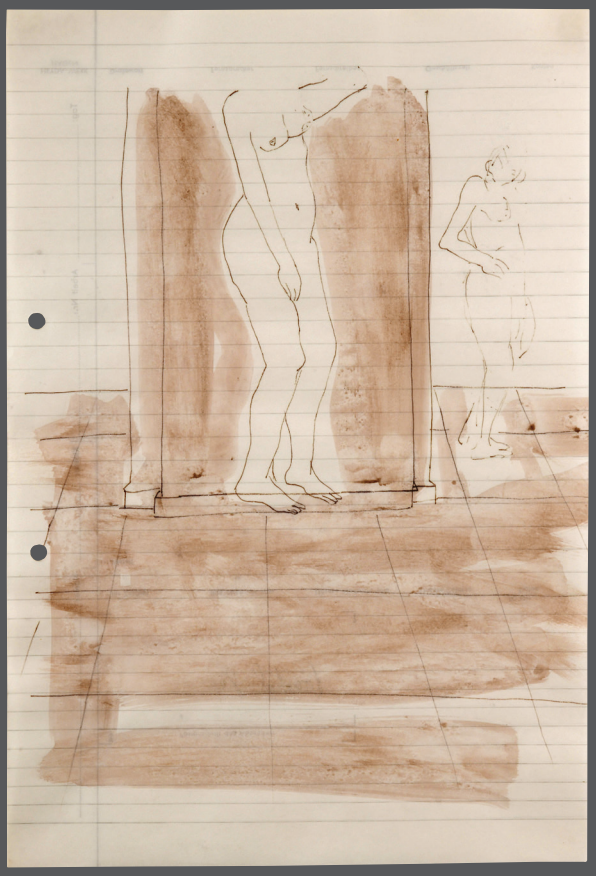
b. 1952

Untitled

signed and dated *84* on the reverse
watercolour on lined paper
29.5 by 19.5 cm. 11⅜ by 7¾ in.

PROVENANCE
Anders Tornberg Gallery, Sweden
Acquired from the above by the present owner

⊕ **£ 4,000-6,000**
€ 4,450-6,700 US$ 5,200-7,700



172

173

Rosemarie Trockel

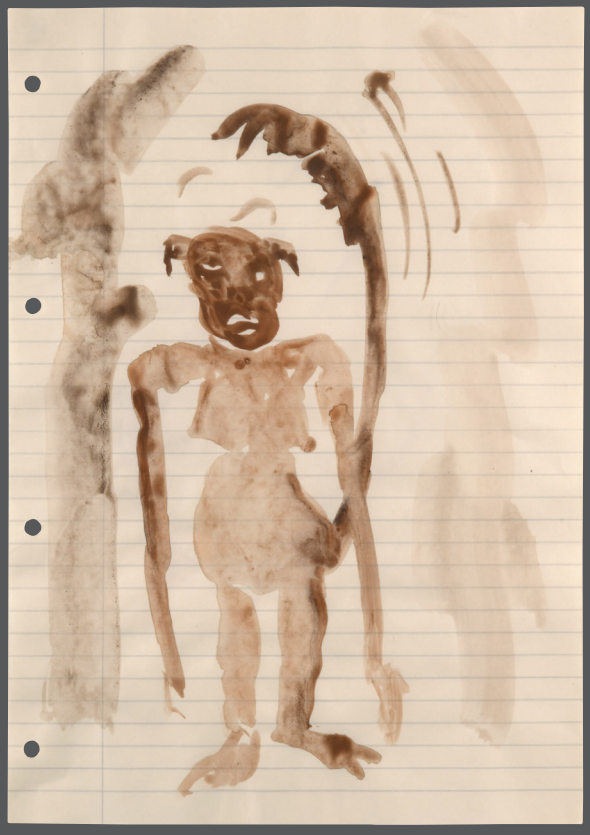
b. 1952

Untitled

signed and dated *85* on the reverse
watercolour and ink on lined paper
29.1 by 20.5 cm. 11½ by 8 in.

PROVENANCE
Anders Tornberg Gallery, Sweden
Acquired from the above by the present owner

⊕ **£ 4,000-6,000**
€ 4,450-6,700 US$ 5,200-7,700



173



174

PROPERTY FROM THE ESTATE OF DR. ERIKA POHL-STRÖHER

174

Mark Tobey

1890 - 1976

Les Petites Signes

signed and dated *60*
tempera on paper
28 by 16.5 cm. 11 by 6½ in.
The work will be included in the forthcoming CMT Catalogue Raisonné and is registered with the archives under the number *21/01/19 - 60.58*.

PROVENANCE

Seligmann Collection, Seattle
Karl Ströher, Darmstadt (acquired from the above in 1962)
Thence by descent to the present owner

LITERATURE

Erika Pohl, Ursula Ströher and Gerhard Pohl, Eds., *Karl Ströher, Sammler und Sammlung*, Stuttgart 1982, p. 216, no. 557, illustrated

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

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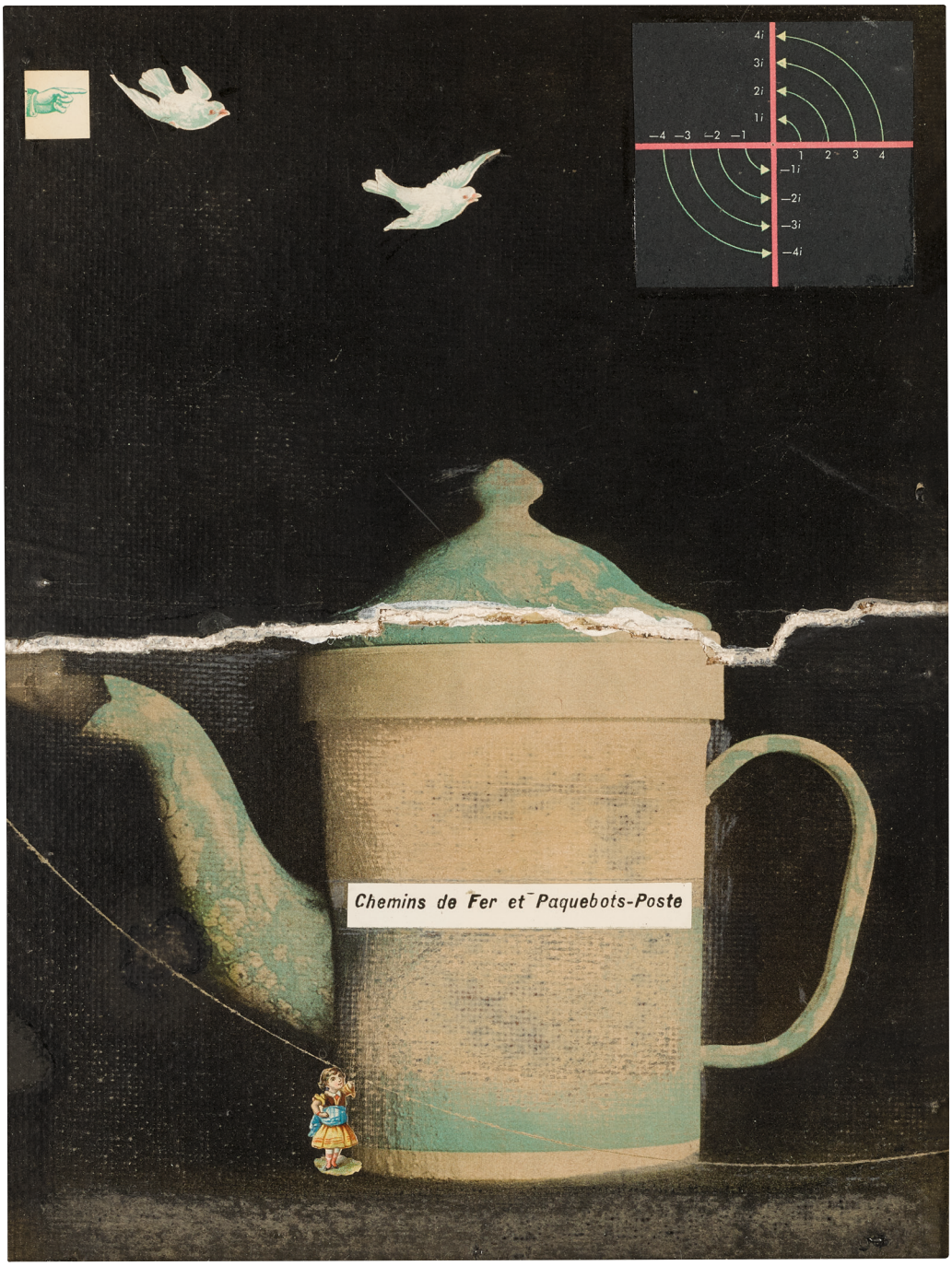

175

175

Joseph Cornell

1903 - 1972

Teapot

signed on a piece of paper affixed to the reverse; dedicated on the reverse
collage and mixed media on board
29.2 by 22 cm. 11½ by 8⅝ in.
Executed *circa* 1963.

PROVENANCE

Annely Juda Fine Art, London
Acquired from the above by the present owner

£ 12,000-18,000
€ 13,300-20,000 US$ 15,400-23,000

176

Sam Francis

1923 - 1994

Untitled

signed twice and dated *1963* twice
on the reverse
acrylic and gouache on paper
75.5 by 113 cm. 29¾ by 45 in.

‡ £ 120,000-180,000
€ 133,000-200,000 US$ 154,000-230,000

PROVENANCE
Nantenshi Gallery, Tokyo
Private Collection
Christie's, New York, 15 May 2002, Lot 126
Private Collection, Europe
Sotheby's, New York, 12 November 2015, Lot 290
Acquired from the above by the present owner

EXHIBITED
Tokyo, Nantenshi Gallery, *Sam Francis 1957-1986*, January - February 1987
London, Bernard Jacobson Gallery, *Sam Francis*, June - July 2014

Iridescent turquoise, lilac, viridian and primrose swirl around a white centre in Sam Francis' *Untitled*, seeming to recreate on paper that primordial moment of the Big Bang, when burning matter spewed forth from the cataclysm, radiating heat and transforming the universe into a kaleidoscope of exuberant hues. Created in 1963, the present work bears the artist's signature style, with which Francis captivated the world.

Having originally trained as a pilot during World War II, Francis was a late-comer to painting. After suffering an injury, which developed into spinal tuberculosis, the artist was confined to the hospital bed in a state of forced inertia. Painting allowed his imagination to soar beyond his physical constraints. The artist's 1950s paintings, with blood-red cellular blocks packed tightly onto canvases, reflect the suffocating stasis plaguing the ex-pilot in hospital. It was after his meeting with émigré Asian artists, such as Zao Wou-ki and Toshimitsu Imai, that Francis began to look eastwards for inspiration and spiritual fulfilment. Deeply intrigued by Far Eastern philosophies, he visited Japan in 1957, where he encountered the Gutai group and lived in a temple in Tokyo. Studying Oriental philosophy alongside *haboku* (traditional Japanese flung-ink painting) and *ikebana* (the art of flower arrangement) instilled in the artist the sensuousness and sensitivity missing in the American-style of abstract painting. Francis combined his innate understanding of light with a new appreciation of Japanese philosophy of emptiness, unleashing a radical shift in his practice which culminated in his unique artistic language, of which this work is a superb example.

Untitled encapsulates Francis' corpus during the 1960s, where the predominance of a central white space pushes the colour forms to the edges of the canvas. The white space, in addition to displaying the subtle drips and lines of the artist's brushwork, provides the painting its compositional balance. Like the *yin-yang* symbol of Taoism, where black and white seamlessly dance around each other, myriad colours swim around the snow-white nucleus, feeding it with their essences. Out of the apparent chaos of riotous hues emerges a sense of universal order, immediately noticeable but always elusive of being defined by language. Whereas Taoism envisaged chaos and order in black and white, Francis, in his personal pursuit of balance, sought to capture light in its entire chromatic spectrum. Imbued in his dream-like abstractions are hints of an ancient understanding, lost through the centuries as mankind gave up spirituality in favour of technology.

A year before creating *Untitled*, Francis moved into his new bungalow on the edge of the Pacific Ocean. The painting's composition reflects the artist's idyllic seaside retreat: the aquamarine, lilac and primrose of foliage and flora, the cerulean and turquoise of the waves, all glittering exquisitely under the brilliant rays of the Californian sun. As much an expression of Francis' individual spirituality as of the ageless human yearning for sensory stimulation, *Untitled* stands as testament to Francis' astute insights and philosophical inquiry into light and colour.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



177

Andy Warhol

1928 - 1987

Jackie

acrylic and silkscreen ink on canvas
50.8 by 40.6 cm. 20 by 16 in.
Executed in 1964.

PROVENANCE

Leo Castelli Gallery, New York
Eva Lee Gallery, New York
Galerie Heiner Fredrich, Monaco
Galleria del Leone, Venice
Collezione Giovanni Camuffo, Venice
Acquired from the above by the present owner in 1976

EXHIBITED

New York, The Museum of Modern Art, *Andy Warhol: A Retrospective*, February - May 1989
Venice, Palazzo Grassi, *Andy Warhol: A Retrospective,* February - May 1990

LITERATURE

Georg Frei and Neil Printz, Eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures*, Volume 2A, 1964-1969, New York 2004, p. 175, no. 1057, illustrated in colour

£ 400,000-600,000
€ 443,000-665,000 US$ 515,000-770,000

Andy Warhol's *Jackie* dates from the height of the artist's career and combines the ground breaking themes of both his *Death and Disaster* series and his fascination with celebrity culture and the *Society Portrait* series. The present work shows a veiled Jackie Kennedy mourning at the funeral of her late husband, the tragically assassinated President John F. Kennedy. Jackie Kennedy's grieving countenance will always re-tell an epic tragedy and through the remote objectivity of the silkscreen, Warhol's *Jackie* documents the grief stricken expression of the United States' First Lady. With the most brilliant artistic innovation of its time, this work encapsulates the allure of unlimited celebrity, critiques the manipulative power and replicating effects of mass-media, and is a profound response to one of the most tragic moments of twentieth-century American history.

The source image belongs to a sequence of 8 images of the presidential wife selected by Warhol from the flood of press coverage in the immediate aftermath of the Kennedy assassination on 22nd November 1963. Having pursued a successful career in magazine illustration and advertising during the 1950s, Warhol's brilliant invention here lies in editing and cropping the perfect image to encapsulate the entire narrative of an

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Kennedy brothers with Jacqueline Kennedy during the funeral of President John F Kennedy, 1963. Photo: © Keystone-France/Gamma-Keystone via Getty Images, 2019

"The woman whose feelings were reproduced in all the media to such an extent that no better historical document on the exhibitionism of American emotional values is conceivable."

Rainer Crone, *Andy Warhol,* New York 1970, p. 29.



Andy Warhol, *Sixteen Jackies*, 1964. Artwork: © The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London 2019

open-top limousine journey and a sniper's bullet that devastated the emotional landscape of a nation. *Jackie* immediately and efficiently narrates America's sudden, violent loss and deep shock, which is as palpable and horrifying today as it was half a century ago. The assassination was followed two days later by JFK's burial in Arlington National Cemetery near Washington, D.C. While a nation mourned the loss of a political hero, broadcasting agencies and news editors assembled their valedictory testimonials. As an entire population sank into the shared psychosis of bereavement, the media's carefully choreographed reaction precipitated the *Jackie* corpus: one of the most prodigious critiques of mass communication ever conceived.

Captivated by the notions of celebrity and death, Warhol desensitised the overwhelming feelings of national loss through replication and multiplication, underscoring the manipulative potentiality of mass media. Warhol was disturbed by the media's ability

"CAPTIVATED BY THE NOTIONS OF CELEBRITY AND DEATH, WARHOL DESENSITISED THE OVERWHELMING FEELINGS OF NATIONAL LOSS THROUGH REPLICATION AND MULTIPLICATION."

to manipulate and yet simultaneously celebrate the power of the icon. Fame and its agents intoxicated him, and he understood celebrity as integral to modern life. This compelling work will always remain a seminal treatise on the emotional conditioning inherent to mass culture. Warhol was disturbed by the media's potential to manipulate, yet he simultaneously celebrated the power of the icon. Fame and its agents intoxicated him and he understood celebrity as integral to modern life. For Warhol, the genre of portraiture became a form of biography. The distilled emotions of America's first lady are enshrined on canvas in an image which captures the private side of a very public event. Captured in the stark monochrome of black and white, here Jackie is immortalised as a timeless and tragic heroine, whose very image recalls one of the twentieth century's defining moments. In keeping with his very best work, celebrity, tragedy and the spectre of death inhabit every pore of this iconic image.



178

178

Elizabeth Peyton

b. 1965

Jeremy Deller

signed, titled, dated *December 1997* and dedicated on the reverse
pencil on paper
29.5 by 21 cm. 11⅝ by 8¼ in.

PROVENANCE

A gift from the artist to the present owner

£ 10,000-15,000
€ 11,100-16,600 US$ 12,800-19,200

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



179

179

Elizabeth Peyton

b. 1965

Girl with Flowers

signed on the reverse
charcoal and pencil on paper
42 by 29.5 cm. 16½ by 11⅝ in.
Executed in 1990.

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

London, Cabinet Gallery at The Prince Albert, *Elizabeth Peyton*, 1995

£ 20,000-30,000
€ 22,200-33,200 US$ 25,600-38,300



180

180

Elizabeth Peyton

b. 1965

St. George after Donatello

signed, titled and dated *1998*
watercolour on paper
26 by 18 cm. 10¼ by 7⅛ in.

£ 12,000-18,000
€ 13,300-20,000 US$ 15,400-23,000

PROVENANCE
Private Collection, Europe
Thence by descent to the present owner

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



181

"These paintings should be kitsch, or at least about kitsch. Yet they are not so easily dismissed, in part because their swooniness is so idiosyncratic. Even at a time when faux naivety has become codified as an art world mode, these glowing canvases are utterly distinctive."

Steven Stern: 'The Uses of Enchantment', *Frieze*, 3 March 2004, online.

181

Karen Kilimnik

b. 1955

Goldie Hawn

signed and dated *sept 25 oct 24* on the reverse
oil on canvas
35.5 by 45.7 cm. 14 by 18 in.
Executed in 1996.

PROVENANCE

Galleria Il Capricorno, Venice
Alessandro Grassi, Milan
Thence by descent to the present owner

£ 30,000-40,000
€ 33,200-44,300 US$ 38,300-51,500

182

Keith Haring

1958 - 1990

Untitled

signed, signed with the artist's monogram, dated *1983 May 6* and inscribed *NAPOLI* on the overlap
acrylic on canvas
80 by 80 cm. 31½ by 31½ in.

PROVENANCE
Lucio Amelio, Naples
Alessandro Grassi, Milan
Thence by descent to the present owner

EXHIBITED
Prato, Centro Prato, *Colour Code: Works from the Alessandro Grassi Collection*, September - December 2018

LITERATURE
Maria Cristina Mundici, *Collezione Privata,* Milan 1993, p. 249, illustrated in colour

£ 400,000-600,000
€ 443,000-665,000 US$ 515,000-770,000

Painted in 1983, *Untitled* embodies and celebrates a vivacious moment of converging social stratospheres in the vibrant zeitgeist of New York in the early eighties. This was the year that Haring met Madonna and Andy Warhol, and positioned himself as a standard bearer in the birth of early 80's downtown culture. Emerging out of the schizophrenic nature of New York's cultural scene at the end of the seventies, Haring's parties and gallery openings brought together a brilliant synthesis of strikingly disparate social cliques from the gay dance club culture, to hip hop, wild-style graffiti, and rap scenes, to downtown punks and conceptual artists. The artist revered the many facets of New York's burgeoning creative and social circles. Wherever Haring went, he brought with him a melting pot of New York's vanguard culture. In Haring's words: "all these worlds were coming together in a big mishmash of people that never really existed in a gallery before me" (Keith Haring cited in: Jeffrey Deitch, Suzanne Geiss, Julia Gruen, Eds., *Keith Haring,* New York 2008, p. 212).

1983 was a significant year for the young Keith Haring. Just months before, the artist burst into the New York Art scene with his debut solo exhibition at the Tony Shafrazi Gallery, and by 1984 he was a household name, with solo shows in major Art institutions across the globe. 1983 marks the crystallisation of the artist's mature style, bridging the gap between two distinct phases of his tragically brief artistic career.

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Bruce Nauman, *Mean Clown Welcome*, 1985. Artwork © Bruce Nauman / Artists Rights Society (ARS), New York, DACS London, 2019. Photo: © bpk | Bayerische Staatsgemäldesammlungen | Haydar Koyupinar 2019

With his instantly recognisable and highly legible forms, Haring entirely circumnavigated the traditional path from underground culture to mainstream popularity and art-world stardom. The artist's remarkable application of Pop imagery and tabulated symbolic language succinctly captured the booming social culture of the downtown New York scene in the early eighties, and as such became immensely popular at breakneck speed. His signature lexicon of stick figures, crawling babies and barking dogs became ubiquitous through his subway drawings and public performances. As Haring took his signature hieroglyphic language to the streets, his practice vibrated with enthusiasm for a utopic, populist art form rooted in connection and community. Haring envisaged a universal, anti-elitist language of direct and simplified form rendered in exuberant popping primary colours. This was an art for the people.

Untitled stands as a relic of the optimism of this moment of Haring's practice. Rendered in bold contoured lines of vibrant lime green, two androgynous human silhouettes greet one another with an embrace. The pared-down palette vibrates with chromatic intensity bouncing from wall to wall within the perfectly square borderline. Electrifying lines of primary red radiate from the figures, evoking a sense of celebration that reverberates in waves across this monolithic lemon-yellow canvas, pulsating in beams not limited to the surface of the picture plane but spilling out to the viewer, with an infectious feeling of pure joy imbued with the spirit of the times. *Untitled* is a celebration of jovial coexistence. At once vibrantly expressive and lyrically balanced, the present work is brimming with a potent energy of optimism. Rendered in Haring's brilliant, universal visual language, the figures pulsate with a sense of riotous glee and youthful exuberance perfectly reflective of this period of the artist's carer. *Untitled* epitomises Haring's brilliant ability to convey feeling and emotion through forms distilled to their most basic, essential components.

> "ALL THESE WORLDS WERE COMING TOGETHER IN A BIG MISHMASH OF PEOPLE THAT NEVER REALLY EXISTED IN A GALLERY BEFORE ME."

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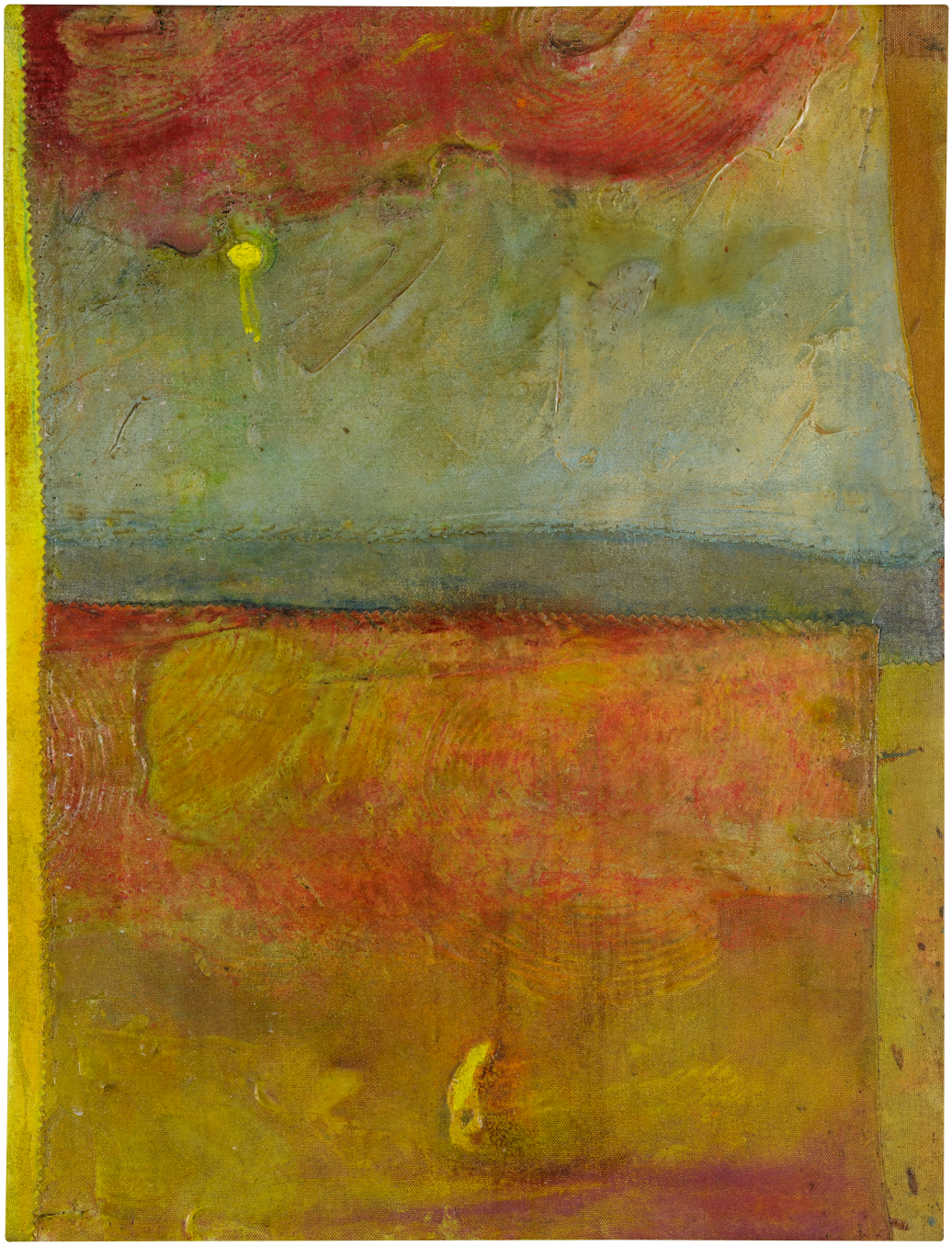
Keith Haring photographed in his studio in May, 1982.
Artwork: ©The Keith Haring Foundation, 2019.
Photo: © Robin Holland/CORBIS OUTLINE/Corbis via Getty Images, 2019



183

183

Frank Bowling

b. 1936

Baconsdog Yellowed

signed, titled and dated *1999* on the stretcher
mixed media on canvas
57 by 43 cm. 22⅜ by 16⅞ in.

PROVENANCE
A gift from the artist to the present owner

⊕ **£ 15,000-20,000**
€ 16,600-22,200 US$ 19,200-25,600

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184

184

Richard Hambleton

1952 - 2017

Shadowman

signed
acrylic on canvas
111.1 by 64.1 cm. 43¾ by 25¼ in.
Executed in 1982.

PROVENANCE

Woodward Gallery, New York
Private Collection, New York
Acquired from the above by the present owner

‡ £ 40,000-60,000
€ 44,300-66,500 US$ 51,500-77,000



185

185

Richard Hambleton

1952 - 2017

Shadow Cat

signed and dated *84* on the reverse
acrylic on board
76 by 55.3 cm. 30 by 21¾ in.

£ 10,000-15,000
€ 11,100-16,600 US$ 12,800-19,200

PROVENANCE
Anna Friebe Gallery, Cologne
Private Collection, Germany
Acquired from the above by the present owner

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



186

186

Keith Haring

1958 - 1990

Untitled (Radiant Baby and Barking Dog)

signed, signed with the artist's monogram, dated *DEC. 5 1984* and dedicated *For Crash* on the reverse
marker on paper
58 by 43 cm. 22⅞ by 16⅞ in.

PROVENANCE

Avanti Galleries, New York
Private Collection, United States
Christie's, New York, 8 May 1997, Lot 278
Acquired from the above by the present owner

‡ £ 35,000-45,000
€ 38,800-49,800 US$ 44,700-57,500

187

Maurizio Cattelan

b. 1960

Sparky

marble
14 by 34.9 by 55.9 cm. 5½ by 13⅝ by 22 in.
Executed in 1999, this work is unique.

‡ ⊕ £ 180,000-250,000
€ 200,000-277,000 US$ 230,000-319,000

PROVENANCE
Galerie Emmanuel Perrotin, Paris
Private Collection, France
Sotheby's, London, 26 June 2012, Lot 27
Acquired from the above by the present owner

EXHIBITED
New York, Solomon R. Guggenheim Museum, *Maurizio Cattelan: All*, November 2011 - January 2012, p. 222, no. 73, illustrated in colour

Executed in 1999, Maurizio Cattelan's *Sparky* invokes a solemn yet disconcertingly ironic dialogue with the iconographic language of death and mourning. Articulated in a sombre architecture of form, forged in the monumental fabric of marble and often installed within a peaceful garden environment, this diminutive tombstone gravely invokes the sober visual lexicon attendant to the commemorative remembrance of a loved one's passing. Indeed, our initial encounter with this work is instilled with a marked sense of unease: such a small grave painfully signifies premature loss of life. However, any such discomfort is immediately rebutted by the embossed name inscribed upon the gravestone's stark granite surface - *Sparky*. With darkest comedic value and nefarious derision typical to the artist's production, Cattelan subverts and overturns initial preconceptions. His farcical employment of the lugubrious values associated with human bereavement is here employed to mark the resting ground of a domestic pet dog.

Visual tricks, puns and deathly humour are indeed common themes Cattelan's oeuvre. With a disturbing level of veracity attendant to his uncanny modus of sculptural figuration, Cattelan has been exploring our society's relationship with death for decades. In confronting the absurd nature of existence, animals, particularly dogs, play a central role in the artist's oeruvre. Accompanying the series of small burial sites to which *Sparky* belongs, Cattelan's corpus of taxidermied dogs evoke a push and pull viewing experience. At first glance appearing as though peacefully asleep in the corner of a room, closer inspection reveals only a simulation of life; stuffed and preserved corpses, these dogs are evacuated vessels obediently curled into a permanent state of slumber. As explained by Nancy Spector, "the dogs are practical jokes, perceptual tricks with ghastly implications. What looks to be charming and approachable, a dog to pet or cuddle, is really a well-preserved cadaver" (Nancy Spector, 'Duality and Death,' in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Maurizio Cattelan: All*, 2011-12, p. 74). Acting as an apt counterpart to both *Sparky* and the stuffed sleeping dogs, Cattelan further overturns preconceptions of cuteness with the series of works made from animal skeletons. The scientific pretence of such a display, evocative of a preserved museum specimen, here takes on a farcical comic tone when posed to echo the appearance of a loyal paper-fetching cartoon dog. Inspired by the Grimm Brothers classic children's folktales as well as the anthropomorphic projections of human traits familiar to Aesop's Fables, Cattelan's use of animals embraces the moral tone and anthropomorphic projection of human traits familiar to these somewhat sinister stories. Representing an extremity of Cattelan's caustic application and evocation of lifeless animal surrogates, *Sparky*

> "DEATH EXISTS IN THE ARCADIA, BUT HERE IT IS MERELY THE DEATH OF A LITTLE PET."

underscores the artist's keen affinity for all things morbid. Perhaps conveying the post-traumatic symptoms of an unhappy youth spent working in a local mortuary, Cattelan, with manifestly trivial sentiment, silently confronts, exploits and dramatises our attitudes to profound tragedy and loss. *Sparky's* stark tombstone sardonically delivers a somewhat absurd *Momento Mori*. As stated by William S. Smith: "death exists in the arcadia, but here it is merely the death of a little pet" (William S. Smith, *Ibid*., p. 222).

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.


SPARKY
1986 1992

188

Jenny Holzer

b. 1950

When There is No Safe Place to Sleep

incised with the artist's signature and numbered *2/20* on the underside
verde antique marble
43.5 by 74.3 by 42.2 cm.
17⅛ by 29¼ by 16⅝ in.
Executed in 1997, this work is number 2 from an edition of 20.

PROVENANCE
Cheim & Read, New York
Private Collection (acquired from the above in 1999)
Sotheby's, New York, 25 September 2013, Lot 115
Acquired from the above by the present owner

£ 40,000-60,000
€ 44,300-66,500 US$ 51,500-77,000

"Critics often see Holzer's practice as stemming from two intertwined trajectories in art history. First, a direct precedent is the work of Joseph Kosuth, whose art is driven by philosophy and the texts that inform it. Holzer's emphasis on text rather than objects marked a watershed in conceptual art. The other inspiration is feminism and an increased awareness of text and voice as tools of patrimonial control."

Anon., 'Jenny Holzer', *The Broad*, online.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.


WHEN THERE IS NO SAFE PLACE TO SLEEP
YOU ARE TIRED FROM WALKING ALL DAY
AND EXHAUSTED FROM THE NIGHT BECAUSE
IT IS TWICE AS DANGEROUS THEN



189

189

George Condo

b. 1957

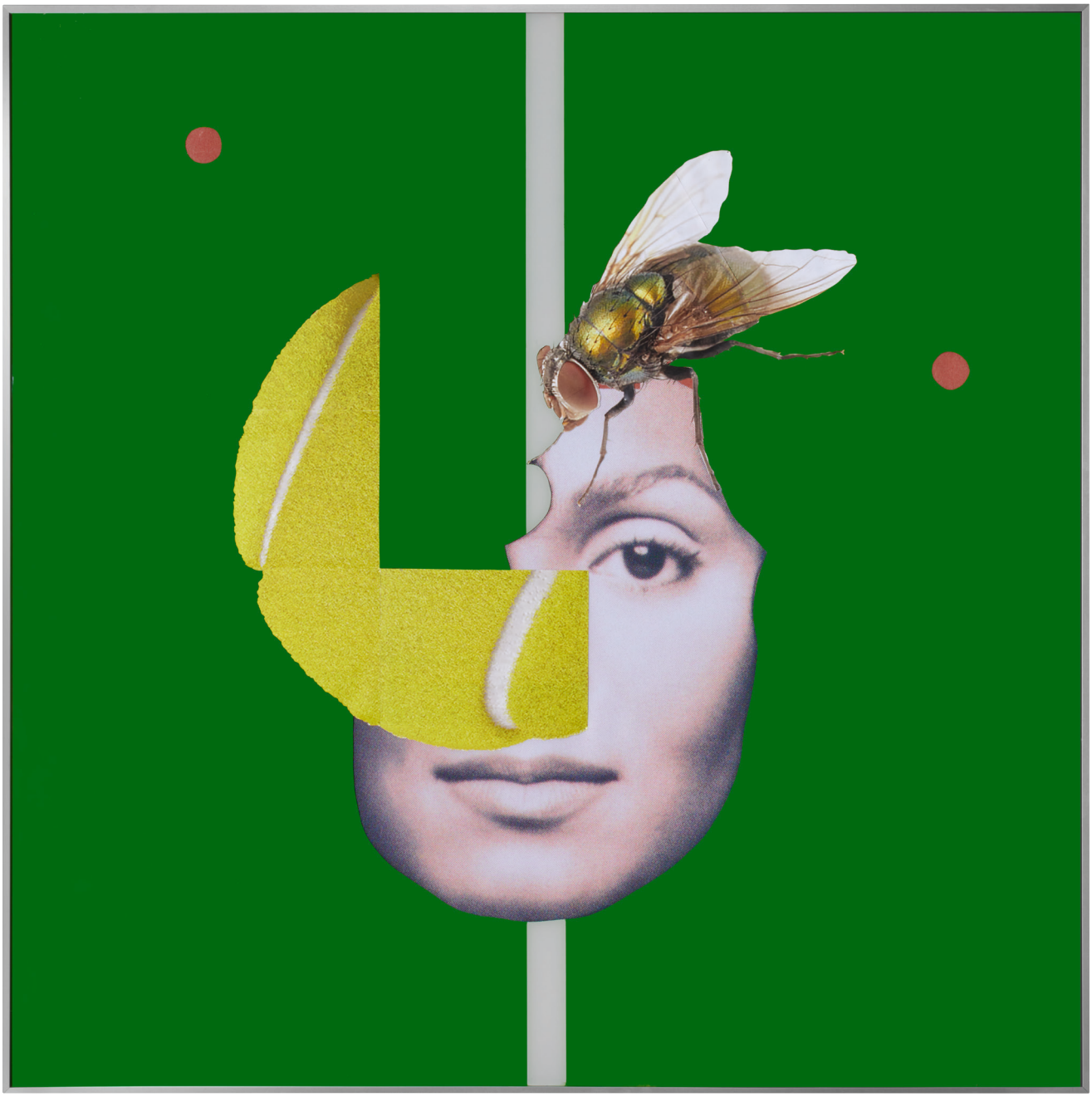
Uncle Joe's 100 Proof

signed, titled and dated *06*
coloured pencil on paper
63.5 by 48.2 cm. 25 by 19 in.

‡ £ 50,000-70,000
€ 55,500-77,500 US$ 64,000-89,500

PROVENANCE
Luhring Augustine, New York
Private Collection
Private Collection, California
Acquired from the above by the present owner

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



190

190

Alex da Corte

b. 1980

Nosegay

foam, spraypaint, sequin pins, paper, velvet, tape, anodised metal frame and Plexiglas
143 by 143 cm. 56⅝ by 56⅝ in.
Executed in 2015.

PROVENANCE

David Risley Gallery, Copenhagen
Acquired from the above by the present owner

‡ £ 15,000-20,000
€ 16,600-22,200 US$ 19,200-25,600

191

George Condo

b. 1957

Untitled

signed and dated *85*
oil on canvas
100 by 85.5 cm. 39⅜ by 33⅝ in.

PROVENANCE
Monika Sprüth Galerie, Cologne
Alessandro Grassi, Milan
Thence by descent to the present owner

LITERATURE
Maria Cristina Mundici, *Collezione Privata*, Milan 1993, p. 253, illustrated in colour

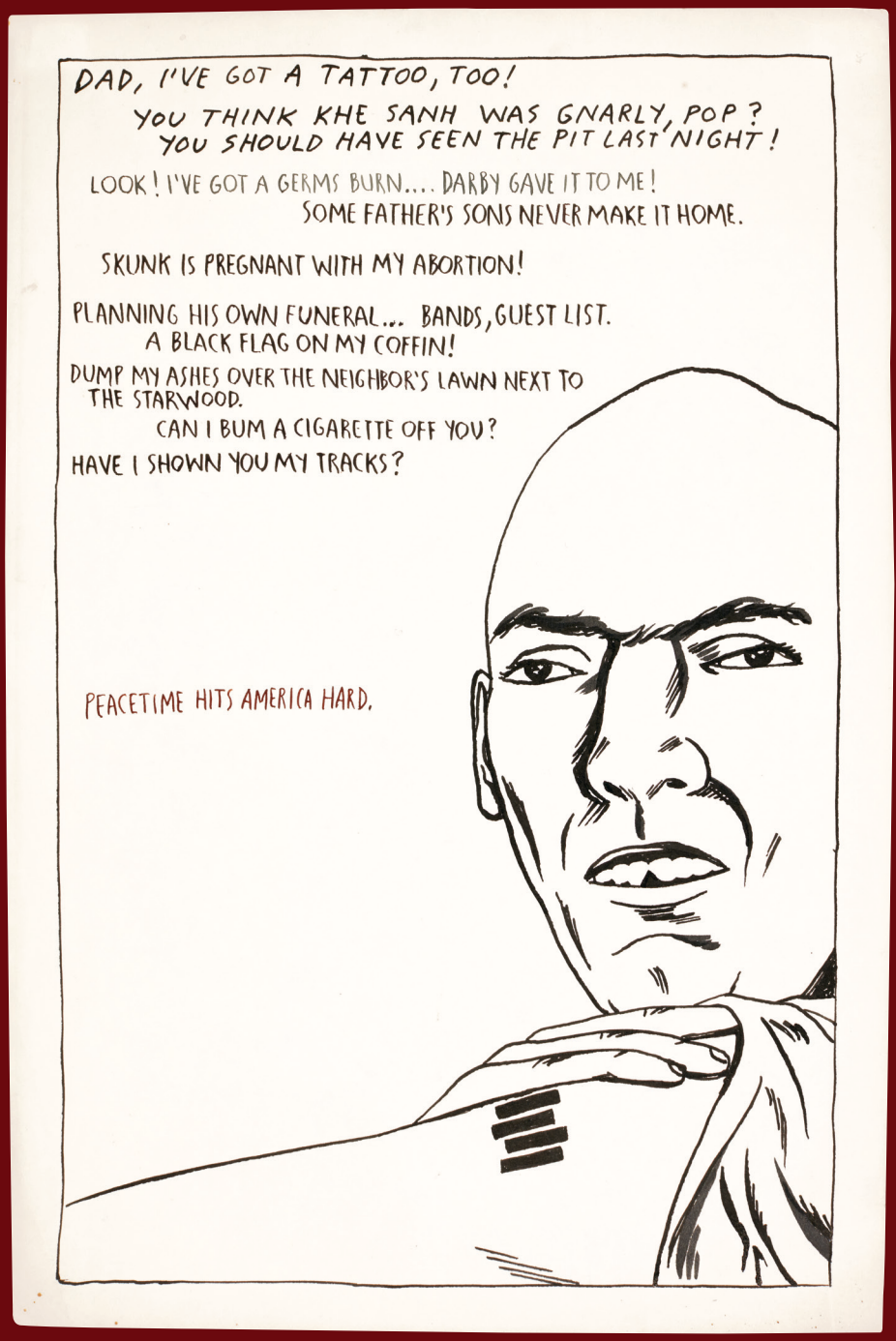
£ 50,000-70,000
€ 55,500-77,500 US$ 64,000-89,500

"Its about dismantling one reality and constructing another from the same parts, and that various concrete objects are not attached to their parts alone."

George Condo in conversation with Ralph Rugoff, in: *George Condo: Existential Portraits*, New York 2006, p. 8.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.


Condo 85



192

192

Raymond Pettibon

b. 1957

Untitled
(Dad I've Got a Tattoo too!)

titled; signed and dated *89* on the reverse
ink on paper
46 by 30 cm. 18 by 11⅞ in.

PROVENANCE
Private Collection, Europe
Thence by descent to the present owner

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

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



193

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

193

Christian Marclay

b. 1955

Silence (Electric Chair)

signed and dated *2006* on the reverse
silkscreen ink on museum board
101.6 by 81.3 cm. 40 by 32 in.

PROVENANCE

Paula Cooper Gallery, New York
Acquired from the above by the present owner

‡ £ 25,000-35,000
€ 27,700-38,800 US$ 31,900-44,700

194

Andy Warhol

1928 - 1987

Dollar Sign

signed and dated *81* on the overlap
acrylic and silkscreen ink on canvas
50.1 by 40.3 cm. 19¾ by 15⅞ in.

‡ £ 250,000-350,000
€ 277,000-388,000 US$ 319,000-447,000

PROVENANCE
Martin Lawrence Editions Ltd., Los Angeles
Private Collection, Los Angeles
Private Collection, United States (acquired from the above in 1994)
Christie's, London, 9 February 2006, Lot 199
Acquired from the above by the present owner

Dollar Sign offers a vibrant and dazzling example of one of Andy Warhol's most celebrated bodies of work, which probes the nuanced binary between fine art and commerce, aesthetics and monetary influence. Saturated and pulsating with colour, the sweeping, lyrical shape of the 'S' vibrates against a tangerine background. Here, the artist offers the ubiquitous symbol of commodification and consumerism as an icon, rendered with chromatic brilliance.

At the dawn of the Pop-era, in the 1960s, Warhol first translated the image of the American Dollar onto canvas. In his seminal *Dollar Bills* paintings, silkscreened dollar notes float on a stark white background. The celebration of commerce, executed in this infinitely serial technique, ignited a career long obsession with mass consumption and supremacy of semiotics. Decades later, Warhol revisited his dollars against a starkly different cultural and societal backdrop: the glamorous and glittering zeitgeist of a New York that was on the cusp of a financial boom. Manhattan saw an enormous influx of wealth in the 1980s, and subsequently placed a cultural emphasis on money, sex and power.

Money became an obsession for Warhol: "I like money on the wall. Say you were going to buy a... painting. I think you should take that money, tie it up, and hang it on the wall. Then when someone visited you the first thing they would see is money on the wall" (Andy Warhol, *The Philosophy of Andy Warhol*, New York and London 1975, p. 180). Perhaps, it was Warhol's personal biography that drew him to the subject; the artist's childhood was spent in depression-era Pittsburgh before fleeing to New York City. Additionally, Warhol's experiences as a commercial illustrator, a profession in which art and commerce walk hand in hand, may have fuelled this fixation on finances. In his *Dollar Sign* paintings, the artist elevated American currency to an almost metaphysical status, venerating the symbol with an almost religious sense of devotion.

> "I LIKE MONEY ON THE WALL. SAY YOU WERE GOING TO BUY A... PAINTING. I THINK YOU SHOULD TAKE THAT MONEY, TIE IT UP, AND HANG IT ON THE WALL."

The *Dollar Sign* paintings were first exhibited at Leo Castelli's Greene Street Gallery in 1982. The seemingly endless succession of dollar signs on the wall transformed the art space into a veritable temple of financial worship. With these paintings, Warhol plucked the dollar sign as a symbol from the dollar bill as an object. By the 1980s, the dollar sign had become a potent emblem, not just of status and wealth, but also of aspiration, desire and the American Dream. In this series of paintings Warhol brashly redefined the parameters of fine art, shedding the cloak of its 'pious exclusivity' of fine art and laying bare the intimate and entangled relationship of art and commerce. In *Dollar Sign*, the artist celebrates a system of exchange in which he willingly and enthusiastically participated. This reinvention of the subject stands as a testament to Warhol's unparalleled ability to elevate brands and symbols to the status of icons, Furthermore, the artist's extraordinary ability to appropriate, subvert and reinvent the motifs of consumer culture becomes pervasively apparent. The *Dollar Sign* paintings form a pivotal body of work that perfectly reflects their maker's own glittering transformation from artist to icon.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



195

Keith Haring

1958 - 1990

Untitled

signed, signed with the artist's monogram and dated *Nov. 21 1984* on the reverse
sumi ink and gouache on paper
58.1 by 73.6 cm. 22⅞ by 29 in.

PROVENANCE

Tony Shafrazi, New York
Alexander Roussos Gallery, London
Acquired from the above by the present owner in 1987

£ 50,000-70,000
€ 55,500-77,500 US$ 64,000-89,500

"It's probably one of my major faults that I pursue physical love with such obsession. It was always the first and foremost aspect that I took care of. I always felt that intellectual stimulation and companionship could be supplied by other people... For me, the physical part was so overpowering that I just let it lead me around in this really obsessive way."

Keith Haring cited in: John Gruen, *The Authorized Biography*, New York 1991, p. 139.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



196

Mel Ramos

1935 - 2018

Beaver Shot

signed and dated *66* on label affixed to the reverse
oil on shaped masonite mounted to oil on canvas
132 by 132 cm. 52 by 52 in.

‡ £ 200,000-300,000
€ 222,000-332,000 US$ 256,000-383,000

PROVENANCE

David King, California
Private Collection, California
Private Collection
Acquired from the above by the present owner

LITERATURE

Elizabeth Claridge, *The Girls of Mel Ramos*, Chicago 1975, p. 111, illustrated
Donald Kuspit, *Mel Ramos Pop Art Fantasies: The Complete Paintings*, New York 2004, p. 119, illustrated in colour
Otto Letze, *Mel Ramos: 50 years of Pop Art*, Ostfildern 2010, p. 22, no. 14, illustrated

The image of an attractive young woman appears over a monochrome diamond-shaped canvas in Mel Ramos' *Beaver Shot*. She stares invitingly at the viewer, her lips curled into a teasing smile, as she flaunts her figure and her supreme confidence in her sexual appeal. Rising to fame in the 1960s, during the decade of soup cans, comic books and billboard ads, Ramos swiftly emerged as a foremost practitioner of Pop Art, embracing its youthful, irreverent rebelliousness and in-depth investigation of the American cultural phenomenon.

Like Roy Lichtenstein and Andy Warhol, who both imitated commercial kitsch realism in their paintings, Ramos sought to liberate avant-garde art from the Greenbergian elitist academicism to reflect the lived experience in everyday America. Posing against the backdrop of a bold canvas, the subject could easily be mistaken for a model in an advertising campaign, yet the product which she is trying to sell is nowhere to be seen. In its lack of clear product placement, the voyeurism of this work becomes the product to be advertised in its own right.

Having discovered early success in his comic book-inspired paintings, Ramos developed his own personal Pop Art aesthetic through the inventive application of paint and treatment of the female form. The tutorship of artist Wayne Thiebaud left a lasting impression on Ramos, ingraining in the latter artist an appreciation for the classical European tradition, particularly that of the female nude. Known for his frequent artistic references to Old Masters, Ramos upends the symbolism of Renaissance nudes in *Beaver Shot*. Unlike the Venuses of Velázquez or Sandro Botticelli, who turn away from the viewer or cover themselves in shame, the anonymous woman in *Beaver Shot* is fully aware of her desirability and seeks to flaunt it. Like Édouard Manet's *Olympia*, the heroine of the present work stares directly at the viewer, challenging the authority of the male gaze. Her sultry look and knowing smile signify her awareness of her power. Unlike many of Ramos' nudes, the woman is completely clothed; only a hint of undergarment is revealed to the viewer through a peeping hole. Her appeal thus no longer rests, as was the case for women in many Old Master paintings, in her nudity.

Executed in the crucial decades of Second-Wave Feminism and sexual liberation campaigns, Ramos' *Beaver Shot* constitutes as a striking documentary of the decade radical change. Unlike the housewives of previous decades, *Beaver Shot's* protagonist is not chaperoned by a male spouse or partner. Swapping out the housewife's apron for a sleek, tight-fitting modern dress, she is empowered by her sexuality and exudes an undeniable aura of self-assurance. Placing her hands behind her head, as if implying that she has nothing to hide and nothing for which to be ashamed. If, as theorist John Berger claims, a woman's presence conveys her attitude to herself, and defines what could or could not be done to her, then the present painting's heroine evinces a total mastery over her presence and knowledge of her potent power.

Over a prolific career, Ramos has created countless iconic reinterpretations of Old Masters female nudes in the context of consumerist, feminist 1960s America. *Beaver Shot,* with its depiction of a clothed female heroine against a backdrop of monochrome canvas, is among Ramos' most nuanced and engaging works. Embedding a theoretical engagement with the hedonistic idealism of the age under a surface of consumerist culture superficiality – a quality unique to Pop Art – the present work is an example of the artist at his finest and a significant documentary of a bygone era.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



197

Yayoi Kusama

b. 1929

Infinity Nets

signed, titled, titled in Japanese and dated *1993* on the reverse
acrylic on canvas
53.3 by 45.9 cm. 20⅞ by 18 in.
This work is accompanied by a certificate of authenticity from the Yayoi Kusama Studio.

PROVENANCE
Robert Miller Gallery, New York
Fabian & Claude Waiter Galerie, Basel
Acquired from the above by the present owner in June 2005

‡ £ 100,000-150,000
€ 111,000-166,000 US$ 128,000-192,000

It was upon the world stage of the 45th Venice Biennale in 1993 that Yayoi Kusama found herself once again the vanguard of contemporary art practice, and it was in this seminal, resurgent year that the present work was executed. *Infinity Nets* illustrates Kusama's obsessive and evolving painterly process through which she has produced her *Infinity Nets* series over the course of her career, developing a technical virtuosity in acrylic paint that renders the present work with a meticulous precision that has become her signature. Emerging in the 1960s alongside Andy Warhol and Donald Judd – Kusama's net motif has prevailed as an image of the infinite; transcending art critical taxonomies, her unique practice remains historically significant and hugely acclaimed.

Born in 1928 in Matsumoto – a city in the Japanese Alps – Kusama was educated in the style of *Nihonga* painting that combined traditional Japanese ink, on paper or silk, and modern observational drawing from nature. But the young artist was quick to break with the status quo, pursuing instead the advancing Euro-American avant-garde of Cubism, Surrealism, and Abstract Expressionism, before later being embraced by the German Zero and Dutch Nul groups. Her move to New York in 1958, therefore, heralded the arrival of Kusama to the epicentre of artistic modernity, and initiated the first monochrome *Infinity Net* paintings that are now a staple of her oeuvre. The fastidious process and physical feat of producing the *Infinity Nets* are central to their reading; working "like the gear of a machine," Kusama found "[her] self was eliminated, and [she] had returned and been reduced to the infinity of eternal time and the absolute of space" (Yayoi Kusama cited in: Laura Hoptman, 'Infinity Nets', in: Louise Neri and Takaya Goto, Eds. *Yayoi Kusama*, New York 2012, p. 62).

"LIKE THE GEAR OF A MACHINE... [HER] SELF WAS ELIMINATED, AND [SHE] HAD RETURNED AND BEEN REDUCED TO THE INFINITY OF ETERNAL TIME AND THE ABSOLUTE OF SPACE."

Kusama aligned herself closely with the social tides, moving away from the *démodé*, male-dominated, quasi-spiritualism of modernism, she embraced hippie culture, sexual freedom, and liberalism in the late 1960s. It was her unsolicited participation in the 1966 Venice Biennale that would mark her first appearance at the Giardini, staging her landmark *Narcissus Garden* upon the lawn of the pavilion in an event that combined the artist's performative bravura and formal interest in multitudes. The performance – which included 1,500 plastic-metallic orbs, each for sale designated by a banner reading "Your narcissism for sale" – was a demonstrative rebuff to her ostracism from the inner circle of American Pop and the commercial mainstream. Over the course of the next decade Kusama would retreat from the New York art world, returning to her native Japan before taking residence in a psychiatric care home in 1977.

Infinity Nets from 1993 is a chronologically significant painting in the genealogy of Kusama's *Nets*, maturing in their finish and diversifying their formal vocabulary; incorporating biomorphic forms, polka dots, and – as in the present work – geometric patterns that evoke a kaleidoscopic mosaic. After a retrospective in New York at the Center for International Contemporary Arts in 1989, Kusama was invited to be the first solo artist to represent Japan at the Venice Biennale in 1993; both exhibitions marked her return to the global stage and the beginning of an illustrious chapter for Kusama that has seen her meteoric rise to celebrity status. Sharing this pivotal moment in the artist's career, the present work exhibits the formal cues that are exemplary of her later *Infinity Nets*: using sharp, acrylic paint to deliver an exacting method of virtuosic painting that concretises Kusama's interests in the interconnectedness of the cosmos.

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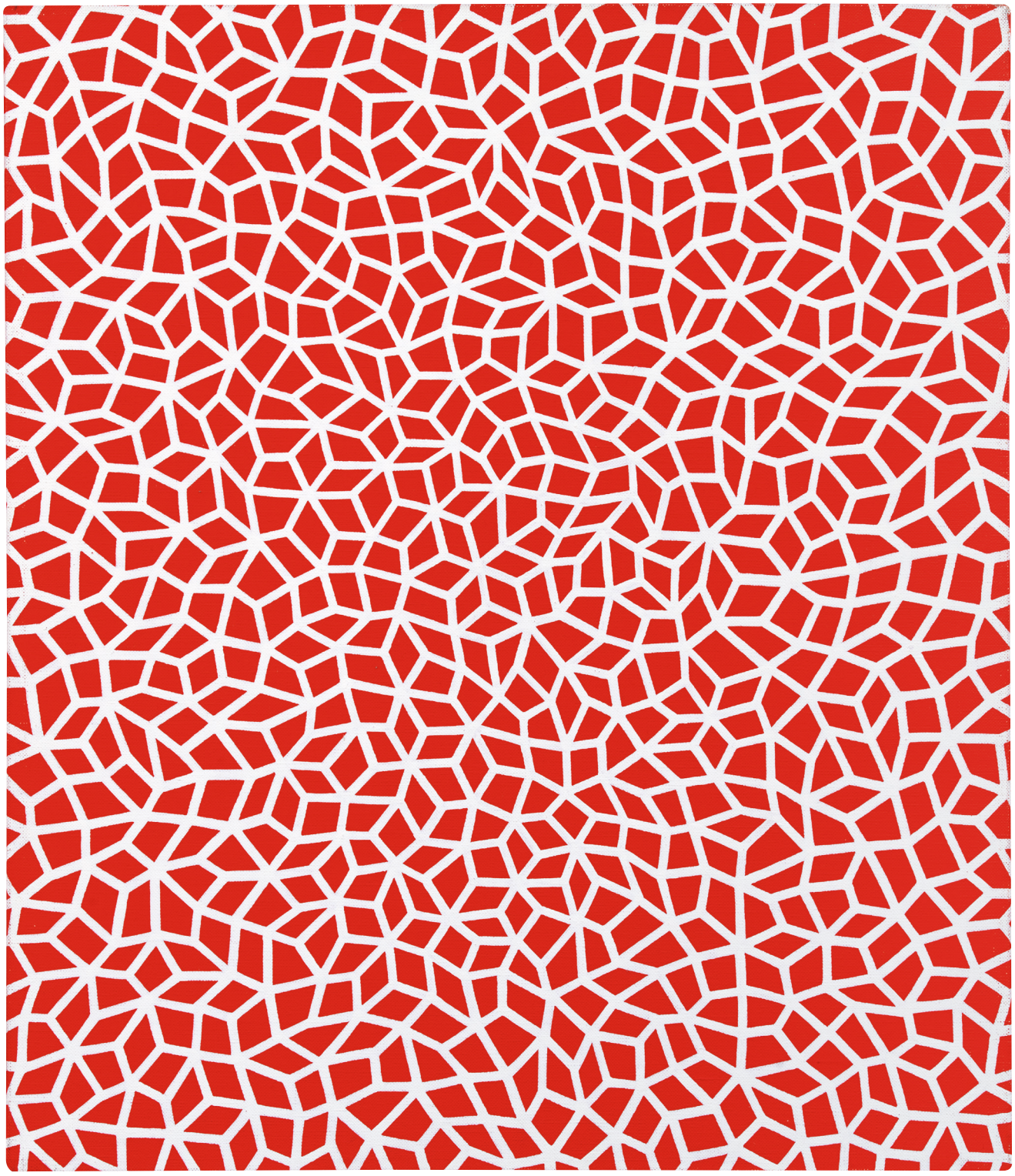

198

Takashi Murakami

b. 1962

Monogramouflage Treillis

signed and dated *08* on the stretcher
acrylic on canvas
108.3 by 108.3 cm. 71 by 71 in.

PROVENANCE

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

‡ £ 150,000-200,000
€ 166,000-222,000 US$ 192,000-256,000

"As a Japanese artist whose art is born in the chaos of an art scene without rules or distinctions, maybe I am able to break boundaries in ways that a Western artist cannot."

Takashi Murakami cited in: Jim Frederick 'Move Over, Andy Warhol', *Time Magazine Japan*, 19 May 2003, pp. 42-44.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



199

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
€ 44,300-66,500 US$ 51,500-77,000

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



200

Robert Indiana

1928 - 2018

Love

stamped with the artist's signature, dated *1966-2000* and numbered *AP 2/4* on the left side of the E
painted aluminium
183 by 183 by 91.5 cm. 72 by 72 by 36 in.
Conceived in 1966 and executed in 2000, this work is number 2 of 4 artist's proofs, aside from an edition of 6.

PROVENANCE
Morgan Art Foundation, New York
Private Collection, Europe
Acquired from the above by the present owner

£ 550,000-750,000
€ 610,000-830,000 US$ 705,000-960,000

"LOVE is purely a skeleton of all that word has meant in all the erotic and religious aspects of the theme, and to bring it down to the actual structure of calligraphy [is to reduce it] to the bare bone."

Robert Indiana cited in: Theresa Brakeley, Ed., *Robert Indiana*, New York 1990, p. 168.

Two sets of gigantic aluminium letters piled on top of one another, their colour the crimson of passion and desire, together forming the word which has enthralled and inspired since time immemorial: love. Instantly recognisable, Robert Indiana's *LOVE* is both exemplary of the artist's oeuvre and an icon of Pop Art. Beyond the deceptively simplistic premise of *LOVE* lie layers of semiotic meaning, decipherable only through an understanding of the artist and his era. Despite his reluctance to be considered a core member of Pop Art, Indiana's talent for condensing complex theoretical thought into striking sculptural form marks him out as one of the most pre-eminent artists of the genre.

Growing up moving from town to town until the age of seventeen, Indiana spent much time on the road, with nothing more permanent than the family car to call home. The road signs by the motorways were constant companions to the boy on his travels and left a lasting impression. Towering above the highway, they provided direction to the pseudo-nomadic family, instilling in their migrations a sense of purpose and guiding them along their journey through life. Attributing the proliferation of signs to the peculiar cultural environment of the United States, Indiana remarked: "In Europe trees grow everywhere; in America, signs grow like trees; signs are more common than trees" (Robert Indiana cited in: Joachim Pissarro, 'Signs into art', in: Simon Salama-Caro et al., *Robert Indiana*, New York 2006, p. 59).

Like Andy Warhol's celebrities and Lichtenstein's comic heroes, *LOVE* is not just a straight-forward consumer product, but the embodiment of in-depth artistic engagement with the prevailing social condition. An astute reader of Gertrude Stein and E. E. Cummings, Indiana delighted in wordplay in his work and often referred to *LOVE* as a one-word poem. The 'signs' which inspire Indiana's work contain a double meaning, denoting both American road signs, as well as the linguistic constructs studied by semioticians like C. S. Peirce. According to Peirce, signs are images or texts which signify something other than their meaning to someone in some capacity. Even the word 'love', which appears universal, contains countless layers of meaning which shift depending on the cultural background of the interpreter.

Applying semiotic deconstruction to his artistic practice, Indiana claims: "*LOVE* is purely a skeleton of all that word has meant in all the erotic and religious aspects of the theme, and to bring it down to the actual structure of calligraphy [is to reduce it] to the bare bone" (Robert Indiana cited in: Theresa Brakeley, Ed., *Robert Indiana*, New York 1990, p. 168). On the surface, *LOVE* is a dedication to human passion, desire and spirituality, qualities which bypass national or

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LOVE



Ed Ruscha, *Now*, 1990. Artwork: © Ed Ruscha

cultural borders. Seen in the context of the 1960s, *LOVE* stands as testament to the plethora of peace and pride parades which culminated in the 1967 Summer of Love. Yet to Indiana himself, the message of the sculpture is neither political nor sexual, but spiritual. Brought up in the Christian heartland, Indiana recalls seeing the message 'God is Love' spelt out in every church. A 1968 rendition of *LOVE* takes the form of a crucifix canvas of blue, on which the design is repeatedly painted in red. The religious undertone of the design, deeply personal to the artist, would be hidden under layers of other interpretations in the design's transformation into sculpture.

The physical form of the sculpture, with its bold, striking simplicity, represents Pop Art's revolt against the stifling academicism of Greenbergian Abstract-Expressionism. Whereas Greenberg's artists harked back to the age of Parisian salon and academies, Pop artists like Indiana, Warhol and Lichtenstein embraced the industrial logic of the production line permeating commercial mass-consumer culture. The genesis of *LOVE* followed precisely the logic of industrial production. Originally envisaged for a Museum of Modern Art Christmas card, Indiana's design has been reimagined many times as paintings before being adopted in its famous sculptural form in 1970 at the Indianapolis Museum of Art. Since then, iterations of the sculpture in a plethora of colours and materials have appeared in museums and city centres across the world. Far from side-lining the cultural condition of late industrial society, Indiana ingeniously appropriated the mass proliferation of designs to spread his message to a wider public. Like the road signs of Indiana's youth, *LOVE* is meant to be read and interpreted by everyone.

Erected in the hearts of metropolises around the globe, Indiana's towering *LOVE* sculptures stand as shrines to the achievements of our contemporary world, reminding us of our links to one another, despite differences in politics, sexuality and religion. This celebration of love is by no means a blind optimism. The sculpture's letter O is slanted and seems to about to topple over, stressing precariousness of our bonds and the need for these connections to be continuously maintained.

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Tom Rummler, Photograph of *Love* in the Making in North Haven, Connecticut, 1970. Photo: © Indianapolis Museum of Art at Newfields, USA / Gift of Robert Indiana / Bridgeman Images. Artwork: © Morgan Art Foundation Ltd. / Artists Rights Society (ARS), New York and DACS, London 2019

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

201

Maurizio Cattelan

b. 1960

Untitled (Zorro)

acrylic on canvas
70.2 by 70.2 cm. 27⅝ by 27⅝ in.
Executed in 1997.

‡ ⊕ £ 150,000-200,000
€ 166,000-222,000 US$ 192,000-256,000

PROVENANCE
Galleria Massimo de Carlo, Milan
Private Collection, Milan
Christie's, London, 24 October 2004, Lot 72
Acquired from the above by the present owner

LITERATURE
Francesco Bonami, Nancy Spector and Barbara Vanderlinden, Eds., *Maurizio Cattelan*, Hong Kong 2000, p. 41, illustrated in colour

Maurizio Cattelan has been the art world's premier *enfant terrible* from the earliest days of his practice, and *Untitled (Zorro)* from 1997 demonstrates – with a typified formal modesty – the superb, cognisant wit of the Italian artist. Born in Padua in 1960, Cattelan would come of age in his native Italy dogged by social and political upheaval. The Zorro motif thus appears in Cattelan's practice as a complex symbol that overlays the pop culture of Hollywood and the anarchism that marked Cattelan's youth, with a wry parody of the vaunted monochromes of Lucio Fontana.

"WE LIVE IN THE EMPIRE OF MARKETING, SPECTACLE AND SEDUCTION... SO ONE OF THE ROLES OF ARTISTS AND CURATORS IS TO DECONSTRUCT THOSE STRATEGIES, TO RESIST THEIR LOGIC."

Executed in a warm gold, *Untitled (Zorro)* is a unique painting in a series of monochrome *Zorro* works that Cattelan initiated in 1993. Taking its formal cues from the *Concetti Spaziali* (1949-1960) of Fontana, the present work appropriates the iconic "slashing" method by which the artist is known, refashioning the archetypal modernist incisions as the calling card of the vigilante hero Zorro. Alluding to the simplicity of Fontana's gesture and his seniority as the forefather of Italian Modernism, Cattelan both lampoons and lionises Fontana, deriding his method whilst hijacking his identity as a masked hero of contemporary art. Cattelan's artistic style is indivisible from his comedic style: reactive, versatile, unbridled, and acutely aware, his matter-of-fact delivery always belies the complex associations, biographic slant and art-historical narratives that form the inner workings of his practice.

Cattelan's cultivated persona is itself integral to his art practice. "We live in the empire of marketing, spectacle and seduction," the artist says, "so one of the roles of artists and curators is to deconstruct those strategies, to resist their logic, to use them, and/or find new means of activism against them" (Maurizio Cattelan cited in: 'I Want to Be Famous – Strategies for Successful Living; Interview with Barbara Casavecchia', in: Francesco Bonami, Nancy Spector and Barbara Vanderlinden, Eds., *Maurizio Cattelan*, London 2000, p. 136). Exemplified by Cattelan's intervention at the Museum of Modern Art in 1998 – where a hired actor masqueraded as Pablo Picasso in an oversize, moulded caricature head – the institutions and idols of contemporary art are only challenged and advanced through their reclamation, repurposing and critique; a process that Cattelan implements through a tragi-comic, self-sacrificial humour.

Untitled (Zorro) seamlessly blends the aesthetics of Modernism with the brilliant, comedic nuance that Cattelan has become famous for. Not only does the pierced canvas wonderfully epitomise Cattelan's own reputation as a rebellious anti-authoritarian, but it also extends its subtle critique to the idea of the artist-as-hero and the glorification of the artist-signature. In an oeuvre that has included coordinating a fictitious biennial, installing a gold toilet at the Solomon R. Guggenheim Museum, and exhibiting his gallerist, Massimo De Carlo, attached to the wall with adhesive tape, the present work is emblematic of Cattelan's distinguished career as one of the most innovative and lauded contemporary artists.

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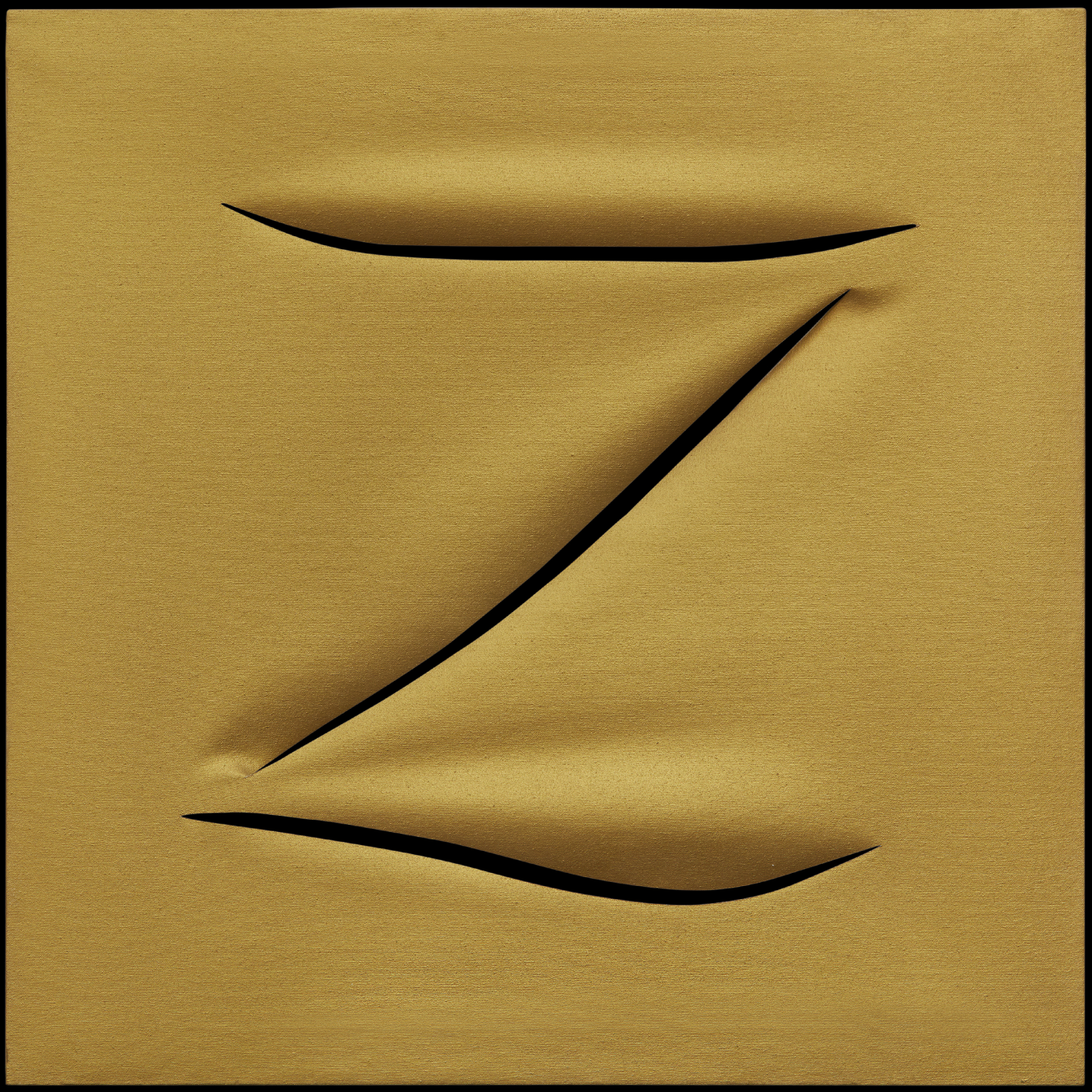
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



PROPERTY FROM AN IMPORTANT
EUROPEAN COLLECTION

202

Jeff Koons

b. 1955

Jim Beam Box Car

stainless steel and bourbon
19.7 by 36.8 by 16.5 cm. 7¾ by 14½ by 6½ in.
Executed in 1986, this work is number 1 from an edition of 3, plus one artist's proof.

‡ £ 300,000-400,000
€ 332,000-443,000 US$ 383,000-515,000

PROVENANCE

International with Monument Gallery, New York
Michael and B.Z. Schwartz, New York
Christie's, New York, 13 May 2008, Lot 17
Private Collection
Private Collection
Christie's, New York, 11 November 2015, Lot 427
Acquired from the above by the present owner

LITERATURE

Andrea Muthesius, Ed., *Jeff Koons*, Cologne 1992, p. 27, illustrated in colour (ed. no. unknown)
Robert Rosenblum, *The Jeff Koons Handbook*, New York 1993, p. 157 (text)

"I was walking down Fifth Avenue and I saw in a liquor store this train that was made out of plastic and porcelain. It was a Jim Beam train. What caught my interest was the possibility to transform it and to cast it in stainless steel and bring it to a mirror finish, but also to maintain the soul of the piece, which was the liquor inside."

Jeff Koons cited in: Exh. Cat., San Francisco, San Francisco Museum of Modern Art, *Jeff Koons: Retrospective*, 1992, p. 65.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





Edward Hopper, *Freight Cars, Gloucester*, 1928. Artwork: © Heirs of Josephine Hopper/ Licensed by Artists Rights Society (ARS) NY/DACS, London 2019. Photo: © Addison Gallery of American Art, Phillips Academy, Andover, MA, USA / gift of Edward Wales Root in recognition of the 25th Anniversary of the Addison Gallery / Bridgeman Images, 2019

Jim Beam-Box Car, executed in in 1986, is a consummate example of Jeff Koons' formal and ideological interests, marking a decisive evolution from the fluorescently lit readymades that typify his early hoover works, towards the radiant mirrored surfaces that are emblematic of Koons' oeuvre. Marrying brazen, risqué imagery with the innocent quality of trinkets and toys, Koons' monumental practice has incited wonder over the scale, seamless finish, and complex social critique that substantiates his extraordinary paintings and sculptures, distinguishing him as a generation-defining artist of the Postmodern period. Representing a key work in his *Luxury and Degradation* series, the chromed, stainless steel train carriage of *Jim Beam-Box Car* nods to the readymades of Marcel Duchamp – removing the ornate decanter from its window display and refashioning it as an artwork – whilst inciting the bourgeois, kitsch, decadent surfaces of the height of luxury.

In the *Luxury and Degradation* series, Koons' interest in the mobility and transcendent quality of art is symbolised with Machiavellian intellect. Appropriating the billboard and magazine adverts for liquor – including Bacardi rum, Gordon's gin, Hennessy cognac, Frangelico liqueur – the seductive and aspirational stylising of the ad campaign is internalised by the image as a work of art. What Koons exhibits is the banal, faux-luxury of the original, 'degraded' by his removing it from circulation as a tool of capital. The adverts and train carriage decanters of the *Luxury and Degradation* series invert the Pop ideology of Andy Warhol, presenting the oversized, fetishised version of the original, instead of multiplying and disseminating the image as an attainable piece of celebrity. *Jim Beam-Box Car* is exemplary of how Koons negotiates taste and social structures, employing the material implications of stainless steel – "the material of the Proletarian" (*Ibid.*) – maintaining the use function of the carriage as a vessel for Jim Beam Bourbon, and idolising it as an art object. This layered, ingenious philosophy of commerciality, social aspiration, and desire is the cornerstone of Koons' oeuvre, and in the present work, composed in resplendent chrome, is quintessential in its aestheticising of the everyday object.

The Duchampian tradition of extracting the readymade work of art from the plethora of the mundane is central to Koons' method of production. But, as Arthur C. Danto writes, "though they contain readymades as components, [the works] are by no means ready-made in their own right. They are deeply imagined works, designed with fantasy and an almost surrealist imagination" (Arthur C. Danto, 'Banality and Celebration: The art of Jeff Koons', in: Exh. Cat., Oslo, Astrup Fearnley Museum of Modern Art, *Jeff Koons: Retrospective*, 2004, p. 131). In the present work, Koons establishes a beguiling tension between the cosmetic extravagance of the chrome surface of the fastidiously rendered train carriage, and the conventional contents of the decanter. This compelling dichotomy – between consumerist desire and transcendent artwork – rendered in the iconic chrome of Koons' later sculptures, lends *Jim Beam-Box Car* a fantastical quality, and enshrines the core tenets of Koons' practice in a dramatic, gleaming emblem.





The gift is distinctive.
The season is merry.
The man is Sean Connery.
The Bourbon is JIM BEAM.

Jim Beam Advertisement with Sean Connery for Jim Beam Kentucky Bourbon, 1966. Photo: © Granger/ Shutterstock, 2019

203

Danh Vô

b. 1975

Number (7)

gold leaf on unfolded cardboard box
160 by 78 cm. 63 by 33¼ in.
Executed in 2011.

PROVENANCE
Galerie Buchholz, Berlin
Acquired from the above by the present owner
in 2011

⊕ **£ 120,000-180,000**
€ 133,000-200,000 US$ 154,000-230,000

"Danh Vo's cardboard shipping boxes start in the recycling piles, after a product has completed its economic arc. Collected and flattened, they are sent to Thailand where gold leaf is applied... They return reborn and revalued by their surface rather than their contents. The gold is a visa signaling a new mobility, and an empty container previously filled with Evian or Budweiser, for instance, gets recharged."

Joseph Simon cited in: Exh. Cat., Paris, Musée d'Art Moderne de la Ville de Paris, *Danh Vô: Go Mo Ni Ma Da*, 2013, p. 83.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

204

George Condo

b. 1957

Robot Girl

stamped with the artist's initials, dated *2012* and numbered *4/4* on the back of the neck
bronze
27.9 by 17.8 by 21 cm. 11 by 7 by 8¼ in.
Executed in 2012, this work is number 4 from an edition of 4, plus 1 artist's proof.

PROVENANCE
Galleria Massimo de Carlo, Milan
Acquired from the above by the present owner in 2014

£ 50,000-70,000
€ 55,500-77,500 US$ 64,000-89,500

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



205

Danh Vô

b. 1975

We the People (detail)

copper
25 by 80 by 35 cm. 9⅞ by 31½ by 13¾ in.
Executed in 2011-13.

PROVENANCE
Galerie Chantal Crousel, Paris
Acquired from the above by the present owner

‡ ⊕ £ 50,000-70,000
€ 55,500-77,500 US$ 64,000-89,500

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

206

Damien Hirst

b. 1965

The Midas Principle

signed twice, titled and dated *2008-2009* on the reverse
metallic paint, butterflies and cubic zirconia on canvas
188 by 165.1 cm. 74 by 65 in.

PROVENANCE
Acquired directly from the artist by the present owner

‡ ⊕ £ 350,000-450,000
€ 388,000-498,000 US$ 447,000-575,000

"It's definitely about feeling a bit like King Midas, like everything he touches turns to gold. And there are bad aspects of what can happen with that as well. Gold's the thing when you open the briefcase in the movie, it shines on you and sucks you in."

Damien Hirst in conversation with Gordon Burn in: Auc. Cat., Sotheby's, London, *Beautiful inside My Head Forever*, 27 June 2008, p. 24.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



The Midas Principle, 2008 - 2009. Photographed by Prudence Cuming Associates.
© Damien Hirst and Science Ltd. All rights reserved, DACS 2019





Lucio Fontana, *Concetto Spaziale*, 1961.
Artwork: © Lucio Fontana/ SIAE/ DACS, London 2019

A panoply of butterflies hovers over a monochrome canvas of gold, their exuberant gossamer wings stretched taut as if in flight. Their appearance of motion contrasts the stillness of the painting, and the butterflies' fragile beauty is immortalised through its enshrinement in gold. Executed in 2009, *The Midas Principle* exemplifies Damien Hirst's unyielding philosophical enquiry into beauty and its ephemerality through the symbol of the butterfly. Substituting the usual primary colour monochrome canvases for one of gold, the present work is a rare synthesis of Hirst's most well-known motif with his more recent fascination with gold and the Midas myth.

Of all the leitmotifs Hirst has explored, from sharks to pills to disembodied oxen, the butterfly is among Hirst's earliest and most mesmerising. Even before his first show involving butterflies at the Woodstock Gallery in 1991, Hirst was interested in butterflies. In his Brixton bedroom, Hirst constructed a giant wooden box where he bred and hatched pupae. For his now emblematic 1991 show, *In and Out of Love*, Hirst moved his butterfly greenhouse into the gallery space. In one room, butterflies hatched from pupae attached to white canvases and went through their lives inside the gallery space. In the second room, dead butterflies were fixed to monochrome gloss paintings like taxidermies in a Darwinian display cabinet.

If the monochrome butterfly paintings immortalised Hirst's obsession with death and life's ephemeral beauty, then the introduction of gold as background imbued his concept with the solemnity of religion and spirituality. The monochrome gold background in *The Midas Principle* recalls the gilded backdrops to depictions of Christ, Mary and the saints in Byzantine mosaics and Italian panel paintings. Gold, in addition to its economic value, was chosen as a symbol of eternity. Under the auspices of golden backgrounds and halos, the artworks told the stories of Christ and the saints, of their eventual return and the advent of eternal life. *The Midas Principle*, through its use of gold, bestows this holy trinity of birth, death and resurrection onto the life cycles of butterflies, so that their existence is elevated to divine significance.

Beyond the celebration of life's brevity and beauty, *The Midas Principle* conveys a more sinister, tragic message. In Greek mythology, King Midas was gifted the ability to turn anything he touched into gold. Such power, though initially celebrated, heralded a gruelling end. As the King touched his daughter, she morphed unwittingly into a golden statue. Even his food turned to metal as he reached out for it. Ever adept at re-staging traditional narratives in contemporary contexts, Hirst ironically imagines himself as a Midas-figure: "It's definitely about feeling a bit like King Midas, like everything he touches turns to gold. And there are bad aspects of what can happen with that as well. Gold's the thing when you open the briefcase in the movie, it shines on you and sucks you in" (Damien Hirst in conversation with Gordon Burn in: Auc. Cat., Sotheby's, London, *Beautiful inside My Head Forever*, 27 June 2008, p. 24).



207

207

Stanley Brouwn

1935 - 2017

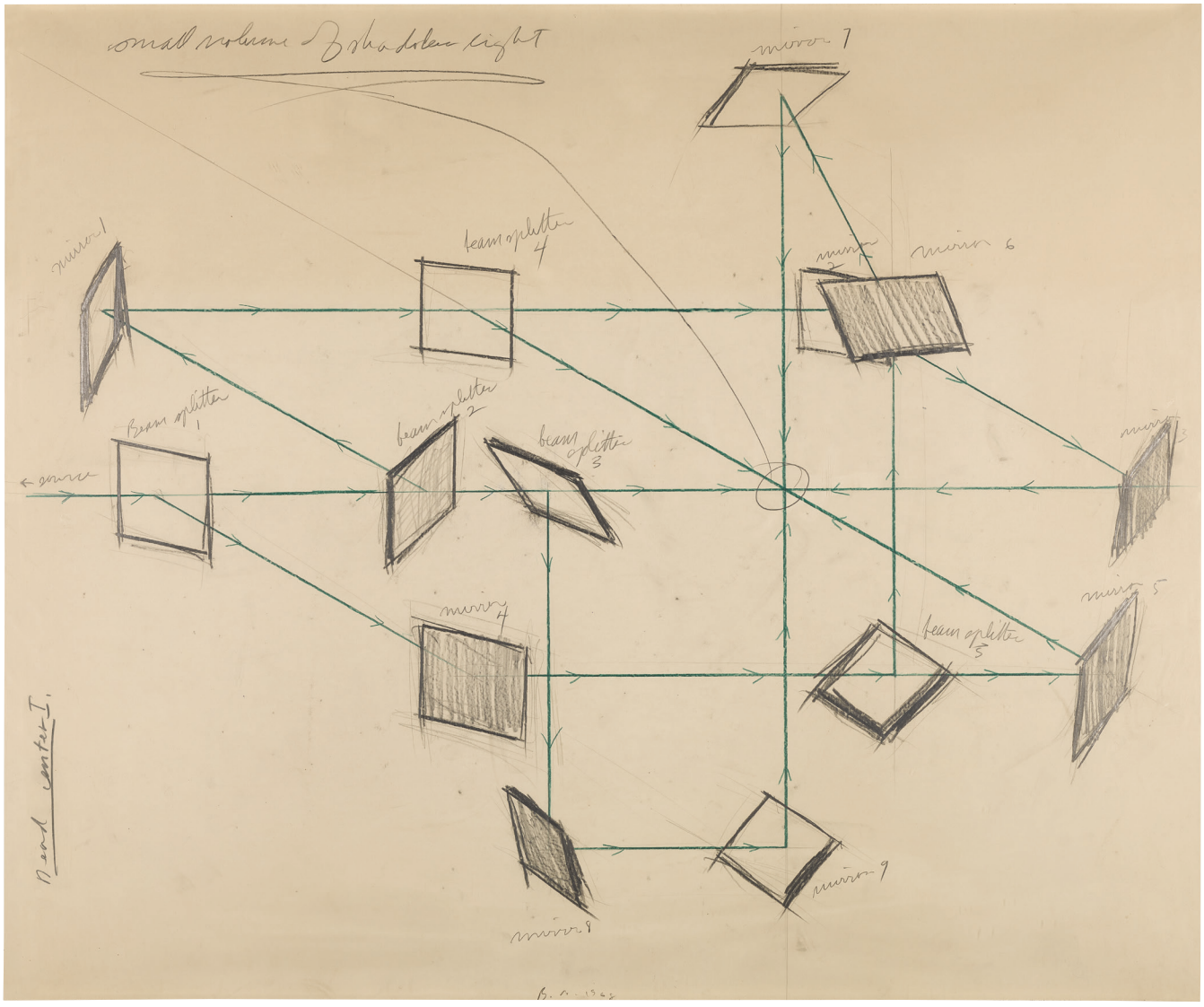
1m Horizontal/1m Vertikal

i) titled and dated *76*
ii) titled
graphite on paper laid down on canvas,
in two parts
i) 116.5 by 32.5 cm. 45¾ by 12⅞ in.
ii) 32.5 by 116.5 cm. 12⅞ by 45¾ in.

PROVENANCE
Private Collection, Europe
Thence by descent to the present owner

⊕ **£ 4,000-6,000**
€ 4,450-6,700 US$ 5,200-7,700

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



208

208

Bruce Nauman

b. 1941

Small Volume of Shadowless Light

signed with the artist's initials, titled, dated *1968* and variously inscribed
pencil and crayon on card
54.2 by 78 cm. 21¼ by 30¾ in.

£ 40,000-60,000
€ 44,300-66,500 US$ 51,500-77,000

PROVENANCE

Vancouver Art Gallery, Vancouver
Nicholas Wilder, Los Angeles
Carter Burden, New York
Sotheby's Parke Bernet, New York, 16 May 1980, Lot 604
Private Collection, United States
Sotheby's, New York, 2 November 1994, Lot 243
Private Collection, Europe
Thence by descent to the present owner



209

209

Sol LeWitt

1928 - 2007

Left: Straight and Broken Lines Right: Straight and Not Straight Lines

signed, titled and dated *Nov 7. 1972* on the reverse
ink on paper
36.4 by 27.8 cm. 14⅞ by 10¾ in.

PROVENANCE

Private Collection, New York
Private Collection, Switzerland (acquired from the above in the 1980s)
Thence by descent to the present owner

‡ £ 12,000-18,000
€ 13,300-20,000 US$ 15,400-23,000

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



210

210

Fred Sandback

1943 - 2003

Untitled
(Small Rectangular Corner Piece)

elastic cord
dimensions variable
Executed in 1968.
This work is registered in the Estate of Fred Sandback and is accompanied by a letter of authenticity signed by the artist.

PROVENANCE
Konrad Fischer, Germany (a gift from the artist)
Private Collection, Europe
Thence by descent to the present owner

£ 50,000-70,000
€ 55,500-77,500 US$ 64,000-89,500



211

211

Terence Koh

b. 1977

To be Titled (Group 3)

each case: signed and dated *2006* on the underside
paint and cast plaster in glass case, in 5 parts
each case: 32.5 by 30.5 by 50.7 cm.
12¾ by 12 by 20 in.
overall: 161 by 50 by 31 cm.
63¼ by 19¾ by 12⅛ in.
Executed in 2006, this work is a unique variation within a series of 3 variants.

PROVENANCE
Peres Projects, Los Angeles
Private Collection, United Kingdom
Acquired from the above by the present owner

£ 12,000-18,000
€ 13,300-20,000 US$ 15,400-23,000



212

212

John Armleder

b. 1948

Untitled

neon tubes, wooden box and electronic motor
26 by 135 by 15.5 cm. 10¼ by 53⅛ by 6⅛ in.
Executed in 1990, this work is number 4 from an edition of 8.

PROVENANCE
Private Collection
Kunsthaus Lempertz, Cologne, 29 November 2007, Lot 628
Acquired from the above by the present owner

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

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



213

213

Richard Artschwager

1923 - 2013

Untitled

painted wood
35.5 by 38 by 5 cm. 15 by 13⅞ by 2 in.
Executed in 1964.

£ 60,000-80,000
€ 66,500-88,500 US$ 77,000-103,000

PROVENANCE

Galerie Metropol, Vienna
Private Collection
Laurie Rubin Gallery, New York
Private Collection, Europe
Thence by descent to the present owner

EXHIBITED

London, Nicola Jacobs Gallery, *Selected Works 1964-1988*, June - September 1988, n.p., no. 1, illustrated in colour
Winterthur, Kunstmuseum Winterthur; Krefeld, Museum Haus Esters; and Munich, Staatlich Graphische Sammlung München in der Pinakothek, *Richard Artschwager: Bilder, Zeichnungen, Objekte 1960-2002*, March 2003 - January 2004, n.p., no. G 8 (text)



214

214

Cory Arcangel

b. 1978

Photoshop Gradient and Smudge Tool Demonstration

signed on a label affixed to the reverse
c-print on laminate
90 by 90 cm. 35½ by 35½ in.
Executed in 2007, this work is number 2 from an edition of 6.

PROVENANCE

Brändström & Stene Gallery, Stockholm
Acquired from the above by the present owner

EXHIBITED

Stockholm, Brändström & Stene Gallery, *Get Back to Me in a Couple of Years*, May - July 2007 (ed. no. unknown)

£ 15,000-20,000
€ 16,600-22,200 US$ 19,200-25,600

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



215

215

Petra Cortright

b. 1986

Lego Iland Adventure

digital painting on aluminum
149.8 by 199.3 cm. 59 by 78½ in.
Executed in 2014.

PROVENANCE
Private Collection, United States
Private Collection, Europe
Acquired from the above by the present owner

‡ £ 20,000-30,000
€ 22,200-33,200 US$ 25,600-38,300



216

216

Alexandre da Cunha

b. 1969

Deck IX

signed, titled and dated *2005* on the underside of the stretcher
overlapping deck chair canvas and stretcher
115 by 82 cm. 45½ by 32¼ in.

PROVENANCE
Galeria Luisa Strina, São Paulo
Acquired from the above by the present owner

£ 3,000-4,000
€ 3,350-4,450 US$ 3,850-5,200

217

Cyprien Gaillard

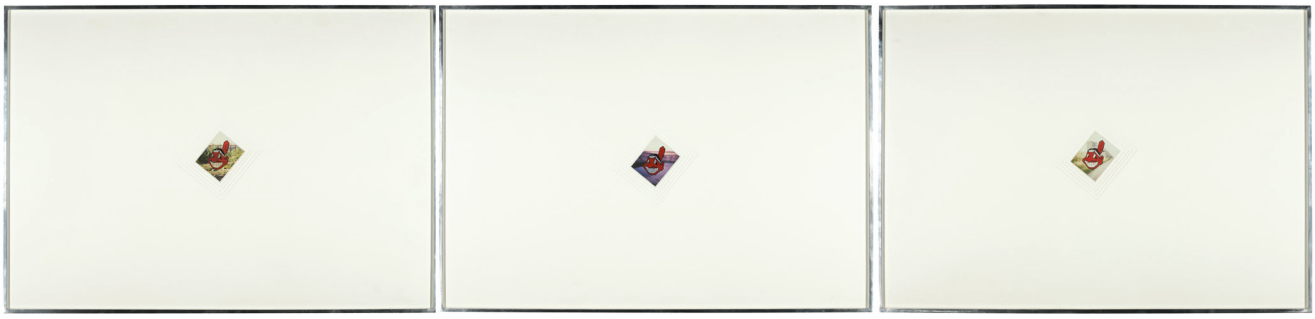
b. 1980

Fields of Rest

polaroid on mat, in artist's aluminium frame, in 3 parts
each: 72 by 102 cm. 28⅜ by 40⅛ in.
Executed in 2011.

PROVENANCE
Sprüth Magers, London
Acquired from the above by the present owner

⊕ **£ 12,000-18,000**
€ 13,300-20,000 US$ 15,400-23,000



217

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

218

Matthew Barney

b. 1967

A Cunha de Ogum

mahogany, prosthetic, plastic, earth compost in epoxy iron and nylon fibre, in artist's acrylic frame
81 by 81 cm. 32 by 32 in.
Executed in 2004, this work is number 15 from an edition of 25, plus 6 artist's proofs.

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

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



218

219

Kris Martin

b. 1972

De Profundis

signed, titled and dated *2007* on the underside
crystal, glass bell jar and painted wooden base
30 by 18 by 18 cm. 11¾ by 7⅛ by 7⅛ in.

PROVENANCE
Victoria Miro Gallery, London
Private Collection
Philips de Pury, London, 28 June 2011, Lot 141
Acquired from the above by the present owner

EXHIBITED
London, Victoria Miro Gallery, *Absent Without Leave,* February - March 2007

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



219

219



220

220

Will Boone

b. 1982

NARC

signed twice, titled and dated *2014* twice on the overlap
acrylic on canvas
168 by 137 cm. 66¼ by 54 in.

PROVENANCE
Karma, New York
Acquired from the above by the present owner

‡ £ 30,000-40,000
€ 27,700-38,800 US$ 31,900-44,700

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

PROPERTY OF A PRIVATE SWISS COLLECTOR

221

Imi Knoebel

b. 1940

18 Farben E

signed, titled, dated *1993* and numbered *3/5* on a label affixed to the backing board
acrylic and metallic acrylic on plastic film
37.5 by 35.5 cm. 14¾ by 14 in.
Executed in 1993, this work is variant number 3 from an edition of 5 unique variants.

PROVENANCE
Galerie Andreas Binder, Munich
Acquired from the above by the present owner

‡ ⊕ £ 5,000-7,000
€ 5,600-7,800 US$ 6,400-9,000



221

222

Ned Vena

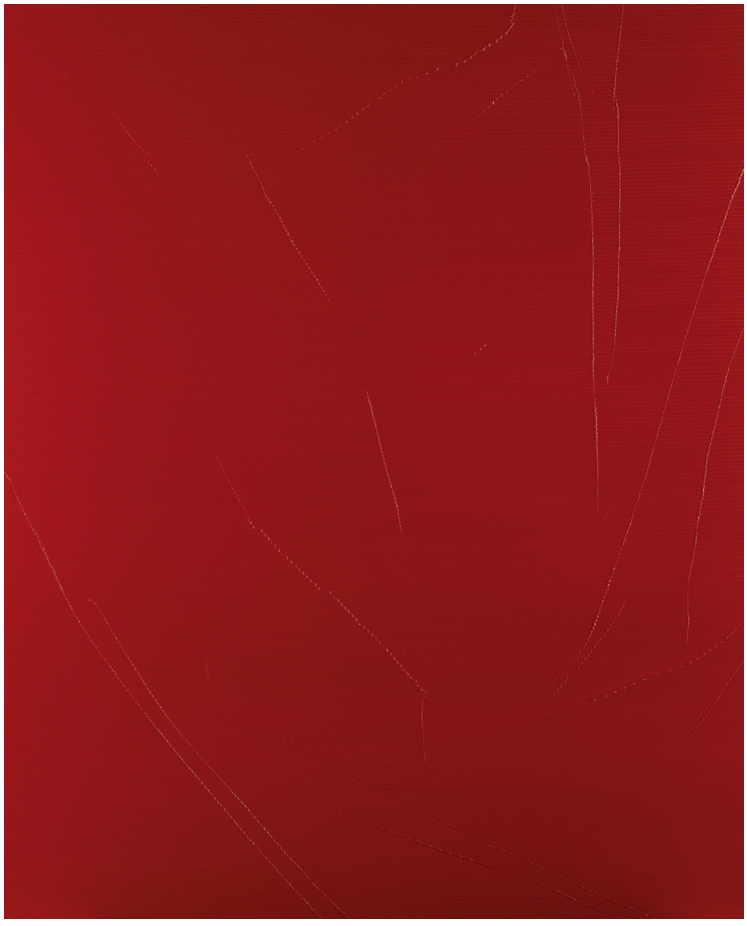
b. 1982

Untitled

rustoleum red on canvas
152 by 122 cm. 59⅞ by 48 in.
Executed in 2012.

PROVENANCE
Société, Berlin
Acquired from the above by the present owner

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



222



223

Credit: Roman März

223

Thilo Heinzmann

b. 1969

O.T.

signed, titled and dated *'09* on the reverse
oil and pigment on canvas covered by Plexiglas
143 by 183 by 12 cm. 56¼ by 72 by 4¾ in.

PROVENANCE

Andersen's Contemporary Art, Copenhagen
Acquired from the above by the present owner

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

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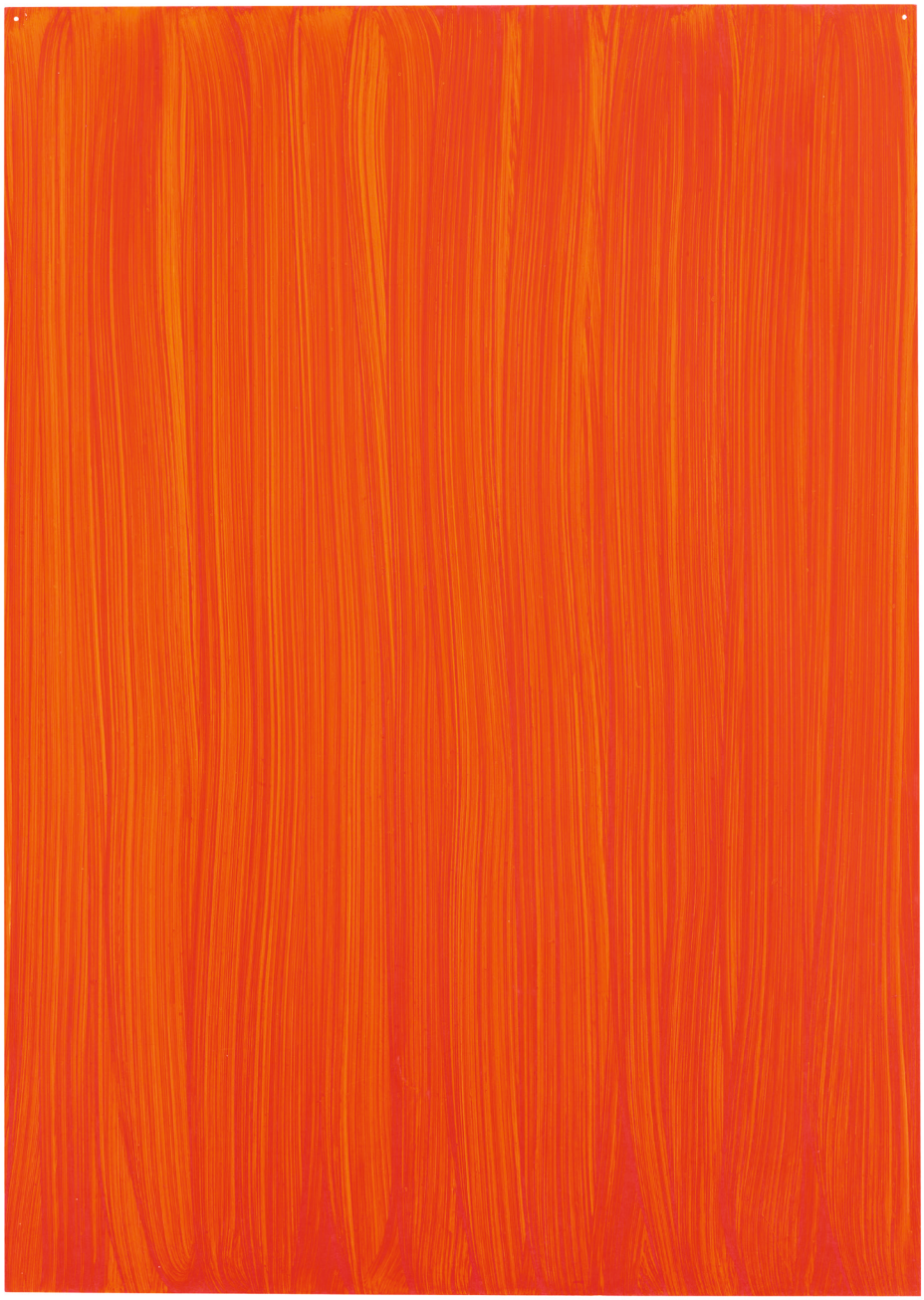

224

224

Katharina Grosse

b. 1961

Ohne Titel

signed and dated *1997* on the reverse
acrylic on aluminium
100 by 71 cm. 39¼ by 27⅞ in.

PROVENANCE
Studio La Città, Verona
Acquired from the above by the present owner

⊕ **£ 18,000-25,000**
€ 20,000-27,700 US$ 23,000-31,900

NO LOT 225

PROPERTY OF A PRIVATE SWISS COLLECTOR

226

Gotthard Graubner

1930 - 2013

Farbraumkörper Rosa

signed and dated *74* on the reverse
oil and acrylic on foam filled nylon
180 by 130 cm. 70¾ by 51⅛ in.

PROVENANCE

Galerie André Emmerich, Zurich
Acquired from the above by the present owner in 1977

EXHIBITED

New York, André Emmerich Gallery, *Gotthard Graubner*, December 1974 - January 1975
Zurich, Galerie André Emmerich, *Gotthard Graubner*, March - April 1976

‡ ⊕ £ 80,000-120,000
€ 88,500-133,000 US$ 103,000-154,000

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



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

227

Alighiero Boetti

1940 - 1994

Ononimo

titled; signed and dated *1974* on the reverse
ballpoint pen on paper
70.3 by 100.1 cm. 27⅝ by 39⅜ in.

PROVENANCE

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

⊕ **£ 70,000-100,000**
€ 77,500-111,000 US$ 89,500-128,000

"The *Biro Drawings* are time concentrates, on a physical level they convey to me the impression of protracted immense time..."

Alighiero Boetti: Exh. Cat., London, Ben Brown Fine Arts, *Alighiero Boetti*, October 2014, p. 24.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.


ONONIMO

228

Otto Piene

1928 - 2014

Rauchbild

signed and dated *61* on the stretcher
oil, fire and soot on canvas
68 by 95.5 cm. 26¾ by 38 in.

PROVENANCE

Mannheimer Versicherung, Mannheim
Private Collection, Mannheim
Acquired from the above by the present owner in 1991

⊕ **£ 60,000-80,000**
€ 66,500-88,500 US$ 77,000-103,000

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

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

Executed in 1961, *Rauchbild* is one of Otto Piene's experimental works, which the artist created throughout his career through smoke and soot. This striking monochromatic work suspends a floating orb of ash in its centre, raw in the aftermath of the canvas being physically burnt. This scorched nucleolus sits in contrast to the simplicity of its background, an elegant testament to the power of organic elementary forces.

Piene found international acclaim representing his native Germany in the 1967 and 1971 Venice Biennale as well as participating in documenta 1954, 1964 and 1977. In the 1960s, he became widely known as the co-founder of the artist group ZERO, in partnership with the artist Heinz Mack and later Günther Uecker. The lack of institutional support for young artists at the time saw Piene and Mack hold frequent late night exhibition in their own studios. Many artists aligned themselves with this shared zeitgeist. Often operating on the periphery, these creatives were accumulating a collective vision which questioned traditional notions of art and its production. Other notable members of this group included Yves Klein and Lucio Fontana, who joined Piene in his quest to dissolve the boundaries of art. The success of the ZERO artists' first exhibitions boosted their critical acclaim and they gained attention from gallerists and collectors. Yves Klein in particular was offered a show by local gallerist, Alfred Schmela who had never previously seen his work. The ZERO movement encapsulated a group of artists who were known for their utopian ambition to re-energize and redefine European arts and culture in the sorrowing aftermath of World II. Piene said of Zero, "Zero is the incommensurable zone in which the old state turns into the new" (Otto Piene cited in: 'Die Entstehung der Gruppe 'Zero", *The Times Literary Supplement*, 3 September 1964, online).

Reveling in the historic advancements of light and space, the ZERO artists utilised performance, kinetic and environmental art as new forms of inquiry. From Klein's monochrome bodily impressions, to Fontana's destructive slashing of the canvas, the group revolutionised the production of post-war art in Europe, through ground breaking experimentation and collaborative interchange.

In *Rauchbild ,* Piene's fixation with organic matter and form is evident in every way. His passion is interconnected with art, fused together via his unorthodox mode of production. The charred spherical isolation is rich in the memory of Piene's process and challenges the notion of space with its ostensible eternal depth. *Rauchbild* is characteristic of the work created by the Zero group – possessed by innovation and fundamental in changing predisposed ideas of the potentialities of art.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
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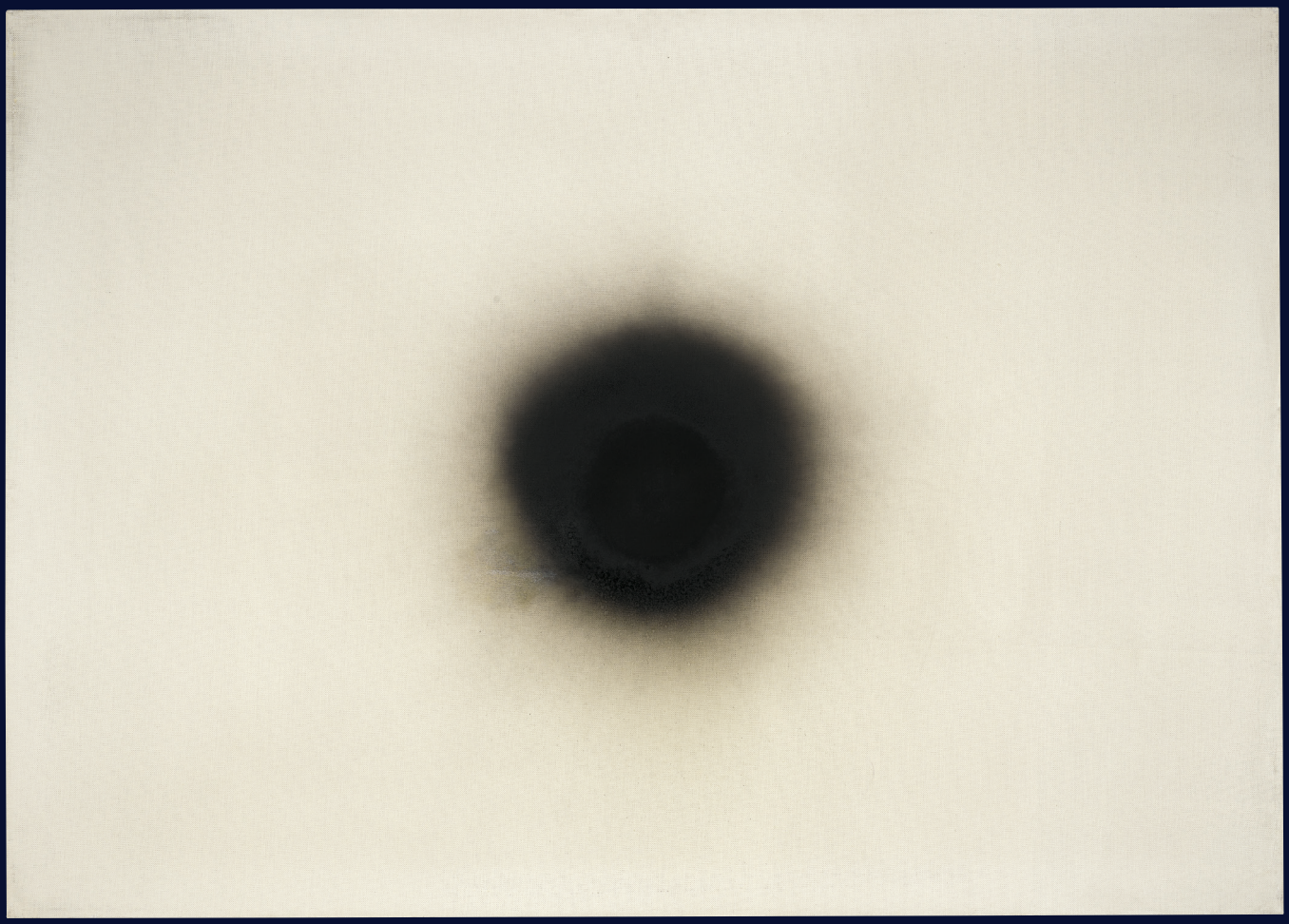

229

Leoncillo Leonardi

1915 - 1968

Taglio

glazed terracotta
88 by 39.5 by 25.5 cm. 34⅝ by 15½ by 10 in.
Executed in 1960.
This work is registered with the G.A.M.
Leoncillo Archive under
no. *1962/0218/CS01/ASI.*

PROVENANCE
Private Collection, Italy

EXHIBITED
Bologna, Galleria d'Arte Maggiore, Leoncillo: Sculture, opere su carta, 2002, n.p. (text)
Matera, Chiese rupestri Madonna della Virtù e San Nicola dei Greci, Leoncillo: Opera dal 1938 al 1968, July - September 2002, n.p. (text)

⊕ **£ 150,000-200,000**
€ 166,000-222,000 US$ 192,000-256,000

"I want to express the contradiction of my feelings, to go slowly in them to find the deep core of it. What matters to me is just what you see; what is written with matter on the page of our perception, what can be read simply by looking at the sculpture."

Leoncillo Leonardi cited in: Enrico Mascelloni Lucia Torossi, *Leoncillo mostra antologica*, Rome 1990, p. 91, online.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





230

230

Otto Piene

1928 - 2014

Quickfire

signed and dated *79* on the stretcher; signed, titled and dated *79* on the reverse
oil, fire and soot on canvas
30 by 24.2 cm. 11¾ by 9½ in.

PROVENANCE

Galerie Heimeshoff, Essen
Private Collection, Essen (acquired from the above in 1979)
Galerie Heimeshoff, Essen
Acquired from the above by the present owner

⊕ **£ 15,000-20,000**
€ 16,600-22,200 US$ 19,200-25,600

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



231

231

Dadamaino

1930 - 2004

Volume

signed, titled and dated *1960* on the stretcher
waterpaint on canvas
70 by 50 cm. 27½ by 19⅝ in.
This work is registered in the Archivio Dadamaino, Milan under number *380/10* and is accompanied by a certificate of authenticity.

PROVENANCE

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

⊕ **£ 30,000-40,000**
€ 33,200-44,300 US$ 38,300-51,500



232

PROPERTY OF A PRIVATE SWISS
COLLECTOR

232

Vettor Pisani

1934 - 2011

Onde Dorate (Isola d'Oro)

gold foil and plaster relief on wood
100.5 by 150 cm. 39½ by 59 in.
Executed in 1989.

PROVENANCE
Galleria Pieroni, Rome
Acquired from the above by the present owner
in 1989

‡ ⊕ £ 7,000-10,000
€ 7,800-11,100 US$ 9,000-12,800

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
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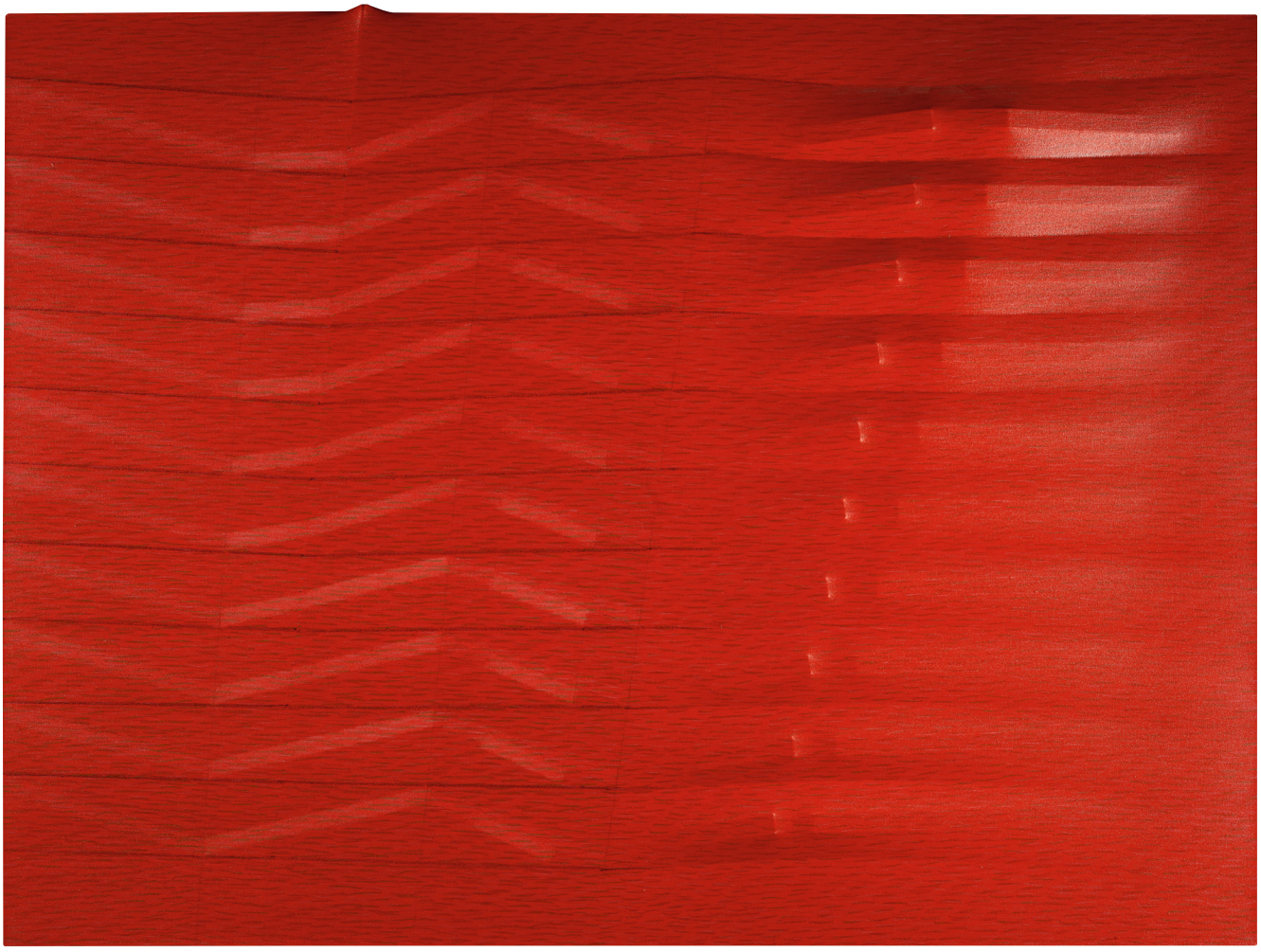


233

233

Agostino Bonalumi

1935 - 2013

Rosso

signed on the reverse
oil on canvas
97 by 130 cm. 38¼ by 51¼ in.
Executed in 1988.

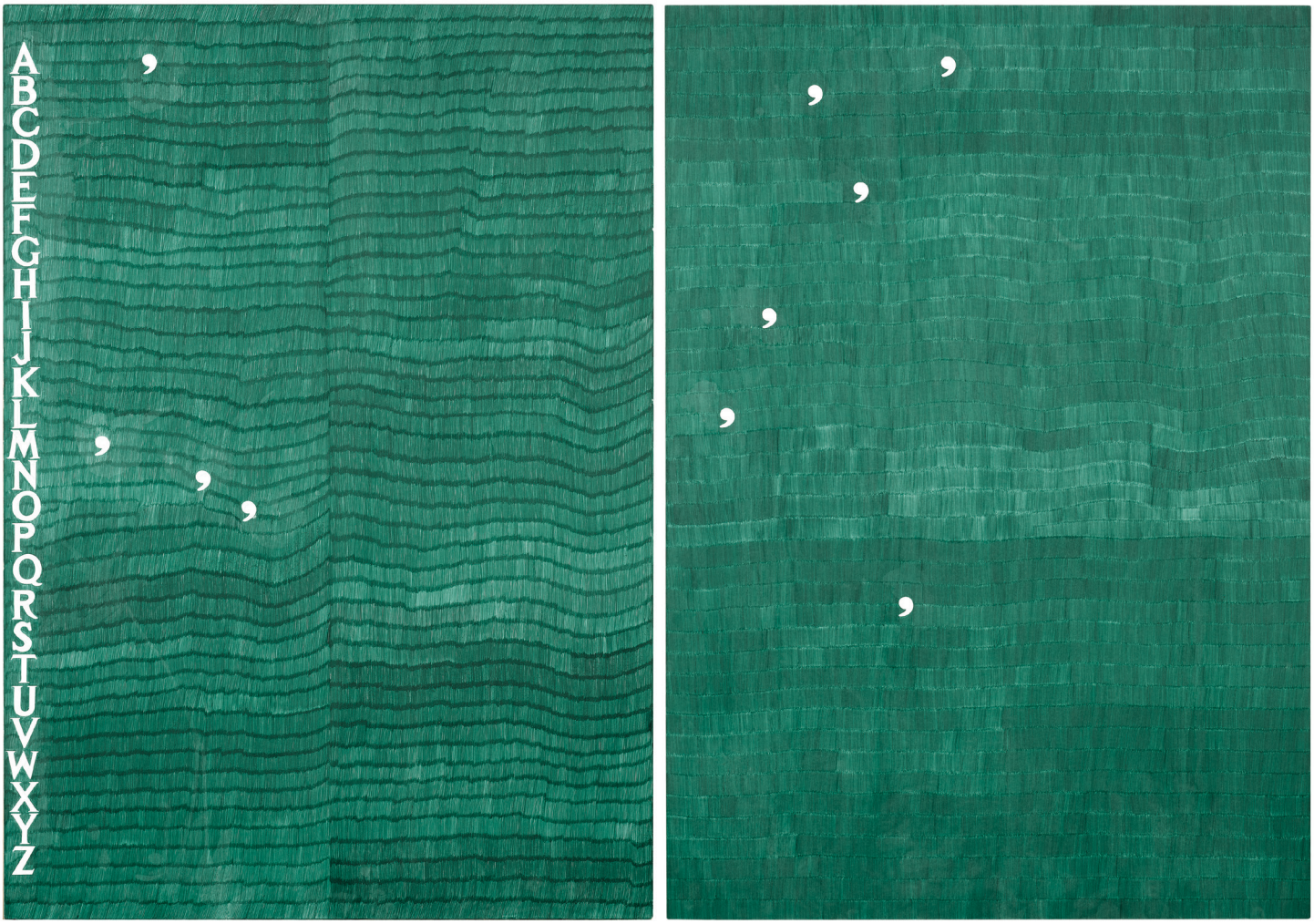
‡ ⊕ £ 40,000-60,000
€ 44,300-66,500 US$ 51,500-77,000

PROVENANCE

Galleria Orler, Madonna di Campiglio
Acquired from the above by the present owner

LITERATURE

Fabrizio Bonalumi and Marco Meneguzzo, Eds., *Agostino Bonalumi, Catalogo ragionato Tomo II*, Milan 2015, p. 593, no. 1180, illustrated



234

△ Alighiero Boetti

1940 - 1994

Mano Libera Pensieri Sciolti

signed on the reverse of the first panel
ballpoint pen on paper laid down on canvas, in four parts
each: 102.2 by 71.8 cm. 40¼ by 28¼ in.
overall: 102.2 by 287 cm. 40¼ by 113 in.
Executed in 1981.

‡ ⊕ £ 120,000-180,000
€ 133,000-200,000 US$ 154,000-230,000

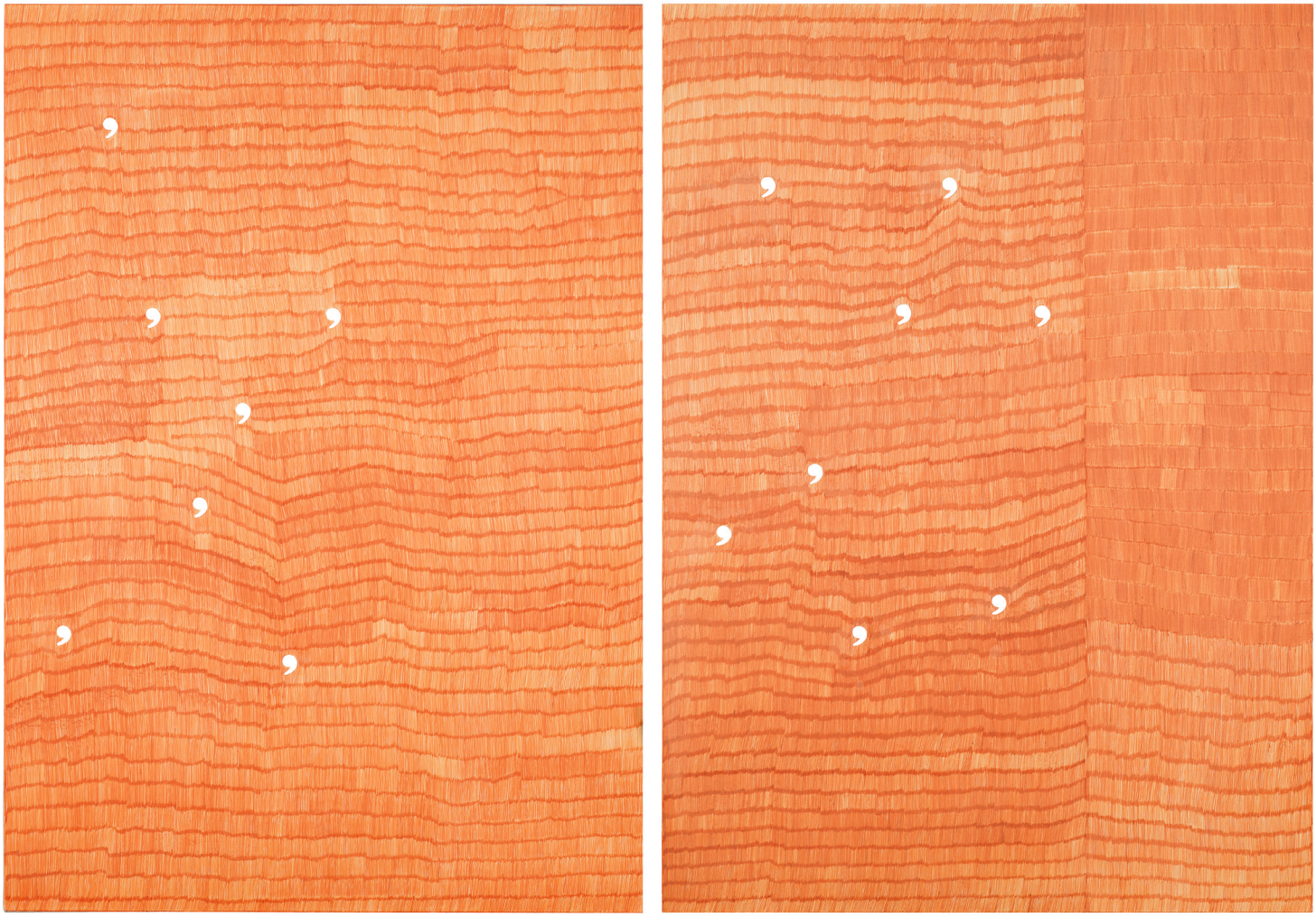
PROVENANCE

Le Case d'Arte, Milan
Acquired from the above by the previous owner

LITERATURE

Jean-Christophe Ammann, *Alighiero Boetti, Catalogo Generale, Tomo terzo 1*, Milan 2015, p. 137, no. 1376, illustrated in colour

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



An imposing work from the important *Lavorio Biro* series, *Mano Libera Pensieri Sciolti* is a powerful statement by one of the most influential conceptual artists. Encapsulating many of Alighiero Boetti's signature artistic strategies, including the use of language and non-traditional materials, the present work is an outstanding example of the artist's inventive practice.

Begun in Rome in 1972 and continued into the late 1980s, the *Lavorio Biro* works embody the spirit of the Italian *Arte Povera* movement on both a material and symbolic level. Each panel of the present work is the result of a meticulous and highly laborious process, in which the handdrawn biro creates a cryptic message through the negative space of the alphabet on the left hand, and the seemingly arbitrary arrangement of commas throughout all four panels. Closer inspection reveals that the commas spell out the text *Mano Libera Pensieri Sciolti* (which translates as 'Free hand loose thoughts'), when read from left to right and matched up with the corresponding letters of the alphabet.

The use of the biro pen embodies the very essence of *Arte Povera*, being a quintessentially modern and inexpensive material. Moreover, Boetti's interest in language itself is equally important, as it underlines the conceptual nature of *Arte Povera*. Yet despite the very theoretical basis of the movement, the resulting aesthetic is in some ways the opposite of its minimalistic concept. Executed in bright and vibrant colours and with a depth of detail through the irregular application of the biro, the present work is visually striking and in every way the product of intense, manual labour.

The depth of meaning within the work furthers it from being merely a statement of the principles of *Arte Povera*. Through the use of coded language, the viewer becomes implicit to the work by having to actively decode its message. Highlighting Boetti's intrigue and obsession with wordplay and language, the text embodies a playfulness and spontaneity that perfectly demonstrate how Boetti's approach elevates dry conceptualism to a more engaging level.

PROPERTY OF A PRIVATE SWISS COLLECTOR

235

Giulio Paolini

b. 1940

Qualcuno Qualcosa

two Plexiglas cubes, two mirrors and two canvases
overall: 154 by 77 by 77 cm.
60⅝ by 30¼ by 30¼ in.
Executed in 1987.

‡ ⊕ £ 45,000-65,000
€ 49,800-72,000 US$ 57,500-83,000

PROVENANCE

Galleria Mario Pieroni, Rome
Acquired from the above by the present owner in 1989

EXHIBITED

Rome, Galleria Nazionale d'Arte Moderna, *Giulio Paolini*, November 1988 - February 1989, p. 95 (text)

LITERATURE

Francesca Poli, *Giulio Paolini*, Turin 1990, n.p,. no. 131, illustrated in colour
Caterina Limentani Virdis, 'Giulio Paolini. Una Tela Bianca, un Semplica Oggetto', in: *Anfione Zeto*, No. 10, Venice 1994, pp. 128-30, illustrated
Exh. Cat., Padua, Salone del Palazzo della Ragione, *Giulio Paolini al Palazzo della Ragione*, 1995, p. 383, illustrated
Exh. Cat., Graz, Galerie im Landesmuseum Jonneum, *Giulio Paolini. Von heute bis gestern/ Da oggi a ieri*, 1998, p. 282, illustrated
Maddalena Disch, *Giulio Paolini: Catalogo Ragionato, Tomo primo 1960-1982*, Milan 2008, p. 646, no. 627, illustrated

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



PROPERTY OF A PRIVATE SWISS COLLECTOR

236

Alighiero Boetti

1940 - 1994

La Natura una Faccienda Ottusa

signed; signed and dated *1981* on the reverse
mixed media on paper laid down on canvas
150.5 by 100 cm. 59¼ by 39⅞ in.
This work is registered in the Archivio Alighiero Boetti, Rome under number *7122* and is accompanied by a certificate of authenticity.

PROVENANCE

Galerie Annemarie Verna, Zurich
Acquired from the above by the present owner in 1982

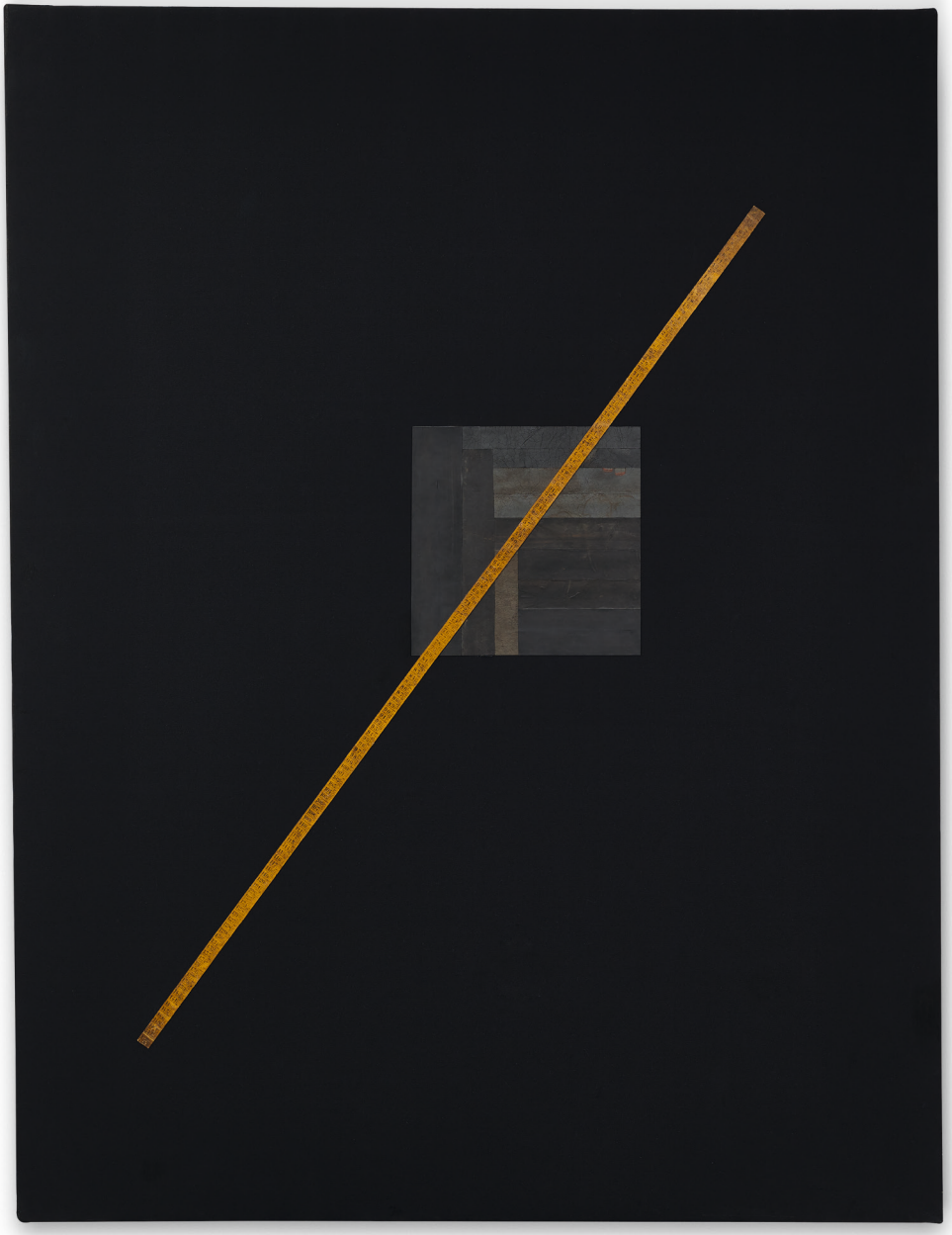
EXHIBITED

Zurich, Galerie Annemarie Verna, *Alighiero Boetti*, February 1982

‡ ⊕ £ 45,000-65,000
€ 49,800-72,000 US$ 57,500-83,000

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





237

△ **237**

Carol Rama

1918 - 2015

Untitled

bicycle tubes and measuring tape on canvas
170 by 130 cm. 66⅞ by 51¼ in.
Executed *circa* 1970.
This work is registered in the Associazione Archivio Carol Rama, Turin, under the number *0270* and is accompanied by a certificate of authenticity.

PROVENANCE

Private Collection (acquired directly from the artist in the 1970s)
Private Collection, Turin
Thence by descent to the previous owner

⊕ **£ 60,000-80,000**
€ 66,500-88,500 US$ 77,000-103,000

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



238

PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION

238

Antonio Saura

1930 - 1998

Crucifixión

signed and dated *84*
gouache and ink on paper laid down on board
73 by 105 cm. 28¾ by 41⅜ in.

PROVENANCE
Galerie Stadler, Paris
Acquired from the above by present owner
circa 2001

⊕ **£ 25,000-35,000**
€ 27,700-38,800 US$ 31,900-44,700



239

239

Manuel Rivera

1927 - 1995

Espejo Roto No. 8

signed; signed twice, titled and dated *1986* on the reverse
oil, wire mesh and metal laid down on panel
100 by 81 by 12 cm. 39¼ by 31⅞ by 4¾ in.

⊕ **£ 20,000-30,000**
€ 22,200-33,200 US$ 25,600-38,300

PROVENANCE

Galería Theo, Madrid
Private Collection, Spain (acquired from the above in 1988)
Thence by descent to the present owner

LITERATURE

Marisa Rivera, *Aproximación a un Catálogo Razonado, 1943-1994*, Madrid 1997, p. 204 (text)
Alfonso de la Torre and Marisa Rivera, *Manuel Rivera. Catálogo Razonado de Pinturas, 1943-1994*, Madrid 2009, p. 450, no. 86-8, illustrated in colour

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

240

Martín Chirino

b. 1925

Paisaje VIII

bronze, in three parts
overall: 44 by 127 by 66 cm.
17¼ by 50 by 26 in.
Executed in 1975.

‡ ⊕ £ 30,000-40,000
€ 33,200-44,300 US$ 38,300-51,500

PROVENANCE

Grace Borgenicht Gallery, New York
Private Collection, Venezuela (acquired from the above in 1981)
Acquired from the above by the present owner

EXHIBITED

Madrid, Galería Juana Mordó, *Chirino. Afrocán,* 1976, pp. 27-28, illustrated in colour
Granada, Galería de Exposiciones, *Martín Chirino. Afrocán,* October 1977
Caracas, Museo de Bellas Artes de Caracas, *Martín Chirino, 20 Esculturas en Hierro Forjado,* November 1980, no. 6
Madrid, Dirección General de Bellas Artes, *Martín Chirino. Premio Nacional de Artes Plásticas 1980,* March - April 1981
Madrid, Palacio de Velázquez, *Martín Chirino. Retrospectiva*, May - July 1991, p. 90, illustrated in colour

LITERATURE

Martín Chirino, *Martín Chirino: Esculturas: Catálogo Razonado*, Madrid 2014, n.p., no. 198, illustrated



240

241

Eduardo Chillida

1924 - 2002

Collage

signed, signed with the artist's monogram
collage on paper
104 by 104 cm. 41 by 41 in.
Executed 1969.
This work is registered in the archives of the Museo Chillida-Leku, Hernani under number *CH-69/C-8*.

PROVENANCE

Galerie Beyeler, Basel

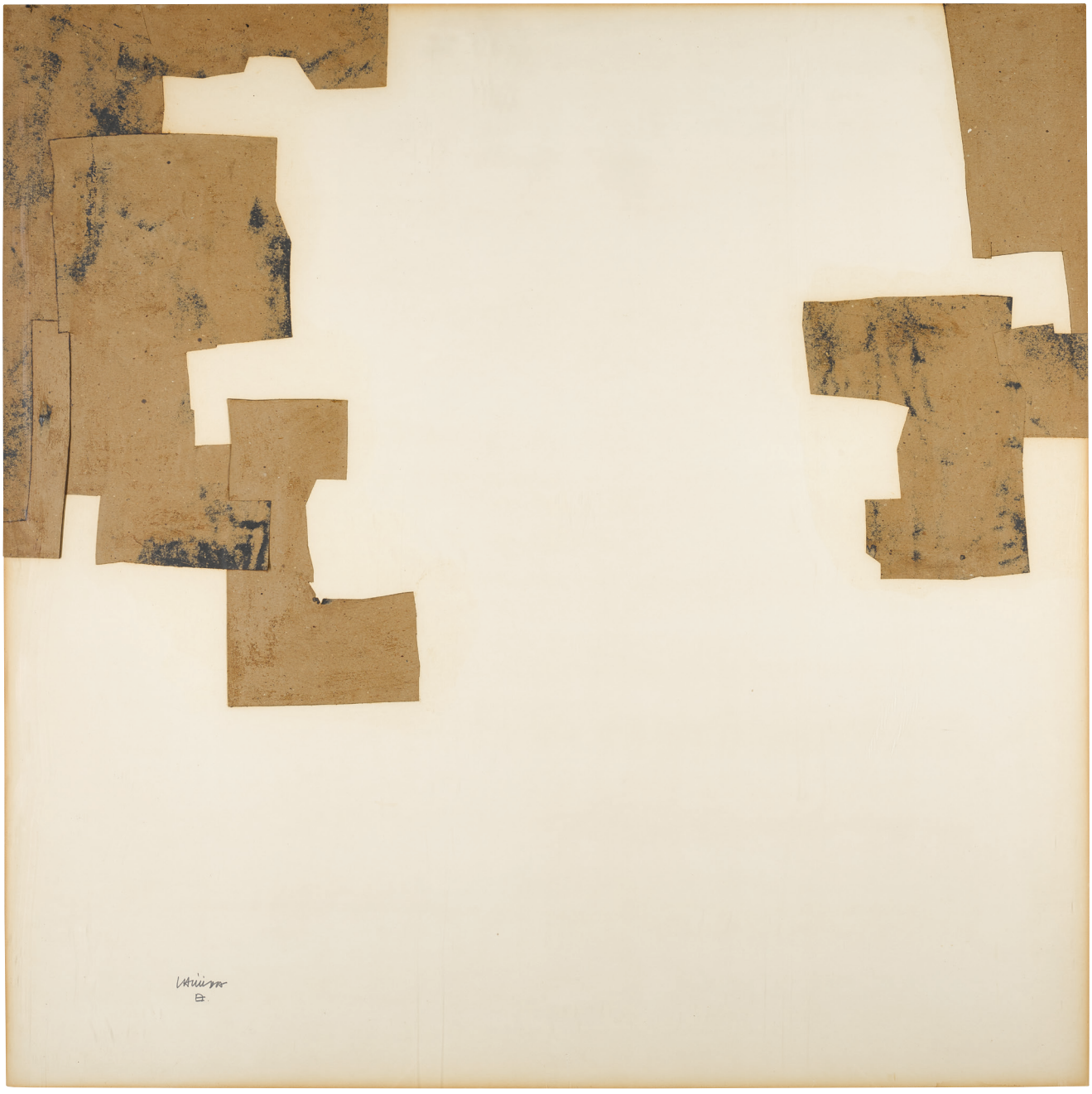
Acquired from the above by the present owner

⊕ **£ 80,000-120,000**
€ 88,500-133,000 US$ 103,000-154,000

"It changes so much as you move around it. It presents different faces. That kind of changeling nature... comes as a surprise. I think people end up having a personal connection with the work of art through their experience with it."

Jed Morse cited in: Hauser & Wirth, *Eduardo Chillida: Sculptor*, Vimeo, 2018, 5 min 2sec, online.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



242

Manolo Millares

1926 - 1972

Cuadro 109

signed; signed, titled and dated *1960* on the stretcher
mixed media on burlap
97 by 130 cm. 38¼ by 51⅛ in.

⊕ **£ 200,000-300,000**
€ 222,000-332,000 US$ 256,000-383,000

PROVENANCE
Galeria Juana Mordó, Madrid
Acquired from the above by the present owner in the 1960s

EXHIBITED
Barcelona, Galería Trece, *Manolo Millares*, January - February 1976, n.p., illustrated
Pontevedra, Diputación Provincial, *V Bienal Internacional de Arte*, August 1982, p. 76, no. 30 (text)

LITERATURE
Luce Hoctin, 'Dans les galeries', *Jardin des Arts*, Paris 1961, p. 60, illustrated (incorrectly titled)
José-Augusto França, *Millares*, Barcelona 1977, p. 78, no. 137, illustrated
Alfonso de la Torre, *Manolo Millares. Pinturas. Catálogo Razonado*, Madrid 2004, p. 227, no. 195, illustrated

Constructed from a rich intermixing display of burlap, strings and collage elements, *Cuadro 109* is an iconic work that represents the apogee of Manolo Millares' career. Hailing from his humble hometown in Gran Canaria, the artist has captivated viewers around the world with his melancholic, brooding works and left a lasting legacy on European Conceptualism.

Shortly after moving to Madrid in 1955, Millares began to experiment with burlap and strings, or collaged elements such as pieces of wood, clothes and shoes. Many of these rough materials were reminiscent of the crude sacks of rationed food that populated the artist's childhood. Moreover, burlap was used by the Guanche people, the aboriginal inhabitants of the Canary Islands, who used this material to mummify their dead in a similar way to the Ancient Egyptians. These mummies, along with other artefacts of Guanche culture, generated a profound interest in Millares and deeply influenced his early work. With the relaxing of Spanish economic policy from 1957 to 1959, a sudden influx of imported consumer goods flooded into the country, providing a greater variety of everyday items for Millares to appropriate and introducing the artist to concurrent international developments such as Arte Povera and Pop Art. Along with Rafael Canogar, Antonio Saura and Luis Feito,

"AN ACTIVITY WHICH ASPIRES TO CREATE A NEW STATE OF MIND IN THE SPANISH ART WORLD... WE ARE TRYING TO ATTAIN A REVOLUTIONARY PLASTIC ART WHICH WILL INCLUDE BOTH OUR DRAMATIC TRADITION AND OUR DIRECT EXPRESSION, AND BE OUR HISTORIC RESPONSE TO A UNIVERSAL ACTIVITY."

Millares co-founded the 'El Paso' group in 1957. In their founding manifesto, the artists declared that the group constituted "an *activity* which aspires to create a new state of mind in the Spanish art world [...] It will fight to overcome the acute crisis which Spain is now suffering in the field of the visual arts. [...] We are trying to attain a revolutionary plastic art which will include both our dramatic tradition and our direct expression, and be our historic response to a universal activity" (José-Augusto França, *Millares*, Barcelona 1978, p. 64). Executed in 1960 *Cuadro 109* perfectly embodies the revolutionary and transformative spirit with which El Paso set about. Millares began to gain international recognition in the late 1950s, after being shown at the IV Bienal do Museu de Arte Moderna in Sao Paulo in 1957. His success enabled him to travel and discover the work of Jackson Pollock, Willem De Kooning and Jean Dubuffet. Their gestural, highly energetic brushstrokes and textured canvases deeply inspired Millares' own exploration of painting in the 1960s. Marrying the archaeological heritage of his native land with an expressive re-evaluation of everyday materials, Millares explored the possibilities of paintings beyond formal restrictions. Indeed, *Cuadro 109,* which combines archaic references with humble materials, holds a powerful and mysterious presence over the viewer.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.


MILLARES



243

243

José Guerrero

1914 - 1991

Surco

signed twice, titled and dated *1979* on the reverse
oil on canvas
180 by 136 cm. 70⅞ by 53½ in.

PROVENANCE

Galería Juana Mordó, Madrid
Gruenenbaum Gallery, New York
Acquired directly from the above in November 1986

⊕ **£ 60,000-80,000**
€ 66,500-88,500 US$ 77,000-103,000

EXHIBITED

New York, Gruenenbaum Gallery, *José Guerrero*, May - June 1980
Madrid, Sala de las Alhajas de la Caja de Ahorros y Monte de Piedad, *José Guerrero*, December 1980 - January 1981
Granada, Centro Cultural Manuel de Falla, *José Guerrero*, June 1981, n.p., illustrated in colour

LITERATURE

Exh. Cat., Madrid, Ministerio de Cultura, Dirección General de Bellas Artes, *José Guerrero,* 1980, p. 75, illustrated in colour
Juan Manuel Bonet, *José Guerrero. Pinturas. 1950-1990*, Sevilla 1990, p. 30 (text)
Exh. Cat., Barcelona, Galeria Carles Taché, *José Guerrero*, 1990, n.p. (text)
Exh. Cat., Granada, Centro José Guerrero, *El efecto Guerrero: José Guerrero y la Pintura Española de los Años 79 y 80*, 2006, n.p. (text)
Yolanda Romero and Inés Vallejo, *José Guerrero. Catálogo Razonado, Vol. 2, 1970-1991*, Granada 2007, pp. 926-27, no. 929, illustrated in colour

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



244

244

José Guerrero

1914 - 1991

Serie Finale Comienzo

signed twice, titled and dated *1982* on the reverse
oil on canvas
184 by 134 cm. 72½ by 52¾ in.

PROVENANCE

Galería Juana Mordó, Madrid
Acquired directly from the above in November 1986

EXHIBITED

Madrid, Galería Juana Mordó, *José Guerrero. Jorge Guillén. Por el color,* November 1982

LITERATURE

Yolanda Romero & Inés Vallejo, *José Guerrero. Catálogo Razonado, Vol. 2, 1970-1991*, Granada 2007, p. 1023, no. 1041, illustrated

⊕ **£ 50,000-70,000**
€ 55,500-77,500 US$ 64,000-89,500

PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION

245

Antonio Saura

1930 - 1998

Retrato Imaginario de Felipe II 1.84

oil on canvas
130 by 97 cm. 51⅛ by 38 in.
Executed in 1984.

PROVENANCE

Galeria Maeght, Barcelona
Acquired from the above by the present owner in 1984

EXHIBITED

Barcelona, Galeria Maeght, *Antonio Saura. Obra recent*, 1984, n.p., no.42 illustrated in colour

⊕ **£ 100,000-150,000**
€ 111,000-166,000 US$ 128,000-192,000

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION

246

Manolo Valdés

b. 1942

Reina Mariana

signed on the reverse
oil on canvas
200 by 150 cm. 78¾ by 59 in.
Executed *circa* 1983-85.

⊕ **£ 150,000-200,000**
€ 166,000-222,000 US$ 192,000-256,000

"Velázquez as a point of reference has always been the testing ground for Valdés' paraphrases. Each new research effort has been carried out on the fallow land of Velázquez's figures...Valdés falls back on Velázquez's work time and again to move forward with his own imagery."

Kosme de Barañano cited in: Exh. Cat., Ministère de Culture, *Las Tres Dimensiones en Valdés*, Paris 2005, p. 15.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



HUMAN REFLECTIONS: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

247

Miquel Barceló

b. 1957

Cap i Pota

signed, titled and dated *X.91* on the reverse
mixed media on canvas
130.5 by 195 cm. 51⅜ by 76⅞ in.

PROVENANCE
Galerie Bruno Bischofberger, Zurich
Private Collection, Norway
Private Collection, Spain
Private Collection
Christie's, London, 14 February 2014, Lot 256
Acquired from the above by the present owner

EXHIBITED
Moscow, First Gallery Moscow, *Miquel Barceló*, 1992, p. 7, illustrated in colour

⊕ **£ 200,000-300,000**
€ 222,000-332,000 US$ 256,000-383,000



Executed in 1991, C*ap i Pota* showcases an exploding bull as an emblematic symbol of the drama integral to a bullfight or *corrida*. Hanging in the center of the canvas, the elevated bull is recognised only by its head and legs, as vivid impasto dashes of its blood and gristle divide it's torso in two. This theatrical representation, describes the cyclical nature of both the ferocity and the passion characteristic of the sport. Miquel Barceló was particularly captivated by this subject matter in the 1990s and after being commissioned to create a poster for the Nîmes bullfighting festival in 1988, he went on to produce his celebrated bullfighting series. In adopting one of Spain's most familiar symbols of cultural identity, Barceló continues the tradition of iconic Spanish painters Francisco de Goya and Salvador Dalí.

Born in 1975, in Mallorca, Spain, Barceló is now widely known as a nomadic artist. His varied explorations of materiality and subject matter can largely be mapped in parallel to his travels around the world. His extensive lists of destinations include New York, the Himalayas and multiple countries throughout Europe and West Africa. These nomadic tendencies ensure that each of his works are rich with material, fragments and organic matter sourced and archived from his varied collection of localities. These are often mixed with pigments and techniques that transpire from each location. Barceló often returned to his native Mallorca between his travels. Following his first exhibition there, in 1977, Barceló was considered

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the leader of a new generation of Spanish painters. He was respected for borrowing, but never imitating, the same intelligent technical skill, instinct and control that the great Venetians and Jackson Pollock had demonstrated before him.

Barceló's bullfighting series began with explorations of the stadium from above. These swirling abstract portrayals celebrate sand as a material, the movement of bull and fighter around the ring and the looping trail of thought that penetrates the mind of a fighter during a battle. Barceló sees these cyclic works as "a beautiful metaphor of painting because my paintings are like traces of what has happened there, all that happens in the head, in fact" (Miquel Barceló cited in: Exh. Cat., Saint-Paul, Fondation Maeght, *Miquel Barceló: Mapamundi*, 2002, p. 98).

In 1991, Bruno Bischofberger edited Barceló's bullfighting series, in the book *Toros*. He used the work to illustrate a text by Rodrigo Rey-Rosa, interviewing the bull fighter Martincho. When asked what bullfighting meant to him, Martincho replied "It meant being down in a ditch, where you lose all track of time, a kind of splitting in two, a duel with myself in the middle of a gang of punks" (Rodrigo Rey-Rosa, *Toros,* Zurich 1991, p. 58). In the same year of *Toros* publication, Barceló created C*ap i Pota*. The work marks a clear development from the circling whirlpool of the bullfighting arena and comes to focus solely on the bull in isolation. As paint lies in a ferocious gestural dance on the canvas, it comes to resemble the performative essence of the *corrida* itself.



248

248

Cristina Iglesias

b. 1956

Sin Título

silkscreen on silk
61 by 230 cm. 24 by 90½ in.
Executed in 1993.

PROVENANCE
Galería Pepe Cobo, Seville
Acquired from the above by the present owner in 2001

EXHIBITED
Seville, Galería Pepe Cobo, *Cristina Iglesias*, January - March 2001

⊕ **£ 10,000-15,000**
€ 11,100-16,600 US$ 12,800-19,200

249

Miquel Barceló

b. 1957

Pans i Llonguets

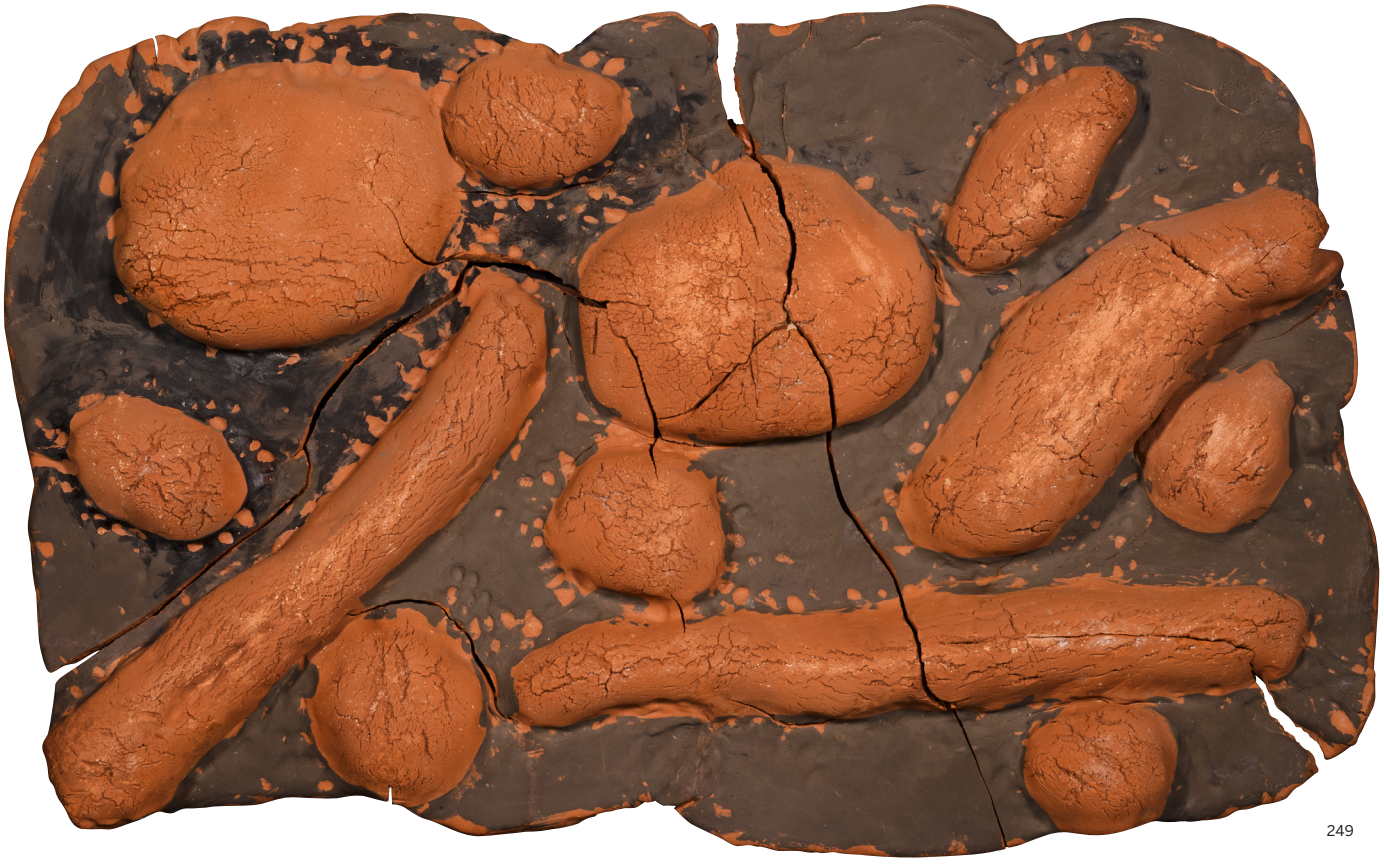
signed on the reverse
painted ceramic
63 by 105 by 10 cm. 24¾ by 41⅜ by 3⅞ in.
Executed in 2003.

PROVENANCE
Galerie Bruno Bischofberger, Zurich
Private Collection, Barcelona
Acquired from the above by the present owner

⊕ **£ 30,000-40,000**
€ 33,200-44,300 US$ 38,300-51,500

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





249



250

250

Frank Stella

b. 1936

Poera

stainless steel tubing and carbon fibre
60 by 37 by 65 cm. 23¾ by 14½ by 24¾ in.
Executed in 2006.

‡ £ 25,000-35,000
€ 27,700-38,800 US$ 31,900-44,700

PROVENANCE
Galerie Ficher Rohr, Basel
Acquired from the above by the present owner

EXHIBITED
Basel, Galerie Ficher Rohr, *Frank Stella: Bali Series*, June - August 2007, p. 17, illustrated in colour

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



251

251

Sam Francis

1923 - 1994

Untitled

signed on the stretcher; signed on the reverse
acrylic on canvas
55 by 46 cm. 21¾ by 18 in.
Executed in 1985.

‡ £ 40,000-60,000
€ 44,300-66,500 US$ 51,500-77,000

PROVENANCE

Smith Sanderson Gallery, Palo Alto
Private Collection, France
Christie's, London, 26 October 1995, Lot 62
Private Collection
Helly Nahmad Gallery, New York
Gallerie Orler, Madonna di Campiglio
Acquired from the above by the present owner in October 2013

△ **252**

Andy Warhol

1928 - 1987

Abstract Painting

acrylic and silkscreen ink on canvas
51 by 40.5 cm. 20⅛ by 16 in.
Executed *circa* 1982.
This work is stamped by The Estate of Andy Warhol, The Andy Warhol Foundation for the Visual Arts and numbered *PA.76.010* on the overlap and stamped by The Andy Warhol Foundation for the Visual Arts on the reverse.

PROVENANCE

Anton Kern Gallery, New York
Daniel Blau, London
Private Collection, Europe
Sotheby's, London, *Bear Witness*, 10 March 2015, Lot 138
Acquired from the above by the previous owner

EXHIBITED

New York, Anton Kern Gallery, *Andy Warhol: Fifteen Abstract Paintings*, February - March 1998

† £ 60,000-80,000
€ 66,500-88,500 US$ 77,000-103,000

"Nothing can always be the subject of something. I mean, what's nice about those paintings is you could do them every five years... anytime you wanted to, when you had the time... because there's nothing to read into them... because even if the paints stayed the same, everything else – and everyone else – would have changed."

Andy Warhol cited in: Ex. Cat., New York, Gagosian Gallery, *Cast a Cold Eye: The Late Work of Andy Warhol*, 2006, p. 198.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



253

Olafur Eliasson

b. 1967

Grey Activity Sphere

stainless steel, mirror glass, aluminium, cables and light bulbs
122 by 122 by 122 cm. 48 by 48 by 48 in.
Executed in 2010.
This work is accompanied by a certificate of authenticity signed by the artist

PROVENANCE
neugerriemschneider, Berlin
Acquired from the above by the present owner

LITERATURE
Anna Engberg-Pederson, Ed., *Olafur Eliasson Studio. An Encyclopedia*, Cologne 2016, p. 83, illustrated in colour (model)
Anna Engberg-Pederson, Ed., *Olafur Eliasson Experience*, London 2018, pp. 172-77, illustrated in colour (model)

⊕ **£ 70,000-100,000**
€ 77,500-111,000 US$ 89,500-128,000

"I love the eclipse shape. Did you know that unlike a square, it doesn't deform in perspective? Confronted with it, in perspective, you can't sense the depth of the space. I like to play with the idea of challenging perceptions, or reflections, and geometry offers endless possibilities. Many might think that when you enter the art world, you step out of the 'real' world. But it is very much the opposite: with amplified sensations, one can connect even closer with the world and its current issues."

Olafur Eliasson cited in: Clara Le Fort, 'Olafur Eliasson reflects on ways of seeing ahead of his latest exhibition', *Wallpaper*, 26 January 2018, online.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





254

Runa Islam

b. 1970

Dream of a Neon Epigram

neon on metal backboard
64 by 165 by 13 cm. 25¼ by 65 by 5⅛ in.
Executed in 1999-2000, this work is from an edition of 5.

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

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

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

"Neon always had that seedy connection. But then I think it's sexy too. It's spangly, it's pulsating. It's out there, it's vibrant."

Tracey Emin cited in: Carl Freedman, *Tracey Emin: Works 1963-2006*, New York 2006, p. 328.



PROPERTY FROM A PRIVATE COLLECTION

255

Tracey Emin

b. 1963

Blinding

blue neon
150 by 150 by 8 cm. 59⅛ by 59⅛ by 3¼ in.
Executed in 2000, this work is number 3 from an edition of 3.

Ω ⊕ £ 18,000-25,000
€ 20,000-27,700 US$ 23,000-31,900

PROVENANCE

Galerie Gebauer, Berlin
Acquired from the above by the present owner in 2000

EXHIBITED

London, Hayward Gallery, *Love is What You Want*, May - August 2011, p. 78, illustrated in colour (ed. no. unknown)
Miami, Museum of Contemporary Art, *Tracey Emin: Angel Without You*, November 2013 - March 2014 (ed. no. unknown)

256

Mona Hatoum

b. 1952

Untitled (Wheelchair II)

steel and rubber
94 by 49 by 63 cm. 37 by 19⅜ by 24¾ in.
Executed in 1999, this work is number 1 from an edition of 3.

PROVENANCE

Alexander and Bonin, New York
Acquired from the above by the present owner in 2000

EXHIBITED

Sante Fe, SITE, *Mona Hatoum: Home*, October 2000 - January 2001 (ed. no. unknown)
North Adams, Massachusetts Museum of Contemporary Art, *Mona Hatoum: Domestic Disturbance*, March 2001 - February 2002 (ed. no. unknown)

‡ ⊕ £ 80,000-120,000
€ 88,500-133,000 US$ 103,000-154,000

"I see furniture as being very much about the body. It is usually about giving it support and comfort. I made a series of furniture pieces which are more hostile than comforting."

Mona Hatoum cited in: Michael Archer, Guy Brett; and Catherine de Zegher, Eds., *Mona Hatoum*, London 1997, p. 20.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





THE
LOUIS J.C.TAN
COLLECTION

257

Rachel Whiteread

b. 1963

Untitled (Shelf)

plaster and steel
30 by 105 by 22.5 cm. 11¾ by 41⅜ by 8¾ in.
Executed in 1997.

⊕ **£ 50,000-70,000**
€ 55,500-77,500 US$ 64,000-89,500

PROVENANCE
Private Collection
Phillips, New York, 18 May 2000, Lot 12
Private Collection, United Kingdom
Sotheby's, London, 27 June 2001, Lot 10
Acquired from the above by the present owner

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

"I love books. I love the smell and feel of books. I don't believe books are going to disappear and I don't like the idea of gleaning all your information from the superhighways, sitting in a café and reading your newspaper on a screen."

Rachel Whiteread cited in: Ann Gallagher, Ed., *Rachel Whiteread, La Biennale Di Venezie, British Pavilion*, London 1997, p. 34



258

Banksy

b. 1974

Sid Vicious

stencilled with the artist's name
stencilled spray paint and acrylic on canvas
92 by 92 cm. 36¼ by 36¼ in.
Executed in 2000, this a unique variant from a varied edition.
This work is accompanied by a Pest Control Certificate.

‡ ⊕ £ 200,000-300,000
€ 222,000-332,000 US$ 256,000-383,000

PROVENANCE

Alterior, Urban Clothes Shop, Bristol
Private Collection
Bonhams, London, 5 February 2008, Lot 19
Acquired from the above by the present owner

EXHIBITED

Amsterdam, Moco Museum, *Banksy. Laugh Now*, on view, May - October 2018

Banksy, notorious for his anti-establishment artistic statements, captures iconic Sex Pistol vocalist and bass player in the 2000 work, *Sid Vicious*. A ringleader of punk subculture in the 1970s and 80s, Vicious embodied the same individuality and restless freedom of expression that has driven Banksy's subversive epigrams throughout his career. The Sex Pistols are said to have initiated the punk movement in the United Kingdom and they have been an inspiration to many alternative rock musicians since. Known for their rowdy and obstinate behavior, the band, spearheaded by Vicious, grew a following that craved revolution with an appetite for disorder.

Born in Bristol, Banksy grew to international acclaim for his distinctive satirical street-art. Having emerged from the very fringes of the art-world, his guerrilla tactics critique the inner-sanctum of modern culture. From his peripheral position he has casually infiltrated the art world and is today widely known for his urban renderings of institutional critique. His activist nature is brought to life in his works which often mock established modes of thinking and question the intrinsic moralities of the everyday structures of contemporary life. Working from a position of anonymity, he has been quoted to say: "I don't know why people are so keen to put the details of their private life in the public: they forget that invisibility is a superpower" (Banksy cited in: Exh. Cat., Amsterdam, Modern Contemporary Museum Amsterdam, *Laugh Now*, p. 135).

Working simply with paint and a stencil,

"I DON'T KNOW WHY PEOPLE ARE SO KEEN TO PUT THE DETAILS OF THEIR PRIVATE LIFE IN THE PUBLIC: THEY FORGET THAT INVISIBILITY IS A SUPERPOWER."

Sid Vicious sees Banksy preserve his signature street art process, reenacting it on canvas in a style similar to Pop Art pioneer, Andy Warhol. Warhol's famous screen prints often illustrated the faces of well-known celebrities and political figures of grandeur. These paintings are aesthetically comparable with Banksy's *Sid Vicious*, whereby the faces of icons, such as Marilyn Monroe, are reproduced in a formation of adjacent squares, amongst vibrant milieus and overlaid with detailing. In contrast to the idolisation of these emblematic figures of contemporary culture, Banksy uses this visual to venerate Vicious and his punk ideologies.

Sid Vicious isn't the only work of Banksy's that looks to Warhol for inspiration. His works *Kate Moss*, 2005 and *Tesco Value Soup Can,* 2004 both reference Warhol's works and present a reimagined version should they of been made in the UK today. Banksy's defiant ethos can be said to interlock with Warhol's, whose incessant reproduction of pop culture imagery was driven by a desire to mock a populous compelled by mass production and consumerism. Such a commentary aligns itself with the satire inherent in the Punk generation who were assertive in declaring their free spirited exemption from the mainstream digestion of kitsch.

As the face of the Sex Pistols, Sid Vicious symbolised a movement of insolence against the dominance of popular music. This radial shredding of convention is central to all three of the aforementioned protagonist's work. *Sid Vicious* is a testament to Banksy's driving motivation – to challenge convention.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.


BANKSY

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

259

Gilbert and George

b. 1943 and b. 1942

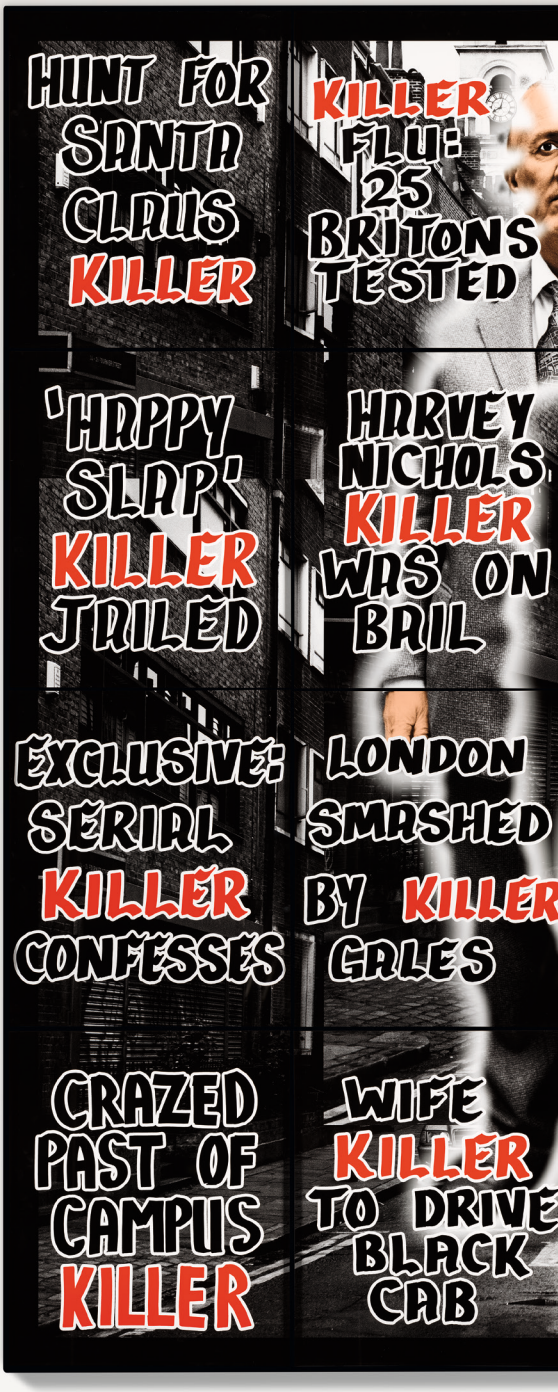
Killer

signed, titled and dated *2011*
mixed media, in artist's frames, in 28 parts
overall: 302 by 444 cm. 118⅞ by 174⅞ in.

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

EXHIBITED
London, White Cube, *Gilbert & George: London Pictures 2011*, March - May 2012, p. 151, illustrated in colour

‡ ⊕ £ 40,000-60,000
€ 44,300-66,500 US$ 51,500-77,000



Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.


KILLER FOG TRAVEL CHAOS
BANKER'S KILLER: 3 LIFE TERMS
POLICE ALERT OVER NURSE KILLER
LONDON FACES KILLER WINTER
LONDON POLICE KILLER GUILTY
PLAN FOR MASS KILLER FLU JABS
TEACHER'S KILLER IN HUMAN RIGHTS STORM
SUMMER KILLER WASPS ALERT
LONDON SERIAL KILLER -VERDICT
SERIAL KILLER 'TARGETED LONE WOMEN'
ANITA RODDICK 'SILENT KILLER' ANGUISH
PAIN KILLER DANGER ALERT
COLLEGE MASSACRE KILLER: FIRST PICTURE
99 MPH KILLER STORM CHAOS
JILL DANDO KILLER COULD GO FREE
LONDON CANNIBAL KILLER: FIRST PICTURE
REVEALED: BLUNDERS THAT LEFT KILLER FREE
30 YEARS FOR FIRST DATE KILLER
MEREDITH: KILLER TEXT REVEALED
KILLER
2011
A LONDON PICTURE
IT'S WRITTEN ALL OVER THEM

260

Tracey Emin

b. 1963

Good Smile Great Come

c-print
76.2 by 77.7 cm. 30 by 30⅝ in.
Executed in 2000, this work is number 1 from an edition of 6.

PROVENANCE
White Cube, London
Acquired from the above by the present owner in 2001

LITERATURE
Charlotte Mullins, Ed., *Saatchi Gallery. Loan of Art*, London 2006, p. 85, no. 2, illustrated in colour (ed. no. unknown)

‡ ⊕ £ 30,000-40,000
€ 33,200-44,300 US$ 38,300-51,500

"Money is sexy, believe me. Anyone who says it isn't is either lying or they've never had any."

Tracey Emin in conversation with Ralph Rugoff in: Exh. Cat., London, Hayward Gallery, *Tracey Emin: Love is What You Want*, 2011, p. 167.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



261

Damien Hirst

b. 1965

Beautiful Late Spin Painting

signed on the stretcher; signed, titled and dated *2008/09* on the reverse
household gloss on canvas
152.4 by 152.4 cm. 60 by 60 in.

PROVENANCE
Private Collection (a gift from the artist)
Christie's, London, 7 October 2016, Lot 238
Acquired from the above by the present owner

⊕ **£ 150,000-200,000**
€ 166,000-222,000 US$ 192,000-256,000

Exuding a heady effervescence of psychedelic effect, *Beautiful Late Spin Painting* is an explosive and vibrant example of Damien Hirst's iconic *Spin Paintings*. A riot of colour radiates from the epicentre of the present work; as though accelerating in a vortex, streaks of hot pink, luminous yellow, red and violet dominate the composition. Driven by a desire to develop a populist approach to painting, Hirst cited Blue Peter – a UK children's television programme that he watched as a nine-year-old in his home city of Leeds – as the inspiration for the *Spin Paintings*. Expanding on his interest in this series, Hirst adds "I really like making them. And I really like the machine, and I really like the movement. Every time they're finished, I'm desperate to do another one" (Damien Hirst cited in: Damien Hirst and Gordon Burn, *On the Way to Work*, London 2001, p. 221). Instantly redolent of Warhol's paint-by-numbers works, Hirst preserves a childlike sense of wonder in his practice; indeed, as the present work attests, the *Spin Paintings* embody the euphoric ecstasy of child-like exploration.

The first *Spin Paintings* were produced on rectangular canvases in the artist's Brixton studio in 1992 and he playfully first introduced them to the public in 1993 when Hirst and Angus Fairhurst hosted a 'Spin Art' stall at a street fair in London. Dressed as clowns, as per the request of performance artist Leigh Bowery, Hirst and Fairhurst invited members of the public to create their own *Spin Paintings*. One year later, Hirst commissioned a scaled-up version of the same machine and started work on this now iconic series of paintings. By pouring a succession of different hues of household emulsion paint onto a rapidly rotating canvas, Hirst creates variegated surfaces of gravity-informed colour that bespeak the centrifugal energy of their execution. Emptied over the canvas in a manner akin to Jackson Pollock as captured in the iconic photographs by Hans Namuth, Hirst's application of paint combined with the mechanical spin of the surface is undeniably performative in its vigour. This kinetic energy is recorded in the final painting, the movement of which, according the Hirst, "sort of implies life" (Damien Hirst cited in: *Ibid*, p. 221). Created in 2008-09 as a later iteration of this iconic series, the present work brilliantly encapsulates Hirst's tongue-in-cheek attitude to art historical tradition through its method of production.

"I REALLY LIKE MAKING. AND I REALLY LIKE THE MACHINE, AND I REALLY LIKE THE MOVEMENT. EVERY TIME THEY'RE FINISHED, I'M DESPERATE TO DO ANOTHER."

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Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



262

Antony Gormley

b. 1950

EXERGY II

3mm square section stainless steel bar
210 by 150 by 240 cm. 82⅝ by 59 by 94½ in.
Executed in 2007.

⊕ **£ 180,000-250,000**
€ 200,000-277,000 US$ 230,000-319,000

PROVENANCE

White Cube, London
Private Collection, United Kingdom
Sotheby's, London, 17 October 2014, Lot 49
Acquired from the above by the present owner

EXHIBITED

London, Hayward Gallery, *Antony Gormley: Blind Light*, May - August 2007, p. 129 (text)
Cambridge, Fitzwilliam Museum, on loan to the permanent collection, 2007-14

A seminal work from Antony Gormley's acclaimed major retrospective *Antony Gormley: Blind Light* at The Hayward, London in 2007, *Exergy II* is one of the most important and exciting hanging sculptures by the artist ever to appear at auction. With a distinguished provenance, having previously been loaned to the Fitzwilliam Museum, Cambridge, the present work is an exceptional example of the artist's significant *Exposed Expansion* series. A complex geometrical matrix that spans over two metres in height, *Exergy II* is meticulously comprised of numerous intricate small square section steel bars that endow the piece with a soft, cloud-like haze. At the centre of the three-dimensional linear structure resides a corporeal void in an almost foetal position that is demarcated by an open network of polygons. The relative spatial dimensions between the angular elements of the structure continually adjust as we move around the work, thereby setting a kinetic dynamism of apparent movement against the fixed stasis of the trapped figure-void.

As in Gormley's most important works, *Exergy II* primarily deals with the concept of the human body as a site rather than as an object and explores the relationship between mass and space. In thermodynamics, the "exergy" of a system is the maximum useful work possible during a process that brings the system into equilibrium. Determining exergy was also the first goal of thermodynamics. The term exergy was coined in 1956 by chemical engineer and scientist Zoran Rant (1904–1972). Exergy is a combination property of a system and its environment because it depends on the state of both the system and environment.

Gormley's art is informed by a deep understanding of both Eastern and Western spiritualties, mediated through inspiration derived from recent developments in physics. The present work is a perfect manifestation of his ongoing investigations into the harmonious marriage of mind and matter. As the artist explains, "I want to confront existence... I turn to the body in an attempt to find a language that will transcend the limitations of race, creed and language, but which will still be about the rootedness of identity" (Antony Gormley quoted in: Exhibition Catalogue, Liverpool, Tate Gallery, *Testing a World View: Antony Gormley*, 1993, p. 49).

The *Exposed Expansion* works are some of the most open and intriguing body structures that Gormley has ever created. As Gormley declares, they are "neither architecture nor anatomy, they are more like the random matrices found in fractal geometry. Though some body shapes may be immediately apparent among the froth-like polyhedrons, others will only manifest themselves slowly, over time, as we move around them... In these dematerialised works the bodies are free, lost in space, weightless, and with no internal determination. They appear as emergent zones: you cannot be sure whether the bubble matrix is produced by the body zone or the zone by the matrix" (*Antony Gormley, Exposed Expansion Works*, 2007–08, online resource). As such, *Exergy II* is perhaps the one of the closest examples that the artist gets to his ultimate aim of dissolving mass and matter into light.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

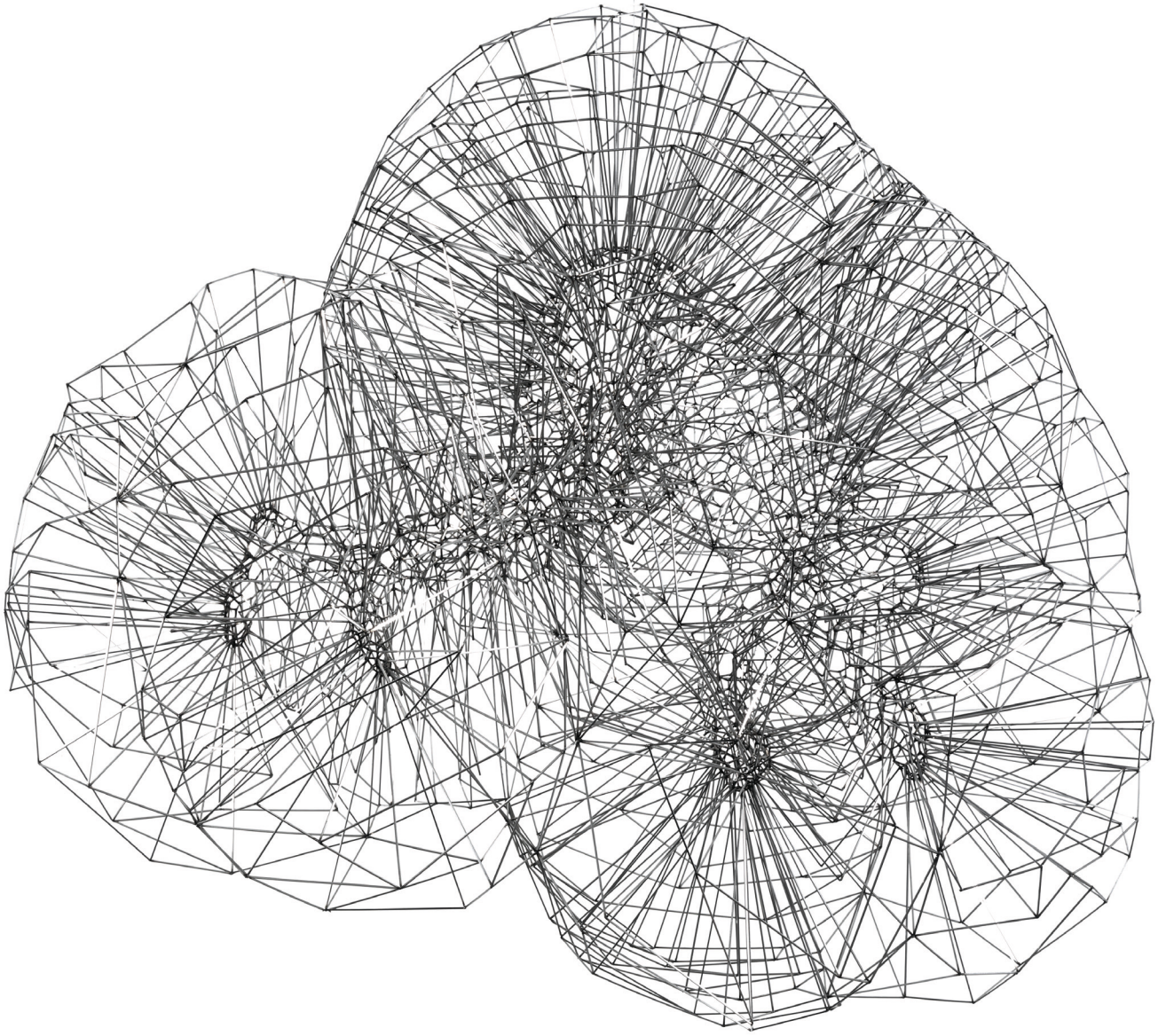

Photo: Stephen White, London © the artist



263

263

Sam Taylor-Johnson

b. 1967

Sleep

c-print, in artist's frame
framed: 74.5 by 245 cm. 29¼ by 96½ in.
Executed in 2002, this work is number 1 from an edition of 6.

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

⊕ **£ 7,000-10,000**
€ 7,800-11,100 US$ 9,000-12,800

PROPERTY FROM A PRIVATE COLLECTION

264

Tracey Emin

b. 1963

Sometimes the Dress is Worth More Money Than the Money

film
duration: 4 min. 2 sec.
Executed in 2000-01, this work is number 4 from an edition of 10, plus 2 artist's proofs.

PROVENANCE
White Cube, London
Acquired from the above by the present owner in 2003

EXHIBITED
Dallas, Goss Michael Foundation, *A Tribute to Tracey Emin*, June - September 2007 (ed. no. unknown)
Dallas, Goss Michael Foundation, *EAT ME – DRINK ME*, June - August 2009 (ed. no. unknown)
London, Hayward Gallery, *Tracey Emin: Love is What you Want*, May - August 2011, p. 68, illustrated in colour (ed. no. unknown)

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

LITERATURE
Exh. Cat., Barcelona, Centre d'Art Santa Mònica, *Trans Sexual Express*, 2001, p. 87, illustrated (ed. no. unknown)
Exh. Cat., Warwick, Mead Gallery, *Read-Only Memory*, 2001, n.p., illustrated (ed. no. unknown)
Exh. Cat., Amsterdam, Stedelijk Museum, *Ten Years Tracey Emin*, 2002, p. 52, illustrated in colour (ed. no. unknown)
Exh. Cat., Thessaloniki, Macedonian Museum of Contemporary Art, *Europe Exists*, pp. 85-87, illustrated (ed. no. unknown)
Ruth Skilbeck, 'Emin down Under', *POL Oxygen: The International Design, Art, Architecture Quarterly*, No. 2, June 2003, pp. 115-25, illustrated (ed. no. unknown)
Exh. Cat., Seville, Fundación BIACs, *La Alegría de mis Sueños*, 2004, p. 162, illustrated in colour (ed. no. unknown)
Tracey Emin, 'My Life in a Column', *The Independent*, 12 August 2005, p. 35, illustrated in colour (ed. no. unknown)
Neal Brown, *Tracey Emin (Modern Artists)*, London 2006, p. 74, illustrated in colour
Carl Freedman and Honey Luard, Eds., *Tracey Emin*, New York 2006, p. 321, illustrated (ed. no. unknown)
Siegfried Zielinski, *Ah Lord, Love me Passionately: Images of Bodies and Religion in the Lutz Teutloff Collection*, Bielefeld 2009, pp. 86-87, illustrated (ed. no. unknown)

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Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.













264



265

265

Chris Ofili

b. 1968

Untitled

each: signed twice, dated *2000* on the reverse
graphite and watercolour on paper, in two parts
each: 24.2 by 15.5 cm. 9½ by 6 in.

PROVENANCE
Contemporary Fine Arts, Berlin
Acquired from the above by the present owner

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

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



266

266

Damien Hirst

b. 1965

Love, Love

butterflies and household gloss on canvas, in two parts
each: 15.2 by 15.2 cm. 6 by 6 in.
overall: 15.2 by 30.4 cm. 6 by 12 in.
Executed in 2005, this work is variant number 4 from an edition of 40 unique variants.

PROVENANCE
White Cube, London
Acquired from the above by the present owner in 2006

⊕ **£ 20,000-30,000**
€ 22,200-33,200 US$ 25,600-38,300



267



268

THE FRANK AND LORNA DUNPHY COLLECTION

267

Michael Joo

b. 1966

Improved Rack No. 0

Scottish red stag antlers and steel
79 by 146 by 36 cm. 31⅛ by 57½ by 14⅛ in.
Executed in 1997-98.

PROVENANCE
A gift from the artist to the present owners

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

268

Anthea Hamilton

b. 1978

Ancient of Days

mixed media
172 by 47 by 38.1 cm. 67¾ by 18½ by 15 in.
Executed *circa* 2010.

PROVENANCE
IBID Projects, London
Acquired from the above by the present owner

⊕ £ 3,000-4,000
€ 3,350-4,450 US$ 3,850-5,200

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



260

269

Liam Gillick

b. 1964

Doubled Reserve Platform

aluminium and Plexiglas, in two parts
each: 120 by 120 by 5 cm.
47¼ by 47¼ by 2 in.
Executed in 2001.

PROVENANCE
Galería Javier López, Madrid
Acquired from the above by the present owner in 2003

⊕ **£ 25,000-35,000**
€ 27,700-38,800 US$ 31,900-44,700

269A

Malcolm Morley

1931 - 2018

Camels and Goats

signed and dated *80*
oil on canvas, in three parts
overall: 168.8 by 245.5 cm. 66½ by 100¼ in.

PROVENANCE

Xavier Fourcade Inc., New York
Private Collection, London
Sotheby's, New York, 13 November 1991, Lot 68
Acquired from the above by the present owner

‡ ⊕ £ 150,000-200,000
€ 166,000-222,000 US$ 192,000-256,000

EXHIBITED

New York, Xavier Fourcade, Inc., *One Major New Work Each*, November –December 1980
London, Royal Academy of Art, *A New Spirit in Painting*, January – March 1981, n.p., no. 103, illustrated
Berlin, Martin-Gropius-Bau, *Zeitgeist: International Art Exhibition*, October 1982 – January 1983, p. 196, n.p., no. 167, illustrated
Basel, Kunsthalle Basel; Rotterdam, Museum Boymans van Beuningen; London, Whitechapel Art Gallery; Washington, D.C., Corcoran Gallery of Art; Chicago, Museum of Contemporary Art; and New York, Brooklyn Museum, *Malcolm Morley: Paintings 1965–82*, January 1983 – April 1984, p. 16, illustrated and p. 57, illustrated in colour
Paris, Musée national d'arte modern, Centre Georges Pompidou, *L'Époque, la Mode, la Morale, la Passion: Aspects de l'art d'aujourd'hui, 1977–1987*, May – August 1987, p. 246, illustrated
London, Royal College of Art, *Exhibition Road: Painters at the Royal College of Art*, 1988, p. 159, illustrated
Madrid, Sala de Exposiciones de la Fundación "La Caixa" Madrid,and Oslo, Astrup Fearnley Museet for Moderne Kunst, *Malcolm Morley 1965–1995,* September 1995 - April 1996, n.p., no. 15, illustrated
New Haven, Yale University School of Art Gallery, *Malcolm Morley in a Nutshell: The Fine Art of Painting,* January – March 2012

LITERATURE

Harry Abrams, *World Art Trends*, New York 1982, illustrated
Rudi Fuchs, Peter Schjedahl and Hilton Kramer, Eds., *Art of our Times: The Saatchi Collection*, Volume 3, London 1984, n.p., no. 59, illustrated in colour
Jean-Claude Lebensztejn, *Malcolm Morley: Itineraries*, London 2001, pp. 115-17, illustrated

"As with the great animal artists – cave painters, Assyrian sculptors, Tang ceramists, Pisanello, Stubbs, Rousseau, Géricault or Delacroix – Morley's representation of animals has something telepathic in it, a kind of visionary exchange."

Jean-Claude Lebensztejn, *Malcolm Morley: Itineraries,* London 2001, p. 115.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





270

270

Gerhard Richter

b. 1932

Vermalung (Braun)

signed, dated *72* and numbered *104* on the reverse
oil on canvas
26.8 by 39.8 cm. 10⅝ by 15¾ in.
Executed in 1972, this work is number 104 from an edition of 120 unique variants, plus 1 artist's proof.

PROVENANCE

Private Collection, Germany
Villa Grisebach, Berlin, 29 November 2013, Lot 783
Acquired from the above by the present owner

⊕ **£ 30,000-40,000**
€ 33,200-44,300 US$ 38,300-51,500

LITERATURE

Exh. Cat. (and catalogue raisonné), Dusseldorf, Städtische Kunsthalle Düsseldorf (and travelling), *Gerhard Richter: Bilder, 1962-1985,* January - September 1986, p. 148 and p. 380, illustration of the complete edition
Exh. Cat. (and catalogue raisonné), Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, *Gerhard Richter: 1962-1993*, December 1993 - February 1994, no. 325/1-120, illustration of the complete edition in colour
Hubertus Butin, *Gerhard Richter. Editionen, 1965-1993*, Bremen 1993, p. 119, no. 38 (another example from the edition illustrated in colour)
Hubertus Butin and Stefan Gronert, Eds., *Gerhard Richter: Editions 1965-2004*, Ostfildern-Ruit 2004, p. 34 (text), p. 186, no. 46 (another example from the edition illustrated in colour)
Hubertus Butin, Stefan Gronert and Thomas Olbricht, Eds., *Gerhard Richter: Editions 1965-2014*, Ostfildern 2014, pp. 42 and 122 (text), p. 210, no. 46 (another example from the edition illustrated in colour)
Dietmar Elger, *Gerhard Richter. Catalogue Raisonné 1968-1976*, Vol. II, Berlin 2017, p. 454, no. 325-104, pp. 454-455 illustration of the complete edition in colour

Buyers of all lots are liable to pay hammer price plus buyer's premium, applicable taxes and Artist's Resale Right. Refer to sale catalogue or sothebys.com for further information.



271

271

Gerhard Richter

b. 1932

Goldberg-Variationen

signed, dated *84* and numbered *69/100* on a label affixed to the reverse
oil on vinyl record
30.1 by 30.1 cm. 11¾ by 11¾ in.
Executed in 1984, this work is number 69 from an edition of 100 unique variants.

PROVENANCE

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

LITERATURE

Hubertus Butin, *Gerhard Richter. Editionen 1965-1993: Catalogue Raisonné*, Bremen 1993, p. 135, no. 50 (another example from the edition illustrated in colour)
Hubertus Butin and Stefan Gronert, *Gerhard Richter. Editions 1965-2004: Catalogue Raisonné*, Ostfildern-Ruit 2004, p. 205, no. 60 (another example from the edition illustrated in colour)
Hubertus Butin, Stefan Gronert and Thomas Olbricht, Eds., *Gerhard Richter. Editionen 1965-2014: Catalogue Raisonné*, Ostfildern 2014, p. 229, no. 60 (another example from the edition illustrated in colour)

⊕ **£ 50,000-70,000**
€ 55,500-77,500 US$ 64,000-89,500

272

Zeng Fanzhi

b. 1964

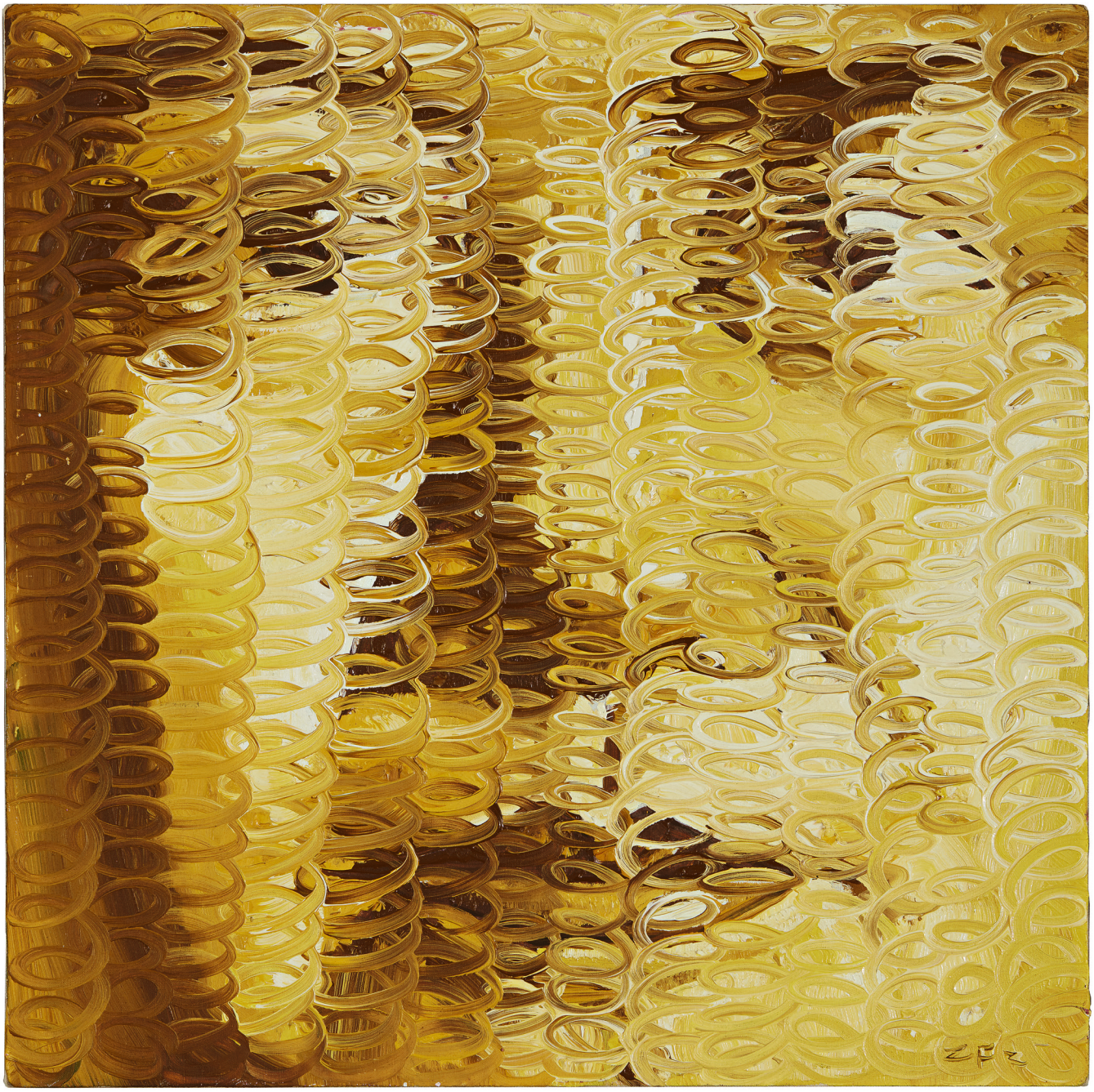
Mao

signed with the artist's initials
oil on canvas
60 by 60 cm. 23⅝ by 23⅝ in.
Executed *circa* 2002.

PROVENANCE
Private Collection

‡ £ 70,000-100,000
€ 77,500-111,000 US$ 89,500-128,000

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



273

Farhad Moshiri

b. 1963

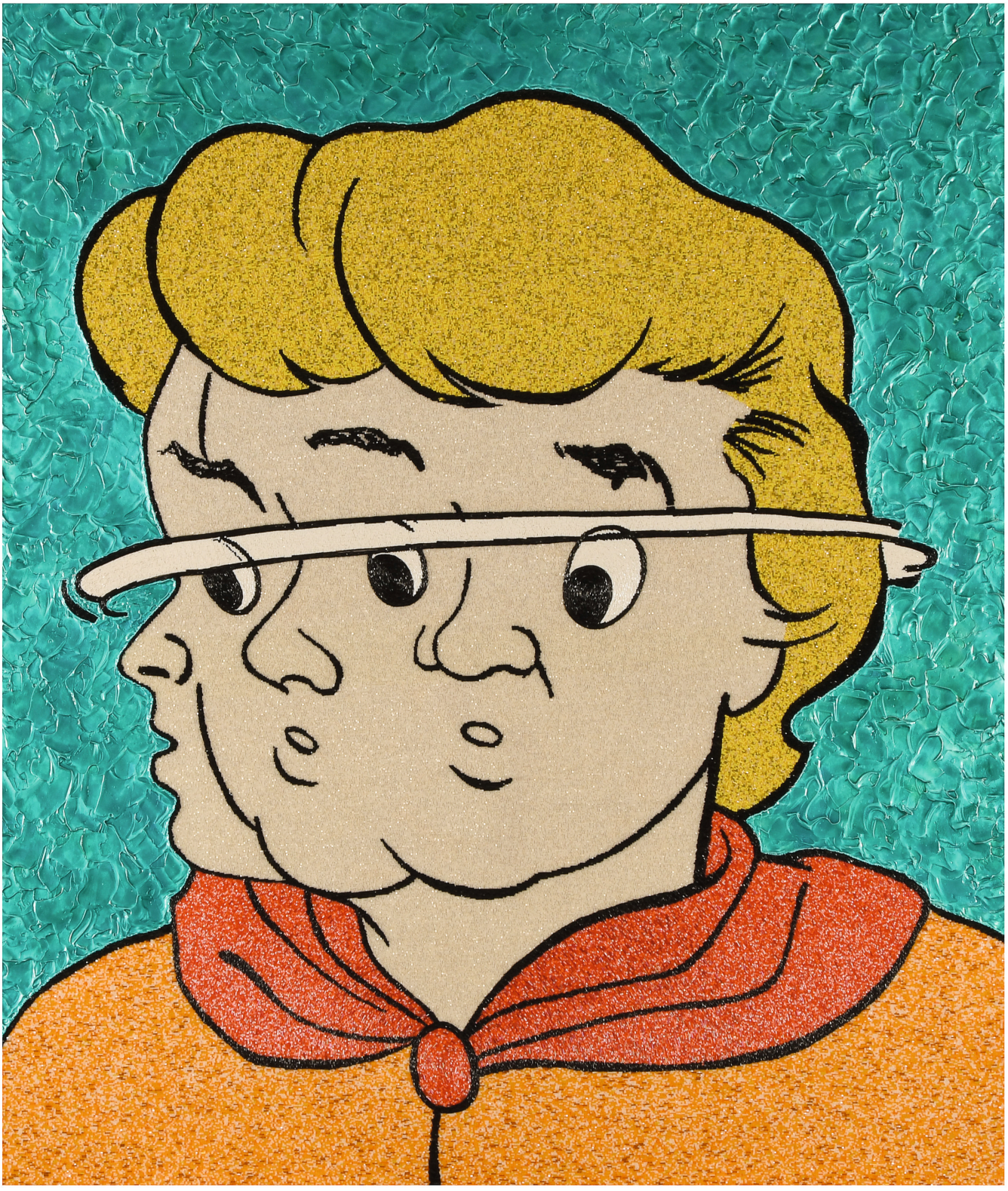
Johnny 3D

embroidery and acrylic on canvas
160 by 135.9 cm. 63 by 53½ in.
Executed in 2009.

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

£ 60,000-80,000
€ 66,500-88,500 US$ 77,000-103,000

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



274

Marc Quinn

b. 1964

Byzantium

painted bronze
162.5 by 75.7 by 91.4 cm. 64 by 29⅞ by 36 in.
Executed in 2008, this work is number 3 from an edition of 3.

PROVENANCE
Acquired directly from the artist by the present owner

⊕ **£ 50,000-70,000**
€ 55,500-77,500 US$ 64,000-89,500

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





275

© Atelier Anselm Reyle

PROPERTY FROM AN IMPORTANT
EUROPEAN COLLECTION

275

Anselm Reyle

b. 1970

Untitled

mixed media on canvas, in acrylic glass box
234 by 199.5 by 26 cm. 92⅜ by 78½ by 10¼ in.
Executed in 2006.

PROVENANCE

Gagosian Gallery, New York
Acquired from the above by the present owner in 2008

‡ ⊕ £ 25,000-35,000
€ 27,700-38,800 US$ 31,900-44,700

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



276

276

Ugo Rondinone

b. 1963

sunrise. west. december

cast aluminium
96 by 67 by 24 cm. 37⅞ by 26⅜ by 9½ in.
Executed in 2004, this work is number 1 from an edition of 1, plus 1 artist's proof.

PROVENANCE

Galerie Eva Presenhuber, Zurich
Acquired from the above by the present owner

EXHIBITED

Modena, Galleria Civica Di Modena, *Giorni Felici*, September 2006 - January 2007

‡ £ 30,000-40,000
€ 33,200-44,300 US$ 38,300-51,500

277

Laurence Jenkell

b. 1965

Bonbon

aluminium
200 by 75 by 75 cm. 78¾ by 29½ by 29½ in.
Executed in 2008, this work is from an edition of 8, plus 4 artist's proofs.

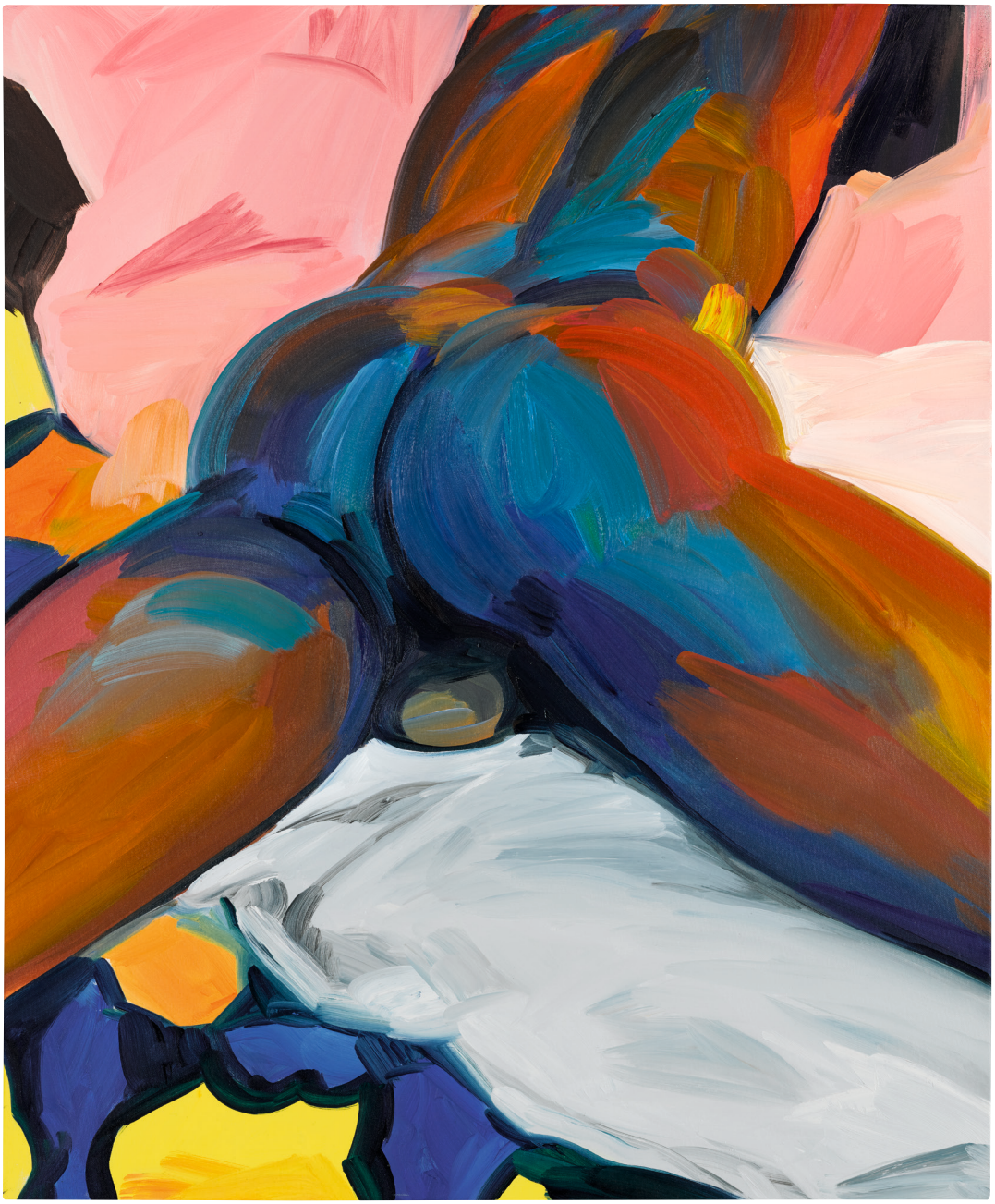
LITERATURE

Henry Perier, *Laurence Jenkell*, Paris 2015, p. 130, illustrated in colour (ed. no. unknown)

Ω ⊕ £ 80,000-120,000
€ 88,500-133,000 US$ 103,000-154,000

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





278

278

Celia Hempton

b. 1981

Kamal

signed, titled and dated *2014* on the overlap
oil on canvas
61.2 by 50.7 cm. 24 by 20 in.

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

PROVENANCE

Private Collection (acquired directly from the artist)
Acquired from the above by the present owner

EXHIBITED

Rome, Galleria Lorcan O'Neill, *Celia Hempton*,
February - June 2014

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

279

Julian Opie

b. 1958

This is Shahnoza 07

signed on the overlap
vinyl on wooden stretcher
221 by 120.5 cm. 87 by 47⅜ in.
Executed in 2006.

PROVENANCE
Galería Mario Sequeira, Braga
Acquired from the above by the present owner in 2007

⊕ **£ 30,000-40,000**
€ 33,200-44,300 US$ 38,300-51,500



279

280

Jonathan Meese

b. 1977

Garten Eden II

signed with the artist's initials and dated *2004*; signed, titled, dated *2004* and variously inscribed on the reverse of each panel
oil, metallic paint, paper collage, photographs, resin, plaster and hair on canvas, in three parts
each: 209.5 by 140 cm. 82½ by 55⅛ in.
overall: 209.5 by 420 cm. 82½ by 165⅜ in.

PROVENANCE

Contemporary Fine Arts, Berlin
Acquired from the above by the present owner

EXHIBITED

Wuppertal, Von der Heydt-Museum Wuppertal, *Der Symbolismus und die Kunst der Gegenwart*, June - September 2007, p. 156, illustrated in colour

⊕ **£ 20,000-30,000**
€ 22,200-33,200 US$ 25,600-38,300 282



"Jonathan Meese has created some of the most intense paintings of this decade [...] the idea surfaces that art is a radical counter-proposition which an artist has to embody in unrelenting loner-fashion."

Robert Fleck cited in: Exh. Cat., Vienna, Essl Museum, *Jonathan Meese: Fräulein Atlantis*, 2007, pp. 130-31.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.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281

281

Markus Lüpertz

b. 1941

Männer Ohne Frauen

oil on panel
207 by 134 cm. 81½ by 32¾ in.
Executed in 1992.

PROVENANCE

Private Collection, Turkey
Acquired from the above by the present owner in 2015

‡ ⊕ £ 25,000-35,000
€ 27,700-38,800 US$ 31,900-44,700

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



282

282

Robert Combas

b. 1957

Le Pianiste

signed
acrylic on canvas
162 by 129.5 cm. 63¾ by 51 in.
Executed in 1987.

⊕ **£ 40,000-60,000**
€ 44,300-66,500 US$ 51,500-77,000

PROVENANCE

Galerie Beaubourg, Paris
Private Collection, United Kingdom (acquired from the above in 1988)
Thence by descent to the present owner

LITERATURE

Jim Palette, *Robert Combas: Le Fan, Etc*, Paris 1989, p. 105, illustrated in colour
Bernard Marcadé, *Robert Combas*, Paris 1991, p. 134, illustrated in colour
José-Emilio Pacheco, *La Lune Décapitée,* Paris 1991, illustrated in colour (cover)



283

283

Lucien Smith

b. 1989

Flood Painting

oil on canvas
182.9 by 152.4 cm. 72 by 60 in.
Executed in 2018.

PROVENANCE
Private Collection

‡ £ 15,000-20,000
€ 16,600-22,200 US$ 19,200-25,600

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

284

Ella Kruglyanskaya

b. 1978

Heist

signed and dated *2013* on the reverse
oil and oilstick on linen
198 by 152 cm. 78 by 59¾ in.

PROVENANCE
Kendall Kope Gallery, Glasgow
Acquired from the above by the present owner

EXHIBITED
Poitiers, Le Confort Moderne, *Tainted Love*, December 2017 - March 2018

LITERATURE
Alison Gingeras and Matthew Higgs, *Ella Kruglyanskaya*, London 2014, p. 176, illustrated in colour

⊕ **£ 40,000-60,000**
€ 44,300-66,500 US$ 51,500-77,000



284

"How do I change the conversation about the representation of women? The only thing I can do is have a certain attitude in the work that I try to project back."

Ella Kruglyanskaya cited in: Tate Liverpool, Tate Liverpool presents the first museum exhibition by New York based painter Ella Kruglyanskaya, Rava Films, 2016, 02:43 mins.



285

285

André Butzer

b. 1973

Untitled

signed and dated *18* on the reverse
oil and graphite on canvas
321 by 210 cm. 126¼ by 82⅝ in.

PROVENANCE

amfAR Gala, Cannes, 17 May 2018, Lot 16
(donated by the artist)
Acquired from the above by the present owner

⊕ **£ 20,000-30,000**
€ 22,200-33,200 US$ 25,600-38,300

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286

PROPERTY FROM A PRIVATE SWISS COLLECTION

286

Tal R

b. 1967

Sisters of Kolbojnik

signed, titled and dated *2001* on the reverse
oil on canvas
250 by 250 cm. 98½ by 98½ in.

‡ ⊕ £ 35,000-45,000
€ 38,800-49,800 US$ 44,700-57,500

PROVENANCE

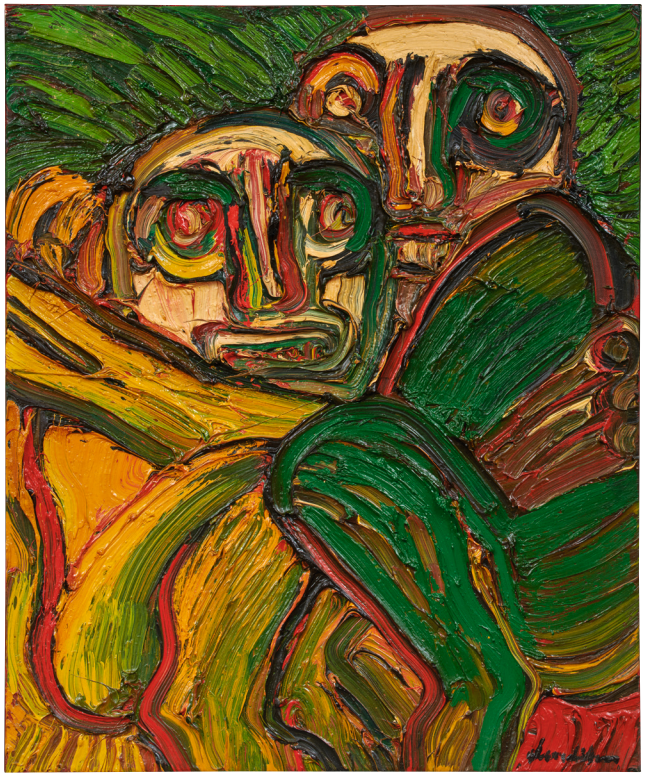
Contemporary Fine Arts, Berlin
Private Collection (acquired from the above 2004)
Sotheby's, London, 27 June 2013, Lot 405
Acquired from the above by the present owner

EXHIBITED

London, Saatchi Gallery, *New Blood*, March - July 2004
London, Saatchi Gallery, *The Triumph of Painting II*, June - September 2005, p. 168, illustrated in colour

LITERATURE

Edward Booth-Clibborn, *The History of The Saatchi Gallery*, London 2011, p. 566, illustrated in colour



287

287

Bengt Lindström

1925 - 2008

Untitled

signed
oil on canvas
65.5 by 54.3 cm. 25⅞ by 21⅜ in.
Executed *circa* 1975.

PROVENANCE
Private Collection, Italy
Thence by descent to the present owner

‡ ⊕ £ 5,000-7,000
€ 5,600-7,800 US$ 6,400-9,000



288

288

Matthias Weischer

b. 1973

Schleife (Loop)

signed and dated *2010* on the reverse
oil on canvas
190 by 110 cm. 74⅞ by 43¼ in.

PROVENANCE
Galerie Eigen & Art, Leipzig
Acquired from the above by the present owner in 2010

⊕ £ 12,000-18,000
€ 13,300-20,000 US$ 15,400-23,000

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289

289

Asger Jorn

1914 - 1973

Impostazione incartellata

signed and dated *72*
gouache on paper laid down on canvas
47 by 39 cm. 18½ by 15⅜ in.

⊕ **£ 12,000-18,000**
€ 13,300-20,000 US$ 15,400-23,000

PROVENANCE
Galleria Il Capricorno, Venice
Private Collection, Europe
Sotheby's, London, 25 March 1999, Lot 78
Acquired from the above by the present owner

LITERATURE
Guy Atkins, *Asger Jorn: The Final Years 1965 - 1973*, London 1980, p. 57, no. 72, illustrated



290

290

Koen van den Broek

b. 1973

Street Shadows #1

signed, titled and dated on the reverse
oil on Belgian linen
210 by 140 cm. 83 by 55 in.

PROVENANCE
Friedman Benda, New York
Private Collection, Switzerland
Acquired from the above by the present owner

‡ ⊕ £ 15,000-20,000
€ 16,600-22,200 US$ 19,200-25,600

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



291

291

Los Carpinteros

Est. 1991

Edificio de Números

signed, titled and dated *Madrid 2014*
pencil and watercolour on paper
98 by 199 cm. 38⅝ by 78¾ in.

PROVENANCE
Ivory Press, Madrid
Acquired from the above by the present owner in 2016

£ 20,000-30,000
€ 22,200-33,200 US$ 25,600-38,300

292

Tom Friedman

b.1965

Untitled (String Figure)

coloured string and painted Styrofoam
246 by 60 by 60 cm. 97 by 23⅝ by 23⅝ in.
Executed in 2005.

PROVENANCE
Stephen Friedman Gallery, London
Acquired from the above by the present owner

£ 12,000-18,000
€ 13,300-20,000 US$ 15,400-23,000



292

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



293

293

Banks Violette

b. 1973

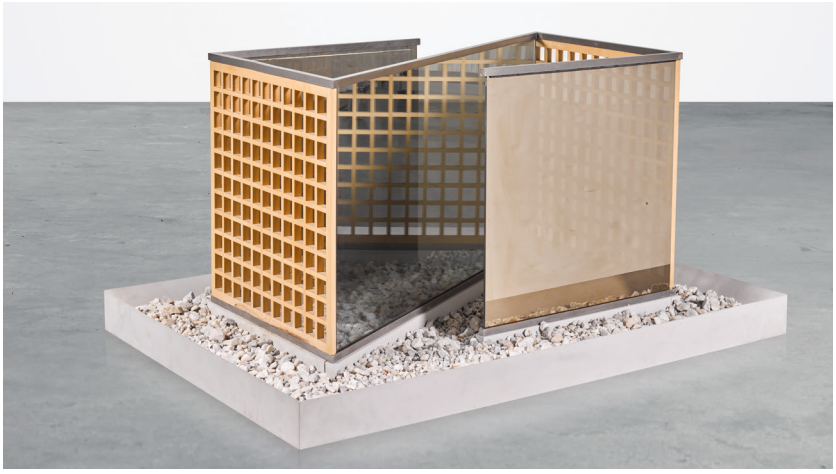
Standard (Bergen Pro-Model)

oil on linen
213 by 127 cm. 84 by 50 in.
Executed in 2000.

PROVENANCE

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

£ 30,000-40,000
€ 33,200-44,300 US$ 38,300-51,500



294

294

Dan Graham

b. 1942

Empty Shoji Screen Pergola / Two-way Mirror Container

two-way mirror, wood, aluminium and gravel
64 by 122 by 86.4 cm. 25½ by 48 by 34 in.
Executed in 1991, this work is from an edition of 3.

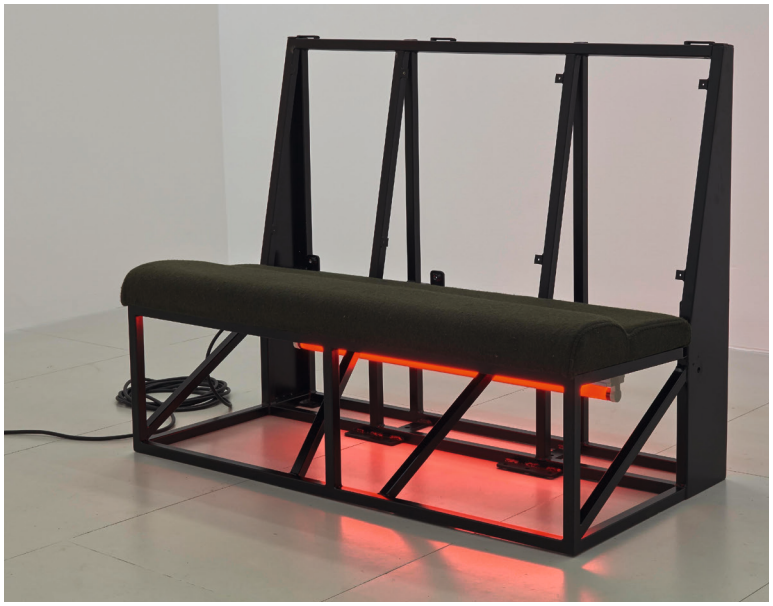
PROVENANCE

Marian Goodman Gallery, New York
Private Collection (acquired from the above in 1994)
Christie's, London, 25 June 2004, Lot 273
Private Collection, Europe
Thence by descent to the present owner

LITERATURE

Marianne Brouwer, Ed., *Dan Graham, Works, 1965 - 2000,* Dusseldorf 2001, p. 295 (text)

£ 12,000-18,000
€ 13,300-20,000 US$ 15,400-23,000



295

295

Will Boone

b. 1982

Mercy Seat III

re-upholstered van seat and fluorescent light
95 by 122 by 61 cm. 38 by 48⅛ by 24½ in.
Executed in 2014.

PROVENANCE

Jonathan Viner Gallery, London
Acquired from the above by the present owner

EXHIBITED

London, Jonathan Viner Gallery, *Will Boone: GOLIAD,* October - November 2014

‡ £ 10,000-15,000
€ 11,100-16,600 US$ 12,800-19,200

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

PROPERTY FROM A PRIVATE SWISS COLLECTION

296

Doug Aitken

b. 1968

Fountain (Earth Fountain)

Plexiglas, steel, pumping system, earth, coloured methyl cellulose and lava stones
136.5 by 199.1 by 91.4 cm.
53⅞ by 28½ by 36 in.
Executed in 2012, this work is number 3 from an edition of 4.

‡ £ 30,000-40,000
€ 33,200-44,300 US$ 38,300-51,500

PROVENANCE

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

EXHIBITED

New York, 303 Gallery, *Doug Aitken. 100 Years*, February - April 2013 (ed. no. unknown)
Miami, Margulies Collection at the Warehouse, on permanent display, 2013 - present (ed. no. unknown)



296

© Doug Aitken, courtesy 303 Galley, New York



297

297

Andreas Gursky

b. 1955

Rias Bajas (Schnorchler)

signed on a label affixed to a piece of paper behind the backing board
c-print, in artist's frame
framed: 89.8 by 101 cm. 35¼ by 41 in.
Executed in 1988, this work is number 3 from an edition of 12.

PROVENANCE

Galerie Bruges La Morte, Bruges
Acquired from the above by the present owner in the early 1990s

⊕ **£ 20,000-30,000**
€ 22,200-33,200 US$ 25,600-38,300

EXHIBITED

New York, 303 Gallery, *Andreas Gursky*, September - October 1989 (ed. no. unknown)
Bruges, Galerie Bruges La Morte, *Andreas Gursky*, 1989
Hamburg, Deichtorhallen Hamburg; and Amsterdam, De Appel Foundation, *Andreas Gursky, Photografien 1984 - 1993,* February - July 1994, p. 47, illustrated in colour (ed. no. unknown)
Krefeld, Kunstmuseum Krefeld; Stockholm, Moderna Museet; and Vancouver, Vancouver Art Gallery, *Andreas Gursky. Werke. Works 80-08*, December 2008 - September 2009, p. 79, illustrated in colour (ed. no. unknown, smaller version)

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



298

298

Candida Höfer

b. 1944

Beinecke Rare Book and Manuscript Library New Haven CT I

signed on a label affixed to the backing board
c-print
image: 117 by 154 cm. 46 by 60⅝ in.
framed: 155 by 189 cm. 61 by 74⅜ in.
Executed in 2002, this work is number 6 from an edition of 6.

PROVENANCE

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

⊕ **£ 15,000-20,000**
€ 16,600-22,200 US$ 19,200-25,600



299

299

KP Brehmer, Karl Horst Hödicke, Konrad Lueg, Sigmar Polke, Gerhard Richter and Wolf Vostell

1938-1997; b. 1938; 1939-1996; 1941-2010; b. 1932; 1932-1998

Grafik des kapitalitischen Realismus

i. signed, dated *Jan.71* and numbered *71/120* on the reverse
ii-vi. signed by the respective artists and numbered *71/120*
portfolio of 6 offset prints
each: 21.3 by 24.5 cm. 8½ by 9¾ in.
Published in 1971 by Gallery René Block, this work is number 71 from an edition of 120, plus 2 artist's proofs.

PROVENANCE
Edition René Block, Berlin
Acquired from the above by the present owner

⊕ **£ 12,000-18,000**
€ 13,300-20,000 US$ 15,400-23,000

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

300

Roni Horn

b. 1955

Dead Owl

each: numbered *6/15* on a label affixed to the backing board
iris print, in two parts
each: 57.2 by 57.2 cm. 22½ by 22½ in.
Executed in 1997, this work is number 6 from an edition of 15.

PROVENANCE

Mathew Marks Gallery, New York
Acquired from the above by the present owner

EXHIBITED

Rome, National Gallery of Modern and Contemporary Art, *Joint is Out of Time*, January - June 2019 (ed. no unknown)

£ 15,000-20,000
€ 16,600-22,200 US$ 19,200-25,600



300





301

301

Lavrenty Bruni

b. 1961

Peony

oil on canvas
50.3 by 73.5 cm. 19¾ by 28⅞ in.
Executed in 2018.

PROVENANCE

Acquired directly from the artist by the present owner

£ 18,000-25,000
€ 20,000-27,700 US$ 23,000-31,900

Executed in 2018, *Peony* is utterly paradigmatic of Russian artist, Lavrenty Bruni's renowned floral lexicon. Indeed, flowers are at the very heart of Bruni's artistic language and have been adopted in a whole host of different formats within his practice; alone and piteous in nature; grouped and riotous and even in an array of dazzling petals. In a moment of artistic flurry, Bruni sets paintbrush and palette knife to canvas to create these beguiling landscapes.

For Bruni, texture is an essential element that varies enormously from one work to another: in his iconic oil paintings such as *Peony*, the thick paint that is generously extracted from a whole tube is instinctively spread in one stroke and barely mixed with streaks of other vivid colours. Passionately applied, the luscious strokes of paint that dance across the surface of the present work bespeak an artist who has truly emancipated his brush from premeditated thought and has entered into the emotive realm. Indeed, in *Peony* Bruni almost sculpts the paint in a three-dimensional way, fighting with the material to make the hues vibrate so sensuously.

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

302

Gerhard Richter

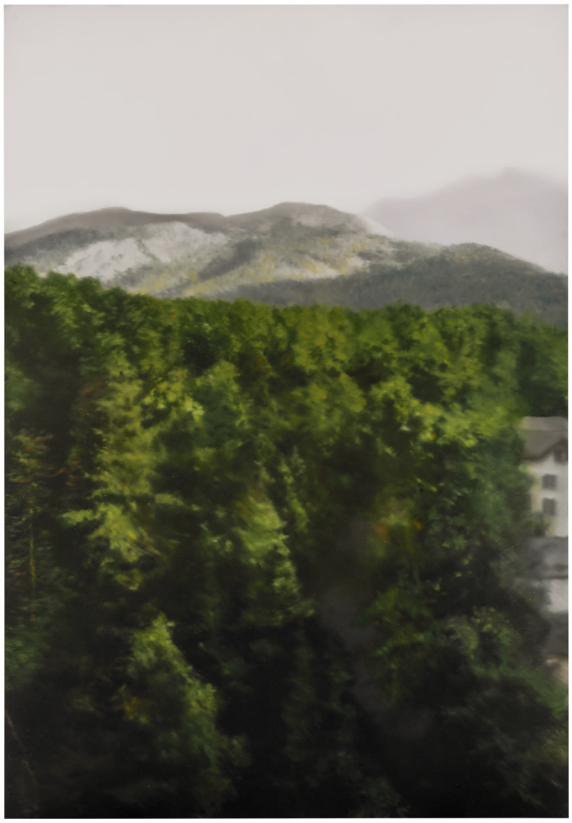
b. 1932

Waldhaus (P18)

numbered *175/200* on the reverse
giclée print on paper mounted on aluminium
142 by 98 cm. 56 by 38½ in.
Executed in 2018, this work is number 175 from an edition of 200, plus 2 artist's proofs.

PROVENANCE
Heni Productions, London
Acquired from the above by the present owner

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



302

303

Wolfgang Tillmans

b. 1968

Wald (Briol III)

signed, titled, dated *for Louisiana 2008* and numbered *10/25 + 5* on the reverse
c-print
sheet: 86 by 60 cm. 33⅞ by 23⅝ in.
Executed in 2008, this work is number 10 from an edition of 25, plus 5 artist's proofs.

PROVENANCE
Louisiana Museum of Modern Art, Copenhagen
Acquired from the above by the present owner

† ⊕ **£ 3,000-4,000**
€ 3,350-4,450 US$ 3,850-5,200



303



304

304

David Ostrowski

b. 1981

F (Between Two Ferns)

acrylic and lacquer on canvas
240.9 by 191 cm. 94⅞ by 75¼ in.
Executed in 2014.

PROVENANCE

Peres Projects, Berlin
Acquired from the above by the present owner

‡ ⊕ £ 12,000-18,000
€ 13,300-20,000 US$ 15,400-23,000

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



305

305

Sergej Jensen

b. 1973

Untitled

sewn fabric on linen
310 by 200.5 cm. 122 by 79 in.
Executed in 2007.

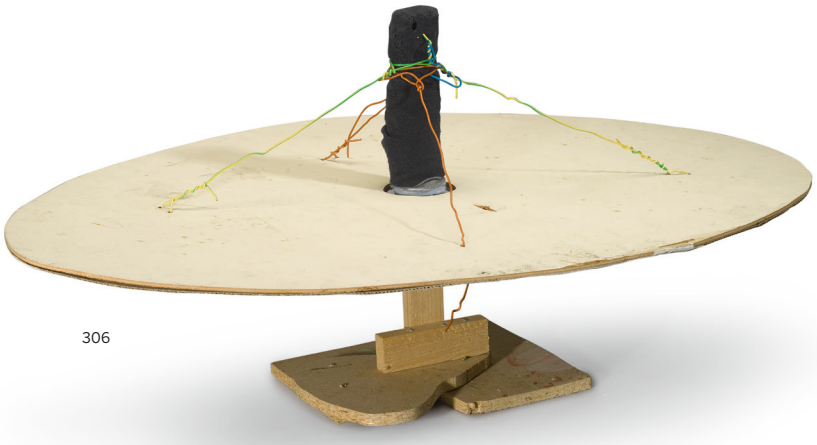
⊕ **£ 30,000-40,000**
€ 33,200-44,300 US$ 38,300-51,500

PROVENANCE

Galerie Neu, Berlin
Acquired from the above by the present owner

EXHIBITED

New York, Anton Kern Gallery, *Sergej Jensen: Pictures and Paintings*, April - May 2008



306

306

John Bock

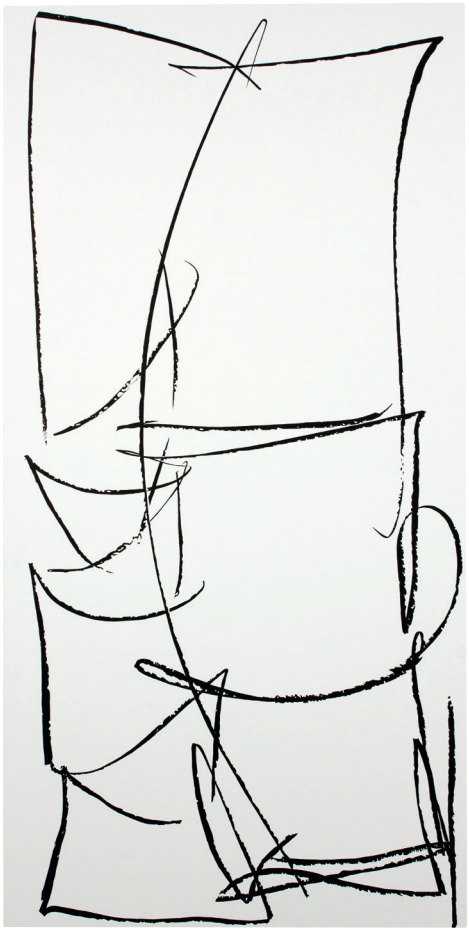
b. 1965

Appeldom

signed with the artist's initials and dated *06* on the underside
chipboard, cardboard, fabric, wire and paint
44 by 112 by 75 cm. 7⅜ by 44 by 29½ in.

PROVENANCE
Anton Kern Gallery, New York
Acquired from the above by the present owner

‡ ⊕ £ 4,000-6,000
€ 4,450-6,700 US$ 5,200-7,700



307

307

Aaron Garber-Maikovska

b. 1978

Marlene

ink and acrylic on archival gator board
mounted on aluminium frame
241 by 120 cm. 95 by 47 in.
Executed in 2013.

PROVENANCE
Greene Exhibitions, Los Angeles
Acquired from the above by the present owner

EXHIBITED
Los Angeles, Greene Exhibitions, *Aaron Garber-Maikovska, Fast Red Lobster*, November - December 2013

£ 8,000-12,000
€ 7,800-10,000 US$ 9,000-11,500

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



308

308

Oscar Tuazon

b. 1975

Sheetrock

plaster on steel
165.5 by 165.7 cm. 65⅛ by 65¼ in.
Executed in 2013.

£ 12,000-18,000
€ 13,300-20,000 US$ 15,400-23,000

PROVENANCE

Galerie Eva Presenhuber, Zurich
Acquired from the above by the present owner

EXHIBITED

Zurich, Galerie Eva Presenhuber, *Oscar Tuazon: A Home,* January - March 2014



309

309

Josh Smith

b. 1978

Untitled

silkscreen on canvas
60.3 by 45.1 cm. 23¾ by 17¾ in.
Executed in 2007.

PROVENANCE
Jonathan Viner Gallery, London
Private Collection
Acquired from the above by the present owner

£ 3,000-4,000
€ 3,350-4,450 US$ 3,850-5,200



310

310

Mika Tajima

b. 1975

Furniture Art (Osaka)

spray enamel on thermoformed acrylic
109 by 83.8 cm. 43 by 33 in.
Executed in 2013.

PROVENANCE
Eleven Rivington, New York
Acquired from the above by the present owner

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

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



311

311

Josh Smith

b. 1978

Untitled

signed and dated *2007* on the reverse
oil and silkscreen on canvas
152 by 122 cm. 59¾ by 48 in.

PROVENANCE

Galerie Catherine Bastide, Marseille
Acquired from the above by the present owner

£ 7,000-10,000
€ 7,800-11,100 US$ 9,000-12,800



312

312

Georg Scheele

b. 1961

Untitled

marble mounted on iron
26 by 64 by 69 cm. 10¼ by 25¼ by 27¼ in.
Executed in 1996.

PROVENANCE

Acquired directly from the artist by the present owner

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

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

313

Pablo Atchugarry

b. 1954

Untitled

incised with the artist's name towards the base
pink marble
72 by 16 by 23.5 cm. 28⅜ by 6¼ by 9¼in.

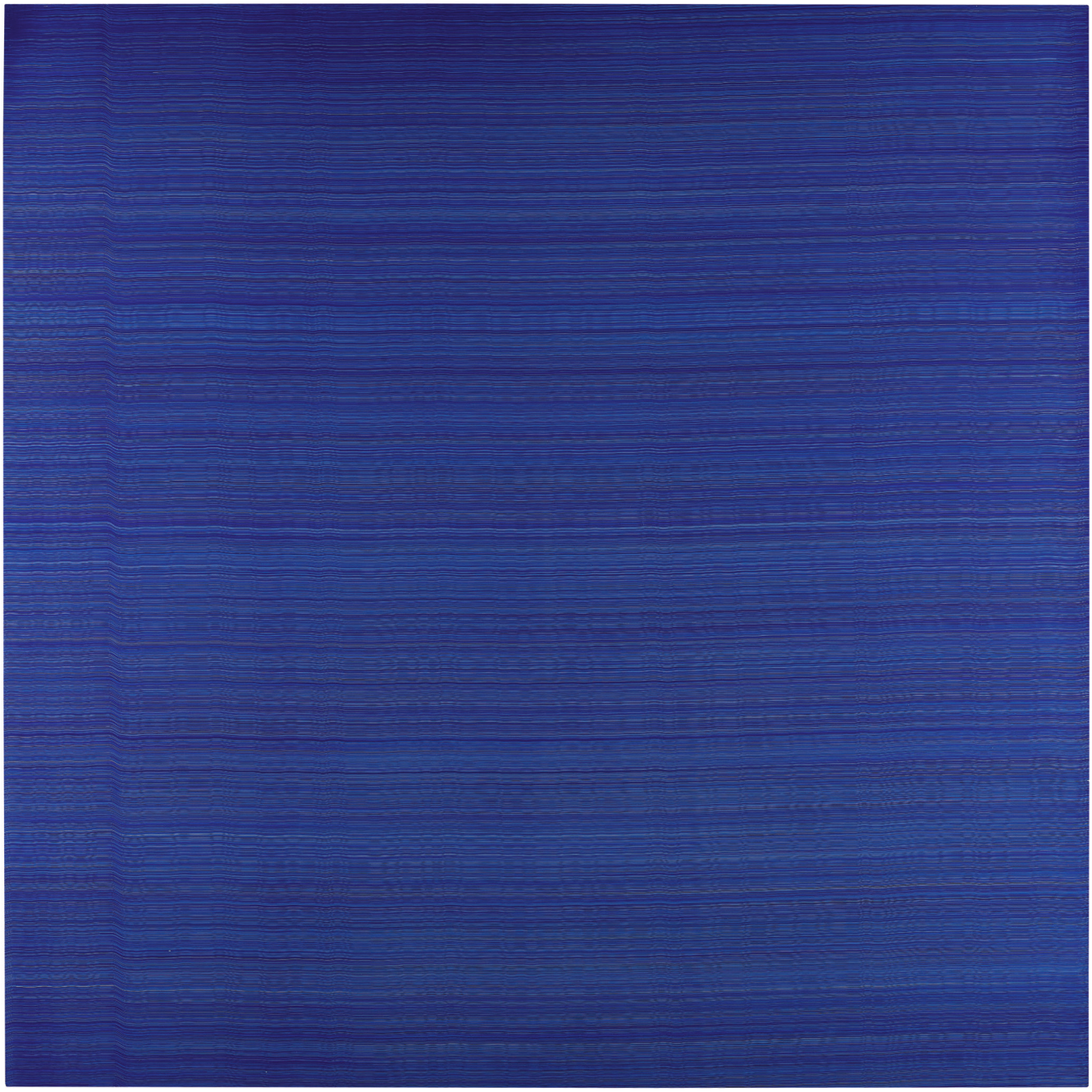
PROVENANCE

Acquired directly from the artist by the present owner in the late 1990s

⊕ **£ 18,000-25,000**
€ 20,000-27,700 US$ 23,000-31,900



313



314

314

Jason Martin

b. 1970

Skyjack

signed, dated *July '96* and variously inscribed on the reverse
oil on aerolam
119.9 by 119.9 cm. 47⅛ by 47⅛ in.

‡ ⊕ £ 10,000-15,000
€ 11,100-16,600 US$ 12,800-19,200

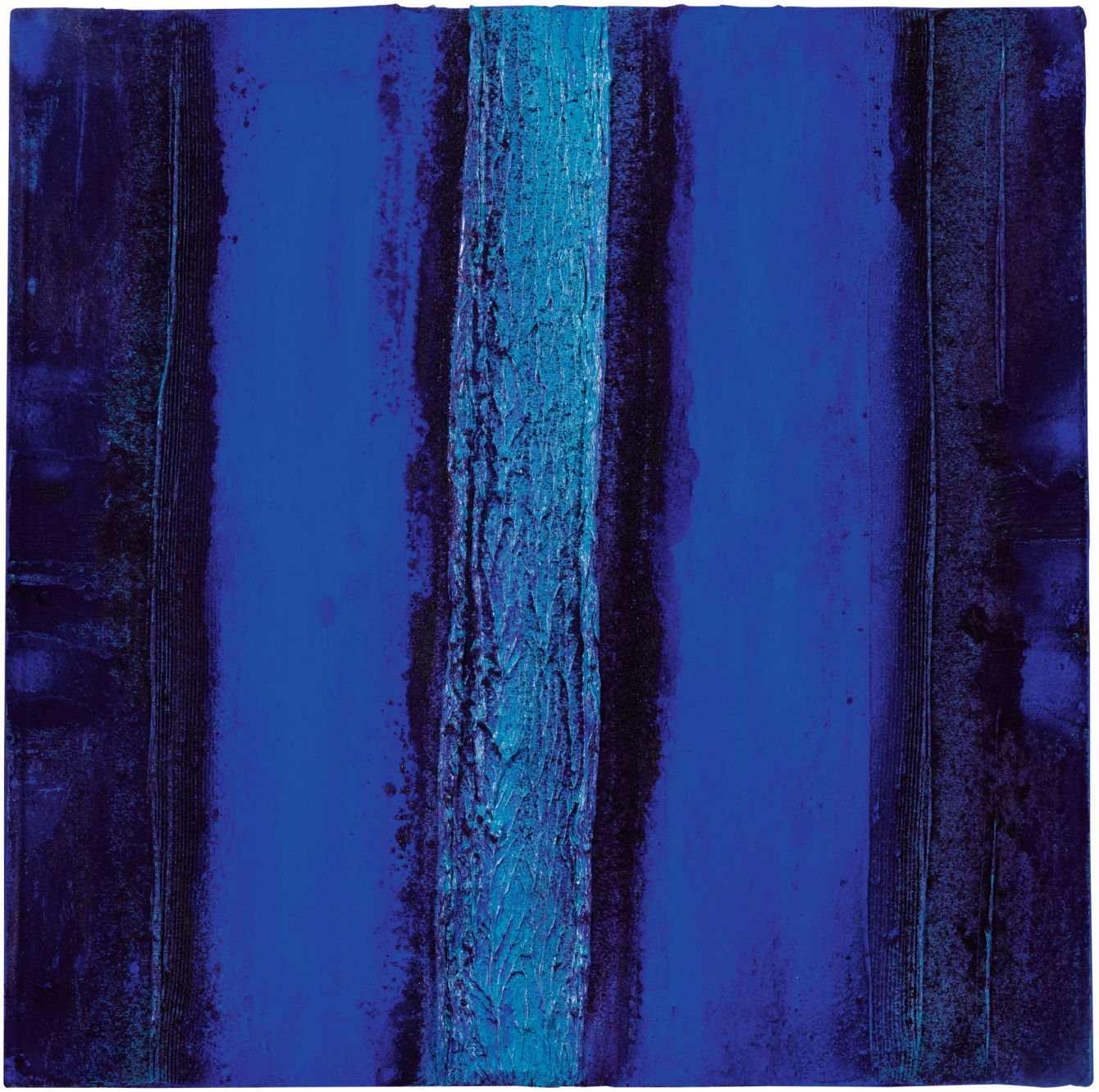
PROVENANCE

Private Collection, Europe (acquired directly from the artist)
Sotheby's, London, 26 October 2000, Lot 45
Acquired from the above by the present owner

EXHIBITED

Hanover, Sprengel Museum, on loan, 2005-18

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



315

315

Marcello Lo Giudice

b. 1957

Blue Eden

signed, titled and dated *2018* on the reverse
oil and pigment on canvas
100 by 100 cm. 39⅜ by 39⅜ in.

PROVENANCE

Acquired directly from the artist by the present owner

⊕ **£ 20,000-30,000**
€ 22,200-33,200 US$ 25,600-38,300



316

PROPERTY FROM A PRIVATE SWISS COLLECTION

316

Jason Brooks

b. 1968

Robert

signed, titled and dated *1998* on the stretcher
oil on canvas
153 by 183 cm. 60⅛ by 72 in.

PROVENANCE
Entwistle Gallery, London
Acquired from the above by the present owner in 1998

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



317

317

Wang Guangyi

b. 1957

Ronchine no. 7

signed in Chinese characters and dated *2008*; signed, titled, dated *2008* and variously inscribed on the reverse
acrylic on canvas
70 by 80 cm. 27¼ by 31½ in.

PROVENANCE
Private Collection, Europe

£ 10,000-15,000
€ 11,100-16,600 US$ 12,800-19,200

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

318

Andy Denzler

b. 1965

Istanbul I

signed, titled and dated *2013* on the reverse
oil on canvas
120 by 140 cm. 47¼ by 55⅛ in.

PROVENANCE
Opera Gallery, Geneva
Acquired from the above by the present owner

‡ £ 10,000-15,000
€ 11,100-16,600 US$ 12,800-19,200



318

319

Johannes Kahrs

b. 1965

O.T. (Two Figures)

signed with the artist's initials, titled and dated *2013* on the reverse
oil on canvas
100 by 74.3 cm. 39½ by 29¼ in.

PROVENANCE
Zeno X, Antwerp
Acquired from the above by the present owner

⊕ £ 15,000-20,000
€ 16,600-22,200 US$ 19,200-25,600



319



320

320

Dr. Lakra

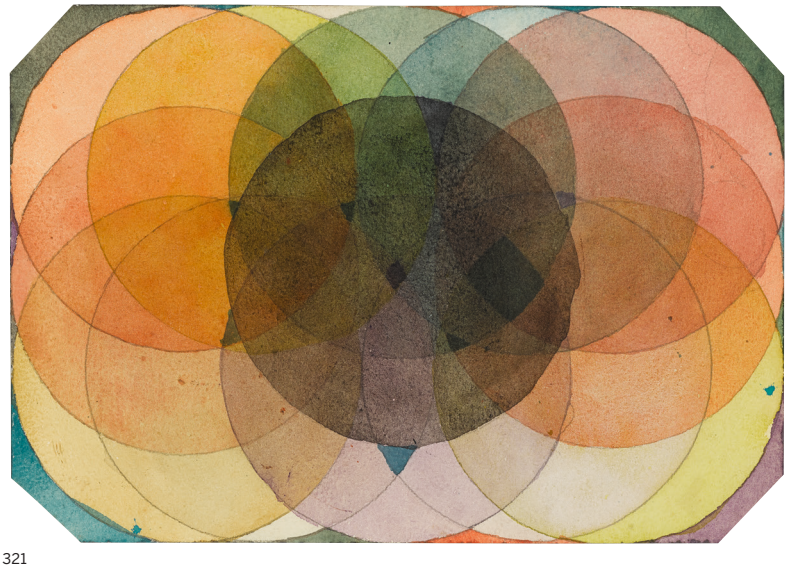
b. 1972

Untitled (The Air Bath)

signed
ink and pencil on printed paper
17.5 by 13.7 cm. 6⅞ by 5⅜ in.
Executed in 2005.

PROVENANCE
Kurimanzutto, Mexico City
Acquired from the above by the present owner

‡ £ 3,000-5,000
€ 3,350-5,600 US$ 3,850-6,400



321

321

Alan Shields

1944 - 2005

N.B.C. Pea-Cock

signed, titled and dated *1976 Brazil* on the reverse
pencil and watercolour on paper
18 by 26 cm. 7 by 10¼ in.

PROVENANCE
Acquired directly from the artist by the present owner

‡ £ 1,000-1,500
€ 1,150-1,700 US$ 1,300-1,950

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



322

322

John Giorno

b. 1936

Everyone is a Complete Disappointment

signed and dated *12* on the reverse
screenprint and enamel on linen
121.9 by 121.9 cm. 48 by 48 in.

PROVENANCE

Elizabeth Dee Gallery, New York
Acquired from the above by the present owner

£ 20,000-30,000
€ 22,200-33,200 US$ 25,600-38,300

END OF SALE

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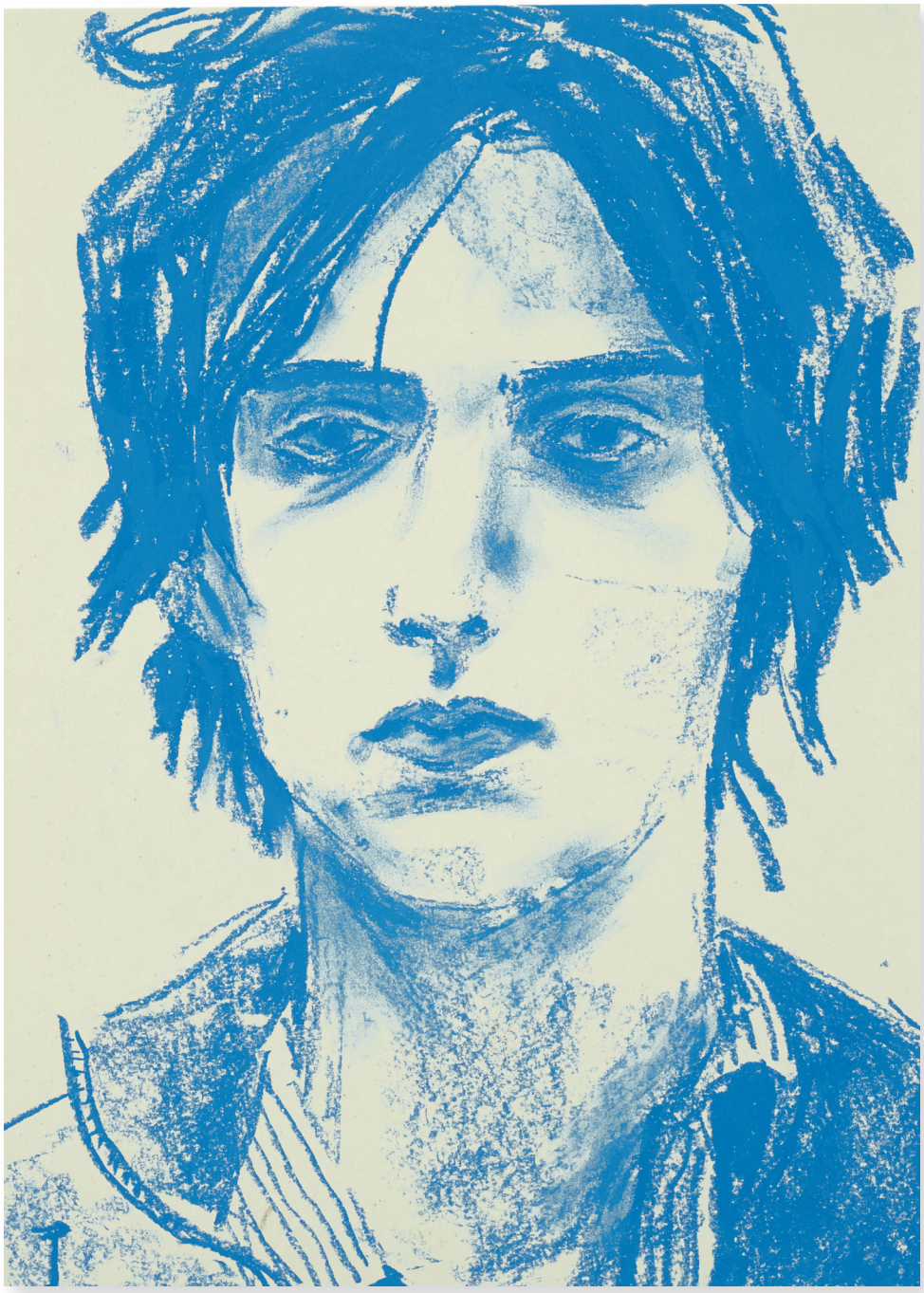

ELIZABETH PEYTON
Julian, 2003
Estimate $25,000–35,000

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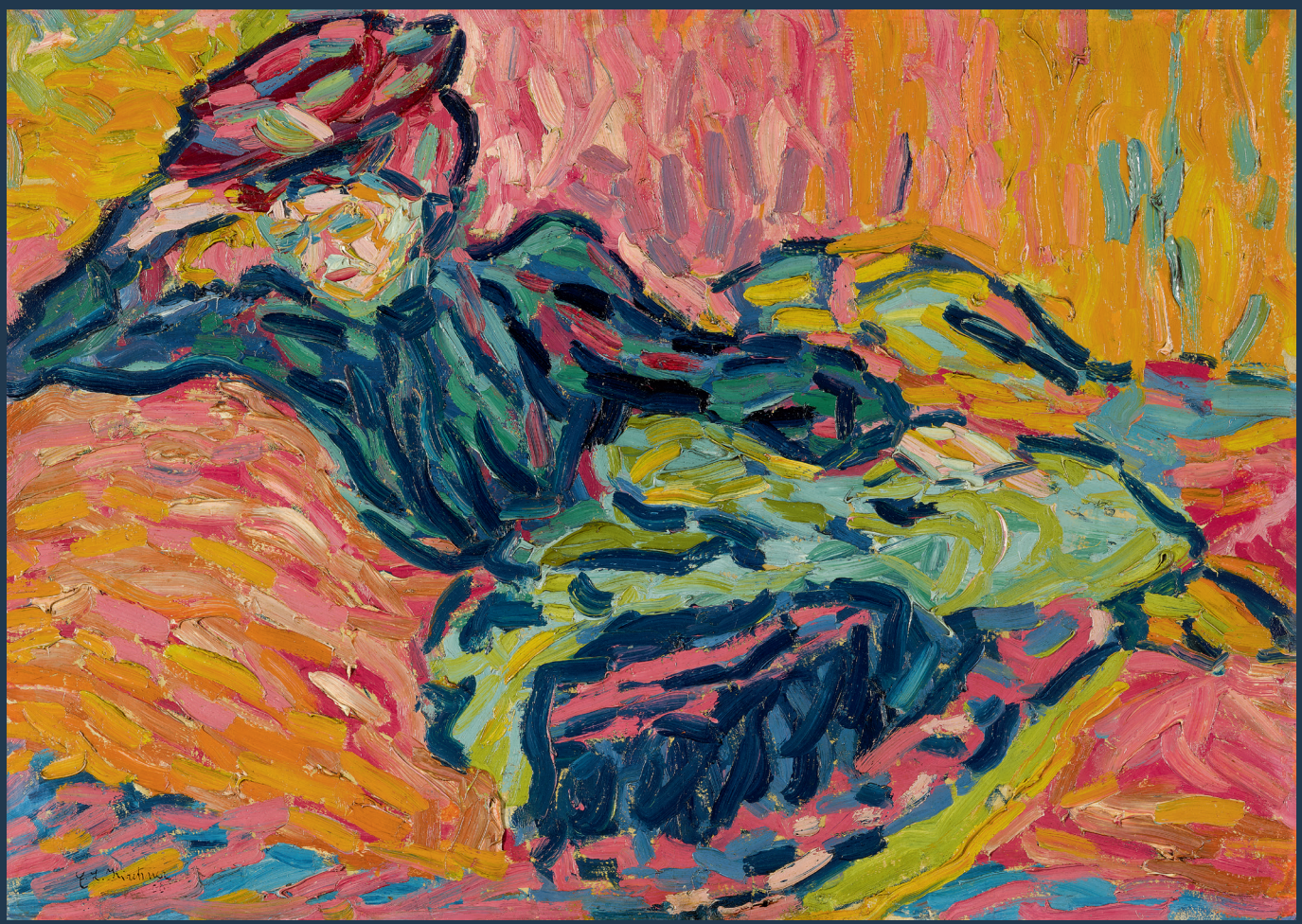
Property of The Museum of Modern Art, New York
Sold to benefit the acquisitions fund

ERNST LUDWIG KIRCHNER
Mädchen auf dem Diwan (Girl on a Divan)
Estimate £2,800,000–3,800,000



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ANDY WARHOL
Eva Mudocci (After Munch)
(F. & S. IIIA.59), 1984
Estimate £60,000–80,000

Prints & Multiples

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PABLO PICASSO
Tête d'homme
Estimate £350,000–450,00

Impressionist & Modern Art Day Sale

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Sherrie Levine, *Dada*, 2008

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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, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US$10,000 equivalent). You will be sent full details on how to pay with your invoice.

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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 £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

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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 online.

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 If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders using any online platform are subject to the Additional Terms and Conditions for Live Online Bidding, 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.

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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.

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

∏ Monumental
Lots with this symbol may, in our opinion,

require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

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

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

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

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

‡ - the reduced rate
Ω - the standard rate

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

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

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

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

Proof of export required

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

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

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

7. SALES AND USE TAXES

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

In the event that Sotheby's ships items

for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

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

CONDITIONS OF BUSINESS FOR BUYERS

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

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

1. INTRODUCTION

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

(i) these Conditions of Business;

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

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

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

(v) in respect of online bidding via the internet, the Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

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

2. COMMON TERMS

In these Conditions of Business:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(ii) scholarship and technical knowledge; and

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

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

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

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

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

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

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

5. BIDDING AT AUCTION

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

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

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

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. FAILURE TO COLLECT PURCHASES

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

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

11. 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.

12. 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.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. 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

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

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"),

and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

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

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

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

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

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

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

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

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

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

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

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

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

05/18 ONLINE_TERMS

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

COLLECTION FROM NEW BOND STREET

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

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

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

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

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

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

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

STORAGE CHARGES

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

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

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

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

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE

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

SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

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

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
(iii) there has been no material loss in value of the lot from its value had it been

in accordance with its description.

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

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

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS AND EUROS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars and Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US$1.27
£1 = €1.10

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

AUTHENTICITY GUARANTEE

All lots are offered subject to the Sotheby's Authenticity Guarantee and Conditions of Business for Buyers, which are set forth in this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Buying at Auction section in the printed catalogue.

VAT INFORMATION

For all lots marked with a †, ‡, ɑ or Ω please refer to the VAT Information pages at the back of the catalogue.

VAT INFORMATION FOR OVERSEAS BUYERS

VAT is levied at 5% or 20% on the hammer price of any lot marked with the ‡ or Ω respectively. The VAT will not be charged if Sotheby's ship the property to a destination outside the EU. Alternatively the VAT can be reclaimed if the appropriate documentation is obtained from Sotheby's Shipping Logistics and their instructions for exporting the property are followed.

If you require any further information relating to VAT on lots offered in this sale, please contact Giulia Daverio in the Contemporary Art Department on 020 7293 5674. Alternatively please refer to the VAT Information For Buyers section printed at the back of this catalogue.

IMPORTANT NOTICE TO BUYERS OF LARGE WORKS OF ART

Please note that all paintings specified in the catalogue as measuring 5ft x 5ft (152cm x 152cm) or more, excluding frame, will be transferred to Sotheby's Greenford Park on the afternoon of the sale.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_IMPS CTP € US$

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI
In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

10/01 NBS_GLOS_IMPS CTP

In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.

Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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