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CONTEMPORARY ART
DAY AUCTION

LONDON 27 JUNE 2019



FRONT COVER
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LOT

CONTEMPORARY ART DAY AUCTION

AUCTION IN LONDON
27 JUNE 2019
SALE L19023
10.30 AM

EXHIBITION

Saturday 22 June
12 noon-5 pm

Sunday 23 June
12 noon-5 pm

Monday 24 June
9 am-5 pm

Tuesday 25 June
9 am-7 pm

Wednesday 26 June
9 am-12 noon

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ELISA ROSSETTO
SALE ADMINISTRATOR



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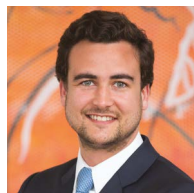
EMMA BAKER



OLIVER BARKER



RAPHAELLE BLANGA



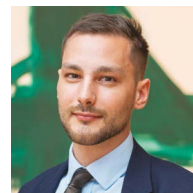
MICHAEL BOUHANNA



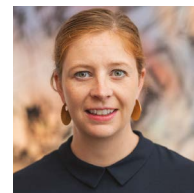
ALEX BRANCIK



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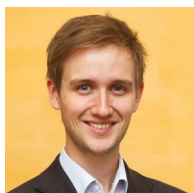
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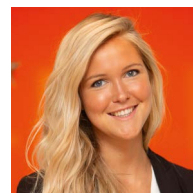
TOM EDDISON



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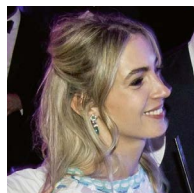
ANTONIA GARDNER



MARTIN KLOSTERFELDE



CAROLINE LANG



CELINA LANGEN-SMEETH



BASTIENNE LEUTHE



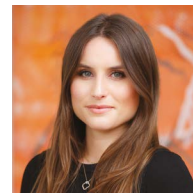
NICK MACKAY



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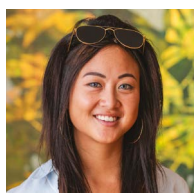


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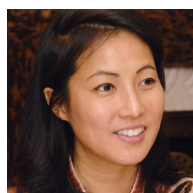
ASIA



JASMINE CHEN



YUKI TERASE

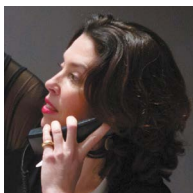


PATTI WONG

NORTH AMERICA



GRÉGOIRE BILLAULT



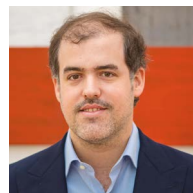
AMY CAPPELLAZZO



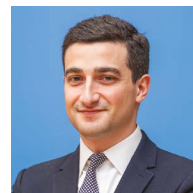
LULU CREEL



LISA DENNISON



BAME FIERRO MARCH



DAVID GALPERIN



HELYN GOLDENBERG



COURTNEY KREMERS



MICHAEL MACAULAY



GARY METZNER



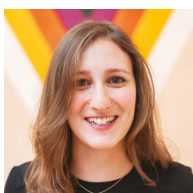
MAX MOORE



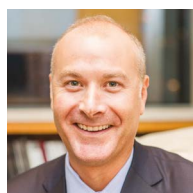
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DAVID SCHRADER



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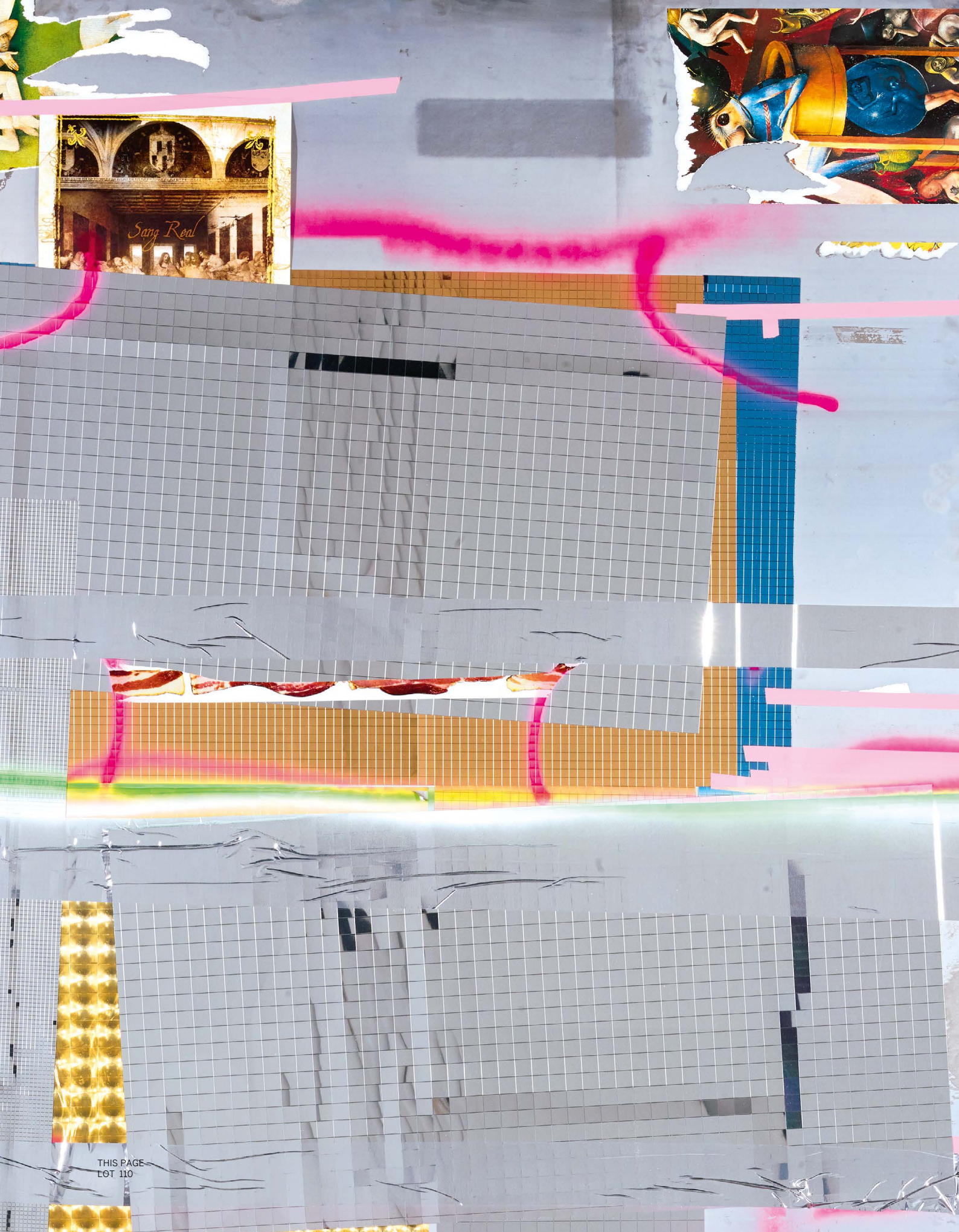
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101

NINA CHANEL ABNEY

b. 1982

Paradise Found

signed and dated 2009 on the overlap
acrylic on canvas
180 by 176 cm. 70 $\frac{7}{8}$ by 69 $\frac{1}{4}$ in.

PROVENANCE

Kravets/Wehby, New York
Acquired from the above by the present owner

EXHIBITED

London, FRED LTD, *Nina Chanel Abney GO
BERSERKER!*, May - June 2010

£ 50,000-70,000

€ 58,000-81,500 US\$ 65,500-91,500

“Easy to swallow, hard to digest. The playfulness
of my work is a result of my use of vivid colors
and my interest in satirical cartoons. I love the
fact that anything taboo suddenly becomes
tolerable as long as it's not 'real.'”

Nina Chanel Abney cited in: 'Easy to Swallow, Hard to Digest: An Interview
with Nina Chanel Abney', *Live Unchained*, March 2011, online.



102

STANLEY WHITNEY

b. 1946

Amsterdam News

signed, titled and dated 2007 on the reverse
oil on linen
152 by 152 cm. 60 by 60 in.

PROVENANCE

Christine König Galerie, Vienna
Acquired from the above by the present owner

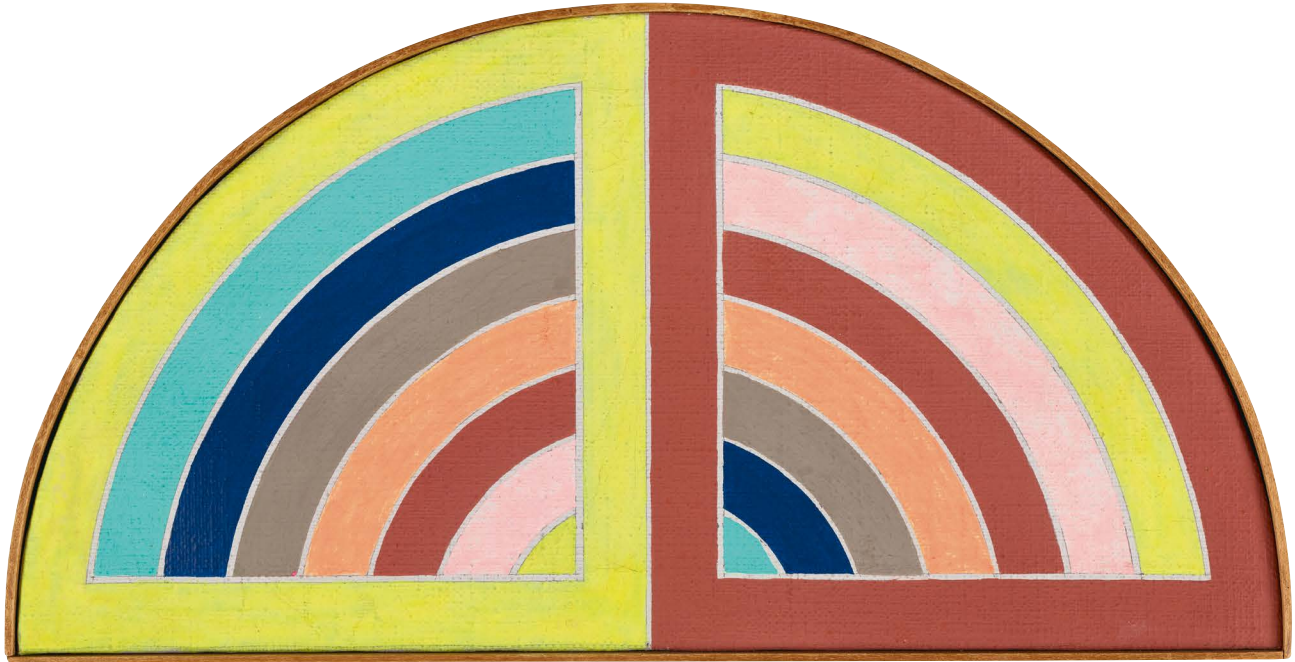
‡ £ 100,000-150,000

€ 116,000-174,000 US\$ 131,000-196,000

“This structure happened out of need. I didn't make the structure and then add the color. The color made the structure.”

Stanley Whitney in conversation with Alteronce Gumbay,
in: *Bomb Magazine*, 21 April 2015, online.





103

RICHARD PETTIBONE

b. 1938

Frank Stella 1968

signed, titled and dated 1969 on the stretcher
acrylic and pencil on canvas, in artist's frame
10.5 by 21 cm. 4 by 8 in.

PROVENANCE

Private Collection, Europe
Sotheby's, London, 18 October 2014, Lot 176
Acquired from the above by the present owner

£ 20,000-30,000

€ 23,200-34,800 US\$ 26,100-39,100



104

ALIGHIERO BOETTI

1940 - 1994

Dare tempo al tempo

embroidery on linen
28 by 25.5 cm. 11 by 10 in.
Executed in 1989.

This work is registered in the Archivio Alighiero Boetti, Rome under number 6899 and is accompanied by a certificate of authenticity.

PROVENANCE

Massimo de Carlo, Milan
Acquired from the above by the present owner

⊕ £ 20,000-30,000
€ 23,200-34,800 US\$ 26,100-39,100

105

ROSE WYLIE

b. 1934

Baby Jesus of Prague

signed and dated 1990 on the reverse
oil on two joined canvases
216 by 217 cm. 85 by 85½ in.

PROVENANCE

Reed's Wharf Gallery, London
Acquired from the above by the present owner

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. 123, no. 107, illustrated in colour

⊕ £ 50,000-70,000

€ 58,000-81,500 US\$ 65,500-91,500

Executed in 1990, Rose Wylie's *Baby Jesus of Prague* offers a striking, monumental depiction of the figure of Christ in infancy, one hand raised in Benedictine gesture, while the other clutches a *globius cruciger*. The painting bears the unmistakable iconographic attributes of a Salvator Mundi, specifically quoting from the iconic sixteenth century Roman Catholic wax sculpture *Infant Jesus of Christ* at the Church of our Lady Victorious in Prague. A proliferation of copies of this iconic sculpture have circulated in Catholic communities across the globe, embedding the image into a shared visual register. By appropriating such recognisable icons from art history and popular visual culture as source material for her paintings, Wylie explores the role of the artist as an image consumer, image-maker and image disseminator. Wylie explains "the viewer can see a connection in the transformation, which will have taken place... And with the 'known' subjects the painting taps into a shared consciousness rather than the private and closed world of the artist" (Rose Wylie cited in: Clarrie Wallis, *Rose Wylie*, London 2018, p. 43). In the present work, the importance of

the role of the artist in this transformation is highlighted by the inclusion of a self-portrait, rendered in her idiosyncratic bold, colourful brushstrokes, peering wide-eyed across the canvas to the figure of the infant Christ.

**"THE VIEWER CAN SEE
A CONNECTION IN THE
TRANSFORMATION, WHICH WILL
HAVE TAKEN PLACE... AND WITH
THE 'KNOWN' SUBJECTS THE
PAINTING TAPS INTO A SHARED
CONSCIOUSNESS RATHER THAN
THE PRIVATE AND CLOSED
WORLD OF THE ARTIST."**

In *Baby Jesus of Prague* Wylie ruminates on themes of fandom, veneration and iconography throughout the ages. The present work stands as a brilliant example of Wylie's encyclopedic engagement in

Art History and visual culture, spanning from illuminated medieval manuscripts to celebrity images in glossy magazines. "While it might seem odd that work teeming with aspects of contemporary popular culture should also be rich in associations to art history, the contrast highlights Wylie's singularity" (Clarrie Wallis cited in: *Ibid*). The concept of the venerated 'hero figure' of celebrity culture is highlighted brilliantly in *Baby Jesus of Prague*, where the artist's appropriation of this unmistakable icon of Roman Catholicism acts as a fluent and masterful extension of her fascination with contemporary visual culture. *Baby Jesus of Prague* is not without Wylie's signature tongue-in-cheek interpretation of the world surrounding her, as the figure of the Christ is depicted without attention to classical rules or proportion, in canary yellow tones with distinctly chubby cheeks.

Rose Wylie's inimitable bright tones and monumental depictions of icons of visual culture have gained her increasing levels of recognition, and firmly positioned her as one of the most important emerging artists of our time.



COLOUR IN MOTION

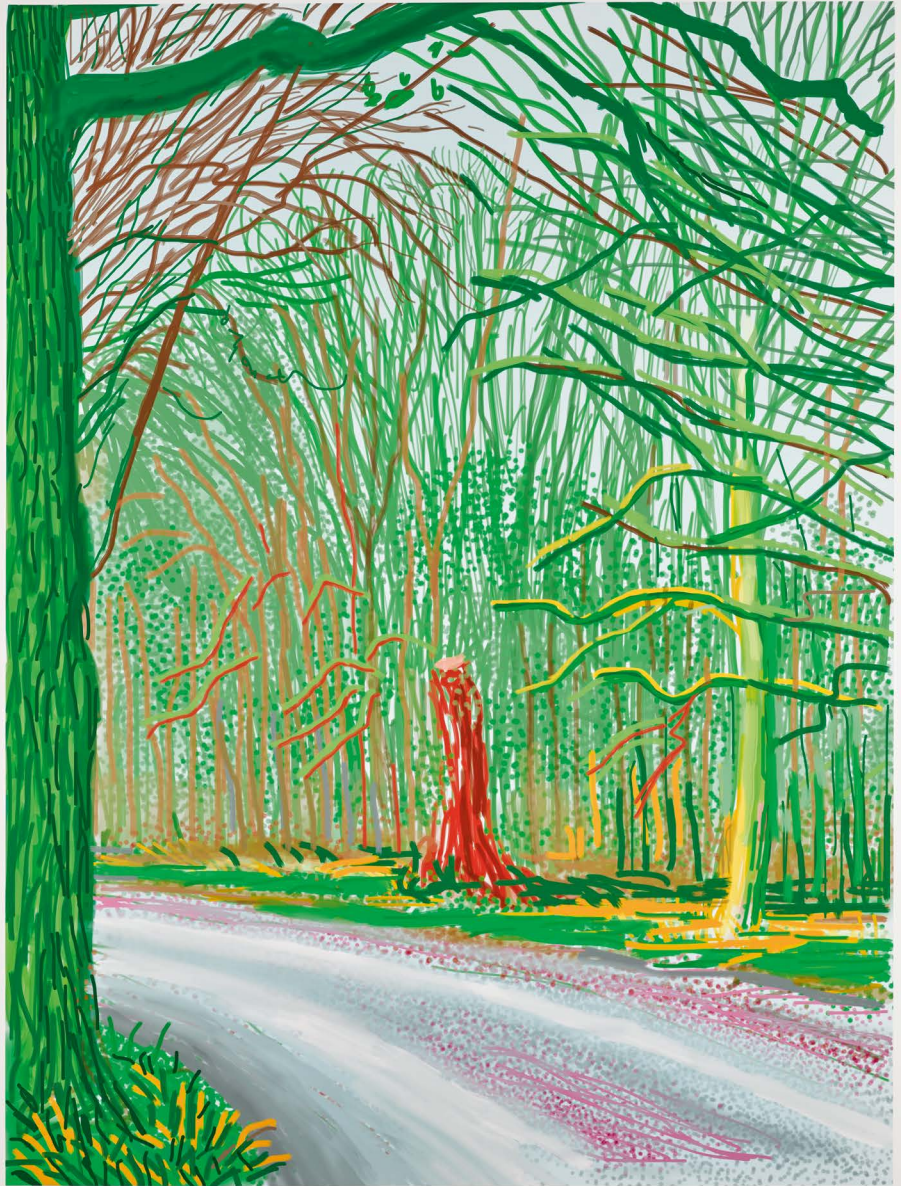
PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

An array of environments span this icon collection from the 'speculative environments' of Caragh Thuring's art to the changing seasons of David Hockney's iPad drawings. Within these different landscapes appear nods to Surrealism and Minimalism, all collected with a distinct attention to material and composition.

The architectural nature of Caragh Thuring's *Physologie de la Toilette* and Carol Rama's *Luogo e Segni, Ancora* boast a fascinating conversation. Rama's unique incorporation of construction materials – metal shavings, rubber, valves – is mirrored in the structural vignettes on Thuring's canvas. Painting directly on raw linen, Thuring creates her speculative environments, which ask the viewer to recruit their imagination and seek their own meaning in what they see. Her works showcase an ongoing fascination with the mechanics behind construction, cranes and wires burst through into the vignettes. Whilst Rama draws on the environment of her childhood within the factory; her father was a manufacturer in the engineering industry. Both Rama and Thuring treat the canvas as a blueprint, constructing unique architectural environments, transcending the limitations of paint.

Works by David Hockney and Thilo Heinzmann represent new paths for material and creation. In *The Arrival of Spring in Woldgate, East Yorkshire in 2011 - 23 April*, David Hockney embraces technology, the iPad screen becomes the new canvas, the digital strokes of the finger replace the paintbrush. Whilst Thilo Heinzmann breaks down material to its original form in *O. T.*, he disperses the pigment over the canvas to leave an imprint – colour in its purest form. The collection seamlessly ties together formal and technological innovations that push the boundaries of painting.

Lukas Duwenhögger's *Promises, Promises* and Carol Rama's *Maschere* reveal surrealist worlds, creatures that excite and intrigue. Duwenhögger's scene contains an enchanting juxtaposition; a sumptuous seascape envelops the background, but at the forefront the two figures are depicted with bizarre bodily proportions. Whilst Carol Rama's painting fuses a surrealist scenario with distinctly avant-garde brushwork both artists combine technical skill with a constant urge to push their themes into captivating new territories.



106

COLOUR IN MOTION: PROPERTY FROM AN
IMPORTANT PRIVATE COLLECTION

DAVID HOCKNEY

b. 1937

The Arrival of Spring in Woldgate, East Yorkshire in 2011 - 23 April

signed, dated 11 and numbered 16/25

iPad drawing on paper

image: 126.5 by 95 cm. 49 $\frac{7}{8}$ by 37 $\frac{1}{2}$ in.

sheet: 140 by 105.5 cm. 55 $\frac{1}{2}$ by 41 $\frac{1}{2}$ in.

Executed in 2011, this work is number 16 from
an edition of 25.

PROVENANCE

Pace Gallery, New York

Acquired from the above by the present owner

EXHIBITED

London, Royal Academy of Arts; Bilbao,
Museo Guggenheim Bilbao; and Cologne,
Museum Ludwig, *David Hockney: A Bigger
Picture*, January 2012 - February 2013, p.
228, no. 119.7, illustrated in colour
(ed. no. unknown)

New York, Pace Gallery, *David Hockney: The
Arrival of Spring*, September - November
2014 (ed. no. unknown)

⊕ £ 25,000-35,000

€ 29,000-40,600 US\$ 32,600-45,600

107

**AARON GARBER-
MAIKOVSKA**

b. 1978

Untitled

ink and pastel on archival gatorboard, in
artist's painted aluminium frame
304.8 by 152.4 cm. 120 by 60 in.
Executed in 2017.

PROVENANCE

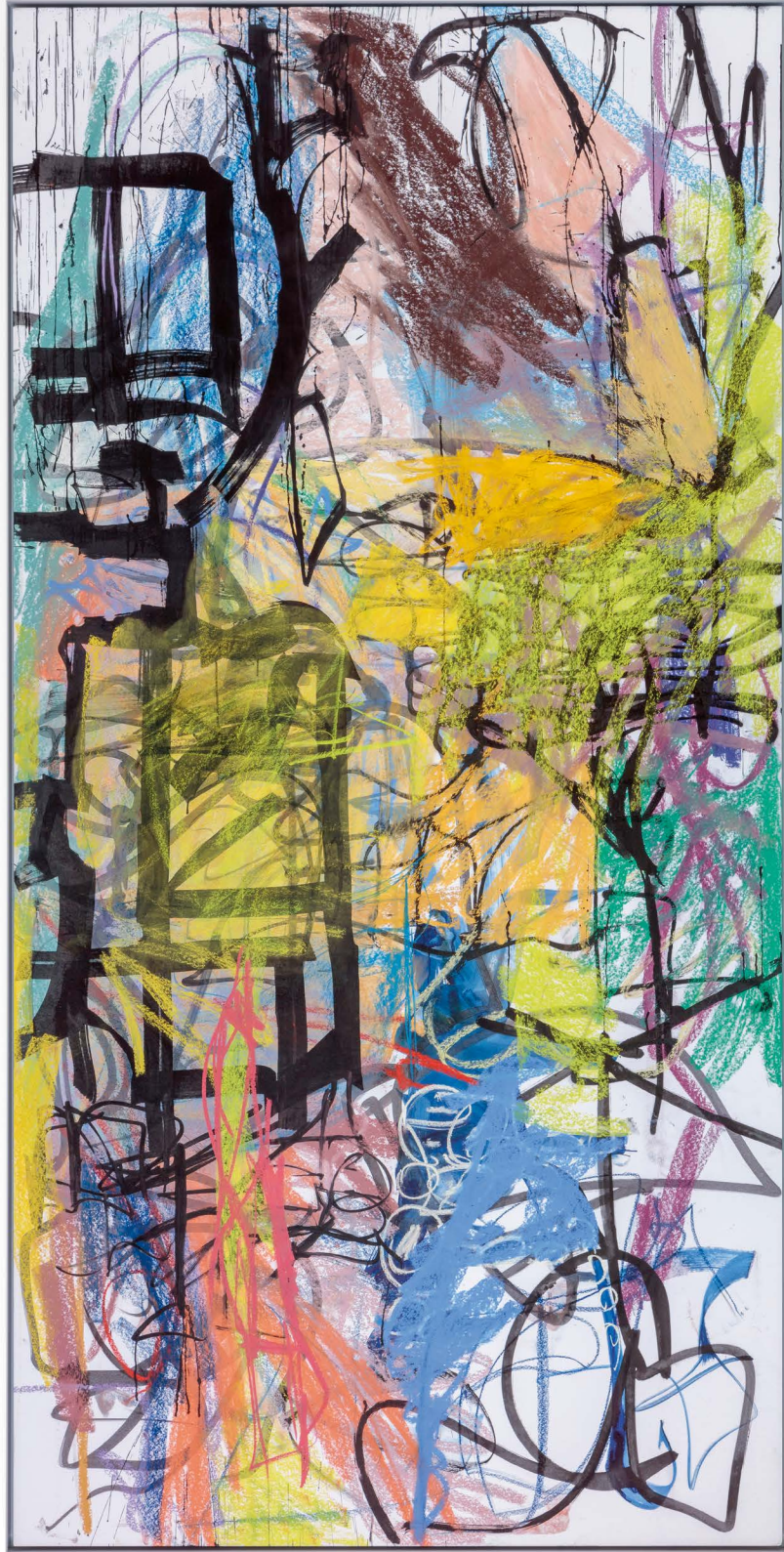
C l e a r i n g, New York
Adam Green Fine Art, Dallas
Acquired from the above by the present
owner in 2017

± £ 40,000-60,000

€ 46,400-70,000 US\$ 52,500-78,500

“Loosely reminiscent of dance, tai chi, sign language, and obsessive compulsive disorder, the complex idiom of gestures of which Garber-Maikovska performances are composed is the starting point for his pictorial works. Where his gestures seem to rub up against invisible, if interiorised limits in space, the mark making on his two-dimensional works collide with the limits of abstraction and language.”

Chris Sharp, 'Aaron Garber-Maikovska at High Art', *Contemporary Art Daily*, October 2018, online.





108

DONNA HUANCA

b. 1980

Pisces (Brows)

signed and dated 2015 on the reverse
acrylic and plaster on canvas
200 by 150 cm. 78¾ by 59 in.

£ 8,000-12,000

€ 9,300-14,000 US\$ 10,500-15,700

PROVENANCE

Peres Projects, Berlin

Acquired from the above by the present owner

EXHIBITED

Berlin, Peres Projects, *Muscle Memory:*
Donna Huanca & Przemek Pyszczek, June -
August 2015 (incorrectly titled)



109

**SECUNDINO
HERNÁNDEZ**

b. 1975

Untitled

signed with the artist's initials and dated 13
on the reverse

acrylic, alkyd, gouache and oil on canvas
240.5 by 200.5 cm. 94½ by 78⅞ in.

PROVENANCE

Mendes Wood DM, São Paulo

Acquired from the above by the present owner

⊕ £ 40,000-60,000

€ 46,400-70,000 US\$ 52,500-78,500

ISA GENZKEN

b. 1948

Abendmahl

aluminium sheet, printed paper and spray paint on aluminium
194 by 137 cm. 76¾ by 54 in.
Executed in 2008.

PROVENANCE

Hauser & Wirth, London
Private Collection
Galerie Buchholz, Cologne
Acquired from the above by the present owner in 2011

EXHIBITED

London, Hauser & Wirth, *Isa Genzken Ground Zero*, April - May 2008

£ 100,000-150,000

€ 116,000-174,000 US\$ 131,000-196,000

“To me, New York has a direct link with sculpture.”

Isa Genzken in conversation with Wolfgang Tillmans, in: *Exh. Cat., Zurich, Kunsthalle Zürich, Isa Genzken, 2003, n.p.*

Architectural, tactile, brazen: Isa Genzken's art is at once playful yet commands the viewer with its physicality. *Abendmahl* comes from the artist's *Ground Zero* series, an ode to the city of New York in the aftermath of the September 11 terror attacks. Uniting themes of art history, politics, architecture and social space, Genzken's art acts as a thought provoking and engaging reflection of our current society.

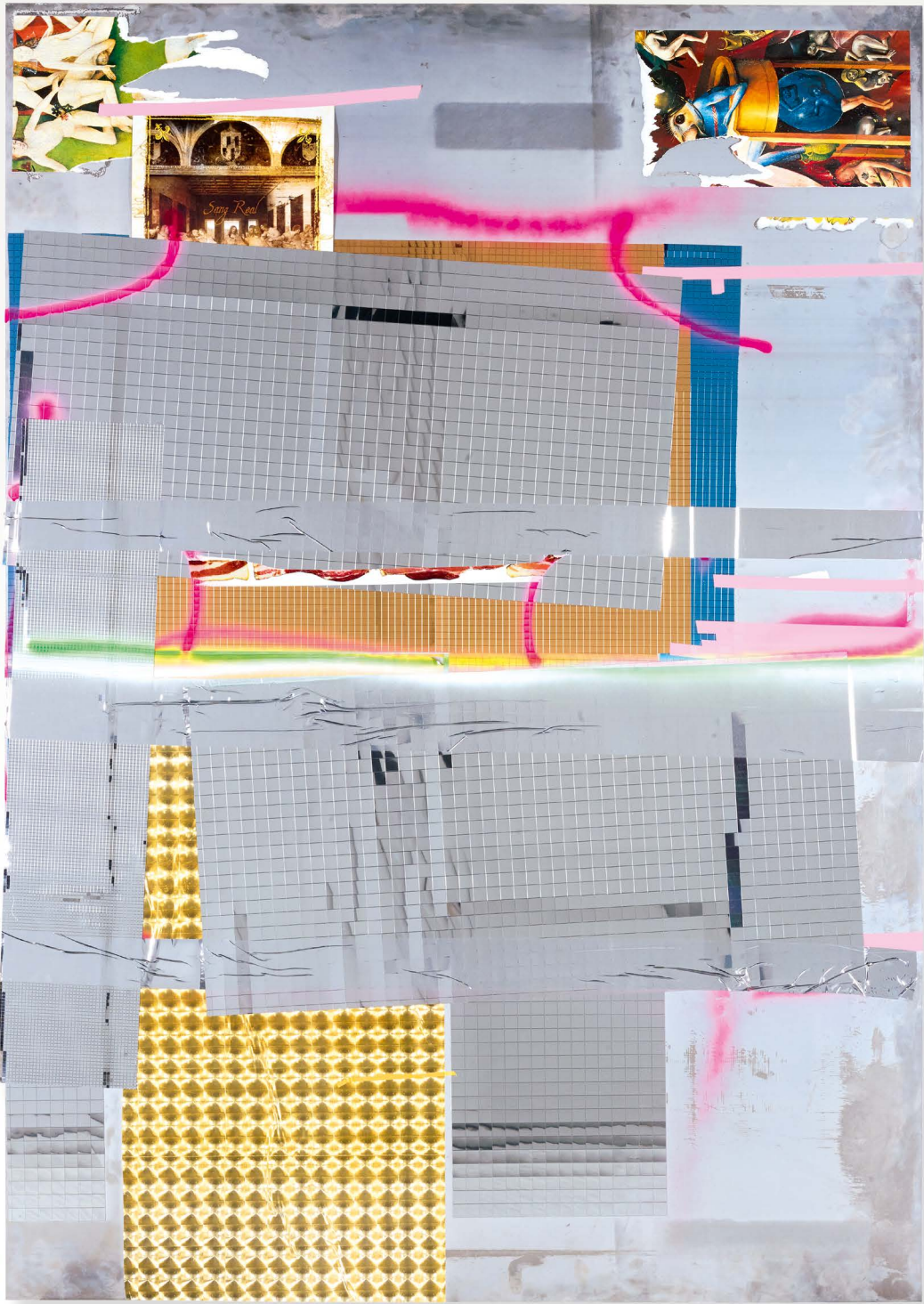
Genzken emerged as one of the most prominent German artists of the late 20th century. Born in the small town of Bad Oldesloe in Germany, it was her later move to Düsseldorf which ignited her fascination with the geometries of modernist architecture. Genzken's body of work is heterogeneous, it adapts and evolves with the social shifts in society, yet her approach is clearly rooted in her architectural inclination. Her ambition to bridge the chasm that separated the absence of sculpture in Germany from its abundance

in American Minimalism has established her as a force within the contemporary art world. Working alongside artists such as Joseph Beuys, a new wave of German creatives emerged, reviving social sculpture in the country and reinvigorating the German art scene, with Genzken at the forefront.

The year of 1996 saw a radical shift in Genzken's practice, she embraced collage and assemblage as her preferred outlet. *Abendmahl* is a striking example of this facet of her output, offering an interrogation into the nature of material and art history. Here, Genzken's integration of two of the most recognisable images in the art historical canon; Leonardo Da Vinci's *The Last Supper* (1495-98) and Hieronymus Bosch's *The Garden of Earthly Delights* (1503-15), adds to the postmodern impulse of appropriation art. From the readymades of Marcel Duchamp to the reproductions of Sherrie Levine, Genzken taps into this postmodern lineage in her own

idiosyncratic manner. Her appropriation of the canonical works not only questions the nature and definition of art itself, but also reflects on the importance of art in our society. The precision of the Old Masters against the chaos of the collage is a fascinating juxtaposition. The shreds of Bosch's masterpiece appear like ruins in the aftermath, yet Genzken offers hope that art provides healing and unity in the face of destruction.

Genzken is known for her unorthodox use of materials; the incorporation of chachka objects and kitsch materials, often found on the streets of New York, imbue her late works with the dynamic energy of the city. Bursts of fluorescent spray paint evoke the *joie de vivre* inherent to New York, whilst strips of tape and layers of mirrored foil add to the work's structural nature. *Abendmahl* epitomises the artists unique approach to collage and encapsulates her obsession with the architectural possibilities of art.





111

GÜNTHER FÖRG

1952 - 2013

Ohne Titel

signed and dated 95
acrylic on cotton duck
150 by 130 cm. 59 by 51½ in.

This work is recorded in the archive of Günther Förg as No. *WVF.95.B.0558*. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

PROVENANCE

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

EXHIBITED

Hanover, Kunstverein Hannover und Orangerie Herrenhausen, *Günther Förg*, December 1995 - February 1996, n.p., no. 2.2, illustrated in colour

† ⊕ £ 60,000-80,000
€ 70,000-93,000 US\$ 78,500-105,000

112

FRANZ WEST

1947 - 2012

Ohne Titel

papier-mâché, gauze, iron, polyester,
dispersion, wood and fridge
sculpture: 62 by 20 by 40 cm.
24½ by 7⅞ by 15¾ in.
Executed in 1991.

PROVENANCE

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

EXHIBITED

Karlsruhe, ZKM Zentrum für Kunst und
Medien, Franz West. *In&Out*, December
2000 - February 2001, n.p., illustrated

† ⊕ £ 50,000-70,000

€ 58,000-81,500 US\$ 65,500-91,500



GEORG BASELITZ

b. 1938

Zwischengrün

signed, titled and dated 28.IX.99 on the reverse
oil on canvas
146 by 114 cm. 57½ by 44⅞ in.

PROVENANCE

Galleri Bo Bjerregaard, Copenhagen
Acquired from the above by the present owner

⊕ £ 190,000-250,000
€ 221,000-290,000 US\$ 248,000-326,000

Through its evocative painterly surface and life-size scale, *Zwischengrün*, executed in 1999, is exemplary of Georg Baselitz's daring oeuvre. One of the most provocative painters of the twentieth century, the artist's dramatic canvasses fully envelop the viewer, drawing them into his complex microcosms, constructed through his exquisite marriage of selected colour and expressionistic form. A paradigm of the artist's iconic inversion technique, the present work conveys Baselitz's progressive experimentation with altering our perception of images. Thematically *Zwischengrün* can be seen as a development of the artist's revered *Fraktur* series from the late 1960s. The present work is from a series created from the winter of 1999 through to the spring of 2000, in which the artist used the recurring motif of his Mastiff dog Bruno. Expertly traversing the lines of figurative representation and abstraction, *Zwischengrün* diverges from the artist's earlier paintings of dogs through his exploration of the psychoanalytic notions of Sigmund Freud. In the present work, vibrant swathes of fluid paint wash over the picture plane, in which the central figure is set; Baselitz creates an aesthetic depth and visual levity, reflecting the various conceptual dimensions which weave through the canvas.

A reimagination of a motif that the artist had delved into before, *Zwischengrün* was hung in the artist's office in Schloss Derneburg for over five years. Here, Baselitz explores the unconscious, creating a painterly void where repressed thoughts are thrust to the foreground through the inversion of the image. Everything that has been suppressed is at once flipped; suddenly Baselitz has

turned the world on its head. Physically painting this series of works on the floor, the present lot is exemplary of the artist's technique of crawling on all fours in his studio to create his canvasses, often leaving traceable feet and hand marks, as slightly tangible in the present work, like distant traces of primitive and carnal desire.

The image of the dog in Baselitz's oeuvre can also be traced back to his earlier work, where dogs were utilised as heraldic symbols of an

THROUGH THE FRACTURING OF HIS IDYLIC PROTAGONISTS, BASELITZ REMOVED THEIR SYMBOLIC POTENCY; SURGICALLY DISTORTING THE SUBJECT MATTER, THE ARTIST DECONSTRUCTED MOTIFS THAT HAD ONCE BEEN SO PROUDLY GERMANIC.

allegorical ideal. After moving to the Swabian countryside in 1966, Baselitz entered a new chapter in his practice and began working on his *Frakturbilder*, employing a visual library of traditional German motifs, such as huntsmen, bears, cows and dogs. Removing and redeploying elements of the composition, Baselitz created a new breed of aesthetic archetypes based on folkloric imagery. Through the fracturing

of his idyllic protagonists, Baselitz removed their symbolic potency; surgically distorting the subject matter, the artist deconstructed motifs that had once been so proudly Germanic. Whereas other German post war artists, such as Gerhard Richter, obscured traumatic imagery of the Second World War in his pivotal photorealistic paintings, Baselitz employed a form of expressive distortion to experiment with darker facades of cultural memory and the national psyche. With their muscular bodies and snubbed snouts, the dogs portrayed in the *Fraktur* works are emblematic of the tougher life of the mythical rural ideal. From 1969, Baselitz's technique of rotating his artworks by 180 degrees further liberated his imagery from symbolic power, detracting the objectifying gaze of the viewer in order to free his robust sitters from subjective associations. In *Zwischengrün*, the dog motif has become domesticated; the curled, long-haired coat of the dog is tactile, his innocent gaze loyal and trusting. Baselitz's dog is presented in an almost quasi-religious manner, in a similar reverence as one views the Madonnas by Raphael, such as the infamous *Sistine Madonna*. As we gaze up at the central figure, the frenetic ochre and black brushstrokes of the artist channel a fervent vitality which fills the canvas. It is this biting wit, combined with the multiple readings of Baselitz's work, which makes his paintings so unique and continually intriguing. Self-referential in subject matter, *Zwischengrün* perfectly conveys the artist's key preoccupation that our perception of events, people, animals, colours and shapes can be completely altered through presentation. Like a kaleidoscope, the artist expertly filters subject matter through his variety of compositions and his rich tapestry of freed associations, completely altering the viewer's opinion at every glance.





114

GEORG BASELITZ

b. 1938

Untitled

signed with the artist's initials and dated 17. VI. 88
pencil and pastel on paper
76.5 by 58.6 cm. 30 $\frac{1}{8}$ by 23 $\frac{1}{8}$ in.

PROVENANCE

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

EXHIBITED

Bremen, Kunsthalle Bremen, *Georg Baselitz*
– *Das Motiv*, September - October 1988, p.
119, no. 88, illustrated

LITERATURE

Diane Waldman, *Georg Baselitz: Pastelle*
1985-1990, Zurich 1990, p. 111, no. 36, illustrated

£ 15,000-20,000
€ 17,400-23,200 US\$ 19,600-26,100



115

GEORG BASELITZ

b. 1938

Oh, Oh, Ach

signed with the artist's initials and dated 5. IV. 2010

ink and gouache on paper
67 by 50 cm. 26³/₈ by 19³/₄ in.

PROVENANCE

Galerie Thaddaeus Ropac, Paris

Acquired from the above by the present owner

⊕ £ 25,000-35,000

€ 29,000-40,600 US\$ 32,600-45,600

116

MARTIN KIPPENBERGER

1953 - 1997

Untitled

signed with the artist's initials and dated 95
oil on four adjoined canvases
overall: 180 by 150 cm. 70 $\frac{5}{8}$ by 59 in.

† ⊕ £ 300,000-400,000

€ 348,000-464,000 US\$ 391,000-525,000

PROVENANCE

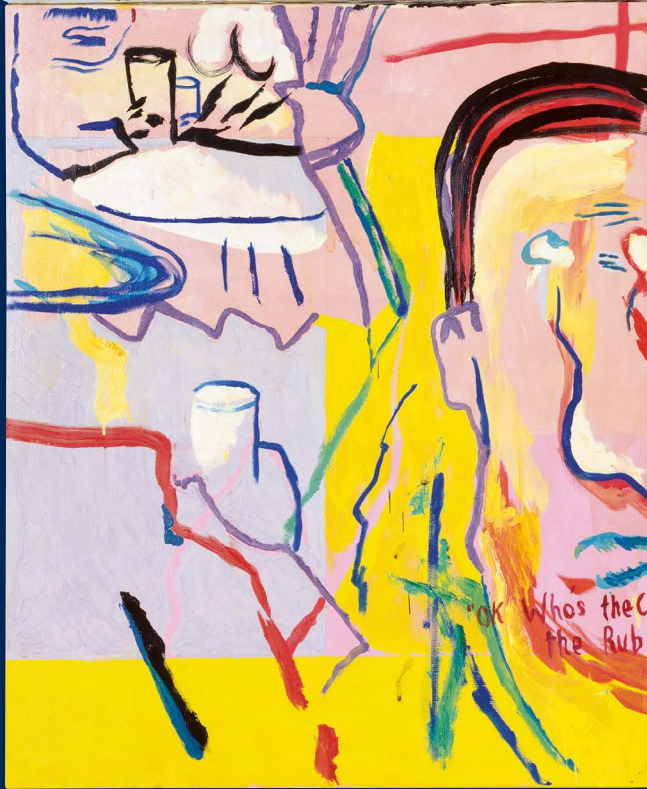
Private Collection, Germany
Acquired from the above by the present owner

LITERATURE

Gisela Capitain, Regina Fiorito and Lisa
Franzen, Eds., *Martin Kippenberger
Werkverzeichnis der Gemälde, Volume Four
1993-1997*, Cologne 2014, p. 203, no. MK.P.
1995.11, illustrated in colour (incorrectly titled)

“My father said that if I wanted to be an artist, I'd have to find my own style. That was the hardest thing of all for me. Finding my own style, I got very stuck until I suddenly realised that having no style is also a style, so that's what I did. That set me free. Don't worry about style but about what you want to say.”

Martin Kippenberger in conversation with Daniel Baumann, in: Exh. Cat., London, Tate, *Martin Kippenberger*, 2006, p. 59.





Martin Kippenberger, *Paris Bar*, 1991. Image © Bridgeman Images. Artwork © Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne

Executed in 1995 *Untitled* is utterly idiosyncratic of Martin Kippenberger's iconic, spirited style. Composed over four connected canvases, the present work depicts a boisterous scene, which completely immerses the viewer in the background chatter of a bar with a striking self-portrait placed in the lower centre of the composition. This close-up, which is surrounded by a bustling crowd, is reminiscent of a film still and gives the painting an overwhelmingly cinematic feel. Indeed, *Untitled* echoes Kippenberger's iconic *Paris Bar* from 1991 but innovatively inverts and plays with the subject. Compared to the empty and almost photorealist *Paris Bar*, in the present work, the twisted figures and vibrant colours create an unreal scene with a completely different tone and atmosphere.

In the early 1990s, Kippenberger founded an anti-museum on the Greek island of Syros: the MOMAS. This museum did not have walls, nor a collection and hardly any budget. Kippenberger wasn't trying to cater to a large audience but rather to formulate an ironic critique of institutions, a venture that would reflect his satiric take on what constitutes a museum. He would carefully replicate all the formal tenets of an actual institution, creating invitations, posters and opening receptions

to shows that did not exist. Indeed, the title of the present work refers to this transgressive moment in Kippenberger's career when he created these fictional exhibitions until 1996.

Employing a quadripartite composition, Kippenberger uses geometric shapes in soft blue, green, orange and lilac in the background to divide each canvas into several rectangles of various shades. The picture however extends over the whole assemblage, and each figure that spans over different parts is depicted in different manners, whether through a change of colour or by drawing method. In acknowledging this divide with a shift of technique, Kippenberger shows a refined interaction between medium and representation, while serving his purpose of creating a turbulent scene. Playfully using scale and cropping, Kippenberger exaggerates the size differences between the characters. Focusing on the perceived energy of each rather than on any attempt at naturalism, as exemplified by the oversized bartender, he creates a deeply introspective narrative in contrast with the cheerful background. Beyond the mere depiction of disorder in this painting, the pictorial choices deeply relate to the artist's struggle with alcohol and mind-altering substances, which led to his untimely death in 1997.

At the very heart of the present work is Kippenberger's own face, portrayed with an anxious expression. The clown seated at a table at the top left quadrant could be seen as a second self-portrait within the painting given how often Kippenberger has been called a clown, especially in the nineties at the apex of his extravagance. His strong self-mocking sense of humour as well as his anti-academic attitude are embodied in a sentence covering his chin: "OK who's the clown passing the rubber monney?" [sic]. In this work, he also pays homage to one of his most rewarding friendships and collaborations: his relationship with Albert Oehlen. A poster pinned on the wall reads 'The Alma Band', referring to the experimental music band that Kippenberger and Oehlen started in the 1980s. The title of the band was formed from a combination of the first two letters of each artist's name, and played in various museums and even released two records together. This reference quietly showcases how intertwined Kippenberger's diverse activities were. *Untitled* perfectly summates Kippenberger's internal world, his struggles but also his friendships, and elegantly demonstrates his humorous take on art; an honest but intriguing self-portrait, a mirror of his singular character.



OK Whos the lown passing the Rub ber Monney?

117

PROPERTY FROM A PROMINENT INTERNATIONAL
COLLECTOR

NEO RAUCH

b. 1960

Werf

signed, titled and dated 98
oil on canvas
60 by 45.2 cm. 23¾ by 17⅞ in.

PROVENANCE

Leipziger Volkszeitung Collection, Germany
(acquired directly from the artist)
Sotheby's, London, 16 October 2010, Lot 236
Acquired from the above by the present owner

EXHIBITED

Honolulu, Academy of Arts, *Neo Rauch
Works 1994-2002: The Leipziger Volkszeitung
Collection*, February - April 2005, n.p., no. 18,
illustrated in colour

£ 70,000-100,000
€ 81,500-116,000 US\$ 91,500-131,000

“Rauch’s paintings show us many rudiments, many
fragments and figurations of possible worlds...
Rauch’s custom of working with the memory of a
pictorial story... also awakes our pleasure in
getting wise to him and letting ourselves become
totally involved in the allusions they ignite.”

Gottfried Boehm cited in: Exh. Cat., Wolfsburg, Kunstmuseum Wolfsburg,
Neo Rauch – Neue Rollen. Paintings 1993-2006, 2006, p. 39.



118

COLOUR IN MOTION: PROPERTY FROM AN
IMPORTANT PRIVATE COLLECTION

LUKAS DUWENHÖGGER

b. 1956

Promises, Promises

signed, titled and dated 1994 on the stretcher
oil on canvas, in artist's frame
77.5 by 143 cm. 30½ by 56¼ in.

PROVENANCE

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

EXHIBITED

London, Raven Row, *Lukas Duwenhögger: You
Might Become a Park*, June - September 2016

⊕ £ 60,000-80,000

€ 70,000-93,000 US\$ 78,500-105,000





“Though its scope embraces more and less compelling moments, the resounding impression of Duwenhögger’s art is a series of wonders: moments all the stranger and more marvelous for partaking of the ordinary.”

Matthew Mclean, 'Lukas Duwenhögger Frieze Review', *Raven Row*, 2016, online.





119

THOMAS SCHÜTTE

b. 1954

United Enemies

numbered 8/12 on the base of each component
bronze, in two parts
each: 35 by 5 by 6 cm. 13 $\frac{7}{8}$ by 2 by 2 $\frac{1}{2}$ in.
Executed in 1997, this work is number 8 from an edition of 12.

PROVENANCE

Schönewald Fine Arts, Dusseldorf
Acquired from the above by the present owner

⊕ £ 30,000-50,000
€ 34,800-58,000 US\$ 39,100-65,500

120

ALBERT OEHLÉN

b. 1954

Pfeifenbild

signed and dated 82
dispersion, photograph and pipes on cardboard
72.8 by 82.5 by 7 cm. 28 $\frac{1}{2}$ by 32 $\frac{1}{2}$ by 2 $\frac{3}{4}$ in.

PROVENANCE

Galerie Ascan Crone, Hamburg
Acquired from the above by the present owner in 1989

⊕ £ 40,000-60,000
€ 46,400-70,000 US\$ 52,500-78,500

GÜNTHER FÖRG

1952 - 2013

Ohne Titel

signed and dated 02

acrylic on canvas

235 by 195 cm. 92½ by 76¾ in.

This work is recorded in the archive of Günther Förg as No. *WVF.02.B.0450*.

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

PROVENANCE

Galerie Gisela Capitain, Cologne

Acquired from the above by the present owner

EXHIBITED

Cologne, Galerie Gisela Capitain, *Günther**Förg*, December 2002 - February 2003

† ⊕ £ 100,000-150,000

€ 116,000-174,000 US\$ 131,000-196,000

Evoking the same geometric qualities of Abstract Expressionist artists such as Barnett Newman and Mark Rothko, Günther Förg's *Ohne Titel* from 2002 is an exemplary demonstration of the German artist's refashioning of high Modernist aesthetics. Emerging in the early 1970s, after studying at The Academy of Fine Arts Munich, Förg's paintings reveal a sincerity and purity that went against the grain of Neo-expressionist figuration that was being popularised by his contemporaries Georg Baselitz, Albert Oehlen and Martin Kippenberger in Germany during this period. The formal austerity and poise that is so characteristic of Förg's oeuvre displays a candour that is poetic in its use of colour and form, the stanza of each painting describing a simple sequence of lines framed by a monochromatic ground. As curator Peter Noever explains, "Förg is an artist who attempts, perhaps more than any other contemporary artist, to break through the barriers of art and to reposition himself mid-way between the two extremes of dispassionate conceptuality and passionate intuition" (Peter Noever, 'Dispassionate Passion', in: Exh. Cat., Hanover, Kunstverein Hannover, *Günther Förg*, 1995, pp. 143-44). In this way, Förg advances the artistic vision of Barnett Newman and Blinky Palermo, presenting abstraction not as a provocative rejection of painterly traditionalism or expressionism, but as an earnest articulation of the most refined form of painting.

Whilst celebrated for his geometric abstraction, Förg's practice has embraced materiality and medium specificity as an organisational mode, in order to achieve a unity of form through elevating the character and qualities of respective media, including photography and sculpture. The artist's photography from the 1980s focused on

“FÖRG IS AN ARTIST WHO ATTEMPTS, PERHAPS MORE THAN ANY OTHER CONTEMPORARY ARTIST, TO BREAK THROUGH THE BARRIERS OF ART AND TO REPOSITION HIMSELF MID-WAY BETWEEN THE TWO EXTREMES OF DISPASSIONATE CONCEPTUALITY AND PASSIONATE INTUITION.”

the culturally significant architectures of the Bauhaus and Fascist regimes, utilising the black and white documentary form as a method of engaging more directly with the legacy of the Modernist aesthetic in a postmodern age. His interest in the constructivist vocabulary

“oscillates between appropriation and homage, yet Förg does so without any ironic quotations or other such cheap distancing techniques. Instead, he throws mythical ballast overboard and appropriates picture-making strategies in a way that makes them look new” (Andreas Schlaegel cited in: Bruce Weber, 'Günther Förg, German Artist Who Made Modernism His Theme, Dies at 61', *The New York Times*, 18 December 2013, online). By replicating the compositions and palettes of the Colour Field painters, Förg orchestrates a melody of forms that at once quotes his Modernist forebears and channels the rebellious spirit of German painting epitomised by the 'Junge Wilde' group of the 1980s.

As part of Förg's *Gitterbilder*, started in 1992, the present work illustrates Förg's exceptionally laconic style, implementing a formal austerity with an undeniably accomplished hand. Presenting a sequence of poetic grids on canvas that evoke the “zip” paintings of Newman and the luminosity of Rothko, *Untitled* is a quintessential work that typifies Förg's conceptual project, combining Modernist tropes with superb ease and virtuosity. As art historian and curator Rudi Fuchs has noted, “Förg uses the idiom of geometric abstraction with the same naturalness with which Monet used the lilies in his garden pond: material and forms that happen to be at hand, easily available as the vehicle for aesthetic sensibility, painterly style and vision” (Rudi Fuchs, 'Abstract, Dialect, Förg', in: Exh. Cat., Amsterdam, Stedelijk Museum, *Günther Förg*, 1995, p. 20).





122

KATHARINA GROSSE

b. 1961

Untitled

signed twice and dated 2014 on the reverse
acrylic on canvas
151 by 121 cm. 59½ by 47⅝ in.

PROVENANCE

Galerie Mark Müller, Zurich
Acquired from the above by the present owner

‡ ⊕ £ 35,000-45,000
€ 40,600-52,500 US\$ 45,600-59,000



123

FRANZ WEST

1947 - 2012

Plakatentwürfe

collage and poster on Depafit, in three parts
each: 61.5 by 83.4 cm. 24½ by 32⅞ in.
Executed in 2000.

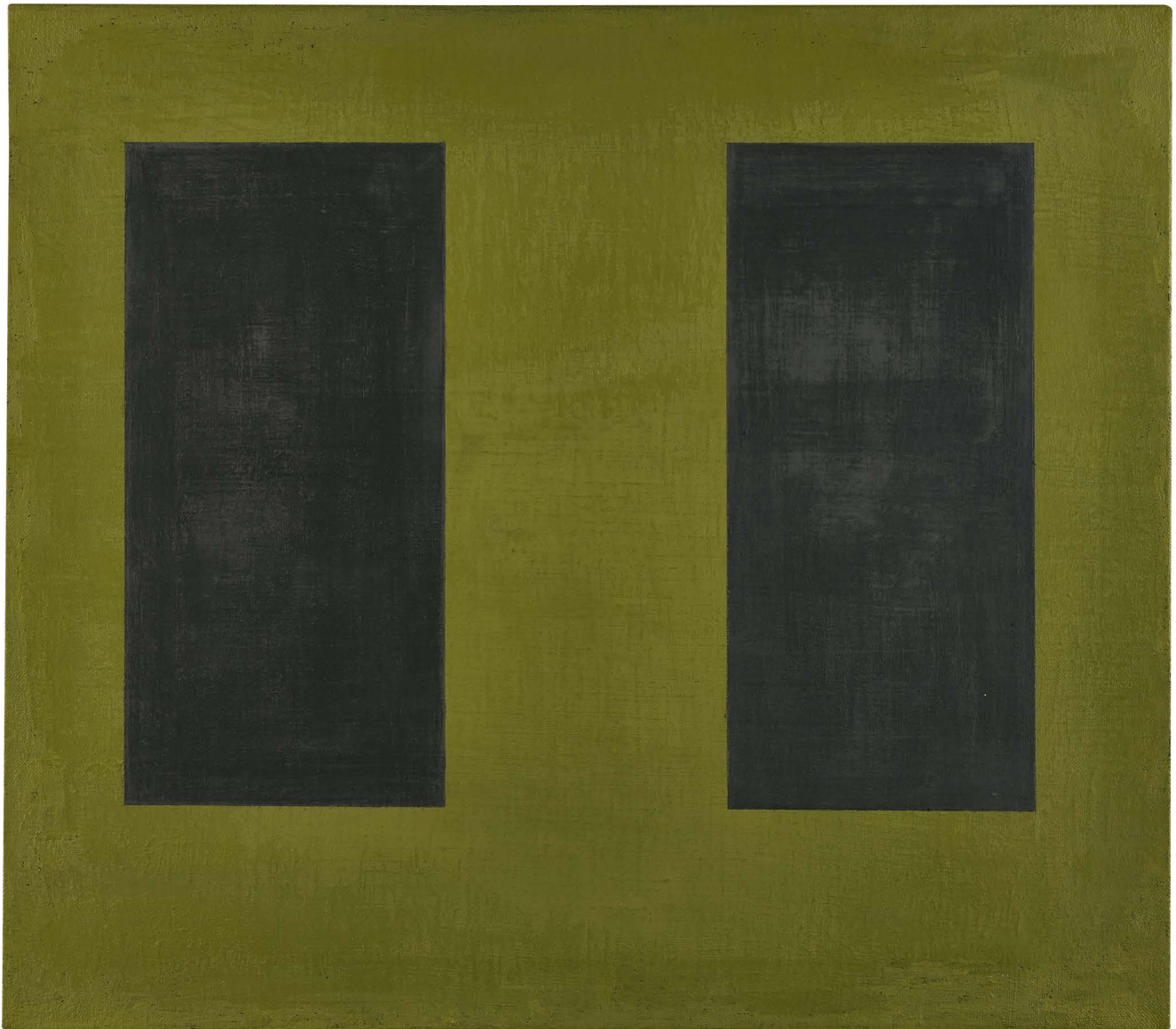
PROVENANCE

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

EXHIBITED

Cologne, Galerie Gisela Capitain, *Franz West, Plakatentwürfe*, November 2000 - January 2001
Hamburg, Deichtorhallen, *Franz West, Appartement*, November 2001 - March 2002,
n.p., illustrated

† ⊕ £ 30,000-40,000
€ 34,800-46,400 US\$ 39,100-52,500



124

PROPERTY FROM A PROMINENT INTERNATIONAL COLLECTOR

HELMUT FEDERLE

b. 1944

Zwei Gleiche Formen, Ungleich
(Das Gestade des Sees ruhig und klar, Herbstliches Wasser)

partly titled on the overlap; signed, partly titled and dated 96 on the reverse
oil on linen

58.4 by 66 cm. 23 by 26 in.

PROVENANCE

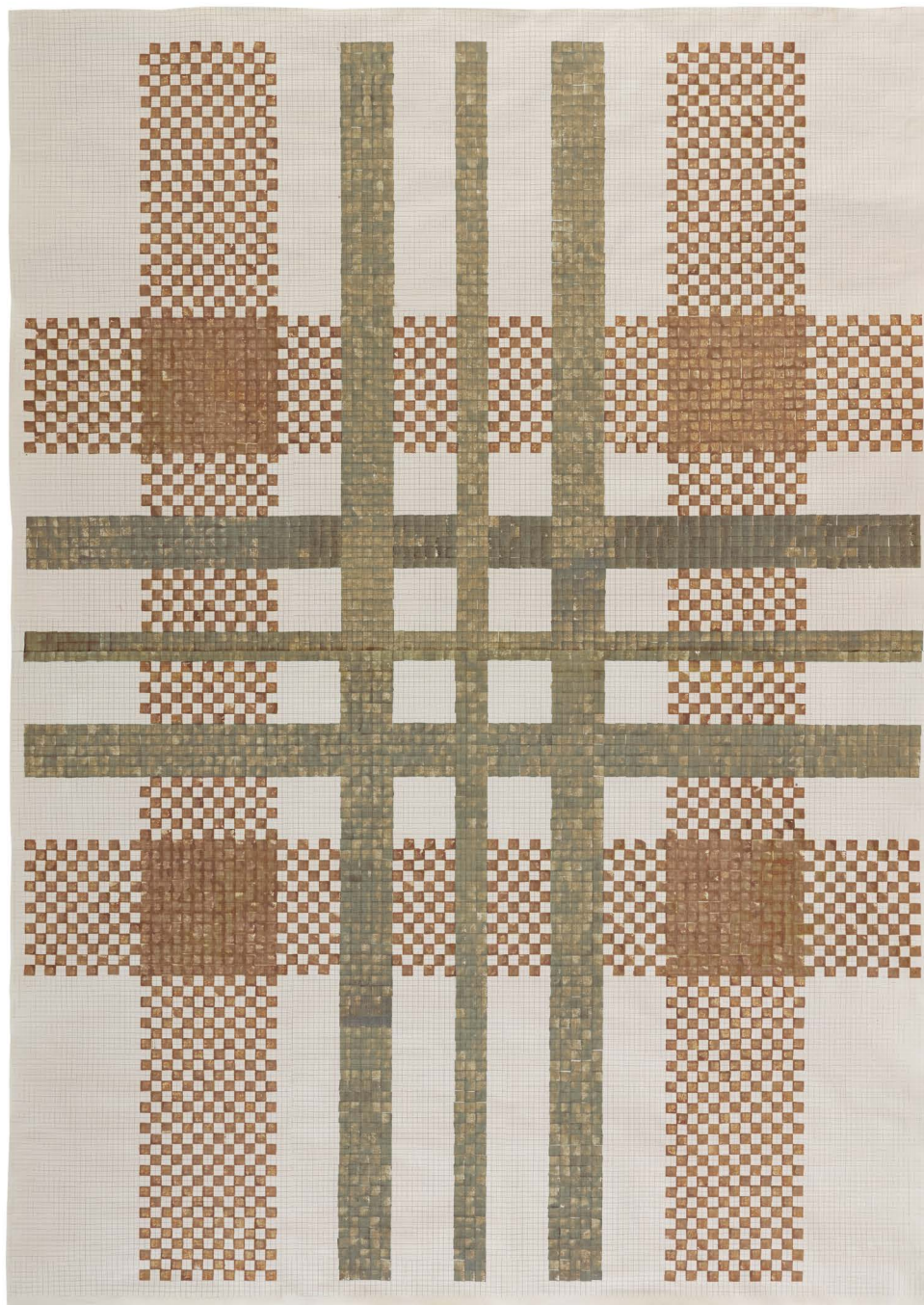
Galerie Nächst St. Stephan, Vienna
Private Collection
Phillips de Pury & Company, New York, 13 November 2009, Lot 175
Acquired from the above by the present owner

EXHIBITED

Munich, Maximilian Verlag Sabine Kunst,
Helmut Federle, November 1996 - January 1997

± £ 20,000-30,000

€ 23,200-34,800 US\$ 26,100-39,100



125

ROSEMARIE TROCKEL

b. 1952

Untitled

signed and dated 86 on the reverse
ink on paper
122.9 by 86 cm. 48 $\frac{1}{8}$ by 34 $\frac{1}{8}$ in.

PROVENANCE

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

EXHIBITED

Cologne, Monika Sprüth Galerie, *Rosemarie Trockel*, November 1986
Basel, Kunstmuseum Basel; Edinburgh, Talbot Rice Gallery; and Bonn, Kunstmuseum Bonn, *Rosemarie Trockel, Drawings, Collages, and Book Drafts*, May 2010 - September 2011, p. 93, no. 102, illustrated in colour

LITERATURE

Exh. Cat., Hamburg, Hamburger Kunsthalle (and travelling), *Rosemarie Trockel Werkgruppen 1986 - 1998*, September 1998 - October 1999, p. 118, no. 3, illustrated (in installation in *Rosemarie Trockel*, November 1986)

‡ ⊕ £ 25,000-35,000
€ 29,000-40,600 US\$ 32,600-45,600

126

PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

JOSEPH BEUYS

1921 - 1986

Fahne

signed, titled and dated 1974
oil on board collaged on paper
72.7 by 50.8 cm. 28¾ by 20 in.

PROVENANCE

Schellmann Art, Munich
Acquired from the above by the present owner

EXHIBITED

Munich, Schellmann Art, *Joseph Beuys - Eine farbige Welt: Objekte, Plastiken und Drucke aus den Jahren 1970 bis 1986*, June 2011, p. 63, no. 21, illustrated in colour

† ⊕ £ 70,000-90,000
€ 81,500-105,000 US\$ 91,500-118,000



Joseph Beuys, *Fahne*, 1974 Artwork: © DACS 2019

For Joseph Beuys art is action and a life force, a political act and a mutable demonstration that nonetheless can embody and inhabit a sculptural object. Belonging to the immediate generation of artists working in the aftermath of World War II, Beuys forged a pioneering and ambitious artistic philosophy in tune with a palpable urge to reinvent, regenerate, and to instigate social evolution and cultural revolution. Dating from 1974, *Fahne*, is a unique work from a series of works, including a seminal editioned sculpture that comprises a black model train with a small red flag, of which most are held in important global museum collections including the Lenbachhaus, Munich and The Broad, Los Angeles.

In order to create *Fahne*, Beuys used a folding rule as the flagpole, which he painted in a distinctive matt brown oil paint, so called "Braunkreuz" - an earthy reddish tone, related to both the colour of antitrust agents and Pompeian red - a colour the artist invented.

The work can thus be regarded as an *objet trouvé*, to which Beuys added an additional, new layer of meaning through the addition of paint.

Furthermore, *Fahne* can be seen as an homage to Gengis Khan, the Mongolian nomad leader who conquered large parts of Asia and Europe in the thirteenth century. From the beginning the work of Joseph Beuys has shown his interest in the ancient cultures of the Eurasian continent and looking back at the artist's oeuvre we can see a reoccurring subject of the flag in works relating to Khan.

To Beuys the brown flag is a monochromatic symbol of earth and soil, which belongs to humanity rather than to a particular country. Beuys expresses that such an earth flag can be a symbol of much greater significance than the representation of a single nation or union of states. The artist was an early environmentalist and climate change activist, as well as one of the founding members of the German ecologist party *Die Grünen*, thus the

reoccurring theme in Beuys artistic oeuvre. The present work was created just after Beuys toured the United States, where his lectures became increasingly political. Speaking to the crowd gathered at The New School for Social Research in New York, he said "I'm not here to speak about the particular problems of artists, but about the whole question of potential, the possibility that everybody can do his own particular kind of art and work for the new social organization. Creativity is national income" (Joseph Beuys, cited in: Caroline Tisdall, "Energy Plan for the Western Man," in: *Joseph Beuys in America: Energy Plan for the Western Man*, New York 1993, p. 8). In the same year of the present work was executed an acclaimed exhibition on Beuys works on paper was held at the Museum of Modern Art, New York, the National Gallery in Edinburgh and the ICA in London. Only two years later in 1976, Beuys was chosen to represent Germany at the Venice Biennale, further strengthening his position as one of the most influential German artists of our time.



Gruppe Bering: Fenne 1974

127

PROPERTY FROM A PRIVATE SWISS COLLECTION

GERHARD RICHTER

b. 1932

Abstraktes Bild

signed, dated 1981 and numbered 472-3 on the reverse
oil on canvas
50 by 70 cm. 19¾ by 27½ in.

PROVENANCE

Galerie Fred Jahn, Munich
Galerie Löhrl, Mönchengladbach
Collection Achim Kubinski, Stuttgart
Marian Goodman Gallery, New York
Private Collection, Chicago
Sotheby's, London, 16 February 2012, Lot 171
Private Collection, Europe
Schönewald Fine Arts, Dusseldorf
Anthony Meier Fine Arts, San Francisco
Acquired from the above by the present owner

EXHIBITED

Bielefeld, Kunsthalle Bielefeld; and
Mannheim, Mannheimer Kunstverein,
*Gerhard Richter: Abstrakte Bilder 1976 bis
1981*, January - May 1982, p. 64 (text)
Zurich, Galerie Konrad Fischer, *Gerhard
Richter*, October - November 1982
London, Christie's Mayfair, *polke/richter:
richter/polke*, April - July 2014, p. 82, and p. 169,
illustrated in colour

LITERATURE

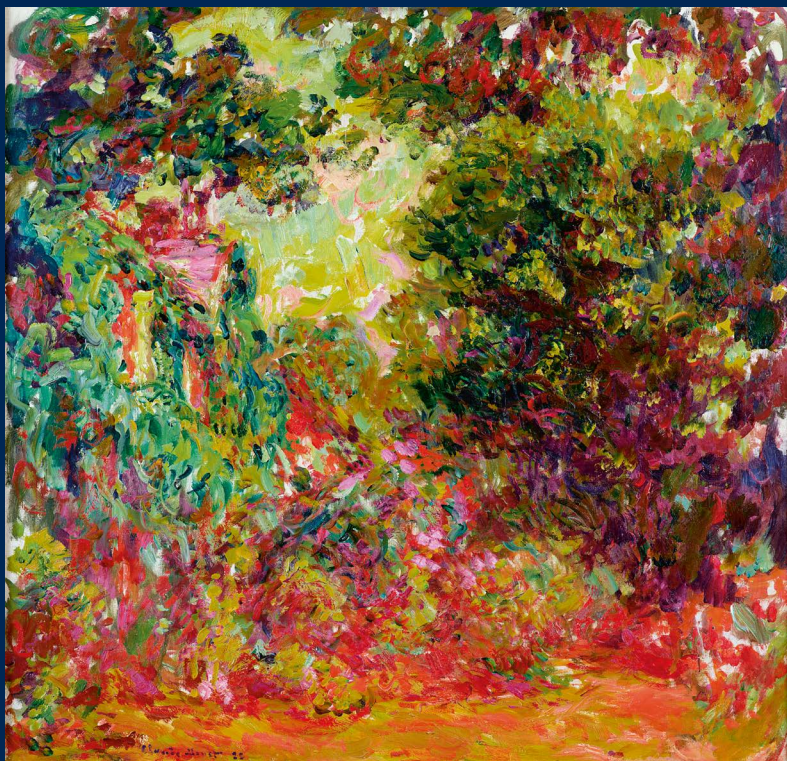
Exh. Cat., Dusseldorf, Städtische Kunsthalle
Düsseldorf (and travelling), *Gerhard Richter,
Bilder: Paintings 1962-1985*, January -
September 1986, p. 393 (text), p. 245,
illustrated
Exh. Cat., Bonn, Kunst- und Ausstellungshalle
der Bundesrepublik Deutschland, *Gerhard
Richter: Catalogue Raisonné 1962-1993, Vol.
III*, Ostfildern-Ruit 1993, no. 472-3, illustrated
in colour
Dietmar Elger, Ed., *Gerhard Richter, Catalogue
Raisonné 1976-1987, Vol. 3*, Ostfildern 2013, p.
229, no. 472-3, illustrated in colour

£ 400,000-600,000

€ 464,000-700,000 US\$ 525,000-785,000







Claude Monet, *The Artist's House from the Rose Garden*, circa 1922.
Image © Musée Marmottan Monet, Paris/ Bridgeman Images

Abstraktes Bild, created in 1981, on the cusp of Gerhard Richter's transition from figurative *Photo Paintings* into his revolutionary body of vibrant abstract works, is a visually and conceptually important work in the precept of abstract painting. Richter initially struggled to move away from the supportive framework of photography, using magnified images and photographic sketches as the foundation for his abstract explorations. It was not until the early 1980s that he managed to free himself from pre-meditated structure, allowing the natural evolution of paint across the canvas to dictate the appearance of his works. Richter has described the way in which his early abstract paintings "allowed me to do what I had never let myself do: put something down at random. And then, of course, I realised that it never can be random. It was all a way of opening a door for me. If I don't know what's coming – that is, if I have no hard-and-fast image, as I have with a photographic original – then arbitrary choice and chance play an important part" (Gerhard Richter, *Gerhard Richter: Text*, London 2009, p. 256).

Typical of Richter's extraordinary early body of *Abstrakte Bilder*, the present work is executed on an intimate scale. The work also embodies the artist's interrogations of order and chaos, its composition delicately poised between the two. The pine green, and white peak-like marks across the luminous red ground loosely evoke references to a landscape. Furthermore, this conceit recalls

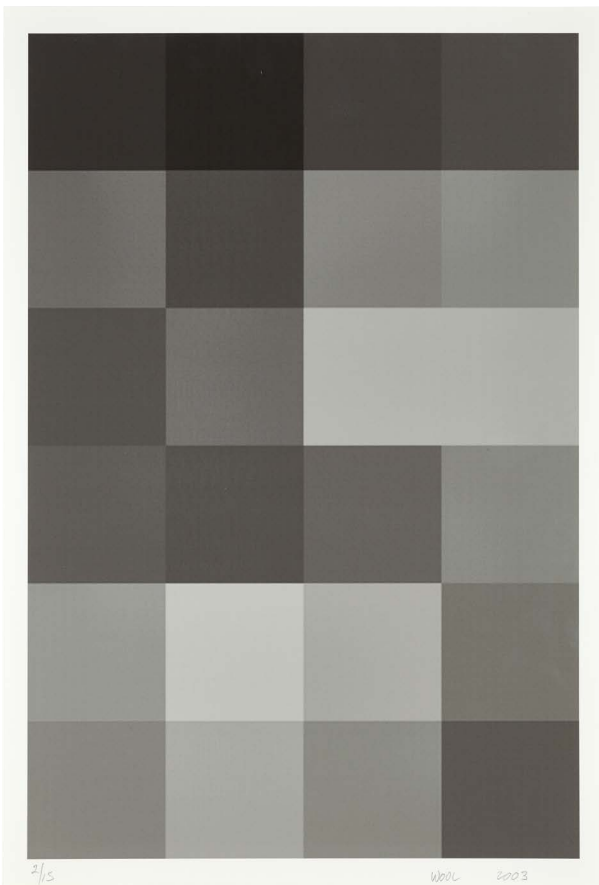
the use of glyphs and primitive shapes used by Abstract Expressionists from Franz Kline to Robert Motherwell. Enlisting non-art instruments for artistic ends is only one of several means by which Richter interrogates the medium and the role of intentionality in art making. In *Abstraktes Bild* the characteristic blurring and dragging movements of later abstracts works by the artist are evident in the dappled haze of rich yellow along the bottom of the canvas. This element was conveyed using Richter's trademark tool, the squeegee; a rectangular sheet of Perspex fixed to a wooden handle. In this signature technique Richter applies and re-applies layers of paint with a brush, then dragging them across the canvas with the device to produce shimmering planes of colour.

While Richter's abstracts paintings from the late 1970s and onwards are independent from any particular photographic model, they nonetheless exhibit a quasi-mechanised reproducibility. The consistent use of red and green, as seen in the present work, call to mind the RGB colour model that is used for the representation and display of images in such electronic systems as televisions and computers, as well as photography. Richter elaborated on this connection and his method of abstraction in 1979 "every time we describe an event, add up a column of figures or take a photograph of a tree, we create a model; without models we would know nothing about reality and would be like animals. Abstract

paintings are fictitious models because they visualise a reality, which we can neither see nor describe, but which may nevertheless conclude exists. We attach negative names to this reality; the un-known, the un-graspable, the infinite, and for thousands of years we have depicted it in terms of substitute images live heaven and hell, gods and devils. With abstract painting we create a better means of approaching what can be neither seen nor understood" (Gerhard Richter cited in: Exh. Cat., Chicago, Museum of Contemporary Art, *Gerhard Richter: Painting*, 1988, p. 107).

Richter's utterly extraordinary and pioneering art of abstraction stands as the ultimate culmination of the heroic journey of his career, during which he has endlessly questioned the limits of representation, the nature of perception, and the operations of visual understanding. *Abstraktes Bild* is a compelling, mysterious and timeless image which, in decades to come, will be still be yielding new readings. As art historian and curator Rudi Fuchs concluded on Richter's early abstract works, "It has become very difficult to take things which are imaginative and beautiful and utterly unusual for granted. To me it is this issue which is being forced by Richter's paintings. I like those paintings, but I do not quite know why. I look at them and I see freedom of mind, sovereign will, unusual imagination, superior skill, precision" (Rudi Fuchs cited in: Exh. Cat., Bielefeld, Kunsthalle Bielefeld, *Gerhard Richter: Abstrakte Bilder 1976 bis 1981*, 1982, p. 8).





128

CHRISTOPHER WOOL

b. 1955

Untitled, 2003

each: signed, dated 2003 and numbered 2/15

portfolio of 5 inkjet prints, published by Sabine Knust Maximilian Verlag, Munich

each image: 45 by 30 cm. 18 by 11⁷/₈ in.

each sheet: 48.3 by 32.9 cm. 19 by 12⁷/₈ in.

Executed in 2003, this work is number 2 from an edition of 15.

PROVENANCE

Carolina Nitsch, New York

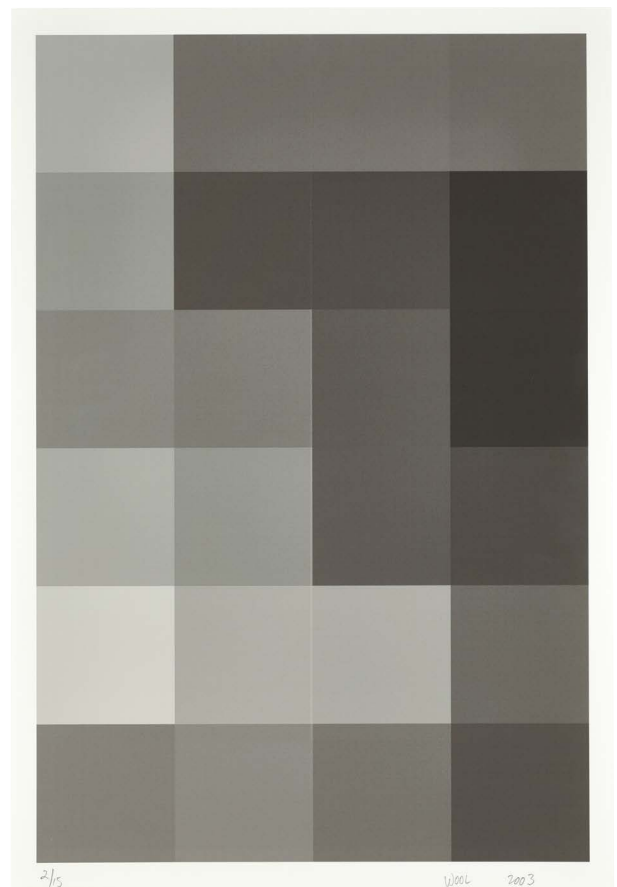
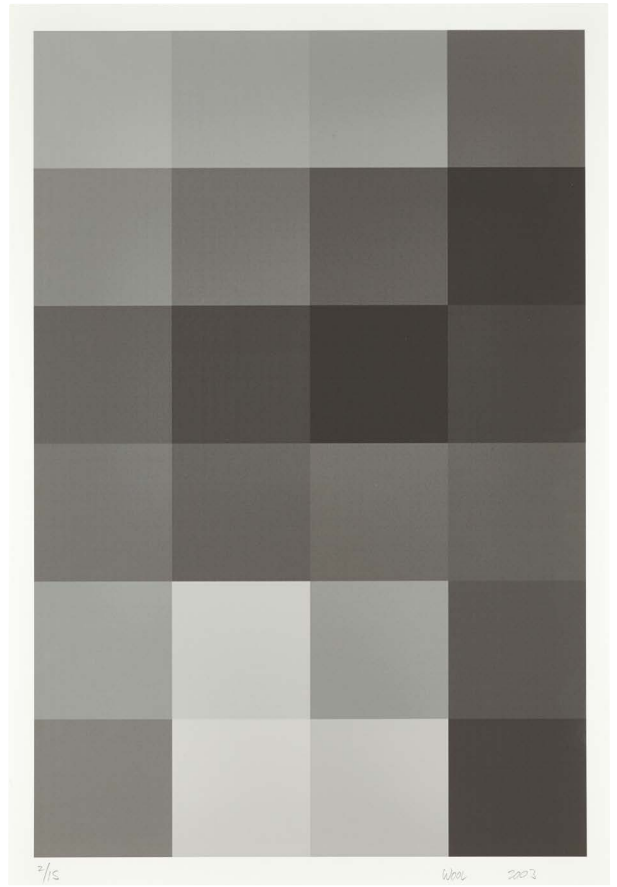
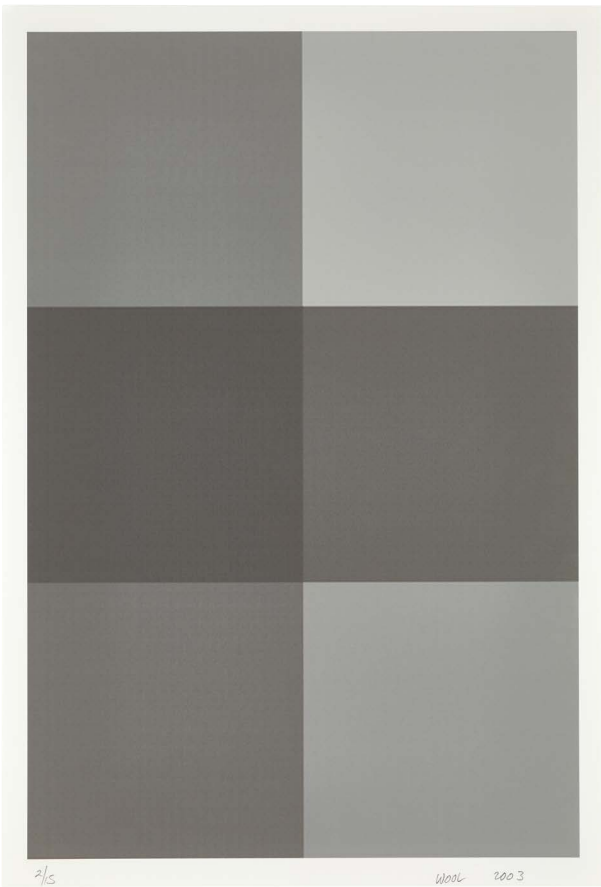
Acquired from the above by the present owner

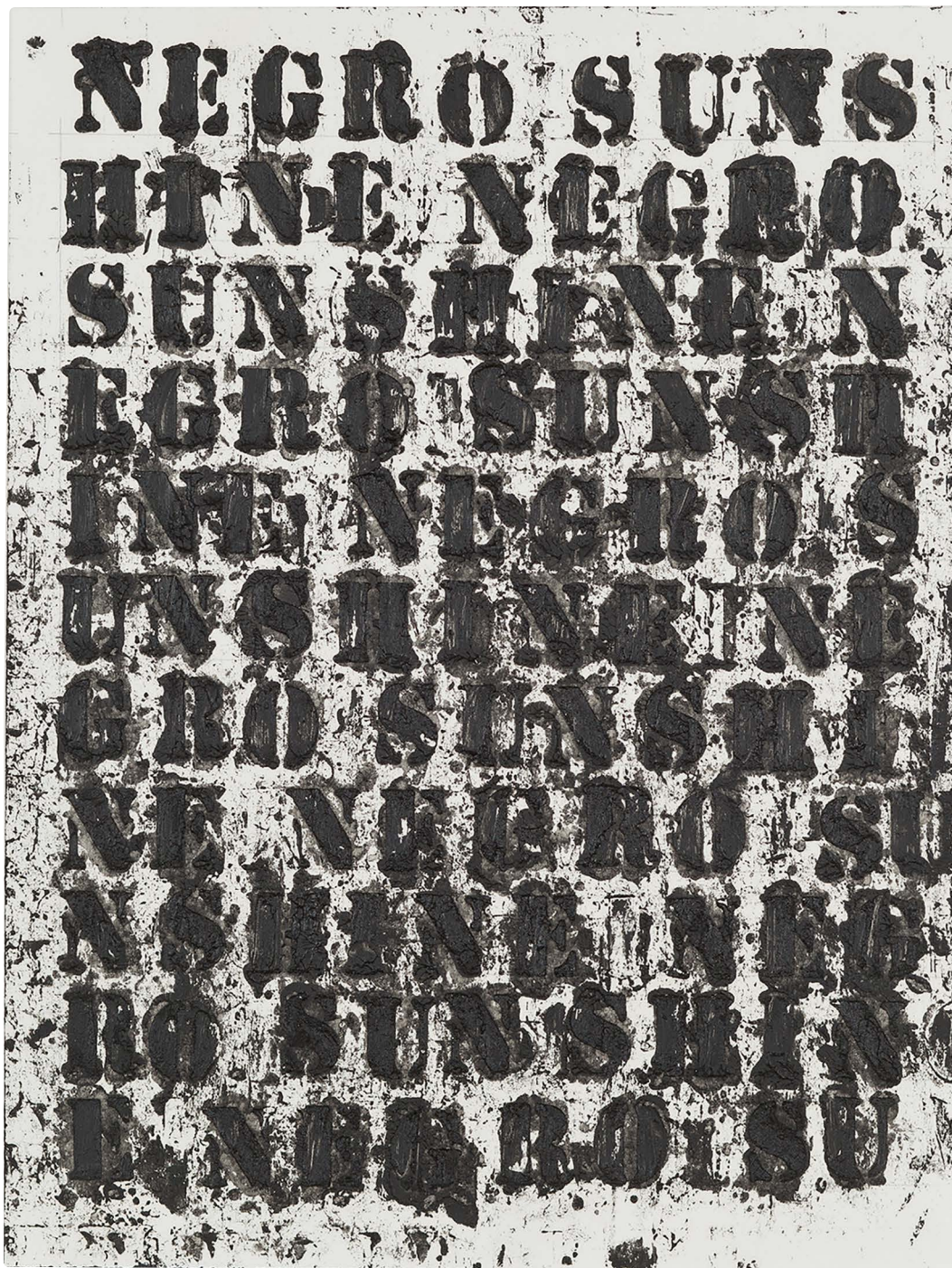
£ 70,000-100,000

€ 81,500-116,000 US\$ 91,500-131,000

“There is no secure sense of what Wool’s [works] mean. They are uniform, deliberate, absolute, and masterful, but entirely resistant to one’s natural search for meaning, which they seem to deny.”

John Caldwell, San Francisco, San Francisco Museum of Modern Art, *New Work: Christopher Wool, 1989*, n.p.





129

GLENN LIGON

b. 1960

Study for Negro Sunshine II #37

oilstick and gesso on paper
30.5 by 22.9 cm. 12 by 9 in.
Executed in 2011.

PROVENANCE

Regen Projects, Los Angeles
Acquired from the above by the present
owner in 2012

‡ £ 20,000-30,000
€ 23,200-34,800 US\$ 26,100-39,100



130

GLENN LIGON

b. 1960

Mirror II Drawing #7

oilstick, coal dust and gesso on paper
61.3 by 46 cm. 24 $\frac{1}{8}$ by 18 $\frac{1}{8}$ in.
Executed in 2010.

PROVENANCE

Regen Projects, Los Angeles
Acquired from the above by the present
owner in 2011

‡ £ 50,000-70,000
€ 58,000-81,500 US\$ 65,500-91,500

131

LAWRENCE WEINER

b. 1940

Miscellaneous Materials Brought
by the Tide to the Shore
(After a Time in the Sea)

language + the materials referred to
dimensions variable

Executed in 1989.

This work is accompanied by a certificate of
authenticity.

PROVENANCE

Galerie Ascan Crone, Hamburg

Acquired from the above by the present
owner in 1996

£ 50,000-70,000

€ 58,000-81,500 US\$ 65,500-91,500

MISCELLANEOUS MA

BROUGHT BY THE TI

TO THE SHORE

(AFTER A

MATERIALS

DE

A TIME IN THE SEA)

FIREMAN PULLING DRUNK OUT
OF A BURNING BED: "you darned
fool, that'll teach you to smoke
in' bed."

DRUNK: "I wasn't smoking in
bed, it was on fire when I laid
down."

"I understand your husband
drowned and left you two
million dollars. Can you
imagine, two million dollars,
and he couldn't even read
or write." "yeah, she said,
and he couldn't swim either."

132

RICHARD PRINCE

b. 1949

Untitled

felt-tip pen on paper, laid down on paper
sheet: 22 by 22.5 cm. 8¾ by 8⅞ in.
Executed circa 1987-88.

PROVENANCE

Private Collection, United States (acquired
directly from the artist)
Harper's Books, East Hampton
Acquired from the above by the present owner

£ 15,000-20,000

€ 17,400-23,200 US\$ 19,600-26,100



133

ROBERT LONGO

b. 1953

Study for Flag X-24

signed, titled and dated 2012 on the margin
ink and charcoal on vellum
35.6 by 53.3 cm. 14 by 21 in.

PROVENANCE

Thaddeus Ropac, Paris
Acquired from the above by the present
owner in 2012

‡ £ 30,000-40,000

€ 34,800-46,400 US\$ 39,100-52,500

JEFF KOONS

b. 1955

Soccer Ball (Molten)

bronze

19 by 19 by 19 cm. 7½ by 7½ by 7½ in.

Executed in 1985, this work is number 2 from an edition of 3, plus 1 artist's proof.

PROVENANCE

International With Monument, New York
Acquired from the above by the present owner

LITERATURE

Angelika Muthesius, Ed., *Jeff Koons*, Cologne 1992, p. 62, no. 14, illustrated in colour; p. 166 (text)(ed. no. unknown)
Jeff Koons and Anthony d'Offay Gallery, *The Jeff Koons Handbook*, London 1992, p. 155 (text)

£ 180,000-250,000
€ 209,000-290,000 US\$ 235,000-326,000

A precursor to the artist's use of fabricated inflatables, Jeff Koons's *Soccerball (Molten)* is a seminal bronze from his iconic *Equilibrium* series. As Koons explains "inflatables, of course, are metaphors for people and they are metaphors of life and optimism for me" (Jeff Koons in conversation with Ruth Lopex, in: *Chicago Magazine*, June 2008, online). At once aesthetically alluring and meticulously fabricated, this sculpture speaks to the very heart of Koons' relationship with inflatables. Koons came to public attention with his 1985 show *Equilibrium* at International with Monument Gallery in New York. This solo exhibition debuted his first bronze sculptures, an array of Nike posters, and the now-famous *Equilibrium Tanks*, which contain basketballs floating miraculously in water-filled fish tanks. Writing about the series Daniela Salvioni aptly states that "Koons manipulates objects into metaphorical embodiments of society's dysfunctions. This poetics of objects recalls Jasper Johns' cast-bronze beer cans, in which an ordinary object becomes endowed with a surplus of meaning, and the surrealist tactic of juxtaposing unexpected elements, as in Meret Oppenheim's fur-covered teacup" (Daniela Salvioni, 'Jeff Koons's Poetics of Class', in: *Exh. Cat.*, San Francisco Museum of Modern Art, *Jeff Koons*, 1992, p. 20). Dealing with the broader issues of social mobility,

Soccerball (Molten), and the *Equilibrium* series as a whole, broach the aspirational promises promoted by consumer culture

"KOONS MANIPULATES OBJECTS INTO METAPHORICAL EMBODIMENTS OF SOCIETY'S DYSFUNCTIONS. THIS POETICS OF OBJECTS RECALLS JASPER JOHNS' CAST-BRONZE BEER CANS, IN WHICH AN ORDINARY OBJECT BECOMES ENDOWED WITH A SURPLUS OF MEANING, AND THE SURREALIST TACTIC OF JUXTAPOSING UNEXPECTED ELEMENTS, AS IN MERET OPPENHEIM'S FUR-COVERED TEACUP"

– specifically those that target the under-privileged. In inner-city areas, professional sports are considered by many as the

quintessential way out. Within the field of sport, ball sports such as basketball and football are the urban choice, suited to small backyards and inexpensive equipment. Koons glorified these in the present work, therefore, as tantalising and precarious metaphors for upward social mobility. The artist elaborates, "white middle-class kids have been using art the same way that other ethnic groups have been using basketball – for social mobility. You could take one of those basketball stars, Dr. Dunkelstein, or the Secretary of Defense, and one could have been me, or Baselitz, or whoever" (Angelika Muthesius, *Jeff Koons*, Cologne 1992, p. 19). Impossibility and unsustainability are essential themes in the Koons' *Equilibrium* series, and *Soccerball (Molten)* embodies these themes with undeniable sprezzatura. The meticulous cast and the rich colour of bronze arouse our curiosity and create a unique viewing sensation that is simultaneously solemn and buoyant, exciting and somber. Simultaneously, *Soccerball (Molten)* operates intellectually by allowing us to question, through the medium of sculpture, the act of preservation. Koons' attempts to render all of the objects in his *Equilibrium* series useless. This is the state of equilibrium or balance toward which the entire *Equilibrium* series aspires, as the artwork is harmonised for the present, existing in stasis, almost inaccessible.





135

RICHARD PRINCE

b. 1949

Untitled (Couple)

signed, dated 1977-79 and numbered 3/10 on the reverse

Ektacolor print

50.5 by 60.5 cm. 19 $\frac{7}{8}$ by 23 $\frac{7}{8}$ in.

Executed in 1977-79, this work is number 3 from an edition of 10.

PROVENANCE

Alessandro Grassi Collection, Italy (acquired directly from the artist)

Private Collection, Europe

Sotheby's, London, 11 February 2016, Lot 174

Acquired from the above by the present owner

£ 40,000-60,000

€ 46,400-70,000 US\$ 52,500-78,500



136

PROPERTY FROM A PROMINENT INTERNATIONAL COLLECTOR

RICHARD PRINCE

b. 1949

Untitled (Man's Hands with
Cigarette Watch)

signed, dated 1980 and numbered 3/10
on the reverse

Ektacolor print

50.8 by 61 cm. 20 by 24 in.

Executed in 1980, this work is number 3 from
an edition of 10, plus 2 artist's proofs.

PROVENANCE

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

EXHIBITED

New York, Whitney Museum of American Art,
permanent collection (ed. no. unknown)

± £ 40,000-60,000

€ 46,400-70,000 US\$ 52,500-78,500

◦ 137

PROPERTY FROM A PRIVATE NEW YORK
COLLECTION

GILBERT AND GEORGE

b. 1943 and b. 1942

Staggering

gelatin silver print, in 10 parts
21.5 by 16.5 cm. 8½ by 6½ in.
Executed in 1972.

PROVENANCE

Sonnabend Gallery, New York
Private Collection
Sotheby's, London, 30 November 1995, Lot 241
Acquired from the above by the present owner

EXHIBITED

Bordeaux, CAPC musée d'art contemporain
de Bordeaux; Basel, Kunsthalle Basel;
Brussels, Palais des Beaux Arts; Madrid,
Palacio de Velazquez, Parque del Retiro;
Munich, Städtische Galerie im Lenbachhaus;
and London, Hayward Gallery, *Gilbert &
George, The Complete Pictures, 1971 - 1985*,
May 1986 - September 1987, n.p., illustrated

LITERATURE

Rudi Fuchs, Ed., *Gilbert & George, The
Complete Pictures 1971 - 2005, Vol. 1: 1971 -
2005*, London 2007, p. 122, illustrated

Ω ⊕ £ 100,000-150,000

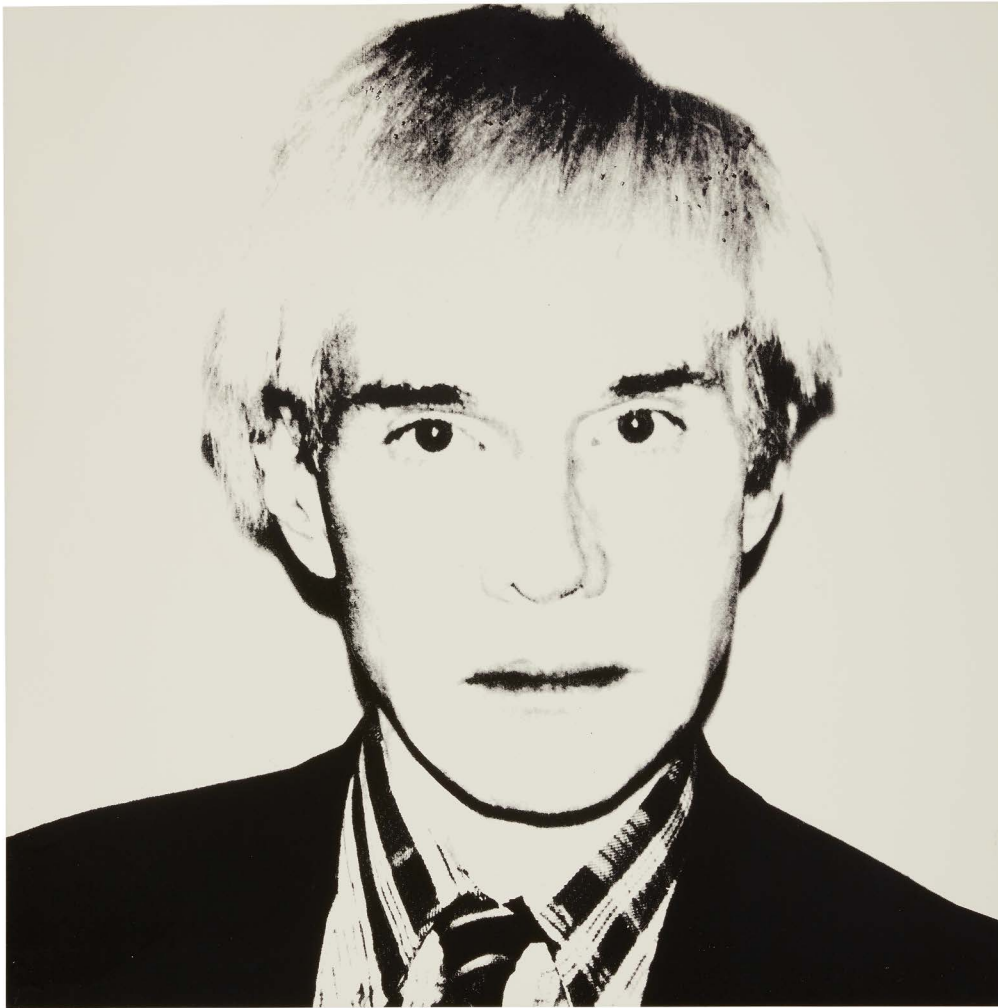
€ 116,000-174,000 US\$ 131,000-196,000





"The grids are a natural part of making large photo-pieces. It is like a week has to be divided into day, for convenience. A house has to be made of bricks. You can't make a house from one big brick. You cannot make a skyscraper with one enormous sheet of glass. Everything is in sections."

George cited in: Gilbert & George, Gilbert & George: The Complete Pictures 1971-1985, London 1997, p. 153.



◦ 138

PROPERTY FROM A PRIVATE NEW YORK
COLLECTION

ANDY WARHOL

1928 - 1987

Self-Portrait (Pair)

silkscreen ink on Lenox Museum Board, in
two parts

each: 96.5 by 96.5 cm. 38 by 38 in.

Executed in *circa* 1982, these works are unique.

i. This work is stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., and numbered *VF UP50.49* on the reverse.

ii. This work is stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., and numbered *VF UP50.53* on the reverse.

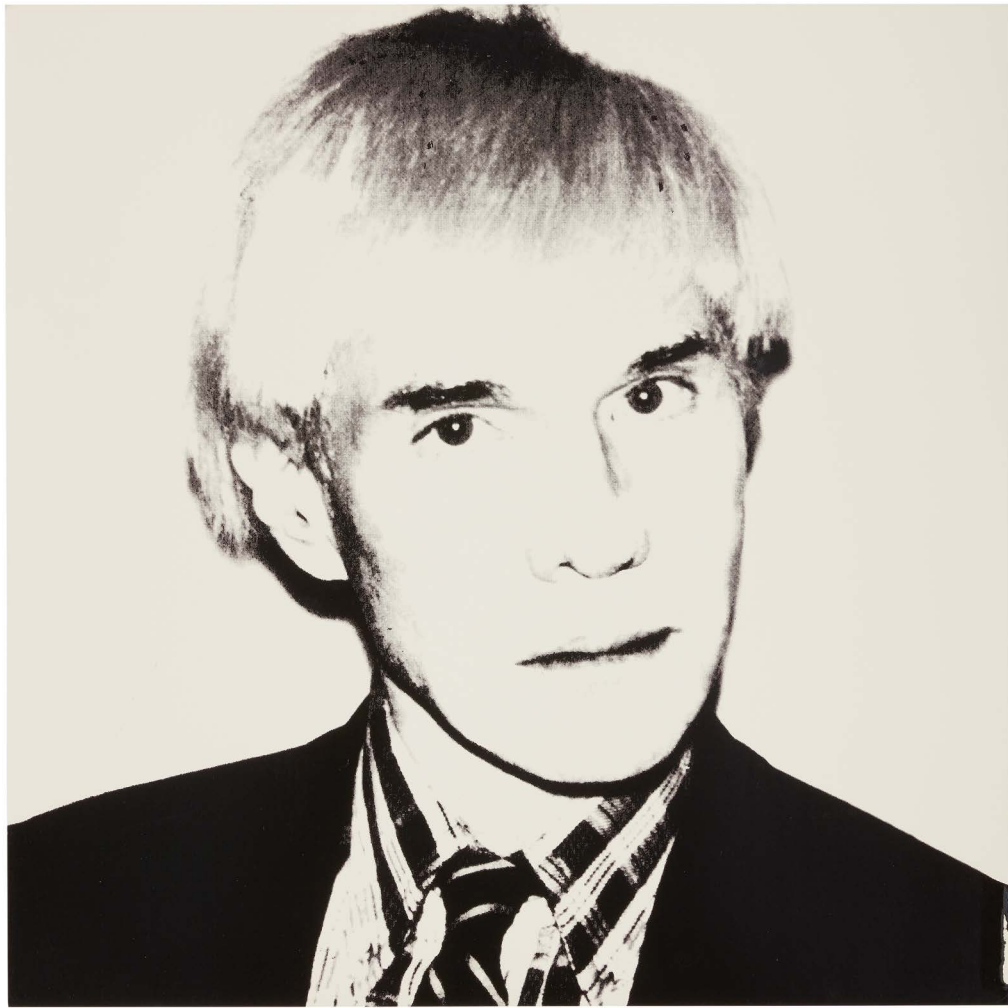
PROVENANCE

The Andy Warhol Foundation for the Visual Arts, New York

Acquired from the above by the present owner in 1998

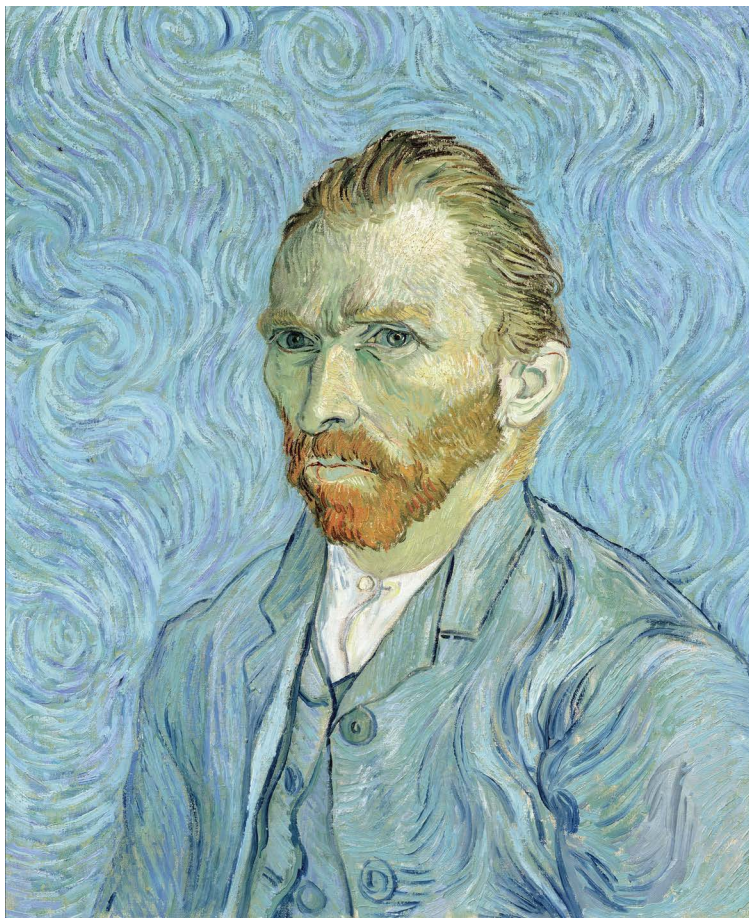
‡ £ 250,000-350,000

€ 290,000-406,000 US\$ 326,000-456,000



“... a feeling of introspection, of looking backwards, and the one thing I kept thinking about was the relationship of this to, well, the great late self-portraits, people like – one doesn't dare say it – Rembrandt, Van Gogh – a kind of moodiness, a kind of inwardness, a kind of darkness, a kind of loneliness and this is a whole new world for Andy, and it suddenly clicks into place with the whole history of tragic late self-portraiture.”

(Robert Rosenblum conversation with Anthony d'Offay, in: Press Release, London, Anthony d'Offay Gallery, Andy Warhol, 1986, online.)



Vincent van Gogh, *Self Portrait*, 1889
Image: © Musee d'Orsay, Paris/ Bridgeman Images

Executed in 1982, *Self Portrait (Pair)* firmly positioned Andy Warhol as the heir to a rich lineage of great masters from Art History tackling the subject of self-representation, ranging from Albrecht Dürer and Rembrandt, to Vincent Van Gogh, Pablo Picasso and Francis Bacon. Through his self-portraits, Warhol confronted the grand tradition of self-portraiture in a manner unprecedented within art history. Self-portraiture has historically been interpreted as a means of offering the viewer a rare and highly personal insight into the inner workings of the artist's psychological state and self-perception. Rather than complying to these expectations of the subject matter, Warhol's *Self Portrait (Pair)* depicts Andy Warhol in his self-constructed role as an icon of popular culture, intentionally teasing the viewer with the expectation of catching a glimpse of the artist's most intimate inner self. Robert Rosenblum describes Warhol's self-portraits as simultaneously "both startlingly intimate and totally artificial" (Robert Rosenblum, 'Andy Warhol's Disguises', in *Andy Warhol, Self-Portraits*, Ostfildern 2004, p. 21).

Warhol's lifelong preoccupation with public image and beauty was inextricably linked with his perception of the inadequacies of

his own physical appearance, and by the late 1980s his self-image was virtually a complete fabrication. Self-representation was the lifeblood of Warhol's work. As his self-image became increasingly heavily constructed, Warhol retained a complicated relationship with his own image. *Self Portrait (Pair)* presents a nuanced and complicated ebb and flow between the artist as Andy Warhol, the Popular Culture icon, and Andrew Warhola, son of Austro-Hungarian immigrants. Of all his self-portraits, the present work taps into the great dichotomy between Warhol's public character and his ever elusive private self. In *Self Portrait (Pair)*, while the artist is presented as the 'character' of Andy Warhol, his tilted pose strikes a bashful, vulnerable tone as if seeking out some approval from the viewer. In this sense, the present work offers a strikingly intimate and self-conscious view of the artist, perhaps veering towards the self-reflective tone of infamous Rembrandt's late self-portraits. As Dietmar Elgar describes the diptych "Warhol appears unusually shy and melancholy in these two images. Of all his self-portraits, *Self Portrait (Pair)* offers the least indication of Warhol's aura as a Pop Art star" (Dietmar Elgar in: *Ibid.*, p. 120).

"of course he was already a cult figure in 1980... He had spent more than a decade systematically exploiting his own image – on behalf of his art and in parallel to it."

Roland Wäspe, 'The Construction of a Pop Image', in *Andy Warhol, Self-Portraits*, Ostfildern 2004, p. 73

Warhol's elusive identity was as culturally significant as his artworks. "If you want to know about Andy Warhol, then just look at the surface of my pictures and there I am", the artist said; "there's nothing in between" (Andy Warhol cited in Gretchen Berg, 'Andy: My True Story', in *Los Angeles Free Press*, 17 March 1967, p. 3). Perhaps no other artist's image has become so completely synonymous with their creative output. Warhol's image, identity and cultural persona were inextricably bound to his art. By the 1980s, Warhol had spent decades keenly constructing his public image with a distinct awareness of the 'self' as an artificial, highly mediated construct. With his signature peroxide wigs, and trademark style of dress Warhol cemented himself as a figure greater cultural importance than his most famous celebrity muses, an icon in his own visual repertoire. As explained by Roland Wäspe, "of course he was already a cult figure in 1980... He had spent more than a decade systematically exploiting his own image – on behalf of his art and in parallel to it" (Roland Wäspe, 'The Construction of a Pop Image', in *Andy Warhol, Self-Portraits*, Ostfildern 2004, p. 73). *Self Portrait (Pair)* perfectly encapsulates the artist's skill in canonising his own image in popular visual culture.



Andy Warhol, 1984.
Image © Time & Life Pictures/ Getty Images

139

KEITH HARING

1958 - 1990

X Man

signed on the reverse
cut vinyl on masonite
61 by 61 cm. 24¼ by 24¾ in.
Executed in 1987.

This work is accompanied by a certificate of authenticity issued by the Authentication Committee of the Estate of Keith Haring and numbered 090806A6.

PROVENANCE

IKON Ltd., Santa Monica
Acquired from the above by the present owner

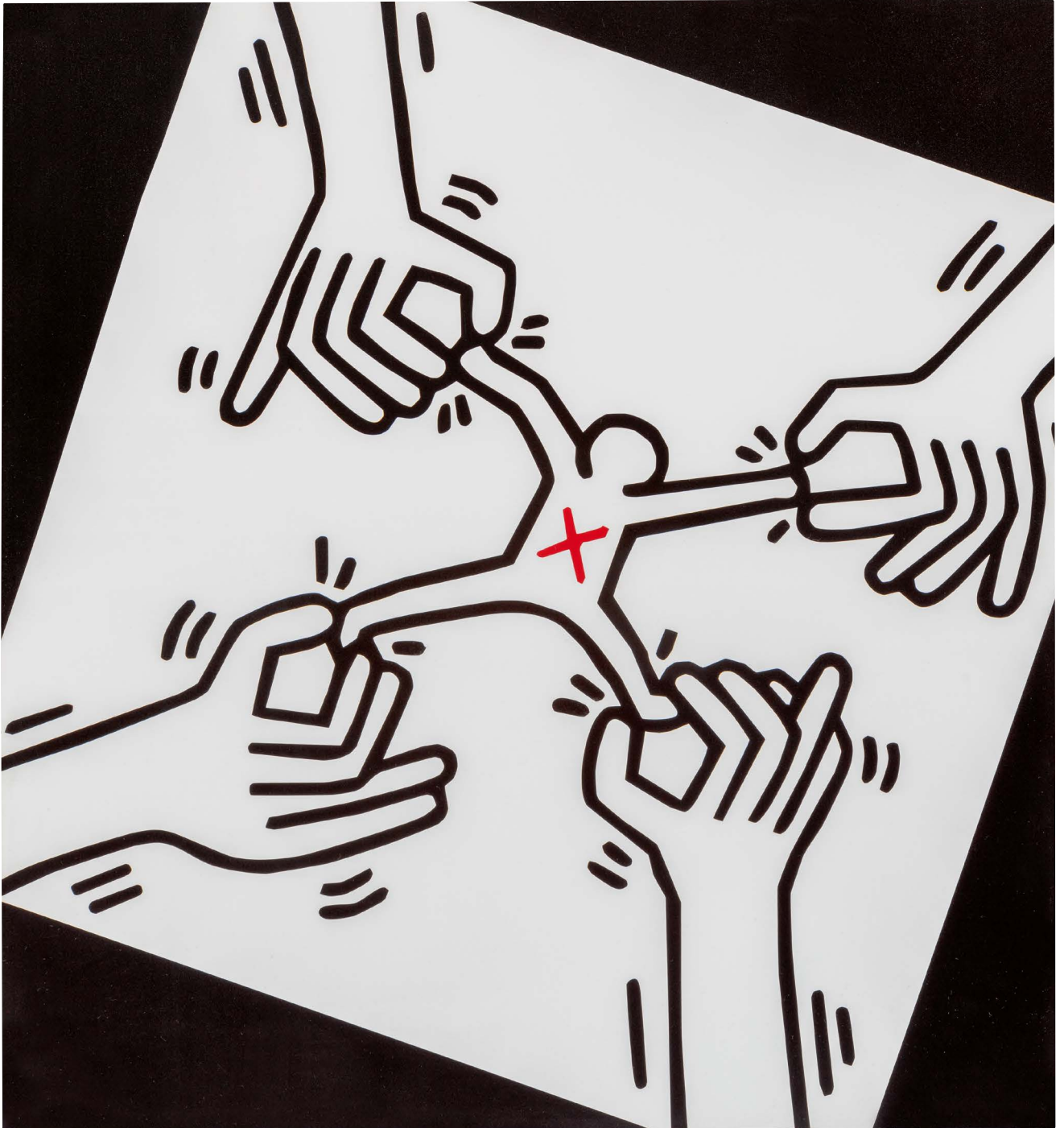
EXHIBITED

Santa Monica, IKON Ltd., *Artists of the Eighties*, November - December 2006

‡ £ 300,000-400,000

€ 348,000-464,000 US\$ 391,000-525,000

"I am intrigued with the shapes people choose as their symbols to create a language. There is within all forms a basic structure, an indication of the entire object with a minimum of lines that becomes a symbol. This is common to all languages, all people, all times."





Martin Kippenberger, *Zuerst die Füße (Feet First)*, 1991.
 Artwork © Estate of Martin Kippenberger, Galerie Gisela Capitan, Cologne

Radiating with the energy of the New York art scene in the 1980s, Keith Haring's work brims with kinetic gesture and confidence. Seeing the role of artist as antagonist, Haring's art is direct and confrontational, laced with emotion and history. His brief, but intensely productive career synthesised a new populism; like contemporary hieroglyphics, Haring constructed his own visual language to communicate with a wide-stretching audience. Expanding on the legacy of Pop Art as it united street culture and high art, *X Man* is a striking example of Keith Haring's universally recognised style.

Born in Pennsylvania in 1958, Haring grew up witnessing a United States traumatised by the Vietnam War. In a country beset by inequality and discrimination, Haring matured with an ignited urge to stand against injustice. There was a universal method to this: art. Haring retained an ardent belief in the power of art to vivify and transform at

a public level. Whilst at the School of Visual Arts in New York, Haring was first introduced to semiotics – the study of signs and symbols. He then formulated his own artistic alphabet with which he could communicate through painting. Characters and shapes narrate his body of work: barking dogs, radiant babies, pulsing TVs, multi-limbed figures. This new language allowed him to speak to the masses, defying language barriers and uniting communities through his art – Haring had invented a universal system of communication.

X Man incorporates one of the main symbols in Haring's artistic language: the figure with a cross. For Haring, this figure symbolises the human as a target, a victim of injustice. One could view this specific image as distinctly personal to Haring. In 1988, diagnosed with AIDS, Haring himself became the target of society with their immediate dismissal of the virus.

Sharp, contrasting colours define the present work. The cross on the figure's stomach is mirrored in the overall composition of the work; four God-like hands emerge from the corners, pinching and pulling at the figure in the centre. Idiosyncratic of Haring's style, the work is "activated" by sharp strokes around the hands and limbs of the silhouette. "I am intrigued with the shapes people choose as their symbols to create a language. There is within all forms a basic structure, an indication of the entire object with a minimum of lines that becomes a symbol. This is common to all languages, all people, all times" (Keith Haring, unpublished journal entry, *The Keith Haring Foundation*, 1979, online). Haring's artistic language is all-encompassing; connecting the origins of language – hieroglyphics – with the origins of art – cave painting. Haring's contribution to the art historical canon goes without saying. His art still radiates with as much energy as the day it was created.



Keith Haring, 1984. Image © Jack Mitchell/ Getty Images, 2019.
Artwork © The Keith Haring Foundation, 2019.

140

GEORGE CONDO

b. 1957

The Existentialist

signed and dated 03 on the overlap; signed, titled and dated 03 on the reverse
oil on canvas
127 by 102 cm. 50 by 40½ in.

PROVENANCE

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

EXHIBITED

Munich, Kunstthale der Hypo-Kulturstiftung; Burgdorf, Museum Franz Gertsch; and Vienna, Kunsthaus Wien, *Zurück zur Figur/ Malerie der Gegenwart*, June 2005 - September 2006, pp. 70-71, illustrated in colour

£ 250,000-350,000

€ 290,000-406,000 US\$ 326,000-456,000

Enigmatic and arresting, *The Existentialist* is an exquisite example of Condo's skill as a puppeteer of the human psyche. Straddling the line between the familiar and the uncanny, the grotesque and the beautiful, Condo's visually and psychologically rich pictorial creations have solidified him as one of the most inventive artists of his generation.

George Condo emerged onto the 1980s art scene in New York alongside the seminal figures of contemporary painting, such as Keith Haring and Jean-Michel Basquiat. Similar to the two young pioneers, Condo was critically engaged with creating and developing a new form of figurative painting, one that merged the representational and the abstract. Since the beginning of his career, Condo has pioneered a hybrid-topography of the human figure that allows him to explore the tenets of psychology and philosophy.

His art poses a fascinating dichotomy between its kitsch aesthetics and the serious

deployment of oil painting. Drawing influence from expansive regions, Condo melds styles and motifs from different eras of art history. Renaissance portraiture, cubism, surrealism, comic books; Condo assimilates his references into striking, psychologically charged scenes: "I love the idea of two incompatible

**"I LOVE THE IDEA OF TWO
INCOMPATIBLE WORLDS
BROUGHT TOGETHER
– OPPOSING FORCES
HARMONICALLY MELDED."**

worlds brought together – opposing forces harmonically melded" (George Condo cited in: Diane Solway, 'Musings on a Muse', *W Magazine*, January 2013, online). Condo's amalgam of art history and contemporary culture is utterly unique, his fragmented facial

landscapes call to mind the genius of Pablo Picasso and Francis Bacon.

The Existentialist introduces a nuanced approach for Condo, one that lends a deeper, philosophical reading of his art. As the title suggests, this is a distinctly introspective portrait, a reflection on existence. The host of characters in Condo's oeuvre span the comedic to the hyper-sexual, yet the figure in the present work is particularly mysterious. Delicate brushstrokes blur the face, the figure is seemingly caught in a transitory moment, yet the contemplative gaze permeates through the haze. Furthermore, Condo's idiosyncratic use of negative space is particularly key to the present work. Dark, brooding backgrounds dominate the majority of Condo's portraits. Removing his characters from any sense of reality, he creates a void for his psychological explorations. Fusing traditions of art history with the anxieties of contemporary society, George Condo proves he is an artist of all-encompassing measure.



ANDY WARHOL

1928 - 1987

Portrait of John McEnroe and
Tatum O'Neal

signed and dated 1986 on the overlap
acrylic and silkscreen ink on canvas
101.6 by 101.6 cm. 40 by 40 in.

PROVENANCE

Private Collection, New York (acquired
directly from the artist in 1986)
Sotheby's, London, 1 July 2008, Lot 27
Acquired from the above by the present owner

£ 200,000-300,000

€ 232,000-348,000 US\$ 261,000-391,000

For Andy Warhol, immortalisation was not bound by biology; with the snap of a polaroid and a silkscreen print, a celebrity could live forever. His iconic portraits are a defining thread in his expansive body of work. Capturing stars in their golden hour, Warhol transformed fame into relics of the modern era. *Portrait of John McEnroe and Tatum O'Neal* is one of his final celebrity portraits, completed just a year before the artist's death. Warhol's incarnation of the couple at the height of their popularity is evidence of his deep understanding of celebrity and the symbolic power that comes with it.

Infatuated with fame, fashion and Hollywood from an early age, Warhol sought out celebrity culture as a means of escaping his working-class childhood in Pittsburgh. Fresh out of the Carnegie Institute of Technology in 1949, he immediately moved to New York in search of the thriving art scene and the glamour of the nightlife. Warhol gravitated to portraiture as

a means of manifesting stardom. Following on from his iconic portraits of Marilyn Monroe and Elizabeth Taylor, his fascination with the *visage* of fame comes full circle

**“A SORT OF LUSTY YET
ETHEREAL LIMBO WHERE
EVERYONE WAS A STAR, NOT
ONLY FOR FIFTEEN MINUTES,
BUT, IN THIS INCARNATION
CAUGHT PERMANENTLY ON
CANVAS, ‘FOREVER’, AS IN
‘DIAMONDS ARE FOREVER.’”**

at the end of his career; Warhol himself is now fully integrated into the gilded world of stars, supplying him with an unlimited list of

subjects for his celebrity portraits. As with the present work, Warhol transitioned from appropriating press images to using his own polaroids – his portraits becoming distinctly personal to his vision.

Executed the same year as the couple's marriage, *Portrait of John McEnroe and Tatum O'Neal* captures the innocence and *naïveté* of the newlyweds through pastel pinks and radiant yellows. O'Neal, the youngest winner of an Academy Award, and McEnroe, with seven Grand Slam wins to his name, are themselves depicted as a trophy on canvas. Henry Geldzahler reinforces this quality as “a sort of lusty yet ethereal limbo where everyone was a star, not only for fifteen minutes, but, in this incarnation caught permanently on canvas, ‘forever’, as in ‘Diamonds are forever’” (Henry Geldzahler, ‘Andy Warhol: Virginal Voyeur’, in: *Exh Cat.*, Sydney, Museum of Contemporary Art, *Andy Warhol: Portraits*, 1993, p. 26).



142

ANDY WARHOL

1928 - 1987

Dollar Sign

signed and dated 82 on the overlap
acrylic and silkscreen ink on canvas
25.4 by 20.3 cm. 10 by 8 in.

PROVENANCE

Private Collection
Carla Jean & Associates, Ventura
Juergen and Christiane Lotter Collection,
United States (acquired from the above in 1989)
Sotheby's, New York, 11 May 2011, Lot 226
Acquired from the above by the present owner

± £ 400,000-600,000

€ 464,000-700,000 US\$ 525,000-785,000

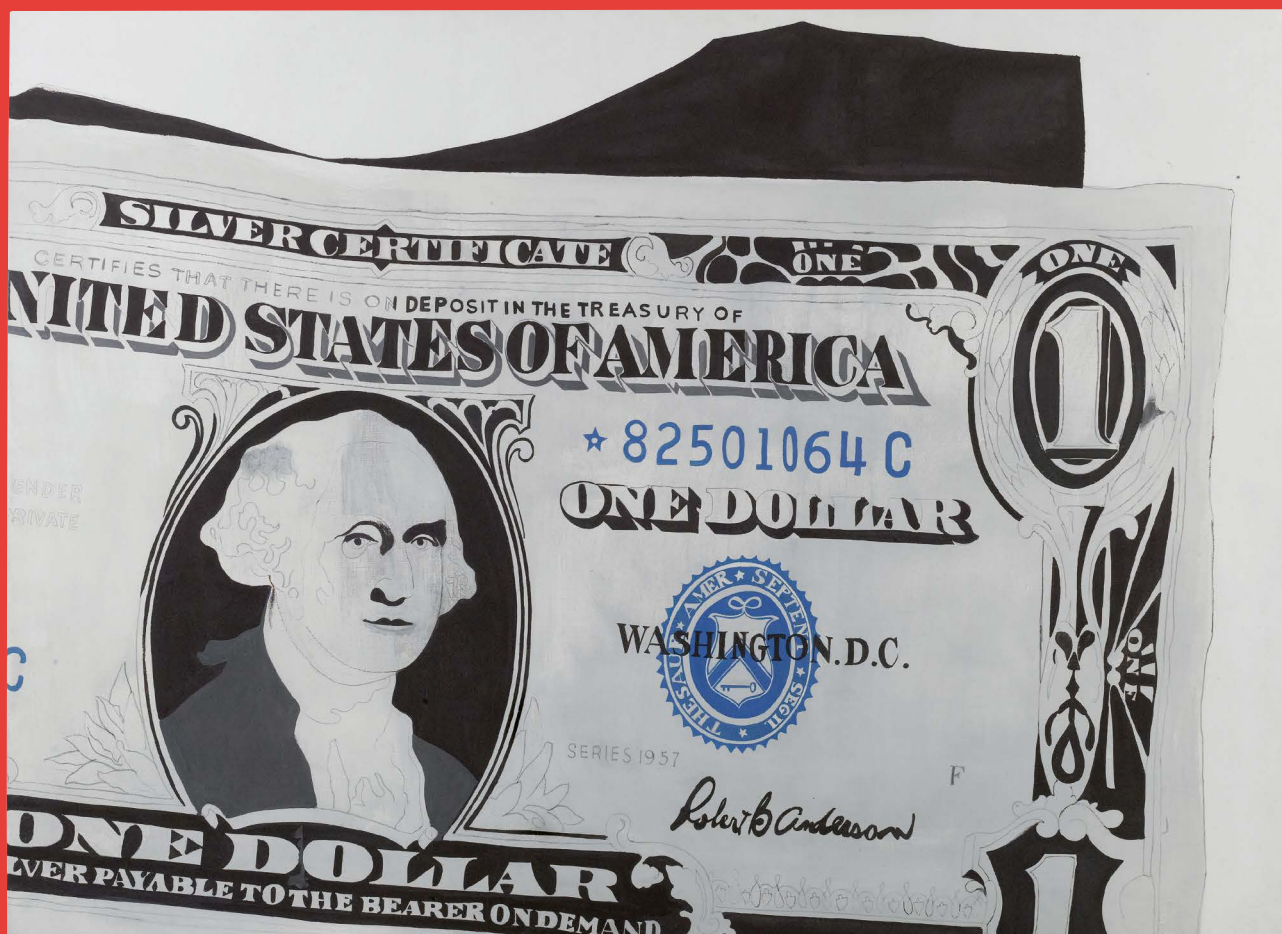
“American money is very well-designed, really. I like it better than any other kind of money. I've thrown it in the East River down by the Staten Island Ferry just to see it float.”

Andy Warhol, *The Philosophy of Andy Warhol: From A to B and Back Again*, New York 1975, p. 137.

Dollar Sign perfectly captures Andy Warhol's extraordinary ability to appropriate, subvert, and reinvent the motifs of consumer culture using his inimitable Pop aesthetic. Forming part of the iconic *Dollar Signs* that were started in 1981, the present work is a magnificent explication of one of Warhol's primary, career-long, concerns: the social, cultural and creative potential of the American dollar as a signifier of status and wealth. *Dollar Sign* is an absolute explosion of colour and impresses through a mix of powerful turquoise and orange tones silkscreened against a vibrant red background. While painterly in essence, the graphic quality is very much palpable through the vivid and expressive movement of line. With an exceptional combination of colour and line, *Dollar Sign* forms a stunning visual alliteration of Warhol's iconic art/money dialectic.

Warhol's *Dollar Signs* are the ultimate manifestation of perhaps the most salient inquiry in Pop Art history: the relationship between art and commerce. Warhol's lifelong fascination with money as an ubiquitous symbol of wealth, power, and status spans his entire oeuvre as a key leitmotif and inextricably links his art with his own biography. As such, the *Dollar Signs* stand in direct reference to Warhol's works from the early 1960s in which he first employed the silkscreen to transfer dollar bills onto canvases. Returning to this iconography as a mature artist in the 1980s, the *Dollar Signs* not only scrutinise the dichotomy between low and high art that is so quintessentially Warholian, but also confront the prominent American symbol as a potent visual instrument charged with ambiguous significance. Indeed, he had often





Andy Warhol, *One Dollar Bill (Silver Certificate)*, 1962. Artwork © 2019
The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

commented on the beauty of the dollar bill itself: "American money is very well-designed, really. I like it better than any other kind of money. I've thrown it in the East River down by the Staten Island Ferry just to see it float" (Andy Warhol, *The Philosophy of Andy Warhol: From A to B and Back Again*, New York 1975, p. 137). Similar to his iconic portraits of Marilyn Monroe and Jackie Kennedy, or images of mass-market consumables, such as the Campbell's soup cans, the *Dollar Signs* explore the universal recognisability and semiotic power of cultural icons that comprise everyday life.

When first exhibited at Leo Castelli's Greene Street Gallery in 1982, the seemingly endless succession of dollar signs on the wall transformed the space into a veritable temple of financial worship articulated in the artist's inimitable palette of bright Pop colours. The deliberate repetition of an instantly recognizable icon of mass culture seemed to openly celebrate and embrace consumerism and commerce. Warhol, however, seems to have anticipated the global art boom and the resulting influx of wealth that was about to define the 1980s, a period that would openly celebrate and even endorse the marriage of

art and money. As Warhol poignantly put it himself, "Business art is the step that comes after art. I started as a commercial artist, and I want to finish as a business artist. Being good in business is the most fascinating kind of art. During the hippie era people put down the idea of business they'd say, 'Money is

"BUSINESS ART IS THE STEP THAT COMES AFTER ART. I STARTED AS A COMMERCIAL ARTIST, AND I WANT TO FINISH AS A BUSINESS ARTIST. BEING GOOD IN BUSINESS IS THE MOST FASCINATING KIND OF ART."

bad,' and 'Working is bad,' but making money is art and working is art and good business is the best art" (*Ibid.* p. 92).

Repeating the emblem of capitalism ad infinitum, the *Dollar Signs* form a conceptual and political pendant to Warhol's earlier

Hammer and Sickle paintings (1976-77). Juxtaposing the iconic emblem of Communism, and its attendant Marxist theories of value based on labour with the capitalist theory of value based on exchange, Warhol exposed the iconographic power of symbols that represent antagonistic value systems during the Cold War years. Emblazoned by Warhol in monumental proportions and excessive seriality, the dollar sign quickly became a potent signifier of a capitalist culture that had replaced the cross and its Christian values with the maxims of wealth accumulation and financial power.

Representing the ultimate symbol of the late twentieth-century's global capitalist society, the *Dollar Sign* stands alongside the Coca-Cola bottles, Campbell's soup cans, and Brillo boxes within Warhol's pantheon of iconic Pop art symbols. Created at a mature moment in his career in which the artist revisited and evaluated motifs from his earlier works, *Dollar Sign* is an exceptional example that displays the full gamut of Warhol's creative and artistic potency. With its liberated playfulness, the present work is a magnificent anthology of Warhol's individuated treatment of the dollar sign, and powerfully elucidates the artist's enduring obsession with the graphic value and symbolic currency of money.



Andy Warhol, New York 1982. Image © Santi Visalli 2019.
Artwork © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

TOM WESSELMANN

1931 - 2004

Study for Great American Nude #75

signed and dated 65 3/65
acrylic and pencil on paper
33 by 30.8 cm. 13 by 12¼ in.

PROVENANCE

Sidney Janis Gallery, New York
Green Gallery, New York
Samuel and Luella Maslon, California
Sotheby's, New York, 16 May 2002, Lot 157
Private Collection
Phillips de Pury, New York, 13 November
2008, Lot 32
Acquired from the above by the present owner

EXHIBITED

New York, The American Federation of Arts,
The Figure International, September 1965 -
September 1966
Montreal, Museum of Fine Art, *Tom
Wesselmann: Beyond Pop*, May - October 2012
Virginia, Virginia Museum of Fine Arts, *Pop
Art and Beyond: Tom Wesselmann*,
April - July 2013
Denver, Denver Art Museum; and Cincinnati,
Cincinnati Art Museum, *Beyond Pop Art: A
Tom Wesselmann Retrospective*, July 2014 -
January 2015, p. 100, colour

£ 120,000-180,000
€ 140,000-209,000 US\$ 157,000-235,000

Tom Wesselmann's trademark nude figure, defined only by her scarlet lips, nipples and bleach blond hair reclines against the iconic star of the American flag in *Study for Great American Nude #75*. The present work is a superb exemplar of Wesselmann's singular artistic language described by Roberta Smith as "a sensuous heat and close-up intimacy that were one part sex and four parts astutely considered colour and scale" (Roberta Smith, 'Tom Wesselmann, 73, Pop Artist Known for Sleek Nudes. Is Dead', *The New York Times*, 20 December 2004, online).

In Wesselmann's *Great American Nude* series, vibrant and joyous odalisques are decorated with the paraphernalia of 1960s American life and radiate an electric sensuality, shrouded with a sense of enthusiasm and optimism. This is perfectly encapsulated in the present work by the coy smile of the model and the centrality of the gleaming crimson red star, an unmistakable visual reference to the American flag. This figure, presented in the simplified and chromatically intense visual

language of mass media, exemplifies the American blond bombshell fantasy, a trophy of the American middle class. In *Study for Great American Nude #75* Wesselmann mobilised the deadpan style of Pop Art to

**"WESSELMANN FOUND
ANOTHER WAY AROUND
ABSTRACT EXPRESSIONISM
WHILE KEEPING HIS
SUBJECT MATTER WITHIN
A FULLY SANCTIONED FINE
ART CONTEXT."**

magnificent effect, bringing the subject of the female nude to relevance in post war America. Taking inspiration from a long and rich lineage of the subject of the female nude, particularly drawing upon the works of Henri Matisse and Willem de Kooning, "Wesselmann found

another way around Abstract Expressionism while keeping his subject matter within a fully sanctioned fine art context." (David McCarthy, 'Tom Wesselmann and the Americanization of the Nude', 1961-1963, *Smithsonian Studies in American Art*, Vol. 4, No. 3/4, 1990, p. 110). Wesselmann brought the subject of the female nude to relevance in post war America, with a keen sense of irony and cool use of parody. *The Great American Nude #75* visually mocks the colourful, synthetic aesthetic of American advertisement, while the title references the concept of the 'Great American Dream' or the 'Great American Novel', candidly poking fun at the apparent grandeur of a uniquely American sense of ambition.

The *Great American Nude* series propelled Tom Wesselmann to the forefront of the 1960s New York Art scene, positioning the artist as one of the founding fathers of Pop Art. *Study for Great American Nude #75* embodies the spirit of the sixties, truly standing as a symbol of Pop Art in America.



144

ROBERT INDIANA

1928 - 2018

AMOR

stamped with the artist's signature, dated 1998 and numbered 3/6 on the outside of the R painted aluminium

104 by 96.5 by 50.8 cm.

40% by 38 by 20 in.

Executed in 1998, this work is number 3 from an edition of 6.

± £ 200,000-300,000

€ 232,000-348,000 US\$ 261,000-391,000

PROVENANCE

Morgan Art Foundation, New York

ACC, Lugano

Acquired from the above by the present owner

EXHIBITED

Cortina d'Ampezzo, FarsettiArte, *Robert Indiana. Da LOVE ad AMOR*, August 2009

Bologna, Galleria d'Arte Maggiore G.A.M.,

Robert Indiana, January - March 2016

Bologna, Galleria d'Arte Maggiore G.A.M.,

Trasversale ma universale. Artisti del XX e

XXI secolo a confronto, April - June 2016

Rome, Palazzo del Bramante; and Milan,

Palazzo della Permanente, *LOVE. L'arte*

contemporanea incontra l'amore, September

2016 - February 2017

LITERATURE

Danilo Eccher, *LOVE. Contemporary Art*

Meets Amour, Rome 2016, p. 304, illustrated

in colour

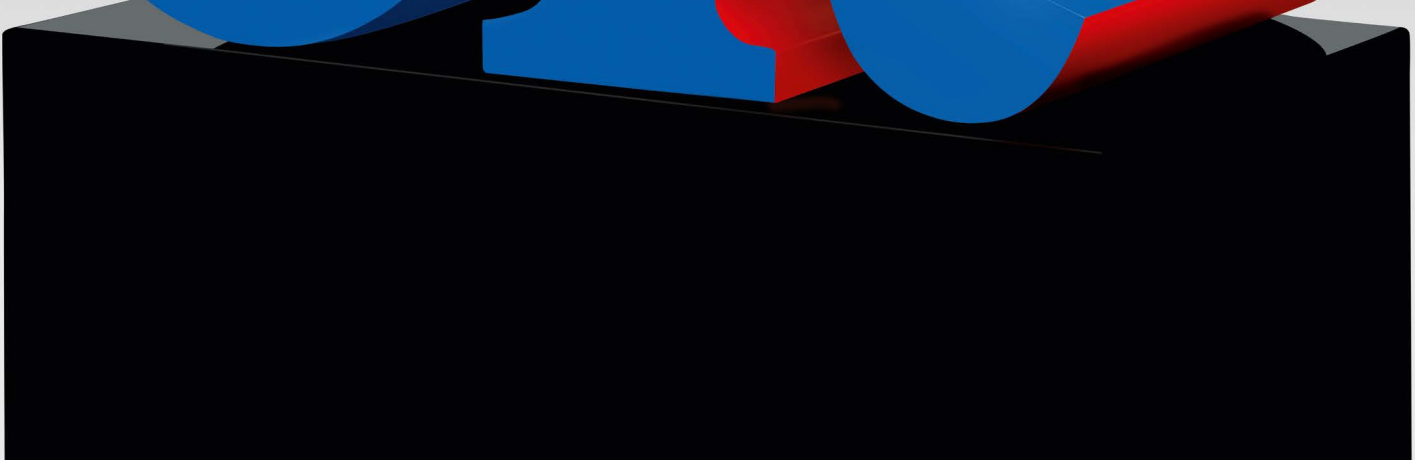
Constructed from industrial material on heroic scales, Robert Indiana's iconic word sculptures are among the most recognisable works of modern art. Their two-row renderings of words, with their tilted 'O's, combine bold typographic design with alluring colour combinations, constructed without flaw. *AMOR* extends the spirit of his *LOVE* sculpture into a new language, a new territory, proving that Indiana's sculptures are not just symbols of America, but of the world.

Indiana arrived at his high-impact graphic vocabulary during the late 1950s, working in the derelict studios of Coenties Slip at the southern tip of Manhattan. It was here, in the company of Agnes Martin, James Rosenquist and Ellsworth Kelly, that Indiana reacted against the extreme introversion

and existential angst prevalent in Abstract Expressionism to form an art that reflected the geometry of the city. His discovery of commercial stencils in the deserted studio loft would go on to provide the matrix and format for all his future painting and sculpture, feeding an obsessive fascination with text, pinball machines and the commercial signage that covered the urban landscape. Indiana's attention to American themes, use of vibrating, contrasting colours and simple formal configurations quickly marked him as one of the central figures of the Pop art movement. His 'one-word poems' took sculptural form in the sixties; in an era dominated by the fight for civil rights, nuclear disarmament and the Vietnam war, Indiana's sculptures became an emblem of the 1960s idealism, a symbol of love in the wake of fear.

AMOR is particularly symbolic of Indiana's youth: the blazing red acts as a homage to the Phillips 66 gasoline company (his father's place of work during the Great Depression) and the pristine blue reflects the expansive mid-western skies. The present work shares the aesthetic characteristics of roadside signs and signals that Indiana witnessed in his childhood; these signs became a fixation for the artist, who admired their ability to encapsulate intangible meanings, desires, and emotions in a straightforward and accessible presentation. Indiana's striking 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.

AMOB



145

GEORGE CONDO

b. 1957

The Butler

signed, titled and dated *09 Milano*
on the reverse
oil on canvas
40 by 30.2 cm. 15¾ by 11⅞ in.

PROVENANCE

Massimo De Carlo, Milan
Private Collection
Acquired from the above by the present owner

± £ 150,000-200,000

€ 174,000-232,000 US\$ 196,000-261,000

“What is Jean-Louis? Is he a real person? Or is he a Chuck Close painting gone wrong? I remember seeing Chuck’s retrospective at the Modern and thinking it was an unbelievable exhibition. When Jean Louis appeared, he took on the same framing used in Chuck’s self-portraits from the seventies. He has no other origin really.”

George Condo cited in: *Ralph Rugoff, George Condo: Existentialist Portraits, Sculpture, Drawings, Paintings*, New York 2006, p. 11.

Executed in 2006, *The Butler* depicts Jean-Louis, a key figure from George Condo’s infamous cast of characters depicted in his iconic eccentric and psychedelically caricatured portraits. In the present work, Condo offers a particularly intimate portrait, presenting the butler in close proximity to the viewer through the tightly cropped composition around the figure of Jean Louis. The butler’s upward gaze and glistening eyes subtly betray the artist’s fondness for his subject. Alone and dignified in an immaculate bow tie this iteration of Jean-Louis strikes a particularly sympathetic tone.

This depiction of Jean-Louis in *The Butler* offers an eloquent illustration of the artist’s primary concern that has defined decades of artistic practice, his concept of Artificial Realism, “the realistic representation of that which is artificial”. In his imaginary

characters, Condo deconstructs one reality in order to construct another. Whilst the artist portrays fictionalised characters, these figures are indeed contemporary depictions of the quotidian world. In the artist’s words “essentially what I am painting is [...] a new conjunctive hyper-reality or hybrid image” (*Ibid.*). The result is a Shakespearian troupe of fictitious personalities, whose imagined lives shed light on the nature of contemporary existence. As Alexandra Koroxenidis describes, Condo’s portraits “touch upon existential matters, but, at the same time, treat man as part of a broader reality, trampling upon contemporary social issues” (Alexandra Koroxenidis in: *Exh. Cat.*, Athens, Portolakis Collection, *Over the Limit*, 2005, p. 3).

Rendered in hurried gestural brushstrokes reminiscent of the delicate strokes of

Claude Monet’s hand, and bearing a subdued background calling to mind Rembrandt’s infamous broody self-portraits, in the present work Condo conducts a symphony of artistic references to playfully disrupt conventional ideas of portraiture. The artist’s use of humour and absurdity of figuration firmly positions him as the successor of a rich lineage of caricaturists, from the likes of William Hogarth to Honoré Daumier. Condo is an indiscriminate lover of artistic languages, and a champion of postmodern pastiche weaving a polyphony of references and disjointed images into a brilliant patchwork of visual quotations. Condo describes his dextrous juggling of such a wildly diverse vocabulary of visual languages as producing a “kind of harmonic resolution of opposites” (*Ibid.*, p. 8).



146

RICHARD HAMBLETON

1952 - 2017

Shadowman

signed and dated 82 on the reverse
acrylic on canvas
260 by 150 cm. 102 $\frac{3}{8}$ by 59 in.

PROVENANCE

Private Collection, Greece (acquired directly
from the artist)
Acquired from the above by the present
owner in 1983

± £ 120,000-180,000

€ 140,000-209,000 US\$ 157,000-235,000

In the early 1980s, hundreds of startling black painted silhouettes appeared mysteriously on buildings on the Lower East Side. The spectral, life-size, menacing figures lurked, skulked, and leapt through the underworld of the city. Richard Hambleton first came to public attention by painting faux crime-scene outlines of bodies on pavement adding red paint for dramatic effect. However, the artist is most well-known for his *Shadowman* series – figures in various modes of action painted on walls and buildings through New York city. “I painted the town black,” Hambleton told *People* magazine in 1984 (Richard Hambleton cited in: ‘Richard Hambleton, ‘Shadowman’ of the 80s Art Scene, Dies at 65’, *The New York Times*, 13 November 2017, online). Although Hambleton’s art was etched on New York’s built environment, he soon transferred his *Shadowman* motifs to canvas.

In the present work Pollock-esque drips and splashes create a palpable energy as a

cacophony of line ignites from the dancing figure. An expressionistic investigation into the body, the artist’s practice is defined by the movement of anonymous figures; figures which espouse an ethereal presence.

THESE FIGURES “COULD REPRESENT WATCHMEN OR DANGER OR THE SHADOWS OF A HUMAN BODY AFTER A NUCLEAR HOLOCAUST OR EVEN MY OWN SHADOW.”

Delineated with lashings of white paint, *Shadowman* displays an inverted reading of the series in which a white figure appears to be running through a water. For Hambleton, these figures “could represent watchmen or

danger or the shadows of a human body after a nuclear holocaust or even my own shadow” (*Ibid*). There is certainly an ingrained darkness deep within the series; a darkness that alludes to the physical and psychological struggles battled by the artist throughout his life.

Emerging as part of the 80s New York downtown scene alongside fellow street artists Jean-Michel Basquiat and Keith Haring, Hambleton exhibited at the Museum of Modern Art in 1984 and 1985, and at the Venice Biennale in 1984 and 1988, where he painted ‘Shadowmen’ across Venice. A subsequent tour of Europe brought his figures to the streets of Paris, Rome, and London. He also travelled to Berlin to paint seventeen life-size ‘Shadowmen’ on the eastern side of the Berlin Wall, returning a year later to paint more on the western side. *Shadowman* stands as a symbol of a moment in time, an instantly recognizable figure that will forever permeate our psyche.



147

JEAN-MICHEL BASQUIAT

1960 - 1988

Untitled

signed on the reverse
oilstick on paper
50 by 40.5 cm. 19½ by 16 in.
Executed in 1981.

PROVENANCE

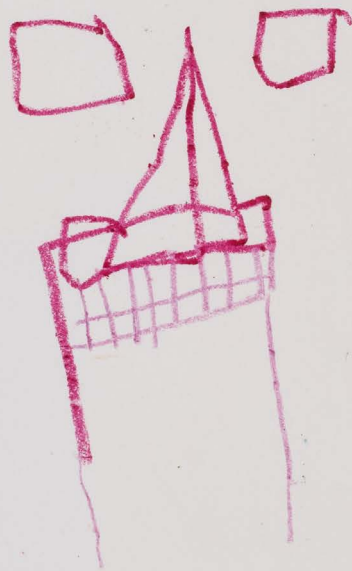
Galerie Yvon Lambert, Paris
Private Collection
Paris, Pierre Bergé & Associés, 9 December
2014, Lot 52
Private Collection
Guy Pieters Gallery, Knokke
Acquired from the above by the present owner

£ 55,000-75,000

€ 64,000-87,000 US\$ 72,000-98,000

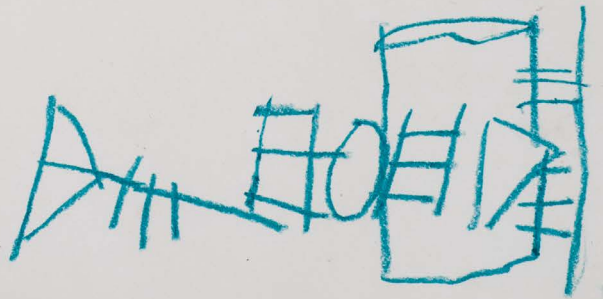
“In Basquiat’s paintings, boys never become men, they become skeletons and skulls. Presence is expressed as absence-whether it’s in the spectral bodies and disembodied skulls he paints or the words he crosses out. Basquiat is obsessed with deconstructing the images and language of his fragmented world. His work is the ultimate expression of a profound sense of ‘not there,’ a deep hole in the soul.”

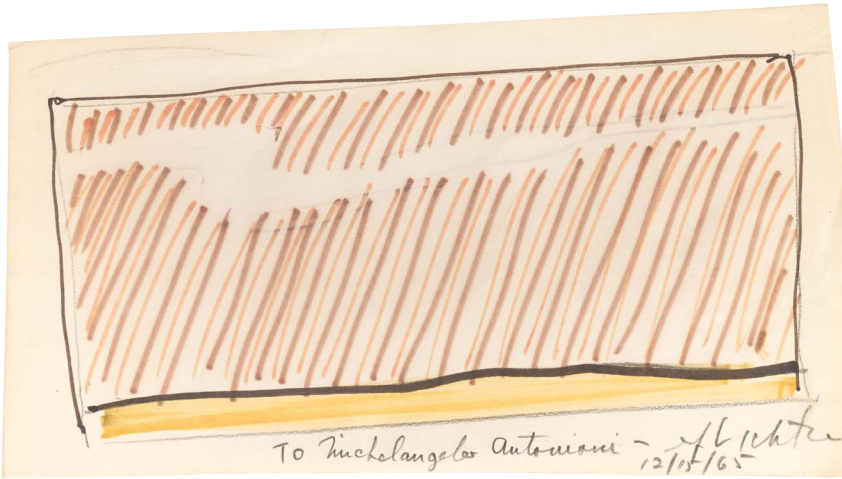
Phoebe Hoban, *Basquiat: A Quick Killing in Art*, New York 2016, n.p.



533 1743

533/277





148

148

ROY LICHTENSTEIN

1923 - 1997

Untitled

signed, dated 12/15/65 and dedicated to *Michelangelo Antonioni*

felt tip pen and coloured pencil on card
12.4 by 23.2 cm. 4 7/8 by 9 in.

This work will be included in the forthcoming Catalogue Raisonné being prepared by the Roy Lichtenstein Foundation under number RL 5404.

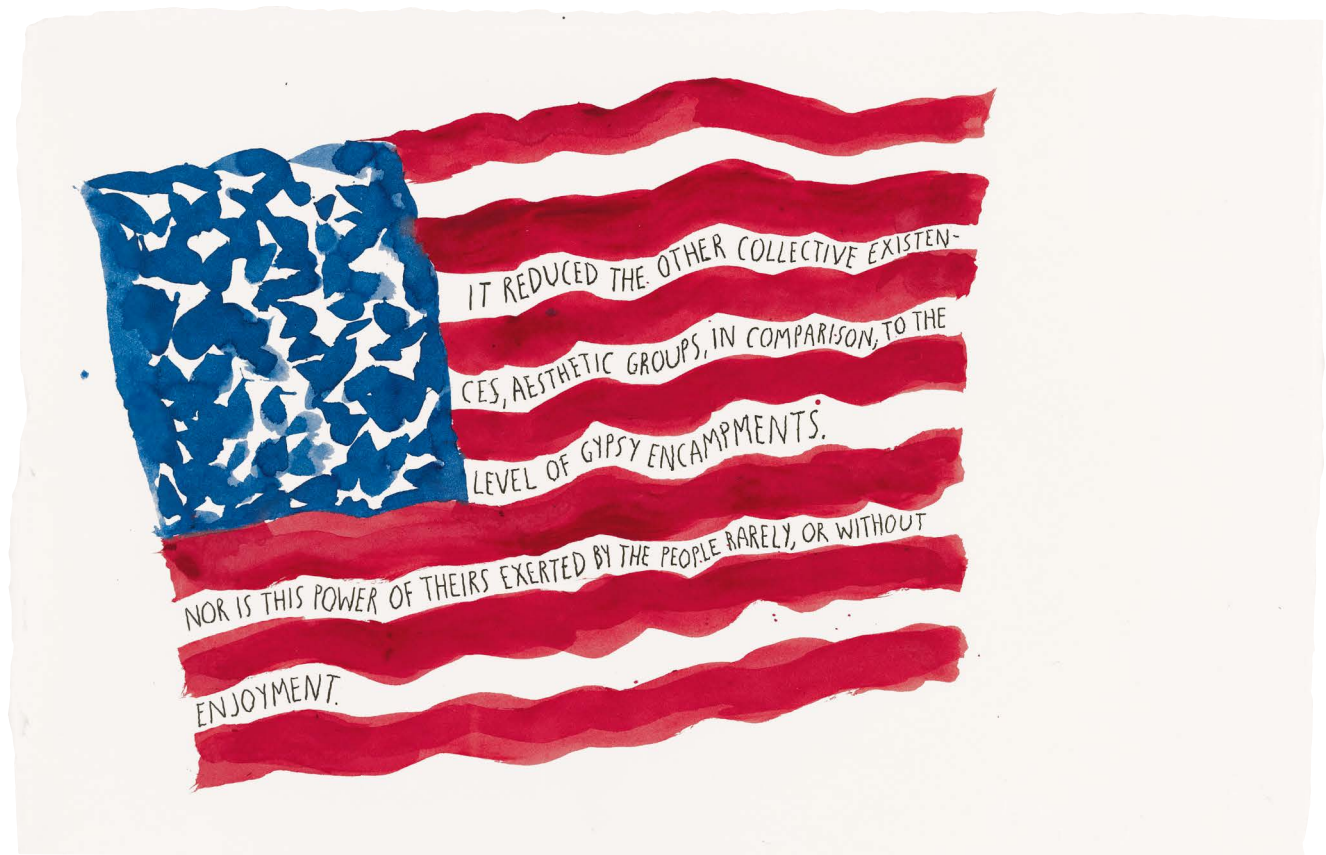
PROVENANCE

Michelangelo Antonioni, Italy (a gift from the artist)

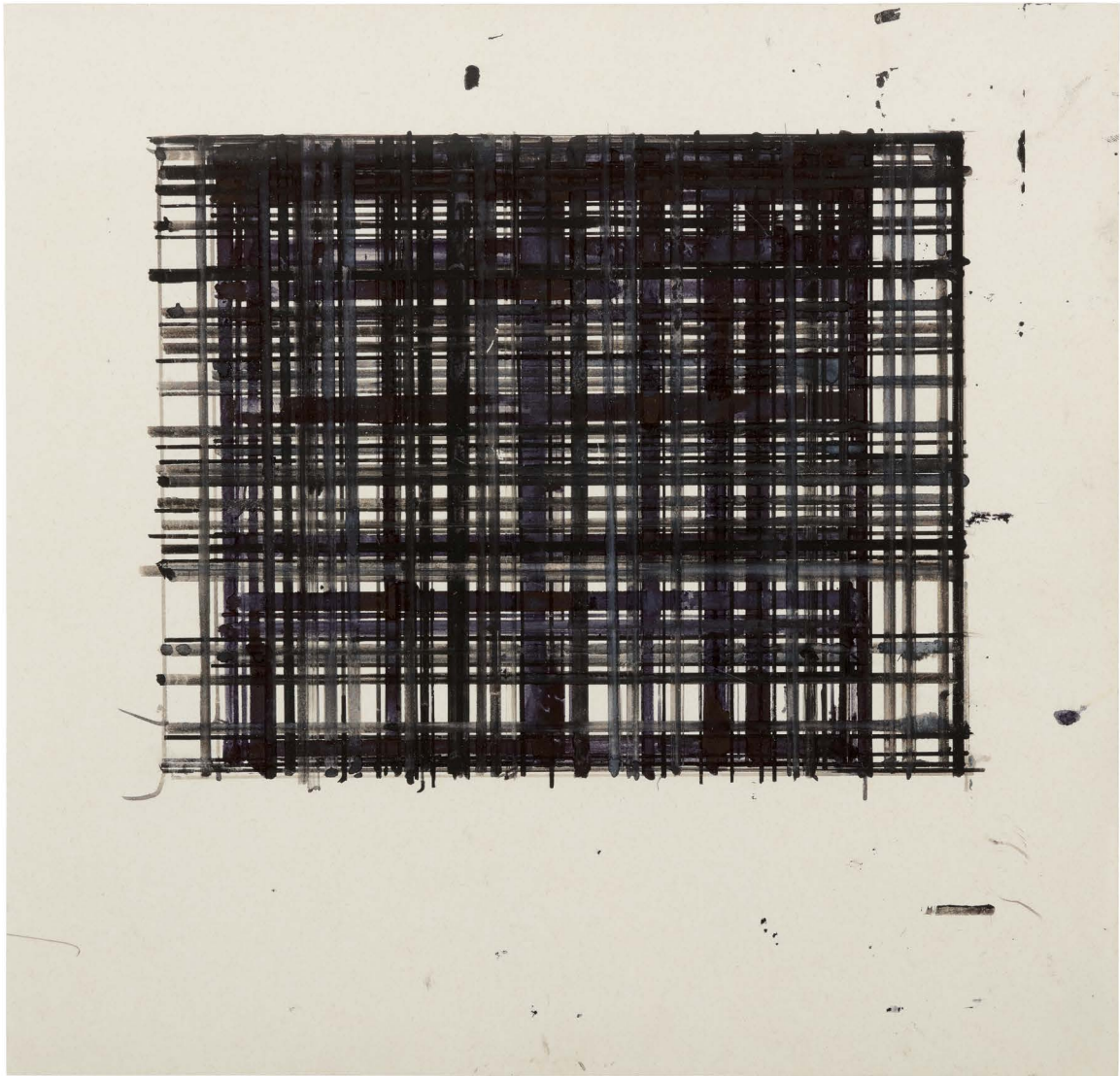
Acquired from the above by the present owner

£ 15,000-20,000

€ 17,400-23,200 US\$ 19,600-26,100



149



149

RAYMOND PETTIBON

b. 1957

Untitled (It Reduced The...)

signed and dated 99 on the reverse
ink on paper
30.5 by 45.7 cm. 12 by 18 in.

PROVENANCE

David Zwirner, New York
Vanmoerkerke Collection, Belgium
Galerie Springer & Winkler, Berlin
Private Collection, Germany
Acquired by the present owner from the above
Sotheby's, New York, 12 November 2015, 480
Private Collection
Acquired from the above by the present owner

£ 12,000-18,000

€ 14,000-20,900 US\$ 15,700-23,500

PROPERTY FROM A PROMINENT INTERNATIONAL
COLLECTOR

150

BRICE MARDEN

b. 1938

Untitled

ink on paper
27 by 29.2 cm. 11½ by 10⅝ in.
Executed in 1976.

± £ 45,000-65,000

€ 52,500-75,500 US\$ 59,000-85,000

PROVENANCE

Pace Gallery, New York (acquired directly
from the artist)
Hirschl and Adler Modern, New York
Private Collection, United Kingdom
Sotheby's, New York, 12 November 2009, Lot 217
Acquired from the above by the present owner

LITERATURE

Exh. Cat., New York, Hirschl and Adler Modern,
Yves Klein, Brice Marden, Sigmar Polke, April -
May 1989, n.p., no. 17, illustrated

ROBERT RAUSCHENBERG

1925 - 2008

Photem Series 1 #29

signed, titled and dated 81 on the reverse
gelatin silver print collage on board, mounted
on shaped aluminium
125 by 59 cm. 49¼ by 23¼ in.

£ 100,000-150,000

€ 116,000-174,000 US\$ 131,000-196,000

PROVENANCE

Galería Weber, Alexander y Cobo, Madrid
Private Collection
Christie's, New York, 1 April 2008, Lot 223
Acquired from the above by the present owner

EXHIBITED

Madrid, Galería Weber, Alexander y Cobo,
Robert Rauschenberg, Photems/ Fotografías,
February - April 1993, p. 40, illustrated

"Rauschenberg's position in the world of painting has so overshadowed his role as a photographic innovator that he is usually overlooked in discussions of the history of photography. Yet his achievement as a painter is essentially photographic in method. His painting recapitulates the sensibility of the major photographers of the fifties, parallels photography's preoccupations of the sixties, and anticipates the 'mixed-media' and conceptual work of the 1970s" (Jonathan Green, *American Photography: A Critical History, 1945 to the Present*, 1984, p. 131).

Totemic in form and mounted upon aluminium, Robert Rauschenberg's *Photems* abolish the line between photography and sculpture. Rauschenberg has never been one to shy away from unorthodox combinations; his renowned *Combines* fused painting and sculpture together in ways that shocked audiences and reinvented the medium. *Photem Series 1 #29* is a key example of the artist's photographic investigation, uniting his experimentation of mediums with his interest in American life and culture.

Born in Port Arthur, Texas, Rauschenberg went on to become one of the pillars of

contemporary American painting. It was at Black Mountain College, under the watchful eye of Josef Albers, where Rauschenberg was first taught of the wonders of photography. In fact, Rauschenberg went on to spend his career toying between being a painter and a photographer. Rauschenberg developed

**THE NAME OF THE SERIES
– PHOTEMS – IMPLIES A
COMBINATION OF 'PHOTOS'
AND 'TOTEMS'. VERTICAL
AND OFTEN MONUMENTAL
IN SIZE, THE PHOTEMS TAKE
ON THE FORM OF HISTORICAL
TOTEMS: A SYMBOL OF A
COMMUNITY.**

an obsession with an impossible project: to photograph his country inch by inch.

In *Photem Series 1 #29*, three images of American life are merged together, each

of which touch on the key concerns for Rauschenberg: light, surface and texture. A shovel, drenched in the morning light, grounds the work at its base. Its handle guides the eye upwards as it merges with the wooden fences of the middle image. Atop the work, a wooden bench stands tall like an altar. Joined without margins or separation, the three images offer a snapshot into American life, untouched by Rauschenberg's hand, observed only by his eye.

The name of the series – *Photems* – implies a combination of 'photos' and 'totems'. Vertical and often monumental in size, the *Photems* take on the form of historical totems: a symbol of a community, a repository of life. Rauschenberg's clan, the urban clan, keeps its memory in the form of photographs, fragments of American existence. Photographs are an imprint of reality and Rauschenberg, by placing his photographs on a metallic surface, imbues the images with its own reflectivity. Thus, the present work not only addresses Rauschenberg's key concerns as an artist but contemplates the medium of photography as a whole. The *Photems* become symbols of urban life, totems of the modern experience.



152

JOHN BALDESSARI

b. 1931

**Arms & Leg (Specif Elbows & Knees),
etc (Part Two): K (Yellow)**

acrylic on colour photograph, on two
adjoined canvases, in artist's frame

152.4 by 100.3 cm. 60 by 39½ in.

Executed in 2008, this work is from an edition of 3.

PROVENANCE

Phillips, de Pury & Company, New York, *MOCA*

Los Angeles Benefit Auction, 15 May 2008, Lot

7 (donated by Marian Goodman)

Acquired from the above by the present owner

‡ £ 60,000-80,000

€ 70,000-93,000 US\$ 78,500-105,000

“For most of us photography stands for the truth,
but a good artist can make a harder truth by
manipulating forms or pushing paint around. It
fascinates me how I can manipulate the truth so
easily by the way I juxtapose opposites or crop the
image or take it out of context.”

John Baldessari cited in: Coosje van Bruggen, *John Baldessari*, New York 1990, p. 56.



153

MIKE KELLEY

1954 - 2012

Lenticular 4

lenticular panel, light box and
electrical system

125 by 88 cm. 49¾ by 34¾ in.

Executed in 2007, this work is from an edition
of 5, plus 2 artist's proofs.

PROVENANCE

Galerie Jablonka, Berlin

Acquired from the above by the present owner

‡ £ 60,000-80,000

€ 70,000-93,000 US\$ 78,500-105,000

“The Superman portrayed in issues 307, 308, and 309 (1977) hardly bears any resemblance with ‘the world’s most popular super-hero,’ known and loved by all... Only his city of birth, Kandor, remains, forever shrunken inside a bell jar. In... his place of solace on Earth, the bottle stands, encapsulating his past, the wound that never heals, alienating him from the eternally distant earthlings.”

Laura López Paniagua, 'Mike Kelley: Kandors 1999-2011 at Hauser and Wirth Los Angeles', *Mousse Magazine*, 2017, online.



154

JAMES ROSENQUIST

b. 1933

Time Stops but the Clock Disappears

signed and dated 2008 on the reverse
oil on canvas with painted mirror and motor
212 by 140 cm. 83½ by 55⅞ in.

£ 150,000-200,000

€ 174,000-232,000 US\$ 196,000-261,000

PROVENANCE

Jablonka Gallery, Berlin
Acquired from the above by the present owner

EXHIBITED

New York, Acquavella Galleries, *The Hole
in the Middle of Time and The Hole in the
Wallpaper*, February - March 2010

When one comes face-to-face with a work by James Rosenquist they are both enveloped by its sheer scale and animated by his idiosyncratic fusion of Pop and abstraction. Rosenquist's canvases are a synthesis of his early experience in commercial billboard creation and his deep interest in science and abstraction. *Time Stops but the Clock Disappears* proposes a new point of contestation. The viewer witnesses two states at once: movement and stillness, the passage of time and time standing still.

With his works housed in institutions across the globe – from Tate to MoMA – Rosenquist has long been regarded as a trailblazer within the Pop Art movement. Born in North Dakota and raised in Minnesota, Rosenquist's artistic impulse eventually drew him away from the flat plains of the Midwest to New York. Once in the city, he took on the role of a commercial artist, painting sprawling billboards above the bustling streets of the metropolis. The large-scale nature of his billboard works ingrained Rosenquist with painterly exactness, as well as drawing his attention to the symbolic power of the objects in the advertisements. Whilst at home, Rosenquist experimented on a much smaller scale, finding solace in small abstract drawings. In 1960, Rosenquist adopted a full-time career in fine art and set aside his commercial work. However, the

style that Rosenquist entered the art scene with was an amalgamation of his private and public work. His small abstract drawings were blown-up to billboard size, whilst incorporating objects of consumer culture into these abstract works, embracing the material utopia onto his canvas. At the turn of the century, Rosenquist's paintings began to speculate on the more fundamental questions of existence, on sight, memory and time.

**"THERE'S SO MUCH WE
KNOW NOTHING ABOUT. HERE
WE ARE IN OUR NATURAL
ENVIRONMENT AND THE
MYSTERIES OF THE UNIVERSE
ARE ALL AROUND US. I WANT
TO PAINT THESE MYSTERIES."**

Time Stops but the Clock Disappears is a bold example of both Rosenquist's craftsmanship and his constant reinvention of style and form. Divided in the middle with surgical exactness, Rosenquist presents a striking dichotomy between chaos and enigma. A host of abstract colours uncoil on the upper half of the canvas, winding and warping

in the characteristic style of Rosenquist's later works. Assimilated into the canvas, a motorised clock rotates at high speed. The numbers blur in the motion, adding to the multifaceted distortion of the work. The lower half depicts the clock melting away, laden with pink hues, evoking the moment the sun descends into the sea at dusk. Time melts away as the eye moves down the canvas, Rosenquist captures its ephemeral nature exquisitely. The artist's depiction of the clock calls to mind Salvador Dalí's *The Persistence of Memory* (1931), a "meditation on the collapse of our notions of fixed cosmic order" (Dawn Adès, *Dalí*, London 1982, p. 145). Dalí's coupling of time and abstraction is used by Rosenquist to new heights; the clocks bend and twist, spin at high speed, dissipate into the depths of the canvas.

Rosenquist said of his works: "There's so much we know nothing about. Here we are in our natural environment and the mysteries of the universe are all around us. I want to paint these mysteries" (James Rosenquist cited in: *James Rosenquist: The Hole in the Middle of Time and the Hole in the Wallpaper*, New York 2010, p. 9). Time is a universal theme, affecting all of us. Thus, his use of the mirror provides us with two options: to look at the painting or to look at ourselves. Rosenquist reflects the cosmic mysteries of the world back on the viewer.



155

FRANK STELLA

b. 1936

Of Whales in Paint; in Teeth; in
Wood; in Sheet-Iron; in Stone; in
Mountains; in Stars
(Moby Dick Series)

acrylic on aluminium
222 by 170 by 45 cm. 87½ by 67 by 17¾ in.
Executed in 1990.

PROVENANCE

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

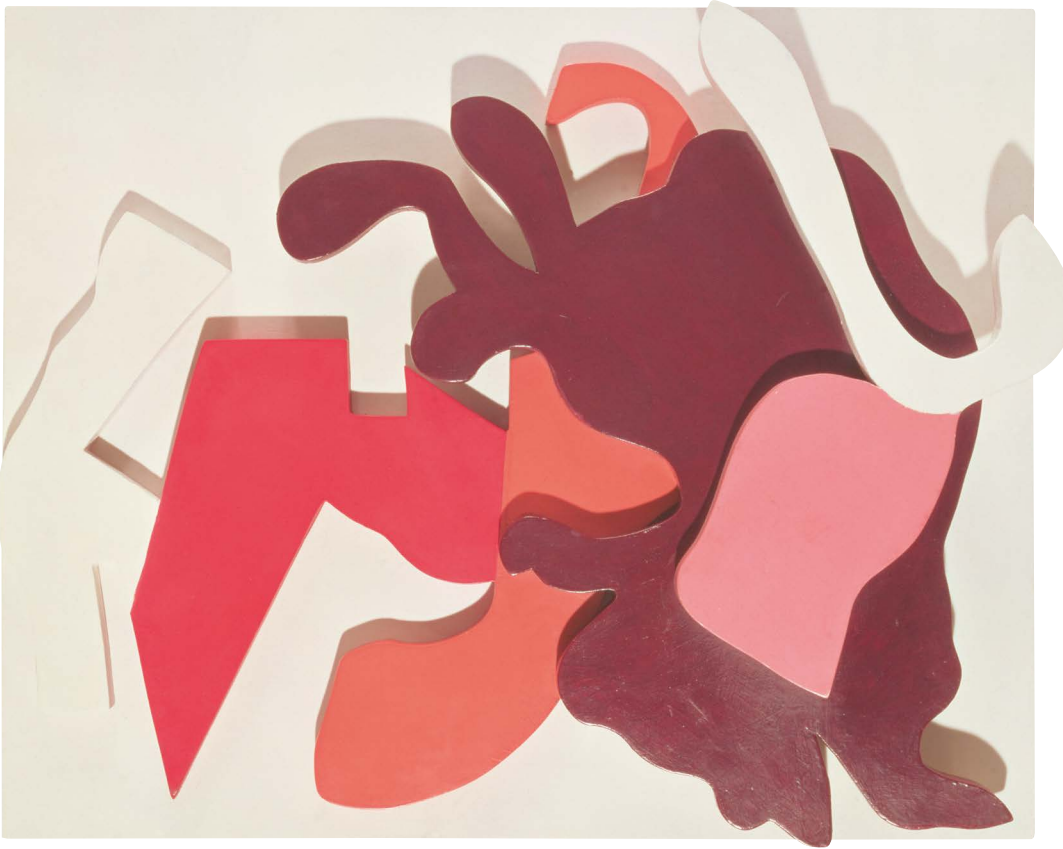
£ 220,000-280,000

€ 256,000-325,000 US\$ 287,000-365,000

“I would consider that the best of the metal reliefs of recent years are superior even to the finest paintings of the early sixties. And with the prospect of decades of development lying ahead, one can imagine that there is still greater and more unexpected work to come.”

William Rubin in: *Exh. Cat., New York, Museum of Modern Art, Frank Stella 1970-1987, 1987, p. 149.*





Jean Arp, *The Flower Hammer*, 1916.

Image: © The Hague, Netherlands/ Bridgeman images. Artwork: © DACS 2019

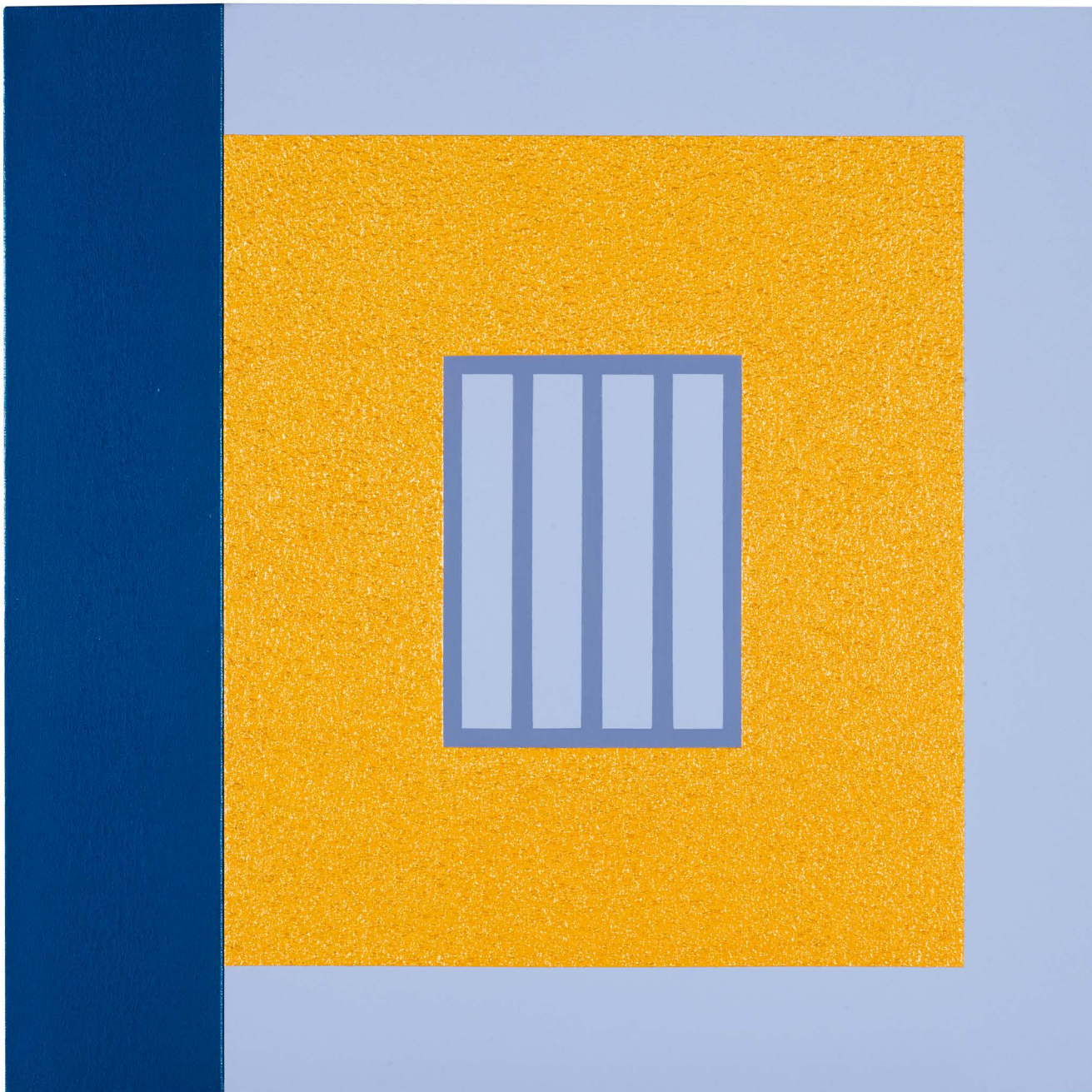
One of the world's leading artists, Frank Stella spent over a decade creating a major series of metal reliefs, prints, and sculptures linked with Herman Melville's classic novel *Moby Dick*. The monumental *Of Whales in Paint*; *in Teeth*; *in Wood*; *in Sheet-Iron*; *in Stone*; *in Mountains*; *in Stars* (*Moby Dick Series*) is undoubtedly among the most significant works from this body of work. Measuring more than two metres in height, this painted aluminium relief is equally majestic and vibrant. Stella's arrangement of the colourful metal forms, with bold shapes layered on top of, and behind one another, gives this wall-based work a complex three-dimensional effect. Although seemingly abstract, the dazzling shapes do evoke figurative forms; at the top of the composition the observer discovers an imposing head of a mammal projecting up from pulsating waves of vivid orange and green. In his *Moby-Dick* series, Stella created one or more work for each of the novel's chapters, and whilst not seeking to be a direct interpretation of the book, the artist found great inspiration in the hybrid structure of the novel.

First published in 1851, *Moby Dick* is widely considered to be among the finest works of American literature. It tells the story

of Captain Ahab's journey to track the epic whale he encountered on a previous expedition. Stella had first read the book in his youth and about the time he also saw the 1956 film version directed by John Huston. Initially the artist was not impressed by neither the novel or the film, and it took him thirty years to resume reading Melville's book. Stella did however not rediscover *Moby Dick* in a library or bookstore, his revelation instead occurred at the New York Aquarium, on the edge of Atlantic Ocean at the Coney Island Beachwalk. The artist began to explore abstract wave shapes for the first time in his early 1980s series *Illustrations after El Lissitzky's Had Gadya*. He later began to associate this shape with the contours of a whale during one of his visits to the aquarium. Stella has explained this revelation, "The first thing we saw every time we went into the aquarium were the Beluga whales in the tank just as you came right in the door. They were just sort of looming over you, as it were. I just kept seeing them for about two years, and then one day the wave forms and the whales started to come together as an idea" (Frank Stella cited in: Robert K. Wallace, *Frank Stella's Moby Dick: Words and Shapes*, Michigan 2000, p. 7).

In the *Moby Dick* series, Frank Stella daringly flouts the conventions of the traditional frame, in *Of Whales in Paint* the viewer encounters a marvellous synthesis of styles that brings everything from the surreal landscapes of Salvador Dali, via the explosive paintings of Willem de Kooning, and the complex biomorphic reliefs of Jean Arp, to mind. Critics have celebrated Stella's more sculptural work as the natural progression of his early prodigious career. William Rubin, the influential curator of painting and sculpture at the Museum of Modern Art in New York was so taken by a visit to Stella's studio in 1987 that he expressed: "Standing amid the dozens of paper models that represent the second group of new paintings... during a recent visit to Stella's studio," he enthused, "I could not but be overwhelmed by the sheer profusion of his ideas, and the immense outpouring of energy on which they ride... I would consider that the best of the metal reliefs of recent years are superior even to the finest paintings of the early sixties. And with the prospect of decades of development lying ahead, one can imagine that there is still greater and more unexpected work to come" (William Rubin in: Exh. Cat., New York, Museum of Modern Art, *Frank Stella 1970-1987*, 1987, p. 149).





156

PETER HALLEY

b. 1953

Orange Prison

signed twice and dated 2005 on the reverse
pearlescent acrylic, acrylic and Roll-a-Tex
on canvas

overall: 76.5 by 76.5 cm. 30 $\frac{1}{8}$ by 30 $\frac{1}{8}$ in.

PROVENANCE

Galerie Alain Noirhomme, Brussels

Private Collection

Art & Public, Geneva

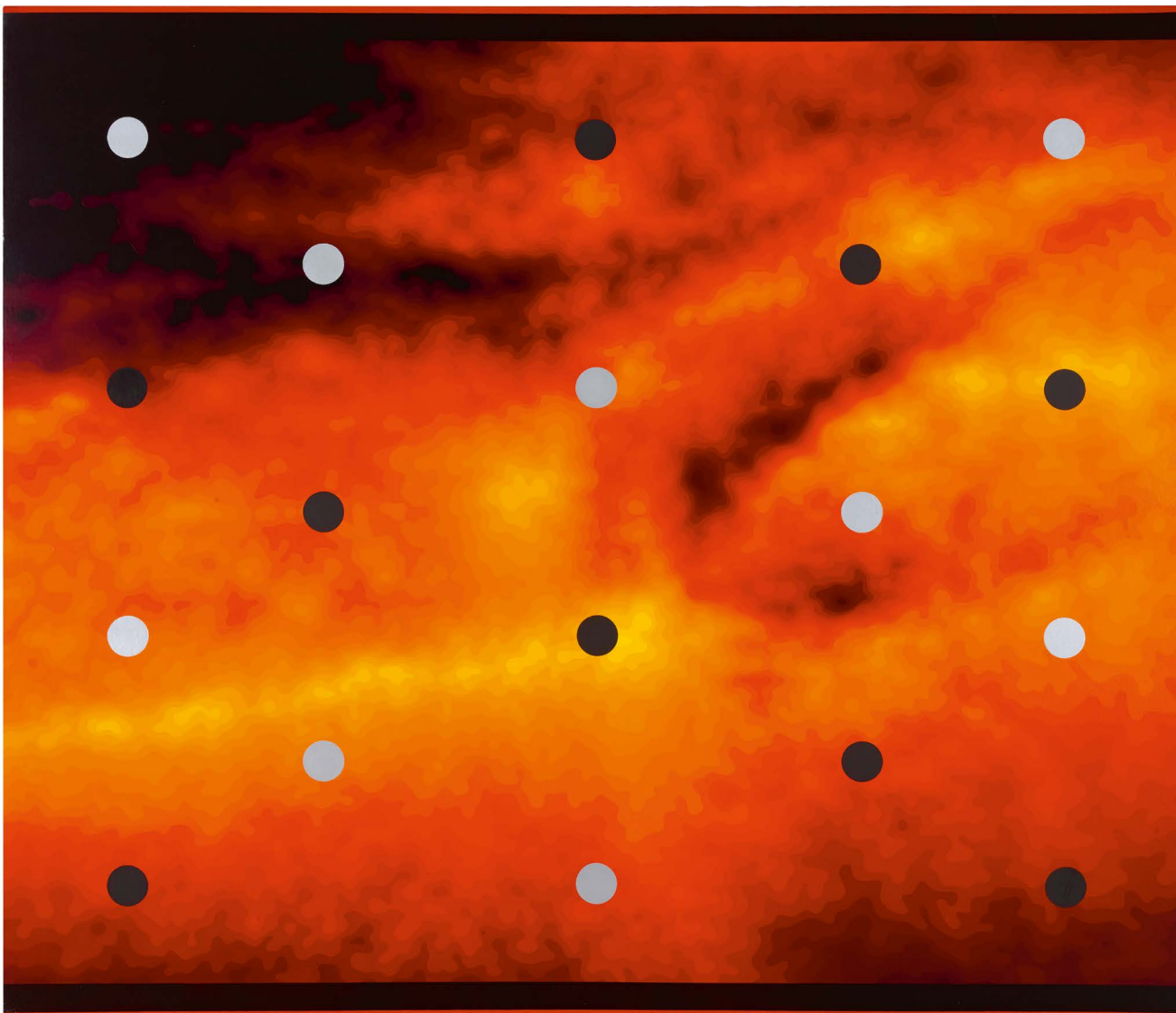
Acquired from the above by the present
owner in 2006

EXHIBITED

Knokke, Maruani Mercier, *Peter Halley*,
August - September 2005

‡ £ 35,000-45,000

€ 40,600-52,500 US\$ 45,600-59,000



157

JACK GOLDSTEIN

1945 - 2003

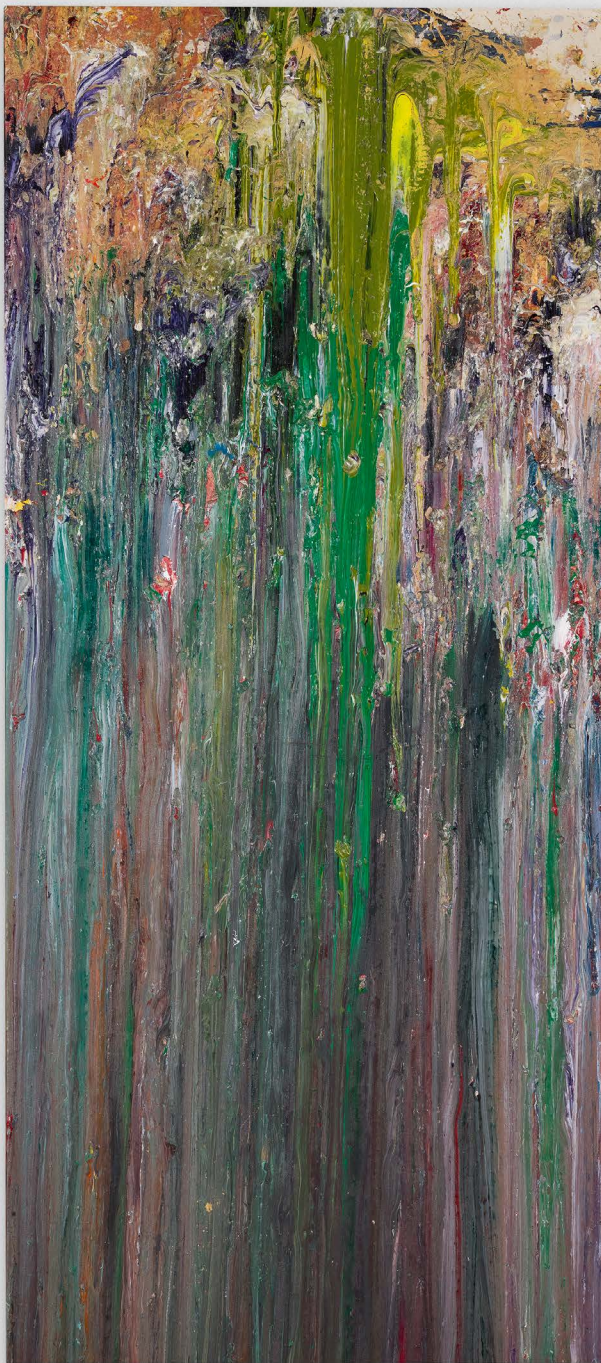
Untitled

acrylic on canvas
183 by 212 cm. 72 by 83½ in.
Executed *circa* 1986.

PROVENANCE

Rebecca Donaldson, Chicago
Private Collection
Christie's, New York, 12 January 2009, Lot 149
Acquired from the above by the present owner

£ 18,000-25,000
€ 20,900-29,000 US\$ 23,500-32,600



158

LARRY POONS

b. 1937

Dondolino

signed twice, titled, dated 1977 and variously
inscribed on the reverse
acrylic on canvas

183 by 79.5 cm. 72 by 31³/₈ in.

This work will be included in the forthcoming
Catalogue Raisonné of Paintings currently
being prepared by the Larry Poons Studio.

PROVENANCE

Art & Public, Geneva

Acquired from the above by the present owner

± £ 15,000-20,000

€ 17,400-23,200 US\$ 19,600-26,100

159

JULES OLITSKI

1922 - 2007

Morning Light

signed, titled and dated 1973-74
on the reverse
acrylic on canvas
211 by 119 cm. 83 by 46 $\frac{7}{8}$ in.

PROVENANCE

Galleria Dell'Arte, Milan
Kasmin Ltd., London
Acquired from the above by the present owner

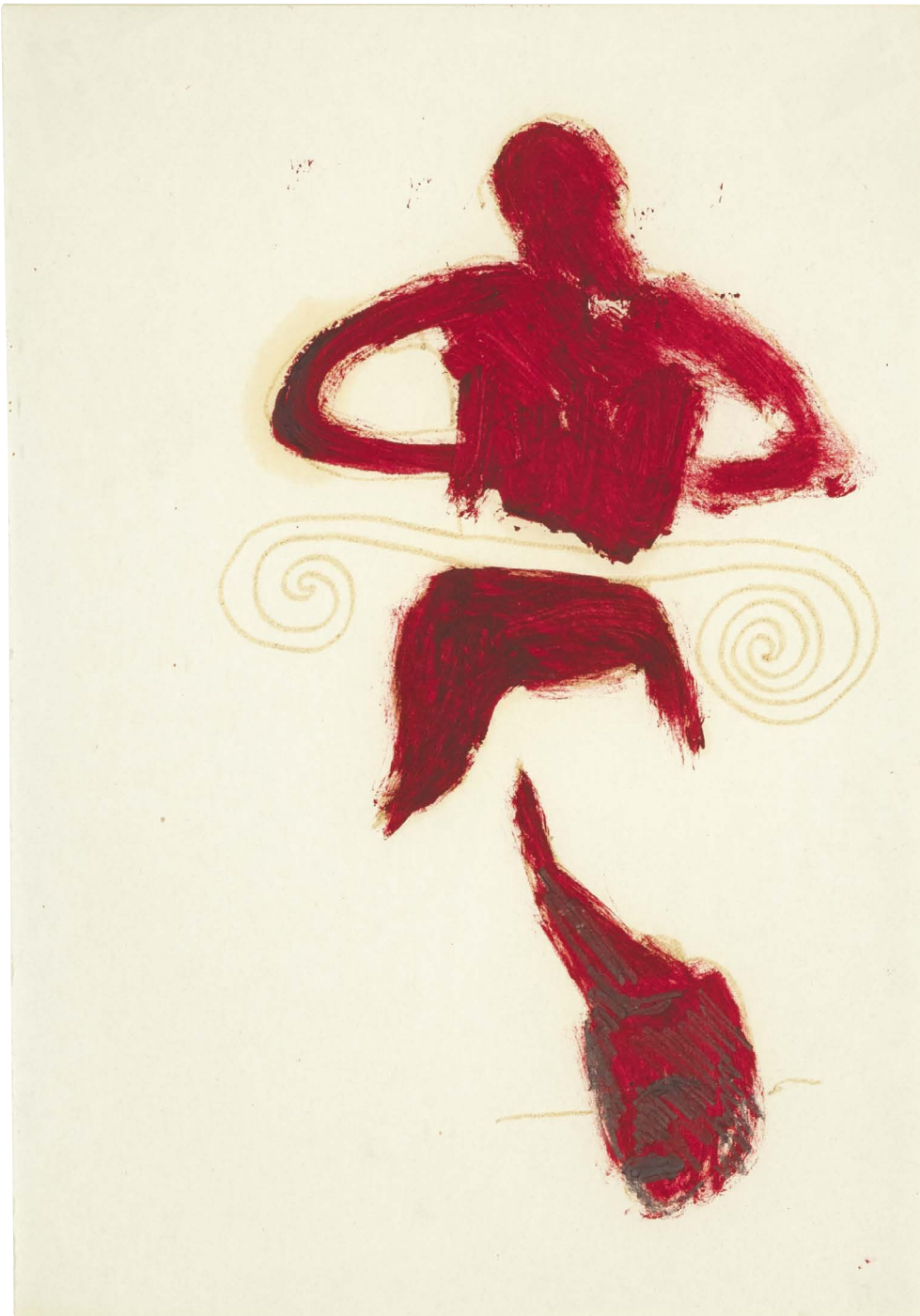
EXHIBITED

Milan, Galleria Dell'Arte, *Jules Olitski: Giugno*,
June 1974

£ 20,000-30,000

€ 23,200-34,800 US\$ 26,100-39,100





160

ROSEMARIE TROCKEL

b. 1952

Ohne Titel

signed with the artist's initials and dated 84
on the reverse

gouache and pencil on paper
21 by 14.5 cm. 8¼ by 5¾ in.

PROVENANCE

Schönewald Fine Arts, Dusseldorf
Acquired from the above by the present owner

⊕ £ 5,000-7,000
€ 5,800-8,200 US\$ 6,600-9,200



161

SOL LEWITT

1928 - 2007

Irregular Grid

signed and dated 01
gouache on paper
37 by 20.5 cm. 14½ by 8¼ in.

PROVENANCE

A gift from the artist to the present owner

£ 8,000-12,000

€ 9,300-14,000 US\$ 10,500-15,700



“The actual art-making, I do all myself. It’s not that I don’t think anyone else could do a good job. It’s what I love to do. There’s a million definitions of being an artist but I really like to see the artist’s hand. Not only in what I do, but when I look at other artists’ work, I really respond to the emotion and the energy that comes from the line or the mark the individual makes.”

Kenny Scharf cited in: Emily Colucci, ‘You Can’t Plan Fun: An Interview With Kenny Scharf’, *Art21 Magazine*, June 2012, online.

162

KENNY SCHARF

b. 1958

Imperial

signed and dated 92-93 on the reverse
oil, acrylic and silkscreen ink on canvas
122 by 274 cm. 47¾ by 107½ in.

PROVENANCE

Jaffe Baker Gallery, Boca Raton
Acquired from the above by the present owner

£ 20,000-30,000

€ 23,200-34,800 US\$ 26,100-39,100



163

PROPERTY FROM A PRIVATE SWISS COLLECTION

JULIAN SCHNABEL

b. 1951

Boni Lux No. 4

signed, titled and dated 1993 on the overlap
mixed media on canvas
153 by 122 cm. 60¼ by 48 in.

PROVENANCE

Galerie Bruno Bischofberger, Zurich
Acquired from the above by the present
owner in 2013

± £ 50,000-70,000

€ 58,000-81,500 US\$ 65,500-91,500

164

KAWS

b. 1974

Untitled (Black and White)

acrylic on canvas

88.9 by 58.4 cm. 35 by 23 in.

Executed in 2015.

PROVENANCE

Private Collection

‡ £ 120,000-180,000

€ 140,000-209,000 US\$ 157,000-235,000

“I think Peanuts is part of being a kid in America.
Whether it’s the Great Pumpkin on Halloween or
just seeing a different cartoon in the paper, it’s sort
of around everywhere.”

KAWS cited in: Steff Yotka, 'Inside KAWS's Studio With the Artist - And
His Snoopy for Uniqlo Toys, *Vogue*, 27 April 2017, online.



HUMAN
RIGHTS
WATCH

PROPERTY SOLD TO BENEFIT
HUMAN RIGHTS WATCH

For 40 years, Human Rights Watch has defended the rights of people around the world. Serving as sentinels for abuses in some 100 countries, we investigate human rights abuses, exposing them to public condemnation and pressing those in power for change. We believe in the catalytic power of art. For example, last year Human Rights Watch provided a digital platform for Latin American artists and influencers who use their talent and reach to spotlight the unraveling political, social, and humanitarian crisis in Venezuela. This emergency has forced millions of Venezuelans to flee the country, many on foot with suitcases in tow, in search of food and medicine. Together with singer Ricardo Montaner and violinist Wuilly Arteaga, Human Rights Watch has galvanised public activism and pressured world leaders to act to end the human rights crisis in Venezuela.

For the present selection of works, Human Rights Watch is especially grateful to Paul and De Gray for their leadership, creativity, and tenacity. A special thanks also to Amy Rao, Siri Stolt-Nielsen, Kimberly Marteau Emerson, Rashid Johnson, Jaume Plensa, Jonas Burgert, and others who have lent their support to our cause.

Kenneth Roth
Executive Director





165

PROPERTY SOLD TO BENEFIT HUMAN RIGHTS WATCH

RASHID JOHNSON

b. 1977

Flowers for a Lady

signed on the reverse
black soap, wax and spray enamel on branded
wood, in artist's frame
184 by 124 cm. 72½ by 48⅞ in.
Executed in 2013.

PROVENANCE

Courtesy of the artist and Richard Gray
Gallery, Chicago/New York

‡ £ 70,000-100,000

€ 81,500-116,000 US\$ 91,500-131,000



166

PROPERTY SOLD TO BENEFIT HUMAN RIGHTS
WATCH

JONAS BURGERT

b. 1969

Scheinstill

signed, titled and dated 2019 on the reverse
oil on canvas
90 by 80 cm. 35½ by 31½ in.

PROVENANCE

Courtesy of the artist

⊕ £ 30,000-40,000

€ 34,800-46,400 US\$ 39,100-52,500

HUMAN
RIGHTS
WATCH

167

PROPERTY SOLD TO BENEFIT HUMAN RIGHTS
WATCH

JAUME PLENSA

b. 1955

Study for Wilsis

incised with the artist's initials and
numbered 7-8 on the base

bronze

56 by 25 by 15 cm. 22 by 9⁷/₈ by 5⁷/₈ in.

Executed in 2017, this work is number 7 from
an edition of 8.

PROVENANCE

Courtesy of the artist and Richard Gray
Gallery, Chicago/New York

£ 60,000-80,000

€ 70,000-93,000 US\$ 78,500-105,000



PROPERTY FROM A PRIVATE SWISS COLLECTION

MILTON AVERY

1885 - 1965

Girl in Stocking Hat

signed and dated 1945; signed, titled and dated 1945 by Sally Avery on the reverse
oil on canvas
76.2 by 63.5 cm. 30 by 25 in.

PROVENANCE

Thomas Gibson Fine Arts, London
Acquired from the above by the present owner in 1981

‡ £ 150,000-200,000

€ 174,000-232,000 US\$ 196,000-261,000

Painted in 1945, *Girl in Stocking Hat* represents an essential point in Milton Avery's career, in which he established his highly acclaimed, mature style. Avery, one of the most influential American modernists of the twentieth century, met famed French avant-garde art dealer Paul Rosenberg in 1944, who introduced him to modern European artists and their abstract ideals.

Fuelled with inspiration and a new understanding of abstract representation, the artist's style underwent a dramatic change in the mid-1940s. Avery did however not mimic these European artists, but rather incorporated their influences into his style, culminating in important works such as *Girl in Stocking Hat*. Historian and curator Barbara Haskell has explained these influences: "Rosenberg's proclivity for taut structure and architectonic solidity encouraged Avery to emphasise these aspects of his work. He replaced the brushy paint application and graphic detailing that had informed his previous efforts with denser more evenly modulated areas of flattened colour contained with crisply delineated forms. The result was a more abstract interlocking of shapes and a shallower pictorial space than he had previously employed. Avery retained colour as

the primary vehicle of feeling and expression, but achieved a greater degree of abstraction by increasing the parity between recognisable forms and abstract shapes" (Barbara Haskell, *Milton Avery: Paintings from the Collection of the Neuberger Museum of Art*, New York 1994, pp. 8-9).

"AVERY RETAINED COLOUR AS THE PRIMARY VEHICLE OF FEELING AND EXPRESSION, BUT ACHIEVED A GREATER DEGREE OF ABSTRACTION BY INCREASING THE PARITY BETWEEN RECOGNISABLE FORMS AND ABSTRACT SHAPES."

In the present work Avery's creative use of bold, contrasting colours and innovative absence of visual depth are evident. The sitting figure and the minimalistic setting are expressed in vivid hues, creating a

conversation between line and shape. In 1952, the painter discussed his sophisticated use of colour, "I do not use linear perspective, but achieve depth by colour – the function of one colour with another. I strip the design to the essentials; the facts do not interest me as much as the essence of nature" (Milton Avery cited in: Robert Hobbs, *Milton Avery: The Late Paintings*, New York 2001, p. 51).

In *Girl in Stocking Hat* the titular stocking hat represents the most pronounced part of the motif, with its opaque, dark blue silhouette cut delightfully by stripes of dashing bright red. The character's pale green coat, lavender shirt, and the rusty orange backdrop, not only manifest Avery's skills as a colourist, but also adds a contemporary feel to the setting. The larger fields of colour further demonstrate a technique Avery perfected during this late part of his career; applying oil paint thinned with turpentine in thin washes to create subtly veiled layers. The face of the figure in *Girl in Stocking Hat* is on the other hand blank, with just thin schematic marks to suggest facial characteristics. This formal approach to the emotional side of human nature are evident in several seminal portraits by Avery, himself a quiet man in his life and work, though a pictorial poet of the highest order.



169

LOUISE BOURGEOIS

1911 - 2010

Untitled

signed

ink on paper

35.6 by 27.9 cm. 14 by 11 in.

Executed in 1949.

± ⊕ £ 70,000-90,000

€ 81,500-105,000 US\$ 91,500-118,000

PROVENANCE

Robert Miller Gallery, New York (acquired directly from the artist)

Private Collection, New York

Faggionato Fine Arts, London

Gallery Seomi, Seoul

Private Collection, Seoul

Phillips, New York, 10 May 2016, Lot 165

Barbara Mathes Gallery, New York

Acquired from the above by the present owner in 2017

EXHIBITED

New York, The Museum of Modern Art; Houston, Contemporary Arts Museum; Chicago, Museum of Contemporary Art; and Akron, Akron Art Museum, *Louise Bourgeois: Retrospective*, November 1982 - January 1984, p. 63, no. 65, illustrated
New York, Sidney Janis Gallery, *American Women Artists (Part I: 20th Century Pioneers)*, January - February 1984
New York, Sculpture Centre, *In the Making: Drawings by Sculptors*, November 1988

LITERATURE

Jerry Gorovay and John Cheim, Eds., *Louise Bourgeois: Drawings*, New York 1988, p. 133, illustrated
Marie-Laure Bernadac, *Louise Bourgeois, Flammarion*, New York 1996, p. 30, illustrated
Robert Storr, *Intimate Geometries: The Art and Life of Louise Bourgeois*, New York 2016, p. 272, illustrated

“Drawings are thought feathers, they are ideas that I seize in mid flight and put down on paper, all my thoughts are visual.”

Louise Bourgeois cited in: Exh. Cat., London, Tate Modern, *Louise Bourgeois*, 2007, p. 104.



PROPERTY FROM THE ESTATE OF DR. ERIKA
POHL-STRÖHER

WILLI BAUMEISTER

1889 - 1955

Figur malerisch (Picturesque Figure)

signed and dated 1936 twice on the stretcher
oil on canvas

131 by 97.5 cm. 51½ by 38¾ in.

PROVENANCE

Private Collection, Stuttgart
Stuttgart, Stuttgarter Kunstkabinett R. N.
Ketterer, 3 May 1962, Lot 20
Galerie Kllhm, Munich
Karl Ströher, Darmstadt
Thence by descent to the present owner

‡ ⊕ £ 150,000-200,000

€ 174,000-232,000 US\$ 196,000-261,000

As one of the most important protagonists of abstract painting, the German artist, illustrator, stage designer, and art theorist Willi Baumeister was an essential part of the post-war European avant-garde. Painted in 1936, *Figur Malerisch (Picturesque Figure)* is a quintessential example of the playful abstraction Baumeister developed from the 1920s to his death in 1955. The present work, with its rich iconography of weightless biomorphic shapes floating across the canvas, evokes the primordial forms that maintained the artist's fascination throughout his career. Although highly abstract in its composition, the work suggests references to figurative elements in a surrealist manner. Reminiscent of the works of peers like Paul Klee and Joan Miró, Baumeister forged a lexicon of extraordinary marks and shapes that was wholly his own.

In 1927 Baumeister accepted a teaching post at the Städelsche Kunstschule in Frankfurt, where from 1928 he taught a class in commercial art, typography and textile printing. In the spring of 1933, following the National Socialist rise to power, Baumeister was dismissed from his professorship at the school. Further, as he focused increasingly on abstraction, Baumeister was alienated

EXHIBITED

Saloniki, Goethe-Institut, *Deutsche Kunst von 1910 bis zur Gegenwart*, January 1962, no. 1
Darmstadt, Hessisches Landesmuseum, *Die Sammlung Karl Ströher*, 2, 1965-66, n.p., no. 6, illustrated
Darmstadt, Hessisches Landesmuseum, *Bildnerische Ausdrucksformen 1910-1960, Sammlung Karl Ströher*, April - June 1970, n.p., illustrated
Tübingen, Kunsthalle; Ludwigshafen a.Rh., Kunstverein; Ludwigshafen am Rhein, Kunstverein Ludwigshafen; Mannheim, Kunstverein Ludwigshafen; and Bonn, Museum Städtische Kunstsammlungen Bonn, *Willi Baumeister, Gemälde*, November 1971- April 1972, n.p., no. 37, illustrated

LITERATURE

Will Grohmann, 'L'Art Contemporain en Allemange', in: *Cahiers d'Art*, Vol. 13, 1/2, Paris 1938, p. 22, illustrated
Horst Schwab, *Die Eidosbilder von Willi Baumeister*, Mainz 1959, p. 54, no. 59, illustrated
Will Grohmann, *Willi Baumeister, Leben und Werk*, Cologne 1963, p. 71, no. 422, illustrated
Dora Vallier, *Geschichte der Malerei 1870-1940*, Cologne 1963, pp. 164-65, illustrated
Erika Pohl, Ursula Ströher and Gerhard Pohl, *Karl Ströher, Sammler und Sammlung*, Stuttgart 1982, p. 41, no. 29, illustrated
Peter Beye and Felicitas Baumeister, *Willi Baumeister, Werkkatalog der Gemälde*, Ostfildern 2002, Vol. II, p. 273, no. 666, illustrated

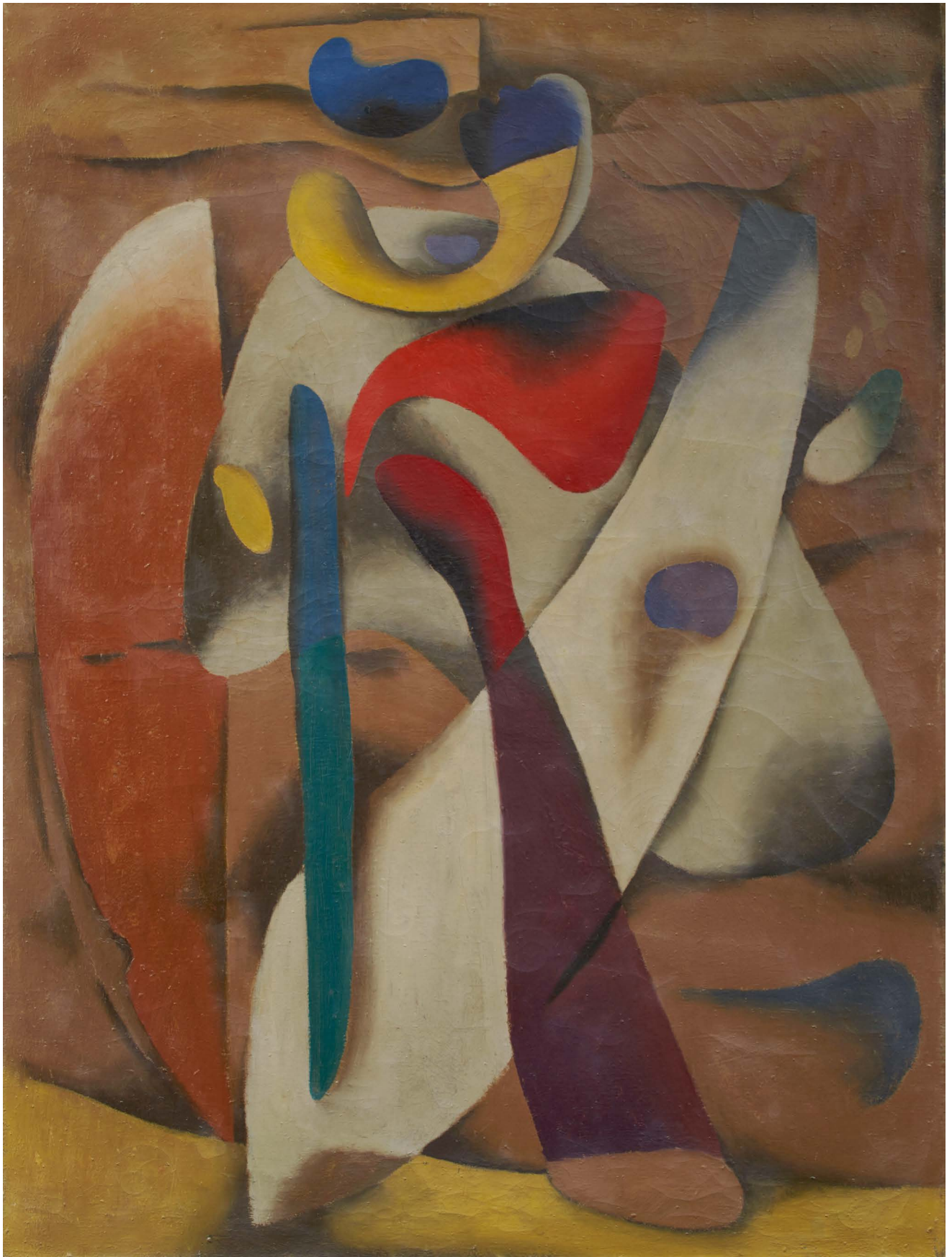
from the artistic program of the Third Reich, which promoted heroic ideals of Germany's past through representational work influenced by classical art. In 1937, only one year after *Figur Malerisch* was created, Baumeister's

**“BAUMEISTER REPRESENTS
A GERMAN ART OF
INTERNATIONAL ESSENCE.
HIS DEVELOPMENT
REMAINED ALWAYS IN
STRONG CONTACT WITH THE
ART OF ALL TIMES – FROM
ASSYRIA TO PAUL KLEE, TO
KANDINSKY, TO MIRÓ AND TO
THE ART OF ALL LANDS...”**

paintings, along with the work by his long-time friend and collaborator Oskar Schlemmer, were included in the notorious *Degenerate Art* exhibition. In 1941 an absolute ban on Baumeister's art was instituted. Faced with the exhibition prohibition, Baumeister

continued to exhibit his paintings abroad. Unlike many artists of his generation, he 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.

When the Second World War ended Baumeister was reinstated as one of the greatest living masters of modern German painting and in 1946 he was appointed a professor of the Kunstakademie in Stuttgart. As Fernand Léger concluded on the artist, "The name Baumeister occupies an extremely important place in modern German art. In fact, if you keenly observe his work, Baumeister represents a German art of international essence. His development remained always in strong contact with the art of all times – from Assyria to Paul Klee, to Kandinsky, to Miró and to the art of all lands..." (Fernand Léger cited in the introduction by Oto Bihalji-Merin in: *Willi Baumeister, Das Unbekannte in der Kunst*, Cologne 1960, p. 10).



171

ASGER JORN

1914 - 1973

Il Rei del Bruscati

signed; signed, titled and dated 58 on the reverse

oil on canvas

100 by 80 cm. 39³/₈ by 31¹/₂ in.

PROVENANCE

Galleri Nordenhake, Stockholm

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

EXHIBITED

Venice, Centro Internazionale Delle Arti e Del Costume, Palazzo Grassi, *Jorn a Venezia*, July - October 1963, n.p., no. 5, illustrated in colour

Venice, Centro Internazionale Delle Arti e Del Costume, Palazzo Grassi, *Visione Colore*, 1965, n.p., no. 5, illustrated in colour

LITERATURE

Guy Atkins, *Asger Jorn - The Crucial Years, 1954-1964*, London 1977, p. 1958, no. 1089, illustrated

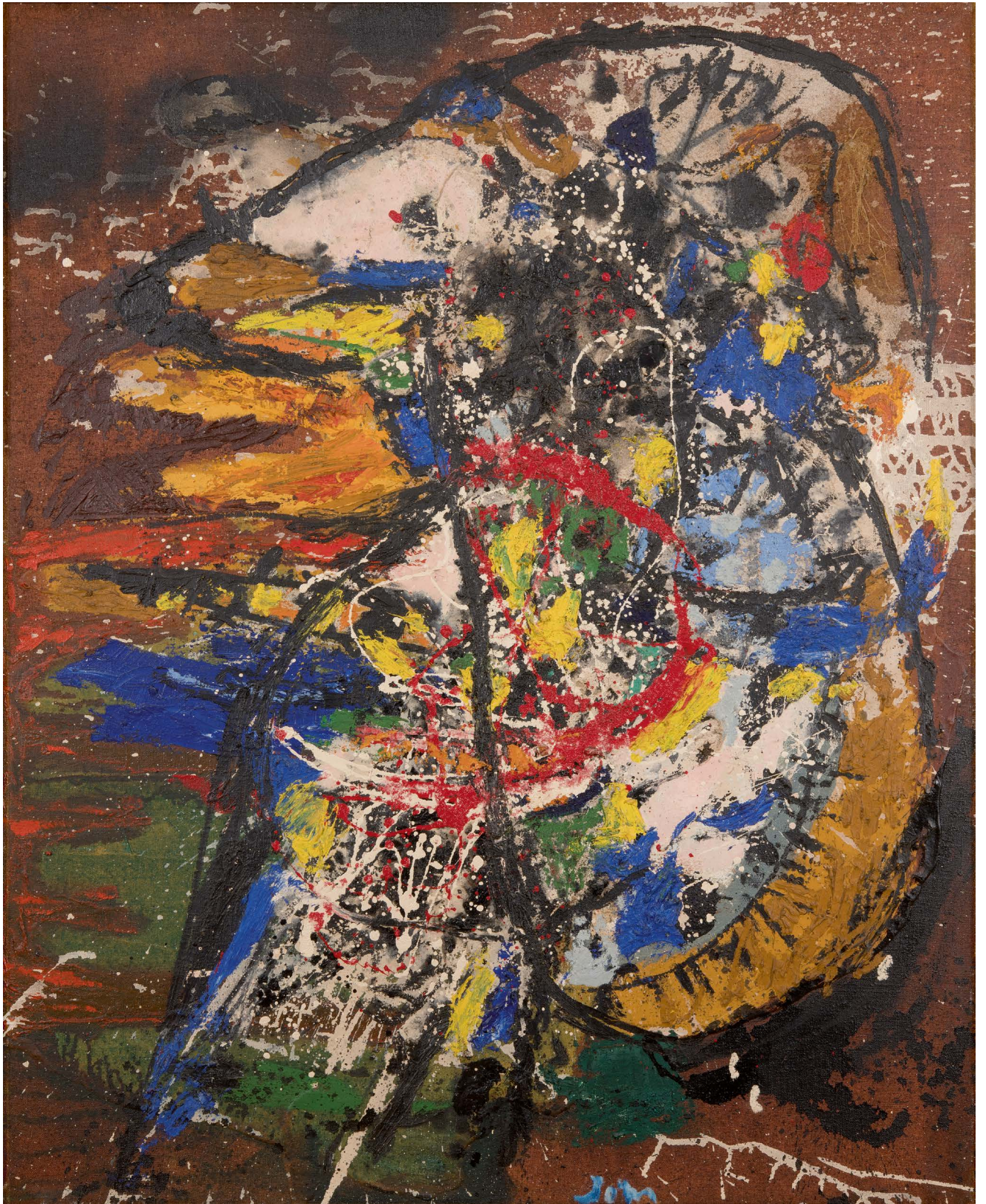
⊕ £ 70,000-90,000

€ 81,500-105,000 US\$ 91,500-118,000

“I paint. Suddenly, I discover a colour that excites me. I begin to get interested in this and forget my idea. In the end, the picture is different from what I imagined....

I have to put it in its place. A perpetual battle.”

Asger Jorn cited in: Guy Atkins and Troels Andersen, *Revised Supplement to the Oeuvre Catalogue of his paintings from 1930 to 1973*, Denmark 2006, p. 16.





172

PROPERTY FROM THE ESTATE OF DR. ERIKA
POHL-STRÖHER

WILLI BAUMEISTER

1889 - 1955

Seilspringerin; Badende (Rope
skipper; Bather)

oil and tempera on canvas
61 by 51 cm. 24 by 20 in.
Executed in 1913.

PROVENANCE

Johannes Schubert, Stuttgart
Karl Ströher, Darmstadt (acquired from the
above in 1960)
Thence by descent to the present owner

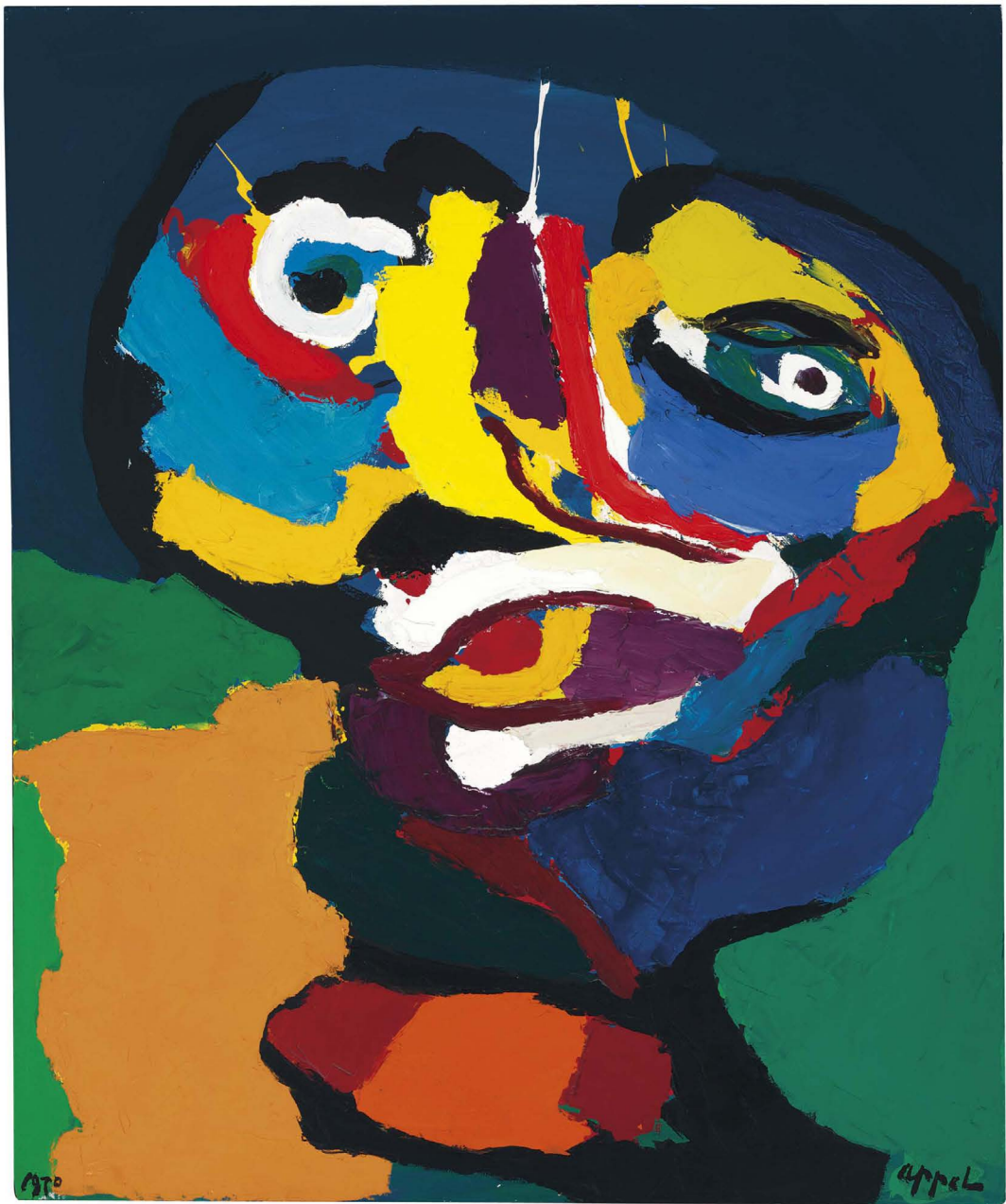
EXHIBITED

Darmstadt, Hessisches Landesmuseum, *Die
Sammlung Karl Ströher*, 2, 1965-66, n.p., no.
1, illustrated

LITERATURE

Erika Pohl, Ursula Ströher and Gerhard
Pohl, *Karl Ströher, Sammler und Sammlung*,
Stuttgart, 1982, p. 38, no. 23, illustrated
(titled *Badende*)
Peter Beye and Felicitas Baumeister, *Willi
Baumeister, Werkkatalog der Gemälde*, Vol. II,
Ostfildern 2002, p. 69, no. 144, illustrated

‡ ⊕ £ 25,000-35,000
€ 29,000-40,600 US\$ 32,600-45,600



173

KAREL APPEL

1921 - 2006

Face

signed and dated 1970
oil on canvas
91.4 by 76.2 cm. 36 by 30 in.

⊕ £ 40,000-60,000
€ 46,400-70,000 US\$ 52,500-78,500

PROVENANCE

Waddington Galleries, Ltd., Montreal
Sotheby's, New York, 5 May 1994, Lot 144
Private Collection
Christie's, New York, 11 November 2015, Lot 327
Acquired from the above by the present owner

174

SERGE POLIAKOFF

1906 - 1969

Composition abstraite

signed and dated 64
oil on canvas
96 by 130 cm. 37¾ by 51⅛ in.

PROVENANCE

Galerie Adler, Paris
Acquired from the above by the present
owner in 1994

EXHIBITED

St. Gallen, Kunstmuseum, *Serge Poliakoff*,
June - July 1966

LITERATURE

Alexis Poliakoff, *Serge Poliakoff, Catalogue
Raisonné: 1963-1965*, Vol. IV, Munich 2012, p.
176, no. 64-115, illustrated in colour

‡ ⊕ £ 300,000-400,000
€ 348,000-464,000 US\$ 391,000-525,000

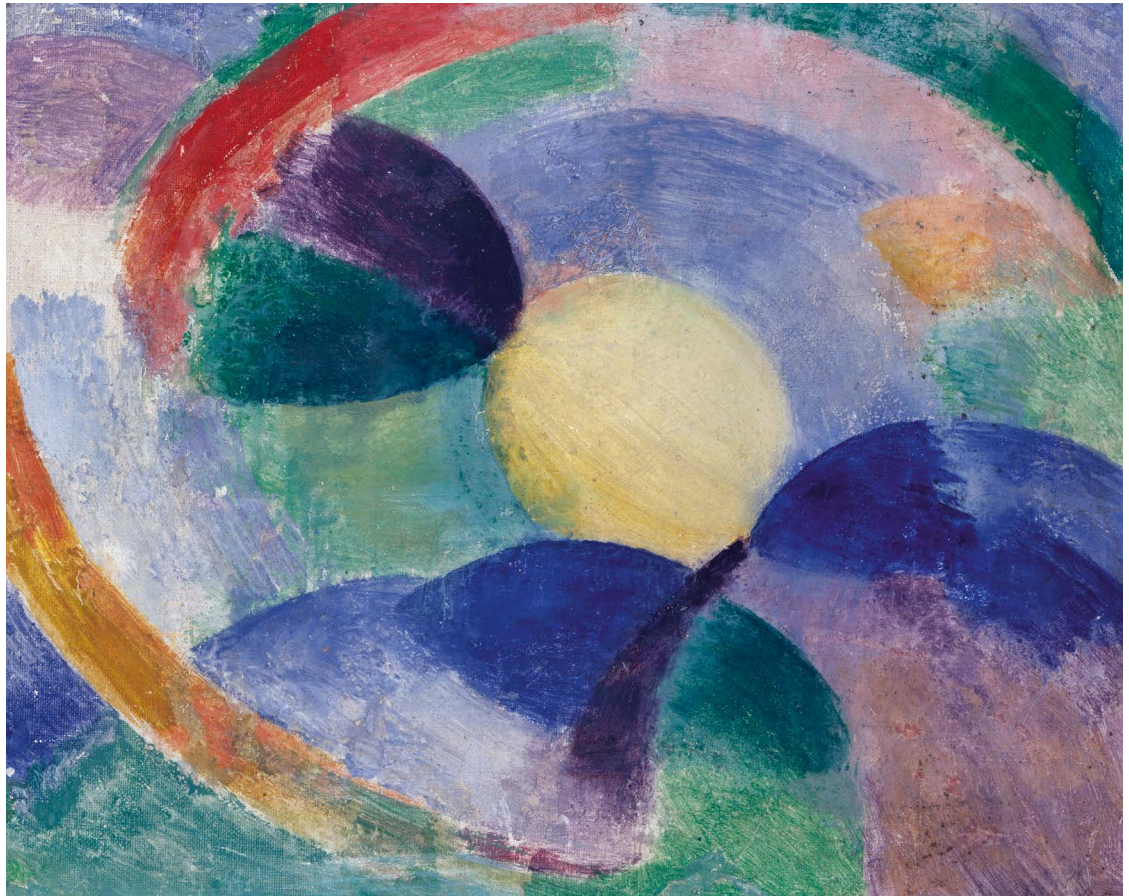
“Some of my paintings start
making an infernal din. They
are explosive. But I am not
satisfied until they have
become silent. A form must
be listened to, not seen.”

Serge Poliakoff cited in: Michel Ragon (trans.
Rita Barris), *Poliakoff*, Paris 1958, p. 36.









Robert Delaunay, *Circular Shapes (Moon)*. Image © Bridgeman Images

A profound stillness emanates from Serge Poliakoff's paintings, where interlocking combinations of colour and form exist in harmony. Drawing on his fascinations with religion and the natural world, Poliakoff reaches abstract transcendence. With bursts of volcanic red and washes of Atlantic blue, *Composition Abstraite* exemplifies Poliakoff's ability to transform the canvas into a landscape of complete serenity.

Born in Moscow at the turn of the nineteenth century, Poliakoff soon found himself fleeing to the West in the wake of the Russian Revolution. During a move to London in his mid-thirties, the artist frequented exhibitions and museums, and was first exposed to wonders of abstract painting. Though it was his subsequent move to Paris which supplied him with the hands-on experience needed to transition into the realms of fine art. Once in Paris, Poliakoff developed a mentorship with the pioneers of abstraction, Wassily Kandinsky and Robert Delaunay. From the two artists, Poliakoff developed an attention to colour, form and spiritualism that would go on to inform his entire body of work.

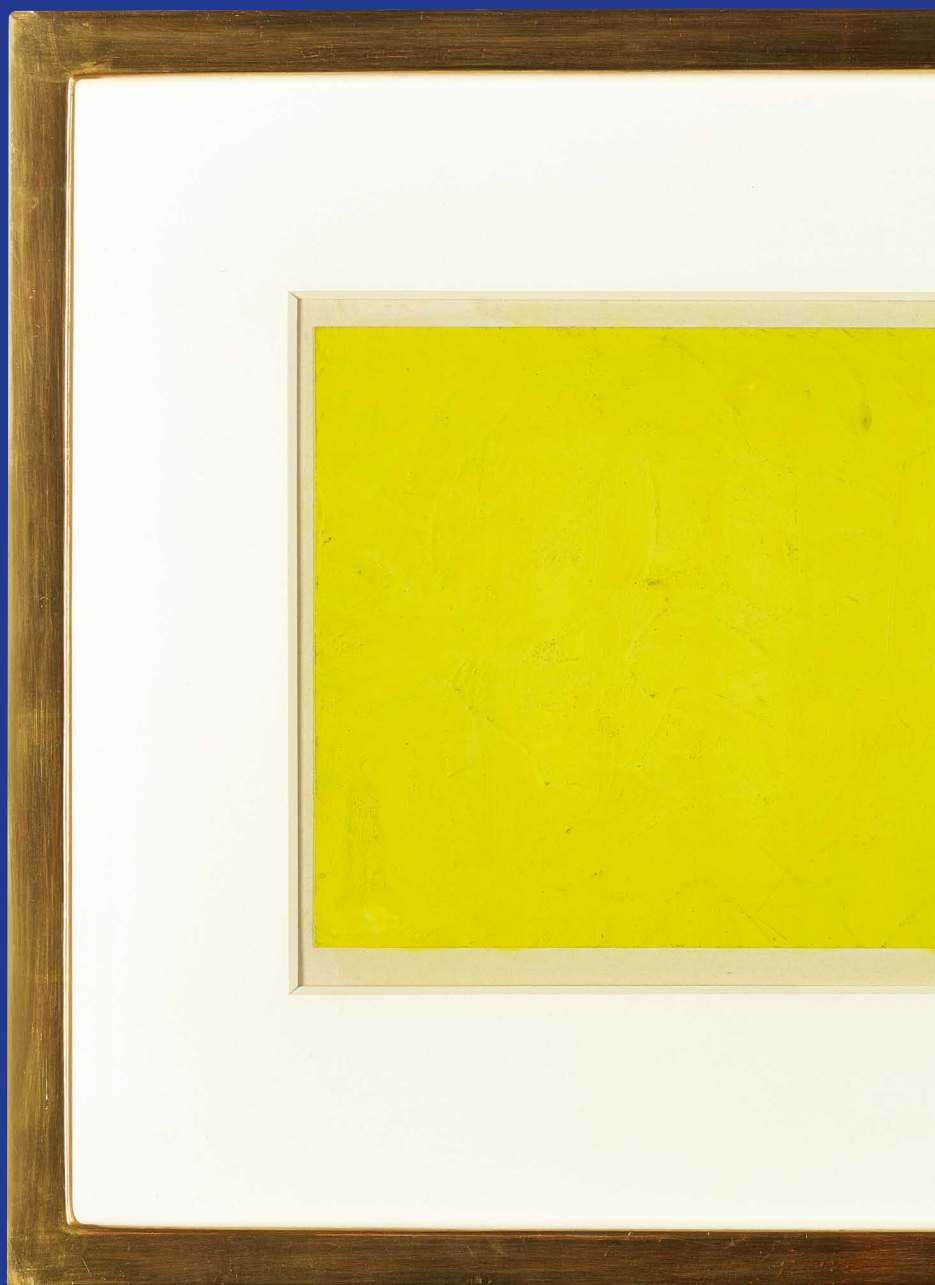
The church played a significant role in Poliakoff's upbringing – a fascination with religious iconography had developed

throughout the years. The rich colours he experienced in Russian churches would continue to fascinate him and become the very backbone of his oeuvre. The serene atmosphere of the church was mirrored in Poliakoff's artistic practice, the canvas becoming an arena for contemplation. Poliakoff strived for a silence of form: "some of my paintings start making an infernal din. They are explosive. But I am not satisfied until they have become silent. A form must be listened to, not seen" (Serge Poliakoff cited in: Michel Ragon (trans. Rita Barisse), *Poliakoff*, Paris 1958, p. 36). The composition and colour of Poliakoff's *Composition Abstraite* calls on the stained-glass windows from the Russian churches, their interlocking forms emanate with an internal glow. His religious approach to colour and form paralleled Kandinsky's spiritual approach to abstraction.

There is an earthly quality to Poliakoff's art that stems from his opposition to artificially manufactured industrial paints. The artist drew inspiration from the Old Masters, namely Giotto, adopting their raw approach to materials. Mixing natural pigments with emulsion by hand, Poliakoff acted as alchemist as well as artist. His terrestrial colour palettes showcase his close attention

to the slight shifts in tone. The structure of his compositions acts as tectonic plates, vibrating with earthly wonders.

It works like *Composition Abstraite* that urge us to consider Poliakoff as the European counterpart to the American Abstraction Expressionists. Although both parties eschewed figurative modes of depiction entirely, and created works in absolute rejection of illusionistic space, their subsequent paintings were entirely different in mood. Where the works of Jackson Pollock are brash and haphazard in composition, with pigment flung as an act of pure chaos, Poliakoff presents works of abstract exactitude, each colour at complete ease with its surroundings. Where Willem de Kooning's paintings seem loud and dissonant – jarring, almost violent in their machismo depictions – works like *Composition Abstraite* are exercises in crystallising grace and absolute serenity. Poliakoff should be considered a worthy peer to his American contemporaries; as technically proficient in painting, as contextually relevant in his adoption of art-historical precedent, and as steadfast and resolute in adherence to his stylistic goals. The present work exists as testament to the enduring power and relevance of his oeuvre.



175

YVES KLEIN

1928 - 1962

M 110

signed and dated 57; stamped with the
artist's monogram on the reverse
dry pigment and synthetic resin on paper laid
down on card

18.7 by 54 cm. 7³/₈ by 21¹/₈ in.

overall: 34.3 by 70.2 cm. 13¹/₂ by 27⁵/₈ in.

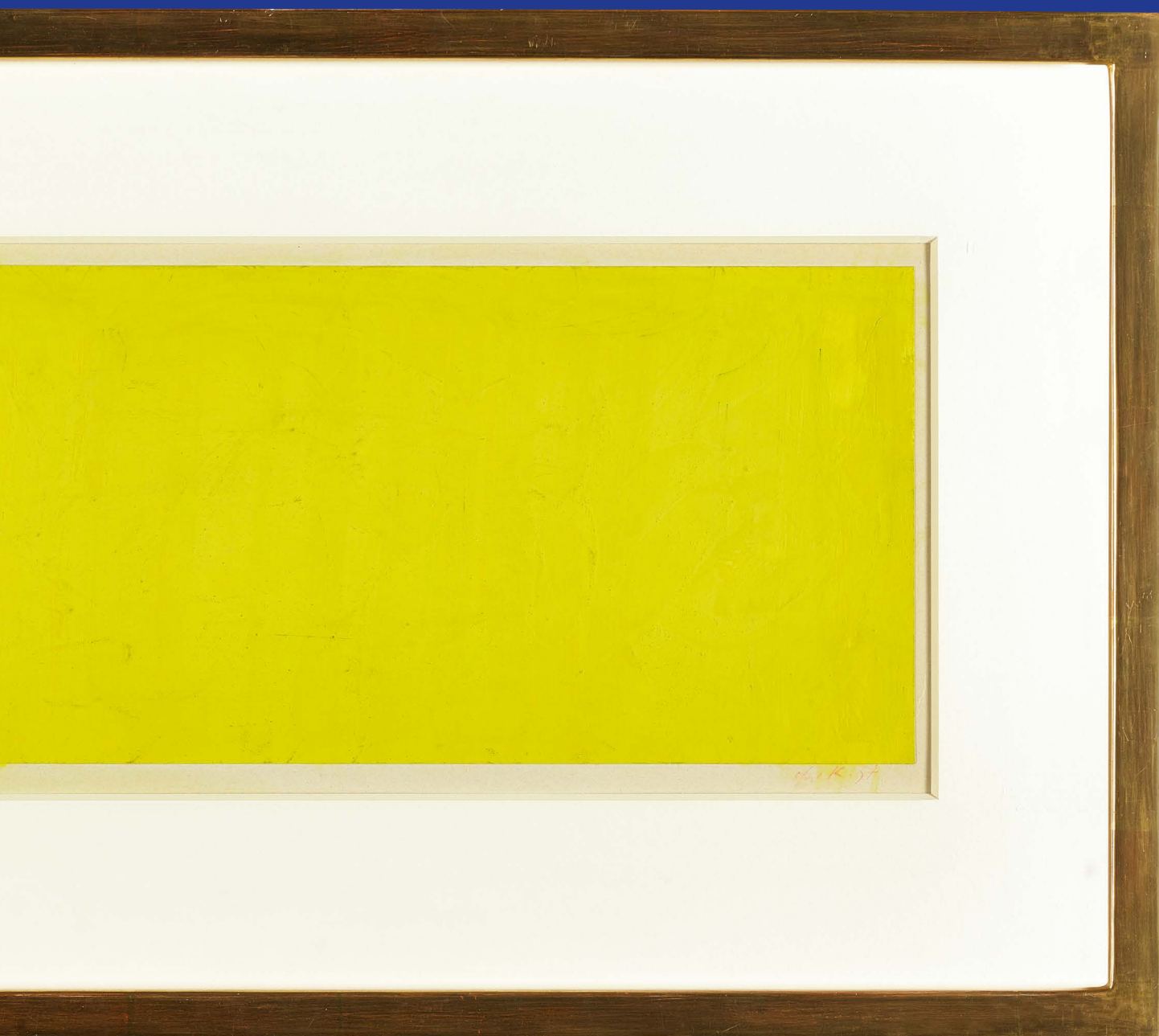
PROVENANCE

Galerie Iris Clert, Paris

Acquired from the above by the present owner

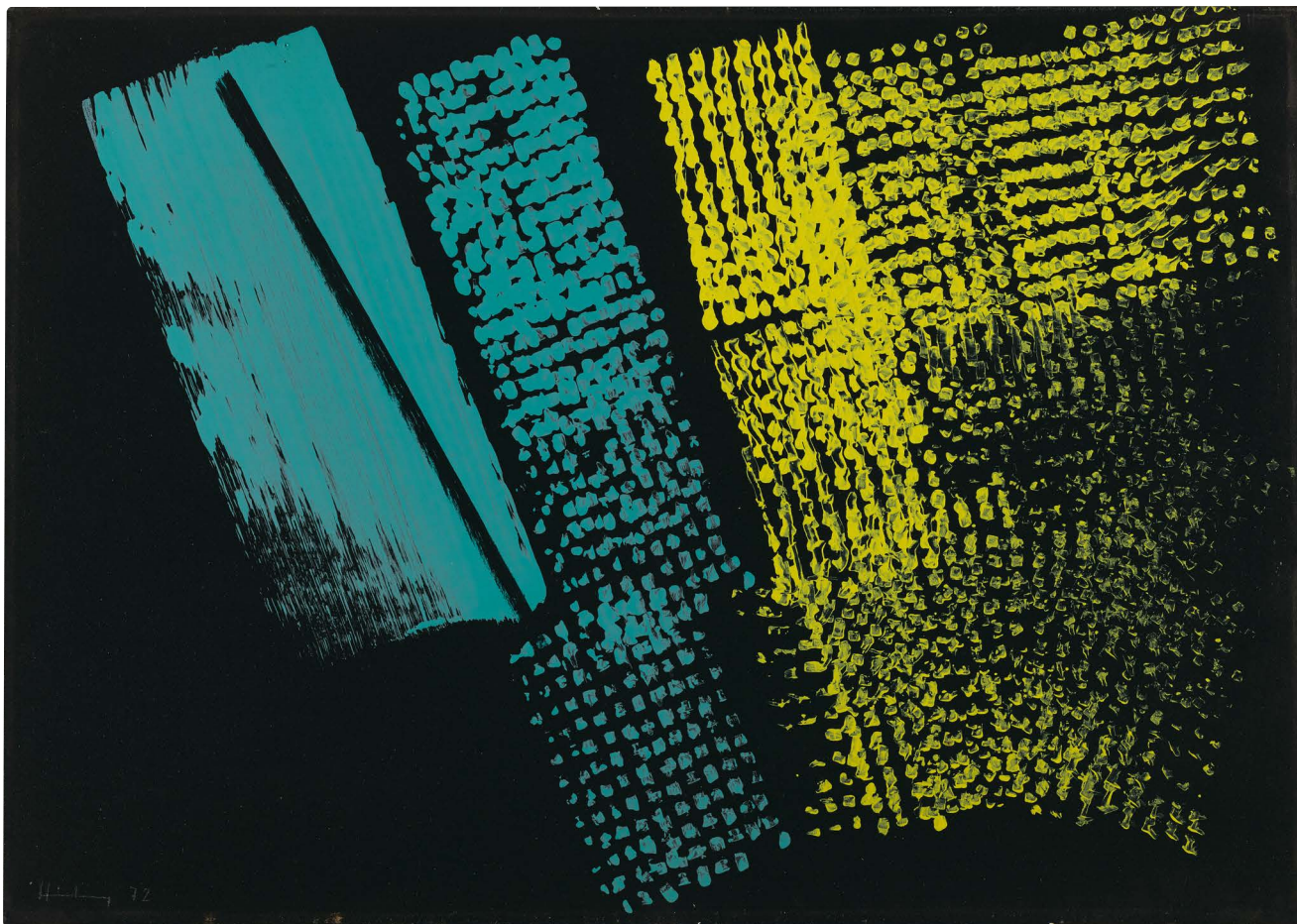
⊕ £ 70,000-90,000

€ 81,500-105,000 US\$ 91,500-118,000



“Every nuance of colour is, in a sense, an individual, a living creature of the same species as the primary colour, but with the character and personal soul of its own. There are many nuances: gentle, angry, violent, sublime, vulgar, peaceful.”

Yongwoo Lee, 'Fusing Otherness', in: Exh Cat., Oslo, National Museum of Contemporary Art (and travelling), Yves Klein, 1997, p. 198.



176

HANS HARTUNG

1904 - 1989

T-1972-H20

signed and dated 72; titled on the stretcher
acrylic on canvas

46 by 65 cm. 18¼ by 25¾ in.

This work is registered in the archives of
the Fondation Hartung Bergman. It will
be included in the forthcoming Catalogue
Raisonné currently being prepared by the
Fondation Hartung Bergman.

PROVENANCE

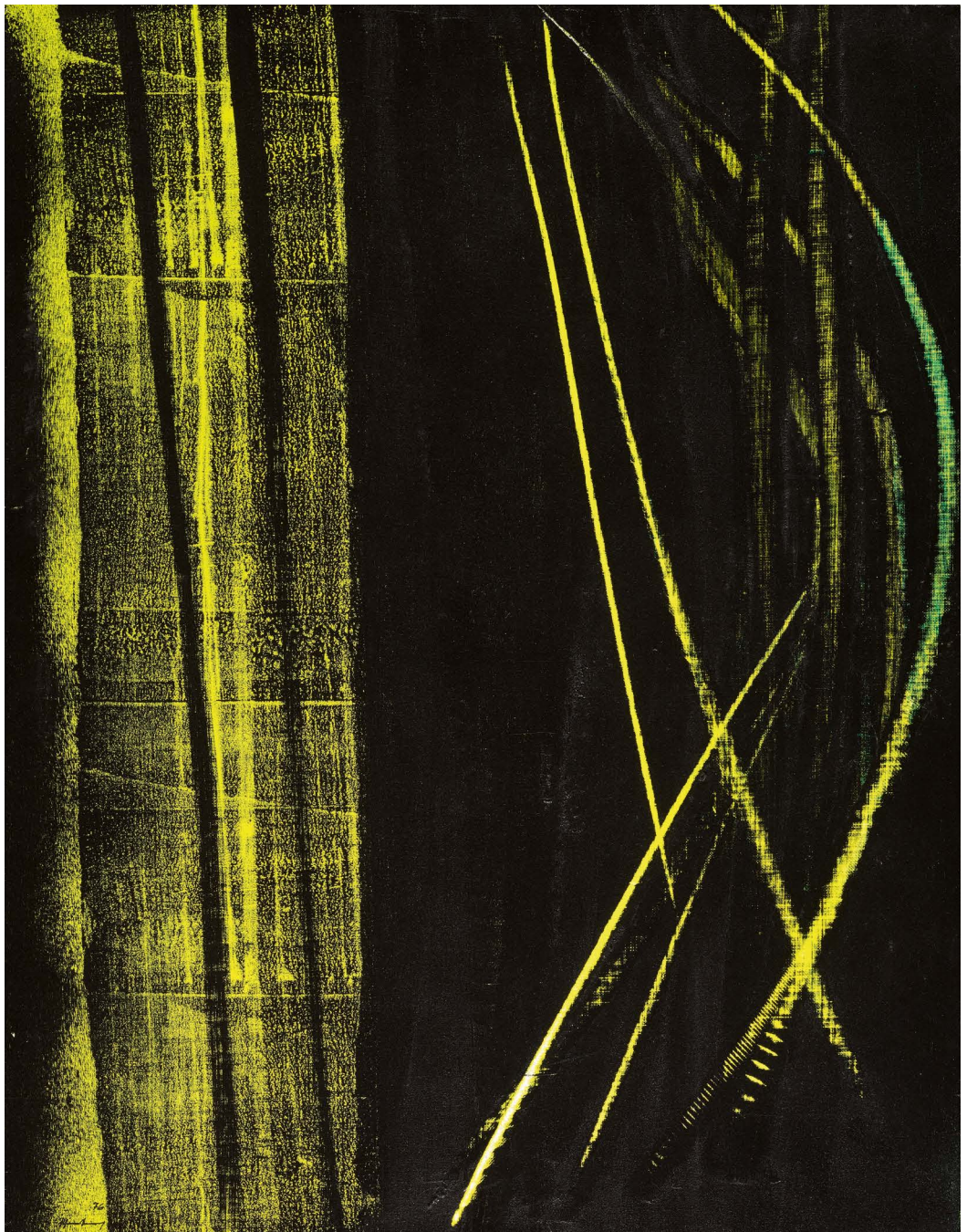
Galerie de France, Paris

Private Collection

Acquired from the above by the present
owner in 1991

£ 40,000-60,000

€ 46,400-70,000 US\$ 52,500-78,500



177

HANS HARTUNG

1904 - 1989

T-1976-E25

signed and dated 76; signed, and dedicated
Für Karl Heinz von Hartung 24.10.78 on the
reverse

acrylic on canvas
65 by 50 cm. 25⁵/₈ by 19⁵/₈ in.

This work is accompanied by a certificate of
authenticity from the Fondation Hans Hartung
et Anna-Eva Bergman dated Antibes, 9 July
2001 and stating that the work is recorded as
number *HH464* in their archives.

PROVENANCE

Private Collection. Ahlen
Baron Ribeyre, Paris, 26 April 2001, Lot 44
Acquired from the above by the present owner

EXHIBITED

Ahlen, Fritz-Winter-Haus, *Das Stille Bild*,
December 1978

LITERATURE

Michael Kunsthandel + Galerie, Ed., *Hans
Hartung zum 85. Geburtstag Gemälde und
Pastelle*, Bremen 1989, n.p., no. 7, illustrated
in colour

£ 30,000-40,000
€ 34,800-46,400 US\$ 39,100-52,500

178

VICTOR VASARELY

1906 - 1997

Kara-Deu

signed; signed twice, titled, dated 1956 (*HK*)
- 73 and variously inscribed on the reverse
acrylic on canvas

168.3 by 145 cm. 66¼ by 57 in.

Conceived in 1956 and executed in 1973.

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

Galería Theo, Madrid

Private Collection

Galerie Agora, Paris

Private Collection

Acquired from the above by the present owner

£ 90,000-120,000

€ 105,000-140,000 US\$ 118,000-157,000

“A great richness of invention appears in Vasarely's structures, in which the special arrangement of the elements produces that characteristic, irritating, and finally appealing vibration. For here everything contributes to the kinetic form (la plastique cinétique), a term of which he is in fact the inventor.”

Marcel Joray, 'Plastic Arts of the 20th Century', *Vasarely*, Switzerland 1969, p. 6.





179

ANTONI TÀPIES

1923 - 2012

Graffiti

signed

sand and enamel on lava
50 by 50 cm. 19 $\frac{7}{8}$ by 19 $\frac{7}{8}$ in.
Executed in 1986.

⊕ £ 30,000-50,000
€ 34,800-58,000 US\$ 39,100-65,500

PROVENANCE

Galería Theo, Madrid
Private Collection, Barcelona
Thence by descent to the present owner in 1990

LITERATURE

Anna Agustí, *Tàpies: The Complete Works: Volum 6è: 1986 - 1990*, Barcelona 2000, p. 102, no. 5343, illustrated



180

ANTONI TÀPIES

1923 - 2012

Sin Título

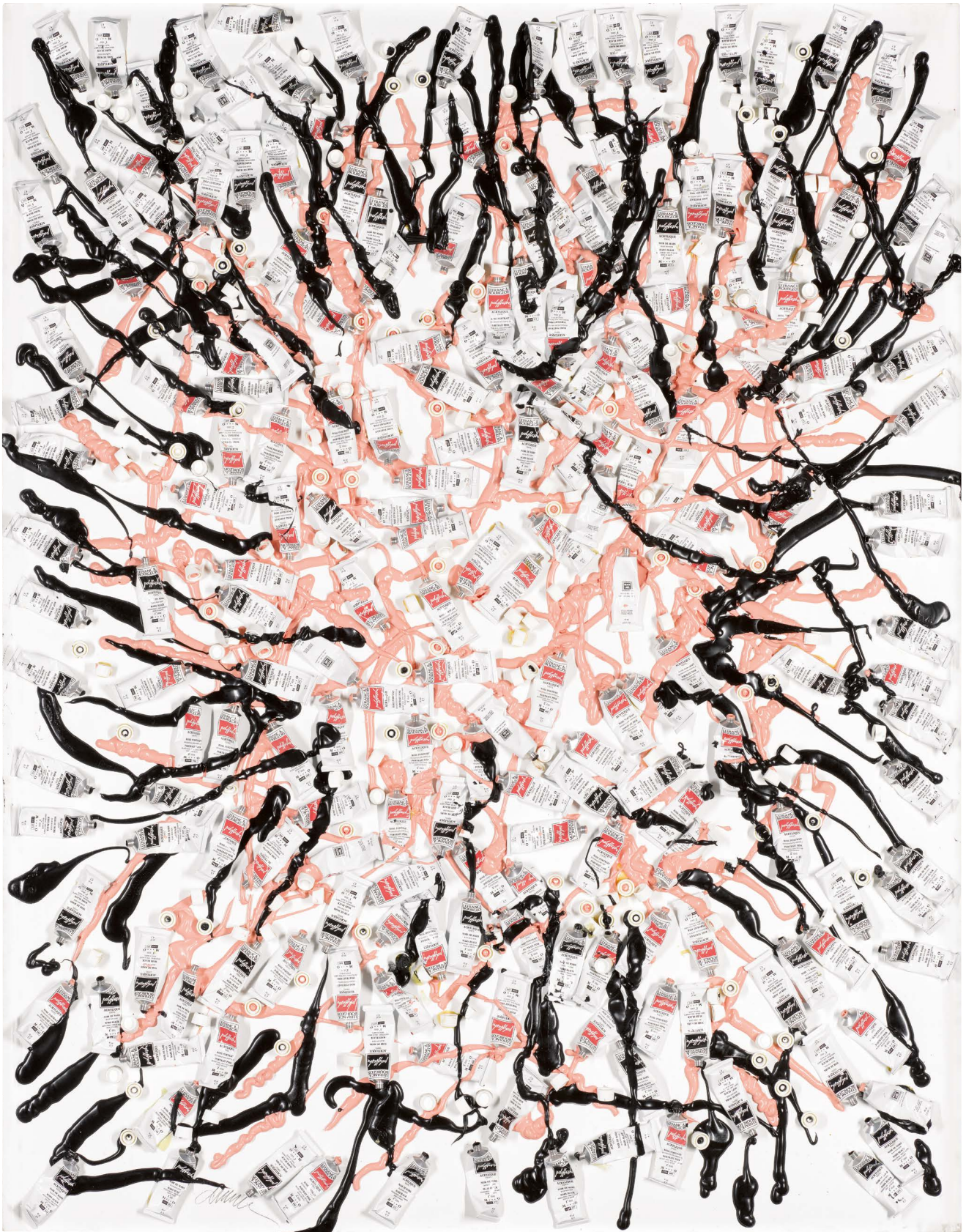
signed and dedicated
oil and crayon on paper
76 by 56 cm. 30 by 22 in.
Executed in 1975.

This work is registered in the Comissió Tàpies
under number T-9952 and is accompanied by
a certificate of authenticity.

PROVENANCE

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

⊕ £ 15,000-20,000
€ 17,400-23,200 US\$ 19,600-26,100





182

181

ARMAN

1928 - 2005

Gorgone

signed; titled and dated 1986 on the stretcher

acrylic and acrylic tubes on canvas laid down on board

146 by 114 cm. 57½ by 44⅞ in.

This work is registered in the Archives Denyse Durand-Ruel under no. *DDR5623* and will be included in the forthcoming *Arman Catalogue Raisonné* being prepared by Denyse Durand-Ruel, Paris.

PROVENANCE

Private Collection (acquired directly from the artist in 1979)

Christie's, London, 19 March 1996, Lot 58

Acquired from the above by the present owner

‡ ⊕ £ 25,000-35,000

€ 29,000-40,600 US\$ 32,600-45,600

182

JEAN-PAUL RIOPELLE

1923 - 2002

Nouvelles impressions 29

signed; signed on the reverse of the left panel
oil on three adjoined canvases

each: 27 by 19 cm. 10¾ by 23 in.

overall: 27 by 58.5 cm. 10¾ by 23 in.

Executed in 1978.

This work will be included in the forthcoming *Jean-Paul Riopelle Catalogue Raisonné* being prepared by Madame Yseult Riopelle.

PROVENANCE

Acquavella Modern Art, Reno

Private Collection

Galerie Simon Blais, Montreal

Acquired from the above by the present owner

£ 25,000-35,000

€ 29,000-40,600 US\$ 32,600-45,600



183

VICTOR VASARELY

1906 - 1997

Dillan

signed; signed twice, titled and dated 1951 on the reverse

acrylic on board, in artist's frame

52 by 48 cm. 20½ by 18⅞ in.

Conceived in 1951 and executed *circa* 1988.

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

Galerie BelArt, Stockholm

Private Collection

A gift from the above to the present owner

⊕ £ 15,000-20,000

€ 17,400-23,200 US\$ 19,600-26,100



184

**MARIA HELENA VIEIRA
DA SILVA**

1908 - 1992

Paris

signed and dated 70; signed and dated 1970
on the reverse

oil on panel
33 by 38.1 cm. 13 by 15 in.

± ⊕ £ 30,000-40,000
€ 34,800-46,400 US\$ 39,100-52,500

PROVENANCE

John Rewald Collection, United States
(acquired directly from the artist)
Christie's, New York, 11 May 1994, Lot 475
Acquired from the above by the present owner

LITERATURE

Guy Weelen and Jean-François Jaeger, *Vieira
da Silva Catalogue Raisonné*, Geneva 1994, p.
481, no. 2344, illustrated

185

NIKI DE SAINT-PHALLE

1930 - 2002

Hall of Justice

signed and dated 1979 on the reverse
acrylic and coloured crayon on polyester
76.2 by 53.3 by 35.5 cm. 30 by 21 by 14 in.
The work is registered with the Archives Niki
de Saint Phalle under number 06-1979A-
018 and is accompanied by a registration
certificate issued by The Niki Charitable
Foundation.

PROVENANCE

Gimpel & Weitzenhoffer Gallery, New York
Private Collection
Christie's, New York, 10 November 1988, Lot 330
Private Collection
Christie's, New York, 8 May 1990, Lot 350
Private Collection
Guy Pieters Gallery, Knokke
Acquired from the above by the present owner

EXHIBITED

New York, Gimpel & Weitzenhoffer Gallery;
Columbus, Columbus Museum of Art; St.
Louis, Laumeier Sculpture Park; La Jolla,
Mandeville Art Gallery; and Palm Springs,
Desert Museum, *Niki de Saint Phalle:
Monumental Projects, Maquettes and
Photographs*, April 1979 - April 1982, no. 5
London, Gimpel Fils, *Niki de Saint Phalle
Andrew Gilbert & Lucy Stein The Lost Art of
Convalescence*, October - November 2011

⊕ £ 50,000-70,000

€ 58,000-81,500 US\$ 65,500-91,500





186

186

NIKI DE SAINT-PHALLE

1930 - 2002

Oiseau amoureux

incised with the artist's signature, numbered 10/20 and stamped with the foundry mark on the underside
 painted polyester resin
 21.6 by 19 by 9.5 cm. 8½ by 7½ by 3¾ in.
 Executed in 1992, this work is number 10 from an edition of 20.

PROVENANCE

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

₤ £ 12,000-18,000
 € 14,000-20,900 US\$ 15,700-23,500

187

NIKI DE SAINT-PHALLE

1930 - 2002

Le Sida est là préservons-nous

gouache, pencil, ink and collage on paper
 41 by 30 cm. 16½ by 11¾ in.
 Executed in 1987.
 This is the original gouache from which a print edition was made.

PROVENANCE

Private Collection
 Binoche et Godeau, 14 October 1987
 Acquired from the above by the present owner

₤ £ 6,000-8,000
 € 7,000-9,300 US\$ 7,900-10,500



187



188

YVES KLEIN

1928 - 1962

Table IKB®

signed *R. Moquay* and numbered *RFD-PQRD*
on a label affixed to the underside
blue pigment in glass, Plexiglas and chrome
metal-plated base

35.8 by 125 by 99.7 cm.

14¹/₈ by 49¹/₄ by 39³/₈ in.

This work is from an edition begun in 1963
under the supervision of Rotraut Klein-
Moquay based on a model by Yves Klein.

PROVENANCE

The Yves Klein Estate, Paris

Acquired from the above by the present owner

LITERATURE

Jean-Paul Ledeur, Ed., *Yves Klein: Catalogue
raisonné des éditions et sculptures éditées*,
Knokke 2000, p. 53 (text)

⊕ £ 12,000-18,000

€ 14,000-20,900 US\$ 15,700-23,500



189

ARMAN

1928 - 2005

Accumulation de tubes de peintures

signed

acrylic and acrylic tubes on canvas mounted on board

98 by 80 cm. 38½ by 31½ in.

Executed in 1986.

This work is registered in the Archive Denyse Durand-Ruel under no. *DDR A 4511* and will be included in the forthcoming *Arman Catalogue Raisonné* being prepared by Denyse Durand-Ruel, Paris.

PROVENANCE

Private Collection (acquired directly from the artist)

Christie's, London, 26 May 1994, Lot 79

Acquired from the above by the present owner

£ 18,000-25,000

€ 20,900-29,000 US\$ 23,500-32,600

190

**CHRISTO AND JEANNE-
CLAUDE**

b. 1935 & 1935 - 2009

**Wrapped Television Set
(For Nam June Paik)**

signed and dated 1996 on the underside
polythene, rope and TV set
30 by 46 by 27 cm. 11 $\frac{7}{8}$ by 18 $\frac{1}{8}$ by 10 $\frac{5}{8}$ in.
Executed in 1967-1996.
The authenticity of this work has kindly been
confirmed by the artist.

PROVENANCE

Private Collection
Annely Juda Fine Art, London
Private Collection
Annely Juda Fine Art, London
Acquired from the above by the present
owner in 2008

EXHIBITED

London, Annely Juda Fine Art, *Christo and
Jeanne-Claude: Black and White*, March -
April 2000, n.p. no. 33, illustrated

± ⊕ £ 30,000-40,000
€ 34,800-46,400 US\$ 39,100-52,500

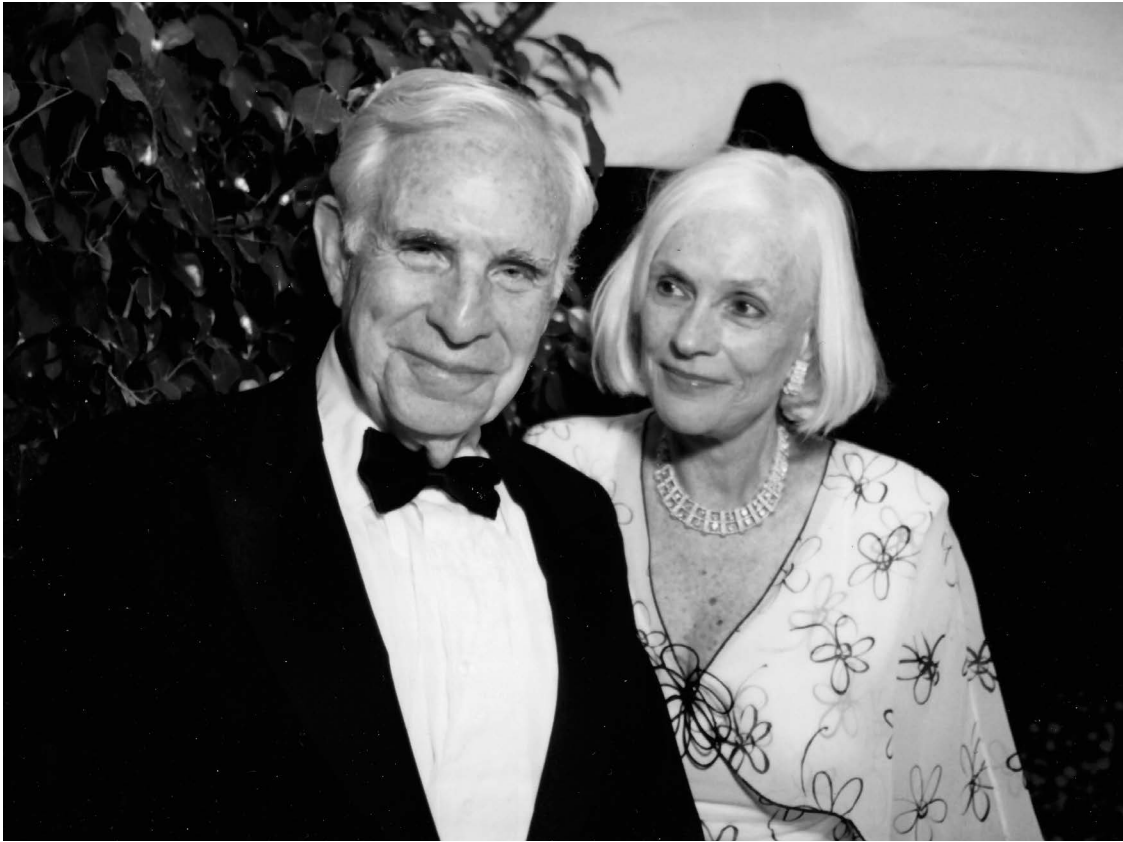




WORKS FROM THE COLLECTION OF
IDAMAE B. AND
JAMES H. RICH

The collection of Idamae B. and James H. Rich is imbued with an adventurous spirit and intuitive discernment befitting of its collectors. The Riches always pursued an independent course of collecting that did not follow fashions or trends but rather remained true to their instincts, with some thoughtful research and trusted advice along the way. Confident bidders in New York and London auction rooms, the Riches were equally as generous in sharing their love of art and their collection with their community. Their interest in Contemporary art dated from their attendance at the first Carnegie International in the post-war years, and the Riches were devoted and enduring supporters of the

Carnegie Museum and other philanthropic interests in the arts and education. Idamae earned her B.A. in Art History at the University of Pittsburgh and was a member of the Women's Committee at the Carnegie. James was an Honorary Member of the Carnegie Museum of Art Board, and they both welcomed tours of their collection organized by the Museum. Together they donated acquisition funds, as well as the brilliant *Delaware Crossing* by Frank Stella, to the Museum. The Riches demonstrated a wonderful receptivity and openness to artists who were not conformists and who embodied the boldness of late twentieth-century art. Each artist in the collection defied traditional norms – whether in



Idamae B. and James H. Rich

genres or the materials and processes used – and the Riches matched the artists’ adventurous spirit with their choice of acquisitions. Sotheby’s is delighted to be presenting highlights from this distinguished collection across our June Evening and Day Sales.

The greatest sculptural highlight of the Riches’ collection is by the American pioneer of the 1960s Donald Judd, who introduced industrial metals and pigment processes into a minimalist *oeuvre* that nonetheless evinced a magical sense of colour. This will be offered in our Evening Sale alongside a vibrant 2005 painting by Albert Oehlen that exhibits the influence of Sigmar Polke and other German painters who all focus on the process and material of art, while also maintaining a porous boundary between figuration and abstraction.

The Riches shared a devotion to Pittsburgh’s native son, Andy Warhol, who elevated silkscreening to the highest realms of fine art. Warhol’s avant-garde influence was felt worldwide, not least among the German painters in the Rich Collection, and his *Self*

Portrait is amongst the notable selection of works to be offered in the London Day sale. In addition are two hallmark works by Wilhelm Sasnal, a dazzling painting by Peter Halley, a chromatically diverse gouache by Sol LeWitt, and a painting by the ultimate iconoclast Sigmar Polke, whose liberal use of diverse and experimental pigments and printing methods earned him the sobriquet of “the alchemist” as he created his own unique and eccentric style.

Luscious colour is a spectacular aspect of this collection. The Riches’ eye seemed to gravitate to bright, vibrant palettes, none more so than the painting by Oehlen with its glorious hues and Neo-Expressionist aesthetic. In summary, the dynamism of the collection is a profound reflection of a marvellous and intrepid couple who enjoyed assembling and living with art. Sotheby’s is delighted to be presenting highlights from this distinguished collection across our June Evening and Day Sales, with a further selection in New York in September.

191

PROPERTY FROM THE COLLECTION OF IDAMAE B.
AND JAMES H. RICH

ANDY WARHOL

1928 - 1987

Self Portrait

silkscreen ink on paper

114.3 by 88.9 cm. 45 by 35 in.

Executed in 1978-79, this work is unique.

This work is stamped by The Estate of Andy Warhol and numbered *WP890.12* on the reverse.

PROVENANCE

Vrej Baghoomian Gallery, New York

Private Collection, Japan

Sotheby's, London, 22 October 1998, Lot 70

Acquired from the above by the present owner

‡ £ 60,000-80,000

€ 70,000-93,000 US\$ 78,500-105,000

“If you want to know about Andy Warhol, then just look at the surface of my pictures, my movies and me and there I am; there’s nothing in between.”

Andy Warhol cited in: Gretchen Berg, ‘Andy: My True Story,’ in: *Los Angeles Free*, March 1967, p. 3.





192

PROPERTY FROM THE COLLECTION OF IDAMAE B.
AND JAMES H. RICH

SOL LEWITT

1928 - 2007

Colors from the Center

signed and dated 87
gouache and graphite on paper
56.8 by 75.3 cm 22³/₈ by 29⁵/₈ in.

PROVENANCE

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

£ 18,000-25,000
€ 20,900-29,000 US\$ 23,500-32,600

193

PROPERTY FROM THE COLLECTION OF IDAMAE B.
AND JAMES H. RICH

PETER HALLEY

b. 1953

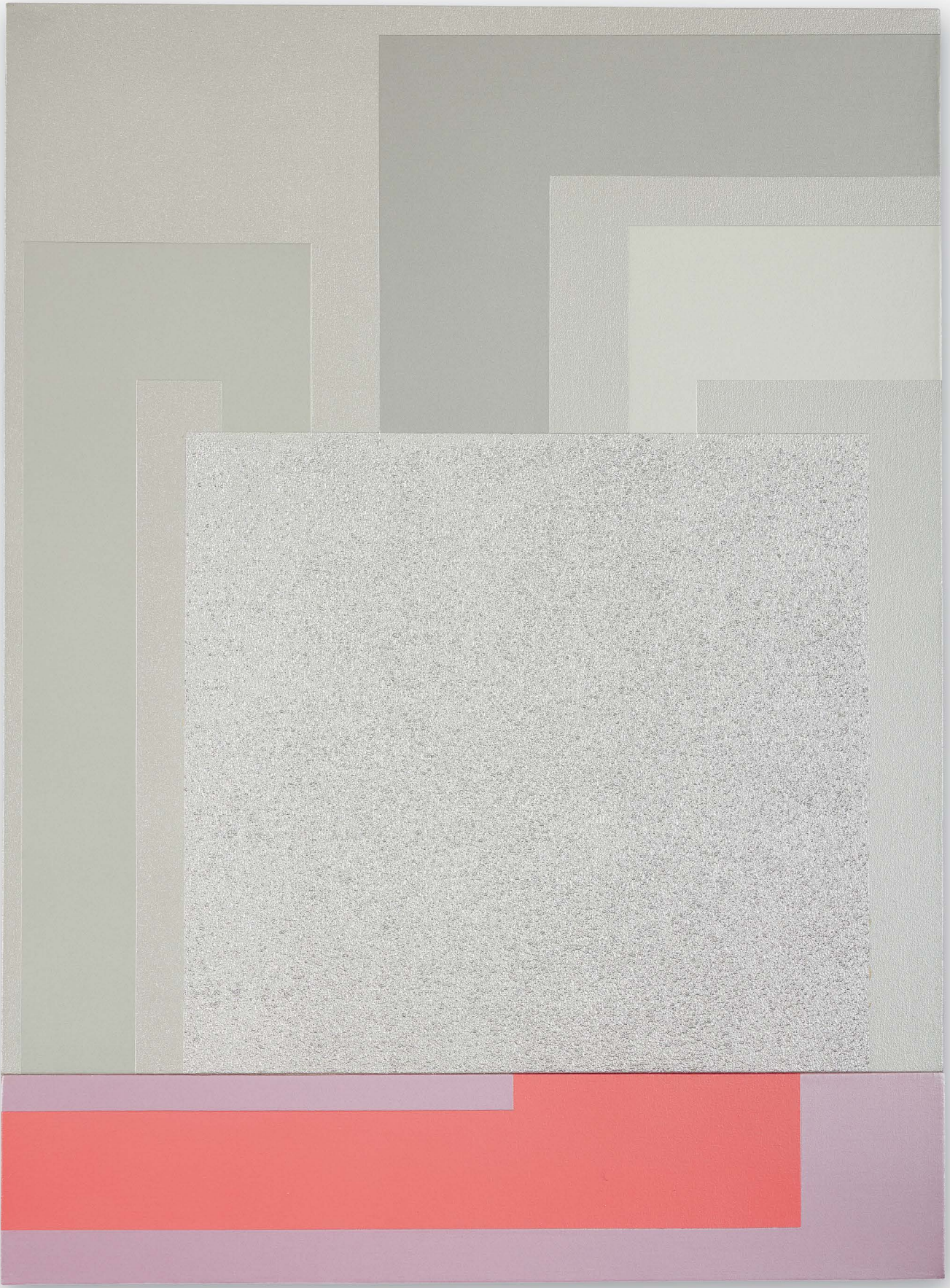
Invisible Adversary

signed twice and dated 2000 on the reverse
metallic acrylic, pearlescent acrylic, acrylic
and Roll-a-Tex on canvas
overall: 167.6 by 124.5 cm. 66 by 48¹/₂ in.

PROVENANCE

Kevin Bruk Gallery, Miami
Acquired from the above by the present owner

£ 45,000-65,000
€ 52,500-75,500 US\$ 59,000-85,000





194

PROPERTY FROM THE COLLECTION OF IDAMAE B.
AND JAMES H. RICH

WILHELM SASNAL

b. 1972

**Section Through the Ground with
Potatoes**

signed and dated 2006 on the overlap
oil on canvas
99.7 by 120 cm. 39¼ by 47¼ in.

PROVENANCE

Anton Kern Gallery, New York
Acquired from the above by present owner
in 2007

£ 15,000-20,000
€ 17,400-23,200 US\$ 19,600-26,100



195

PROPERTY FROM THE COLLECTION OF IDAMAE B.
AND JAMES H. RICH

WILHELM SASNAL

b. 1972

Untitled

oil on canvas
160 by 200 cm. 63 by 78¾ in.
Executed in 2008.

PROVENANCE

Anton Kern Gallery, New York
Acquired from the above by the present
owner in 2008

‡ ⊕ £ 22,000-28,000
€ 25,600-32,500 US\$ 28,700-36,500

196

PROPERTY FROM THE COLLECTION OF IDAMAE B.
AND JAMES H. RICH

SIGMAR POLKE

1941 - 2010

Untitled

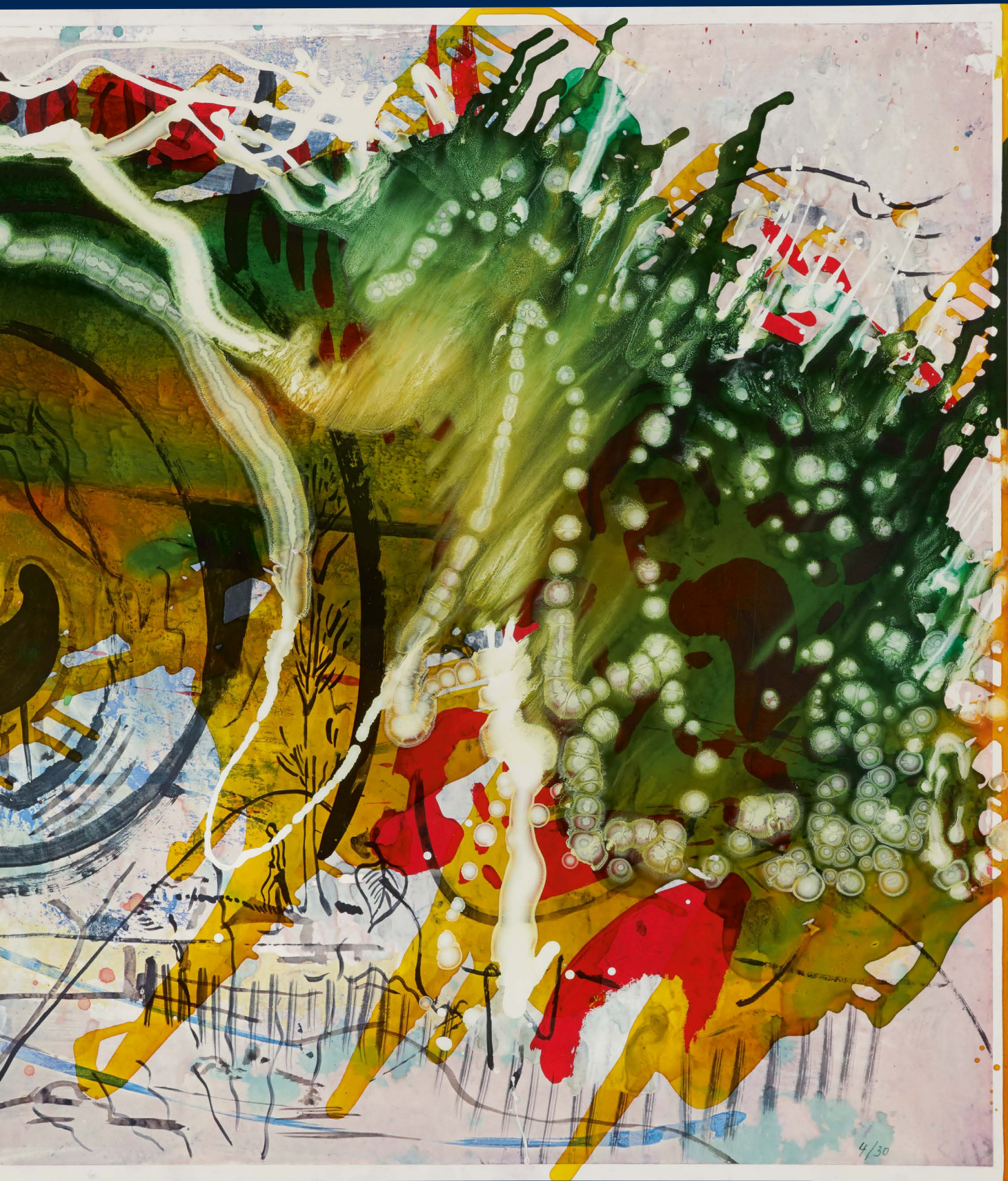
signed, dated 84 and numbered 4/30
artificial resin, acrylic and ink on lithograph
65.1 by 92.1 cm. 25³/₈ by 36¹/₄ in.
Executed in 1984, this work is number 4 from
an edition of 30 unique variants.

PROVENANCE

James Cohan Gallery, New York
Acquired from the above by the present
owner in 2002

± ⊕ £ 40,000-60,000
€ 46,400-70,000 US\$ 52,500-78,500





197

DAAN VAN GOLDEN

1936 - 2017

Study H.M.

signed on a label affixed to the stretcher

oil on canvas

135 by 82 cm. 53 by 32¼ in.

Executed in 2002.

PROVENANCE

Micheline Sz wajcer, Antwerp.

Acquired from the above by the present owner

⊕ £ 80,000-120,000

€ 93,000-140,000 US\$ 105,000-157,000

“Klein, Matisse, Pollock - they have repeatedly 'nourished' Van Golden's oeuvre. Daan van Golden isolated the parakeet from Matisse's masterpiece, the cutting collage *La perruche et la sirène* (1958). This now lonely parakeet acquires an almost mystical allure in its *Study H. M.* series, as if it were a simplified silhouette of a Tibetan phurba, a large-sized pin that is used to clamp offerings.”

Joost Zwagerman, 'Van Golden (1936-2017)', de *Volksrant*, October 2013, online.



198

MARLENE DUMAS

b. 1953

Both Sides

oil on canvas
40 by 40 cm. 15¾ by 15¾ in.
Executed in 2001.

PROVENANCE

Monika Sprüth Gallery, Cologne
Acquired from the above by the present
owner in 2002

EXHIBITED

Cologne, Monika Sprüth Gallery, *Tracey
Moffat, Barbara Kruger, Marlene Dumas*,
April – July 2002

⊕ £ 250,000-350,000
€ 290,000-406,000 US\$ 326,000-456,000

“My best works are erotic
displays of mental
confusion.”

Marlene Dumas cited in: Exh. Cat., Germany,
Städtischen Galerie Ravensburg, *Marlene Dumas:
Wet Dreams, Watercolours*, 2003, p. 16.





Carnal and commanding, *Both Sides* is a testament to Marlene Dumas' reclamation of the female form. Akin to other provocative paintings by the artist, Dumas breaks down the image of her subjects, they diffuse into fluid forms with her gestural use of paint. Her models command the canvas, their bodies almost bursting through the frame.

Growing up in the remote farming village of Kuils River, on the perimeters of Cape Town, Marlene Dumas had little contact with the outside world. Policed by the apartheid regime, the precocious young artist had minimum exposure to the media. Yet out of the lack of experience, Dumas manifested a fascination with the absolute extremities of life: from sex and death to aliens and the unknown. Upon graduation, Dumas relocated to Amsterdam,

which proved to be a thriving hub of influence for her artistry.

Both Sides came to fruition during a period of experimental collaboration with photographer and film director Anton Corbijn. While working towards their joint exhibition *Strippinggirls*, held at the Theatermuseum in Amsterdam in 2000, the pair immersed themselves in Amsterdam's strip club culture, where they photographed the unfolding allure of the world of nighttime seduction. While Corbijn displayed the original photographs as his contribution to the exhibition, Dumas used the Polaroids she had taken as source material for a series of paintings she entitled the *MD-Light Series*. By incorporating herself in the erotic underworld of the red-light district, Dumas harnesses a carnal energy

Above
Gustave Courbet, *L'Origine du monde*, 1866.
Image: © Musée d'Orsay, Paris/ Bridgeman images

Above Right
Pablo Picasso, *Les Femmes d'Alger (O. J.)*, 1907.
Image: © Museum of Modern Art,
New York/ Bridgeman images.
Artwork: © Succession Picasso/ DACS, London 2019

Below Right
Willem de Kooning, *Two Standing Women*, 1949.
Image © Bridgeman images.
Artwork: © The Willem de Kooning
Foundation / Artists Rights Society (ARS),
New York and DACS, London 2019

that is rarely seen on the canvas. She refutes the traditional notions of portraiture, where a sitter is typically painted in real time. Dumas modernises the process by capturing the energy of the moment through a photograph and subsequently adding additional meaning through her evocative use of paint.

The nude figure is a recurring motif throughout Dumas' oeuvre; she transforms traditional representations of the naked body through the shocking angles and ambiguous shapes that pervade the scenes. In the present work, our viewpoint is conflicted. Are we below her or above her? This uncertainty throws into question our power as the viewer. A black line runs across the lower half of the canvas. Is this a barrier between us and the figure? Dumas plays with the onlooker, she keeps us actively looking, as well as questioning our own position in the process. She places emphasis on this, in that "it was not [only] the nude I was looking for, nor the posing figure, but the erotic conditions of life [and the] two 'subjects' confronting each other" (Dumas cited in: Emma Bedford, 'Intimate Relations,' in: Exh. Cat. Cape Town, Iziko South African National Gallery, *Marlene Dumas: Intimate Relations*, 2007, p. 43). We, as the viewer, become one of her subjects.

**[DUMAS'] ART IS
"SITUATED BETWEEN THE
PORNOGRAPHIC TENDENCY
TO REVEAL EVERYTHING AND
THE EROTIC INCLINATION TO
HIDE WHAT IT'S ALL ABOUT:"**

As the title of the present work implies, Dumas' painting beholds a striking duality: the artist notes that her art is "situated between the pornographic tendency to reveal everything and the erotic inclination to hide what it's all about" (Dumas cited in: Ilaria Bonacossa, *Marlene Dumas*, London 2009, p. 167). Similarly, us as the viewer have a dual role. We are at once subject to Dumas; her paintings confront and dominate us. Yet, we are also positioned as the voyeur, gazing at the intimate scenes with shock and fascination.

Both Sides calls back to Gustave Courbet's *L'Origine du monde*, 1866, but instead of Courbet's objective view of the female body, Dumas incorporates the enigmatic gaze of her subject. Over her legs she glares back at the viewer, daring them to look at her body, projecting her agency. Dumas' identity as a female artist painting naked women challenges the long-standing tradition of male artists depicting idealised notions of the feminine form. Not only does Dumas confront the viewer, but art history itself.





“My paintings are formalised fictions concerned with the strange or ambiguous which can arise in the everyday and the banal. They explore the notion of disappointed expectations and a kind of faded grandeur of what could have been.”

Caroline Walker, 'Artists statement',
Liverpool Museums, 2006, online.

199

CAROLINE WALKER

b. 1982

Upstairs Downstairs

oil on canvas
250 by 180 cm. 98½ by 70⅞ in.
Executed in 2010.

PROVENANCE

Alan Cristea Gallery, London
Acquired from the above by the present owner

† ⊕ £ 6,000-8,000
€ 7,000-9,300 US\$ 7,900-10,500

200

RUSSELL YOUNG

b. 1960

The Rolling Stones

signed and dated 2007 on the reverse
acrylic and silkscreen ink on canvas
121 by 152.5 cm. 47⁵/₈ by 60 in.

PROVENANCE

Acquired directly from the artist by the
present owner

£ 6,000-8,000

€ 7,000-9,300 US\$ 7,900-10,500



201

ANDRO WEKUA

b. 1977

UNTITLED

signed and dated 2006 on the reverse
oil on canvas, in two parts
overall: 50.2 by 80.4 cm. 19³/₄ by 31³/₄ in.

PROVENANCE

Gladstone Gallery, New York

Acquired from the above by the present owner

£ 8,000-12,000

€ 9,300-14,000 US\$ 10,500-15,700



200

201

202

LEON KOSSOFF

b. 1926

Fidelma, No. 2

oil and paper collage on board
138.4 by 92.7 cm. 54½ by 36½ in.
Executed in 1981.

PROVENANCE

Fischer Fine Art Ltd., London
L.A. Louver Gallery, Los Angeles
Private Collection
Christie's, London, 17 October 2006, Lot 493
Acquired from the above by the present owner

EXHIBITED

London, Fischer Fine Art Ltd.; and
Los Angeles, LA Louver Gallery, *Leon Kossoff:
Recent Work*, March - December 1984, p. 7,
illustrated in colour

£ 200,000-300,000
€ 232,000-348,000 US\$ 261,000-391,000

The surfaces of Leon Kossoff's paintings are like fast-moving rivers; emotional currents swell and surge across the canvas. Thick, dripping brushstrokes build up volume and a sense of structural depth, the paint becomes a physical skin that Kossoff moulds into his subjects. *Fidelma, No. 2* is a visceral example of one his most important models.

Kossoff's personal relationship to London is the point of connection in his oeuvre. Born and raised in the borough of Islington, Kossoff found particular inspiration in the bustling streets and stations of the neighbouring areas. Enrolling in Saint Martin's School of Art, Kossoff befriended fellow student Frank Auerbach. The influence of Auerbach on Kossoff's approach is undeniable, both students treated paint like sculpture, defying the canvas' flat surface. Indeed, Kossoff's process of preparation is integral to the outcome of his works. Over periods of months or years, Kossoff would sketch out his subjects with intense observation. In the studio, these preparatory drawings are a way for the artist to amass memory, time

and an obsession with the subject. Like an actor embodying his role, Kossoff submerges himself into the psyche of his subject, rehearsing for months on end, leading up to his final performance. The day of painting is where he subsumes to chaos: "The subject, person or landscape, reverberate, in my head unleashing a compelling need to destroy and restate"

**"THE SUBJECT, PERSON OR
LANDSCAPE, REVERBERATE,
IN MY HEAD UNLEASHING
A COMPELLING NEED TO
DESTROY AND RESTATE."**

(Leon Kossoff cited in: Exh. Cat., London, Anthony d'Offay Gallery, *Leon Kossoff*, 1988, n.p.). Kossoff is spontaneous and relentless with his brushstrokes, an outpour of emotion floods the canvas surface. The thick impasto act as layers the built-up memory, remnants of the months of preparation.

Colour is deep and sonorous in *Fidelma, No. 2*. The red of the chair runs into Fidelma's body; Kossoff dissects her frame like a doctor, crimson strokes punctuate the skin and streams of blue run down the canvas, reinforcing the fluidity of the brushstrokes. Confident lines define Fidelma's form, yet the sense of movement in the paint gives her presence a sense of transience, an intimate moment in passing. Kossoff comments on the impermanence of painting: "Every time the model sits everything has changed. You have changed, she has changed. The light has changed, the balance has changed. The directions you try to remember are no longer there and, whether working from the model or landscape drawings, everything has to be reconstructed daily, many many times" (Leon Kossoff cited in: Exh. Cat., Venice, *XLVI Venice Biennale*, 1995, p. 25). For Kossoff, painting is in constant flux. His sculptural paintings are indents of life and traces of memory, yet he animates the canvas with a sense of movement like no other.





203

CECILY BROWN

b. 1969

Untitled

each: signed and dated 2006 on the reverse
monotype on paper, in two parts
each: 119.4 by 93.3 cm. 47 by 36¾ in.

PROVENANCE

Gagosian Gallery, New York
Private Collection
Phillips, London, 29 June, 2008, Lot 527
Private Collection
Acquired from the above by the present owner

⊕ £ 100,000-150,000
€ 116,000-174,000 US\$ 131,000-196,000



“Brown’s enterprise suggests a celebration of painting, of its ambiguity and its tensions, of how it comes into being and how this process might be communicated to the viewer.”

Dave Hickey, 'Prom Night in Flatland. On the Gender of Works of Art', in: *Enter the Dragon. Four Essays on Beauty*, Los Angeles, 1993, p. 55.



204

DAVID HOCKNEY

b. 1937

The Arrival of Spring in
Woodgate, East Yorkshire in 2011
- 27 April 2011

signed, dated 11 and numbered 13/25

iPad drawing on paper

image: 126 by 95 cm. 41¾ by 37½ in.

sheet: 140 by 105 cm. 55 by 41¾ in.

Executed in 2011, this work is number 13 from
an edition of 25.

PROVENANCE

Private Collection, Europe

EXHIBITED

London, Royal Academy of Arts; Museo
Guggenheim Bilbao; and Cologne, Museum
Ludwig, *David Hockney RA: A Bigger Picture*,
January 2012 - February 2013, p. 235, no.
119.33, illustrated in colour

⊕ £ 25,000-35,000

€ 29,000-40,600 US\$ 32,600-45,600



205

TRACEY EMIN

b. 1963

Those Who Suffer LOVE

neon

57 by 209.3 cm. 22½ by 82½ in.

Executed in 2009, this work is number 3 from an edition of 3, plus 2 artist's proofs.

PROVENANCE

White Cube, London

Acquired from the above by the present owner in 2011

EXHIBITED

London, Freud Museum, *Mad, Bad and Sad: Women and the Mind Doctors*, October 2013 - January 2014 (ed. no. unknown)

LITERATURE

Tracey Emin and Jonathan Jones, *Tracey Emin Works 2007-2017*, New York 2017, pp. 82-83, illustrated in colour (ed. no. unknown)

⊕ £ 50,000-70,000

€ 58,000-81,500 US\$ 65,500-91,500



Installation view of the present work in *Romance in the Age of Uncertainty*,
White Cube 2003 © Damien Hirst and Science Ltd. All rights reserved. DACS/
Artimage 2019. Image courtesy White Cube. Photo: Stephen White



206

PROPERTY OF THE LOCKSLEY SHEA GALLERY

DAMIEN HIRST

b. 1965

The Death of Saint John

glass, stainless steel, steel, nickel, brass,
rubber, blood, earth, chalice, resin, decorated
monkey skull, rosary beads, china bird,
candle, ashtray, cigarettes, plastic tubing,
surgical instruments and laboratory
glassware

180 by 90 by 27 cm. 70⁷/₈ by 35¹/₂ by 10¹/₂ in.

Executed in 2002-2003.

‡ ⊕ £ 250,000-350,000

€ 290,000-406,000 US\$ 326,000-456,000

PROVENANCE

White Cube, London

Acquired from the above by the present owner

EXHIBITED

London, White Cube, *Damien Hirst: Romance
in the Age of Uncertainty*, October 2003

Minneapolis, Minneapolis Institute of the
Arts, September - October 2013 (on loan),
n.p., illustrated in colour

“There were four important things in life: religion,
love, art and science. At their best, they’re all just
tools to help you find a path through the darkness
[...] Of them all, science seems to be the one right
now. Like religion, it provides a glimmer of hope
that maybe it will be all right in the end.”

Damien Hirst cited in: Exh. Cat., London, Paul Stolper Gallery, *Damien Hirst:
New Religion*, 2005, p. 5.







Bathel Bruyn the Elder, *Vanitas*, 1524, Kröller Müller Museum, Otterlo

Few artists have come to define a generation quite like Damien Hirst, whose formative contribution to the Young British Artists (YBAs) in the 1990s heralded the emergence of one of the most pivotal groups of contemporary artists just before the turn of the millennium. As the preeminent member of the YBAs, Hirst's practice set the tone of the British art superstars, channeling the commercialised sublime through questions of life, death and love in a rigorously clinical and meticulous vocabulary of forms. *The Death of Saint John* is an exceptional example of Hirst's *Instrument Cabinets*, combining the artist's philosophical, Romantic investigations into death, religiosity and science with the iconic taxonomies of his *Medicine Cabinets*. First exhibited as part of the complete series of *The Apostles* works in his solo exhibition '*Romance in the Age of Uncertainty*' at White Cube in 2003, the present work is a wonderfully vivid example that demonstrates Hirst's deep engagement with religious doctrines and the Duchampian readymade, energised by the punkish histrionics of the artist's unparalleled style.

Representing the deaths of the twelve disciples and the ascension of Jesus, the thirteen cabinets – originally showcased at White Cube in 2003 – depict the respective martyrdom of each; at times violent and excessive, for others uniform and serene. Saint John, wholly unique in this instance, was the only apostle to die of old age. The present

work, therefore, dedicated to John, attests to a 'full' life, littered with such items as medical flasks and bottles, utensils, an ashtray, a skull and a candle. Combining the narratives of the Christian tradition with the cold, antiseptic tools of science, Hirst reproduces the act of religious fervour in enthralling, contemporary terms. For the artist, "there were four important things in life: religion, love, art and science. At their best, they're all just tools to help you find a path through the darkness [...] Of them all, science seems to be the one right now. Like religion, it provides a glimmer of hope that maybe it will be all right in the end" (Damien Hirst cited in: Exh. Cat., London, Paul Stolper Gallery, *Damien Hirst: New Religion*, 2005, p. 5). What emerges through Hirst's collection of objects, interwoven as they are with theological propositions, is an abstracted portrait of the New Testament Saint, tracing an allegorical undercurrent of studious, religious-philosophical commitment in the scientific vessels, the rosary beads, the candle, and the archetype of the vanitas picture, the skull.

Hirst undoubtedly belongs to the canon of artist-impresarios, including Jeff Koons and Takashi Murakami, whose practices are bound to a virtuosic theatricality, producing spectacular exhibitions that synthesise an overwhelming aesthetic syntax with fundamental epistemological and socio-cultural questions. His singular endeavour, however, produces a plethora of

contemporary 'memento mori', imbricating the aesthetics of commercial display and advertising with the motifs of science and religion. *The Death of Saint John* heralds an evolution of Hirst's earlier *Medicine Cabinets* that displayed meticulously arranged antibiotic pills, medical instruments and preserved marine life in systematic order; compiling a categorical, near-analytical study of an object and its variants. In the present work, the system of objects – once so fastidiously compiled – is cluttered and disorderly, conveying the fragility and untidy nature of life and death. In this series of Hirst's more explicitly religious works, the artist achieves a rare sense of realism in his work. Like the exhibitionism of his animals in formaldehyde, *The Death of Saint John* is less a representation of reality than an iteration of reality itself. As art historian and curator Ann Gallagher highlights: "Hirst creates art through direct engagement with the stuff of life so that it might become life itself – an impossibility, if taken to its logical conclusion" (Andrew Wilson, 'Believer', in: Exh. Cat., London, Tate Modern, *Damien Hirst*, 2012, p. 205). In the present work, Hirst takes a collection of objects to their spiritual apogee, sealing them in a baroque layering of apparatus and devotional items. Intricate and compelling, *The Death of Saint John* is an exemplary work from a unique series of cabinets by one of the most important and celebrated artists of the current period.

207

ANTONY GORMLEY

b. 1950

PUSH II

mild steel

166 by 47 by 45 cm. 65¼ by 18½ by 17¾ in.
Executed in 2011.

PROVENANCE

Xavier Hufkens, Brussels

Acquired from the above by the present owner

‡ ⊕ £ 250,000-350,000

€ 290,000-406,000 US\$ 326,000-456,000

PUSH II is an example of Gormley's *Propper* series of sculptures. The genesis of this language can be traced back to his *Blockworks* of 2001. In these sculptures the space displaced by the artist's body was materialised in 'physical pixels' made from steel blocks.

By 2004 these blocks started to be arranged according to the logic of architectural construction using stacking, propping and cantilever which allowed for a greater dynamic of parts and greater liberty with body-volumes.

As always in Gormley's work, the fabrication process begins with a moment of lived time: the moulding of the artist's body, but these new works developed the language of an intermediary series, the *Beamers*. These are pieces in which beams run in three axes, touching the body's boundary and forming an axial stack. As the artist has remarked, the *Proppers* 'use the tectonics of post and lintel architecture to translate body mass into the equivalent of a high rise tower or cantilevered pontoon, but do so with the freedom of a child seeing how high his wooden blocks can reach.



DAMIEN HIRST

b. 1965

It's a Love Thing (for Anne F)

signed on the stretcher; signed twice, titled and variously inscribed on the reverse
butterflies and household gloss on canvas
122 by 122 cm. 48 by 48 in.
Created in 1991, hand-painted by the artist in 1996.

PROVENANCE

A gift from the artist to the present owner

⊕ £ 150,000-200,000
€ 174,000-232,000 US\$ 196,000-261,000

It's a Love Thing (for Anne F) is a sterling example of one of Damien Hirst's *Butterfly Colour Paintings*, littered with the immaculate, lifeless wings of the jewel-like insects frozen in a glossy skin of household paint. A central motif of Hirst's 30-year career, the butterflies are iconic of the artist's practice. Deliberating on love, life, death and art, Hirst's spectacular installations have advanced the grand, epistemological and existential investigations that are at the core of his artistic endeavour. The momentous exhibition *In and Out of Love* in 1991 saw Hirst transform a multi-storey London gallery into a butterfly sanctuary, marking his first use of the insects – *It's a Love Thing (for Anne F)* is a highly refined, exquisite work that is deeply evocative of the fragility and brevity of life. Themes of life and death permeate the extensive practice of Hirst, who is without question one of the most prominent and acclaimed contemporary practitioners of the postmodern period. Such a focus on fundamentally philosophical questions has garnered Hirst a comprehensive appreciation, posing myriad challenges to the tenets of artistic production by consistently breaking down the dividing line between 'real life' and contemporary art.

Combining an intense, stylish theatricality with art historical cues and contemporary materials and procedures, Hirst has achieved a unique synthesis of iconographical

representations and scientific specimens. Suspending the art object between narrative and analysis, therefore, Hirst's paintings and sculptures bear their closeness to life, encased as they are in art. "It's a recurring image in art history, the butterfly as the soul [...] Fragility. Mortality. The fragile beauty of life" (Damien Hirst in conversation with Sean O'Hagan in: *Exh. Cat., London, Paul Stolper Gallery, Damien Hirst: New Religion, 2005, p. 10*). Wings spread, as if mid-flight, there is a delicate majesty to the creatures of *It's a Love*

"IT'S A RECURRING IMAGE IN ART HISTORY, THE BUTTERFLY AS THE SOUL [...] FRAGILITY. MORTALITY. THE FRAGILE BEAUTY OF LIFE."

Thing (for Anne F) that are painted into the monochrome surface of the canvas, delivering a tranquil reminder of the ephemeral nature of being and existence. Hirst has long since explored this frozen-in-time cycle of life, most notably in his exhibition *In and Out of Love* and in his 1990 work *A Thousand Years*, in which fly larvae, born inside a vitrine and nourished by the decapitated head of a cow, were systematically killed by an 'Insect-O-

Cutor' inside the installation; a microcosm of the passage from birth to death. In the present work, this relentless rhythm is affixed at its end, the painting acting as a magnificent tomb for the fleeting insects.

Whereas Hirst's sharks and cattle monumentalise the drama of death by their sheer scale, the butterfly colour paintings embrace a subtler effect, calling to mind the historical-spiritual intimations of butterflies that appear in the still life paintings of the Dutch Golden Age by the likes of Ambrosius Bosschaert, often as symbols of passing beauty and the resurrection of Christ. As Aeneas Bastian notes, butterflies are "a symbol of the human soul, they represent the resurrection, the path of the departed to God – they die so as not to perish" (Aeneas Bastian cited in: *Exh. Cat., Berlin, Gallery Céline und Heiner Bastian, Damien Hirst: Void, 2007-08, p. 16*). In *It's a Love Thing*, Hirst preserves the delicate frames of the butterflies' wings, casting their perpetual flight from life to death and beyond in a painterly reflection on existence. Bringing into play art, religion and science, Hirst's *Butterfly Colour Paintings* represent a sympathetic and elegant contemplation on existentialist themes, and the present work – with specimens of turquoise and orange composed over a rich umber ground – is an exemplary work from one of the most longstanding and iconic series by the artist.





209

JACK PIERSON

b. 1960

(Excerpt) I Don't Care Anymore
<Hotel Rooms>

signed, titled and dated *NYC 2010* on the reverse of the 'S'
found metal, wood and plastic letterforms,
in 26 parts
overall: 201.9 by 265.4 by 8.3 cm.
79½ by 104½ by 3¼ in.
Executed in 2010.

PROVENANCE

Cheim & Read, New York
Acquired from the above by the present
owner in 2011

EXHIBITED

Kraichtal, Ursula Blickle Stiftung, *Am Ende
war das Wort - Language as a medium
of Contemporary Visual Art*, November -
December 2011, p. 113, illustrated in colour

‡ £ 50,000-70,000
€ 58,000-81,500 US\$ 65,500-91,500

EL
O M S

**WESTSIDE
EASTSIDE**

210

TONY CRAGG

b. 1949

Mixed Emotions

bronze

200 by 82 by 76 cm.

78¾ by 32¼ by 29⅞ in.

Executed in 2011.

PROVENANCE

Marian Goodman Gallery, London

Acquired from the above by the present owner

EXHIBITED

London, Marian Goodman Gallery, *Tony*

Cragg, February - March 2012

⊕ £ 150,000-200,000

€ 174,000-232,000 US\$ 196,000-261,000

“Sculpture, for Cragg, represents an active way of interrogating the world and a catalyst for heightening our sensitivity to it. It is, for him, needed not only to visualise, shape and demonstrate complicated ideas, but also to explore the material world and uncover its possibilities.”

John Wood cited in: Exh. Cat., Berlin, Stiftung Akademie der Kunst,
Tony Cragg: In and Out of Material, 2007, pp. 14-15.





211

GILBERT AND GEORGE

b. 1943 and b. 1942

GB

signed, titled and dated 2008
 mixed media, in fifteen parts
 overall: 190 by 377 cm. 74% by 148½ in.

PROVENANCE

Sotheby's, London, 30 June 2011, Lot 240 (donated by the artists to benefit the Serpentine Sackler Gallery)
 Acquired from the above by the present owner

EXHIBITED

Berlin, Arndt & Partner; Paris, Galerie Thaddeus Ropac; London, White Cube; Brussels, Baronian-Francey; Salzburg, Galerie Thaddeus Ropac; Athens, Bernier/Eliades; and Naples, Alfonso Artiaco, *Gilbert & George: Jack Freak Pictures*, June 2009 - February 2010, p. 42, illustrated in colour

† ⊕ £ 60,000-80,000
 € 70,000-93,000 US\$ 78,500-105,000



B
08
George

WESTERN DOCK

212

ANTONY GORMLEY

b. 1950

LEVER II

incised with the artist's initials, dated 2012
and numbered 3/5 on the underside
cast iron

201 by 53 by 29 cm. 79 by 20¾ by 11½ in.
Executed in 2012, this work is number 3 from
an edition of 5.

PROVENANCE

Sean Kelly Gallery, New York
Acquired from the above by the present owner

EXHIBITED

Manchester, The Lowry, *Performer As
Curator: Akram Khan*, November 2014 -
February 2015 (another number from the
edition exhibited)

‡ ⊕ £ 180,000-250,000

€ 209,000-290,000 US\$ 235,000-326,000



213

RAQIB SHAW

b. 1974

Erasmus I

signed, titled and dated 2007 on the reverse
acrylic, glitter, enamel and rhinestones on panel
147 by 112.7 cm. 57⁷/₈ by 44³/₈ in.

PROVENANCE

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

EXHIBITED

London, White Cube; and Vienna, Kunsthalle
Wien, *Raqib Shaw: Absence of God*, May -
July 2009, p. 15, illustrated in colour

⊕ £ 150,000-200,000
€ 174,000-232,000 US\$ 196,000-261,000

“Shaw’s passion for the decorative not only camouflages the most brutal acts; it highlights the very beauty that horror seeks to eradicate.

Shaw laces and embellishes the gloom with exotic gardens, flying ornaments, butterflies, rhinestones, glitter and crystals. At the same time, he redeems the shallowness of decoration with a compelling antidote, the experience of pain. Those polarities inform a practice that Homi Bhabha describes as ‘an art of exquisite anxiety.’”

Raqib Shaw cited in: Ben East, ‘Raqib Shaw’s Hopeless Quest for Beauty’, *The National, Abu Dhabi*, February 2013, online.





214

MARC QUINN

b. 1964

Stratospheric Ozone

oil and aerosol spray enamel on canvas
169.5 by 237.5 cm. 66¾ by 95½ in.
Executed in 2007.

PROVENANCE

Sotheby's, New York, *RED (Auction)*, 14
February 2008, Lot 4 (donated by the artist)
Private Collection, Russia
Christie's, South Kensington, 25 September
2014, Lot 75
Acquired from the above by the present owner

⊕ £ 40,000-60,000

€ 46,400-70,000 US\$ 52,500-78,500



215

HENRY HUDSON

b. 1982

12:58:12-12:58:13

signed and dated 18 on the reverse
plasticine on aluminium board
50 by 70 cm. 19½ by 27½ in.

PROVENANCE

Acquired directly from the artist by the
present owner

LITERATURE

Michael Hue-Williams, Ed., *Henry Hudson
Jungles*, London 2018, p. 83, no. 26,
illustrated in colour

⊕ £ 12,000-18,000

€ 14,000-20,900 US\$ 15,700-23,500

216

GIMHONGSOK

b. 1964

Love

stainless steel

120 by 300 by 300 cm.

47¼ by 118⅝ by 118⅝ in.

Executed in 2012, this work is number 3

from an edition of 6.

Please note that this work will be available for viewing at our Greenford Park Warehouse.

PROVENANCE

Kukje Gallery, Seoul

Acquired from the above by the present

owner in 2012

£ 70,000-90,000

€ 81,500-105,000 US\$ 91,500-118,000

“With most works I begin by choosing a word or set of words. This is when I start associating various words, selecting haphazardly from those that come to mind. I ignore the word's dictionary definition, give it new meaning and combine it with chosen objects.”

Gimhongsok in conversation with Shinyoung Chung, *ArtAsiaPacific*, No. 54, July/August 2007, pp. 90-95.





217

217

FRANK BOWLING

b. 1934

Last Supper

signed, titled and dated 2003 on the stretcher

acrylic and mixed media collage on canvas
43.5 by 63.5 cm. 17 $\frac{1}{8}$ by 25 in.

PROVENANCE

A gift from the artist to the present owner

⊕ £ 15,000-20,000

€ 17,400-23,200 US\$ 19,600-26,100

218

PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

ANISH KAPOOR

b. 1954

Blood Room

signed and titled; signed, titled and dated 1994 on the reverse

gouache, graphite, ink and charcoal on paper sheet: 56 by 53 cm. 22 by 20 $\frac{7}{8}$ in.

PROVENANCE

Lisson Gallery, London

Acquired from the above by the present owner

⊕ £ 15,000-20,000

€ 17,400-23,200 US\$ 19,600-26,100



218



219

NIGEL COOKE

b. 1973

The Dead

signed twice, titled and dated 2005 on the overlap
oil on canvas
183 by 265 cm. 72 by 104¼ in.

PROVENANCE

Modern Art Inc., London
Acquired from the above by the present
owner in June 2005

EXHIBITED

London, Stuart Shave/ Modern Art, *Nigel
Cooke*, June - July 2005

LITERATURE

Ingvild Goetz, Stephan Goetz and Suhail
Malik, *Nigel Cooke, Paintings 01-06*, London
2006, n.p., illustrated in colour

⊕ £ 25,000-35,000

€ 29,000-40,600 US\$ 32,600-45,600

220

PROPERTY FROM A PRIVATE SWISS COLLECTION

AI WEIWEI

b. 1957

Forever Bicycles

42 bicycles

275 by 475 cm. 108¾ by 117⅞ in.

Executed in 2003, this work is number 4 from an edition of 5.

PROVENANCE

True Treasure Limited, Wanchai

Acquired from the above by the present owner in 2011

EXHIBITED

Bern, Kunsthalle Bern, *Ai Weiwei, Works: Beijing 1993-2003*, April - May 2004, p. 141 and 143, illustrated in colour (ed. no. unknown)

Sydney, Sherman Contemporary Art Foundation; and Campbelltown Arts Centre, *Ai Weiwei: Under Construction*, May - July 2008, p. 112, no. 33, illustrated in colour (ed. no. unknown)

LITERATURE

Karen Smtih, Hans Ulrich Obrist, and Bernard Fibicher, *Ai Weiwei*, London 2009, p. 96-97, illustrated in colour (ed. no. unknown)

± £ 100,000-200,000

€ 116,000-232,000 US\$ 131,000-261,000





221

CHEYNEY THOMPSON

b. 1975

Untitled

signed, dated 2014 and numbered 1/4 - 4/4
respectively on the overlap

oil on linen, in 4 parts

each: 61.5 by 51 cm. 24¼ by 20⅞ in.

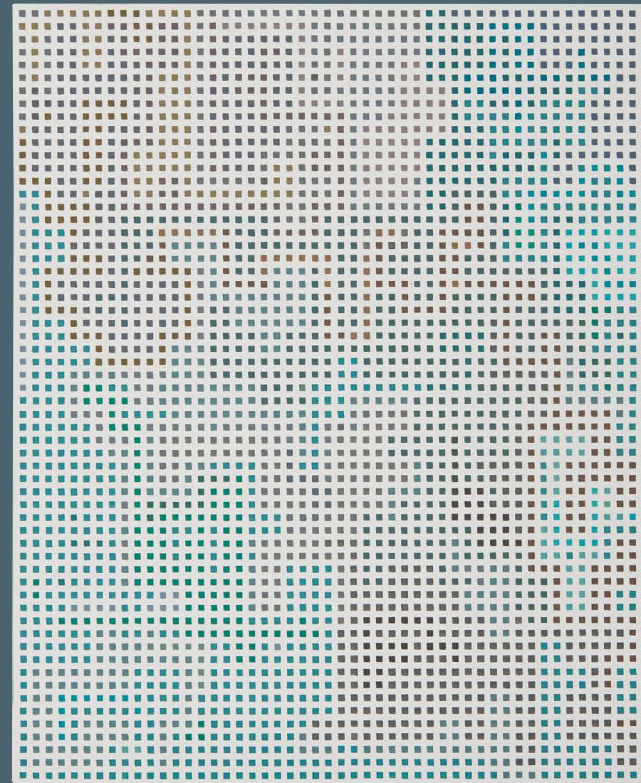
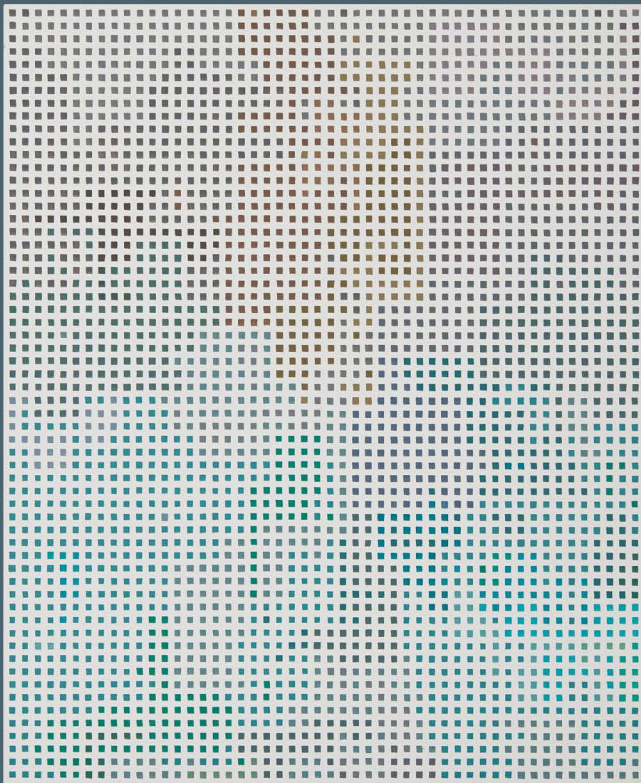
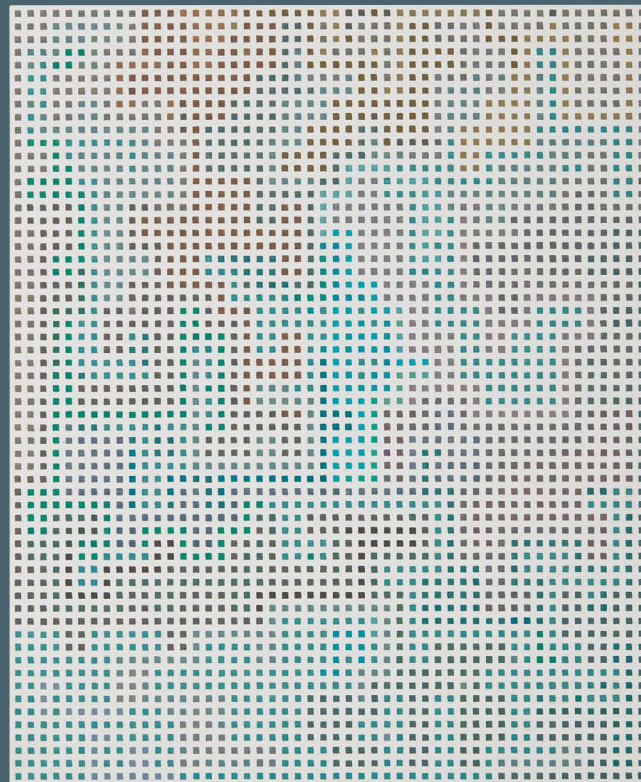
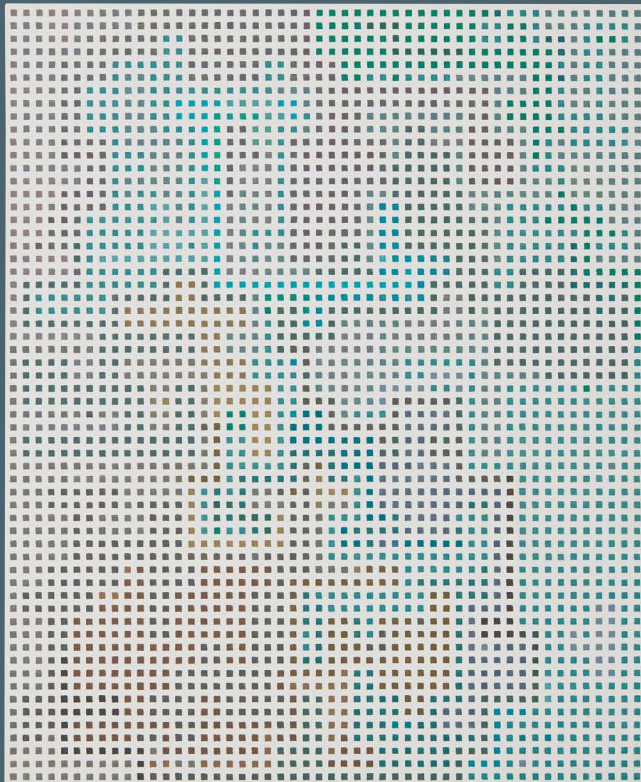
PROVENANCE

Andrew Kreps Gallery, New York

Acquired from the above by the present owner

£ 60,000-80,000

€ 70,000-93,000 US\$ 78,500-105,000



222

UGO RONDINONE

b. 1964

The Excited

incised with the artist's signature, titled and dated 2013 on the base
bluestone and stainless steel with
concrete base
181 by 63.5 by 63 cm. 71¼ by 25 by 24⅞ in.
This work is accompanied by a photo
certificate of authenticity issued by Studio
Rondinone.

£ 150,000-250,000

€ 174,000-290,000 US\$ 196,000-326,000

PROVENANCE

Galerie Eva Presenhuber, Zurich
Acquired from the above by the present
owner

EXHIBITED

New York; Gladstone Gallery; and Zurich,
Galerie Eva Presenhuber, *Ugo Rondinone:
Soul*, May - July 2013

Transposing a deliberately primitivist formal language into a distinctly postmodern idiom, Ugo Rondinone uses a remarkable formal simplicity which consciously belies the theoretical richness of *The Excited*. Born in the Swiss town of Brunnen in 1964, Rondinone absorbed a number of formative influences from his home country before making the permanent move to New York in 1998, where he still lives and works today. Working under the Austrian multimedia artist Hermann Nitsch helped him to establish a fluency in the use of various media, and his careful study of fellow Swiss artist and titan of the Modernism, Alberto Giacometti, initiated his enduring engagement with and exploration of the human condition.

In *The Excited*, Rondinone renders this timeless theme with a distinctly humorous gloss. The present work was featured in a celebrated 2013 show at Barbara Gladstone Gallery in New York entitled *Soul*. Here, over thirty anthropomorphic stone figures ranging in size from twenty inches to ten feet congregated in a single space. Despite their minimal differences and featureless

countenances, the artist christened each of them with distinctive personalities, among them *The Excited*, *The Contented*, and *The Thrilled*. Each of the figures was made from the same rough-cut bluestone, with deliberately visible markings that show how the material had been worked. The viewer finds themselves seeking the correlation between figure, material and title: does this stone chipping make *The Thrilled* more excited than *The Contented*? Does this extra inch cause *The Excited* to vie for our attention more than the others? Rondinone made the following remark on the series: "the stone figure is the most archetypal representation of the human form, and I show it in the most elemental and archaic way using the most ancient material – stone – and name the figures after our fundamental state of being: feelings" (Ugo Rondinone in conversation with Jarrett Earnest, in: *The Brooklyn Rail*, 23 May 2013, online). *The Excited* alludes to universally-recognised signifiers of human civilisation, such as Stonehenge and the Easter Island Moai statues, but it is also firmly grounded in the here and now: Rondinone

has imbued it with warmth and a defiant individualism in relation to its impassive, monolithic forbearers.

Despite this being the first series in which Rondinone worked with stone, the material has a personal resonance for the artist. His father was a stonemason raised in the ancient mountainous region of Basilicata in southern Italy, renowned for the Sassi di Matera, a series of cave dwellings whose history can be traced back over nine millennia. The artist is rarely seen without a necklace bearing a stone from one of his ancestral caves that has been handed down generations of the family.

Rondinone's international recognition appears to be in permanent ascendancy: in 2007 he represented Switzerland at the Venice Biennale alongside Urs Fischer, and it was recently announced that his installation piece for the Art Production Fund and the Nevada Museum of Art, *Seven Magic Mountains*, would have its run extended to five years from an original two following a wave of public demand. His work is featured in permanent collections as prestigious as the MoMA in New York and San Francisco.





223

STEPHAN BALKENHOL

b. 1957

Man in Winter Clothing

painted Wawa wood

166 by 25 by 25 cm. 65³/₈ by 9⁷/₈ by 9⁷/₈ in.

Executed in 2003.

PROVENANCE

Galleri Lars Bohman, Stockholm

Acquired from the above by the present owner

⊕ £ 20,000-30,000

€ 23,200-34,800 US\$ 26,100-39,100

224

BERNAR VENET

b. 1941

223.5° ARCx5

stamped with the title
patinated steel

60 by 60 by 12.5 cm. 23¾ by 23¾ by 5 in.
Executed *circa* 2000, this work is from an
edition of 8.

PROVENANCE

Björn Wetterling Gallery, Stockholm
Acquired from the above by the present owner

⊕ £ 30,000-40,000

€ 34,800-46,400 US\$ 39,100-52,500



225

WILLIAM KENTRIDGE

b. 1955

The Pool

signed and dated '88
pencil, chalk and charcoal on paper
103 by 191 cm. 40½ by 75¼ in.

PROVENANCE

Die Kunsamer Gallery, Cape Town
Acquired from the above by the present
owner circa 2003

± ⊕ £ 100,000-150,000

€ 116,000-174,000 US\$ 131,000-196,000



“There is a democracy to drawing, and a certain kind of work ethic. One of the things that attracts me to drawing, and that in some way relates to its politics, is that it is a demonstration of agency. There is something about the act of drawing that reflects a process of labor. You have a sense of work, at least for me.”

William Kentridge in conversation with Michael Auping, in: Exh. Cat., San Francisco, San Francisco Museum of Modern Art (and travelling), *William Kentridge: Five Themes*, 2009, p. 233.



ANTONI TÀPIES

1923 - 2012

Sin Título

signed
oil, crayon, foil and basket weave collaged
on board
84 by 93.5 cm. 33 by 36¾ in.
Executed in 1970.

This work is registered in the Fundació
Antoni Tàpies under number T-9928 and is
accompanied by a certificate of authenticity.

PROVENANCE

Private Collection, Barcelona (acquired
directly from the artist)
Private Collection, Madrid (acquired from the
above in the 1970s)
Acquired from the above by the present owner

⊕ £ 100,000-150,000
€ 116,000-174,000 US\$ 131,000-196,000

“With my work I attempt to help man to overcome his alienation; I do this by surrounding his daily life with objects, which confront him in a tactile way with the final and deepest problems of our existence. I want the means that I employ to create the necessary stimulus to be as direct as possible. Instead of giving a sermon on humility, I often prefer to depict humility itself.”

Antoni Tàpies cited in: Press Release, Siegen, Museum für Gegenwartskunst Siegen, *Antoni Tàpies: Image Body Pathos*, 2011, online.

Executed in 1970, *Sin Título* perfectly encapsulates Antoni Tàpies' skillful mastery in celebrating an inherent truth in materials and their ability to reproduce and therefore capture reality. Tàpies' inimitable dexterity in the use of mixed media exquisitely synthesises the tactility of the artist's environment forming captivating compositions, which are at once both entirely harmonious and somewhat ambiguous. The artist unleashed the potential of materiality as a viable means of artistic gesture, perhaps nowhere more evidently than in the mirrored arc of the large swath of woven material and short curves of deep, dark, gestural marks at the centre of the present work.

Rendered in Tàpies' idiosyncratic loose, gestural touch and virtuoso employment of materials *Sin Título* bears all the hallmarks of the artist's highly informed, deeply personal and otherworldly pictorial language. With torn fabric, collaged caning, and the Tapies' iconic crosses *Sin Título* exhibits his inimitable aesthetic of destruction and mystery poised in harmonious composition. The result exudes a meditative atmosphere bathing the viewer in an intense sense of tranquillity.

A vast and diverse array of vital influences jostle for the viewer's attention in *Sin Título*: from the influence of Eastern philosophy that resonated from the artist's earliest works, to

a profound admiration of the masters of the European Avant Garde such as Pablo Picasso and Joan Miró, to the artist's own personal experiences of the upheaval of Spanish politics and civilian life under General Franco's rule. Executed just two years after the artist's arrest at a demonstration in Barcelona, *Sin Título* is intimately tied to Tàpies' personal reckoning of his artistic, political and cultural environment as he entered his third decade of artistic practice. Tàpies career continued for many more decades, his innovative use of materials and spontaneity of gesture firmly established him as the father of informalism and one of most preeminent artists of his generation.



PROPERTY FROM A PRIVATE SWISS COLLECTION

MIQUEL BARCELÓ

b. 1957

Douentza

signed, titled and dated 6.VI.04 on the reverse

mixed media on canvas

175 by 190 cm. 69 by 74¾ in.

PROVENANCE

Galerie Bruno Bischofberger, Zurich

Acquired from the above by the present

owner in 2003

‡ ⊕ £ 150,000-200,000

€ 174,000-232,000 US\$ 196,000-261,000

Miquel Barceló transforms the canvas into its own landscape; layers of paint function like geological strata. The natural world – one of Barceló's key sources of influence – opens up new possibilities for texture and material. From the arid landscapes of Africa to the rock-strewn coast of Mallorca, Barceló draws on his extensive travels when he approaches the canvas. Following a pivotal trip to Africa in the 80s, Barceló went on to spend much of his career translating the Saharan landscape into works of art. *Douentza*, titled after the town in Mali, reinforces Africa as the most important source of inspiration for Barceló.

Born on the island of Mallorca in 1957, Barceló has spent much of his life and career on the move. A nomadic artist from the outset, his body of work constantly transforms as he experiences new biomes across the world. From an early age, Barceló was particularly impressed by the Art Brut movement; invented by Jean Dubuffet, Art Brut – translating to 'raw art' – combatted academic tradition in favour of art as pure emotion and

expression through material. The influence of Art Brut on Barceló's practice is potent, the imaginative world of organic materials is one of the foundations of the artist's creativity. There is a sense of the primordial when one experiences Barceló's work in person. Patrick

“HE TRULY SEEMS TO NEED TO TEAR SOMETHING OUT OF RAW MATERIAL, AND INVERSELY, TO LEAVE BEHIND HIM THE MUSCULAR IMPRINT OF THE HUMAN BODY.”

Mauriès notes that “he truly seems to need to tear something out of raw material, and inversely, to leave behind him the muscular imprint of the human body” (Patrick Mauriès, *Barceló*, London 2003, p. 9). Barceló's earthly approach to painting has led him to become

one of the most influential Spanish painters of the late 20th century.

Douentza exemplifies Barceló's unique approach to texture. Often utilising natural materials and foods such as rice, almonds and chickpeas in his work, Barceló embeds organic elements into the paint to create striking irregularities on the surface. The results are richly textured canvases that recall the earthly materiality of Catalan painters such as Antoni Tàpies and Joan Miró.

Miquel Barceló's art falls in line with what the Viennese art historians call the 'haptic', relating to a heightened sense of touch, which is indeed palpable in the artist's complex texture and sculptural layering of paint. Barceló's raw approach to painting seems to combat the highly conceptual nature of contemporary art. His body of work not only harks back to the origins of painting, but to a pre-historic time when nature was untouched by man. *Douentza* touches on all of Barceló's most important themes: surface, geography and memory.



228

PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

MANOLO VALDÉS

b. 1942

Retrato en Azul y Blanco

oil, collage burlap and thread on burlap
234 by 188 cm. 92 $\frac{1}{8}$ by 74 in.
Executed in 1999.

PROVENANCE

Acquired directly from the artist by the
present owner circa 1999

⊕ £ 180,000-250,000

€ 209,000-290,000 US\$ 235,000-326,000

“When I touch on historical painters, I make
comments based on the specificity of my
language and not on that of literature or poetry. I
am just a narrator who comments on the history
of painting in various ways, using new materials.”

Manolo Valdés cited in: Exh. Cat., Madrid, Museo Nacional Centro de
Arte Reina Sofía, *Manolo Valdés [1981-2006]*, 2006, pp. 20-21.

Powerful and striking, *Retrato en Azul y Blanco*, through its colours and textural composition, is an exceptional example from Manolo Valdés' prolific and celebrated artistic output. Held in the same private collection since its acquisition from the artist, the work is joyfully executed with a repeated emphasis on craftsmanship. In this large-scale painting, a statuesque, and partially disguised, beautiful dark-haired woman gazes past the viewer with a cool air of noble detachment. Working in oil on layers of burlap, Valdés builds his portraits from swathes of impasto paint to create richly textured and vibrant compositions. The lavish coatings of paint over coarse material lend the appearance of patchwork, and indeed Valdés draws from an array of sources in his expressive works.

Created in 1999, *Retrato en Azul y Blanco* takes inspiration from some of the great

artists of the past – from Cranach to Rubens, Velázquez to Bonnard. The defined, boldly outlined and mask-like features of the female protagonist are strongly evocative of the style of Valdés' most important source of inspiration; Henri Matisse. Delicately transforming the artist's masterful Fauvist portraits to suit his unique vision, Valdés has intensified several subtle aspects of Matisse's style and grandly monumentalised its scale. The inspiration that Matisse found in Japanese prints is brought to the fore via thickly applied black lines that delineate the subject's facial features, recalling the delicacy and boldness of an ink brush.

Valdés has explained his connection to these prominent art paragons, “When I touch on historical painters, I make comments based on the specificity of my language and not on that of literature or poetry. I am just a narrator who comments on the history of painting in

various ways, using new materials: it is like a game that consists of changing the code and the key to the artwork... Many of my colours, materials and textures are the product of relived experiences of other masters. My painting involves much reflection” (Manolo Valdés cited in: Exh. Cat., Madrid, Museo Nacional Centro de Arte Reina Sofía, *Manolo Valdés [1981-2006]*, 2006, pp. 20-21).

The vibrancy emanating from *Retrato en Azul y Blanco* is characteristic of Valdés' highly personal creative oeuvre. His portraiture actively addresses issues ranging from representation and appropriation to heritage, style, and tradition. In the present work, the artist's original and technical skill are immediately apparent; the diverse media, large-scale composition and direct concern with art historical subject matter. All confirming Valdés' status as one of the great masters of contemporary Spanish art.



PROPERTY FROM A PRIVATE SWISS COLLECTION

MIQUEL BARCELÓ

b. 1957

Asno

incised with the artist's signature and
numbered *EA II/II* on the base
bronze in two parts
90 by 58 by 83 cm. 35½ by 22⅞ by 32⅝ in.
Executed in 1993, this work is the artist's
proof 2/2, aside from an edition of 3.

PROVENANCE

Bruno Bischofberger, Zurich
Acquired from the above by the present
owner in 2013

EXHIBITED

Bangkok, Galerie Kyoko Chirathivat, *Miquel
Barceló: Recent Paintings & Sculptures*,
December 1994 - February 1995 (ed. no.
unknown)
Avignon, Palais des Papes Petit Palais, *Terra-
Mare Miquel Barceló*, June - November 2010,
n.p., illustrated in colour (ed. no. unknown)

‡ ⊕ £ 60,000-80,000
€ 70,000-93,000 US\$ 78,500-105,000





230

MIQUEL BARCELÓ

b. 1957

Planès

signed, titled and dated 2013 on the reverse
bleach, chalk and charcoal on velvet
100 by 81 cm. 39½ by 31¾ in.

± ⊕ £ 30,000-40,000

€ 34,800-46,400 US\$ 39,100-52,500

PROVENANCE

Acquavella Galleries, New York
Acquired from the above by the present
owner in 2013

EXHIBITED

New York, Acquavella Galleries, *Miquel
Barceló*, October - November 2013, p. 76, no.
35, illustrated in colour



231

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 from the above by the present owner

EXHIBITED

Madrid, Galería Juana Mordó, *José Guerrero*,
Jorge Guillén, Por el Color, November 1982

LITERATURE

Yolanda Romero and Inés Vallejo, *José Guerrero. Catálogo Razonado, Vol. 2, 1970-1991*. Granada 2007, p. 1022, no. 1040, illustrated in colour

⊕ £ 50,000-70,000

€ 58,000-81,500 US\$ 65,500-91,500



232

JOSÉ GUERRERO

1914 - 1991

Azul Claro

signed four times, titled twice and dated 1978
twice on the reverse

oil on canvas

99 by 73.5 cm. 39 by 29 in.

We thank the Centro José Guerrero for confirming
the authenticity of this work.

PROVENANCE

Galería Juana Mordó, Madrid

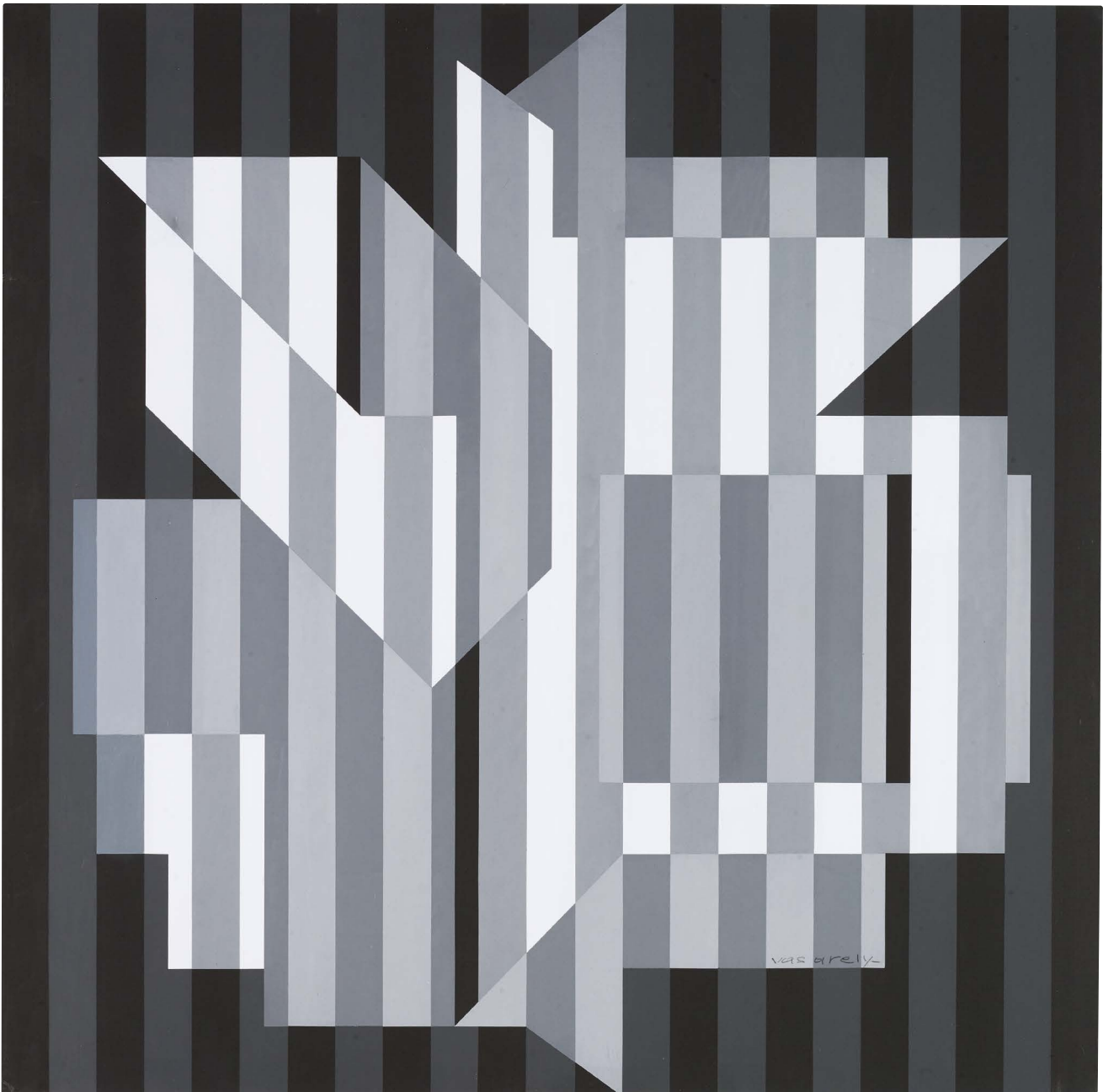
Acquired from the above by the present
owner

EXHIBITED

Neuchâtel, Galerie Ditesheim, *Guerrero:*
Peintures, May - June 1979, no. 22

⊕ £ 40,000-60,000

€ 46,400-70,000 US\$ 52,500-78,500



233

VICTOR VASARELY

1906 - 1997

Ujjain-Gris

signed; signed twice, titled and dated 1955-73 on the reverse

acrylic on board

81 by 81 cm. 31 $\frac{7}{8}$ by 31 $\frac{7}{8}$ in.

Conceived in 1955 and executed in 1973.

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 il Fauno, Turin

Private Collection

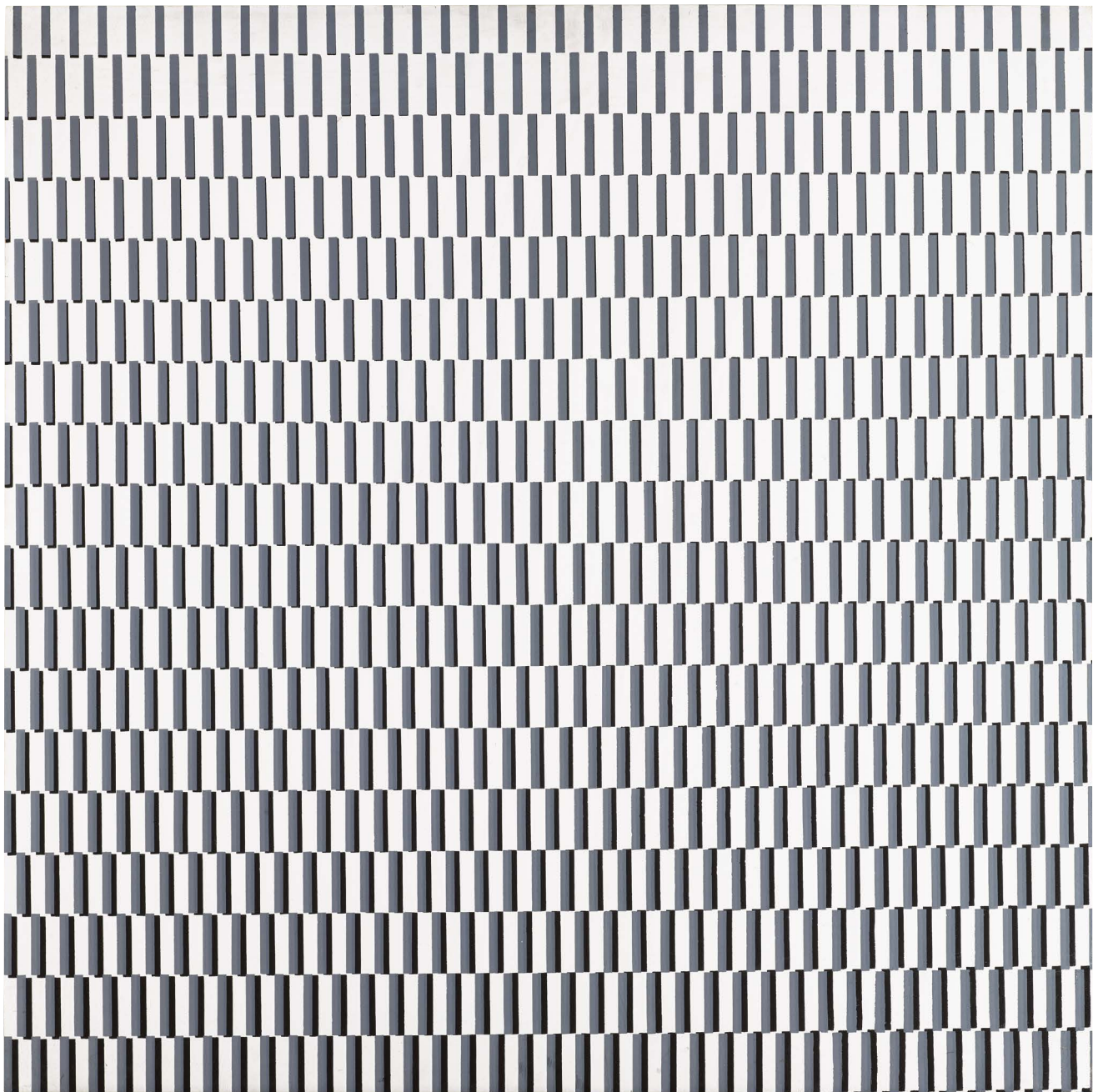
Christie's, Paris, 8 December 2016, Lot 260

Acquired from the above by the present

owner

⊕ £ 30,000-40,000

€ 34,800-46,400 US\$ 39,100-52,500



234

PROPERTY FROM A PROMINENT INTERNATIONAL COLLECTOR

FRANÇOIS MORELLET

1926 - 2016

2 trames de tirets superposées
en pivotant sur un côté

signed, titled and dated 1971 twice

on the reverse

acrylic on board

80 by 80 cm. 31½ by 31½ in.

The work is registered in the François Morellet Archives under number 71080.

PROVENANCE

Galerie m, Bochum

Private Collection, Germany (acquired from the above *circa* 1975)

Sotheby's, London, 29 June 2010, Lot 101

Acquired from the above by the present owner

± £ 30,000-40,000

€ 34,800-46,400 US\$ 39,100-52,500



235

ALIGHIERO BOETTI

1940 - 1994

Inaspettatamente

embroidery on linen
17 by 18 cm. 6⁷/₈ by 7 in.
Executed in 1987.

This work is registered in the Archivio Alighiero Boetti, Rome under number 6893 and is accompanied by a certificate of authenticity.

PROVENANCE

Michelagnoli Collection, Venice
Private Collection, Italy
Sotheby's, Milan, 25 May 2012, Lot 181
Acquired from the above by the present owner

⊕ £ 15,000-20,000
€ 17,400-23,200 US\$ 19,600-26,100



236

ALIGHIERO BOETTI

1940 - 1994

Sciogliersi come Neve al Sole

embroidery on linen
23 by 20.5 cm. 9 by 8 1/8 in.
Executed in 1988.

This work is registered in the Archivio Alighiero Boetti, Rome under number 6964 and is accompanied by a certificate of authenticity.

PROVENANCE

Caterina Boetti (acquired directly from the artist)
Private Collection, Milan
Massimo de Carlo, Milan
Acquired from the above by the present owner

⊕ £ 18,000-25,000

€ 20,900-29,000 US\$ 23,500-32,600

237

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

CAROL RAMA

1918 - 2015

Maschere

signed and dated 49

oil on canvas

59.5 by 77.3 cm. 23½ by 30½ in.

This work is registered in the Associazione
Archivio Carol Rama, Turin, under the number
0116 and is accompanied by a certificate of
authenticity.

PROVENANCE

Galerie Isabella Bortolozzi, Berlin

Acquired from the above by the present owner

EXHIBITED

Berlin, Galerie Isabella Bortolozzi, *Ferite
Della Memoria: Selected Works*, January -
March 2016

⊕ £ 70,000-100,000

€ 81,500-116,000 US\$ 91,500-131,000

“My remedy is painting. I paint first and
foremost to heal myself. Occasionally if the
people watching are on my same
wavelength, they can be healed as well.”

Carol Rama cited in: Exh. Cat., Barcelona, Museu d'Art Contemporani de
Barcelona (and travelling), *The Passion According to Carol Rama*, 2014, p. 125.







238

ALIGHIERO BOETTI

1940 - 1994

Il Cimento dell' Armonia e dell'Invenzione

coloured pencil on paper

70 by 98 cm. 27½ by 44½ in.

Executed in 1969.

This work is registered in the Archivio Alighiero Boetti, Rome under number 7059 and is accompanied by a certificate of authenticity.

PROVENANCE

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

Sotheby's, London, 10 February 2015, Lot 27

Acquired from the above by the present owner

⊕ £ 40,000-60,000

€ 46,400-70,000 US\$ 52,500-78,500



239

ALIGHIERO BOETTI

1940 - 1994

**Il Cimento dell' Armonia e
dell'Invenzione**

coloured pencil on paper

70 by 98 cm. 27½ by 44½ in.

Executed in 1969.

This work is registered in the Archivio Alighiero Boetti, Rome under number 7060 and is accompanied by a certificate of authenticity.

PROVENANCE

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

Sotheby's, London, 10 February 2015, Lot 27

Acquired from the above by the present owner

⊕ £ 40,000-60,000

€ 46,400-70,000 US\$ 52,500-78,500

240

FAUSTO MELOTTI

1901 - 1986

L'Ora

stainless steel and string, in two parts
120 by 120 by 25.5 cm. 47¼ by 47¼ by 10 in.
Executed in 1971.

This work is registered in the Archivio Fausto Melotti, Milan, under number *71 034 si* and is accompanied by a certificate of authenticity.

PROVENANCE

Private Collection, Milan

Acquired from the above by the present owner

EXHIBITED

Matera, Palazzo Lanfranchi, *Fausto Melotti: 1901 - 1986*, June - September 1987, n.p., no. 34, illustrated

LITERATURE

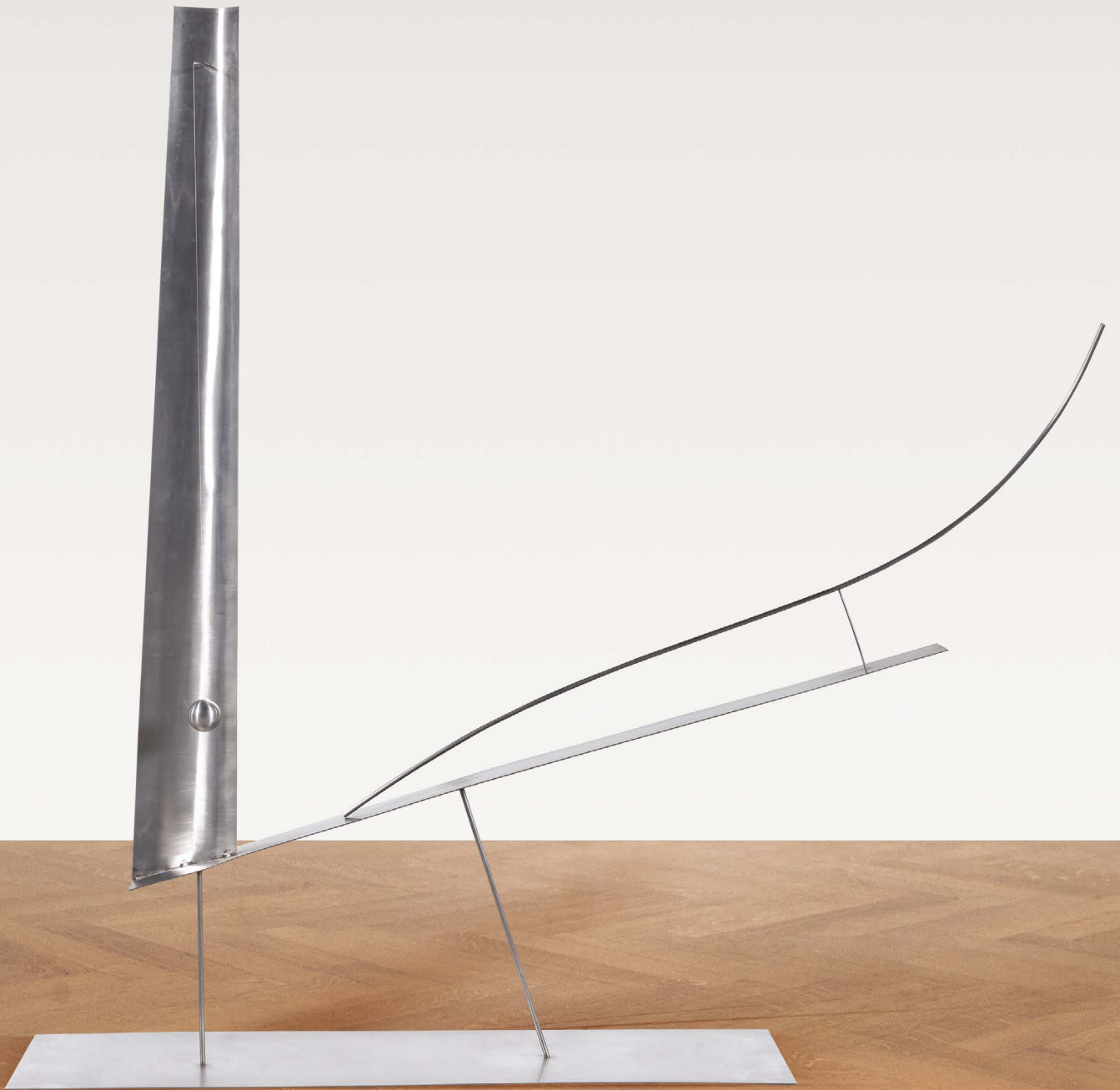
Germano Celant, *Melotti, Catalogo generale, Tomo primo, Sculture 1929-1972*, Milan 1994, p. 289, no. 36, illustrated

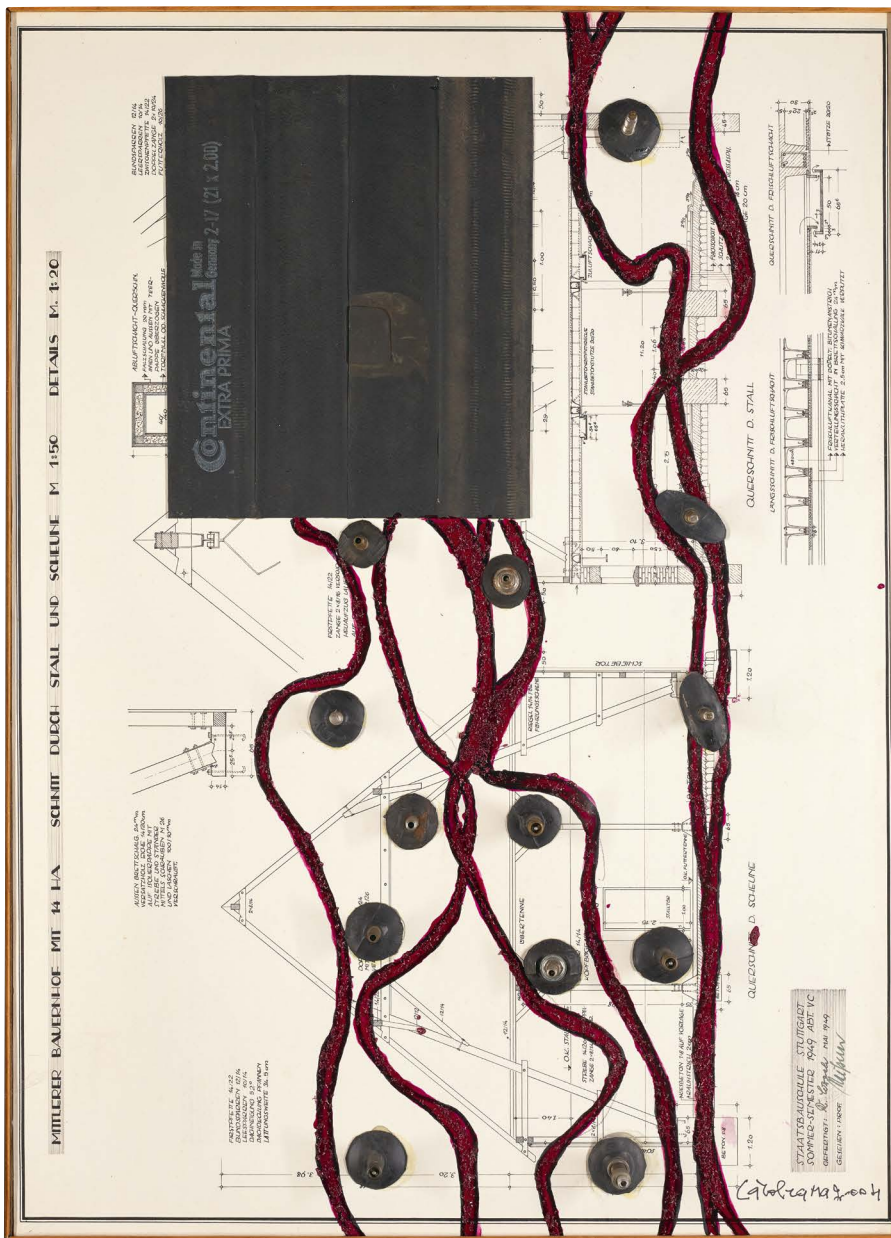
⊕ £ 80,000-120,000

€ 93,000-140,000 US\$ 105,000-157,000

“Melotti’s sculpture occupies space as it is made of forms and volumes, matter and transparencies that emerge from the ground. It is like an enveloping and absorbing gush, or it may be seen as a gentle raft, laden of incredible figures and characters, softly floating upon the waters of art. In both cases it is a sweet and sparkling deluge of his smile to everyone.”

Germano Celant, *Melotti, Catalogo generale, Tomo primo, Sculture 1929-1972*, Milan 1994, p. 21.





241

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

CAROL RAMA

1918 - 2015

Luogo e Segni, Ancora

signed and dated 2004; signed twice, titled and dated 2004 on the reverse
acrylic, metal shavings, rubber and metal valves collaged on printed paper laid down on canvas
63 by 45 cm. 24¾ by 17¾ in.

This work is registered in the Associazione Archivio Carol Rama, Turin, under the number 1181.

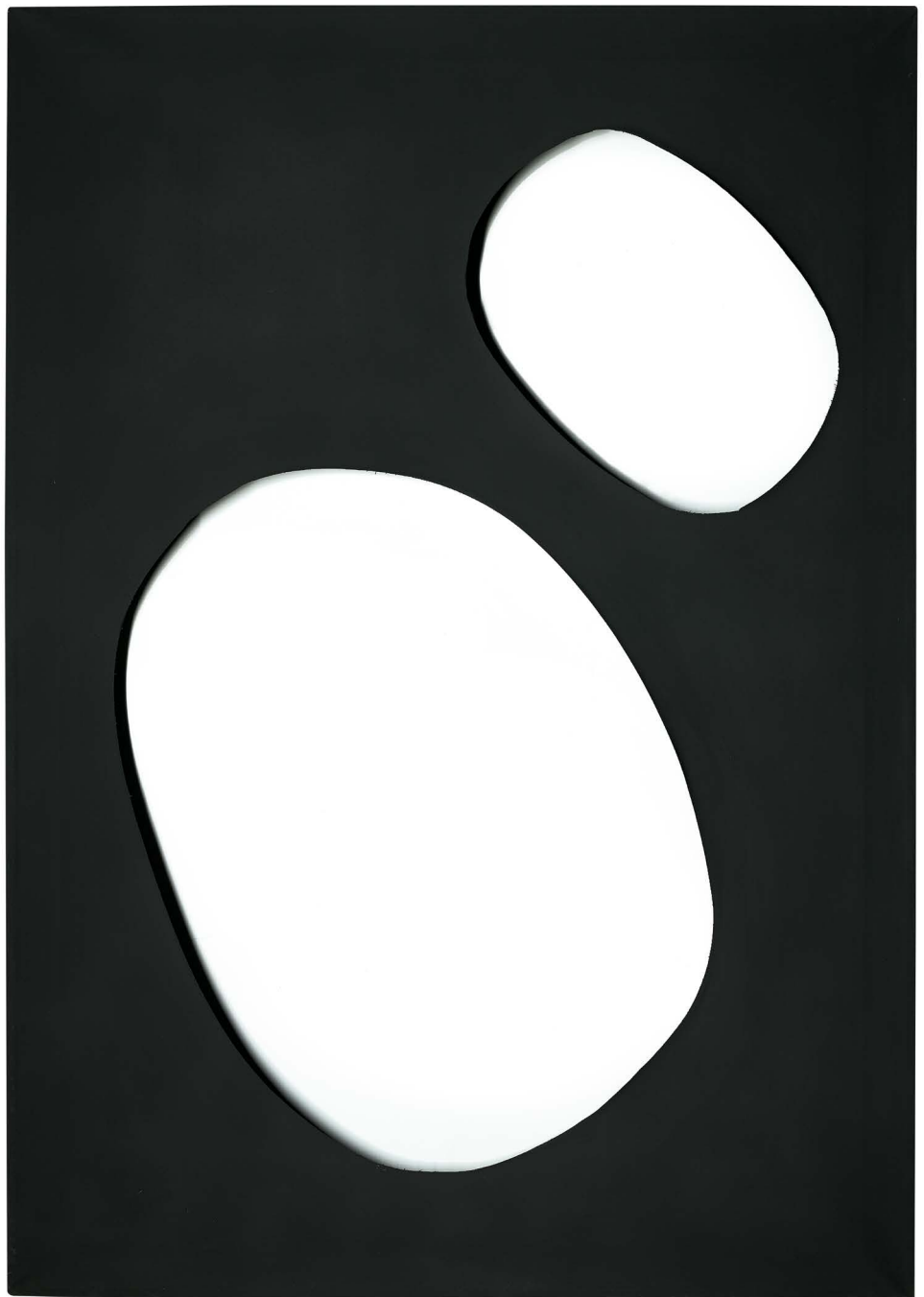
PROVENANCE

Galerie Isabella Bortolozzi, Berlin
Acquired from the above by the present owner

EXHIBITED

Genoa, Palazzo Ducale, *Carol Rama: L'occhio degli occhi*, June - September 2008
Berlin, Galerie Isabella Bortolozzi, *Ferite Della Memoria: Selected Works*, January - March 2016

⊕ £ 18,000-25,000
€ 20,900-29,000 US\$ 23,500-32,600



242

DADAMAINO

1930 - 2004

Volume

signed, titled and dated 1959 on the stretcher
waterpaint on canvas

100 by 70 cm. 39½ by 27½ in.

This work is registered in the Archivio
Dadamaino, Milan under number 073/13
and is accompanied by a certificate of
authenticity.

PROVENANCE

Private Collection, Turin

Acquired from the above by the present owner

⊕ £ 40,000-60,000

€ 46,400-70,000 US\$ 52,500-78,500



243

243

RICHARD PETTIBONE

b. 1938

King of the Switchers

signed, titled and dated 1964 on the inside of the frame

oil and painted wood on glass, in artist's frame
29 by 39 cm. 11½ by 15¼ in.

PROVENANCE

Private Collection, Los Angeles
Glenn Dranoff Fine Art, New York
Acquired from the above by the present owner in 2014

£ 15,000-20,000

€ 17,400-23,200 US\$ 19,600-26,100



244

244

RICHARD PETTIBONE

b. 1938

Jean-Léon Gerome, Pygmalion and his statue 1881

signed, titled and dated 1974 on the overlap
oil on canvas, in artist's frame

10.9 by 10.9 cm. 4⅜ by 4⅜ in.

PROVENANCE

OK HARRIS Works of Art, New York
Richard Artschwager, New York (acquired from the above in 1974)
Private Collection (by descent from the above in 1989)
Private Collection
Phillips, New York, 12 November 2013, Lot 193
Acquired from the above by the present owner

£ 12,000-18,000

€ 14,000-20,900 US\$ 15,700-23,500



245

GEORGE CONDO

b. 1957

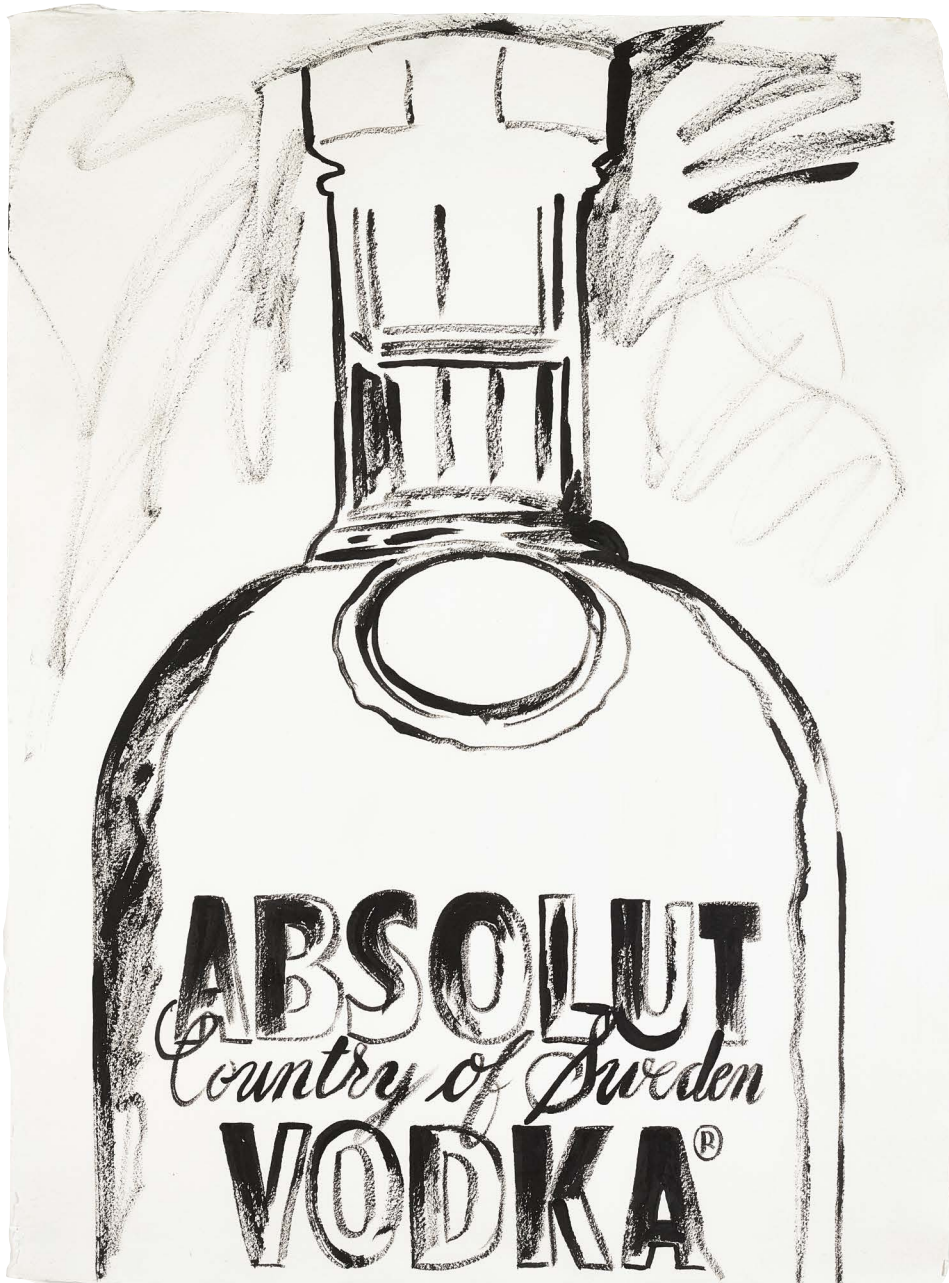
Untitled

oil on canvas
121.4 by 91.4 cm. 47¾ by 36 in.
Executed in 1987.

PROVENANCE

Private Collection, Los Angeles (acquired
directly from the artist)
Private Collection, New York
Acquired from the above by the present owner

‡ £ 50,000-70,000
€ 58,000-81,500 US\$ 65,500-91,500



246

ANDY WARHOL

1928 - 1987

Absolut Vodka

ink on paper
81 by 60 cm. 31⁷/₈ by 23³/₈ in.
Executed in 1985.

This work is stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., and numbered 01.008 on the reverse.

PROVENANCE

The Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc.,
New York
Private Collection, United States
Christie's, New York, 28 February 2007, Lot 282
Private Collection, Europe
Sotheby's, London, 15 October 2007, Lot 280
Acquired from the above by the present owner

± £ 40,000-60,000
€ 46,400-70,000 US\$ 52,500-78,500



247

ANDY WARHOL

1928 - 1987

The Andy Warhol Mother's Cake

titled and dedicated *To Ernest*
 gold leaf, watercolour and ink on paper
 69.9 by 53.3 cm. 27½ by 21 in.
 Executed in 1959.

PROVENANCE

Susan Sheehan Gallery, New York
 Private Collection (acquired from the above
 in 2003)
 Sotheby's New York, 17 May 2018, Lot 155
 Acquired from the above by the present owner

± £ 40,000-60,000
 € 46,400-70,000 US\$ 52,500-78,500



248

248

A. R. PENCK

1939 - 2017

Behaupten und Erkennen 2

signed; titled on the stretcher
acrylic on canvas
60 by 50 cm. 23¾ by 19¾ in.
Executed in 1998.

PROVENANCE

Edition Copenhagen, Copenhagen
Private Collection, Europe
Bruun Rasmussem Auctioneers,
Copenhagen, 9 June 2015, Lot 880
Acquired from the above by the present owner

⊕ £ 20,000-30,000

€ 23,200-34,800 US\$ 26,100-39,100

249

KEITH HARING

1958 - 1990

Untitled

signed, signed with the artist's monogram
and dated 88
marker on paper
13 by 8 cm. 5¼ by 3⅜ in.

PROVENANCE

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

£ 6,000-8,000

€ 7,000-9,300 US\$ 7,900-10,500



249

242

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.



SPORTSWEAR INTERNATIONAL COVER - AUGUST 14 - 1987 K. Haring ©

250

KEITH HARING

1958 - 1990

Sportswear International Cover

signed twice, signed with the artist's monogram, titled and dated *August 14 - 1987* and 1987

gouache, ink, pencil and printed paper
collaged on paper

77 by 100 cm. 30¼ by 39¾ in.

PROVENANCE

Private Collection, Switzerland (acquired directly from the artist)

Thence by descent to the present owner

£ 30,000-40,000

€ 34,800-46,400 US\$ 39,100-52,500

251

LIAM GILLICK

b. 1964

Clumped Low Buildings

powder coated aluminium

150 by 200 by 200 cm. 59 by 78¾ by 78¾ in.

Executed in 2003.

PROVENANCE

Galerie Michele Szwajcer, Antwerp

Acquired from the above by the present owner

EXHIBITED

Berlin, Galerie Max Hetzler, *Liam Gillick... and punctuated everyday*, January - March 2003

⊕ £ 20,000-30,000

€ 23,200-34,800 US\$ 26,100-39,100



252

AI WEIWEI

b. 1957

Flowers

porcelain

200 by 100 cm. 78 $\frac{7}{8}$ by 39 $\frac{1}{4}$ in.

Executed in 2007.

PROVENANCE

Galerie Urs Meile, Lucerne

Acquired from the above by the present owner

£ 50,000-70,000

€ 58,000-81,500 US\$ 65,500-91,500



253

OLAFUR ELIASSON

b. 1967

The fault series

signed and dated 2001 on a label affixed to the reverse of the lower right print
c-print, in 32 parts
each: 60 by 40 cm. 23½ by 15¾ in.
Executed in 2001, this work is number 1 from an edition of 6.

PROVENANCE

neugerriemschneider, Berlin
Acquired from the above by the present owner

EXHIBITED

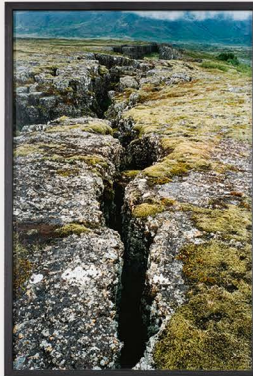
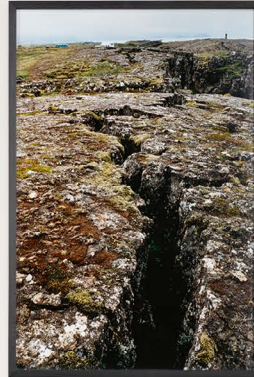
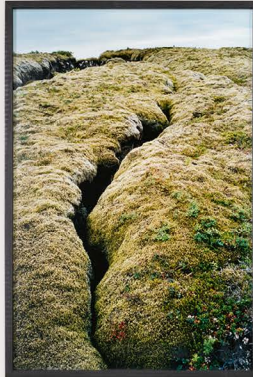
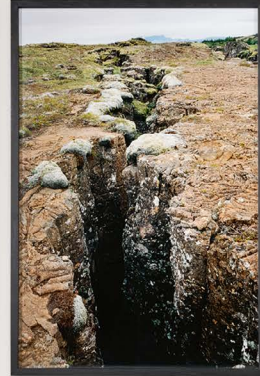
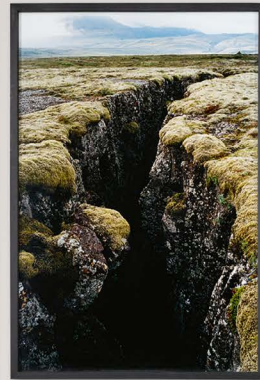
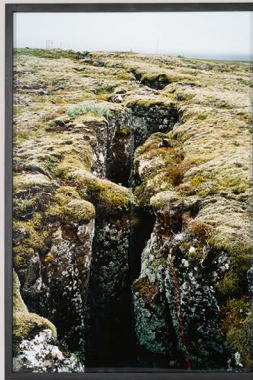
Reykjavik, Reykjavik Art Museum, *Frost Activity*, January - April 2004, n.p., illustrated in colour (ed. no. unknown)
Madrid Fundación Telefónica, *Caminos de Naturaleza (Nature's Pathways)*, *Photo España*, June - August 2006 (ed. no. unknown)

LITERATURE

Daniel Birnbaum, Madeleine Grynsztejn and Michael Speaks, Eds., *Olafur Eliasson*, New York 2002, p. 56, illustrated (ed. no. unknown)
Exh. Cat., Munich, Lenbachhaus München, *Sonne statt Regen*, 2002, n.p., illustrated in colour (ed. no. unknown)
Exh. Cat., Houston, Menil Foundation, *Olafur Eliasson: Photographs*, 2004, n.p., illustrated (ed. no. unknown)
Olafur Eliasson and Anna Engberg-Pedersen, Eds., *Studio Olafur Eliasson. An Encyclopedia*, Cologne 2008, pp. 154-55, illustrated in colour (ed. no. unknown)

⊕ £ 60,000-80,000

€ 70,000-93,000 US\$ 78,500-105,000





254

THOMAS STRUTH

b. 1954

Rue aux Laines, Brüssel

signed on a label affixed to the reverse;
numbered 4/10 on the backing board
gelatin silver print

43 by 58.5 cm. 17 by 23 in.

Executed in 1980, this work is number 4 from
an edition of 10.

PROVENANCE

Galerie Meert Rihoux, Brussels

Acquired from the above by the present owner

EXHIBITED

Bonn, Kunstmuseum Bonn, *Thomas Struth,
Strassen: Fotografie 1976 bis 1995*, July -
September 1995, p. 75, illustrated
(ed. no. unknown)

London, Whitechapel Gallery; and
Porto, Museu Serralves, *Thomas Struth:
Photographs 1978- 2010*, July 2011 - February
2012, p. 189, illustrated (ed. no. unknown)
London, Galerie Max Hetzler, *True Stories,
A Show Related to an Era - The Eighties:
Highlights*, September - October 2018
(ed. no. unknown)

LITERATURE

Richard Sennett, *Thomas Struth,
Unconscious Places*, Munich 2012, p. 80,
illustrated (ed. no. unknown)

⊕ £ 15,000-20,000

€ 17,400-23,200 US\$ 19,600-26,100



255

HIROSHI SUGIMOTO

b. 1948

Lightning fields 119

signed on a label affixed to reverse
149.2 by 119.4 cm. 58¾ by 47 in.
Executed in 2009, this work is from
an edition of 5

PROVENANCE

Koyama Gallery, Tokyo
Acquired from the above by the present
owner in 2009

EXHIBITED

San Francisco, Fraenkel Gallery, *Lightning
Fields*, September - October 2009
(ed. no. unknown)
Barcelona, Fundación MAPFRE; and Madrid,
Fundación MAPFRE, *Hiroshi Sugimoto,
Black Box*, February - September 2016, p.
117, illustrated in colour; illustrated in colour
(cover) (ed. no. unknown)

± £ 50,000-70,000

€ 58,000-81,500 US\$ 65,500-91,500



256

**BERND AND HILLA
BECHER**

1931 - 2007 and b. 1934

Cooling Tower, Lübeck-
Herrenwyk & Cooling Tower,
Geleen, Limburg, NL (Two Works)

i. signed, titled, dated 1983 and numbered
1/5 on the reverse

ii. signed, titled, dated 1968 and numbered
1/5 on the reverse

gelatin silver print, in two parts
each: 62.4 by 50.5 cm. 20⁵/₈ by 19⁷/₈ in.

i. Executed in 1983, this work is number 1 from
an edition of 5.

ii. Executed in 1968, this work is number 1
from an edition of 5.

PROVENANCE

Sprüth Magers, London

Acquired from the above by the present owner

LITERATURE

Armin Zweite, Ed., *Bernd & Hilla Becher:
Typologies*, Cambridge 2004, n.p., no. 31,
illustrated (ed. no. unknown)

Susanne Lange, *Bernd and Hilla Becher: Life
and Work*, Cambridge and London 2007, p.
167, illustrated (ed. no. unknown)

† ⊕ £ 15,000-20,000
€ 17,400-23,200 US\$ 19,600-26,100



257

**BERND AND HILLA
BECHER**

1931 - 2007 and b. 1934

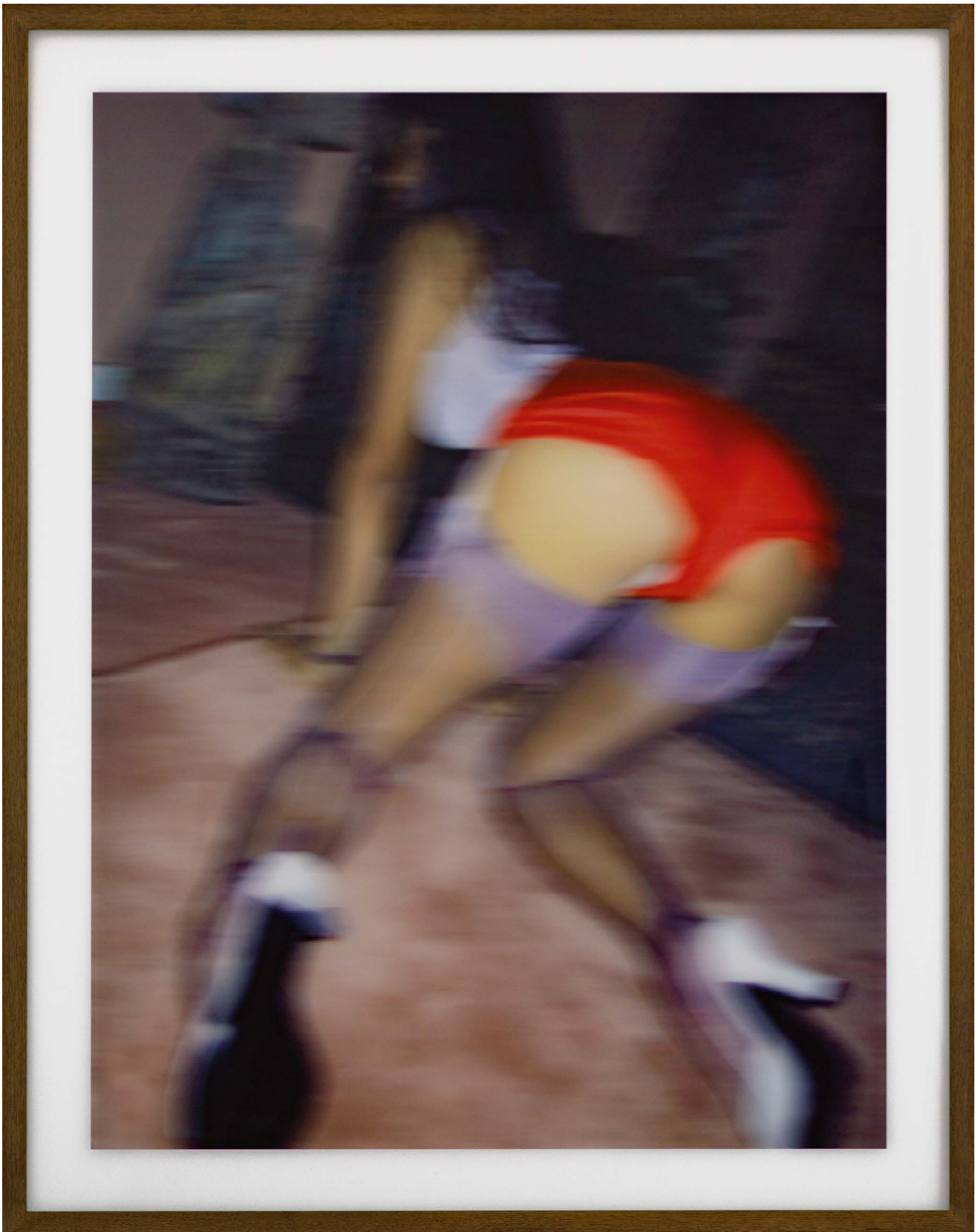
Tom Pudding Hoist, Goole, UK &
Tom Pudding Hoist, Goole, UK
(Two Works)

each: signed, titled, dated 1997 and
numbered 1/5 on the reverse
gelatin silver print, in two parts
each: 62.4 by 50.5 cm. 20³/₈ by 19⁷/₈ in.
each: Executed in 1997, this work is number 1
from an edition of 5.

PROVENANCE

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

† ⊕ £ 15,000-20,000
€ 17,400-23,200 US\$ 19,600-26,100





258

THOMAS RUFF

b. 1958

Nudes DG11

c-print mounted to Diasec, in artist's frame
140 by 110 cm. 55 by 43½ in.

Executed in 2006, this work is number 1 from
an edition of 5.

PROVENANCE

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

£ 15,000-20,000
€ 17,400-23,200 US\$ 19,600-26,100

259

**PETER FISCHLI AND
DAVID WEISS**

b. 1952 and 1946 - 2012

Zürich, Grüne Streifen, #07

c-print
124 by 185 cm. 48⅞ by 72⅞ in.

Executed in 1997-2000, this work is from an
edition of 6.

PROVENANCE

Galerie Philomene Magers, Cologne
Acquired from the above by the present owner

EXHIBITED

Munich, Sprüth Magers, *Airports*, Peter
Fischli David Weiss, March - May 2001 (ed.
no. unknown)

London, Tate Modern, *Fischli & Weiss,
Flowers & Questions, A Retrospective*,
October 2006 - January 2007 (ed. no.
unknown)

LITERATURE

Peter Fischli and David Weiss, *Fischli & David
Weiss - 800 Views of Airports*, Cologne 2012,
n.p., illustrated in colour (ed. no. unknown)

£ 20,000-30,000
€ 23,200-34,800 US\$ 26,100-39,100



260

PROPERTY OF A PROMINENT INTERNATIONAL
COLLECTOR

GREGORY CREWDSON

b. 1962

Untitled (Bedroom Tree)

signed on a label affixed to the reverse
digital c-print
121.9 by 152 cm. 48 by 60 in.
Executed in 2001-02, this work is number 5
from an edition of 10.

PROVENANCE

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

EXHIBITED

Orlando, Orlando Museum of Art,
*Constructed Realities: Contemporary
Photography*, March - May 2003

‡ £ 10,000-15,000
€ 11,600-17,400 US\$ 13,100-19,600



261

RODNEY GRAHAM

b. 1949

Stanley Park Cedar No. 6

black and white silver print mounted on acrylic board

265 by 180.3 cm. 104¼ by 71 in.

Executed in 1991.

PROVENANCE

Galerie Nelson, Lyon
Private Collection, United States (acquired from the above in 1999)
Sotheby's, New York, 15 May 2008, Lot 406
Acquired from the above by the present owner

EXHIBITED

Lyon, Galerie Nelson, *Rodney Graham et Ken Lum*, March - May 1992
Chicago, Art Institute of Chicago, *About the Place: Recent Art in the Americas*, March - May 1995
Basel, Fondation Beyeler, *The Magic of Trees*, November 1998 - April 1999

£ 25,000-35,000

€ 29,000-40,600 US\$ 32,600-45,600



262

PIETER HUGO

b. 1976

Aljahi Hassan with Ajasco, Ogere-Remo, Nigeria, 2007

digital c-print

image: 152.6 by 152.6 cm. 61¼ by 61¼ in.

sheet: 172.6 by 172.6 cm. 68 by 68 in.

Executed in 2007, this work is from an edition of 5, plus 2 artist's proofs.

PROVENANCE

Yossi Milo Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Yossi Milo Gallery, *Pieter Hugo: The Hyena and Other Men*, November 2007 - January 2008

Geneva, Château de Penthes, *Here Africa*, May - July 2014 (ed. no. unknown)

£ 25,000-35,000

€ 29,000-40,600 US\$ 32,600-45,600



263

PIETER HUGO

b. 1976

Jatto with Mainasara, Ogere-Remo, Nigeria, 2007

signed, titled, numbered and dated 2007 on the reverse
digital c-print

image: 100 by 100 cm. 39½ by 39½ in.

sheet: 112 by 110 cm. 43¼ by 44¼ in.

Executed in 2007, this work is from an edition of 9, plus 2 artist's proofs.

PROVENANCE

Yossi Milo Gallery, New York
Acquired from the above by the present owner in 2013

EXHIBITED

Tel Aviv, Tel Aviv Museum of Art, *Regarding Africa: Contemporary Art and Afro-Futurism*, 2016-2017, p. 93, illustrated in colour (ed. no. unknown)

£ 25,000-35,000

€ 29,000-40,600 US\$ 32,600-45,600



264

264

CHRIS LEVINE

b. 1960

Lightness of Being

signed on a label affixed to the reverse
Lenticular print

68.5 by 48.3 cm. 27 by 19 in.

Executed in 2010, this work is from an edition of 200.

PROVENANCE

Private Collection, United Kingdom (acquired directly from the artist)

Acquired from the above by the present owner

⊕ £ 12,000-18,000

€ 14,000-20,900 US\$ 15,700-23,500

265

SAM TAYLOR-JOHNSON

b. 1967

Self Portrait as a Tree

c-print

75.6 by 91 cm. 29¾ by 35⅞ in.

Executed in 2000, this work is number 1 from an edition of 10.

PROVENANCE

White Cube, London

Acquired from the above by the present owner

EXHIBITED

Amsterdam, Stedelijk Museum, *Sam Taylor-Wood, Films and Photography*, January - April 2002, p. 37, illustrated in colour (ed. no. unknown)

London, Hayward Gallery, *Sam Taylor-Wood*, April - June 2002, n.p., illustrated in colour (ed. no. unknown)

Gateshead, BALTIC Centre for Contemporary Art, *Sam Taylor-Wood, Still Lives*, May - September 2006, p. 11, illustrated in colour (ed. no. unknown)

Cleveland, Museum of Contemporary Art; and Houston, Museum of Contemporary Art, *Sam Taylor-Wood, 1995-2007*, January - October 2008, n.p., illustrated in colour (ed. no. 5/10)

⊕ £ 8,000-12,000

€ 9,300-14,000 US\$ 10,500-15,700



265



266

**CHRISTOPHER
WILLIAMS**

b. 1956

Tropical House (Prototype)

c-print

61 by 50.8 cm. 24 by 20 in.

Executed in 2005, this work is number 5 from an edition of 10.

PROVENANCE

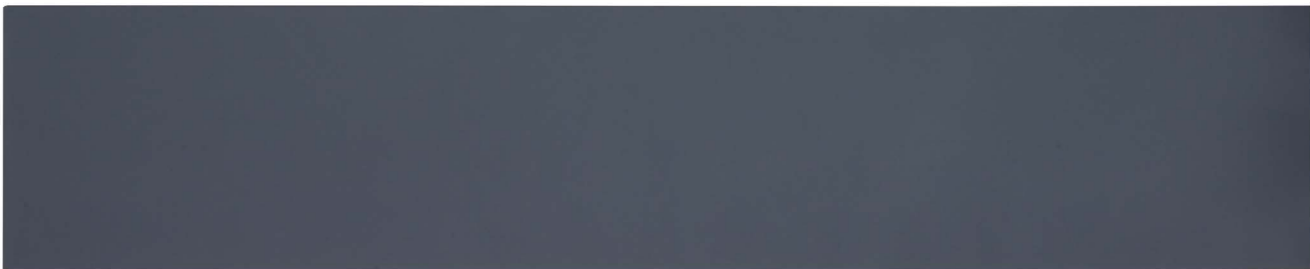
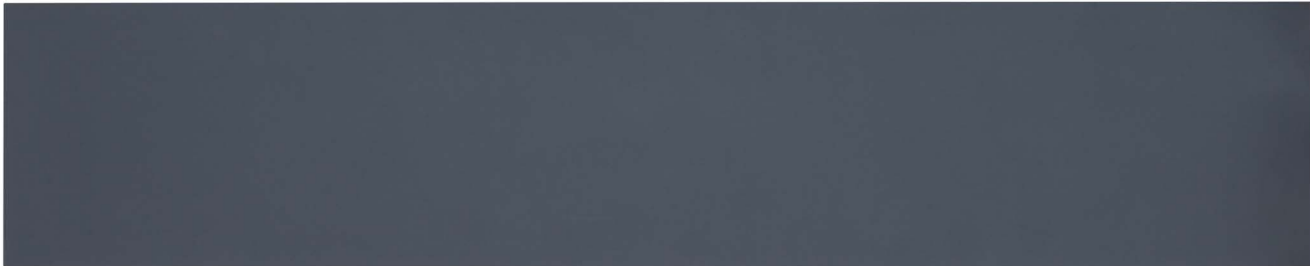
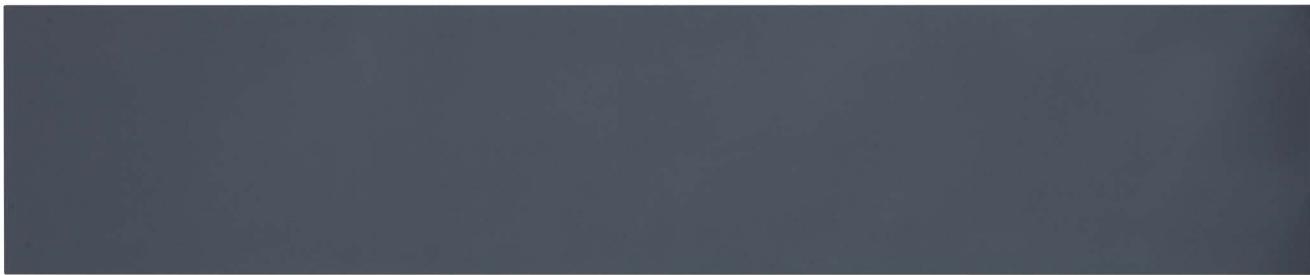
Private Collection, Belgium
Galerie Gisela Capitain, Cologne
Acquired from the above by the present owner

EXHIBITED

New York, David Zwirner, *Christopher Williams, For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 4)*, January - March 2006

£ 12,000-18,000

€ 14,000-20,900 US\$ 15,700-23,500



267

ALAN CHARLTON

b. 1948

No. 1

i-iii. titled and inscribed on the stretcher

ii. signed, titled, dated *Dec. 1976* and

variously inscribed on the stretcher

oil on canvas, in 3 parts

each: 44 by 223 cm. 17³/₈ by 87⁷/₈ in.

PROVENANCE

Michèle Lachowsky, Brussels

Acquired from the above by the present owner

⊕ £ 15,000-20,000

€ 17,400-23,200 US\$ 19,600-26,100



268

PETER DREHER

b. 1932

- i. Tag um Tag guter Tag (Day by Day good Day) Nr. 1883 (Day)
- ii. Tag um Tag guter Tag (Day by Day good Day) Nr. 1894 (Day)
- iii. Tag um Tag guter Tag (Day by Day good Day) Nr. 1953 (Day)

i. signed, titled and dated 2004 on the reverse
ii. signed and dated 2005 on the reverse
iii. signed and dated 2006 on the reverse
oil on linen, in three parts
each: 25 by 20 cm. 9⁷/₈ by 7⁷/₈ in.

PROVENANCE

Leo Koenig Inc., New York
Acquired from the above by the present owner in 2014

⊕ £ 12,000-18,000
€ 14,000-20,900 US\$ 15,700-23,500



269

ON KAWARA

1933 - 2014

I am Still Alive

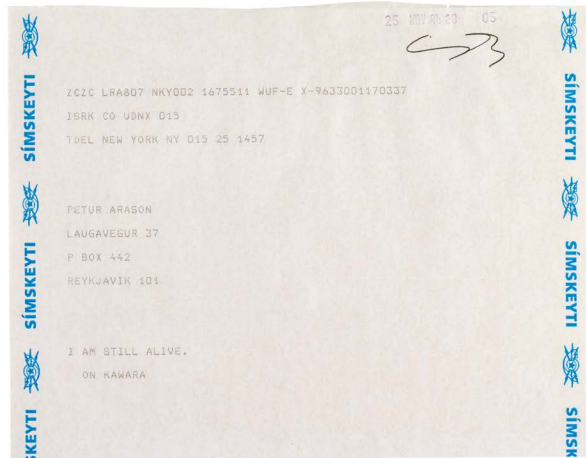
stamped with the date 25 NOV 96 20 05
telegram and envelope
telegram: 16.2 by 21 cm. 6½ by 8¼ in.
envelope: 12 by 22.5 cm. 4¾ by 8⅞ in.

PROVENANCE

A gift from the artist to the present owner

± £ 5,000-7,000

€ 5,800-8,200 US\$ 6,600-9,200



269

270

ON KAWARA

1933 - 2014

I am Still Alive

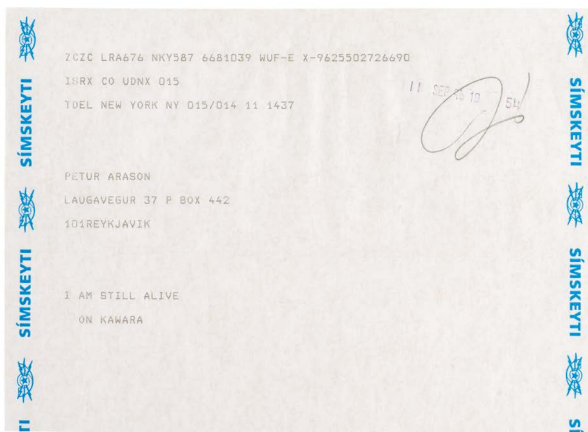
stamped with the date 11 SEP 96 19 54
telegram and envelope
telegram: 15.1 by 21 cm. 6 by 8¼ in.
envelope: 11.5 by 22.4 cm. 4¾ by 8⅞ in.

PROVENANCE

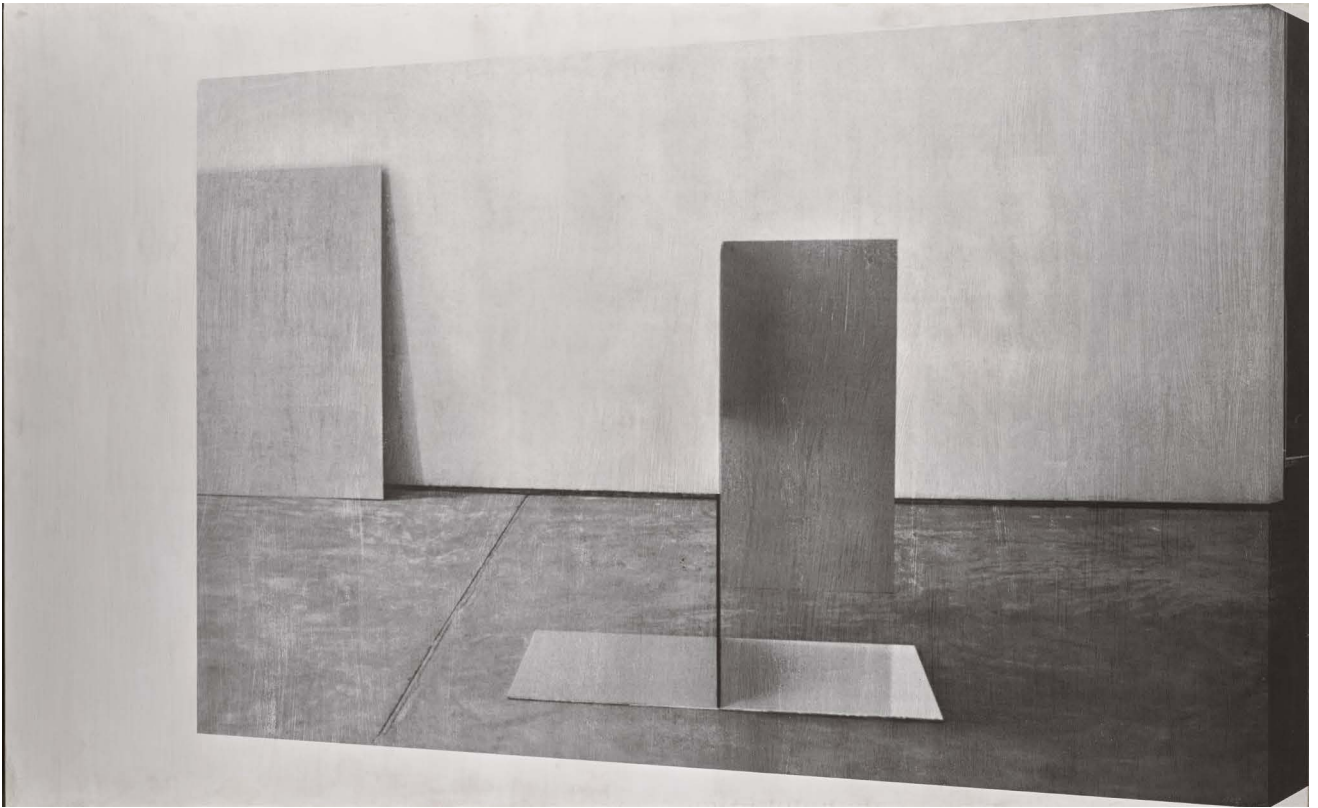
A gift from the artist to the present owner

± £ 5,000-7,000

€ 5,800-8,200 US\$ 6,600-9,200



270



271

R.H QUAYTMAN

b. 1961

And Still a Garden by the River
Blows

signed, dated 2000 and variously inscribed
on the reverse

silkscreen ink on gessoed panel
91.5 by 148 cm. 36 by 48 in.

PROVENANCE

A gift from the artist to the present owner

EXHIBITED

Bydgoszcz, Leona Wyczółkowskiego District
Museum, *Construction in Process - The Earth
is a Flower*, 2000

£ 30,000-40,000

€ 34,800-46,400 US\$ 39,100-52,500



272

CILDO MEIRELES

b. 1948

Fontes

each: signed with the artist's initials, titled and dated 92
wooden rulers and metal hinges, in four parts
dimensions variable

PROVENANCE

A gift from the artist to the present owner

£ 15,000-20,000

€ 17,400-23,200 US\$ 19,600-26,100



273

FRANCIS ALÿS

b. 1959

Tikal - Guatemala

signed, titled, dated *Mexico Août 1989* and dedicated on the reverse

oil on masonite and wood on board
13 by 15 by 3.1 cm. 5 $\frac{1}{8}$ by 5 $\frac{7}{8}$ by 1 $\frac{1}{2}$ in.

PROVENANCE

Private Collection, Brussels (acquired directly from the artist)

Sotheby's, London, 13 February 2014, Lot 338
Acquired from the above by the present owner

⊕ £ 20,000-30,000

€ 23,200-34,800 US\$ 26,100-39,100



274

274

ROBERT GRAHAM

1938 - 2008

Untitled (Mirror)

wax, mirror and painted Plexiglas box
25.5 by 91.5 by 71 cm. 9 7/8 by 36 by 28 in.
Executed in 1971.

PROVENANCE

Private Collection, Europe

⊕ £ 10,000-15,000

€ 11,600-17,400 US\$ 13,100-19,600

275

EVA ROTHSCHILD

b. 1972

Stairway to Heaven

paint, wood and resin
250 by 250 by 250 cm.
98 1/2 by 98 1/2 by 98 1/2 in.
Executed in 2005.

PROVENANCE

Modern Art, London

Acquired from the above by the present owner

EXHIBITED

Wakefield, The Hepworth Wakefield; and
Hanover, Kunstverein Hannover, *Hot Touch*,
May 2011 - January 2012

⊕ £ 6,000-8,000

€ 7,000-9,300 US\$ 7,900-10,500



275

276

OLAFUR ELIASSON

b. 1967

National career lamp

tripod, suncooker with intergrated prismatic stainless steel, aluminium, optical lighting film, acrylic, bulbs (white and red)
192 by 154 by 76 cm. 75 $\frac{5}{8}$ by 68 $\frac{5}{8}$ by 30 in.
Executed in 2007, this work is number 6 from an edition of 10.

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Girona, Centre Cultural Caixa Girona-Fontana d'Or, ; and Barcelona, Fundación Joan Miró, *Olafur Eliasson The Nature of Things*, June - September 2008, pp. 183 and 221, illustrated in colour (ed. no, unknown)
Neuss, Langen Foundation, *Olafur Eliasson, Works from the Boros Collection 1994-2015*, April - October 2015, pp. 132 and 135, illustrated in colour; p. 183, installation view (ed. no. unknown)

⊕ £ 30,000-40,000

€ 34,800-46,400 US\$ 39,100-52,500



277

AI WEIWEI

b. 1957

Fairytale - 1001 Chairs

i. numbered *L-141* on a label affixed to the underside; titled in Chinese characters on the underside

ii. numbered *L-137* on a label affixed to the underside; titled in Chinese characters on the underside

two Qing Dynasty Wooden chairs

i. 109 by 66 by 50 cm. 42 $\frac{7}{8}$ by 26 by 19 $\frac{1}{2}$ in.

ii. 101 by 58 by 46 cm. 30 $\frac{3}{4}$ by 22 $\frac{7}{8}$ by 18 in.

Executed in 2007.

This work is accompanied by a certificate of authenticity issued by Galerie Urs Meile.

PROVENANCE

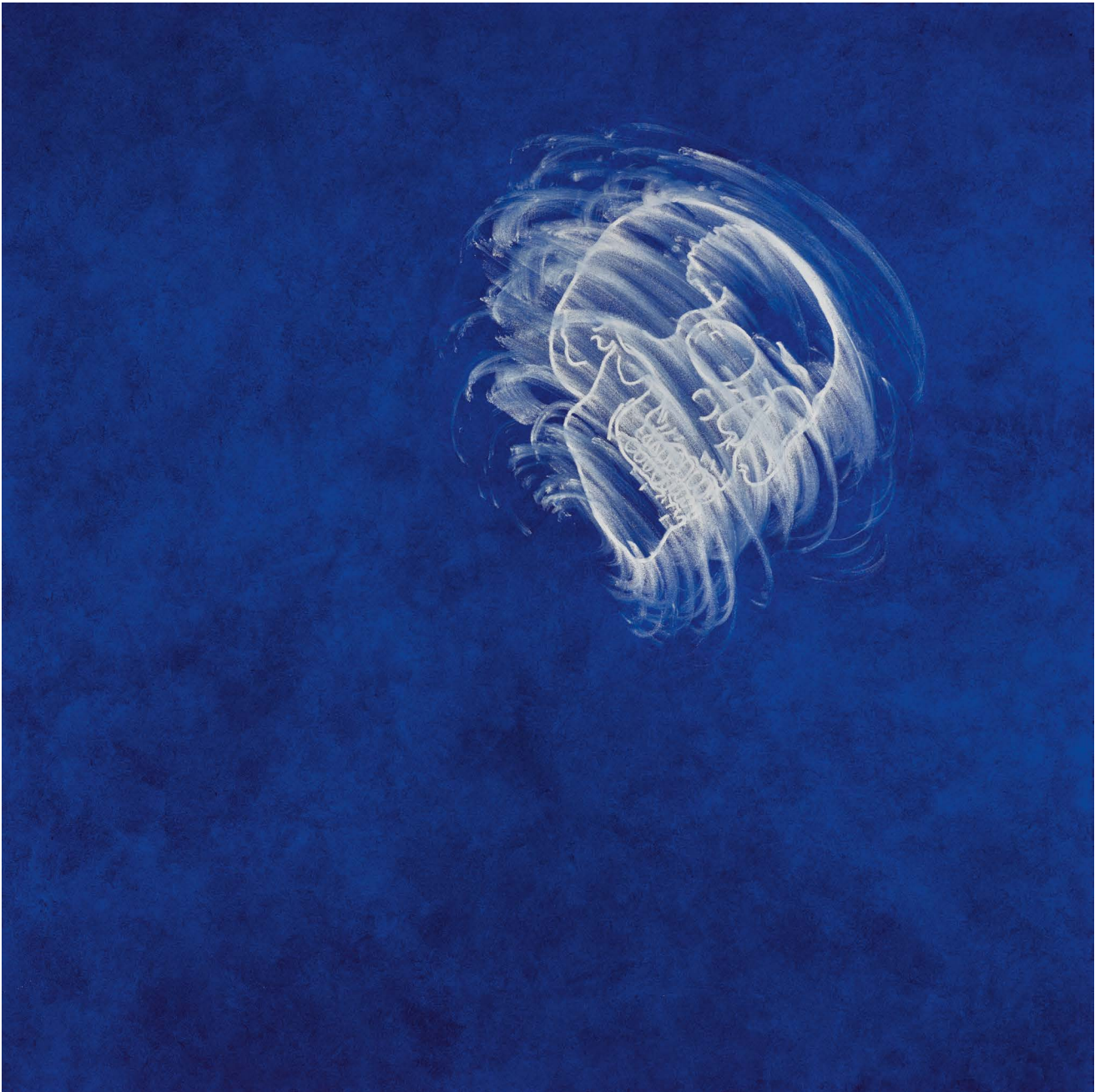
Private Collection, Switzerland (acquired from the artist)

Acquired from the above by the present owner

Ω £ 10,000-15,000

€ 11,600-17,400 US\$ 13,100-19,600





278

GARY SIMMONS

b. 1964

Aerial Rotation

signed and dated 2010 on the reverse
oil, wax and pigment on canvas
137.5 by 137.5 cm. 54 $\frac{1}{8}$ by 54 $\frac{1}{8}$ in.

PROVENANCE

SAKS Gallery, Geneva
Acquired from the above by the present owner

± £ 20,000-30,000
€ 23,200-34,800 US\$ 26,100-39,100



279

COLOUR IN MOTION: PROPERTY FROM AN
IMPORTANT PRIVATE COLLECTION

THILO HEINZMANN

b. 1969

O. T.

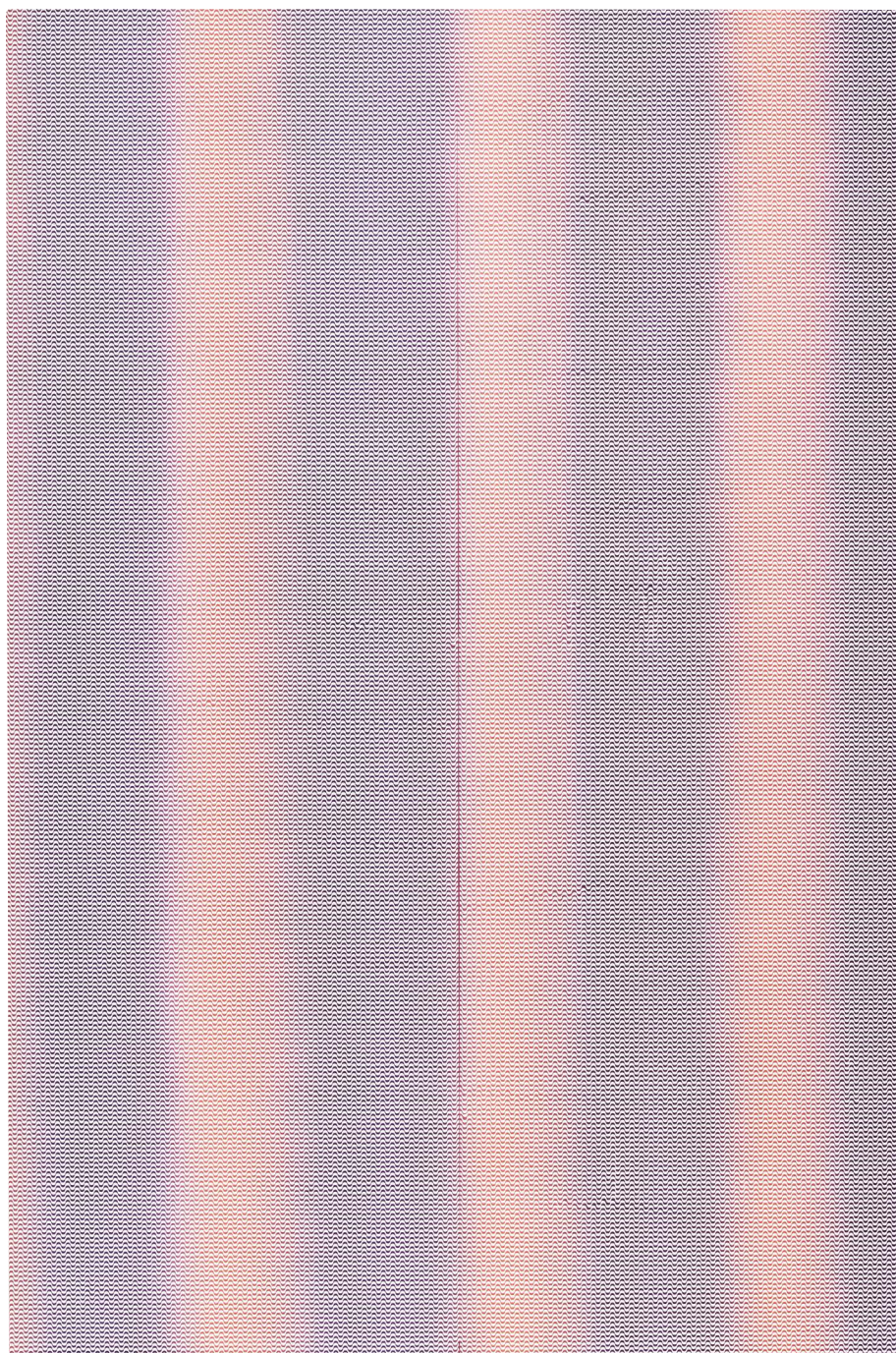
signed and dated *1/11* on the reverse
oil and pigment on canvas, walnut frame
84.8 by 72.7 cm. 33³/₈ by 28³/₈ in.

PROVENANCE

Acquired directly from the artist by the
present owner

⊕ £ 6,000-8,000

€ 7,000-9,300 US\$ 7,900-10,500



280

JOHN ARMLEDER

b. 1948

ARM-509 RICHOUX/GORDON

signed, titled and dated 2013 on the overlap
acrylic on canvas
225 by 150 cm. 88½ by 59 in.

PROVENANCE

Massimo De Carlo, London
Acquired from the above by the present
owner in 2013

£ 40,000-60,000
€ 46,400-70,000 US\$ 52,500-78,500

281

ZADOK BEN-DAVID

b. 1949

Zig Zag Man

hand cut corten steel

258.5 by 41 by 1.5 cm. 101¼ by 16¼ by ½ in.

Executed in 2010.

PROVENANCE

Private Collection

‡ ⊕ £ 10,000-15,000

€ 11,600-17,400 US\$ 13,100-19,600





282

GERHARD RICHTER

b. 1932

Flow (P16)

numbered 472/500 on the reverse
diasec-mounted chromogenic print on
aluminium

100 by 200 cm. 39½ by 78⅞ in.

Executed in 2016, this facsimile object is
number 472 from an edition of 500, plus 2
artist's proofs.

PROVENANCE

Foundation Beyeler, Riehen/ Basel

Acquired from the above by the present owner

⊕ £ 6,000-8,000

€ 7,000-9,300 US\$ 7,900-10,500



283

ALEX HUBBARD

b. 1975

Not Yet Titled: April #07

fiberglass, resin, acrylic and enamel on
canvas

193 by 153 cm. 76 by 60¼ in.

Executed in 2010.

PROVENANCE

Galerie Rodolphe Janssen, Brussels
Acquired from the above by the present
owner

EXHIBITED

Brussels, Galerie Rodolphe Janssen, *Le Faux
Miroir*, June - July 2010

£ 15,000-20,000

€ 17,400-23,200 US\$ 19,600-26,100



284

**AARON GARBER-
MAIKOVSKA**

b. 1978

Untitled

chalk, pastel and ink on archival gator board,
in artist's frame
241.3 by 119.4 cm. 95 by 47 in.
Executed in 2015.

PROVENANCE

Acquired directly from the artist by the
present owner in 2015

£ 20,000-30,000

€ 23,200-34,800 US\$ 26,100-39,100



285

TERENCE KOH

b. 1977

Untitled (Double-sided Head)

bronze, wax and paint

27 by 25 by 14 cm. 10¾ by 9⅞ by 5½ in.

Executed in 2006, this work is from an edition of 3.

PROVENANCE

Peres Projects, Los Angeles

Private Collection

Phillips, London, 17 October 2013, Lot 231

Acquired from the above by the present

owner

EXHIBITED

Zurich, Kunsthalle Zürich, *Terence Koh*,

August - October 2006 (ed. no. unknown)

León, Museo de Arte Contemporáneo

de Castilla y León, *Terence Koh: Love For*

Eternity, September 2008 - January 2009,

p. 77, no. 63, illustrated in colour (ed. no.

unknown)

£ 6,000-8,000

€ 7,000-9,300 US\$ 7,900-10,500

286

WALEAD BESHTY

b. 1976

Copper (FedEx Gold-Bag Box
2010 fedex 163166 rev 10/10)
Standard Overnight, Los
Angeles-Phoenix

polished copper, accrued FedEx shipping and
tracking labels

121.9 by 38.1 by 38.1 cm. 48 by 15 by 15 in.
Executed in 2013.

PROVENANCE

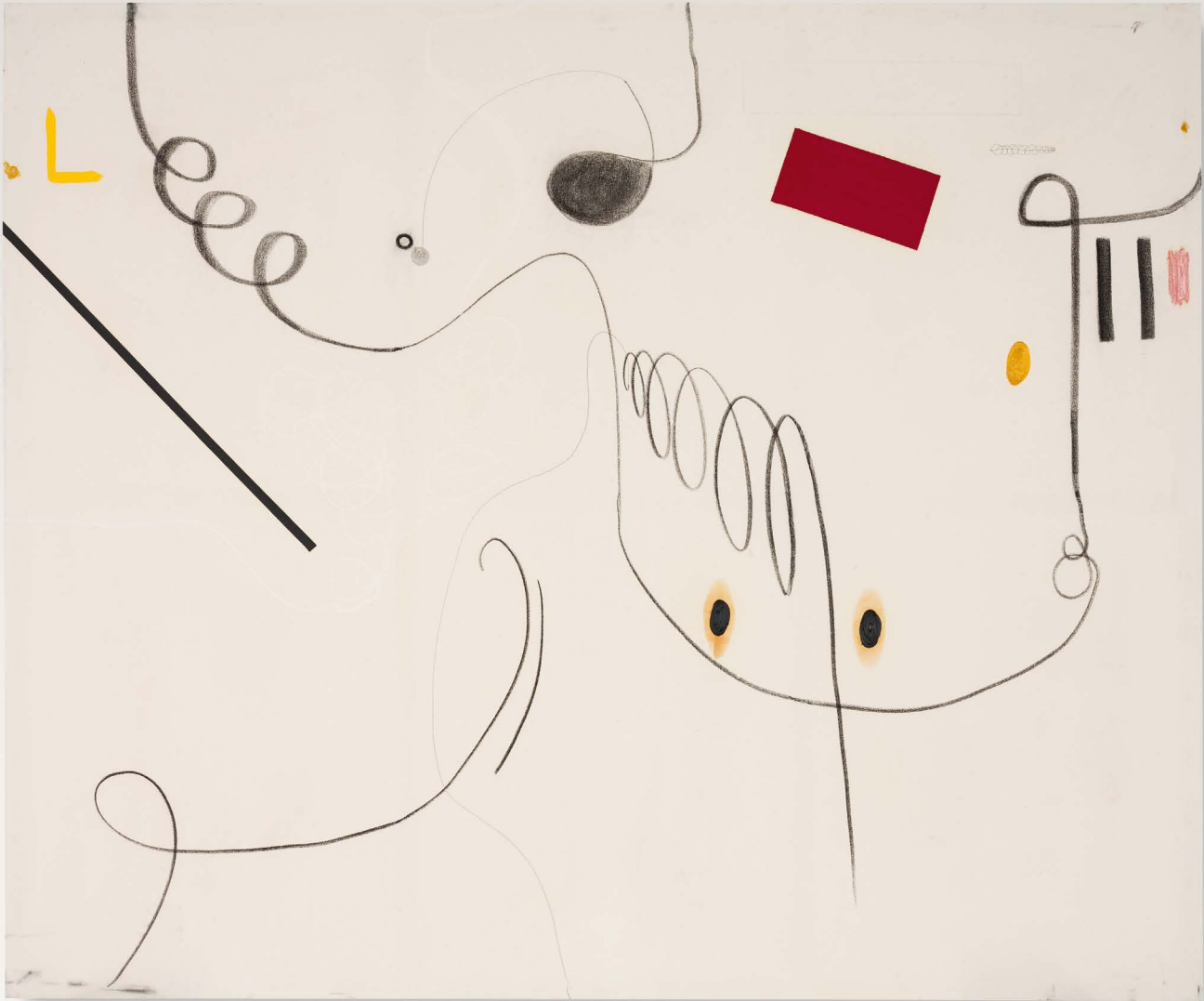
Regen Projects, Los Angeles

Acquired from the above by the present
owner in 2013

Ω ⊕ £ 35,000-45,000

€ 40,600-52,500 US\$ 45,600-59,000





287

CHRISTIAN ROSA

b. 1982

Let's See

signed and dated 2013 on the overlap
oil, oilstick and charcoal on canvas
200 by 240 cm. 78¾ by 94½ in.

PROVENANCE

Artuner Ltd., London
Acquired from the above by the present
owner

† ⊕ £ 8,000-12,000
€ 9,300-14,000 US\$ 10,500-15,700



288

COLOUR IN MOTION: PROPERTY FROM AN
IMPORTANT PRIVATE COLLECTION

CARAGH THURING

b. 1972

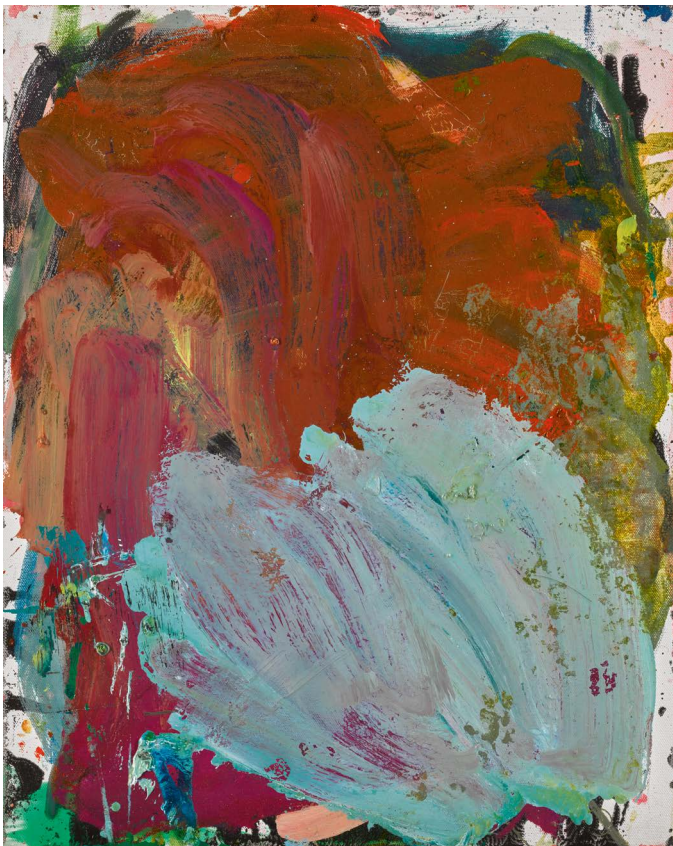
Physiologie de la Toilette

oil and acrylic on canvas
199.5 by 250 cm. 78½ by 98½ in.
Executed in 2009.

PROVENANCE

Thomas Dane Gallery, London
Acquired from the above by the present
owner

⊕ £ 10,000-15,000
€ 11,600-17,400 US\$ 13,100-19,600



289

289

JOSH SMITH

b. 1978

Untitled

signed and dated *October 2009* on
the overlap

oil on canvas

55 by 46 cm. 21³/₄ by 18¹/₈ in.

PROVENANCE

Galerie Catherine Bastide, Brussels

Acquired from the above by the present owner

£ 8,000-12,000

€ 9,300-14,000 US\$ 10,500-15,700

290

JOSH SMITH

b. 1976

Untitled (Palette Painting)

signed on the stretcher

oil on canvas

50.2 by 40.5 cm. 19³/₄ by 16 in.

PROVENANCE

Greene Naftali Gallery, New York

Acquired from the above by the present
owner in 2005

EXHIBITED

New York, Greene Naftali Gallery, *POST
MoDERN*, January - February 2005

£ 5,000-7,000

€ 5,800-8,200 US\$ 6,600-9,200



290



291

JOSH SMITH

b. 1976

Untitled

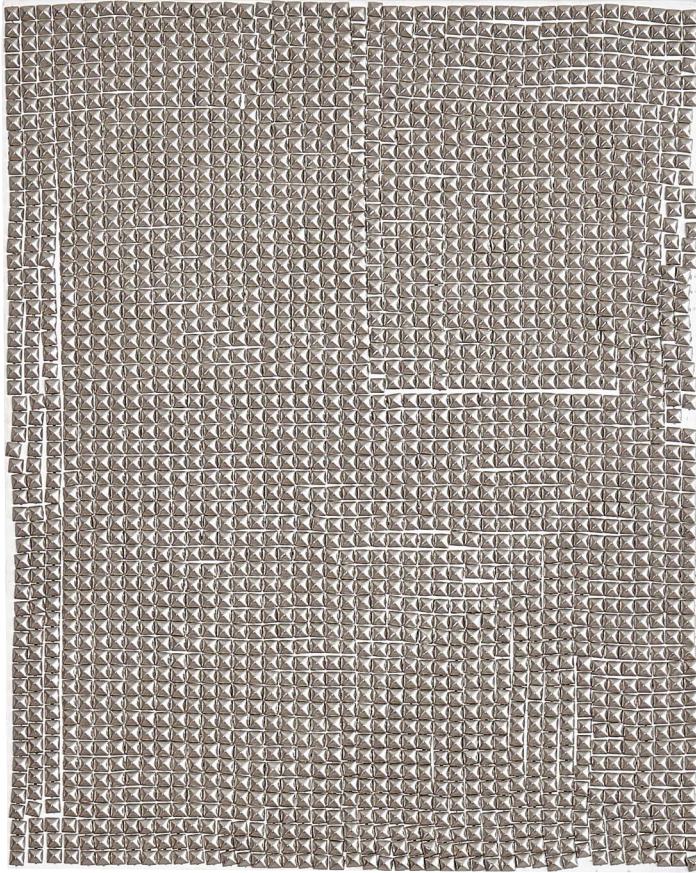
signed and dated *October 2009* on
the overlap
oil on canvas
55 by 46 cm. 21¾ by 18⅞ in.

PROVENANCE

Galerie Catherine Bastide, Brussels
Acquired from the above by the present
owner

£ 8,000-12,000

€ 9,300-14,000 US\$ 10,500-15,700



292

292

DAN COLEN

b. 1979

Happy Endings

signed, titled and 2012 on the overlap
steel studs on canvas
76.2 by 61 cm. 30 by 24 in.

PROVENANCE

Massimo de Carlo, London
Acquired from the above by the present
owner in 2012

± £ 10,000-15,000
€ 11,600-17,400 US\$ 13,100-19,600

293

**GARDAR EIDE
EINARSSON**

b. 1976

Stainless Steel (Fine)

signed and dated 2011 on the overlap;
titled on the stretcher
acrylic on canvas
220 by 183 cm. 86¾ by 72 in.

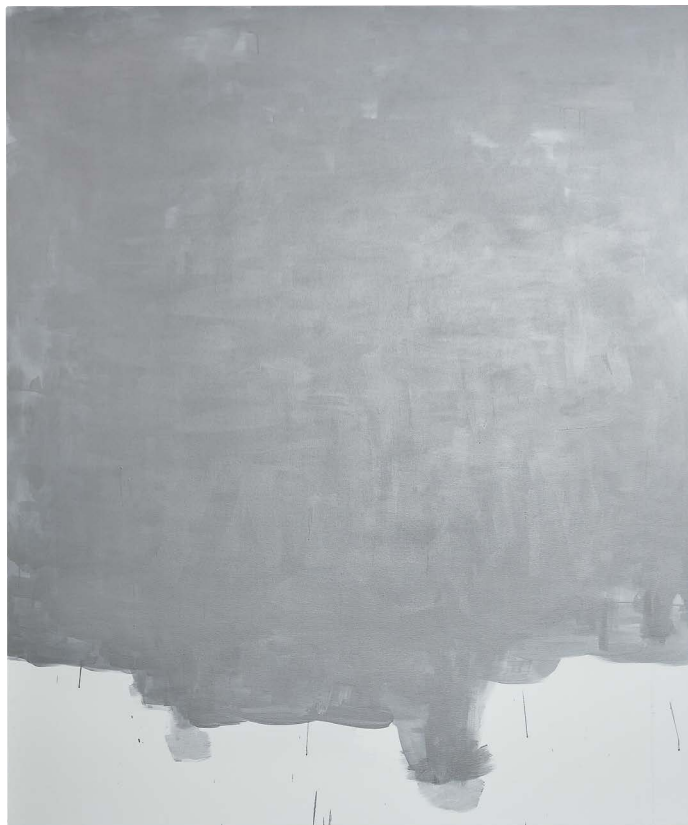
PROVENANCE

STANDARD, Oslo
Acquired from the above by the present
owner in 2011

EXHIBITED

Kassel, Kunsthalle Fridericianum, *Gardar
Eide Einarsson, Power Has a Fragrance*,
June - September 2011

± ⊕ £ 6,000-8,000
€ 7,000-9,300 US\$ 7,900-10,500



293

282

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



294

DAN COLEN

b. 1979

Untitled

signed and dated 2007 on the reverse
oil on canvas
51 by 40 cm. 16 by 20 in.

PROVENANCE

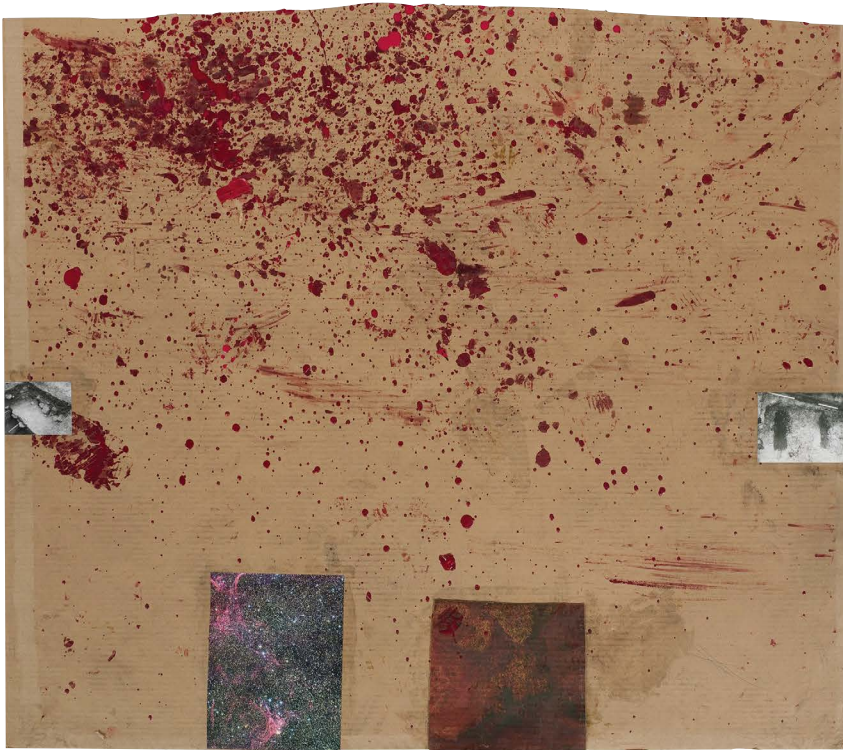
Vito Schnabel Gallery, New York
Acquired from the above by the present owner

£ 15,000-20,000

€ 17,400-23,200 US\$ 19,600-26,100



296



295

295

STERLING RUBY

b. 1972

EXHM/DS20

collage and paint on cardboard
105.4 by 121.9 cm. 41½ by 48 in.
Executed in 2011.

PROVENANCE

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

‡ £ 10,000-15,000
€ 11,600-17,400 US\$ 13,100-19,600



296

PROPERTY FROM A PROMINENT INTERNATIONAL COLLECTOR

FREDRIK VAERSLEV

b. 1979

Untitled

signed and dated 2013 on the overlap
spray paint and acrylic on canvas
200 by 576 cm. 78¾ by 226¾ in.

PROVENANCE

Private Collection, Europe

⊕ £ 10,000-15,000
€ 11,600-17,400 US\$ 13,100-19,600

□ 297 **SOLD WITHOUT RESERVE**

OSCAR MURILLO

b. 1986

Untitled

oil, oilstick, silk and dirt on canvas
82.5 by 80.5 cm. 32½ by 31⅝ in.
Executed in 2011.

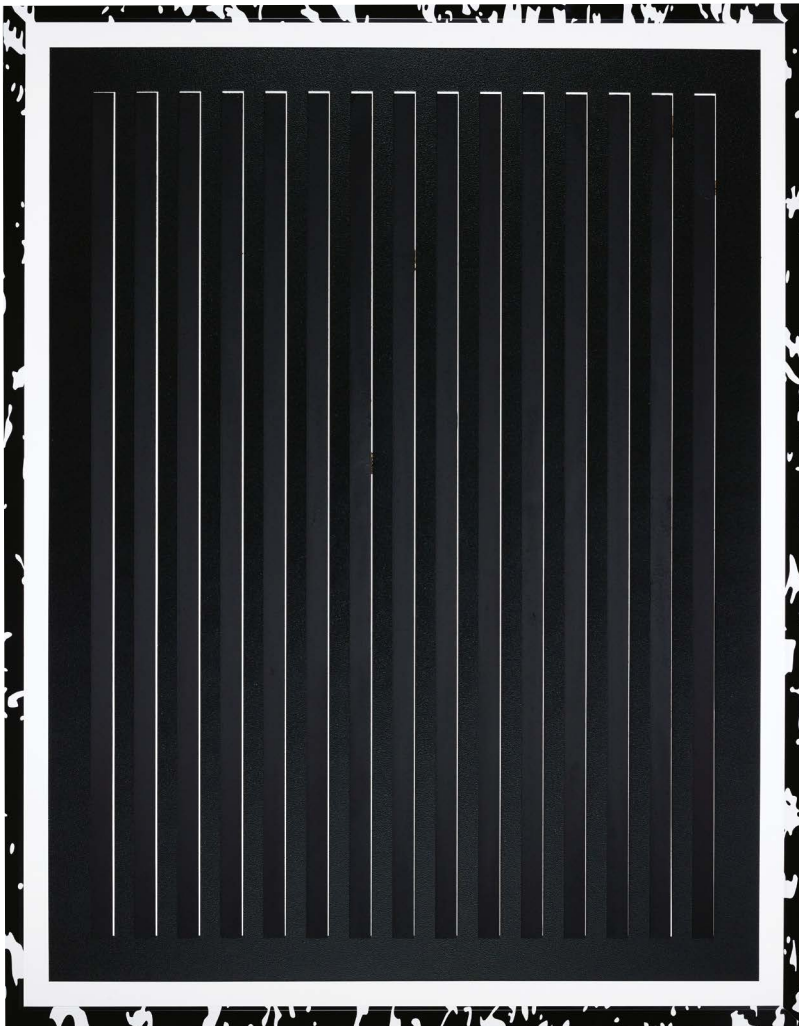
PROVENANCE

Carlos Ishikawa, London
Acquired from the above by the present owner

⊕ £ 5,000-7,000
€ 5,800-8,200 US\$ 6,600-9,200



297



298

298

NED VENA

b. 1982

Untitled

aerosol rubber, polyurethane and vinyl on canvas mounted on board, in artist's frame
233 by 183 cm. 91¾ by 72 in.
Executed in 2013.

PROVENANCE

Société, Berlin
Acquired from the above by the present owner

† £ 7,000-9,000
€ 8,200-10,500 US\$ 9,200-11,800

□ **299** SOLD WITHOUT RESERVE

ROE ETHRIDGE

b. 1969

Mason Jar

c-print
sheet: 82 by 110 cm. 32¼ by 43¼ in.
frame: 88.5 by 116cm. 34⅞ by 15¾ in.
Executed in 2011, this work is from an edition of 5.

PROVENANCE

Barbara Gladstone, New York
Private Collection, United Kingdom
Sotheby's, London, 21 November 2017, Lot 6
Acquired from the above by the present owner

LITERATURE

Roe Ethridge, *Roe Ethridge: Le Luxe*, London 2011, n.p., illustrated in colour (ed. no. unknown)

£ 2,000-3,000
€ 2,350-3,500 US\$ 2,650-3,950



299

300

JULES OLITSKI

1922 - 2007

Sargon's Dream 3

signed, titled and dated '81 on the reverse
acrylic on canvas
226 by 64 cm. 89 by 25¼ in.

PROVENANCE

Yares Gallery, Scottsdale
Private Collection
Dranoff Fine Art, New York
Acquired from the above by the present owner

£ 10,000-15,000

€ 11,600-17,400 US\$ 13,100-19,600





301

301

KOEN VAN DEN BROEK

b. 1973

Torque #8

signed, titled and dated 2013 on the reverse
oil on canvas

250 by 200 cm. 98½ by 78¾ in.

PROVENANCE

Private Collection, Switzerland

± £ 15,000-20,000

€ 17,400-23,200 US\$ 19,600-26,100

302

PROPERTY FROM A PROMINENT INTERNATIONAL
COLLECTOR

HALUK AKAKÇE

b. 1970

The Rotating Nature

signed and dated 2010 *Istanbul* on the
reverse

acrylic on board

200 by 200 cm. 78¾ by 78¾ in.

PROVENANCE

Galerie Bob Van Orsouw gmbh, Zurich

Acquired from the above the present owner

± £ 5,000-7,000

€ 5,800-8,200 US\$ 6,600-9,200



302

303

MASSIMO BARTOLINI

b. 1962

Senza titolo (Airplane)

graphite on paper
154 by 104 cm. 60¾ by 41 in.
Executed in 2006.

PROVENANCE

Massimo de Carlo, Milan
Acquired from the above by the present
owner in 2013

£ 3,000-5,000
€ 3,500-5,800 US\$ 3,950-6,600



304

ZSOLT BODONI

b. 1975

The Room

signed and dated 2012 on the reverse
oil on canvas
150 by 200 cm. 59 by 78¾ in.

PROVENANCE

Green Art Gallery, Dubai
Acquired from the above by the present owner

EXHIBITED

Dubai, Green Art Gallery, *King Give Us
Soldiers: Zsolt Bodoni*, January - March 2013

£ 4,000-6,000
€ 4,650-7,000 US\$ 5,300-7,900



303

304

JEFF KOONS

b. 1955

Balloon Swan (yellow), Balloon Rabbit (red), and Balloon Monkey (blue) (three works)

i. stamped with the artist's signature, titled, dated 17 and numbered 494/999 on the underside

ii. stamped with the artist's signature, dated 17 and numbered 529/999 on the underside

iii. stamped with the artist's signature, titled, dated 17 and numbered 946/999 on the underside

i-iii. porcelain, with the original foam-lined box

i. 24.1 by 21 by 16.4 cm.

9½ by 8¼ by 6½ in.

ii. 29.2 by 21 by 13.9 cm.

11½ by 8¼ by 5½ in.

iii. 24.9 by 39.2 by 20.9 cm.

9⅞ by 15½ by 8¼ in.

i. Executed in 2017, this work is number 494 from an edition of 999.

ii. Executed in 2017, this work is number 529 from an edition of 999.

iii. Executed in 2017, this work is number 946 from an edition of 999.

PROVENANCE

Galerie Bel Air, Geneva

Acquired from the above by the present owner

Ω £ 20,000-30,000

€ 23,200-34,800 US\$ 26,100-39,100





306

PABLO ATCHUGARRY

b. 1952

Untitled

marble

145 by 97 by 30 cm. 57 $\frac{1}{8}$ by 38 $\frac{1}{4}$ by 11 $\frac{7}{8}$ in.
Executed *circa* 2005.

PROVENANCE

Private Collection, Europe

⊕ £ 40,000-60,000

€ 46,400-70,000 US\$ 52,500-78,500



307

ALESSANDRO BUSCI

Aereo blu e bianco

signed with the artist's monogram
enamel on iron
161 by 161 cm. 63 by 63 in.
Executed in 2018.

PROVENANCE

Private Collection, Europe

EXHIBITED

Lugano, Imago Art Gallery, *Alessandro Busci*
- *Rust*, June - October 2018

⊕ £ 18,000-25,000

€ 20,900-29,000 US\$ 23,500-32,600



308

LAVRENTY BRUNI

b. 1961

Rozy

signed, titled and dated 2018 on the reverse
oil on canvas
70 by 60 cm. 27½ by 23¾ in.

PROVENANCE

Acquired directly from the artist by the
present owner

‡ £ 18,000-25,000

€ 20,900-29,000 US\$ 23,500-32,600

Executed in 2018, *Rozy* 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 *Rozy*, 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 *Rozy* Bruni almost sculpts the paint in a three-dimensional way, fighting with the material to make the hues vibrate so sensuously.



309

BOSCO SODI

b. 1970

Untitled

signed and dated 2011 *New York* on the reverse
acrylic and mixed media on canvas
187.5 by 187.5 cm. 73⁷/₈ by 73⁷/₈ in.

£ 30,000-40,000

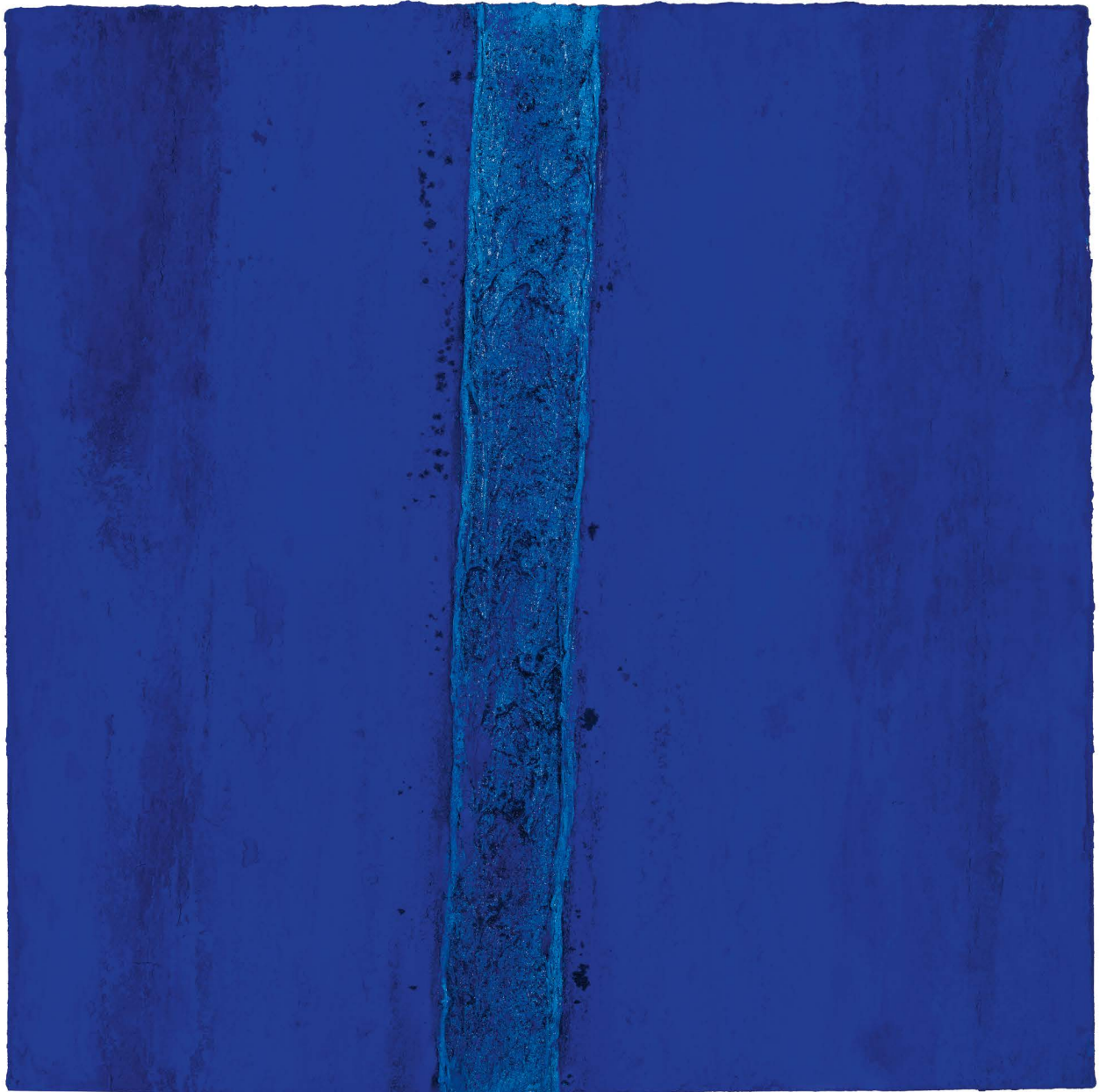
€ 34,800-46,400 US\$ 39,100-52,500

PROVENANCE

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

EXHIBITED

New York, Pace Gallery, *Bosco Sodi: Ubi Sunt*, December 2011 - February 2012, p. 31, illustrated in colour



310

MARCELLO LO GIUDICE

b. 1957

Blue Eden

signed, titled and dated 2016 on the reverse
oil and pigment on canvas
100 by 100 cm. 39³/₈ by 39³/₈ in.

PROVENANCE

Acquired directly from the artist by the
present owner

⊕ £ 20,000-30,000

€ 23,200-34,800 US\$ 26,100-39,100



311

JIM SHAW

b. 1952

Untitled (Scott)

pencil, ink and airbrush on paper
202 by 127 cm. 79½ by 50 in.
Executed in 2007.

PROVENANCE

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

£ 12,000-18,000

€ 14,000-20,900 US\$ 15,700-23,500



312

MATTEO PUGLIESE

b. 1969

The Sinner

incised with the artist's signature, numbered
4/7 and dated 2017 on the shoulder
bronze, in three parts

71 by 88 by 29 cm. 28 by 34 $\frac{5}{8}$ by 11 $\frac{3}{8}$ in.

Executed in 2017, this work is number 4 from
an edition of 7, plus 3 artist's proofs.

PROVENANCE

Private Collection, Europe

⊕ £ 20,000-30,000

€ 23,200-34,800 US\$ 26,100-39,100

END OF SALE



S|2

Roger Hilton

6 JUNE – 4 JULY 2019

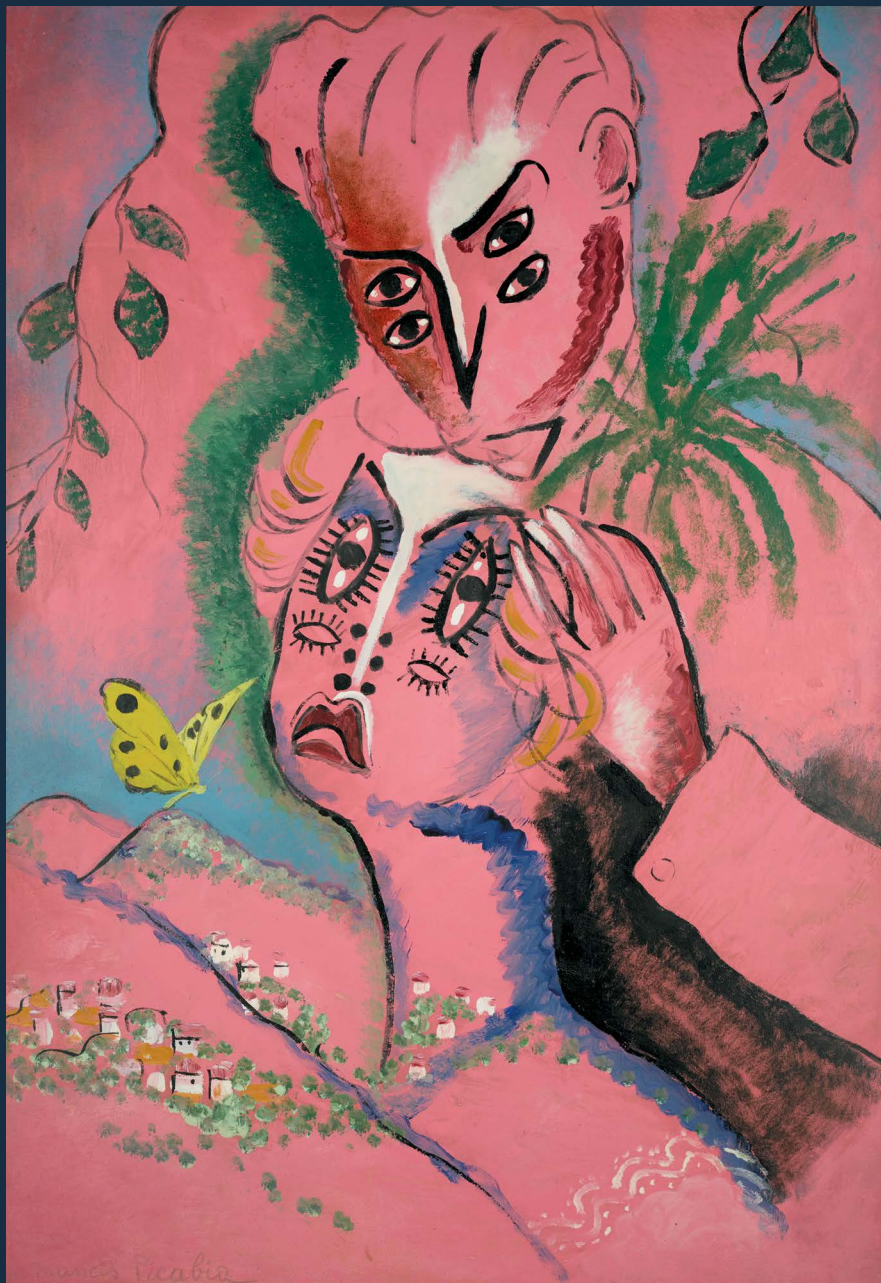
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Roger Hilton, *Untitled (detail)*, circa 1970s

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Property from a Private European Collection
FRANCIS PICABIA
Couple amoureux, circa 1925–26
Estimate £400,000–600,000*

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EDDY KAMUANGA ILUNGA
Duty of Memory, detail
Estimate £25,000–35,000



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MASTERWORKS OF TIME



2 July 2019

George Daniels, Visionary
London

3 July 2019

Treasures,
featuring Masterworks of Time,
London

11 November 2019

Adolf Lange, the Golden Era of Glashütte,
Geneva

June 2020

Abraham Louis Breguet:
Horologist Extraordinaire,
New York

October 2020

Exports for the Eastern Market,
Hong Kong



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Masterworks of Time. One collection, five sales: July 2019 – October 2020

George Daniels, The Space Traveller I, 1982

Estimate \$900,000–1,200,000 / £700,000–1,000,000*

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PATRICK HERON
May : 1956
Estimate £400,000–600,000*



Modern & Post-War British Art

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EXHIBITION FREE AND OPEN TO THE PUBLIC 14 – 18 JUNE

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PAUL KLEE,
Häuser an der Düne, 1923
Estimate 200,000–250,000 CHF



Swiss Art/Swiss Made

AUCTION ZÜRICH 25 JUNE

EXHIBITION FREE AND OPEN TO THE PUBLIC
GENEVA 23 – 24 MAY | ZÜRICH 21 – 23 JUNE

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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.

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Please indicate the sale number, sale title and sale date.

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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.

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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.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a

passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

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

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

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

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

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

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

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

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

will be subject to further storage and handling charges from this point.

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

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

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

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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

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

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

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 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 cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

▮ **Monumental**

Lots with this symbol may, in our opinion,

require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts

Department for assistance.

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

- ‡ - the reduced rate
- Ω - the standard rate

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

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

(VAT-registered buyers from the EU

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

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

Property with a ‡ or 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 these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

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

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

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\$1.30

£1 = €1.15

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please

refer to condition 7 of the Conditions of Business for Buyers.

AUTHENTICITY GUARANTEE

All lots are offered subject to the Sotheby's Authenticity Guarantee and Conditions of Business for Buyers, which are set forth in this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Buying at Auction section in the printed catalogue.

VAT INFORMATION

For all lots marked with a †, ‡, α or Ω please refer to the VAT Information pages at the back of the catalogue.

VAT INFORMATION FOR OVERSEAS BUYERS

VAT is levied at 5% or 20% on the hammer price of any lot marked with the † or Ω respectively. The VAT will not be charged if Sotheby's ship the property to a destination outside the EU. Alternatively the VAT can be reclaimed if the appropriate documentation is obtained from Sotheby's Shipping Logistics and their instructions for exporting the property are followed.

If you require any further information relating to VAT on lots offered in this sale, please contact Frances Monro in the Contemporary Art department on 020 7293 5398. 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_IMP5 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.

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