

CONTEMPORARY ART DAY AUCTION

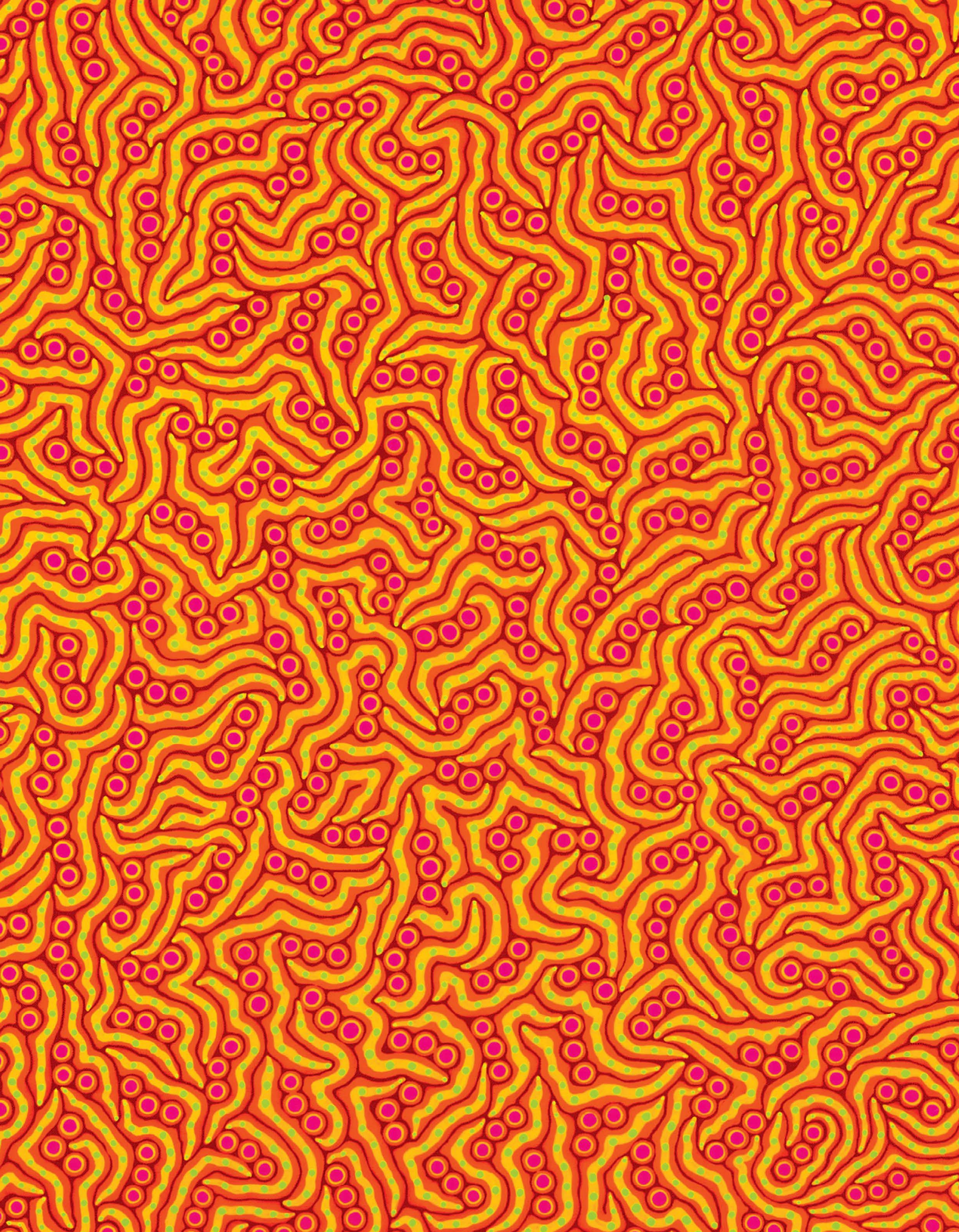
LONDON | 4 OCTOBER 2019



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LOT 137 (DETAIL)

CONTEMPORARY ART DAY AUCTION

AUCTION IN LONDON
4 OCTOBER 2019
SALE L19025
10.30 AM

EXHIBITION

Saturday 28 September
12 noon-5 pm

Sunday 29 September
12 noon-5 pm

Monday 30 September
9 am-5 pm

Tuesday 1 October
9 am-5 pm

Wednesday 2 October
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Thursday 3 October
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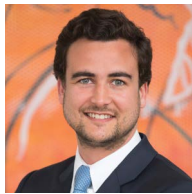
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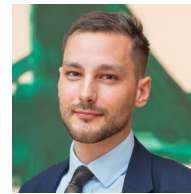
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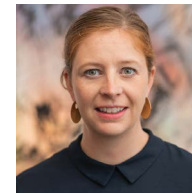
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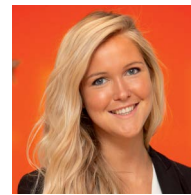
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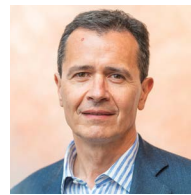
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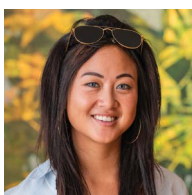


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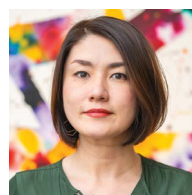
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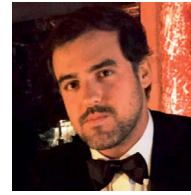
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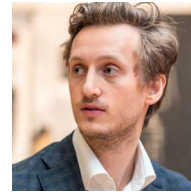
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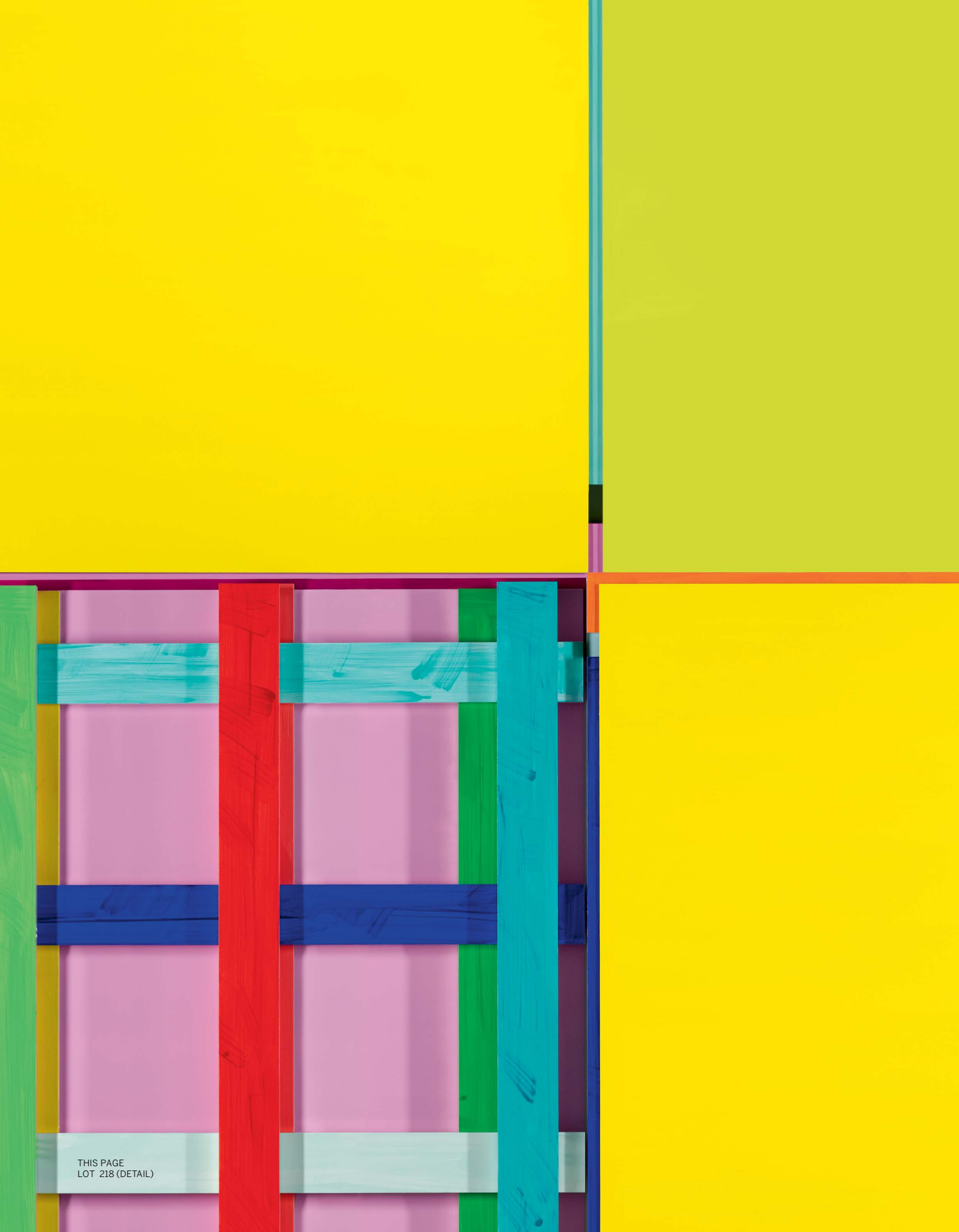
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LOT 155 (DETAIL)

101

TSCHABALALA SELF

b. 1990

Cross

fabric, thread, Flashe and acrylic on canvas
182.5 by 121.5 cm. 71 $\frac{1}{8}$ by 47 $\frac{7}{8}$ in.
Executed in 2016.

PROVENANCE

T293, Rome
Acquired from the above by the present owner

EXHIBITED

London, Parasol Unit, *Tschabalala Self*,
January - March 2017, n.p., no. 68, illustrated
in colour

£ 50,000-70,000

€ 54,000-76,000 US\$ 60,500-85,000

“I feel like everyone’s body signifies something culturally; people’s bodies and appearances are used as symbols and signifiers the same way that language or any other symbol can be used.”

Ashton Cooper, ‘A Space to Dance: An Interview with Tschabalala Self’, *Pelican Bomb*, 14 March 2016, online.



102

**LYNETTE YIADOM-
BOAKYE**

b. 1977

Rewards

signed, titled and dated 2004 on the reverse
oil on canvas
101 by 81 cm. 39¾ by 31⅞ in.

PROVENANCE

Rudolf Steiner House, London, *Charity*
Auction: Tsunami Victims, 2005 (donated by
the artist)
Acquired from the above by the present owner

⊕ £ 60,000-80,000

€ 65,000-86,500 US\$ 72,500-97,000

“I could deny everything that I chose to do, deny everything that I’m interested in for the sake of being an everyman, but I’m not an everyman. I’m a black woman. I can’t do anything about that, but I don’t feel like there’s a war I’m trying to depict or comment on. This isn’t about hatred or love in any particular - it’s about all of those things, a life lived through my eyes.”

Lynette Yiadom-Boakye in conversation with Naomi Beckwith, in: Naomi Beckwith, Donatien Grau and Jennifer Higgin, *Lynette Yiadom-Boakye*, Munich 2014, p. 111.



103

DANA SCHUTZ

b. 1976

Ocular

signed and dated 2010 on the reverse
oil on canvas
118 by 102 cm. 46½ by 40⅛ in.

PROVENANCE

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

EXHIBITED

Berlin, Contemporary Fine Arts, *Dana Schutz: The Last Thing You See*, November - December 2010, n.p., no. 6, illustrated in colour

£ 120,000-180,000

€ 130,000-195,000 US\$ 145,000-218,000

At once grotesque and serene, the unsettling composition of Dana Schutz's *Ocular* places a woman tearing out her eyes among a tranquil forest of trees. A pastel-coloured spotlight drowns the central figure in pinkish light and highlights the brilliant flakes of snow cascading around her. The warm yellows of the surrounding landscape are echoed in the figure's face; a delicate swirl of flesh tones achieved using Schutz's preferred method of wet-on-wet oil painting. The resulting thick impasto surface of the canvas adds to the materiality of feeling captured in Schutz's work. Combined with her expert handling of paint and gift for seamlessly blending tone and hue to achieve unparalleled chromatic unity, Schutz creates compositions that the viewer feels as much as they see.

Just after completing her Masters of Fine Art at Columbia University in 2002, Schutz burst on to the New York Art scene with her first solo exhibition at Zach Feuer Gallery, *Frank from Observation*. The show was based on the conceit of Schutz as the last painter on

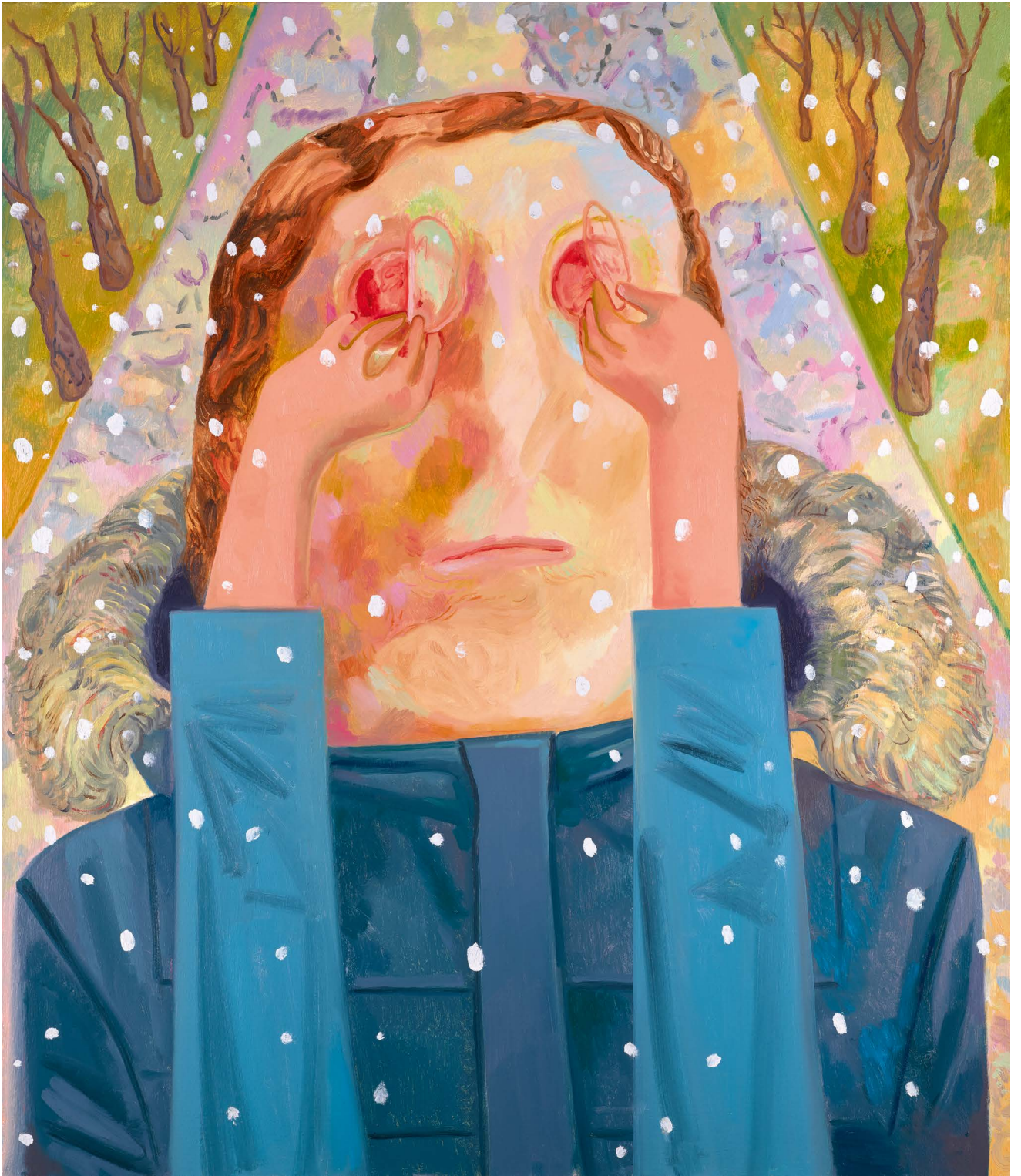
earth and the imagined 'Frank' as the last man on earth. The metanarratives around which Schutz structures her works are what continually capture our imaginations. What happened to this woman in *Ocular* to make her claw at her eyes? Schutz responds,

"ALTHOUGH THE PAINTINGS THEMSELVES ARE NOT SPECIFICALLY NARRATIVE, I OFTEN INVENT IMAGINATIVE SYSTEMS AND SITUATIONS TO GENERATE INFORMATION."

"although the paintings themselves are not specifically narrative, I often invent imaginative systems and situations to generate information. These situations usually delineate a site where making is a necessity, audiences potentially don't

exist, objects transcend their function and reality is malleable" (Dana Schutz cited in: Anon., Press Release, London, Victoria Miro, '*Painting 2004: Group Exhibition*', 2004, online).

In Schutz's genre-bending paintings, where still lives are personified and portraits become a chronicle of events, anything is possible. Before painting, the artist makes a list of ideas ranging from stuffed-animal fights to time machines before ever putting brush to canvas. The spontaneity of her creative process, so clearly exhibited in the loose handling of paint in *Ocular*, contributes to her work's relativity to the moment of creation making them a true product of the time in which they were made. In illustrating these impossible situations often concerned with themes of construction, deconstruction, and merging the imagined with the real, Schutz combines her active imagination, her observations of daily life and the history of art to create a modern-day mosaic that rearranges the hierarchies of the world.



103A

MICKALENE THOMAS

b. 1971

Naomi Looking Forward

signed, titled, dated 2013 and variously inscribed on the reverse of each panel
rhinestone, acrylic, oil and enamel on wood panel, in two parts
overall: 243.8 by 304.8 cm. 96 by 120 in.

PROVENANCE

Lehman Maupin Gallery, New York
Acquired from the above by the present owner in 2013

± £ 150,000-200,000

€ 162,000-216,000 US\$ 182,000-242,000

Mickalene Thomas presents a regal portrait of supermodel Naomi Campbell in the present work. Reclined on a sofa, Campbell's serpentine body snakes down the cushion, further complicating the cacophony of textures scattered around the picture plane. Her pose recalls several art-historical referents including Jean Auguste Dominique Ingres' *Grand Odalisque* (1814) with a marked difference: Thomas presents her model, a highly successful African-American woman, as fully clothed. In doing so, Thomas subverts a centuries-long tradition of male artists objectifying the female body. Rather than seduce like Ingres' odalisque, the purpose of Campbell's powerful direct gaze allows the sitter to reclaim her agency from the male gaze and redefine herself instead by her own standards of femininity rather than society's preconceived notions of it.

Set in a domestic setting decorated to reflect the stylistic trends of the 1970s, Thomas infuses *Naomi Looking Forward* with memories of the wood-panelled living room of her childhood. She is reinventing experiences that exist only in memory, incorporating parts of her identity that inspire her into her work including: African textiles, African photography, and Yoruban art alongside canonical European art history. As a result, Thomas' artistic output is deeply personal and tied to her own experiences as an African American woman. In this way, her work can be considered alongside contemporaries Njideka Akunyili Crosby and Wangechi Mutu whose collaged representations of the black female body similarly draw on their own experiences.

Through her deep understanding of art history, Thomas explores gender and race in her richly coloured and textured compositions. As stated by art critic Roberta Smith, Thomas' portraits and reclining odalisques cover many bases: "aesthetic, political, art-historical and pop-cultural. Their sheer complexity makes them seem close to self-sufficient, secure in their ability to reach most viewers on one wavelength or another. They set the eye and brain whirring, parsing subversive meanings and quotations, skipping among mediums and savoring the contrasting surface textures, which include slatherings and smooth, enamel-like finishes and thin, brushy strokes... Above all, these works convey a pride of person that gives any viewer - not only women - an occasion to rise to" (Roberta Smith, 'Loud, Proud and Painted', *The New York Times*, September 2012, online).







104

CLAIRE TABOURET

b. 1981

Together

signed and dated 2018 on the reverse
acrylic and metallic acrylic on canvas
96.5 by 130 cm. 38 by 51½ in.

PROVENANCE

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

⊕ £ 10,000-15,000
€ 10,800-16,200 US\$ 12,100-18,200



105

DONNA HUANCA

b. 1980

Cosmetic Painting #8

signed and dated 2015 on the reverse
eyeshadow and oil on wool
185 by 140 cm. 72 $\frac{7}{8}$ by 55 $\frac{1}{8}$ in.

PROVENANCE

Peres Projects, Berlin

Acquired from the above by the present owner

£ 8,000-12,000

€ 8,700-13,000 US\$ 9,700-14,500

106

BRIDGET RILEY

b. 1931

Four Colours, Black and White -
Visual Grey Series

signed, titled and dated '81
pencil and gouache on paper
96 by 66 cm. 37⁷/₈ by 26 in.

PROVENANCE

Collection Bankhaus Oppenheim, Cologne
Acquired from the above by the present
owner in 2004

⊕ £ 60,000-80,000

€ 65,000-86,500 US\$ 72,500-97,000

“The masses, open and closed spaces, the lines, tones
and colours can be organised in a parallel way. It is as
though these relationships are built up in all their
complexity to provide a vehicle for those things which
cannot be objectively identified but which can
nevertheless be expressed in this way.”

Paul Moorhouse, 'A Dialogue with Sensation: The Art of Bridget Riley', in: Exh. Cat., London,
Tate Britain, *Bridget Riley*, 2003, p. 23.



Four colors, black and white -
Visual gray sense -

Bridget Riley '81



107

BRIDGET RILEY

b. 1931

Untitled

signed and dated 69
gouache on paper
30 by 60 cm. 11 $\frac{7}{8}$ by 23 $\frac{5}{8}$ in.

PROVENANCE

Galleria Vismara, Milan
Private Collection, Milan (acquired from the
above *circa* 1960)
Thence by descent to the present owner

⊕ £ 60,000-80,000

€ 65,000-86,500 US\$ 72,500-97,000



108

YAYOI KUSAMA

b. 1929

The Canal in Glow

signed, titled in Japanese and dated 1990 on the reverse

acrylic on canvas

91 by 91 cm. 35 $\frac{7}{8}$ by 35 $\frac{7}{8}$ in.

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

£ 250,000-350,000

€ 270,000-378,000 US\$ 302,000-423,000

PROVENANCE

Ota Fine Arts, Tokyo

Studio Guenzani, Milan

Acquired from the above by the present owner in 2004

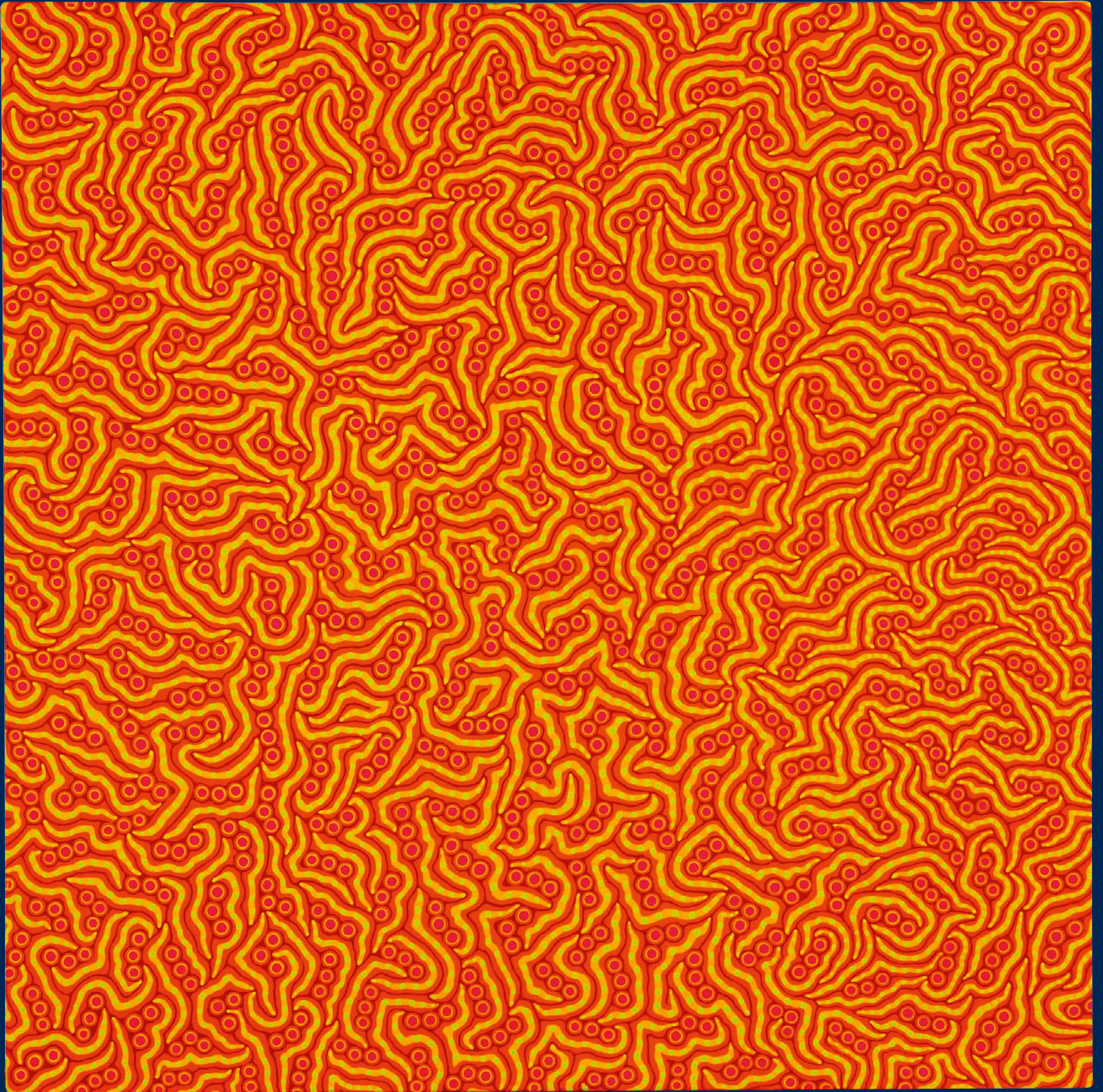
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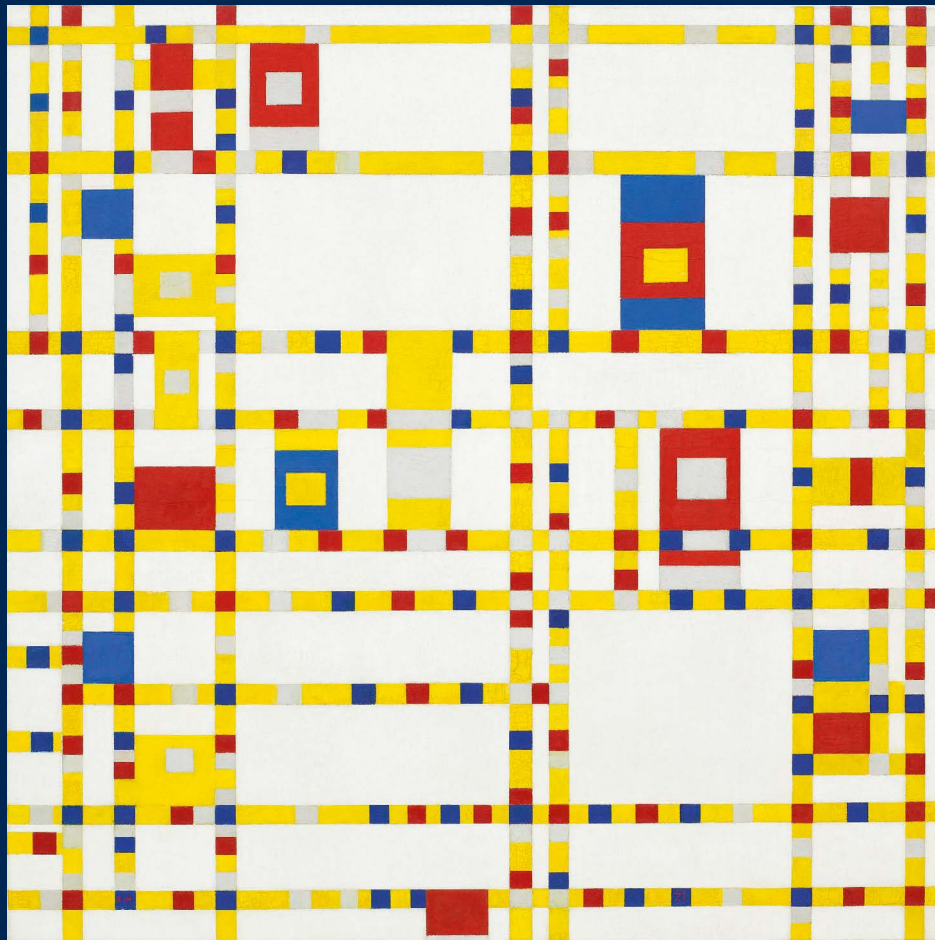
Modena, Galleria Civica di Modena, *Yayoi Kusama. Metamorfosi*, September 2006 - January 2007, p. 2 (text)

Milan, Studio Guenzani, *Yayoi Kusama*, November 2011 - January 2012

“One day, looking at a red flower-patterned table cloth on the table, I turned my eyes to the ceiling and saw the same red flower pattern everywhere... the room, my body, the entire universe was filled with it, my self was eliminated, and I had returned and been reduced to the infinity of eternal time and the absolute of space.”

Yayoi Kusama cited in: Laura Hoptman et al., *Yayoi Kusama*, London 2000, pp. 35-37.





Piet Mondrian, *Broadway Boogie Woogie*, 1942-43, Museum of Modern Art, New York
 Artwork: © 2019 ES Mondrian/Holtzman Trust

Bursting with electric psychedelic vibrancy, Yayoi Kusama's *The Canal in Glow* is a visually arresting painting, created in a pivotal moment in the career of an artist who has redefined the parameters of contemporary art. Throughout the past six decades, Kusama has been a seismograph of the zeitgeist, a critic of power structures in the development of society, and an innovative thinker about our ways of seeing the world.

Emerging in the early 1960s alongside Andy Warhol and Donald Judd, Kusama has not affiliated herself to any art movement. Born in 1929, she was, and still remains, a resilient nonconformist, one who refused to be labelled and confined to any established movement or ideology, and who ultimately forged a career of truly universal, cosmic proportions. Although her phenomenal oeuvre transgresses paradigms in all fields and media, the repetitive patterns visible in *The Canal in Glow* are a central representative element of the artist's visual lexicon, evident in all of the artist's most important works. By Kusama's own admission, the patterns and the exploration of the concept of the infinite have been with her since she experienced a series of hallucinations as a child. When diagnosed with an obsessional

neurosis, the artist started using her art to obliterate the hallucinatory visions through the process of compulsive reproduction of dots, nets, cells and arcs. The intensive

“ARTISTS DO NOT USUALLY EXPRESS THEIR OWN PSYCHOLOGICAL COMPLEXES DIRECTLY, BUT I USE MY COMPLEXES AND FEARS AS SUBJECTS... I MAKE THEM AND MAKE THEM AND THEN KEEP ON MAKING THEM, UNTIL I BURY MYSELF IN THE PROCESS. I CALL THIS ‘OBLITERATION’”

artistic practice became her most effective form of self-therapy, a way of escaping her own mind by transcribing and enacting the infinite repetition which haunts her. Kusama explains, “Artists do not usually express their own psychological complexes directly, but I use my complexes and fears as subjects...

I make them and make them and then keep on making them, until I bury myself in the process. I call this ‘obliteration’” (Yayoi Kusama cited in: Frances Morris, *Yayoi Kusama*, London 2012, n.p.).

Executed in 1990, *The Canal in Glow* radiates vibrating energy and the recurring pattern of interlocking forms creates a motif of gripping optical sensation. Furthermore the reverberating sequence of hand-painted orange and yellow shapes, emboldened by pink cells, embodies Kusama's meticulous precision and technical virtuosity in acrylic paint. Created less than three years before Kusama was invited to be the first solo artist and the first woman ever to grace the Japanese pavilion at the 45th Venice Biennale, the present work is also chronologically significant. This exhibition marked the artist's return to the global stage and the beginning of an illustrious chapter for Kusama: her meteoric rise to the felicitous status as one of the most important living artists today. Sharing this pivotal moment in the artist's career, the present work masterfully uses acrylic paint to deliver an exacting method of virtuosic painting that concretises Kusama's interests in the interconnectedness of the cosmos.





109

YOSHITOMO NARA

b. 1959

Untitled

coloured pencil on paper
42 by 29.5 cm. 16½ by 11½ in.
Executed in 2007.

£ 50,000-70,000
€ 54,000-76,000 US\$ 60,500-85,000

PROVENANCE

Galerie Zink, Munich
Acquired from the above by the present
owner in 2008

EXHIBITED

Malaga, CAC Málaga, *Yoshitomo Nara + Graf*,
September 2007 - January 2008
Malaga, CAC Málaga, *Pasión: Colección
Carmen Riera*, March - August 2009, p. 137,
illustrated in colour

LITERATURE

Yoshitomo Nara, Ed., *Yoshitomo Nara:
The Complete Works, Volume 2: Works on
Paper*, Tokyo 2011, p. 261, no. D-2007-014,
illustrated in colour



110

YOSHITOMO NARA

b. 1959

Untitled

coloured pencil on paper
42 by 29.5 cm. 16½ by 11⅝ in.
Executed in 2007.

£ 50,000-70,000
€ 54,000-76,000 US\$ 60,500-85,000

PROVENANCE

Galerie Zink, Munich
Acquired from the above by the present
owner in 2008

EXHIBITED

Malaga, CAC Málaga, *Yoshitomo Nara + Graf*,
September 2007 - January 2008
Malaga, CAC Málaga, *Pasión: Colección
Carmen Riera*, March - August 2009, p. 136,
illustrated in colour

LITERATURE

Yoshitomo Nara, Ed., *Yoshitomo Nara:
The Complete Works, Volume 2: Works on
Paper*, Tokyo 2011, p. 260, no. D-2007-004,
illustrated in colour

YOSHITOMO NARA

b. 1959

Mumps

signed, titled and dated 93 on the reverse
oil on canvas
55 by 55.5 cm. 21 $\frac{1}{8}$ by 21 $\frac{7}{8}$ in.

PROVENANCE

Galerie Van d'Eendt, Amsterdam
Acquired from the above by the present
owner in 1995

£ 200,000-300,000

€ 216,000-324,000 US\$ 242,000-363,000

Yoshitomo Nara's iconic portraits define the essence of childhood and innocence, becoming symbols of Japanese Neo-pop and thereby solidifying the artist as one of the most celebrated contemporary painters of our age. In an immediately recognisable style,

**“THEY ARE ALL SELF-
PORTRAITS IN A WAY. BUT THE
EMOTIONS THAT I FEEL CAN, OF
COURSE, BE UNIVERSAL.”**

Nara creates a dialogue between manga, anime, punk rock, classic children's literature and animation. While these might be obvious references, Nara is also touching – whether in style, subject or motif – upon the history of art in both the East and the West, antiquity

and contemporaneity, maturity and naivety.

In 1988, Nara took up temporary residence in Germany to study at Kunstakademie Düsseldorf. The Neo-expressionist movement that was dominant in Germany at the time left a lasting impression on the artist. These influences are visible in the seminal early work *Mumps*, with its bold outlines and monochrome, yet vibrant palette. Nara's experience from his studies in Germany also compelled the artist to return to his roots and delve into his native culture. In the present work, a young girl glares past the viewer with a bothered stare. The cutesy charm of this doll-like figure is undercut by her pursed lips and frowning eyes. A bandage is tied around her cheeks and bright red hair, emphasising what the title suggests; the girl has mumps. Regardless of the virus, the plucky child with her steely attitude seems to suffer from weariness rather than pain. What Nara

masterfully encapsulates with the subversive sweetness of the present work is *kimo-kawaii* – cuteness with an edge – a Japanese genre of art and popular culture that emerged in the 1990s.

In his paintings of defiant girls, Nara places his viewer in a cerebral encounter with figures that embody the very essence of childhood by conflating two important archetypes; the rebellious youth and the lonely child. These subjects are highly self-reflective. During his youth in the rural Aomori Prefecture of Northern Japan, Nara was largely isolated and left to his own devices. The solitude and independence he experienced have filtered into paintings including *Mumps*. As Nara himself explained in an interview “They are all self-portraits in a way. But the emotions that I feel can, of course, be universal” (Yayoi Kusama cited in: James Lindon, ‘Artworker of the Week #58 Yoshitomo Nara’, *Kultureflash*, 2 February 2006, online).



KAWS

b. 1974

Untitled (MBFH1)

acrylic on canvas

147.3 by 121.9 cm. 58 by 48 in.

Executed in 2014.

PROVENANCE

Acquired directly from the artist by the present owner

‡ £ 250,000-350,000

€ 270,000-378,000 US\$ 302,000-423,000

Executed in KAWS inimitable graphic style, *Untitled (MBFH1)* is the perfect summation of the artist's iconic lexicon. The present work epitomises the playful dynamism and sophisticated manipulation of familiar imagery that distinguishes the artist's acclaimed output. Having come a long way from the bus stop graffiti of 1990s New Jersey and New York, KAWS is regarded as one of the most important painters of his generation for the precision of his craftsmanship and the ingenuity of reconceptualising some of American culture's most beloved icons.

Appropriating cartoon characters, such as the Michelin Man, the Simpsons, Mickey Mouse, and as in *Untitled (MBFH1)*, a close-up of Peanuts' Woodstock, KAWS uses iconic figures to develop a Pop art sensibility with rich cultural commentary. The artist has described how, "Even though I use a comic language, my figures are not always reflecting the idealistic cartoon view that I grew up on, where everything has a happy ending..."

I think when I'm making work it also often mirrors what is going on with me at that time. Things change – sometimes it's tense in the studio, other times things are good. I want to understand the world I'm in and, for me,

“EVEN THOUGH I USE A COMIC LANGUAGE, MY FIGURES ARE NOT ALWAYS REFLECTING THE IDEALISTIC CARTOON VIEW THAT I GREW UP ON, WHERE EVERYTHING HAS A HAPPY ENDING...”

making and seeing art is a way to do that” (KAWS cited in: Exh. Cat., Fort Worth, Modern Art Museum of Fort Worth, *KAWS: WHERE THE END STARTS*, 2016, p. 5). The rendering

of Woodstock in *Untitled (MBFH1)* is done to such a high degree of finish that it recalls Andy Warhol's factory approach in which there is no evidence of the artist's hand. Despite the apparently manufactured image, KAWS painted it by hand, patiently layering each area of monochrome colour with a stunning deftness.

In addition to artistic predecessors like Claes Oldenburg, Tom Wesselmann, and Jeff Koons, KAWS has expressed the major influence he received from Keith Haring. KAWS adopted Haring's politically-imbued Pop art and even used the artist's Pop Shop as an inspiration for his own boutique shop/line *OriginalFake*. In his practice, KAWS builds upon the legacy of these pioneering artists who questioned the consumerist tendencies of modern society, establishing his signature style in the third generation of the Pop art movement. Just as Keith Haring's classic radiant baby and barking dog permeated culture in the 1980s, KAWS cartoon figures are now icons of our time.





113

PROPERTY FROM AN IMPORTANT EAST COAST
COLLECTION

FIONA RAE

b. 1963

Double Happiness

signed, titled and dated 2006 on the overlap
oil, acrylic and gouache on canvas
231.4 by 190.5 cm. 91 by 75 in.

± ⊕ £ 12,000-18,000
€ 13,000-19,500 US\$ 14,500-21,800

PROVENANCE

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

EXHIBITED

New York, Pace Wildenstein, *Fiona Rae: You are the Young and the Hopeless*, November - December 2006, p. 15, illustrated in colour



114

JONAS WOOD

b. 1977

Black Landscape Pot 4

signed, titled and dated 2014 on the reverse
ink and coloured pencil on paper
78.7 by 51.3 cm. 31 by 20¾ in.

PROVENANCE

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

£ 25,000-35,000

€ 27,000-37,800 US\$ 30,200-42,300

EDDIE MARTINEZ

b. 1977

Your Past Is My Future

signed and dated *11*; signed with the artist's initialsand dated *11* on the stretcher; signed and dated *11*

on the reverse

oil and spray paint on canvas

152.4 by 213.4 cm. 60 by 84 in.

PROVENANCE

Peres Projects, Berlin

Acquired from the above by the present owner in 2011

EXHIBITED

Berlin, Peres Projects, *Seeker: Eddie Martinez*,

November - December 2011

£ 80,000-120,000

€ 86,500-130,000 US\$ 97,000-145,000



Charged with a visceral energy that radiates from the palette of acid green and cherry red, Eddie Martinez's *Your Past Is My Future* visually represents the artist's passionate and frenzied artistic process. Beginning with a simple Sharpie sketch, these drawings are then magnified to match the size of the often-monumental canvases on which they are painted. These minimal outlines provide a framework for the oil paints, enamel, spray

paint and occasional collage which create Martinez's towering biomorphic compositions. His very physical process of painting, which he has likened to boxing, creates complexities of texture in which translucent layers of paint sit comfortably beside impasto masses of pigment. "It's completely instinctual", the artist muses. "I don't know color theory, and I'm not concerned if I'm doing it right or if I'm doing it wrong. It's just the way I do it" (Eddie

Martinez cited in: Ted Loos, 'Eddie Martinez's Triumphant Abstractions Land at the Bronx Museum of the Arts', *Cultured Magazine*, November 2018, online). Martinez's expressive command of line and colour animates the painting in a way that is at once deliberate and intuitive.

Your Past Is My Future slips effortlessly from figuration to abstraction employing the artists'



distinctive iconography of floating heads and nebulous forms over swathes of electric colour. Part of a series of nine paintings collectively titled *Seeker, Your Past Is My Future* was exhibited alongside them at Peres Projects in Berlin in 2011. Its heavily worked surface and staggering size recall the style of the heroic painters of the Abstract Expressionist movement, though with a decidedly more light-hearted approach. This shift reflects a trend in

art over the last sixty years toward the fixation of the unconscious into every facet of human activity. Despite a more care-free method of painting, Martinez's compositions maintain a level of control in that they are somewhat planned before their execution and draw from popular culture and art historical referents. Inspired by graffiti and cartoons, many have compared Martinez's works to those by Basquiat, the influence of which can be noted

in the multitude of skull-like decapitated heads which litter the foreground of *Your Past is My Future*. His mature style cites classical traditions of portraiture, still-life, and allegorical narrative painting, filtered through coarse brushwork, bold use of form and semi-
abstraction.

115A

PROPERTY FROM A PRIVATE COLLECTION

JEAN DUBUFFET

1901 - 1985

Site avec 6 personnages

signed with the artist's initials and dated 81
acrylic on paper laid down on canvas
67 by 50 cm. 26 $\frac{3}{8}$ by 19 $\frac{5}{8}$ in.

PROVENANCE

Waddington Custot Galleries, London
Acquired from the above by the present owner

⊕ £ 90,000-120,000

€ 97,500-130,000 US\$ 109,000-145,000

EXHIBITED

London, Waddington Custot Galleries, *Late Paintings by Jean Dubuffet (1975-82)*, March - April 2012, p. 60, no. 21, illustrated in colour

LITERATURE

Max Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXXIV: Psycho-sites*, Paris 1984, p. 85, no. 306, illustrated

Executed in September of 1981, *Site avec 6 personnages* forms part of a series titled *Psycho-Sites* which Dubuffet worked on until the following year. Days after the completion of this work, the series was exhibited to much critical acclaim at the prestigious Centre Georges Pompidou, confirming the importance of this series not only for Dubuffet's oeuvre but within the wider context of art history. Drawing on some of Dubuffet's older series like *Théâtres de mémoire* (1977) and *Paris Circus* (1957-59) as well as capturing the values of Art Brut that he so admired, *Psycho-Sites* can be seen a culmination of his artistic beliefs. In the present work, six figures float amidst a cacophony of black and red brushstrokes, each self-contained within their own border. Despite both sites and figures emerging from the same brushstroke, the uniformity of the subject highlights the immense diversity in the work rather than creating repetition. These abstracted and simplified figures alternately emerge from and blend with the surrounding forms. Though seemingly rendered in strict two-dimensionality, the fluctuating sizes of Dubuffet's characters suggest a variation

of distances that challenges the apparent flatness of the work.

“THE PRESENCE OF A HUMAN FIGURE GIVES THE PLACE THE NECESSARY EXISTENCE AND VITALITY WITHOUT WHICH IT MIGHT REMAIN TO THE OBSERVER MERELY A NETWORK OF INCOMPREHENSIBLE PLANES AND LINES. THE FIGURES HAVE THE FUNCTION OF A CATALYST THAT TRIGGERS THE IMAGINATION.”

Dubuffet's insouciant approach to representation invites the viewer into the surface of the painting and encourages them

to untangle the contours of each shape and imagine a mental landscape of their own. Dubuffet's *Sites* were not drawn to represent a particular place, but instead refer to the concept of space. For the artist, these abstracted renderings were more effective in rendering reality than a literal depiction could ever be. “[The *Sites*] heighten the evocative power of the place portrayed...”, Dubuffet explained, “the presence of a human figure gives the place the necessary existence and vitality without which it might remain to the observer merely a network of incomprehensible planes and lines. The figures have the function of a catalyst that triggers the imagination” (Jean Dubuffet cited in: Exh. Cat., Salzburg, Museum der Moderne (and travelling), *Jean Dubuffet*, 2003, p. 252).

The influence of this series on the contemporary art production of today can be seen in Richard Prince's *Hippie Drawings* (1997-2000) which many consider as a cross between Dubuffet and Basquiat. Dubuffet's “art without antecedents” has certainly set a precedent for generations to come who cannot fail to acknowledge his unparalleled contribution to modern and contemporary art.



116

BANKSY

b. 1974

Keep it Real

stencilled with the artist's name on the
overturn edge; signed, dated 2002 and
dedicated on the stretcher

acrylic and spray paint stencil on canvas
35.5 by 28 cm. 14 by 11 in.

This work is accompanied by a Pest Control
certificate.

PROVENANCE

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

Acquired from the above by the present owner

EXHIBITED

London, Dragon Bar, *Santa's Ghetto*,
December 2003 (example unknown)

£ 100,000-150,000

€ 108,000-162,000 US\$ 121,000-182,000

“I don't know why people are so keen
to put the details of their private life in
the public: they forget that invisibility
is a superpower.”

Banksy cited in: Exh. Cat., Amsterdam, Modern Contemporary
Museum, *Laugh Now*, 2019, p. 135.



117

TRACEY EMIN

b. 1963

Wanting You

neon

95.1 by 112.6 cm. 37½ by 43¾ in.

Executed in 2014, this work is 1 of 2 artist's proofs, aside from the edition of 3.

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

Ω ⊕ £ 60,000-80,000

€ 65,000-86,500 US\$ 72,500-97,000

PROVENANCE

Galerie Perrotin, Paris

Acquired from the above by the present owner in 2014

LITERATURE

Hugo Huerta Marin, *Portraits of an Artist*, Montreal 2017, p. 86, illustrated in colour (ed. no. unknown)

“I love writing. I think every artist has a backbone to what they do. For some it could be photography, painting, the ability to make a formal sculpture stand, but for me it’s writing.”

Tracey Emin cited in: Exh. Cat., London, Hayward Gallery, *Tracy Emin: Love is What you Want*, 2011, p. 24.





118

DAMIEN HIRST

b. 1965

Love, Love

butterflies and household gloss on canvas,
in two parts

each: 15.2 by 15.2 cm. 6 by 6 in.

Executed in 2005, this work is variant number
38 from an edition of 40 unique variants.

PROVENANCE

White Cube, London

Acquired from the above by the present owner

⊕ £ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,300



119

DAMIEN HIRST

b. 1965

Love, Love

butterflies and household gloss on canvas,
in two parts

each: 15.2 by 15.2 cm. 6 by 6 in.

Executed in 2005, this work is variant number
24 from an edition of 40 unique variants.

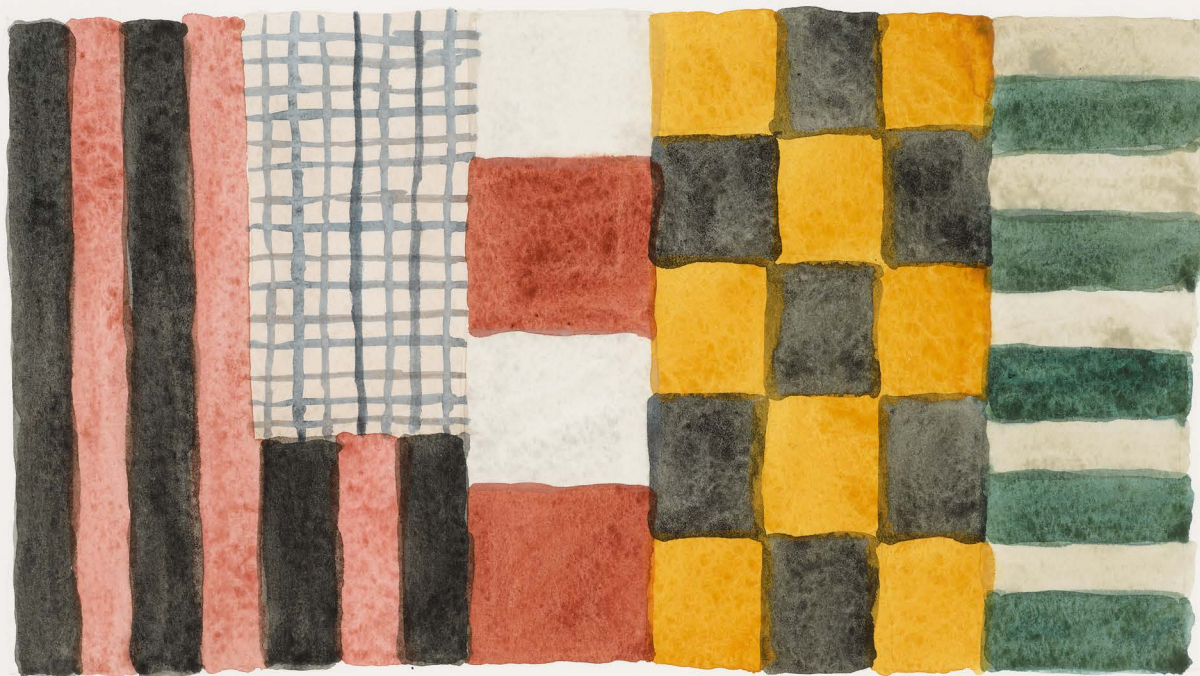
PROVENANCE

White Cube, London

Acquired from the above by the present owner

⊕ £ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,300



Sean Scully 10.10.93

120

SEAN SCULLY

b. 1945

10.10.93

signed and dated 10.10.93

watercolour on paper

36.5 by 43.5 cm. 14³/₈ by 17¹/₈ in.

£ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,300

PROVENANCE

Galerie Lelong, Paris

Private Collection, Europe

Sotheby's, London, 29 June 2010, Lot 135

Acquired from the above by the present owner

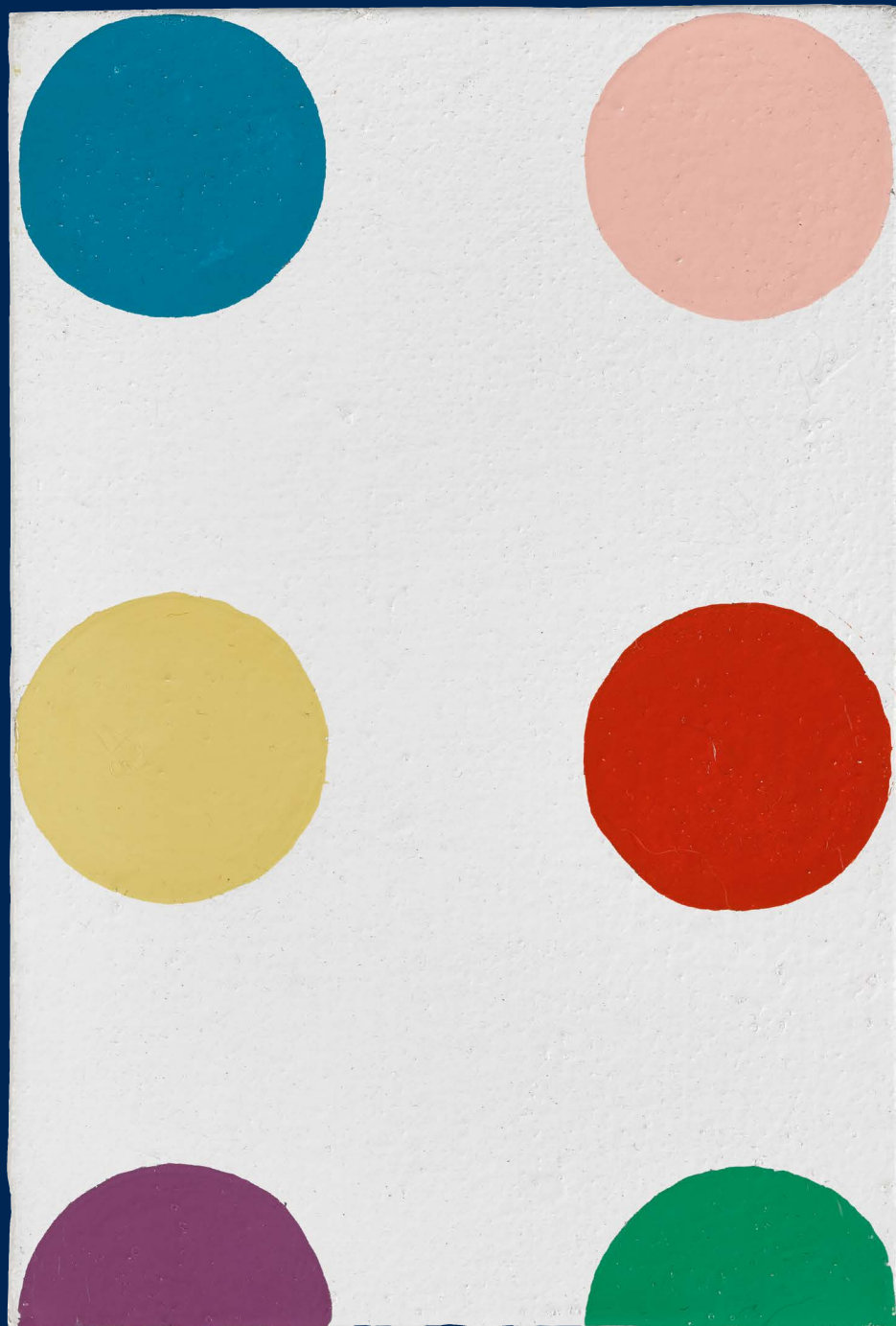
EXHIBITED

Kilkenny, Kilkenny Castle, Butler Gallery,

Sean Scully: Paintings, July - August 1994

Bologna, Villa Delle Rose, *Sean Scully*, May -

September 1996, p. 106, illustrated in colour



121

DAMIEN HIRST

b. 1965

8-Bromoadenosine 5'-Monophosphate

household gloss on canvas
11.4 by 7.6 cm. 4½ by 3 in.
Executed in 1996.

PROVENANCE

White Cube, London
Acquired from the above by the present
owner in 2005

EXHIBITED

London, Gagosian Gallery, *Damien Hirst: The
Complete Spot Paintings 1986-2011*, January
- February 2012

LITERATURE

Damien Hirst, *I Want to Spend the Rest of My Life
Everywhere, with Everyone, One to One, Always,
Forever, Now*, London 2005, p. 242, illustrated
Jason Beard and Millicent Wilner, Eds.,
*Damien Hirst: The Complete Spot Paintings,
1986-2011*, London 2013, p. 140, illustrated
in colour

⊕ £ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,300

122

SEAN SCULLY

b. 1945

1.1.08

signed and dated 1.1.08
pastel on paper
56.5 by 77 cm. 22³/₈ by 30¹/₄ in.

PROVENANCE

Kerlin Gallery, Dublin
Acquired from the above by the present owner

⊕ £ 50,000-70,000
€ 54,000-76,000 US\$ 60,500-85,000





Sean Scully C. 1. 08

123

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

ANTONY GORMLEY

b. 1950

MOTHER'S PRIDE III

bread and wax

285.5 by 230 by 1.6 cm. 112³/₈ by 90¹/₂ by ⁵/₈ in.
Executed in 2007.

PROVENANCE

White Cube, London

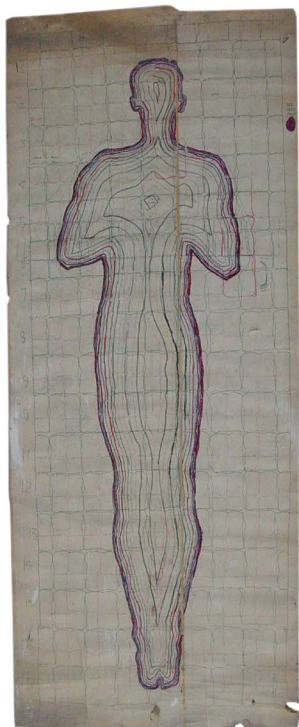
Acquired from the above by the present owner

⊕ £ 100,000-150,000

€ 108,000-162,000 US\$ 121,000-182,000

“Sculpture has traditionally been about imposing mind over matter by an act of intelligence and will. I was looking for a more natural process, and eating is the primal process by which matter is transformed into mind.”

Antony Gormley

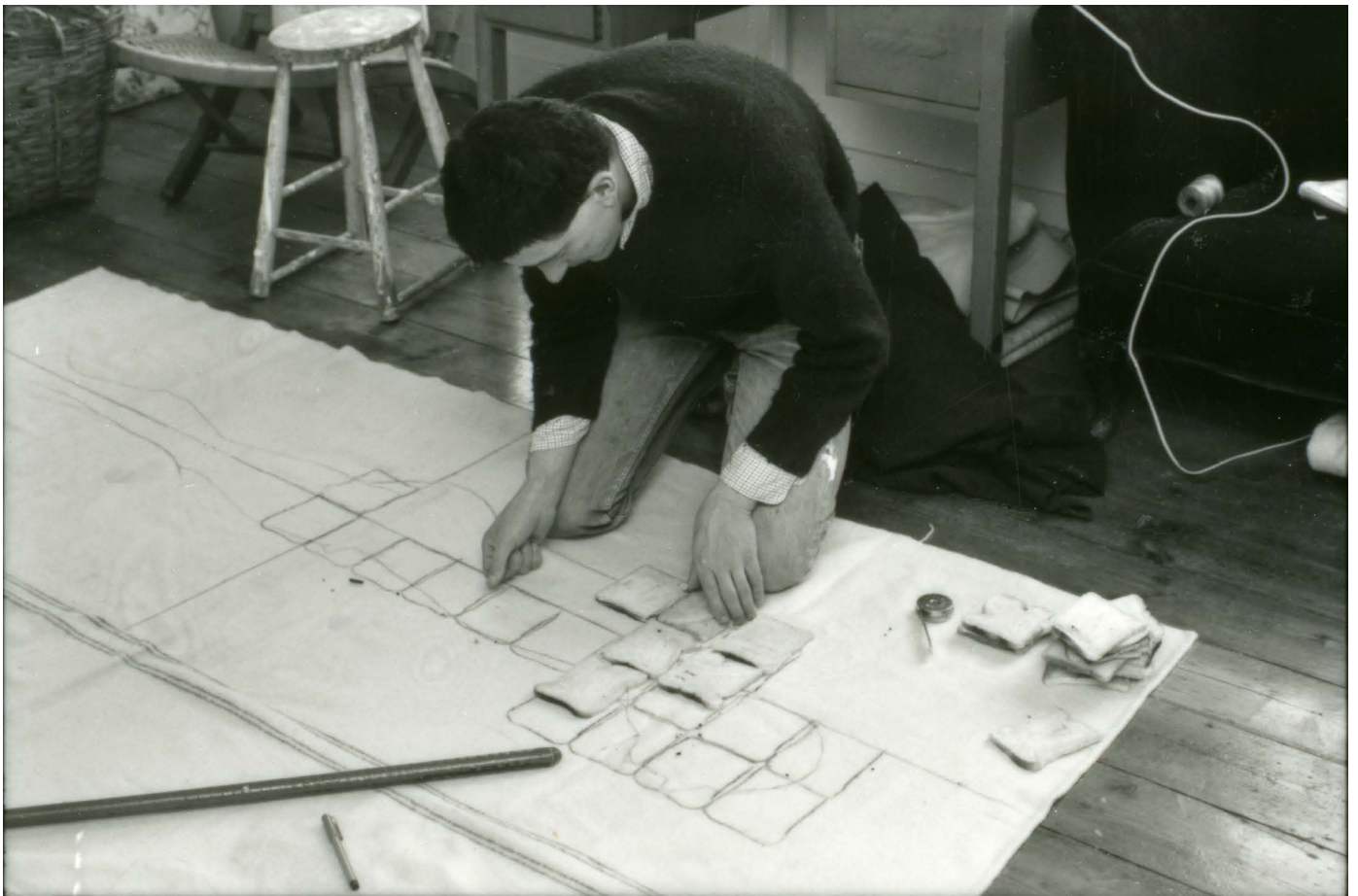


PREPARATORY DRAWING FOR *BED*, 1980

Tate Collection, London, England

© the artist







Above:
Antony Gormley, *Bed*, 1980-81, Tate Collection, London
Image/Artwork: © the artist

Left:
Antony Gormley
Bread works in progress, Broxbourne Studio, Hertfordshire, England, 1980
Photograph by Antonia Reeve
© the artist

Mother's Pride III is an important example from Antony Gormley's 'bread works' series, which began in 1979 and continues to the present day. The series is part of the artist's early and ongoing material examination of the body as a vessel and site of alchemical change. *Mother's Pride V* (2019), the most recent work in this group, will be presented this Autumn as part of a major solo exhibition of the artist's work at the Royal Academy of Arts, London.

Gormley began to work with in this unconventional medium whilst a student at the Slade School of Fine Art in the 1970s. The brand of bread used, Mother's Pride, was a household name at the time – supplied in factory-produced loaves, bleached white and ready-sliced. As Martin Cagier-Smith notes, "it became in his hands a type of ready-made 'found object' which in time he began to manipulate in a direct way...biting into chunks" to create shapes and forms (Martin Cagier-

Smith, *Antony Gormley*, New York 2017, p. 73). The artist explains: "If Michelangelo's *Slaves* are an evocation of a neo-platonic idea of the struggle between spirit and matter, if they suggest that the work of a sculptor is achieved through physical prowess and genius, with the ability to impose some spiritual form on inert, intransigent matter, then I thought that the reverse was just as interesting. That somehow, that the thing that we each do at breakfast is a transformation of matter into mind. Eating is an alchemical transformation. I made a number of works using bread; a substance that lies outside for a while then enters the body and then becomes the body."

Gormley's bread work, *Bed*, (1980 – 1981), which is now in the collection of the Tate, London, marked the first time that the artist's body appeared in his work purely as a void left by the marks of his own teeth. 8640 slices of Mother's Pride bread (minus those he ate

in making the negative spaces) were dried and dipped in paraffin wax before being stacked and layered to create two entombed forms that are at once encased in a sarcophagus and at the same time a site of growth. The simple form of *Mother's Pride III* again imposes the memory of a body but here it is expressed as a simple silhouette on a single layer of bread, it is a body hunched, implying an awareness of fragility through exposure rather than protection. As Lynne Cooke has described, "Both point to the way in which man consumes to survive and survives by destroying. This and related themes, such as the debate between using and consuming, presence and absence, natural and manmade objects have been treated in various ways in Gormley's work. They stem from his preoccupation with the nature of the world, and man's role in it, indicated through his relationship with objects as well as with space and site" (Lynne Cooke in: *Antony Gormley*, Milan and New York 1984, p. 43).

FRANK AUERBACH

b. 1931

Seated Nude

signed and dated 1950; signed on the reverse
oil on board

82 by 61 cm. 32¼ by 23⅞ in.

PROVENANCE

Private Collection, London

LITERATURE

Robert Hughes, *Frank Auerbach*, London
1990, p. 229, no. 44, illustrated in colour
William Feaver, *Frank Auerbach*, New York,
2009, p. 237, no. 4, illustrated in colour

⊕ £ 80,000-120,000

€ 86,500-130,000 US\$ 97,000-145,000

Executed in 1950, at the inception of his artistic practice, *Seated Nude* represents the foundation on which Frank Auerbach would build his decades-long career. Austere in its simplicity, this work portrays a nude figure sitting in a barren room. Despite the boldly spread legs of the sitter, a protective arm seems to conceal the torso, revealing the sitter's self-conscious awareness of their nakedness. Rendered in muddied earthy hues, *Seated Nude*'s palette is significantly more subdued than later works, primarily due to Auerbach's financial situation at the time of its creation. The application of paint is characteristic of Auerbach's signature style, though the individual strokes lack the fervour and energy of his portraits of the late 1960s. The artist recalls of this early period in his career: "I could really only afford to work in the way that I did, which was to make a thing again and again and again, by using earth colours and black and white. I used to put grey sludge in tins and hope to use it again" (Frank Auerbach quoted in: Exh. Cat., London, Hayward Gallery; Edinburgh, Fruit Market Gallery, *Frank Auerbach*, 1978, p. 14).

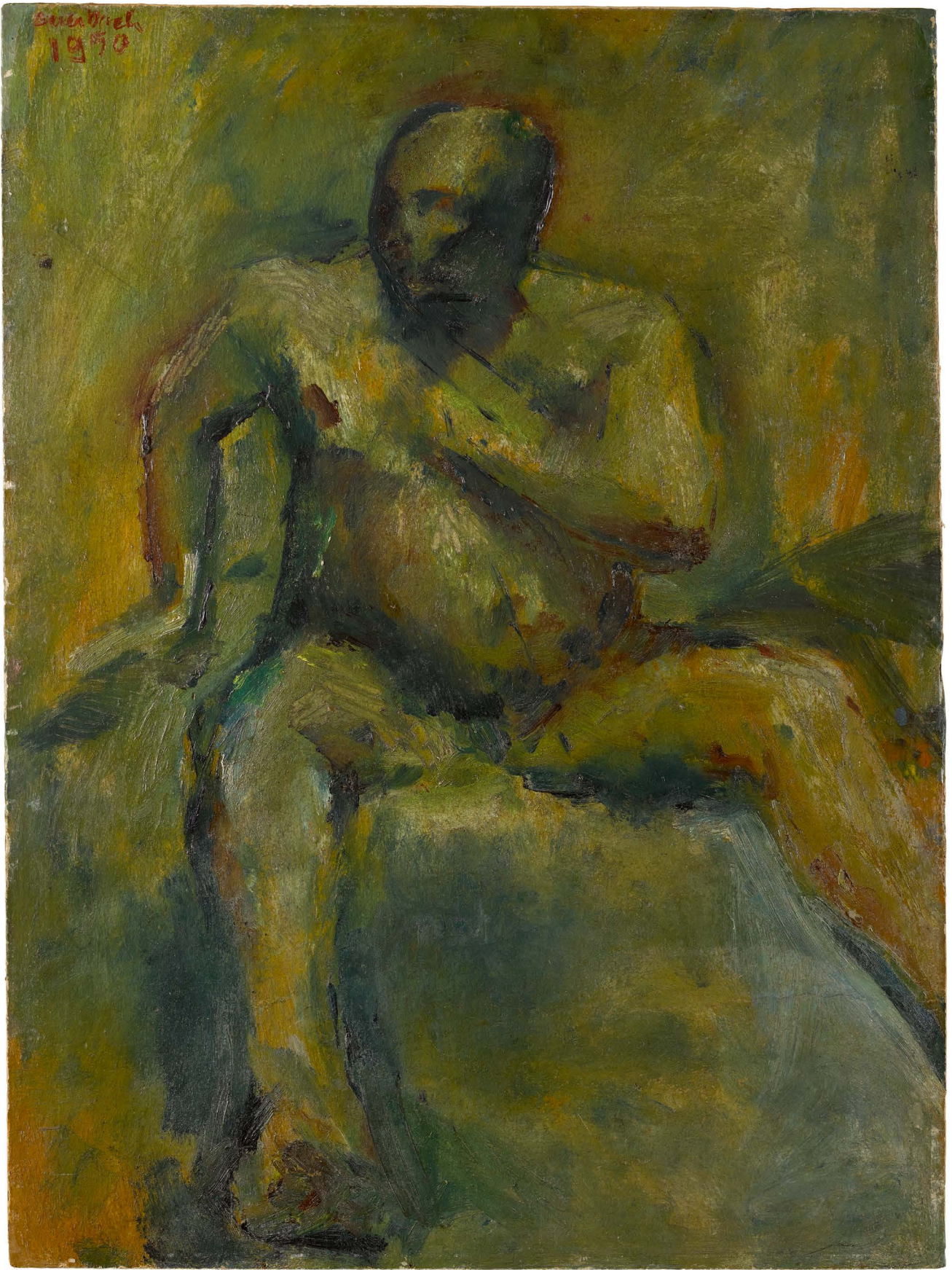
At this time, Auerbach had just enrolled in St Martin's School of Art in London where he would remain until 1952. Under the tutelage of David Bomberg, he developed his style of painting by reworking his compositions over long periods of time, building up layers of

"I COULD REALLY ONLY AFFORD TO WORK IN THE WAY THAT I DID, WHICH WAS TO MAKE A THING AGAIN AND AGAIN AND AGAIN, BY USING EARTH COLOURS AND BLACK AND WHITE."

paint using brushes, palette knives and even his hands to create his signature impasto technique. Remembering his time in school, Auerbach mused: "we had life drawing all the time. For me it was an education not in drawing the figure, but in thinking about art.

It wasn't simply a repertoire of immensely varied and suggestive forms, but also the subject itself was interesting, as I think you would have to be very weird not to be interested in the naked human being" (Frank Auerbach cited in: Nicholas Wroe, 'Frank Auerbach: "Painting is the most marvelous activity humans have invented"', *The Guardian*, May 2015, online). With its gestural brushwork and formally minimal composition, *Seated Nude* is exemplary of Bomberg's avocation for capturing the intensity of expression stripped of all irrelevant matter.

Deeply psychological and hauntingly severe, this early work foreshadows Auerbach's obsessive portraits of his inner circle removed of all but the essentials of their being. The unwavering fearlessness and profound originality that mark Auerbach's latest works can be witnessed in *Seated Nude*, one of his earliest, establishing it as the marker of an imperative moment in the artist's stylistic development.





Property Sold to Benefit

THE AORTIC CENTRE TRUST

There is a reason why those of us who work in the field refer to the aorta as the orphan organ: most people don't know where their aorta is nor what it does and yet it is the main artery of the body through which, quite literally, all of life flows. Compared to the aorta, pretty much everything else is small print. In the UK, about 5000 deaths a year are attributable to aortic diseases and this is almost certainly a significant underestimate. Many patients present too late, having to undergo complex, risky, emergency surgery and yet, detected early enough, most aortic conditions can either be prevented or managed at low risk.

My fellow Trustees, Ken Carter, Professor Nick Cheshire, Richard Grosse and I have set up the Aortic Centre Trust, the first national charity dedicated to increasing awareness of aortic diseases, to funding research into newer, better treatments and training specialists in the management of these complex conditions. Our goal is to see aortic diseases, which kill almost as many people as prostate cancer, receive the attention they deserve. We are being assisted in this quest by the extraordinary generosity of some of the world's leading contemporary artists & collectors.

Particular thanks must go therefore to the artists themselves, many of whom have donated pieces made specifically for the Aortic Centre Trust: Alexandre da Cunha, Sir Antony Gormley, Rachel Howard, Isaac Julien, Sir Anish Kapoor, Richard Long, Sarah Lucas, Grayson Perry, Tim Noble and Sue Webster, Keith Tyson as well as Thaddaeus Ropac & Anthony d'Offay, both of whom have donated generously from their own collections.

We have, of course, been assisted by many others. Foremost amongst those to be singled out for special mention are Sotheby's Auction House who have graciously hosted this sale during one of the busiest weeks in art world's calendar; Martinspeed, so often the unsung heroes at art world events, who have given unstintingly of their expertise in order to ensure that the art be in the right place, at the right time, in the right condition; Candida Gertler and Erica Bolton who were instrumental in helping us to secure works of such quality from artists whose generosity and talent are preyed upon by countless other, doubtless worthy, causes.

Finally, the Trustees would particularly like to acknowledge Hatty Horspool for herding all of the cats with seemingly inexhaustible tenacity, patience and, above all, good humour.

Thanks are also due to Oliver Barker, Julie Noble, Riccardo Freddo, Antonia Gardner, Alicia Stockley, Abigail Tavener and the rest of the Sotheby's team, Linda Grosse, Galerie Thaddaeus Ropac, BlainSouthern, Jonathan Kennedy, Marcus Newdick, Marie-Louise Laband, Sadie Coles HQ, Alice O'Reilly, Emily Jackson, Joanna Thornberry, Nick Dowdeswell, Marcio Junji Sono, Cathy Lanigan-O'Keeffe, Jennifer Gill, Thomas Dane, Lucy Adams, Fern Warriner, Valeska Wittig, Hannah van den Wijngaard, Heather Ward, Hannah Cole, Brider & Bull Framing Services, Mark Darbyshire, Louisa Buck, Johnnie Shand-Kydd, Louise Medd, Amelia and Bella Horspool.

Jullien Gaer

125

PROPERTY SOLD TO BENEFIT THE AORTIC
CENTRE TRUST

SARAH LUCAS

b. 1962

2020

cast concrete and paint, in two parts
each: 29 by 9.5 by 28 cm. 11³/₈ by 3³/₄ by 11 in.
Executed in 2019.

PROVENANCE

Courtesy of the artist and Sadie Coles
HQ, London

⊕ £ 50,000-70,000

€ 54,000-76,000 US\$ 60,500-85,000





126

PROPERTY SOLD TO BENEFIT THE AORTIC
CENTRE TRUST

ISAAC JULIEN

b. 1960

Stones against Diamonds

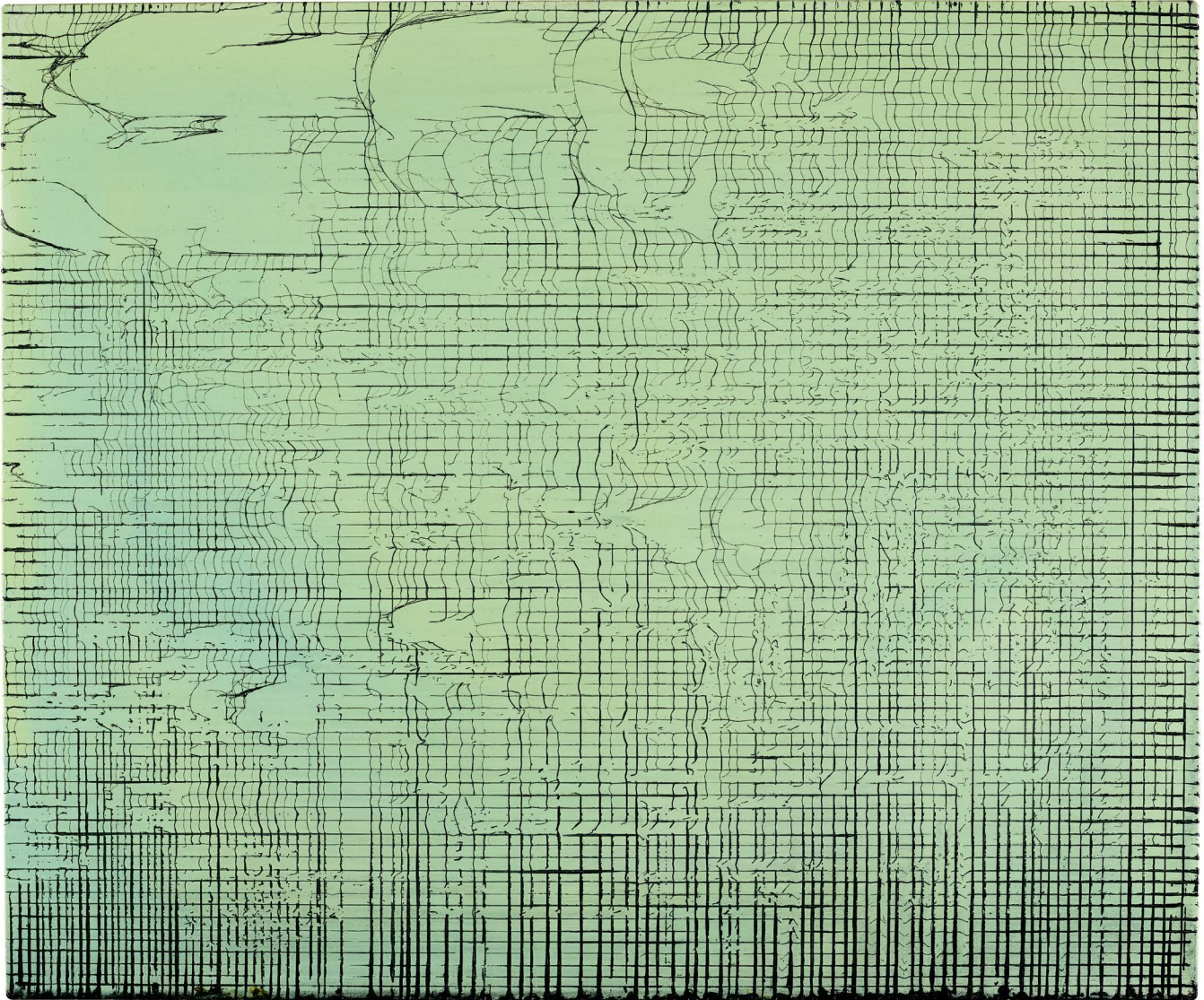
70" LCD monitors, brightsign 4K media
player, mirror with mounting hardware and
plinth with bracket
overall: 206 by 83.5 by 60 cm.
81 $\frac{1}{8}$ by 32 $\frac{3}{4}$ by 23 $\frac{5}{8}$ in.
Executed in 2015.

PROVENANCE

Courtesy of the artist and Victoria Miro,
London / Venice

⊕ £ 50,000-70,000

€ 54,000-76,000 US\$ 60,500-85,000



127

PROPERTY SOLD TO BENEFIT THE AORTIC
CENTRE TRUST

RACHEL HOWARD

b. 1969

Broken Grid Green

signed, titled and dated 2017 on the overlap
oil and acrylic on canvas
76.2 by 91.4 cm. 30 by 36 in.

PROVENANCE

Courtesy of the Artist and Blain|Southern,
London / Berlin / New York

⊕ £ 18,000-25,000

€ 19,500-27,000 US\$ 21,800-30,200



128

PROPERTY SOLD TO BENEFIT THE AORTIC
CENTRE TRUST

ANISH KAPOOR

b. 1954

Untitled

canvas, resin and pigment

57 by 42 by 25 cm. 22½ by 16½ by 9⅞ in.

Executed in 2018.

PROVENANCE

Courtesy of the artist

⊕ £ 100,000-150,000

€ 108,000-162,000 US\$ 121,000-182,000

“I think I am a painter who is a sculptor. My view is that sculpture has always been about presence in the world. What I have been engaged in – which is what I think painters do – is to deal with an illusory presence in the world; one that isn't necessarily here. I am making physical things that are all about somewhere else.”

Anish Kapoor cited in: David Anfam, Ed., *Anish Kapoor*, London 2009, p. 94.





129

129

PROPERTY SOLD TO BENEFIT THE AORTIC
CENTRE TRUST

ALEXANDRE DA CUNHA

b. 1969

Ikebana VII

acrylic on wooden block and hammer
41 by 7.5 by 9.5 cm. 16 $\frac{3}{8}$ by 2 $\frac{7}{8}$ by 3 $\frac{3}{4}$ in.
Executed in 2018.

PROVENANCE

Courtesy of the artist & Thomas Dane
Gallery, London

⊕ £ 3,000-4,000

€ 3,250-4,350 US\$ 3,650-4,850

130

PROPERTY SOLD TO BENEFIT THE AORTIC
CENTRE TRUST

KEITH TYSON

b. 1969

Studio Wall Drawing: Feb 2010.
Running up that Hill.

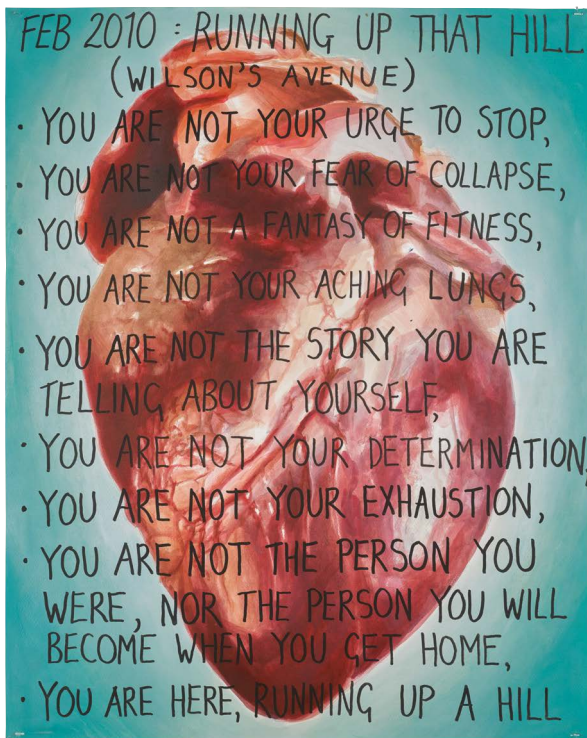
titled and dated *Feb 2010*
ink, watercolour and pencil on paper
74 by 69.5 cm. 29 $\frac{1}{8}$ by 27 $\frac{3}{8}$ in.

PROVENANCE

Courtesy of the artist

⊕ £ 4,000-6,000

€ 4,350-6,500 US\$ 4,850-7,300



130



131

PROPERTY SOLD TO BENEFIT THE AORTIC
CENTRE TRUST

GRAYSON PERRY

b. 1960

**Hideously Expensive Bauble by
Name Brand Artist**

stamped with the title

glazed ceramic

39 by 56 by 19 cm. 15 $\frac{3}{8}$ by 22 by 7 $\frac{1}{2}$ in.

Executed in 2019.

PROVENANCE

Courtesy of the artist and Victoria Miro,
London / Venice

⊕ £ 18,000-25,000

€ 19,500-27,000 US\$ 21,800-30,200



132

132

PROPERTY SOLD TO BENEFIT THE AORTIC CENTRE TRUST

TIM NOBLE AND SUE WEBSTER

b. 1966 and b. 1967

Portraits from the Bottom Up

bronze, in six parts

overall: 19 by 32 by 4.5 cm. 7½ by 12½ by 1¾ in.

Executed in 2013, this work is number 5 from an edition of 10, plus 4 artist's proofs.

PROVENANCE

Courtesy of the artists and Blain|Southern, London / Berlin / New York

⊕ £ 3,000-4,000

€ 3,250-4,350 US\$ 3,650-4,850

133

PROPERTY SOLD TO BENEFIT THE AORTIC CENTRE TRUST

RICHARD LONG

b. 1945

Untitled

signed and dated 2015 on the reverse

oil on found wood

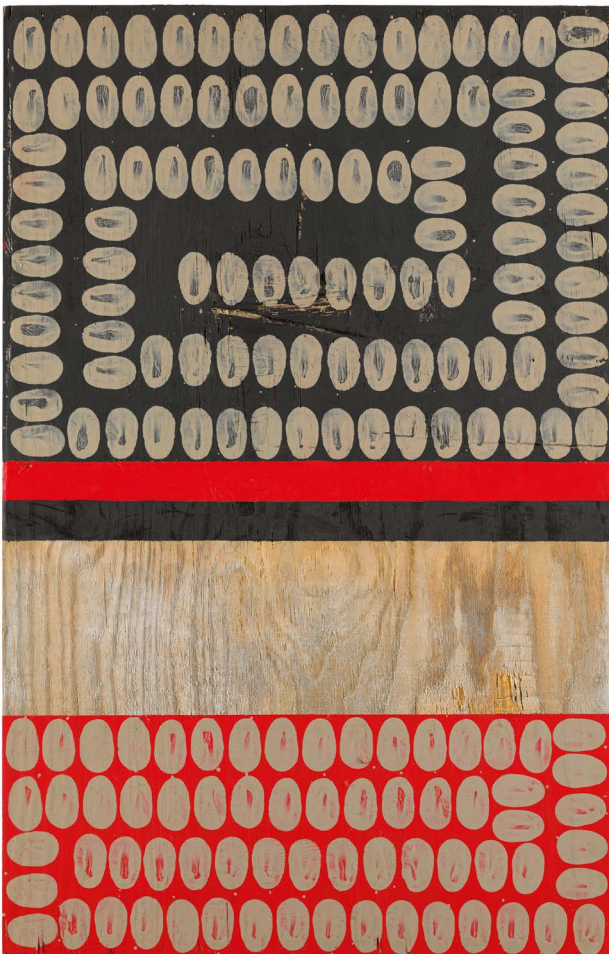
66 by 42.5 cm. 26 by 16¾ in.

PROVENANCE

Courtesy of the artist

⊕ £ 8,000-12,000

€ 8,700-13,000 US\$ 9,700-14,500



133



134

134

PROPERTY SOLD TO BENEFIT THE AORTIC
CENTRE TRUST

NOT VITAL

b. 1948

Heart

incised with the artist's initials and
numbered 2/5 P.A. on the side
bronze

6 by 13.9 by 9 cm. 2 $\frac{3}{8}$ by 5 $\frac{1}{8}$ by 3 $\frac{1}{2}$ in.
Executed in 2007, this work is 2 of 5 artist's
proofs, aside from the edition of 25.

PROVENANCE

Courtesy Galerie Thaddaeus Ropac, Paris /
London / Salzburg

EXHIBITED

Salzburg, Galerie Thaddaeus Ropac, *Not
Vital: Hearts*, November 2007 - January
2008 (ed. no. unknown)

£ 6,000-8,000

€ 6,500-8,700 US\$ 7,300-9,700

135

PROPERTY SOLD TO BENEFIT THE AORTIC
CENTRE TRUST

ANTONY GORMLEY

b. 1950

HOLD

signed, titled and dedicated *FOR ACT*
carbon and casein on paper
39.2 by 28 cm. 15 $\frac{1}{2}$ by 11 in.
Executed in 2018.

PROVENANCE

Courtesy of the artist

⊕ £ 10,000-15,000

€ 10,800-16,200 US\$ 12,100-18,200



135

136

PROPERTY SOLD TO BENEFIT THE AORTIC CENTRE TRUST

JEFF KOONS

b. 1955

Art Magazine Ads

each: signed, dated '89 and numbered 26/50
colour lithograph, in 4 parts
each: 91.4 by 71.1 cm. 36 by 28 in.
Executed in 1988-89, this work is number 26
from an edition of 50, plus 10 artist's proofs.

PROVENANCE

Courtesy of Anthony d'Offay, London

£ 12,000-18,000

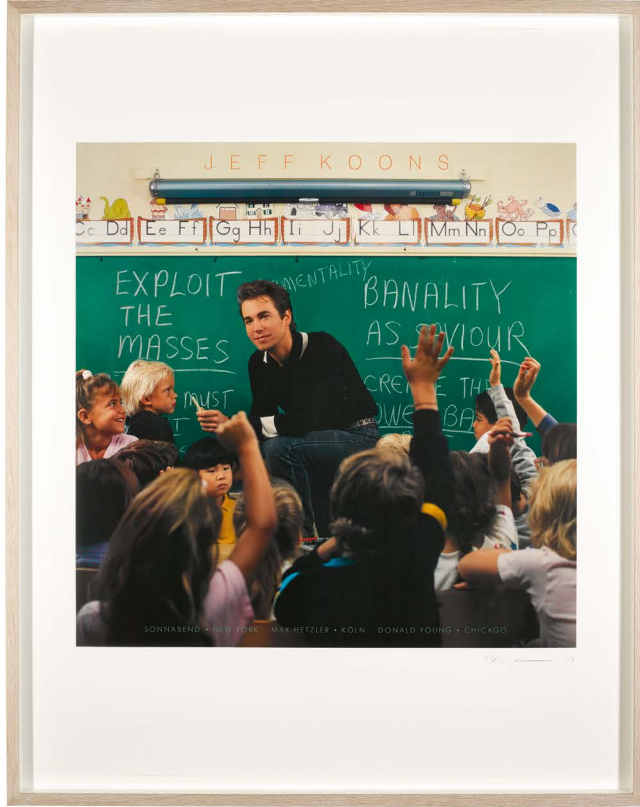
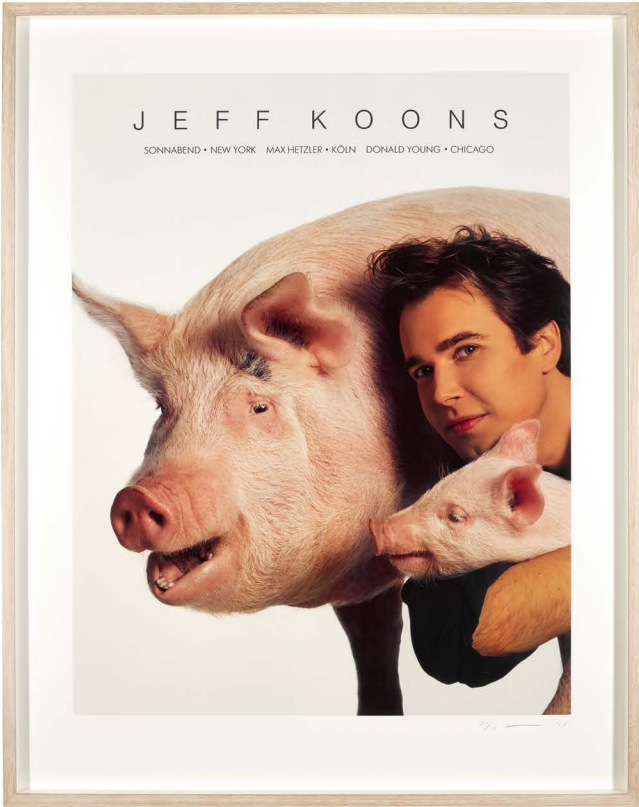
€ 13,000-19,500 US\$ 14,500-21,800

EXHIBITED

Aarhus Kunstmuseum, *Jeff Koons*,
November 1992 - April 1993, n.p., no. 48-51,
illustrated in colour (ed. no. unknown)
London, Anthony d'Offay Gallery, *Jeff
Koons - A Survey 1981-1994*, June - July
1994 (ed. no. unknown)
Hamburg, Hamburger Kunsthalle, *Family
Values: American Art in the Eighties
and Nineties: the Scharpff Collection at
the Hamburger Kunsthalle*, 1996, p. 53,
illustrated in colour (ed. no. unknown)
Paris, Galerie Jérôme de Noirmont, *Jeff
Koons*, September - November 1997 (ed.
no. unknown)
Athens, DESTE Foundation Centre for
Contemporary Art, *Jeff Koons: A Millennium
Celebration*, December 1999 - May 2000, pp.
44-45, illustrated in colour (ed. no. unknown)
Bielefeld, Kunsthalle Bielefeld, *Jeff
Koons: Pictures 1980-2002*, September -
November 2002, pp. 54-57, illustrated in
colour (ed. no. unknown)
Athens, DESTE Foundation Centre for
Contemporary Art, *Monument to Now*, June
- December 2004, pp. 141, 214 and 215,
illustrated in colour (ed. no. unknown)
Oslo, The Astrup Fearnley Museum of
Modern Art; and Helsinki, Helsinki City Art
Museum, *Jeff Koons Retrospektiv*, September
2004 - April 2005, pp. 90-93, illustrated in
colour (ed. no. unknown)
Chicago, Museum of Contemporary Art,
Jeff Koons, May - September 2008, p. 68,
illustrated in colour (ed. no. unknown)
Frankfurt, Schirn Kunsthalle, *The Making
of Art: the Art World and Its Players*, May
- August 2009, pp. 150, 153-54 and 157,
illustrated in colour (ed. no. unknown)
London, Tate Modern; Hamburg, Hamburger
Kunsthalle; and Ottawa, The National Gallery
of Canada, *POP Life: Art in a Material World*,
October 2009 - September 2010, p. 39 (Art
in America), and pp. 116-17 (all), illustrated in
colour (ed. no. unknown)

LITERATURE

Munich, Kunstverein Munchen e.V., *Das
konstruierte Bild*, 1989, pp. 51-53 and 151-52,
illustrated (ed. no. unknown)
Glenn O'Brien, 'Koons Ad Nauseam', *Parkett*,
Zurich, 1989, p. 64, no. 19, illustrated
Exh. Cat., Tokyo, Makuhari Messe, *Pharmakon
'90*, 1990, n.p., illustrated (ed. no. unknown)
Andrew Renton, 'Jeff Koons and The Art of Deal',
Performance, No. 61, September 1990, pp. 18-19
(detail) and 20-29, illustrated (ed. no. unknown)
Angelika Muthesius, Ed., *Jeff Koons*, Cologne
1992, pp. 82-102, no. 1-4, illustrated in colour
(ed. no. unknown)
Ibig Jorg-Uwe, 'Jeff Koons, ein Prophet der
inneren Leere', *Art*, December 1992, p. 58,
illustrated (ed. no. unknown)
Robert Rosenblum, *The Jeff Koons Handbook*,
London 1992, pp. 90, 93-95, illustrated in colour
(ed. no. unknown)
Exh. Cat., Hollywood, Pasadena Art Alliance,
Hollywood: *Identity under the Guise of Celebrity*,
1992 p. 45, illustrated (ed. no. unknown)
Exh. Cat., San Francisco Museum of Modern
Art (and travelling), *Jeff Koons*, December
1992 - October 1993, p. 28, no. 14, illustrated
in colour (ed. no. unknown)
Exh. Cat., Ludwigshafen am Rhein, Wilhelm-
Hack-Museum, *Zeitspruenge*, 1993, pp.
52-55, illustrated (ed. no. unknown)
Eduardo Cicelyn, Mario Codognato and Elena
Geuna, *Jeff Koons*, Naples 2003, pp. 73-77,
illustrated in colour (ed. no. unknown)
Exh. Cat., Naples, Museo Archeologico
Nazionale, *Jeff Koons*, June - September 2003,
pp. 73-77, illustrated in colour (ed. no. unknown)
Kelly Devine Thomas, 'The Selling of Jeff
Koons', *ArtNews* 104, May 2005, p. 119, no. 5,
illustrated in colour (ed. no. unknown)
Gunnar B. Kvaran, *Jeff Koons:
Retrospektivamente*, Milan 2007, p. 66,
illustrated (ed. no. unknown)
Hans Werner Holzwarth, Ed., *Jeff Koons*,
Cologne 2008, pp. 255-59, illustrated in
colour (ed. no. unknown)
Exh. Cat., Berlin, Neue Nationalgalerie,
Jeff Koons - Celebration, October 2008 -
February 2009, pp. 40-41, 102-03, illustrated
in colour (ed. no. unknown)
Jonathan Shaughnessy, 'Sex Sells: Art Publicity
and Pop Life', *Vernissage: The Magazine of the
National Gallery of Canada*, Spring 2010, p. 19,
illustrated in colour (ed. no. unknown)



Richard Hamilton sitting in front of the present work at Meliton Bar, Cadaqués, 1975
Artwork: © R. Hamilton. All Rights Reserved, DACS 2019





RICHARD HAMILTON

In Cadaqués

If the activities of both Marcel Duchamp and Richard Hamilton in the Catalan fishing village Cadaqués have been more part of art world word-of-mouth and myth than regular academic study, then that does not belie their importance in each artist's oeuvre. With Duchamp, his seasonal summer retreat fed into a much-storied, secretive final work, *Étant Donnes*. With Hamilton, Cadaqués clearly allowed colourful expansion on many of his central themes, as well as opportunity for further Duchampian "epiphany".

The recent David Zwirner show, *Cadaqués*, confirmed this and recontextualised Hamilton's *Sign* (1975) from being simply part of the British artist's seminal 'Products' output, and actually a broader signifier in a compelling, layered 60 year career of painting, drawing, print making and coherent intelligent suggestion. What is certain is that Hamilton included a stack of three *Sign* in every major career retrospective after 1975, favouring this three-fold display of the multiple as a further homage to the Ricard source material: "The three-fold repetition of the logo recalls the large, enamelled metal advertising plaques - often fixed one above the other or in blocks - promoting the aniseed drink in the cafes of Southern France" (Etienne Lullin, Ed., Richard Hamilton: *Prints and Multiples 1939-2002*, Dusseldorf 2002, p. 140).

So Hamilton inserted an 'H' between the 'C' and the 'A' design of Paul Ricard, altering a beloved and iconic trademark to celebrate his own name... So far, so Pop! (The artist was surely enchanted by the red/yellow/blue pop palette... more than a little bit of Roy Lichtenstein here). But Hamilton's careful choice of a beautiful enamel on steel plate from a manufacturer in London signals a deeper intent. Marcel Duchamp had used enamel plates in his work, principally with the corrected ready-made *Apolinère Enamelled* of 1917, derived from an enamel advertising sign for Sapolin enamel paint. Another enamelled plate ready-made followed from Duchamp in 1958, the *Eau et gaz a tous les étages* multiple. Duchamp and Hamilton forged their close friendship shortly after this, the young Londoner soon acting as something between a disciple, a collaborator and an anointed successor of the French master. At Duchamp's suggestion, Richard Hamilton first holidayed in Cadaqués, before purchasing and renovating an important home adjacent to the Esglesia de Santa Maria, 'the white pearl of the Catalan coast'. Here his role as Duchampian lightning conductor would take further, perverse flight.

137

PROPERTY FROM A PRIVATE COLLECTION,
CADAQUÉS

RICHARD HAMILTON

1922 - 2011

Sign

each: signed and numbered 5/36, 6/36 and 11/36 respectively on the reverse vitreous enamel on steel, in 3 parts each: 34.7 by 80 cm. 13⁵/₈ by 31¹/₂ in. Executed in 1975, these works are number 5, 6 and 11 from an edition of 36.

⊕ £ 200,000-300,000

€ 216,000-324,000 US\$ 242,000-363,000

PROVENANCE

Published by Galeria Cadaqués, Cadaqués Private Collection, Cadaqués (acquired from the above in 1975, when published)

EXHIBITED

Cadaqués, Galeria Cadaqués, *RICHARD*, August 1975
London, Anthony d'Offay, *Richard Hamilton*, June - August 1991, p. 65, no. 18, illustrated (ed. no. unknown)
London, Tate Gallery; and Dublin, Irish Museum of Modern Art, *Richard Hamilton*, June 1992 - January 1993, p. 121, no. 74, illustrated in colour (ed. no. unknown)
Barcelona, MACBA, *Galería Cadaqués: Works of the Bombelli Collection*, September - November 2006 (ed. no. unknown)
London, David Zwirner, *Cadaqués*, April - May 2016 (ed. no. unknown)

Having transported his enamel *Signs* from the London manufacturer to Cadaqués, Hamilton chose to exhibit them at the height of that summer of 1975 for just one weekend only. Displayed singly and as bold groups across the walls of the beautiful Galeria Cadaqués - and mixed together with 'classic' real Ricard advertising plates - the artist also installed a VW deux chevaux van outside the gallery, emblazoned with Paul Ricard's ubiquitous branding. Enchanted villagers were provided with free pastis and tapas from the well-stocked VW camper, "whether they bothered to go inside the show or not!" (Richard Hamilton in conversation with Ashley Heath, 2010).

The delight and confusion of locals was increased as the artist also hung a group of three *Sign* prominently outside Meliton Bar on the village's main square. Famed as the favoured meeting place of Duchamp and Dali and where the now

iconic missive "Remember Marcel Duchamp!" was written on a napkin, here Hamilton positioned himself in dialogue with both villagers and with himself: RICHARD. The photographic evidence of this street installation suggests *Sign* here became a worthy successor of *Epiphany* (1964), SLIP IT TO ME, indeed.

In *Sign* we in fact see Hamilton aligning a number of key themes: Duchamp, the ready-made, advertising, 'self-portrait', European modernism, design, democratic 'high' aesthetics, the everyday 'epiphany'... "Where Marcel was insistent on chance and would choose objects that had no obvious aesthetic value, I will always choose everyday objects that have some wonderful quality, that do have aesthetic qualities... or at least appear that way to me," Hamilton told this writer shortly before his death.

The *Sign* of 1975 perhaps also functions on the

level of Hamiltonian (that is, Joyce/Duchamp/Broodthaers-ian) wordplay. Beyond the adding of an 'H' to a 'Ricard' advertising sign, we also see here a clear *Sign* of the Times, that is, a charming post-Pop reiteration of Dada's easy/witty cafe culture values. Perhaps only the 'Father of Pop' could provide such an elegant step forward/backwards in the mixed-up climate of the mid-Seventies. Pop! might be dead, but Roy Lichtenstein's prime-time primaries had long packed a distinctive street punch. Still looking for a Pop Art Wow!?... Hung ever since in museum shows alongside that other icon, *Toaster* (1967), we witness both Hamilton's idiosyncratic consistency and purposeful polarity ring down the ages.

Ashley Heath

Owner/Director, POP and Arena Homme+ magazines

RICHARD

RICHARD

RICHARD

138

PROPERTY FROM A PRIVATE COLLECTION,
CADAQUÉS

RICHARD HAMILTON

1922 - 2011

Soft Blue Landscape Study

signed, titled and dated 1979
pencil, crayon and watercolour over
collotype and screenprint
70 by 100 cm. 27½ by 39⅜ in.

PROVENANCE

Published by Galeria Cadaqués, Cadaqués
Private Collection, Cadaqués (acquired from
the above in 1979, when published)

EXHIBITED

Cadaqués, Galeria Cadaqués, *Shit and
Flowers*, July - August 1979
Madrid, Museo Reina Sofía, *Richard
Hamilton*, June - October 2014, p. 232,
illustrated in colour

⊕ £ 130,000-180,000

€ 141,000-195,000 US\$ 157,000-218,000

Richard Hamilton's *Soft Blue Landscape Study* is predicated on a selection of Andrex coloured toilet paper advertisements, which appeared in various magazine supplements in the early 1960s. Suffusing the entire image in the particular colour qualities borrowed from the original adverts, *Soft Blue Landscape Study* expands upon its source material by applying a unique amalgamation of crayon, pastel, paint and spray paint. The present work meddles subtle textures with ambient light and cleverly merges the visual language of consumerism with that of history painting. Indeed, the humour of *Soft Blue Landscape Study* lies in its inherently paradoxical take on the polarity between representation and abstraction.

The hazy disposition of *Soft Blue Landscape Study* depicts two women in ivory satin dresses, posing in the forest glade. Situated slightly off centre, the contours of the delicate female figures are reinforced by the superimposition of the deep blue-green and pastel coloured vegetation. Meanwhile, towards the left, a faded imprint of an Andrex packaging sits in solitude, blending seamlessly with the faint backdrop reminiscent of a water colour painting. Taking his in-depth exploration of the visual conditions of mass consumption to a poetic level, Hamilton's *Soft Blue Landscape* appropriates commercial modes of representation in an almost

impressionistic manner. His subtle register of textures encourages the eye to travel over the surface and across the sprayed and smeared marks, finally settling on the photorealist elements constituted by the female figures.

Hamilton was not only one of the leading figures of the *Independent Group*, also known as the radical forerunners of Pop Art, but was a highly influential writer, artist, teacher and designer as well. Being one the first of his generation to return to figurative painting, Hamilton has buoyantly embraced and combined various aesthetics, media, techniques, processes and genres.

With his *Soft Blue Landscape Study*, Hamilton deliberately gives viewers the impression that they are looking through a long focus photographic lens at shielded activity. The artist worked painstakingly using pencils, crayons, gouache and paints to create an air of spontaneity and, in this regard, he was perhaps more successful with this work than in the subsequent oil painting of the same name.

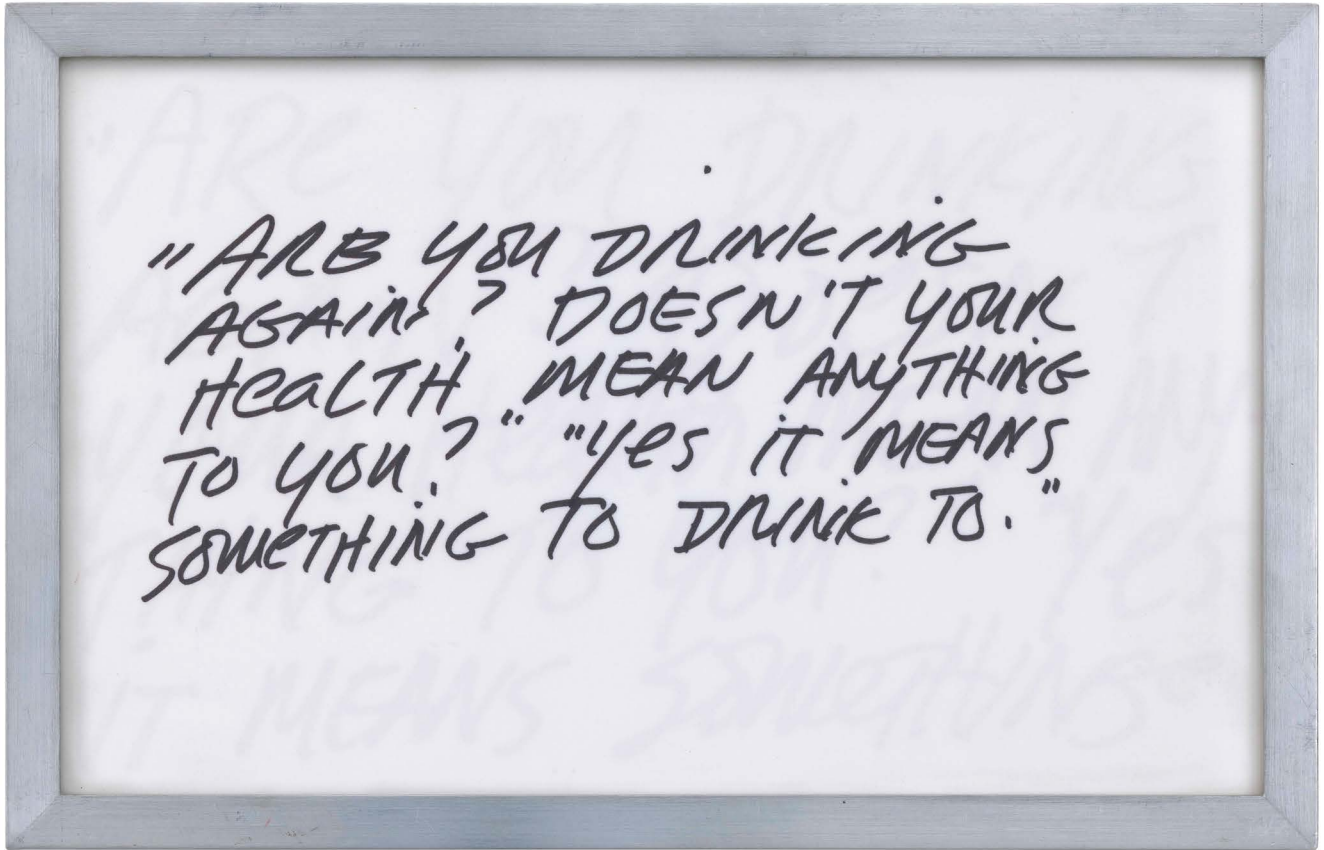
The unison of the focused and blurred compositional elements of *Soft Blue Landscape Study* generate a confounding and ambiguous optical contrast, making the beholder feel as though they have accidentally stumbled upon this tranquil scene.





study

Zales Hon Ha 1979



139

RICHARD PRINCE

b. 1949

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

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

PROVENANCE

Gladstone Gallery, New York
Private Collection, United Kingdom
Sotheby's, London, 6 October 2017, Lot 215
Acquired from the above by the present owner

± £ 15,000-20,000
€ 16,200-21,600 US\$ 18,200-24,200



140

JENNY HOLZER

b. 1950

Truisms

LED sign with yellow diodes
16.5 by 154 by 10.4 cm. 6½ by 60⅝ by 4⅛ in.
Executed in 1983, this work is from an edition
of 4, plus 1 artist's proof.

PROVENANCE

Private Collection, Europe

£ 50,000-70,000

€ 54,000-76,000 US\$ 60,500-85,000

HISTORY WORDS OTHER OIL AND WATER VERSION NERVES
NEGATIVE SO SLOW FOR THAT REASON NO ONE
OF HISTORY OIL AND WATER VERSIONS TURNING
MARBLE STATUES AMBITIOUS GUILTY TIMELESS
FAMOUS DECORATED BY PIGEONS EASY TO STEAL
ROYAL STUDIES OF LIFE ANCIENT FEACES
FOR THE STATUES LIFE STUDIES ROYAL PIGMENTS
GATEWAY WRITTEN PAINTED TO SMALL
TO KNOW WHO HE IS AS A PRIEST, PROPHET
OR FAMOUS POET ALMOST OF STAGE OF PULPIT
I

OIL AND WATER VERSIONS OF HISTORY ~~PAINTED~~
OF THE MARBLE STATUES IN THE PIAZZA
USUALLY OF FAMOUS POLICEMEN DECORATED
IN AMPLE PIGEON HONORS OF UNBLEACHED
~~IN~~ TITANIUM EGG YOLK

141

JEAN-MICHEL BASQUIAT

1960 - 1988

Untitled (Shadow in His Office);
Untitled (Oil And Water...);
Untitled (Negative So Slow For
That Reason)

ink on paper, in three parts
each: 25.4 by 15.2 cm. 10 by 6 in.
Executed circa 1981.

This work is accompanied by a certificate
of authenticity issued by the Authentication
Committee of The Estate of Jean-Michel
Basquiat.

PROVENANCE

Private Collection, United States (acquired
directly from the artist)
Christie's, New York, 16 March 2016, Lot 138
Acquired from the above by the present owner

EXHIBITED

New York, Cheim & Read, *Jean-Michel
Basquiat: In Word Only*, February - March
2005, p. 3, illustrated

± £ 100,000-150,000
€ 108,000-162,000 US\$ 121,000-182,000



A SHADOW IN HIS OFFICE

Written in Jean-Michel Basquiat's unmistakable scrawl, *Untitled (Shadow in His Office)*; *Untitled (Oil And Water...)*; *Untitled (Negative So Slow For That Reason)* explores the power of text in an artwork. For an artist who loved bebop and beat poetry, especially the writings of Jack Kerouac and William S. Burroughs, Basquiat relished the wordplay in the present work. The simplicity and elegance of the words themselves takes on a harmonious quality as the viewer reads through the enigmatic and highly stylised words of poetry on three otherwise blank pieces of notebook paper.

Basquiat's burgeoning stardom reached a climax in 1982, the year after *Untitled (Shadow in His Office)*; *Untitled (Oil And Water...)*; *Untitled (Negative So Slow For That Reason)* was created. The artist spent

1982 jet-setting around the world, appearing at major exhibitions, as each built upon the success of the next: Annina Nosei Gallery in New York, Gagosian in Los Angeles and Galerie Bruno Bischofberger in Zurich. That summer he was the youngest artist ever exhibited at *documenta VII* in West Germany, where his work was shown alongside such venerable artists as Gerhard Richter and Andy Warhol. Basquiat had also moved into a sizable loft apartment on Crosby Street in lower New York. Having previously painted in the basement of a nearby gallery on Spring street, the apartment on Crosby marked the first time that Basquiat occupied a space large enough to paint, unrestricted by size. As a counterpart to the large, explosive canvases, Basquiat simultaneously created a body of highly personal drawings, reminiscent in style of the artist's early graffiti tags as

"I like the ones where I don't paint as much as others, where it's just a direct idea."

Jean-Michel Basquiat cited in: Henry Geldzahler, 'Art: From Subways to Soho: Jean-Michel Basquiat', *Interview Magazine*, January 1983, online.

SAMO©. Basquiat explains, "I like the ones where I don't paint as much as others, where it's just a direct idea" (Jean-Michel Basquiat cited in: Henry Geldzahler, 'Art: From Subways to Soho: Jean-Michel Basquiat', *Interview Magazine*, January 1983, online).

Building the composition through cryptic poetry, the present work exemplifies astute comparisons between the artist and Cy Twombly. Further, Basquiat was often sparse and deliberately succinct in his interviews, and his text-based works gives us insight into a profoundly brilliant and unconventional mind, where visual representation was as important as the words used to explain it. *Untitled (Shadow in His Office)*; *Untitled (Oil And Water...)*; *Untitled (Negative So Slow For That Reason)* is a testament to the artist's continuous investigation of language; enhancing some of his most acclaimed works with the inherent power of text.

142

RICHARD HAMBLETON

1952 - 2017

Untitled (From The Battle Scene Paintings)

signed and dated 83 on the reverse
acrylic and plastic figurines on canvas
244 by 101.5 cm. 96 by 40 in.

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

New York, Piezo Electric Gallery, *Richard Hambleton*, September 1983

£ 120,000-180,000

€ 130,000-195,000 US\$ 145,000-218,000

“[Richard] Hambleton can handle paint... When he throws white or black on the canvas, his waves break, his rodeo rider bucks, a man shot seems blown apart.”

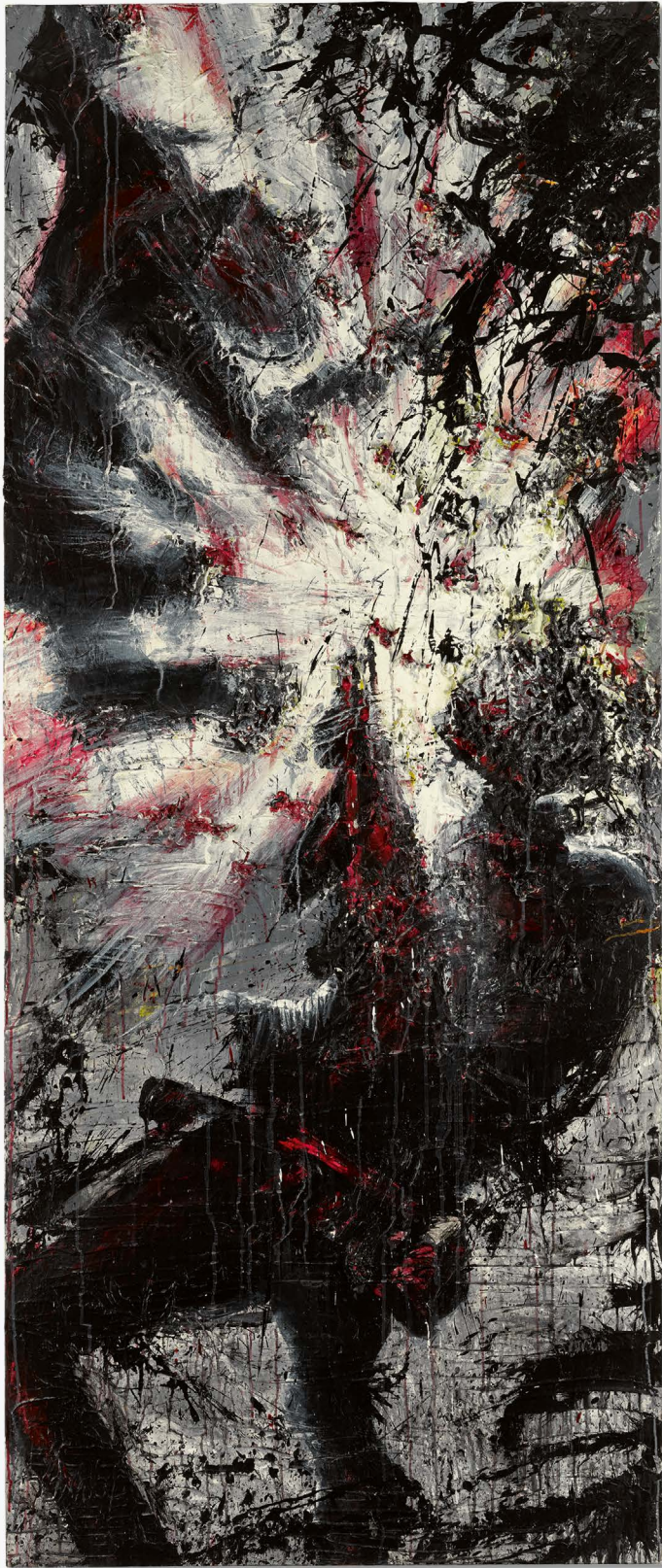
Michael Benson cited in: Michael Small, 'Headed for the Galleries, Richard Hambleton Casts His Painted Shadows on New York's Nightlife', *People Magazine*, June 1984, online.

Deft brushstrokes emerge from clouds of dark paint splatters, forming effortless figures captured in a moment of action. Painted on canvas rather than on the side of a building or under a bridge like the majority of the street artist's early works, *Untitled (From The Battle Scene Paintings)* is no less dramatic. Indeed, more than 1,000 people trudged through a Manhattan snowstorm in March of 1984, a year after the execution of the present work, to view Hambleton's larger-than-life canvases, works on linen, and mirrored Plexiglas work at the Salvatore Ala Gallery.

Unlike his contemporaries Keith Haring and Jean-Michel Basquiat, Hambleton was not interested in the cult of celebrity, even going so far as to deny Andy Warhol's invitation to sit for a portrait on more than one occasion. As a result, Hambleton remained largely out of the spotlight until the premiere of the award-winning documentary *Shadowman* directed by Oren Jacoby which premiered on December 2017, two months after the death

of the artist. The title for the film originates from Hambleton's affectionate sobriquet of the same name which itself comes from his 1960s series of over 600 paintings featuring dark and looming silhouetted figures for which he became known. Combined with a series of faux-crime scenes executed in his signature graffiti-like style, these unsettling shadows haunted the streets of New York, disturbing the emotional stability of each passer-by.

Hambleton moved beyond New York in the 1980s when his works were exhibited at the Venice Biennale in 1984 and 1988. The artist subsequently painted 'Shadowmen' across the streets of Venice, later moving on to Rome, Paris, and London and even going so far as to paint two life-sized 'Shadowmen' on either side of the Berlin wall. Hambleton's splattered works have been permanently imprinted on our collective consciousness, becoming an instantly recognisable symbol that encapsulates a turbulent moment in history.



143

ANDY WARHOL

1928 - 1987

Susie Solomon

signed and dated 81 on the overlap
acrylic and silkscreen ink on canvas
101.6 by 101.6 cm. 40 by 40 cm.

PROVENANCE

Susie Solomon, New York
Private Collection, New York
Pace Gallery, New York
Acquired from the above by the present owner

‡ £ 300,000-400,000

€ 324,000-432,000 US\$ 363,000-483,000

“Everyone was a star, not only for fifteen minutes, but, in this incarnation caught permanently on canvas, ‘forever.’”

Henry Geldzahler, ‘Andy Warhol: Virginal Voyeur’, in: *Exh Cat.*, Sydney, Museum of Contemporary Art,
Andy Warhol: Portraits, 1993, p. 26.





Left:
 Andy Warhol, *Liz #3 [Early Colored Liz]*, 1963
 Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London

Opposite:
 Andy Warhol and Candy Darling, New York, 1969 by Cecil Beaton
 Image: ©The Cecil Beaton Studio Archive at Sotheby's

Susie Solomon stares directly at the viewer, her bright red lips contrasting with her matte white skin and jet black hair set against a solid lavender background. Like all of Andy Warhol's *Society Portraits*, this work stands at 40 by 40 inches forming a perfectly square composition which, when aligned with its counterparts, creates what Warhol termed a 'Portrait of Society'. From 1963 when the artist executed his first commissioned society portrait of Ethel Scull, wife of the New York taxi tycoon and Pop Art collector Robert Scull, Warhol used these works as a way of funding his ambitious production company.

Since childhood, Warhol had always had a fascination with celebrity and maintained a collection of autographs. Upon his move to New York in 1949, the art editor of *Glamour* fashion magazine, Tina Fredericks, purchased one of his drawings which led to the commission of a series of shoe illustrations. Shortly afterward, Warhol's talents were in high demand and featured in magazines such as *Vogue*, *The New York Times* and *Harper's Bazaar*. Through his ties with the fashion industry, Warhol was in close contact with New York's rich and famous. His celebrity portraits took

off in 1962 when Warhol commemorated the death of Marilyn Monroe by creating a series of portraits of her likeness. Many critics have observed how Warhol's artistic process mirrors the nature of celebrity itself where icons become commodities to be bought and sold.

To create his portraits, Warhol employed a semi-mechanised silk-screening process that allowed him to mass-produce his images. First, Warhol would take rolls upon rolls of pictures of his subjects using a Polaroid camera. Often referring to his camera as his 'pencil and paper', Warhol used it as a filter with which to mediate his interaction with the world. Warhol was keenly aware of the potential of photography to shape meaning and to both reflect and reaffirm the wider cultural obsessions of the American public. Warhol's captivation with the ephemerality of popular culture, as well as his concern with appearances and representation, make the Polaroid a fitting medium for his portraits. This Polaroid would then be blown up and converted into a negative which Warhol used to trace the sitter's features onto the canvas from which he would create a silkscreen.

This process results in an idealised interpretation of his subject composed of simplified, colourful shapes. *Susie Solomon* provides the perfect example: with her barely-there nose and lack of tonal variation in her flesh, Susie Solomon is reduced to her most basic elements while still maintaining her likeness. Warhol understood the superficial nature of celebrity in American society; the mask created by marketing companies to commodify public figures that reveal little to nothing about the actual person behind it. Through Warhol's mechanised and minimalising silkscreen process, "everyone was a star, not only for fifteen minutes, but, in this incarnation caught permanently on canvas, 'forever'" (Henry Geldzahler, 'Andy Warhol: Virginal Voyeur', in: *Exh Cat.*, Sydney, Museum of Contemporary Art, *Andy Warhol: Portraits*, 1993, p. 26).

Modestly referring to himself as 'just a travelling society painter', Warhol's innovative reinterpretation of portraiture is now hailed as having revived a dead art form. In this way, *Susie Solomon* locates itself at the intersection of tradition and popular culture, thereby representing not only a critical moment in Pop Art but in art history writ large.



144

GEORGE CONDO

b. 1957

Unidentified Head

signed and dated 89; signed, titled and dated
89 on the reverse
oil on canvas
61 by 50.5 cm. 24 by 19 $\frac{7}{8}$ in.

PROVENANCE

Pace Gallery, New York
Private Collection
Christie's, New York, 10 March 2011, Lot 115
Private Collection, New York
Acquired from the above by the present owner

‡ £ 70,000-100,000

€ 76,000-108,000 US\$ 85,000-121,000

“I see today’s world as it is! Absurd and
exaggerated – and I need to turn it into
something truthful. As an artist you are a
mirror, but simply reflecting today’s
culture is not enough, it has to come
through as a visual correction.”

George Condo cited in: Dorian May, ‘Portrait of an Artist. George Condo’,
Vanity Fair, 5 July 2018, online.





145

KENNETH NOLAND

1924 - 2010

Songs: Sunrise Serenade

signed and titled and dated 84 on the reverse
acrylic on canvas
220 by 156 cm. 86⁵/₈ by 61¹/₂ in.

£ 60,000-80,000

€ 65,000-86,500 US\$ 72,500-97,000

PROVENANCE

André Emmerich Gallery, New York
Private Collection
Christie's, New York, 21 November 1996, Lot 208
Private Collection, Berlin
Ketterer Kunst, Berlin, 31 October 1997, Lot 40
Acquired from the above by the present owner

EXHIBITED

Barcelona, Galeria Joan Prats, *Kenneth Noland Pintura Recent*, April 1985

Chicago, R.H. Love Modern; Youngstown, The Butler Institute of American Art; Chattanooga, Hunter Museum of Art; Orlando, Loch Haven Art Center; Asheville, The Asheville Art Museum; Muskegon, Muskegon Museum of Art; and Springfield, Springfield Art Museum, *Kenneth Noland Major Works*, May 1986 - December 1987, p. 13, illustrated in colour
Budapest, Vasarely Museum, *Sammlung Grauwinkel: Konkrete Kunst 1982 - 2012*, May - September 2013
Prague, Municipal Library, *The Transformation of Geometry*, November 2018 - March 2019



△ 146

ANDY WARHOL

1928 - 1987

Abstract Painting

acrylic and silkscreen ink on canvas
51 by 40.5 cm. 20½ by 16 in.

Executed *circa* 1982.

This work is stamped by The Estate of Andy Warhol, The Andy Warhol Foundation for the Visual Arts and numbered *PA.76.010* on the overlap and stamped by The Andy Warhol Foundation for the Visual Arts on the reverse.

PROVENANCE

Anton Kern Gallery, New York
Daniel Blau, London
Private Collection, Europe
Sotheby's, London, *Bear Witness*, 10 March
2015, Lot 138
Acquired from the above by the previous owner

EXHIBITED

New York, Anton Kern Gallery, *Andy Warhol:
Fifteen Abstract Paintings*, February -
March 1998

† £ 40,000-60,000

€ 43,200-65,000 US\$ 48,300-72,500



147

SAM FRANCIS

1923 - 1994

Untitled

signed and dated 1973 *Bern* on the reverse
gouache on paper

106 by 75 cm. 41¾ by 29½ in.

This work is identified with the interim identification number of SF73-103 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

PROVENANCE

Galerie Kornfeld, Bern
Private Collection, Norway (acquired from the above)
Thence by descent to the present owner

EXHIBITED

Bern, Galerie Kornfeld, *Sam Francis: Werke 1969-1973*, October - November 1973, n.p., no. 75, illustrated

± £ 40,000-60,000
€ 43,200-65,000 US\$ 48,300-72,500



148

PROPERTY FROM A DISTINGUISHED JAPANESE
MUSEUM COLLECTION

SAM FRANCIS

1923 - 1994

Untitled

acrylic on paper
79 by 110 cm. 31 by 43¼ in.
Executed in 1969.

This work is identified with the interim identification number of SF69-112 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

£ 30,000-40,000
€ 32,400-43,200 US\$ 36,300-48,300

PROVENANCE

Acquired directly from the artist by the present owner

LITERATURE

Jean-François Lyotard, *Sam Francis: Lesson of Darkness...Like the Paintings of a Blind Man*, California 1993, n.p., illustrated in colour

EXHIBITED

Paris, Pavillon des Arts; Denmark, Louisiana Museum of Modern Art; and Tokyo, Ogawa Art Foundation, *L'oeuvre de Sam Francis dans les collections du Musée Idemitsu*, September 1986 - December 1987, n.p., no. 24, illustrated in colour

Toyama, Museum of Modern Art; Chiba, Kawamura Memorial Museum of Art; Ehime, Museum of Art Ehime; Tokyo, Museum of Contemporary Art; Fukushima, Iwaki City Art Museum; and Oita, City Art Museum, *Sam Francis: From the Idemitsu Collection*, August 2002 - October 2003, p. 57, no. 34, illustrated in colour

Tokyo, Idemitsu Museum of Arts; Osaka, Idemitsu Museum of Arts Part I; and Osaka, Idemitsu Museum of Arts Part II, *Sam Francis: From the Idemitsu Collection*, June 2000 - April 2001, p. 48, no. 46, illustrated in colour



149

ALFRED JENSEN

1903 - 1981

Black Rainbow. Vertical Position

signed, titled, dated 1959 and variously
inscribed on the reverse
oil on panel
53.8 by 43 cm. 21 $\frac{1}{8}$ by 16 $\frac{7}{8}$ in.

PROVENANCE

Private Collection
Galerie Kornfeld und Klipstein, Bern,
November 1963, Lot 5
Acquired from the above by the present owner

EXHIBITED

Amsterdam, Stedelijk Museum, *Alfred
Jensen*, May - July 1964, p. 43, no. 15,
illustrated

£ 12,000-18,000
€ 13,000-19,500 US\$ 14,500-21,800



150

PETER HALLEY

b. 1953

Dogma

acrylic, fluorescent acrylic, and Roll-a-Text on two adjoining canvases
overall: 214 by 180.5 cm. 84¼ by 71 in.
Executed in 2002.

£ 60,000-80,000

€ 65,000-86,500 US\$ 72,500-97,000

PROVENANCE

Galeria Senda, Barcelona
Javier Lopez & Fer Frances, Madrid
Acquired from the above by the present owner

EXHIBITED

Barcelona, Galeria Senda, *Peter Halley*,
September 2002
Malaga, CAC Málaga, *Pasión: Colección
Carmen Riera*, July 2009 - January 2013, p.
46, illustrated in colour



151

JOSEPH KOSUTH

b. 1945

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

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

PROVENANCE

Sean Kelly Gallery, New York

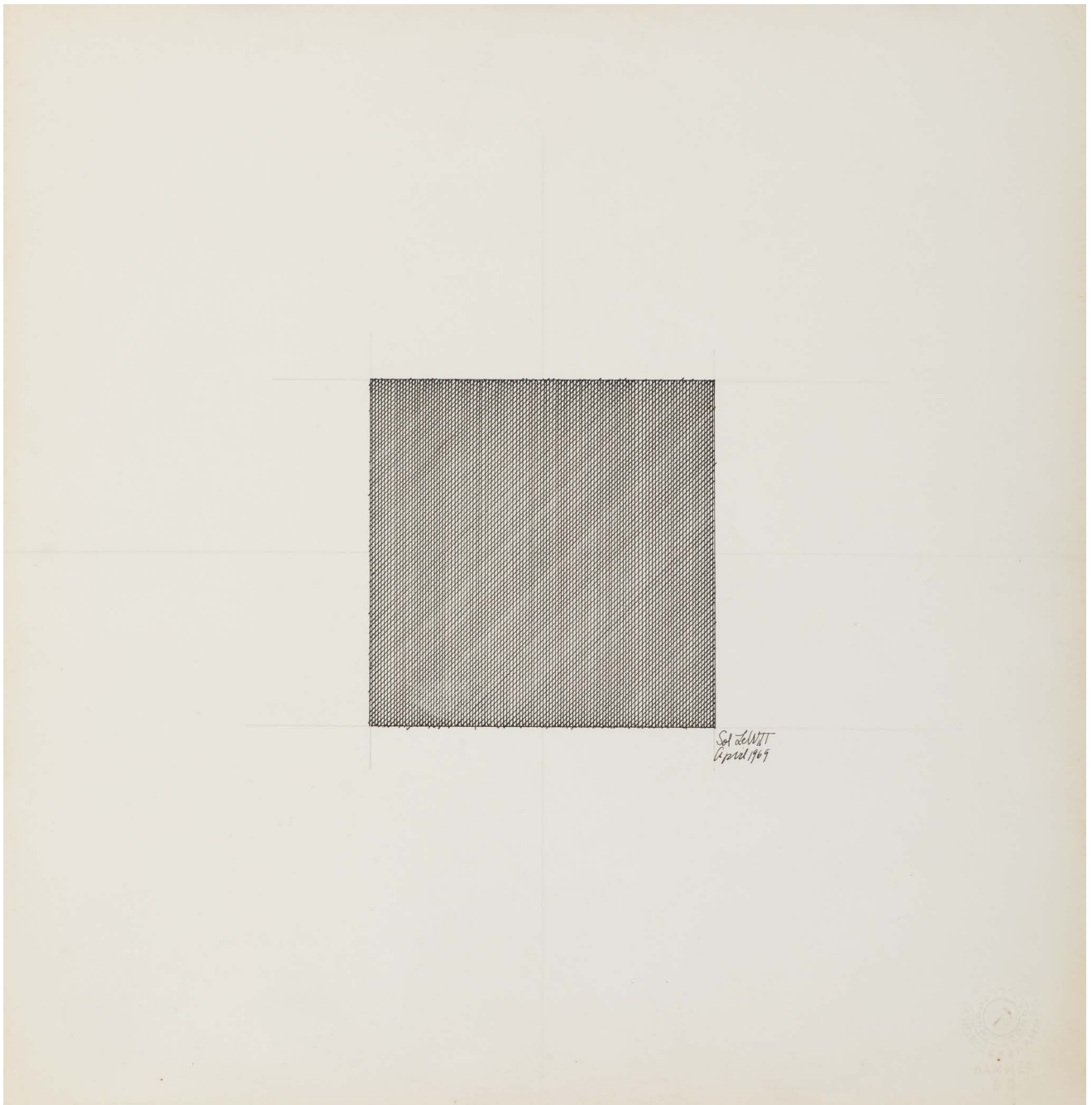
Acquired from the above by the present owner

£ 25,000-35,000

€ 27,000-37,800 US\$ 30,200-42,300

"It is not that the meaning of a work of art can transcend its time, but that a work of art describes the maker's relationship to her or his context through the struggle to make meaning, and in doing so, we get a glimpse of the life of the people who shared that meaning."

Joseph Kosuth, 'General Comments On This 'Subject', in: Renate Damsch-Wiehager, Ed., *Joseph Kosuth: No Thing, No Self, No Form, No Principle (Was Certain)*, 1993, p. 35.



152

SOL LEWITT

1928 - 2007

Untitled

signed and dated *April 1969*
ink and graphite on paper
25 by 25 cm. 9⁷/₈ by 9⁷/₈ in.

£ 25,000-35,000

€ 27,000-37,800 US\$ 30,200-42,300

PROVENANCE

Private Collection, Europe
Dorotheum, Vienna, 11 June 2015, Lot 1046
Private Collection
Stephane Simoens Contemporary
Fine Art, Knokke
Acquired from the above by the present owner

JOSEF ALBERS

1888 - 1976

Homage to the Square

signed with the artist's initials and dated 62;
variously inscribed on the reverse
oil on masonite

45.7 by 45.7 cm. 18 by 18 in.

This work will be included in the *Catalogue
Raisonné of Paintings by Josef Albers*
currently being prepared by the Josef and
Anni Albers Foundation, and is registered
under JAAF 1976.1.304.

± £ 160,000-200,000

€ 173,000-216,000 US\$ 194,000-242,000

PROVENANCE

Estate of Josef Albers, New York
Josef Albers Foundation, New York
Galerie Denise René, Paris
Private Collection, Paris (acquired from the
above in 1984)
Christie's, Paris, 7 June 2017, Lot 6
Acquired from the above by the present owner

Josef Albers' *Homage to the Square* is one of the most recognisable and iconic bodies of work of the Twentieth Century. The present work features a vibrant yellow square nestled in a rich ochre and wonderfully encased by a verdant green. This formative series, despite its title, is primarily concerned with colour, rather than shape. Although Albers was convinced of the fundamental status of any elemental form, he considered the carefully considered composition of squares, the placement of which on the canvas is consistent throughout all the works in the series, to primarily operate as "platters to serve colour" (Josef Albers cited in: Nicholas Fox Weber, 'Josef Albers', in: Getulio Alviani, Ed., *Josef Albers*, Milan 1988, p. 10). What follows is a hymn to hue and pigment, a testament to the power of colour to alter and dictate our vision. As Weber observed, Albers' paintings prove that "the colour of something affects where we see it in space" (*Ibid.*, p. 10).

Tired of the tedious dogma of traditional German painting, which Albers had studied as a student in Munich, Albers responded

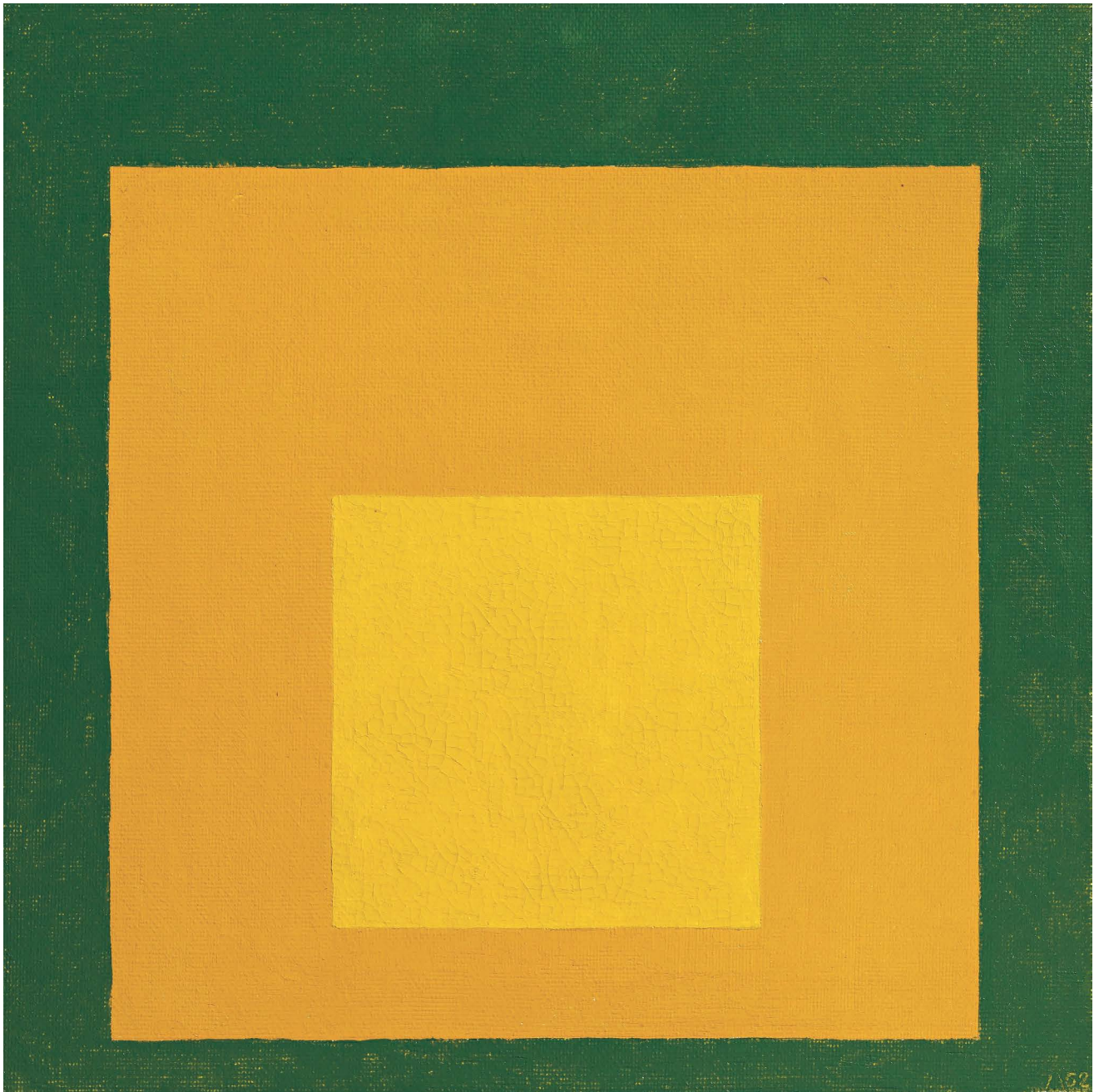
enthusiastically to the radical Bauhaus manifesto of 1919. He described his abrupt decision to leave Munich in unequivocal terms: "I was 32 but I went to Bauhaus. Threw all my old things out the window, started once more from the bottom. That was the best step I made in my life" (Josef Albers cited in: Exh. Cat., London, Tate Modern (and travelling), *Albers and Moholy-*

"THE COLOUR OF SOMETHING AFFECTS WHERE WE SEE IT IN SPACE."

Nagy: From the Bauhaus to the New World, 2006, p. 66). One of the principal tenets of the Bauhaus was colour: Johannes Itten, Albers' first teacher in Weimar, redesigned Goethe's colour wheel and taught extensively on colour theory and most significantly, his fellow pupil Paul Klee, was concerned with the relationships between colours, and the balance that they can create on a canvas.

Albers later developed these ideas further at the legendary Black Mountain College in North Carolina, where his colleagues included Robert Motherwell and his students were Cy Twombly and Robert Rauschenberg, among others. As part of the faculties of the Bauhaus and Black Mountain College – the two academic pillars of Modernism and the twentieth-century avant-garde art – Albers was one of the earliest pioneers to embrace these institutions and use them as vehicles to spread artistic beliefs.

Deeply rooted in his education and subsequent professorship, the peerless precision of the present work's execution confirms Albers' status as a titan of twentieth-century art. In its juxtaposition of rich powerful hues, *Homage to the Square* is a sumptuous and deeply evocative display of Albers' longstanding and unsurpassed critical exploration into the aesthetic power of colour. It is the perfect summation of his aim to create an oeuvre that postulates the primacy of colour through visual experience.



PROPERTY FROM THE
COLLECTION OF ULRICH
OTTO SAUER

FRANK STELLA

b. 1936

'Oh!' Cried Toni [Q#3]

mixed media on cast aluminium
203.2 by 142.2 by 71.1 cm. 80 by 56 by 28 in.
Executed in 1998.

£ 180,000-250,000

€ 195,000-270,000 US\$ 218,000-302,000

PROVENANCE

Galerie Hans Mayer, Dusseldorf
Acquired from the above by the present
owner in 2006

EXHIBITED

Jena, Galerie der Jenoptik; Hildesheim,
Roemer und Pelizaeus Museum; Stuttgart,
Wurttembergischer Kunstverein; Berlin,
Galerie Akira Ikeda; and Singapore,
Singapore Tyler Print Institute Limited,
Heinrich von Kleist by Frank Stella, March
2001 - July 2002, p. 96, illustrated in colour

"If there is anything that characterizes Frank Stella's protean career as a painter, it is a desire to break out of the canvas, to go beyond the limits imposed by a conventional two-dimensional rectangle within a frame," stated critic Paul Goldberger (Paul Goldberger, 'Frank Stella Architecture', in: Exh. Cat., New York, The Metropolitan Museum of Art, *Frank Stella: Painting into Architecture*, 2007, p. 11). Composed of colourful metal forms assembled on cast aluminium, 'Oh!' cried Toni [Q#3] blurs the boundaries between two- and three-dimensional planes. This cacophonous composition breaks from the palette of primary colours which characterised Frank Stella's earlier works, instead opting for more subdued, earthy hues. Though seemingly chaotic, 'Oh!' cried Toni [Q#3] possesses an ethereal harmony and follows in line with Stella's aim to make works which elicit a pleasurable sensation in the viewer and by extent give them something worth looking at.

Hidden within this web of shapes and patterns lurks a narrative illustrating Heinrich von Kleist's *The Betrothal of Santo Domingo* (1810). 'Oh!' cried Toni [Q#3] is

one of fourteen works which Stella named for characters, places or dialogue in the German poet's Romantic novella which narrates the tragic story of Toni, a mixed-

**"IF THERE IS ANYTHING
THAT CHARACTERIZES
FRANK STELLA'S PROTEAN
CAREER AS A PAINTER, IT IS
A DESIRE TO BREAK OUT OF
THE CANVAS, TO GO BEYOND
THE LIMITS IMPOSED BY
A CONVENTIONAL TWO-
DIMENSIONAL RECTANGLE
WITHIN A FRAME."**

race girl enslaved on the island of Santo Domingo and her betrayal by a French/Swiss soldier attempting to repress the revolution of slaves fighting for freedom. It is common practice for Stella to work

in series, particularly those with literary referents. In fact, upon beginning his Von Kleist series, Stella had just completed a series concerning Herman Melville's *Moby Dick* which he executed between 1985-1987. Over the end of his life, Stella created several more series inspired by Von Kleist's writing, producing works in a variety of media from metal reliefs and prints to sculptures and murals. Stella utilises the Von Kleist novellas "as screens on which to project his delight in the straightforward manner the romantics sought to incarnate their feelings in their works" (Robert Hobbs, 'Frank Stella, Then and Now', in: Exh. Cat., Singapore, Singapore Tyler Print Institute, *Frank Stella: Recent Work*, 2002, p. 24).

Heralded as a pioneer of post-painterly abstraction and later named as the father of minimalist art, Stella's artistic output has continued to produce increasingly complicated and dynamic work. 'Oh!' cried Toni [Q#3] provides a dynamic and compelling example of Stella's mature artistic output which continues to effuse the authentic originality which pervades the artists' oeuvre.



PROPERTY FROM A DISTINGUISHED JAPANESE
MUSEUM COLLECTION

SAM FRANCIS

1923 - 1994

Untitled

acrylic on canvas

353.5 by 127.4 cm. 139¼ by 50⅞ in.

Executed in 1980.

This work is identified with the interim identification number of *SFF.765* in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

‡ £ 150,000-200,000

€ 162,000-216,000 US\$ 182,000-242,000

PROVENANCE

Acquired directly from the artist in April 1982

EXHIBITED

Palo Alto, Smith Andersen Gallery, *Sam Francis*, May - June 1980

Austin, Hope Gallery, *Faith and Charity*, July - August 1981, n.p., illustrated

Paris, Pavillon des Arts; Humlebaek, Louisiana Museum of Arts; and Tokyo, Ogawa Art Foundation, Yoyoi Gallery, *Sam Francis Oeuvre in the Museum Collection*, September 1986 - December 1987, n.p., no. 40, illustrated in colour

LITERATURE

Debra Burchett-Lere, Ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994*, Berkeley, 2011, no. SFF.765, illustrated in colour on DVD I

Characteristic of Sam Francis' later body of work, *Untitled* showcases total mastery of the artist's iconic technique. The towering canvas of this work, which stands at over three metres tall, draws the viewers' eyes upward while the dynamic dripped splatters of rich reds, blues, and yellows compete among themselves for attention. Rather than run into one another, these variations of colour overlap, achieving the illusion of perspective, creating a depth in which the viewer can lose themselves.

Francis' accretion of rhythmic strokes and splatters, at once deliberate and loose, create an unexpected harmony of form and hue. Francis regarded colour as integral to the expression of his unconscious visions. Preferring to call his contrasts of colour 'a modulation of opposites' rather than simply a mixture of colours, Francis rejected all comparisons of his works to a palette. Mixing his own colours en masse to better allow for chance to enter his process, Francis' long-time studio assistant Dan Cytron notes that "Sam could afford any pigments he wanted

and he wanted colors which were rare or obscure, such as real cadmium, or cobalt-based colors, not available to the general public" (Dan Cytron cited in: Tom Learner, Rachel Ribenc and Aneta Zebala, 'Notes on

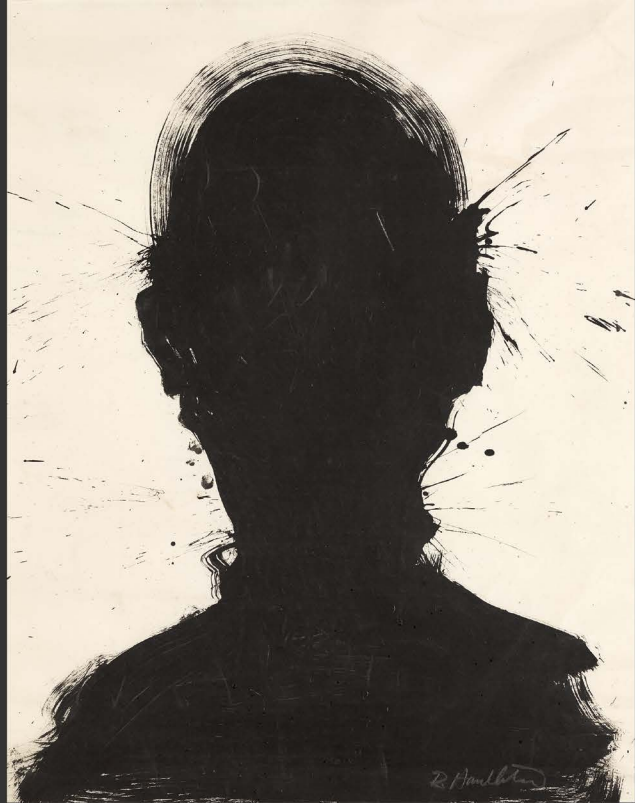
**"SAM COULD AFFORD ANY
PIGMENTS HE WANTED AND
HE WANTED COLORS WHICH
WERE RARE OR OBSCURE,
SUCH AS REAL CADMIUM, OR
COBALT-BASED COLORS, NOT
AVAILABLE TO THE GENERAL
PUBLIC."**

Sam Francis' Painting Methods and Materials in Two Grid Paintings', in: Debra Burchett-Lere, Ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Oakland 2011, p. 3). In mixing his paints and

creating his own highly saturated pigments, Francis reinvented the physical act of painting for himself.

Francis' preoccupation with colour has earned him comparisons with like-minded contemporaries like Pollock, Riopelle and Miró. However, unlike these Abstract Expressionists whose works aimed to focus on the meaning of form, colour and materials, Francis distanced himself from this purely formalistic approach. Though his method may at first appear to resemble Pollock's 'action painting', many of his paintings are guided by sensitive premeditations of composition. Having studied traditional Japanese flung-ink painting while living and working at a temple in Tokyo in the late 1950s, his compositions are imbued with an aesthetic philosophy guided by a consideration for the balance between emptiness and gestural drips. *Untitled* is no exception, pulsating with an energy both elusive and tangible this work is representative of a fluid summation of the many groundbreaking artistic forces which sculpted the artistic practice of the 20th century.





156

RICHARD HAMBLETON

1952 - 2017

Shadow Head Portraits

each: signed; signed and dated 1982-95 on the reverse

acrylic on paper, in 3 parts

each: 56 by 46 cm. 22 by 18 $\frac{1}{8}$ in.

PROVENANCE

Private Collection (acquired directly from the artist)

Acquired from the above by the present owner in 2015

£ 35,000-45,000

€ 37,800-48,600 US\$ 42,300-54,500



157

PROPERTY FROM A DISTINGUISHED JAPANESE
MUSEUM COLLECTION

SAM FRANCIS

1923 - 1994

Coral Six

signed, dated 1971 and dedicated
on the reverse

acrylic on paper

105 by 70 cm. 41³/₈ by 27¹/₂ in.

This work is identified with the interim
identification number of SF71-041 in
consideration for the forthcoming *Sam
Francis: Catalogue Raisonné of Unique Works
on Paper*. This information is subject to
change as scholarship continues by the Sam
Francis Foundation.

PROVENANCE

Acquired directly from the artist by the
present owner

EXHIBITED

Tokyo, Idemitsu Art Gallery, *Paintings by
Sam Francis in the Idemitsu Collection*,
January - February 1974, n.p., no. 25,
illustrated

± £ 30,000-40,000

€ 32,400-43,200 US\$ 36,300-48,300

158

ROBERT INDIANA

1928 - 2018

ART (Red)

stamped with the artist's name, dated 2000 and numbered 1/8 on the inside polychrome aluminium
45 by 45 by 22.5 cm. 18 by 18 by 9 in.
Conceived in 1972 and executed in 2000, this work is number 1 from an edition of 8, plus 4 artist's proofs.

PROVENANCE

Morgan Art Foundation Ltd. (acquired directly from the artist)
Acquired from the above by the present owner

Ω £ 80,000-120,000

€ 86,500-130,000 US\$ 97,000-145,000

Blending a high-impact graphic vocabulary together with hard-edge line and pure colour, *ART* combines several of Robert Indiana's signature stylistic features while heralding a distinctly new direction in his artistic output. The complexity of the three-dimensional form of the present work is arresting and possesses a distinct architectural quality. Returning to his preliminary interest in three-letter words such as 'DIE' and 'EAT' which characterised his sculptural 'one-word poems' of the early 1960s, Indiana revisits the potential of language to signify an infinite range of meaning. Indiana applies the semiotic theory of philosopher C.S. Peirce to explore the ability of a word with a seemingly universal meaning like 'art' to shift based on the cultural background of the interpreter. The artist himself has imbued the work with his own set of personal associations with this work by coating the work in cherry red as an homage to the logo of Phillips 66 gasoline company where his father worked during the Great Depression. Despite its outwardly straightforward message, *ART* is revealed to be deeply anchored in the life of the artist.

Born Robert Clark, Indiana took his native state's name after moving to New York in 1954 in a gesture that foreshadowed his fixation with Americana. Throughout his career, Indiana was preoccupied by the role of the sign in American culture and its ability to represent intangible desires

“IN EUROPE TREES GROW EVERYWHERE; IN AMERICA, SIGNS GROW LIKE TREES; SIGNS ARE MORE COMMON THAN TREES.”

and meanings through reduced and accessible language. Indiana spent much of his childhood on the road moving from town to town where the road signs which lined the motorways of his youth were his constant companions. The artist has famously reflected how “In Europe trees grow everywhere; in America, signs grow like trees; signs are more common than

trees” (Robert Indiana cited in: Joachim Pissarro, 'Signs into art', in: Simon Salama-Caro et al., *Robert Indiana*, New York 2006, p. 59). By invoking these signs in his sculptures, Indiana created shrines to the achievements of our contemporary age.

Indiana's *ART* made its sculptural debut at his 1972 solo exhibition at the Denise René Gallery in New York. This was to be his first solo exhibition in the city since the 1966 *LOVE* show at the Stable Gallery which launched him into the New York art scene. Like many of his sculptural designs, *ART* was first developed as a poster design for the exhibition *American Art Since 1960* at the Princeton University of Art Museum. Drifting between planes of legibility and abstraction, it becomes clear why *ART* accepts its sculptural form as the culmination of a series that spans a range of media. Indiana's work is celebrated today as a monument to commercial mass-consumer culture whose artistic innovations continue to inspire subsequent generation of artists.



159

MEL RAMOS

b. 1935

Hav-a-Havana

incised with the artist's signature and
numbered *EA 1/4* on the side
painted polychromatic resin
73 by 53 by 122 cm. 28¾ by 20⅞ by 48 in.
Executed in 2006, this work is 1 of 4 artist's
proofs, aside from the edition of 8.

PROVENANCE

Galerie Patrice Trigano, Paris
Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Patrice Trigano, *Mel Ramos*,
December 2014 - January 2015, pp. 36-38,
illustrated in colour

£ 40,000-60,000

€ 43,200-65,000 US\$ 48,300-72,500





160

TOM WESSELMANN

1931 - 2004

Belt Still Life

signed and numbered 3/25 on a label affixed to the side of the base

Rosenthal porcelain

30 by 46 by 20 cm. 11 $\frac{7}{8}$ by 18 $\frac{1}{8}$ by 7 $\frac{7}{8}$ in.

Executed in 1982, this work is number 3 from an edition of 25.

PROVENANCE

Private Collection, Europe

Ω £ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,300

161

ALEX KATZ

b. 1927

Shopping Crowd #3

signed and numbered 1/4

acrylic and screenprint ink on canvas

247 by 427 cm. 97¼ by 168⅞ in.

Executed in 2015, this work is number 1 from an edition of 4.

PROVENANCE

Lococo Fine Art Publisher, St. Louis

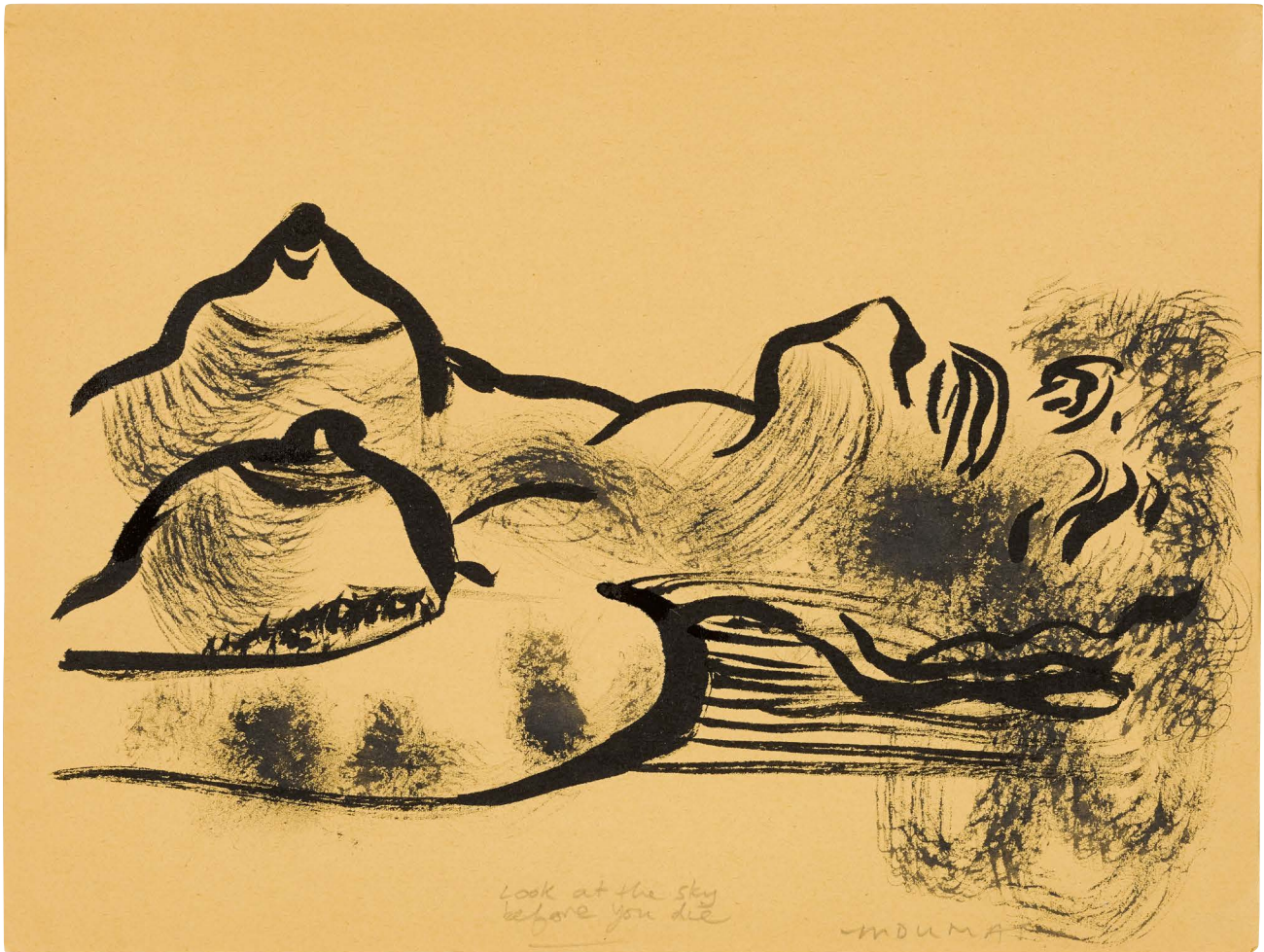
Acquired from the above by the present owner

£ 100,000-150,000

€ 108,000-162,000 US\$ 121,000-182,000







162

MARLENE DUMAS

b. 1953

Look at the Sky Before You Die

signed and titled

ink on paper

24 by 31.8 cm. 9½ by 12½ in.

Executed *circa* 1985.

PROVENANCE

CRG Art Incorporated, New York

Acquired from the above by the present owner

⊕ £ 12,000-18,000

€ 13,000-19,500 US\$ 14,500-21,800



163

JULIA WACHTEL

b. 1956

**Landscape No. 18
(Container/Cave)**

i: signed and numbered 1/5 twice on the stretcher
 ii: signed, dated 2013 and numbered 2/5 on the stretcher
 iii: signed, dated 2013 and numbered 3/5 on the stretcher
 iv: signed and dated 2013 on the overlap; signed, dated 2013 and numbered 4/5 on the stretcher
 v: numbered 5/5 on the stretcher; signed and dated 2013 on the reverse
 oil, lacquer ink and Flashe on canvas laid on board, in 5 parts
 overall: 152.4 by 250 cm. 60 by 98½ in.

PROVENANCE

Elizabeth Dee, New York
 Acquired from the above by the present owner

EXHIBITED

New York, Elizabeth Dee, *Julia Wachtel: Independent*, March 2014
 London, Saatchi Gallery, *Champagne Life*, October 2016, p. 135, illustrated in colour

† £ 10,000-15,000
 € 10,800-16,200 US\$ 12,100-18,200



164

PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

ELIZABETH PEYTON

b. 1965

Sid + John

signed and titled on the reverse
watercolour on paper
43 by 34.5 cm. 17 by 13½ in.
Executed in 1994.

PROVENANCE

Private Collection
Christie's, London, 9 February 2001, Lot 214
Acquired from the above by the present owner

£ 18,000-25,000

€ 19,500-27,000 US\$ 21,800-30,200



165

DANA SCHUTZ

b. 1976

Norbert

signed, dated 2001 and dedicated on the reverse

oil on canvas

47 by 36.8 cm. 18½ by 14½ in.

PROVENANCE

Zach Feuer Gallery, New York

Private Collection

Phillips, London, 7 March 2014, Lot 166

Acquired from the above by the present owner

£ 15,000-20,000

€ 16,200-21,600 US\$ 18,200-24,200

166

DANIEL RICHTER

b. 1962

D.O.A.XL

signed, titled and dated 2011 and 2012 on the reverse

oil on canvas

200 by 300 cm. 78¾ by 118⅞ in.

PROVENANCE

Contemporary Fine Arts, Berlin

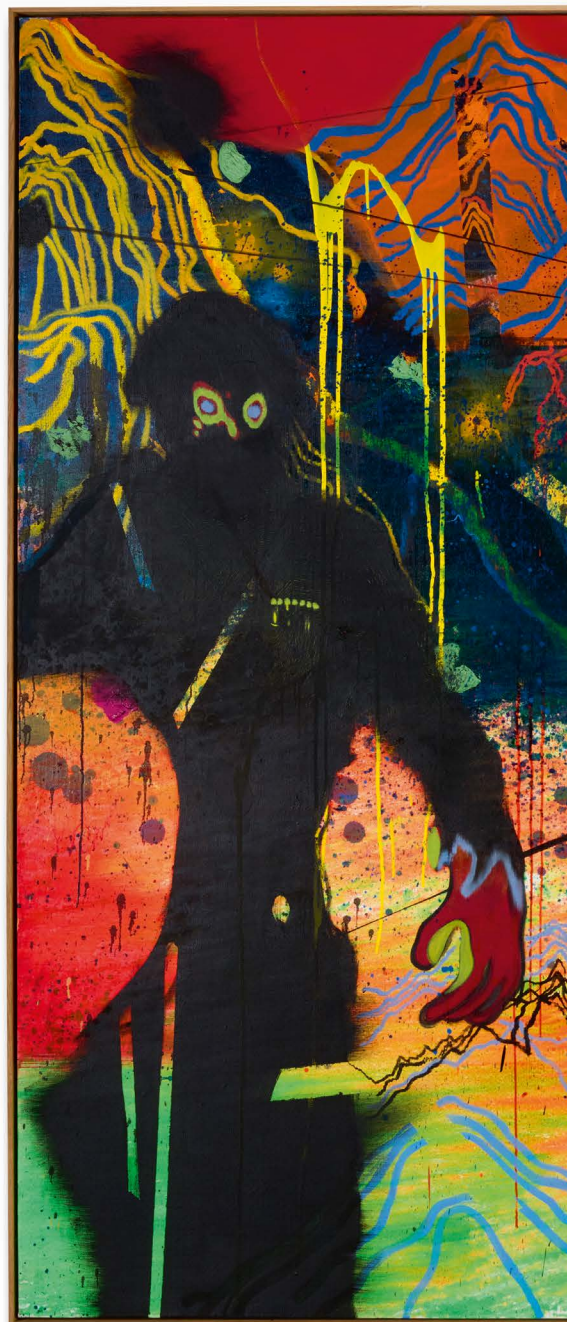
Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Thaddaeus Ropac, *Daniel Richter - Voyage, Voyage*, June - July 2012
Innsbruck, Galerie im Taxispalais, *Daniel Richter: Chromos Goo Bugly*, September - November 2014

⊕ £ 150,000-200,000

€ 162,000-216,000 US\$ 182,000-242,000



A confluence of vitality and violence, *D.O.A.XL* is exemplary of Daniel Richter's monumental figurative works which capture the fear and anxiety that characterises the contemporary zeitgeist. Richter presents a neon dystopia occupied by a group of amorphous, faceless figures who confront the viewer with inescapable glowing eyes. Combined with the acidic hot and cool colour palette mapped onto the alien terrain of the canvas, connotations of thermal imaging and the feeling of total surveillance are unavoidable. The result is a nightmarish

vision inspired by current events and mass media that predicts an inescapable apocalypse from which even the efforts of human heroism cannot deliver us.

In 2012, *D.O.A.XL* was exhibited for the first time at Galerie Thaddaeus Ropac alongside several other works from the *D.O.A.XL* series. The exhibition took its name from the 1980s French hit *Voyage, Voyage* by pop artist Desireless – a nod to Richter's penchant for using pop culture and mass media references. These references are littered throughout *D.O.A.XL* and include, among

others, Iron Man's red glove from the Marvel universe and the glow-eyed villains from cult videogame *World of Warcraft*.

When Richter began painting in the early 1990s, first as a student of Werner Büttner at the Hamburg Academy of Fine Arts and later as the studio assistant of Albert Oehlen, he developed a style marked by *horror vacui* with canvases bursting with psychedelic colours and forms. His fearless approach to colour is indebted to his artistic predecessors: expressionist painter Edvard Munch and symbolist pioneer James Ensor.



In 2002, Richter dramatically abandoned his wildly abstracted compositions and began making a new kind of history painting featuring images of social struggle that capture the paranoia surrounding contemporary events rather than a specific historic moment. Despite his stylistic change, Richter's sustained engagement with the fundamental principles of paint provides a continual narrative thread throughout his oeuvre.

Using the visual language of graffiti art which is evidenced in the drips, hazy outlines and

harsh lines of *D.O.A.XL*, Richter experiments with and pushes the limits of his media. Having been involved in the squatter scene of 1980s Hamburg, Richter's engagement with art began by designing record sleeves for radical German punk bands and much of his work reflects elements of the street art he witnessed during this time. His figurative paintings, which exclusively feature groups and never individuals, are inspired by Socialist Realism in this respect which the artist perceived to emphasise the sociability of humans. The artist explains that his

figurative paintings responded to "a need to get closer to a reality that I experience as unsavoury. My need to express myself as a social entity was so strong that I wanted to convey it to others" (Daniel Richter cited in: David Hughes, 'Daniel Richter and the Problem of Political Painting Today', *New German Critique*, No. 108, Fall 2009, p. 154). Richter's hauntingly prophetic apocalyptic visions speak to contemporary anxieties surrounding technology, information and war that bond society together and invite the viewer to join in the communal paranoia.

167

JONAS BURGERT

b. 1969

Bergung II

signed twice, titled and dated 2006 on the reverse

oil on canvas

240 by 210 cm. 94½ by 82⅝ in.

PROVENANCE

Michael Fuchs Gallery, Berlin

Acquired from the above by the present owner

EXHIBITED

Denver, University of Denver, Victoria H.

Myhren Gallery, *Jonas Burgert: Enigmatic*

Narrative, October - November 2008

£ 100,000-150,000

€ 108,000-162,000 US\$ 121,000-182,000

"If you look at people everywhere in the world, they all have the same problems. They don't know who or what they are; humans don't know what humans are."

Jonas Burgert in conversation with Anouchka Grose, in: 'A Conversation: Jonas Burgerts and Anouchka Grose', *Jonas Burgert*, Cologne 2016, p. 22.

Jonas Burgert's *Bergung II* from 2006 depicts a cacophonous heap of bodies that populate the monumental canvas, representing the artist's very own rendition of the inexhaustible theatre of human existence. In this swarm of menacing characters, a select few figures pull lifeless creatures from an amber pool of glowing liquid onto higher ground, while an apathetic female figure watches on. What is a carcass and what is alive is unclear in this visually multi-layered tumult of jostling form. Burgert masterfully presents a riveting and spectacular stage that encourages its theatrical beings and monsters to perform.

The present work accurately illustrates the artist's theory that in the end, there is no certainty, nor can there be any recovery from our failed attempts to give life meaning before and beyond death. The darkness, the grotesque and the brutality in *Bergung II* confirms the painter's complex narrative painting style and

addresses the meditative chaos and interrelated elements of human nature. "My interest is directed principally toward the phenomenon of the human being, the problematic of his self-definition. The human being doesn't know what a human being is. We do not have any standard map; we have to redetermine our coordinates again and again. In this self-reflection, we are permanently searching" (Jonas Burgert cited in: H. Dietz, 'Rubble and Fodder', *Essays*, online).

The visceral qualities of the painting owe much to Burgert's engagement with psychology and the ways in which a person's interior self must reckon with the external world. An inexplicable darkness looms everywhere amidst this intimate and honest work that reminds of the play between life and death in a Freudian sense. As psychoanalytical theories come alive in the viewer's mind, so does imagery that alludes to 20th century Surrealism. Further, references

to Renaissance painting and Flemish masters like Hieronymus Bosch are apparent in the work too. And yet, contemporary pop culture is featured as well, from works by Mike Kelly to movies by David Lynch, comic strips and the absurd logic of science fiction. The timeless uncanny dictates Burgert's *Bergung II*.

Ultimately, this present work amalgamates the realities of various cultures in the form of fantastical anthropological documentation. Burgert's compositional elements recall images of ecological disasters, while the brilliantly luminous colours and improbable protagonists seduce the beholder. *Bergung II* is a fragmentation of scenes that the viewer thinks to recognise because they tap into the unconscious by combining styles of the past with fantasies of today. Slightly absurd contradictions fuse and become one in a heavily referential spectacle – like one endlessly beautiful nightmare.



FRANZ WEST

1947 - 2012

Garden Pouf

lacquered aluminium
270 by 170 by 170 cm. 106¼ by 67 by 67 in.
Executed in 2006, this work is unique.

PROVENANCE

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

EXHIBITED

Paris, Galerie Ghislaine Hussenot, *Franz West, Sit In*, October - November 2006
Paris, Gagosian Gallery, *Franz West*,
September 2016

⊕ £ 150,000-200,000
€ 162,000-216,000 US\$ 182,000-242,000

The rich hues of Franz West's *Garden Pouf* evoke feelings of positivity that encourage the viewer to interact with the work. For the artist, colour signifies "saying yes to life. That is very important because, when I started, my things were saying no to all the dictates from above. Now that's changed" (Franz West cited in: Neal Benezra, Brice Curiger and Robert Fleck, Ed., *Franz West*, London 1999, pp. 12-13). Like many of his public sculptures, *Garden Pouf* evokes images of the human form. West is inspired by the anonymous, everyday body and often finds inspiration in the organic forms found there. Furthermore, the artist designs his sculptures to encourage public interaction, believing that such an interaction will activate his work and release its performative potential. To this end, West goes beyond optical stimulants and focuses on the tactility of his works, enticing the viewer with the crinkle of aluminium or the fold of papier-mâché. The textured surface of *Garden Pouf* begs to be touched while its broad

base offers an inviting perch for passers-by to stop and rest. Following West's stylistic trend of the late 1990s and early 2000s, this work boldly references erotic imagery; the clearly phallic form undisguised in its resemblance

[COLOUR SIGNIFIES] "SAYING YES TO LIFE. THAT IS VERY IMPORTANT BECAUSE, WHEN I STARTED, MY THINGS WERE SAYING NO TO ALL THE DICTATES FROM ABOVE. NOW THAT'S CHANGED."

to its bodily referent. The artist's aim in doing so was to evoke imagery with connotations of pleasure, a message which is accented by the exuberant hues of this work.

Throughout his career, West has challenged traditional notions of sculpture. "His sculptures avoid all the qualities required of 'serious' twentieth-century sculpture, and yet, at the same time, they remain recognizable as sculptures. They are impressive in their potential to express aspects of the physic, the sexual, the corporeal, and are characterized by their intense tactility. West's works have almost nothing to do with the smooth, well-measured, often geometric forms that make up the vocabulary of high Modern sculpture. Nor are they beholden to functional industrial design, with its stylized surfaces, which has provided the tactic model for much sculpture in recent decades" (*Ibid.*, p. 27). Instead, West's sculptures follow in the tradition of French Art Informel movement of the 1940s and 50s and are largely influenced by the ritualistic performances of the Viennese Actionists in the 60s and 70s. At once light-hearted and deeply philosophical, West's oeuvre redefined sculpture for the modern age.



△ 169

RUDOLF STINGEL

b. 1956

Untitled

signed and dated 2007 on the reverse
oil and enamel on canvas
241.6 by 193 cm. 95 $\frac{1}{8}$ by 76 in.

PROVENANCE

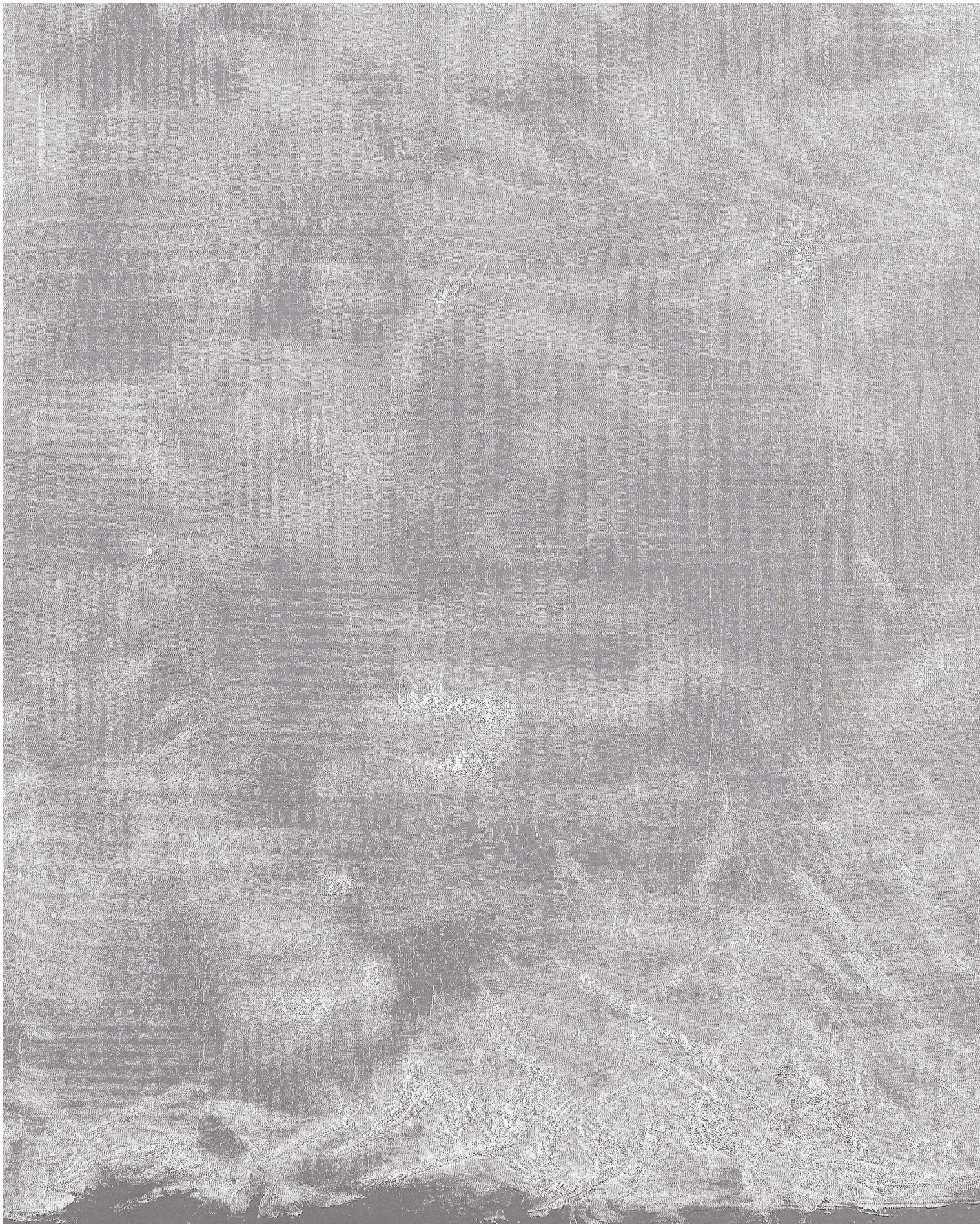
Paula Cooper Gallery, New York
Acquired from the above by the previous owner

£ 250,000-350,000
€ 270,000-378,000 US\$ 302,000-423,000

The scintillating enamel surface of *Untitled*, with its gentle folds and creases, creates an ornate abstract pattern, which echoes the Baroque and Rococo styles that surrounded Rudolf Stingel growing up in the Italian province of Tyrol. The monumental scale of the work only emphasises the subtle variations of texture and design that ornament the canvas, recalling a fragment of a decorated ceiling. In doing so, *Untitled* threatens to burst beyond the two-dimensional picture plane and into the realm of near architectural construction, locating itself somewhere at the intersection of painting, printmaking, and sculpture.

Having first come to prominence in the 1980s with his monochromatic paintings, Stingel's work has always reflected a preoccupation with challenging the authenticity, meaning, and hierarchy of painting in an effort to demystify artistic practice. *Untitled* maintains this concentration by challenging the primacy of painting and overlaying this traditional practice with shimmering enamel. In 1989, Stingel published *Instructions*: a step-by-step manual detailing the mechanised procedure used to create his works. Exhibited alongside a small sculpture of Buddha holding the tools







Rudolf Stingel, *Untitled*, 2009
 Artwork: © Courtesy Rudolf Stingel

used to create the *Instruction Paintings*, this satirical idol pokes fun at the reverence with which the painter's process is regarded. Stingel's *Instructions* recall Sol LeWitt's wall drawings and Andy Warhol's *Do It Yourself* paintings by welcoming reproduction as a legitimate expansion of a work into a series. As curator Francesco Bonami writes, in doing so, Stingel "erased the very idea of the copy because every painting, following his instructions, would have come out as a true original" (Francesco Bonami, 'Paintings of Painting for Paintings; The Kaiology and Kronology of Rudolf Stingel', in: *Exh. Cat., Chicago, Museum of Contemporary Art, Rudolf Stingel*, 2007, p. 18).

Executed in 2007, the creation of *Untitled* corresponds with a major mid-career retrospective of Stingel's work hosted by the Museum of Contemporary Art, Chicago which showcased several of his first *Instruction Paintings*. In this context, Stingel's *Untitled* can be considered a rebirth of these first meditations on notions of authenticity, originality, and authorship. Alongside these works, the retrospective included several of Stingel's interactive pieces including Celotex insulation board works which invite the

viewer to draw and write on their reflective silver panes installed on the gallery's walls. By inviting audiences to participate in the mutation of his work, Stingel allows his artworks to expand beyond single authorship and develop as public collaborations. By relinquishing control over the manipulation of surface of these participatory works, Stingel further estranges himself from artistic

"HIS ART EMBODIES THE PARADOX OF LOVING PAINTING BUT WANTING TO DESTROY IT – OR, IN ANY CASE, TO BEND IT TO SERVE NEW AND UNEXPECTED PURPOSES."

labour. The redefinition of the picture plane as a material surface rather than a field of representation serves as the narrative thread which holds Stingel's oeuvre together. In May 2019 a major retrospective of Stingel's career opened to great acclaim at the Fondation

Beyeler and today his status as one of the most important artistic voices of the Twenty-First Century is truly set in stone.

In *Untitled*, Stingel encourages the viewer to forgo traditional categorisations of medium and style and instead consider the work from a conceptual point of view. The viewer's contemplation is then thrown back at them as the glittering surface of the work reveals glimmers of their quivering reflection. Curator and art critic Massimiliano Gioni writes that "Stingel has sought to strike a balance between conceptual rigor and the retinal sensuality of painting, between detachment and participation, even between decorativeness and mental purity. His art embodies the paradox of loving painting but wanting to destroy it – or, in any case, to bend it to serve new and unexpected purposes" (Massimiliano Gioni cited in: 'The People's Painting: How to Understand Rudolf Stingel's Crowdsourced Magnum Opus', *Artspace Magazine*, January 2016, online). *Untitled* is an extraordinary example of Stingel's transformation of painting into a theoretical meditation on artistic production while championing the idiosyncratic aesthetic for which Stingel became famed.

170

JIMMIE DURHAM

b. 1940

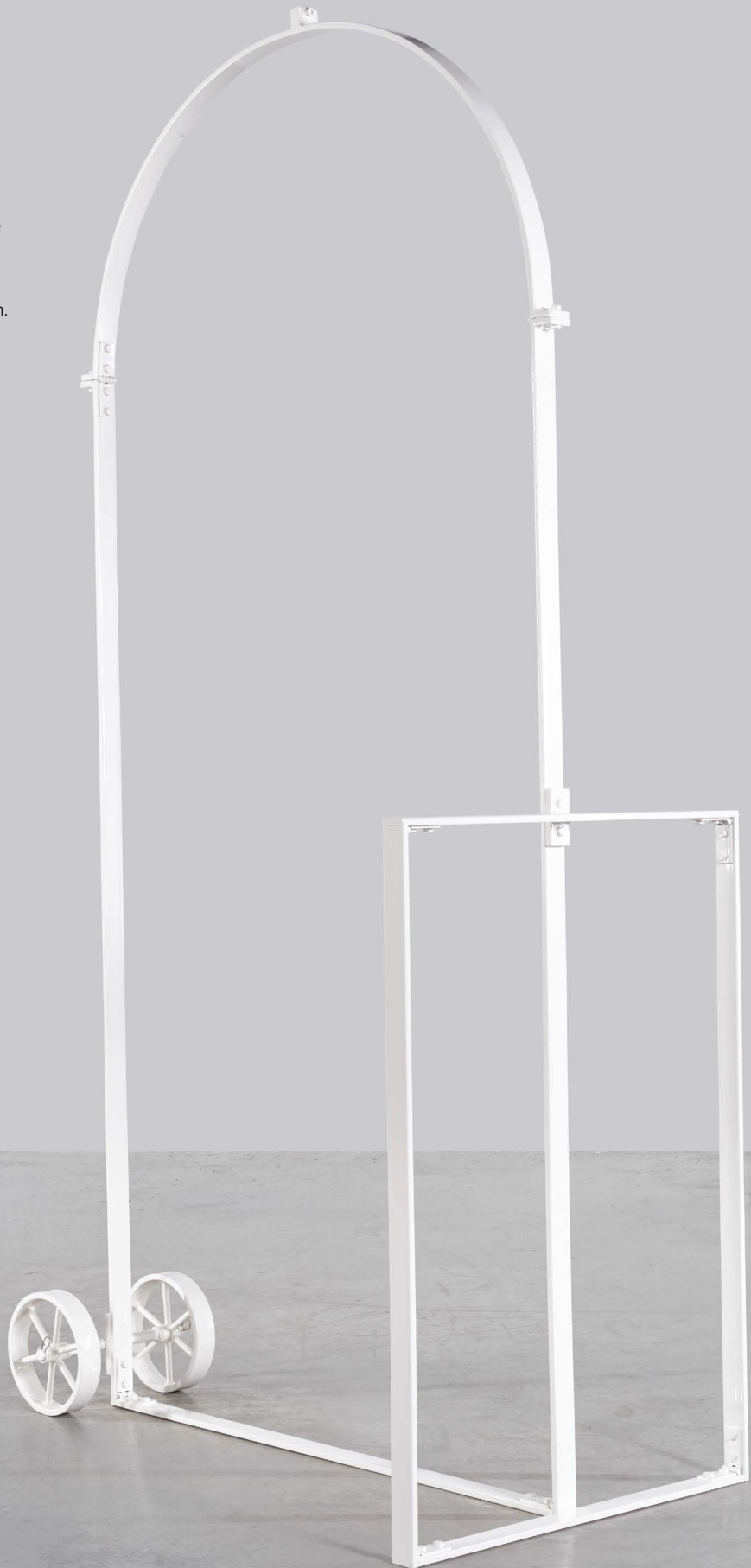
**Arc de Triumph for Personal Use
(White)**

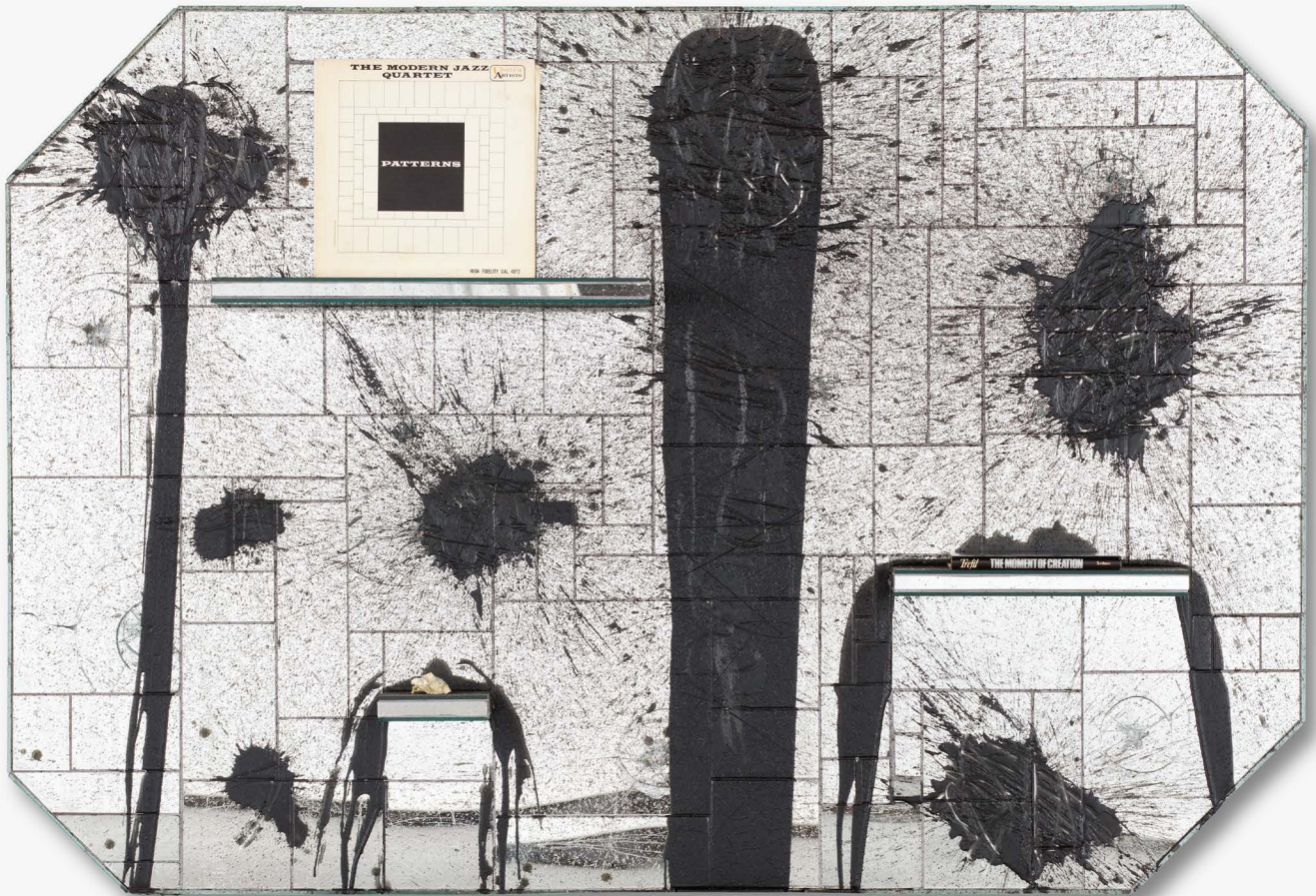
steel and white paint
220 by 70 by 115 cm. 86⁵/₈ by 27¹/₂ by 45¹/₄ in.
Executed in 2007.

PROVENANCE

Franco Soffiantino Contemporary Art
Productions, Turin
Acquired from the above by the present
owner in 2012

‡ £ 40,000-60,000
€ 43,200-65,000 US\$ 48,300-72,500





171

RASHID JOHNSON

b. 1977

Patterns

signed on the reverse
mirrored tiles, black soap, wax, vinyl, vinyl
slip, oyster shell, shea butter and book
125.7 by 184.2 by 20.3 cm. 49½ by 72½ by 8 in.
Executed in 2013.

PROVENANCE

Private Collection, Europe

£ 40,000-60,000

€ 43,200-65,000 US\$ 48,300-72,500

172

STERLING RUBY

b. 1972

Husbands/Sunburn P.O.P.

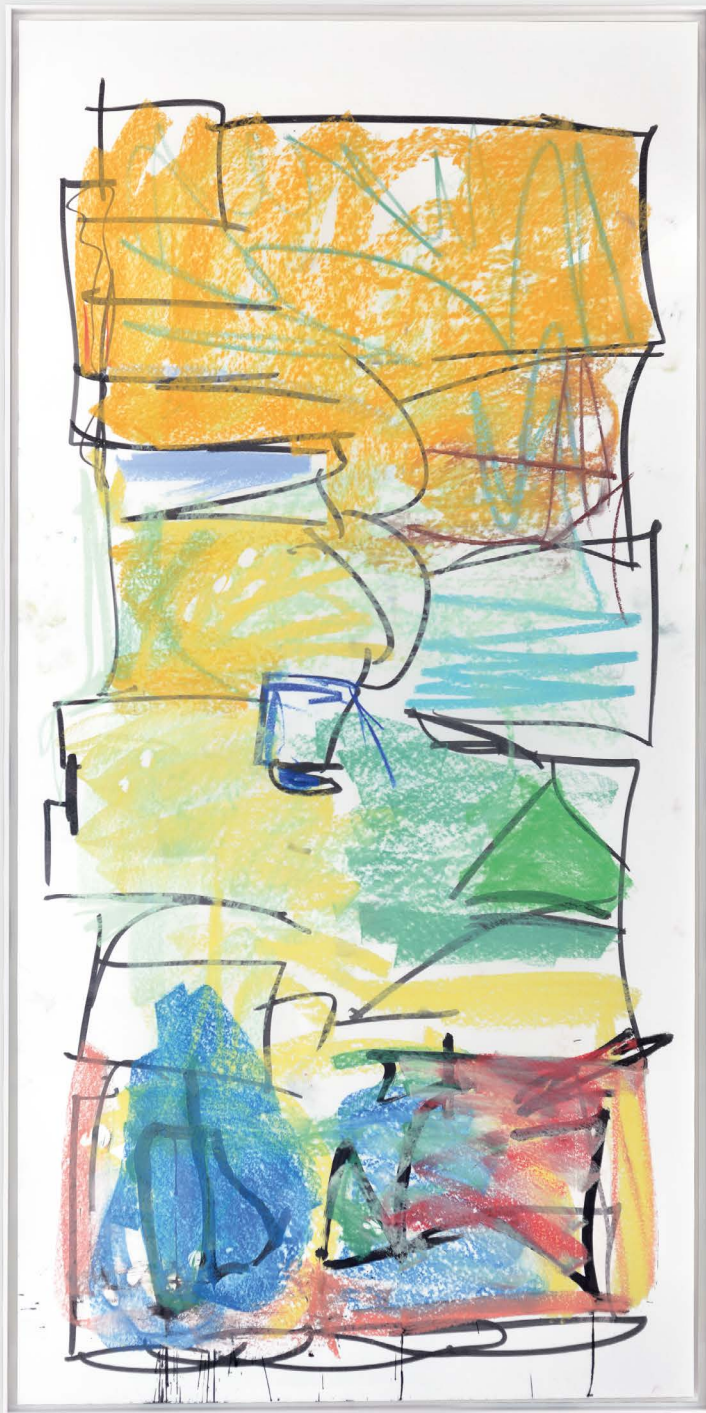
fabric, fibre filling, zippers, formica and wood
264.2 by 198.1 by 121.9 cm. 104 by 78 by 48 in.
Executed in 2010.

PROVENANCE

Marc Jancou, New York
Acquired from the above by the present
owner in 2010

‡ £ 30,000-40,000
€ 32,400-43,200 US\$ 36,300-48,300





173

**AARON GARBER-
MAIKOVSKA**

b. 1978

Untitled

chalk pastel and ink on board, in artist's
frame

overall: 241.3 by 119.4 cm. 95 by 47 in.
Executed in 2014.

PROVENANCE

Greene Exhibitions, Los Angeles
Acquired from the above by the present
owner in 2014

£ 20,000-30,000
€ 21,600-32,400 US\$ 24,200-36,300

174

SHERRIE LEVINE

b. 1947

Opal Skull

incised with the artist's initials, dated 2014
and numbered *API* on the underside
cast glass

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

Executed in 2014, this work is the artist proof,
aside from the edition of six.

PROVENANCE

Acquired directly from the artist by the
present owner

£ 80,000-120,000

€ 86,500-130,000 US\$ 97,000-145,000



Two Important Works By

THOMAS HOUSEAGO

Infused with an urgency and brute physicality, the work of Thomas Houseago captures the decisive moment when man reveals his internal strength which stems from his momentum and energy. Of his creative process, the artist has said “At the studio, I cast from clay to create my plaster works. The wrestling with clay, the manipulation, the fight between me and the clay where I push it and it pushes back, the craziness I can get into with clay, its mad activity is unique to that material” (Thomas Houseago in conversation with Brandon Kennedy in: Brandon Kennedy, ‘Thomas Houseago: A journey through the past to the future of the present form’, *NorthPark Magazine*, online). During this process, the artist imbues his work with his vigorous energy, sealing the physical traces it leaves behind within a plaster mould.

The importance of plaster to the artist’s practice can be seen in his most recent solo exhibition *Almost Human* at the Musée d’Art Moderne de la Ville de Paris which featured over fifty sculptures including *Walking Man* and *Spoon*. Though at first appearing to be sculpted wholly in the round, upon closer inspection *Walking Man* is revealed to be a hollow shell, rendering itself both a meditation on the power of our living bodies and a reflection on humankind’s vulnerability. A similar theme is explored in

Spoon which, for the artist, recalls the heavy drug culture which surrounded him growing up in Leeds. The artist has also said that “Whenever I made these big spoons, my kids would jump in them and sort of, enjoy being in them” signifying for the artist the frailty and decay of the body while also recalling its youthful exuberance (Thomas Houseago in conversation with Nora Lawrence in: ‘Thomas Houseago: As I Went Out One Morning’, *Storm King Art Center*, February 2013, online).

Houseago’s multifaceted works draw upon his upbringing for inspiration while freely quoting and subverting art-historical referents. The pure white plaster flesh of Thomas Houseago’s *Walking Man* recalls the immaculate marble surfaces that pervade the sculpture of antiquity. The figure’s dynamic pose, which rotates the axis of its body, breathes life into the ancient sculptural tradition of contrapposto. The artist looks to Modernist giants like Picasso, Braque, and Giacometti when creating his work. Indeed, *Walking Man* borrows its title from Giacometti’s work of the same name from 1960 while *Spoon* is a nod to the artist’s *Spoon Woman* or *Woman with Her Throat Cut*. By referencing and challenging both modern and classical sources, the artist creates works that hover between old and new worlds.



Thomas Houseago in the Royal Academy of Arts, London, courtyard, 2019
Image: Guy Bell/Shutterstock

175

PROPERTY FROM AN IMPORTANT BELGIAN
COLLECTION

THOMAS HOUSEAGO

b. 1972

Walking Man

plaster
156 by 166.5 by 65 cm. 61¾ by 65½ by 25¾ in.
Executed in 1995.

PROVENANCE

Acquired directly from the artist by the
present owner in 1996

EXHIBITED

Amsterdam, Stedelijk Museum Bureau,
Thomas Houseago, 1996
Paris, Musée d'Art Moderne de la Ville de
Paris, *Thomas Houseago: Almost Human*,
March - July 2019, p. 50, illustrated in colour

⊕ £ 80,000-120,000
€ 86,500-130,000 US\$ 97,000-145,000

176

PROPERTY FROM AN IMPORTANT BELGIAN
COLLECTION

THOMAS HOUSEAGO

b. 1972

Spoon

plaster
28.5 by 175.5 by 38.5 cm. 11 by 69 by 15 in.
Executed in 2001.

PROVENANCE

Acquired directly from the artist by the
present owner

EXHIBITED

Ghent, S.M.A.K., *Thomas Houseago, I am
Here, Selected Sculptures 1995 – 2003*,
October 2003 - January 2004
Paris, Musée d'Art Moderne de la Ville de
Paris, *Thomas Houseago: Almost Human*,
March - July 2019, p. 71, illustrated in colour

⊕ £ 40,000-60,000
€ 43,200-65,000 US\$ 48,300-72,500



“Whether I’m an architect, a sculptor, a painter, I perform an activity. And I like that my work contains a record of the activity.”

Olivia Gaultier-Jeanroy, 'Keyhole in the Door', in: Exh. Cat., Paris, Musée d'Art Moderne de la ville de Paris, *Thomas Houseago: Almost Human*, 2019, p. 31.



INTIMATE PASSIONS

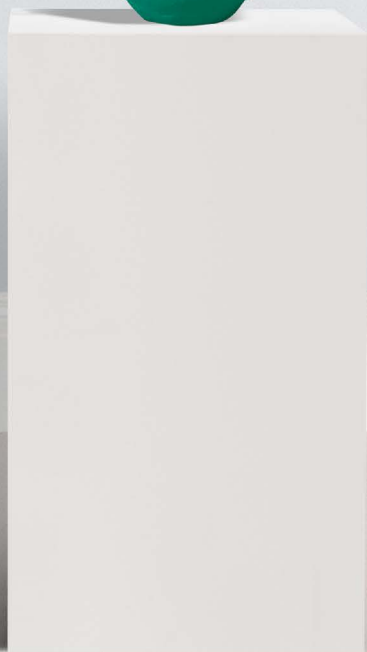
Works
from a
Prestigious
European
Collection

Chosen by intuition rather than by trend, the works included in *Intimate Passions: Works from a Prestigious European Collection* reflect the individual's dedication to carefully selecting them based on an inherent connection with the works alongside an inherited knowledge of collecting. Assembled over two generations, the present works span from a post-war period through to our contemporary age. Growing and maturing alongside the collector, the current grouping can be seen as an artistic timeline of the individual's life with each work signposting a particular moment in time. Following the owner's exceptional taste, the included works demonstrate an instinctual awareness for new talent. As a result of the collector's deep engagement with the international art scene, this selection of works represents the global reach of the contemporary art world today including artists hailing from all over Europe, Ghana, Japan, and the United States.

Often responding to an immediate emotional reaction to the art rather than any cerebral formulation, the collector is naturally drawn to conceptual works. The present collection features giants of conceptual art including Carl Andre and Yves Klein whose sculptural formations challenge preconceived notions of traditional art forms and investigate the materiality of their own production. These works stand in dialogue with Ai Weiwei's *Coloured Vases (2 Works)* which similarly engages with and challenges its art historical precedents. Representing one of the collector's favourite artists, *Cement Truck (Scale Model)* by Wim Delvoye provides a stunning example of the artist's fascination with the juxtaposition of opposites. Drawing on

the opulence and intricacy of Gothic architecture to render the streamlined machinery of today, Delvoye challenges the distinction between high and low art, a theme which occupies many of the artists featured in *Intimate Passions*. Yoshitomo Nara provides one such example whose signature style, perfectly formulated in *Winter Long*, combines elements of manga and anime with traditional modes of painting. Meanwhile, Cindy Sherman challenges the representation of women but from within the established genre of portrait photography. The range of media exhibited in this selection speaks to the democratising eye with which it was selected. Spanning from traditional painting on canvas and collage to drawings on paper and sculpture, these works nonetheless reveal a unifying interest in the materiality of art and its formal properties combined with an appreciation for the conceptual complexities it explores.

Also included is Vik Muniz' early work *Jumper* from 1989 which provides an unusually conceptual example of the artist's work while maintaining his signature wit which figures heavily in his later work. Along with Korakrit Arunanondchai's *Untitled (Body painting)*, created only a year after completing his Masters of Fine Arts at Columbia University, these works attest to the vision of the collector who dared to acquire works by artists who had yet to reach the international renown they enjoy today. The result is an inspired collection where fresh faces like Harold Ancart are shown beside longstanding canonical artists like Alexander Calder to create a dynamic and harmonious display which encapsulates the boldness and range of post-war and contemporary art.



177

YOSHITOMO NARA

b. 1959

Winter Long

acrylic and coloured pencil on paper
51 by 36 cm. 20 by 14¼ in.
Executed in 1999.

PROVENANCE

Michael Zink, Regensburg
Acquired from the above by the present
owner in 1999

EXHIBITED

Brussels, Centrale for Contemporary Art,
Private Choices, November 2017 - May 2018

LITERATURE

Yoshitomo Nara, Ed., *Yoshitomo Nara:
The Complete Works, Volume 2: Works on
Paper*, Tokyo 2011, p. 139, no. D-1999-006,
illustrated in colour

£ 200,000-300,000

€ 216,000-324,000 US\$ 242,000-363,000

Winter Long is an exquisite example of Yoshitomo Nara's career-long engagement with themes of innocence and solitude that define the essence of childhood. Exquisitely rendered in harmonious colours of acrylic paint and pencil, the present work has an enchanting dream-like presence. In an immediately recognisable style, Nara creates a ground-breaking dialogue between manga, anime, and Disney with painting techniques firmly based in Renaissance tradition.

In 1988, Nara took up temporary residence in Germany to study at Kunstakademie Düsseldorf. The artist's experience from his studies in Germany compelled him to return to his roots and delve into his native culture. The result is his idiosyncratic portraiture style which is an amalgamation of western classical technique and Japanese Ukiyo-e composition. In *Winter Long*, the face and the body of the subject receive a flat treatment. This style of rendering and the reduced composition evokes the format of manga. In the late 1990s,

Nara departed from the bold outlines and the highly vibrant palette that characterised his early works and turned his attention to iconic techniques and compositions from art history. The present work is an early example of the nuanced style later distinctly associated with Nara; the character exudes an air of poetry and the use of pastel colour

**"THEY ARE ALL SELF-
PORTRAITS IN A WAY. BUT THE
EMOTIONS THAT I FEEL CAN, OF
COURSE, BE UNIVERSAL."**

and meticulous brushwork is an homage to the artist's favourite Renaissance works. Nara has explained his connection to prominent art of the past, "I've learned a lot from Renaissance fresco painting; I especially love the translucent colours of Giotto and Piero

della Francesca. The surface texture of fresco painting contains a space that I can enter easily" (Midori Matsui, 'Yoshitomo Nara', *Index Magazine*, Spring 2001, online).

The poetic tranquillity emanating from *Winter Long* is characteristic of Nara's highly personal creative oeuvre. His portraiture style actively addresses issues ranging from appropriation and representation to popular culture, style, and tradition. In the present work, the artist depicts his most important archetype; the lonely child. The subject is highly self-reflective. During his youth in the rural Aomori Prefecture of Northern Japan, Nara was largely isolated and left to his own devices. The solitude and independence he experienced have filtered into paintings throughout the artist's career. As Nara himself explained in an interview, "They are all self-portraits in a way. But the emotions that I feel can, of course, be universal" (James Lindon, 'Artworker of the Week #58 Yoshitomo Nara', *Kultureflash*, 2 February 2006, online).

INTIMATE
PASSIONS
Works
from a
Prestigious
European
Collection



178

CECILY BROWN

b. 1969

Untitled (Bunny Gang Bang)

signed and dated 96 on the stretcher; signed
and dated 96 on the reverse
oil on canvas
41 by 51 cm. 16 by 20 in.

PROVENANCE

Private Collection
Phillips de Pury & Company, New York, 6
March 2010, Lot 163
Acquired from the above by the present owner

⊕ £ 30,000-40,000

€ 32,400-43,200 US\$ 36,300-48,300



PASSTONS
INTIMATE
Works
from a
Prestigious
European
Collection





179

MARLENE DUMAS

b. 1953

Thérèse Schwartz, ik stel Me
Voor

signed, titled and dated 1989

India ink and white wax crayon on paper
30.7 by 24 cm. 12 $\frac{1}{8}$ by 9 $\frac{1}{2}$ in.

PROVENANCE

Private Collection, Europe
Sotheby's, Amsterdam, 23 May 2006, Lot 170
Acquired from the above by the present owner

⊕ £ 10,000-15,000
€ 10,800-16,200 US\$ 12,100-18,200

PASSIONS
INTIMATE
Works
from a
Prestigious
European
Collection



180

LOUISE BOURGEOIS

1911 - 2010

Untitled

signed with the artist's initials
ink and pencil on paper
30 by 28 cm. 11¾ by 11 in.
Executed in 2002.

⊕ £ 8,000-12,000
€ 8,700-13,000 US\$ 9,700-14,500

PROVENANCE

Hauser & Wirth, Zurich
Private Collection, Paris
Acquired from the above by the present owner

EXHIBITED

Avignon, Collection Lambert, *Les
Papesses*, June - November 2013, p. 172,
illustrated in colour

181

HAROLD ANCART

b. 1980

Untitled (Contortionist)

oil stick and graphite on paper mounted on board, in artist's frame
overall: 171 by 114 cm. 67³/₈ by 48³/₄ in.
Executed in 2012.

PROVENANCE

C L E A R I N G, Brussels

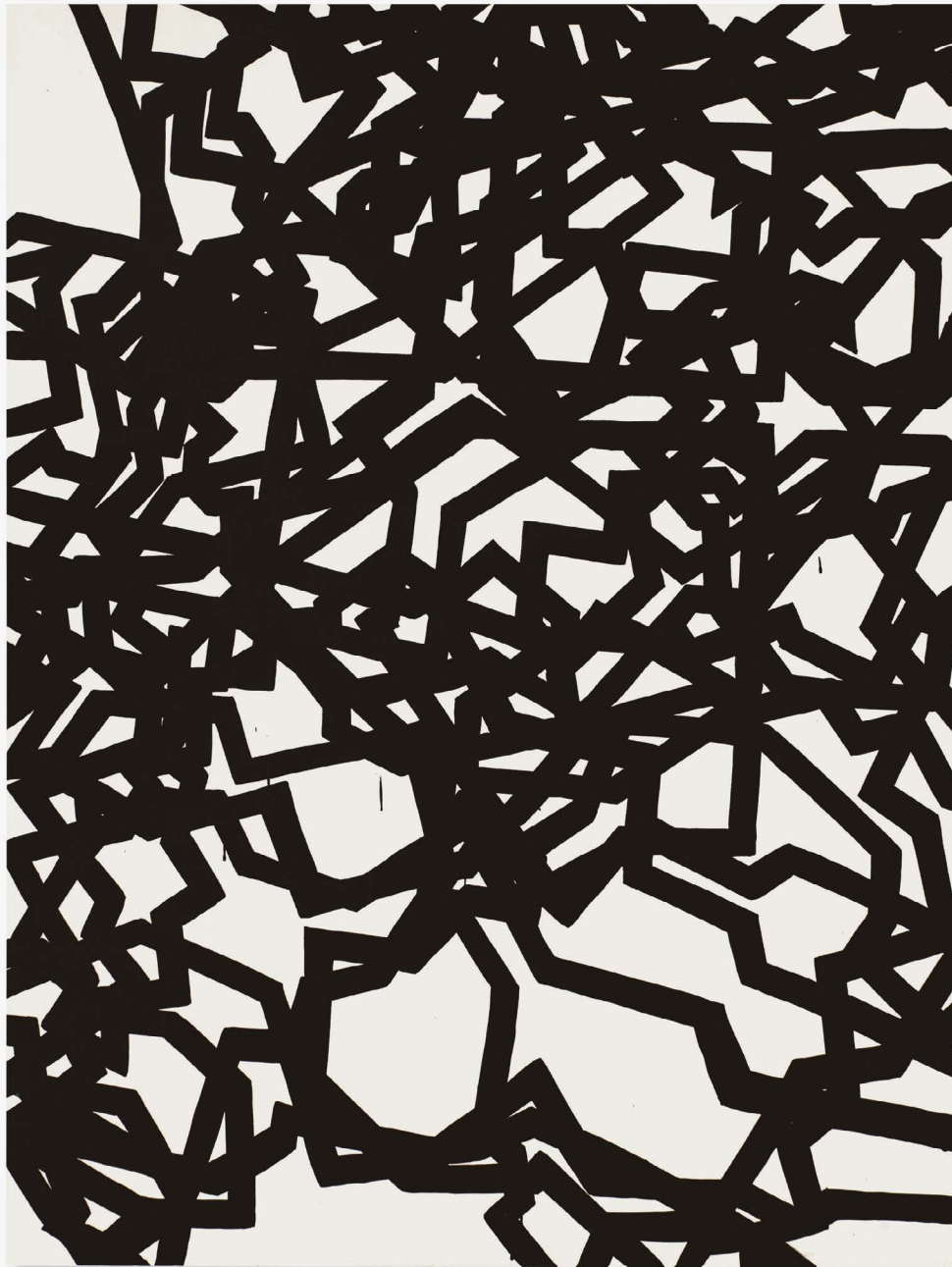
Acquired from the above by the present owner in 2012

⊕ £ 60,000-80,000

€ 65,000-86,500 US\$ 72,500-97,000

PASSIONS
INTIMATE
Works
from a
Prestigious
European
Collection





182

LATIFA ECHAKHCH

b. 1974

Dérives 9

signed, titled and dated 2009 on the overlap
acrylic on canvas
200 by 150 cm. 78¾ by 59 in.

PROVENANCE

Kaufmann Repetto Gallery, Milan
Acquired from the above by the present
owner in 2011

£ 40,000-60,000
€ 43,200-65,000 US\$ 48,300-72,500

PASSIONS
INTIMATE
Works
from a
Prestigious
European
Collection



183

**KORAKRIT
ARUNANONDCHAI**

b. 1986

Untitled (Body painting)

inkjet print, burnt denim, synthetic gold leaf
on canvas and 100 dvd's
218 by 162 cm. 85⁷/₈ by 63³/₄ in.
Executed in 2013.

£ 40,000-60,000
€ 43,200-65,000 US\$ 48,300-72,500

PROVENANCE

CLEARING, Brussels
Acquired from the above by the present
owner in 2013

EXHIBITED

Brussels, CLEARING, *Korakrit
Arunanondchai: Muen Kuey (It's Always the
same)*, July 2013
New York, MoMA PS1, *Korakrit
Arunanondchai*, March - September 2014

184

AI WEIWEI

b. 1957

Coloured Vases (2 Works)

acrylic on antique ceramics, in two parts
blue: 34 by 36 by 36 cm. 13³/₈ by 14¹/₄ by 14¹/₄ in.
red: 36 by 29 by 29 cm. 14¹/₈ by 11¹/₄ by 11¹/₂ in.
Executed in 2008.

PROVENANCE

Galerie Urs Meile, Beijing
Acquired from the above by the present
owner in 2008

£ 40,000-60,000

€ 43,200-65,000 US\$ 48,300-72,500

INTIMATE
PASSIONS
Works
from a
Prestigious
European
Collection



“People think I’m interested in Chinese traditions, which isn’t true. I’m more interested in our past human behaviour and our understanding of values, and I explore this by dealing with some existing readymade concept that everybody accepts as untouchable or fixed.”

Ai Weiwei in conversation with Juliet Bingham and Marko Daniel, in: ‘A Conversation between Ai Wei Wei, Juliet Bingham and Marko Daniel, 31 May and 1 June 2010, Beijing’, Exh. Cat., London, Tate Modern, *Sunflower Seeds*, 2010, pp. 89-92.



185

ALEXANDER CALDER

1898 - 1976

Untitled

signed and dated 73

gouache on paper

75 by 110 cm. 29½ by 43⅜ in.

This work is registered in the archives of the Calder Foundation, New York, under application number A25815.

PROVENANCE

Galerie Maeght, Paris

Private Collection

Kunsthallen Kunstauktioner, Copenhagen, 12

June 1996, Lot 39

Private Collection

Pierre Bergé, Paris, 6 December 2012, Lot 11

Acquired from the above by the present owner

£ 40,000-60,000

€ 43,200-65,000 US\$ 48,300-72,500



PASSIONS
INTIMATE

Works
from a
Prestigious
European
Collection



Calder 73

186

NAM JUNE PAIK

1932 - 2006

Moonlight Sonata: Quasi Una Fantasia

signed and dated 86 on the side
tv set, VHS video recorder, transformer,
gouache and Moon tape by Paik
51 by 52 by 47 cm. 20 $\frac{1}{8}$ by 20 $\frac{1}{2}$ by 18 $\frac{1}{2}$ in.

PROVENANCE

Carl Solway Gallery, Cincinnati
Private Collection, Brussels (acquired from
the above in May 1986)
Thence by descent to the present owner

£ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,300

INTIMATE
PASSIONS
Works
from a
Prestigious
European
Collection





187

LOUISE NEVELSON

1899 - 1988

Untitled

incised with the artist's name

painted wood

80 by 49 by 8 cm. 31½ by 19⅜ by 3⅜ in.

Executed in 1959.

PROVENANCE

Galerie Daniel Gervis, Paris

Galerie Ad Libitum, Antwerp

Private Collection, Antwerp (acquired from
the above in December 1975)

Thence by descent to the present owner

EXHIBITED

Paris, Galerie Daniel Gervis, *Louise Nevelson*,
November - December 1967, n.p., no. 14,
illustrated

£ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,300

CARL ANDRE

b. 1935

29 Prime Rectile

cold rolled steel, in 29 parts
 each: 3 by 39.7 by 20.1 cm. 1 $\frac{1}{8}$ by 15 $\frac{5}{8}$ by 7 $\frac{7}{8}$ in.
 overall: 3 by 39.7 by 580.4 cm.
 1 $\frac{1}{8}$ by 15 $\frac{5}{8}$ by 228 $\frac{1}{2}$ in.
 Executed in 1977.

This work is accompanied by a certificate of authenticity signed twice, titled and dated *New York 3 Nov 88* by the artist.

£ 150,000-200,000

€ 162,000-216,000 US\$ 182,000-242,000

PROVENANCE

Paula Cooper Gallery, New York
 Private Collection, United Kingdom
 Sotheby's, New York, 13 May 2010, Lot 166
 Acquired from the above by the present owner

EXHIBITED

Los Angeles, Otis Art Institute Gallery, *Carl Andre*, January - February 1977
 New York, Sperone Westwater Fischer, *Carl Andre*, May 1977
 New York, Paula Cooper Gallery, *Carl Andre*, January 1985

LITERATURE

Exh. Cat., The Hague, Haags Gemeentemuseum; and Eindhoven, Stedelijk Van Abbemuseum, *Carl Andre*, January - March 1987, p. 108, no. 77-9, illustrated

A perfect example of Carl Andre's non-referential and non-hierarchical composition, *29 Prime Rectile* presents a sleek line of cold rolled steel that runs flush to the floor. Andre invites viewers to engage with his work in a directly tactile way; to touch it in order to better experience the physical properties of the materials and the shifts in density, durability and texture that vary from tile to tile. The present work resembles several other works by Andre in that it welcomes connotations of a pathway. The artist has said that: "my idea of a piece of sculpture is a road. That is, a road doesn't reveal itself at or from any particular point. Roads appear and disappear. We either have to travel on them or beside them. Most of my works - certainly the successful ones - have been ones that are in a way causeways - they cause you to make your way along them or around them or to move the spectator over them" (Carl Andre in conversation with Phyllis Tuchman in: Eva

Meyer Hermann, Ed., *Carl Andre Sculptor 1996*, Stuttgart 1996, p. 47). In this way, *29 Prime Rectile* not only modifies the space in which it is exhibited but alters the way that viewers interact with that space and invites them to ponder the definition of 'place'.

The flat metal plates of *29 Prime Rectile* fundamentally challenge the meaning of sculpture which traditionally revolved around concepts of 'form' and 'structure'. Andre's new artistic expression fell perfectly in line with the Minimalist movement. Focused on rejecting the illusionism inherent to painting, Minimalism aimed to displace the importance given to the art object and democratise the enjoyment of art. In this way, Andre literally removes the plinth on which sculpture had previously stood and replaces it with something that is neither modelled, carved nor constructed and daringly encourages interaction. The simplification of technique, free from the

intuitive and emotionally-charged decision making of Abstract Expressionism, was essential to this new Minimalist art for Andre and his contemporaries like Sol LeWitt, Dan Flavin and Donald Judd. The artist eulogised: "what the idea of 'minimal art' means to me is that the person has drained and rid himself of the burden, the cultural overburden that stands shadowing and eclipsing art. I think art is quite apart from that and you have to really rid yourself of those securities and certainties and assumptions and get down to something, which is closer and resembles some kind of blankness. Then one must construct again out of this reduced circumstance" (Carl Andre cited in: Alistair Rider, Ed., *Carl Andre: Things in Their Elements*, London 2011, p. 249). As evidenced in *29 Prime Rectile*, Andre elevates the assemblage of units, elegantly uniform and streamlined, to a new plane of understanding that changed the course of art history.

INTIMATE
PASSIONS
Works
from a
Prestigious
European
Collection

“What the idea of ‘minimal art’ means to me is that the person has drained and rid himself of the burden, the cultural overburden that stands shadowing and eclipsing art.”

Carl Andre cited in: Alistair Rider, Ed., *Carl Andre: Things in Their Elements*, London 2011, p. 249.

189

DANIEL BUREN

b. 1938

Point De Vue Ou Le
Corridorscope, Diptyque -Extrait
N° 9

Situated Work

acrylic paint on woven cotton canvas,
black and white stripes, each 8.7 cm large,
alternated and vertical, in two parts
overall: 240 by 280 cm. 94½ by 110¼ in.
Executed in 1983 for the exhibition Point de
Vue ou Le Corridorscope at Musée des Arts
Décoratifs, Paris and assembled by the artist
in September 2003.

A certificate will be issued by Daniel Buren in
the name of the new comer

PROVENANCE

Baronian-Francey Gallery, Brussels

Acquired from the above by the present
owner in 2007

⊕ Estimate Upon Request

INTIMATE
PASSIONS
Works
from a
Prestigious
European
Collection

“At the beginning [working with stripes] was intuition. [...] It was the idea to have something very banal, but very strong [...] it was a sign, very easy to see and to play [with] – totally different work, completely attached to the site, and opening a different way. I was certainly not thinking I would keep that for so long, but little by little, I was still working with it 50 years later. [...] It's not only something you can recognize; it's also something I can use to change an environment.”

David Buren in conversation with Emily McDermott, 'Stripes across the Decades', *Interview Magazine*, 6 March, 2015, online.

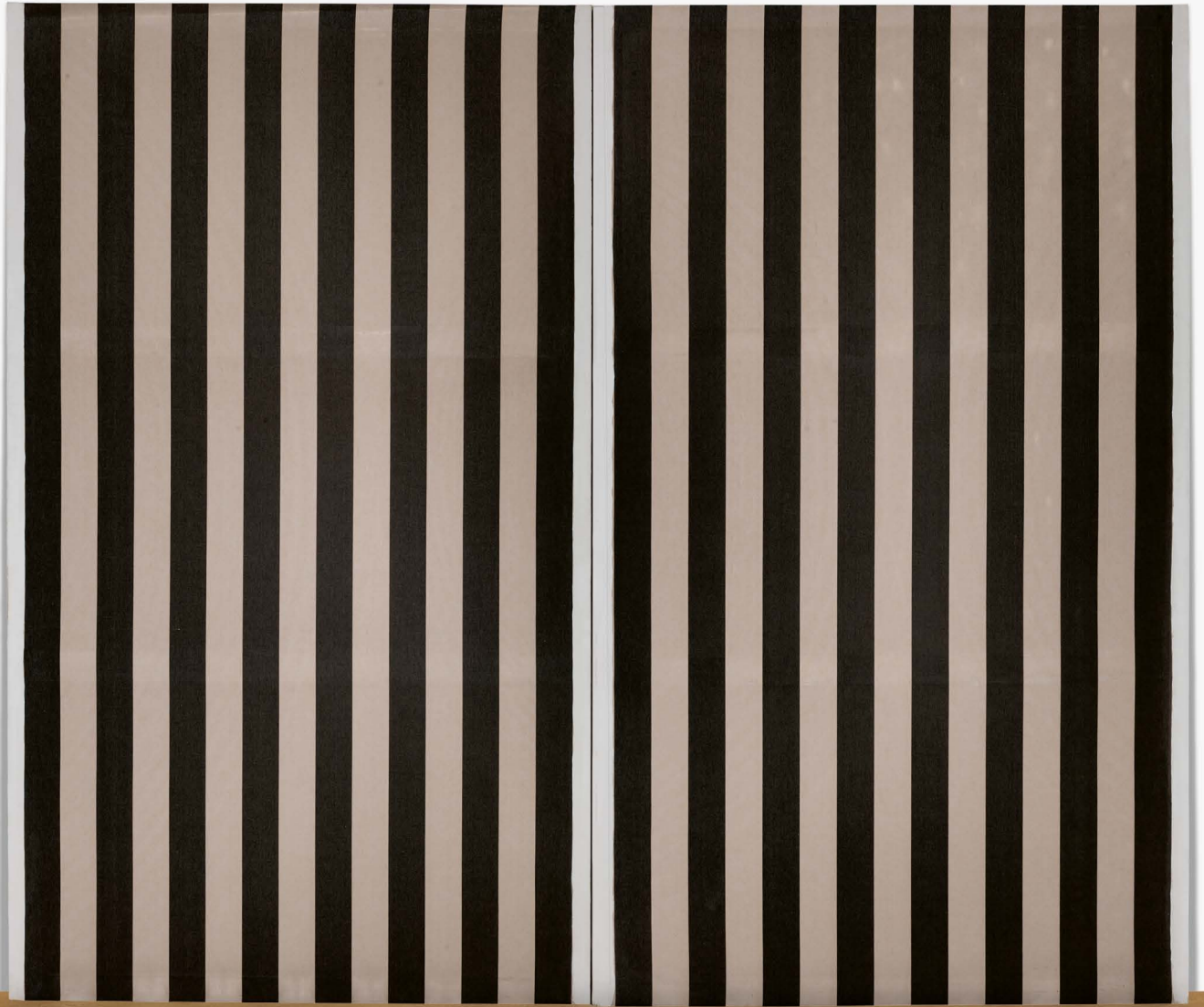


Photo-souvenir: *Point de vue ou le Corridorscope, Diptyque - Extrait n° 9*, travail
situé, 1983- 2003, © DB-ADAGP Paris

190

CÉSAR

1921 - 1998

Vélocycle Compressé

signed and dated 1970 Nice on the side
compressed moped

40.7 by 40.7 by 10.2 cm. 16 by 16 by 4 in.

This work is recorded in the Denyse Durand-
Ruel Archives under No.995.

PROVENANCE

Private Collection

Artcurial-Briest-Poulain-Le Fur-Tajan, Paris,

30 October 2002, Lot 451

Private Collection, Europe

Christie's, London, 15 October 2010, Lot 323

Acquired from the above by the present owner

⊕ £ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,300

INTIMATE
PASSIONS
Works
from a
Prestigious
European
Collection





191

GEORGE RICKEY

1907 - 2002

Three Triangles - Wall

signed, dated 1990-92 and numbered 2/3 on the underside

stainless steel

66 by 24.2 by 17.8 cm. 26 by 9½ by 7 in.

Executed in 1990-92, this work is number two from an edition of three.

PROVENANCE

Roland Hummel Collection, New York

(acquired directly from the artist)

Sotheby's, London, 16 October 2010, Lot 134

Acquired from the above by the present owner

EXHIBITED

New York, Maxwell Davidson Gallery, *George Rickey Sculptures from the Roland Hummel Collection*, October - November 2006

£ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,300

192

YVES KLEIN

1928 - 1962

Untitled Blue Sponge Sculpture,
(SE 300)

dry pigment and synthetic resin on natural
sponge with posthumously executed
metallic base

sponge: 10.5 by 11 by 6 cm. 4 $\frac{1}{8}$ by 4 $\frac{3}{8}$ by 2 $\frac{3}{8}$ in.

Executed *circa* 1960.

This work is registered in the Yves Klein
Archives under number SE 300.

PROVENANCE

Galerie Löwenadler, Stockholm

Private Collection

Galería Theo, Madrid

Private Collection (acquired from the above
in 1991)

Christie's, London, 12 February 2010, Lot 168

Acquired from the above by the present owner

⊕ £ 100,000-150,000

€ 108,000-162,000 US\$ 121,000-182,000

INTIMATE
PASSIONS
Works
from a
Prestigious
European
Collection

“One day I perceived the beauty of blue in the sponges; this working tool all of a sudden became a primary medium for me. The sponge has that extraordinary capacity to absorb and become impregnated with whatever fluid, which was naturally very seductive to me. Thanks to the natural and living matter of sponges, I was able to make portraits of the ‘readers’ of my monochromes, which, after having seen and travelled into the blue of my paintings, returned from them completely impregnated with sensibility, just as the sponges.”

Yves Klein, ‘Notes on certain works exhibited at Galerie Colette Allendy’, in: Klaus Ottmann, Ed., *Overcoming the Problematics of Art: The Writings of Yves Klein*, New York 2007, pp. 22-23.



193

POL BURY

b. 1922

Cuivre Ponctuation

wood, copper and electrical motor
100 by 100 by 17 cm. 39³/₈ by 39³/₈ by 6⁵/₈ in.
Executed in 1963.

PROVENANCE

Collection Dotremont, Brussels
Galerie Ad Libitum Antwerp
Private Collection, Antwerp (acquired from
the above in October 1968)
Thence by descent to the present owner

EXHIBITED

Dortmund, Museum am Ostwall,
Retrospective Pol Bury, August - October 1994
Brussels, Koninklijk Museum voor Schone
Kunsten, *Zero international Antwerpen*,
November - February 1980

LITERATURE

Rosemarie E Pahlke, *Pol Bury, Avec
Catalogue Raisonné*, Gand 1994, p. 148, no.
63-27, illustrated

⊕ £ 70,000-90,000
€ 76,000-97,500 US\$ 85,000-109,000

PASSIONS
INTIMATE
Works
from a
Prestigious
European
Collection

“Viewing one of Bury's constructions demands that one see and feel peripherally. The eyes, the ears and the sense of kinesthesia are not directly engaged, though one becomes aware of the meaning of the activity almost as an after-effect.”

Jack Burnham 'Beyond Modern Sculpture, New York, 1968', cited in: Dore Ashton, *Pol Bury*, Paris 1970, p. 18.





194

EL ANATSUI

b. 1944

Torn Towel

incised with the artist's initials, title and date 02
tempera on wood, in 16 parts
overall: 71 by 135 cm. 28 by 53¼ in.

PROVENANCE

Private Collection
Bonhams, London, 8 April 2009, Lot 71
Acquired from the above by the present owner

£ 30,000-40,000

€ 32,400-43,200 US\$ 36,300-48,300

PASSTONS
INTIMATE
Works
from a
Prestigious
European
Collection



EL
02

195

CINDY SHERMAN

b. 1954

Untitled (#134)

signed, dated 1984 and numbered 2/5 on the reverse of the frame
c-print, in artist's frame
178 by 120 cm. 70 by 47¼ in.
Executed in 1984, this work is number two from an edition of five.

PROVENANCE

Metro Pictures, New York
Private Collection, Antwerp (acquired from the above in 1992)
Thence by descent to the present owner

£ 100,000-150,000

€ 108,000-162,000 US\$ 121,000-182,000

INTIMATE
PASSIONS
Works from a
Prestigious
European
Collection

Cindy Sherman's *Untitled (#134)* is an outstanding example of work from the artist's highly acclaimed *Fashion* series. Between 1983 and 1994 Sherman produced four groups of works that quote from fashion photography. The present work belongs to an early and important body of images published in *Paris Vogue* in 1984. The images Sherman created for these fashion stories are however the antithesis of the glamorous world of fashion, and *Untitled (#134)* rejects the traditional concepts of beauty in favour of something bizarre, even ominous.

Sherman's uncanny ability to assume the identity of a multiplicity of characters has long been the central theme in her oeuvre. In each of her photographs, the artist uses a range of costumes, makeup, wigs, and prostheses, and typically employs her own styling, to transform her physical appearance and radically obscure her identity. As seen in the performative aspect of the work, *Untitled (#134)* is at once a critique of the fashion industry. The degree of contrived artifice and construction of the self through

her role-playing in the present work sees Sherman making full use of fashion as a form of masquerade: "Right away I started feeling antagonism from [the French designers],

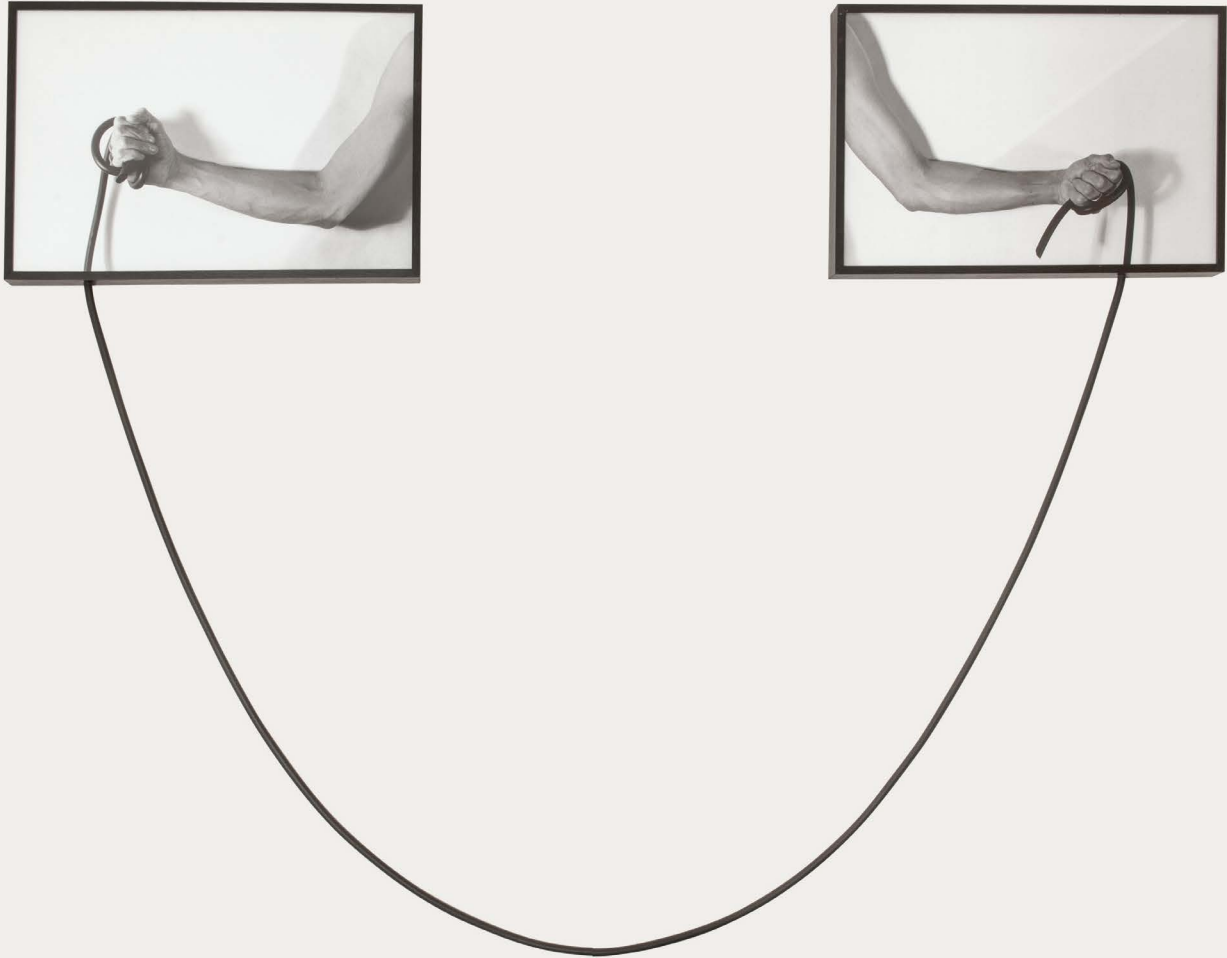
"THE CLOTHES WERE BORING AND NOT THE ONES I HAD ASKED TO USE SO I THOUGHT I'LL JUST GO ALL OUT AND GET REALLY WILD. THEY HATED IT. AND THE MORE THEY HATED IT, THE MORE IT MADE ME WANT TO DO IT, AND THE MORE OUTRAGEOUS I TRIED TO BE."

not really liking what I was doing, because they expected me to imitate what I had done in the last series. But I wanted to go on to something new, and since they were going to

use these pictures for *Paris Vogue*, I wanted the work to look really ugly. The clothes were boring and not the ones I had asked to use so I thought I'll just go all out and get really wild. They hated it. And the more they hated it, the more it made me want to do it, and the more outrageous I tried to be" (Cindy Sherman cited in: Jeanne Siegel, *Art Talk: The Early 80s*, New York 1988, p. 273).

Since the mid-1970s, Sherman's body of work has been distinctly influential in shaping the field of contemporary art. The artist's photographs have been distinguished by her exploration of the myriad ways in which women are represented. Fashion, now and then, is yet another means of masquerade for the consumer, and advertisements for clothes promise to convert the wearer into a more perfect version of themselves. The *Fashion* series undermine the desirability of such images by emphasising their contrived nature. *Untitled (#134)* marks a high point in Sherman's career, questioning, not only the medium of photography but also our wider assumptions about gender, status and identity in the modern world.





196

VIK MUNIZ

b.1961

Jumper

photographs in artist's frames and
rubber rope

overall: 190 by 150 cm. 74 $\frac{7}{8}$ by 59 in.

Executed in 1989.

PROVENANCE

Stux Galerie, Cologne

Private Collection, Antwerp (acquired from
the above in 1989)

Thence by descent to the present owner

£ 12,000-18,000

€ 13,000-19,500 US\$ 14,500-21,800

PASSIONS
INTIMATE
Works
from a
Prestigious
European
Collection



197

DENNIS OPPENHEIM

b. 1938

**Indirect Hit Crossfire - Proposal
for Gallery D, Brussels**

signed, titled and dated 1973
collage and colour photographs on panel
103 by 153 cm. 40½ by 60¼ in.

PROVENANCE

Galerie Ad Libitum, Antwerp
Private Collection, Antwerp
Thence by descent to the present owner

£ 8,000-12,000
€ 8,700-13,000 US\$ 9,700-14,500

198

R.H QUAYTMAN

b. 1961

Spine, Chapter 20

signed, titled, dated 2010 and variously
inscribed on the reverse
oil, gesso and silkscreen ink on wood
51 by 51 cm. 20 by 20 in.

PROVENANCE

Miguel Abreu Gallery, New York
Acquired from the above to the present
owner in 2010

£ 40,000-60,000

€ 43,200-65,000 US\$ 48,300-72,500

INTIMATE
PASSIONS
Works
from a
Prestigious
European
Collection

"Silkscreening has given me access to content without my having to paint it with a brush. I've found it liberating. And since any medium or form in painting brings its own cast of ghosts, it has allowed me to tap into a genealogy of painters who have dealt with photography."

R. H. Quaytman in conversation with Steel Stillman, in: Steel Stillman, 'In the Studio: R. H. Quaytman',
Art in America, 2010, online.





199

A.R. PENCK

b. 1939

Untitled

signed with the artist's initials
gouache on paper
52 by 84 cm. 20¾ by 33 in.
Executed in 1980.

PROVENANCE

Galerie Gillespie-Laage, Paris
Private Collection, Antwerp (acquired from
the above in 1984)
Thence by descent to the present owner

EXHIBITED

Paris, Galerie Gillespie-Laage, A.R. Penck,
January - February 1981

⊕ £ 10,000-15,000
€ 10,800-16,200 US\$ 12,100-18,200

INTIMATE
PASSIONS
Works
from a
Prestigious
European
Collection



200

**CHRISTOPH
RUCKHÄBERLE**

b. 1971

Abschied

signed and dated 2004 on the overlap
oil on canvas
190 by 280 cm. 74¾ by 110¼ in.

PROVENANCE

Sutton Lane Gallery, London
Acquired from the above by the present
owner in 2006

EXHIBITED

London, Sutton Lane Gallery, *Christoph
Ruckhäberle*, October - November 2004

⊕ £ 15,000-20,000
€ 16,200-21,600 US\$ 18,200-24,200



201

201

DONALD BAECHLER

b. 1956

The Saint Sees a Building in a Dream

printed with the artist's initials, the title and the date 81

pencil and gouache on paper
88 by 116 cm. 34 $\frac{3}{8}$ by 45 $\frac{5}{8}$ in.

PROVENANCE

Private Collection, Brussels

£ 3,000-4,000

€ 3,250-4,350 US\$ 3,650-4,850

202

FERNANDO BOTERO

b. 1932

Santo Domingo

signed, titled and dated 72
pencil on paper
40 by 32 cm. 15 $\frac{3}{4}$ by 12 $\frac{5}{8}$ in.

PROVENANCE

Galerie Buchholz, Munich

Acquired from the above by the present owner

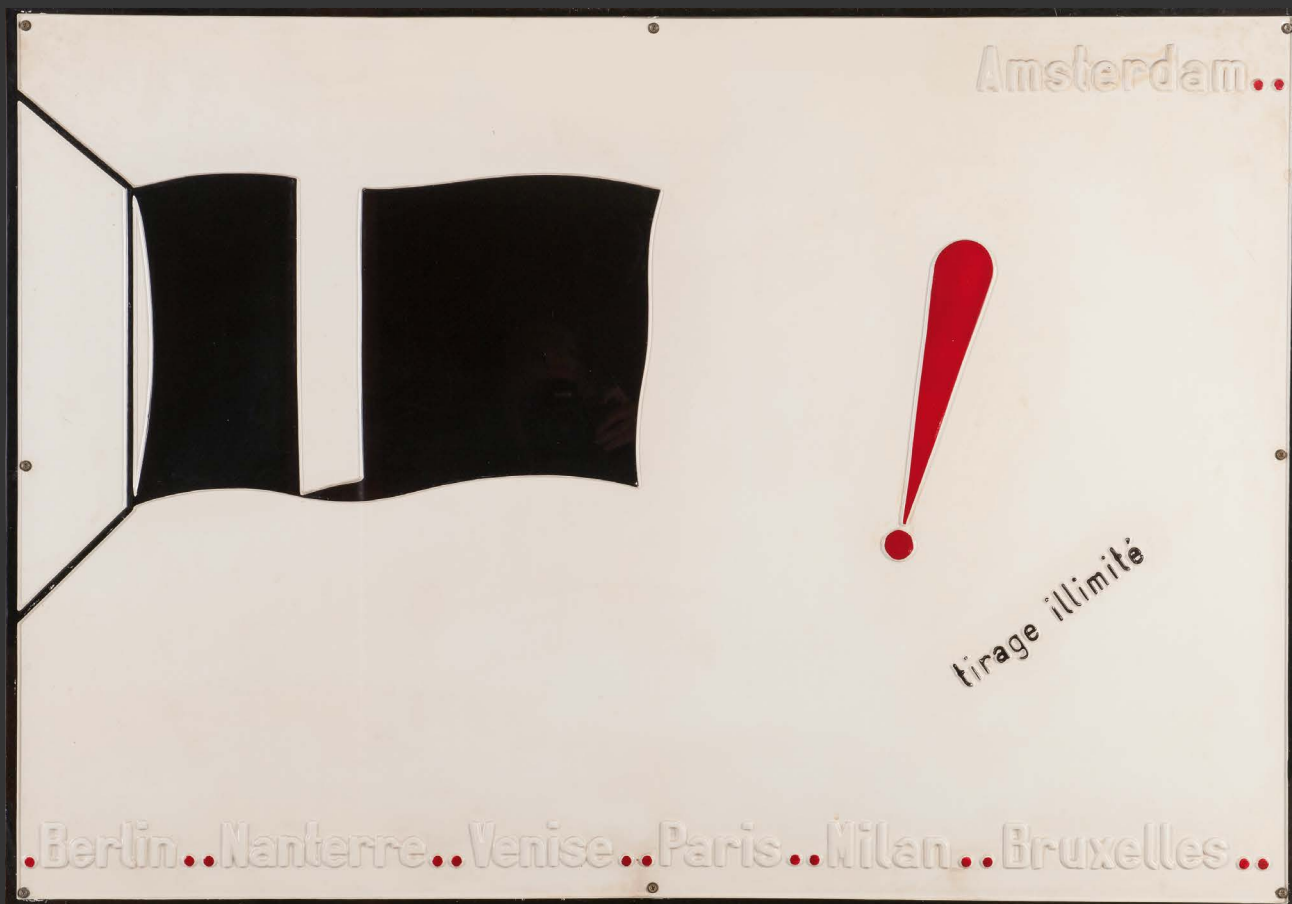
£ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,300



202

PASSIONS
INTIMATE
Works
from a
Prestigious
European
Collection



203

MARCEL BROODTHAERS

1924 - 1976

Le Drapeau noir, Tirage Illimité

enamelled paint on vacuum formed plastic plate
83 by 119 cm. 32⁵/₈ by 46⁷/₈ in.

Executed in 1968, this work is from an unknown
edition size.

PROVENANCE

Private Collection, Brussels (a gift from the artist)
Private Collection, Brussels (thence by descent)
Private Collection, Belgium (acquired from the above)
Acquired from the above by the present owner

⊕ £ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,300

204

WIM DELVOYE

b. 1965

Cement Truck (Scale Model)

lasercut stainless steel

92 by 214 by 58 cm. 36¼ by 84¼ by 22⅞ in.

Executed in 2004.

PROVENANCE

Galerie Micheline Szwajcer, Antwerp

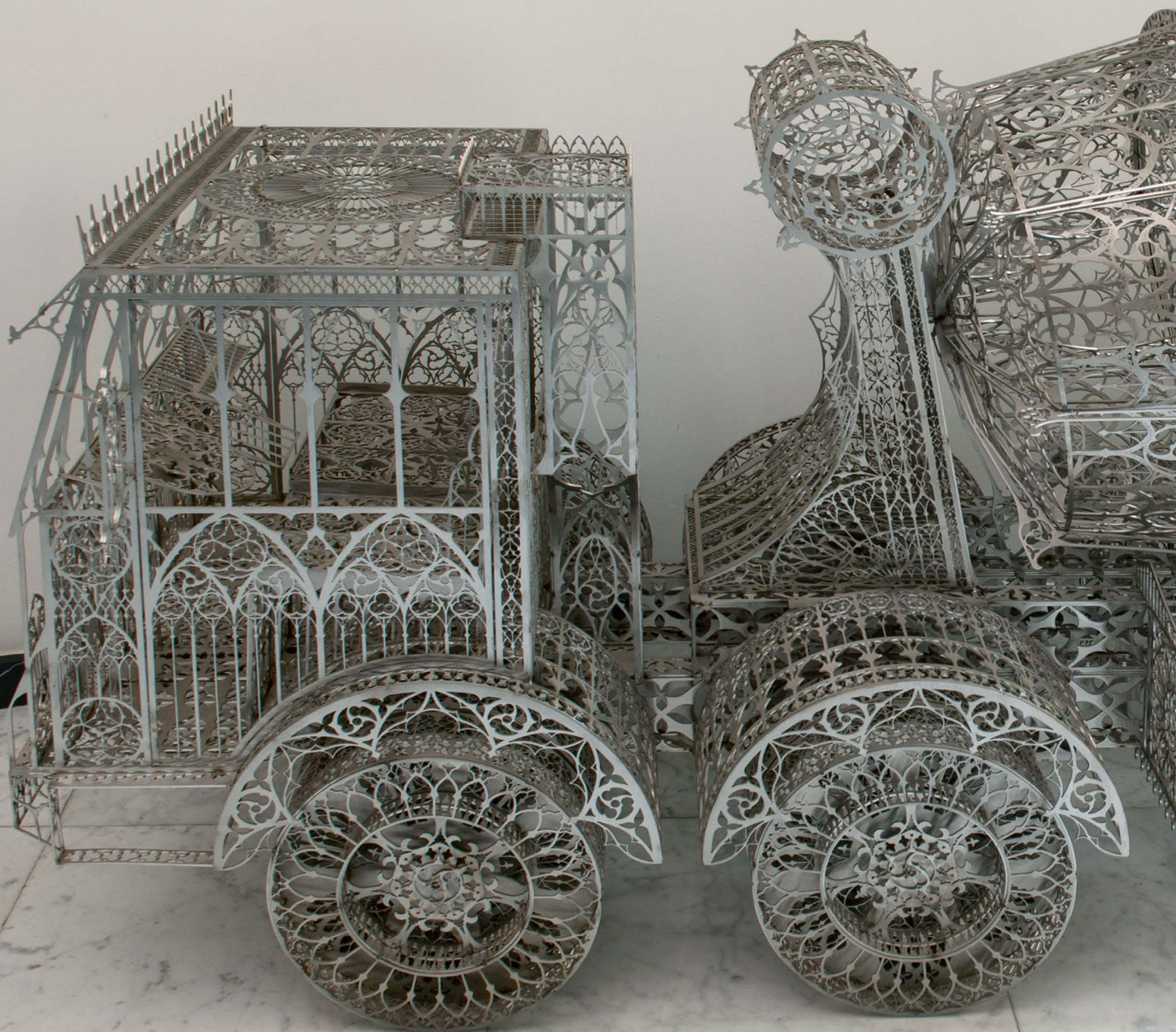
Acquired from the above by the present

owner in 2004

⊕ £ 70,000-100,000

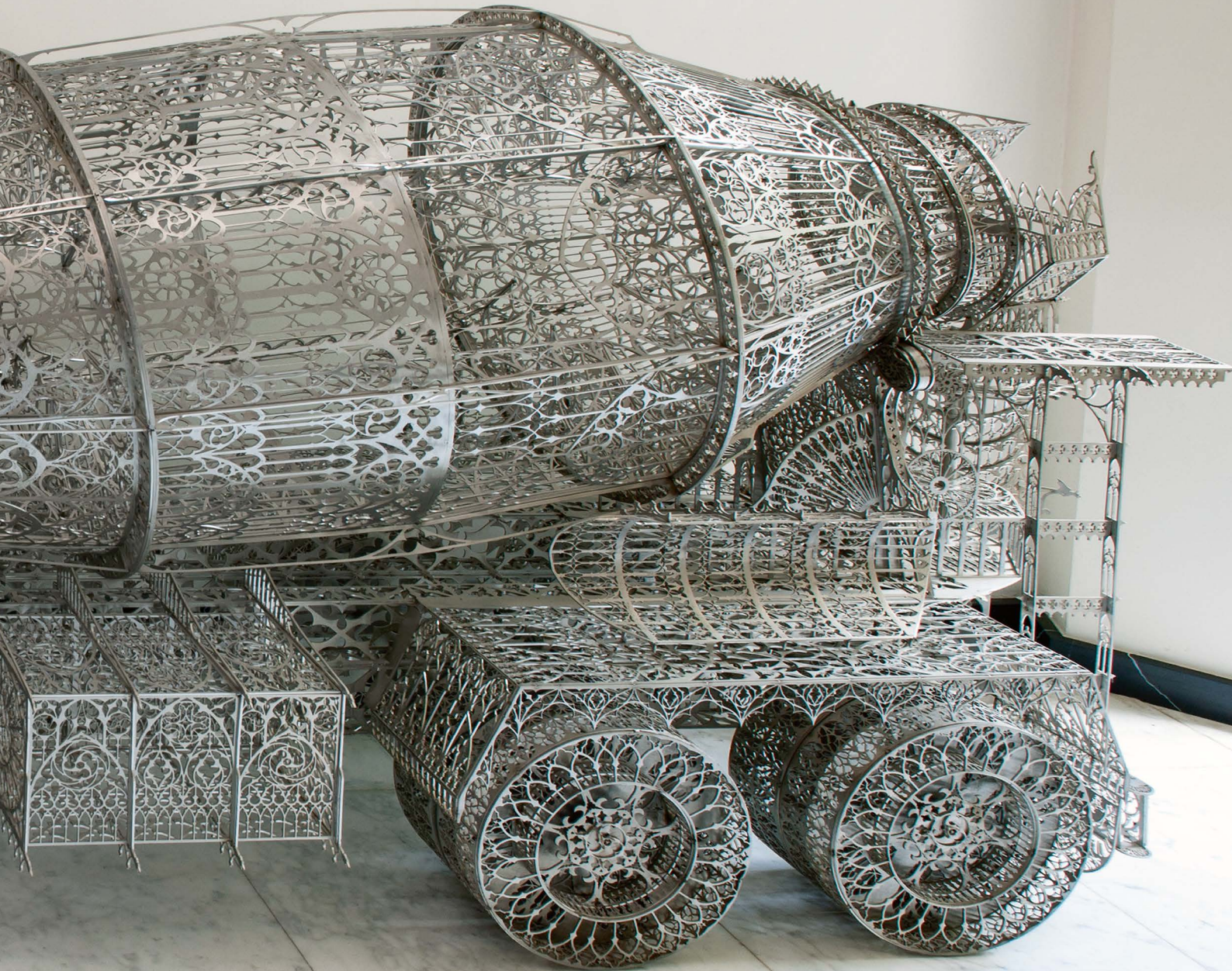
€ 76,000-108,000 US\$ 85,000-121,000

PASSTONS
INTIMATE
Works
from a
Prestigious
European
Collection



“Art must fascinate people and
doing easy things is not a good
way to seek fascination.”

Wim Delvoye in conversation with Inti Landauro, in: 'Artist
Wim Delvoye On Courting Controversy with Twisted
Wheels, Crucifixes', *The Wall Street Journal*, 2014, online.



205

TONY MATELLI

b. 1971

Abandon

painted bronze

33 by 37 by 23 cm. 13 by 14½ by 9 in.
Executed in 2006.

PROVENANCE

Leo Koenig Gallery, New York
Acquired from the above by the present
owner in 2006

£ 3,000-4,000

€ 3,250-4,350 US\$ 3,650-4,850

PASSTONS
INTIMATE
Works
from a
Prestigious
European
Collection



206

ELMGREEN & DRAGSET

b. 1961 & b. 1969

Solitaire

wooden table, two wooden chairs and one deck of playing cards
118 by 140 by 114 cm. 46½ by 55⅝ by 44⅞ in.
Executed in 2002, this work is number one from an edition three.

PROVENANCE

Galleria Massimo de Carlo, Milan
Private Collection
Christie's, London, 21 October 2008, Lot 386
Acquired from the above by the present owner

⊕ £ 12,000-18,000

€ 13,000-19,500 US\$ 14,500-21,800





207

FREDRIK VAERSLEV

b. 1979

Untitled

signed and dated 2010 on the overlap
spray paint, household paint, enamel,
corrosion protective spray and white spirit
on canvas

195 by 145 cm. 76¾ by 57 in.

PROVENANCE

STANDARD (OSLO), Oslo
Acquired from the above by the present
owner in 2010

⊕ £ 4,000-6,000

€ 4,350-6,500 US\$ 4,850-7,300

PASSIONS
INTIMATE
Works
from a
Prestigious
European
Collection



208

SERGEJ JENSEN

b. 1973

Untitled

signed, dated 2009 and variously inscribed
on the overlap
acrylic on sewn linen
145 by 105 cm. 57 $\frac{1}{8}$ by 41 $\frac{3}{8}$ in.

PROVENANCE

Galerie Neu, Berlin
Acquired from the above by the present
owner in 2009

⊕ £ 20,000-30,000
€ 21,600-32,400 US\$ 24,200-36,300



209

DAN REES

b. 1982

Untitled

signed and dated 2011 on the reverse
plasticine on wood, in artist's frame
overall: 100 by 140 cm. 39³/₈ by 55¹/₈ in.

PROVENANCE

Tanya Leighton Gallery, Berlin
Acquired from the above by the present
owner in 2011

⊕ £ 5,000-7,000
€ 5,400-7,600 US\$ 6,100-8,500

PASSTONS
INTIMATE
Works
from a
Prestigious
European
Collection



210

ADAM MCEWEN

b. 1965

Bomber Harris

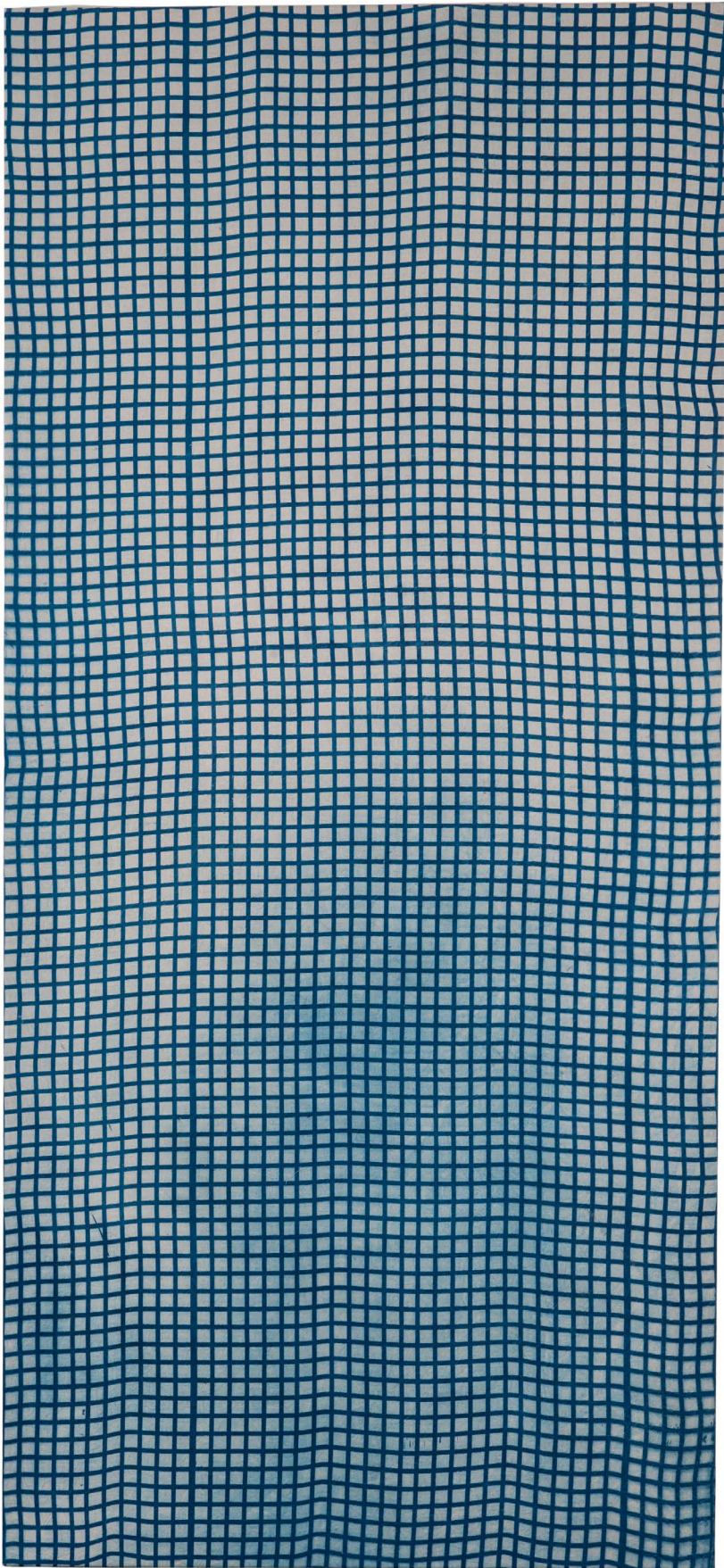
signed and dated 2008 on the reverse
acrylic and chewing gum on canvas
163 by 122 cm. 64 $\frac{1}{8}$ by 48 in.

PROVENANCE

Rodolphe Janssen, Brussels
Acquired from the above by the present
owner in 2008

⊕ £ 12,000-18,000

€ 13,000-19,500 US\$ 14,500-21,800



PASSTONS
INTIMATE
Works
from a
Prestigious
European
Collection

211

HUGH SCOTT-DOUGLAS

b. 1988

Untitled

cyanotype on linen
185 by 85 cm. 72⁷/₈ by 33¹/₂ in.
Executed in 2013.

PROVENANCE

Croy Nielsen, Berlin
Acquired from the above by the present
owner in 2013

⊕ £ 6,000-8,000
€ 6,500-8,700 US\$ 7,300-9,700



212

HAROLD ANCART

b. 1980

Untitled

signed and dated 2013 on the reverse
oil stick, fire and soot on c-print mounted on
wood, in artist's frame
overall: 50.8 by 40.6 cm. 20 by 16 in.

PROVENANCE

CLEARING, Hong Kong
Acquired from the above by the present
owner in 2013

⊕ £ 8,000-12,000

€ 8,700-13,000 US\$ 9,700-14,500

Lebers Fish House

all above dinners include fries, coleslaw and garlic bread

MEAT

OLD FASHIONED HOT DOG!! - Served with potato chips \$4.50

JUNIORS~ SENIORS

PRAWN BASKET - 3 SHRIMP, FRIES, COLESLAW OR CUP OF CHOWDER..... \$9.75

FISH AND CHIPS - 1 PIECE FISH, FRIES, COLESLAW AND CUP OF CHOWDER \$7.95

CLAM BASKET - CLAM STRIPS, FRIES, COLESLAW OR CUP OF CHOWDER \$8.50

FRESH, IN SEASON OR FRESH, FROZEN

steaks

Seafood, Steak Items -- Are served with: soup or salad, garlic bread, fries before 5:00 p.m. baked potato after 5:00 p.m. All of our steaks are char-broiled

Char-Broiled Steak - \$15.50

Steak & Clamstrips - \$16.50

Steak & Oysters - \$17.95

Steak & Prawns - \$17.95

Steak & Scallops - \$17.95

SEAFOOD COCKTAILS

CRAB COCKTAIL - \$9.75

SHRIMP COCKTAIL - \$7.25

OYSTER COCKTAIL (fresh, raw) - \$7.25

ANY COMBINATION OF 2 +++ - CRAB, SHRIMP, OYSTER \$9.75

SEAFOOD- SOUP

CLAM CHOWDER - \$6.50

SEAFOOD CHOWDER - \$8.95

SALMON CHOWDER - \$7.25

OYSTER STEW - \$7.25

*Soups available by the cup ***** cup "o" stew \$ 3.75 cup clam \$ 3.50 salmon \$ 3.95, cup seafood \$ 4.75 -*



213

ALEX HUBBARD

b. 1975

Garibaldi Gold

signed, titled and dated 09 on the overlap
enamel on canvas
183 by 127 cm. 72 by 50 in.

PROVENANCE

Galerie Carlos Cardenas, Paris
Acquired from the above by the present
owner in 2009

£ 8,000-12,000
€ 8,700-13,000 US\$ 9,700-14,500

PASSIONS
INTIMATE
Works
from a
Prestigious
European
Collection

214

NOBUYOSHI ARAKI

b. 1940

Untitled (Kinbaku)

signed on the reverse
gelatin silver print
73.5 by 58.5 cm. 28 $\frac{7}{8}$ by 23 in.
Executed in *circa* 1998, this work is from an edition of 3.

PROVENANCE

Galerie Rodolphe Janssen, Brussels
Acquired from the above by the present owner in 2004

EXHIBITED

London, Barbican Center, *Araki*, October 2005 - January 2006, p. 621, illustrated

£ 2,000-3,000
€ 2,200-3,250 US\$ 2,450-3,650



214

215

ZHANG HUAN

b. 1965

Foam #4

c-print
104 by 69 cm. 40 $\frac{7}{8}$ by 27 $\frac{1}{4}$ in.
Executed in 1998, this work is from an edition of 15, plus 5 artist's proofs.

PROVENANCE

Galeria Presença, Porto
Acquired from the above by the present owner 2000

£ 2,000-3,000
€ 2,200-3,250 US\$ 2,450-3,650



215

216

PROPERTY FROM A PROMINENT PRIVATE
COLLECTION

ANSELM KIEFER

b. 1945

Untitled

dated 97 and inscribed on the reverse
woodcut, shellac and acrylic on paper laid
down on canvas
362 by 208.2 cm. 142½ by 82 in.

PROVENANCE

Anthony d'Offay, London
Acquired from the above by the present
owner in April 1997

£ 250,000-350,000

€ 270,000-378,000 US\$ 302,000-423,000

“The intimate reality of the artist is the original force
that nourishes the tree of life, through which the
human is connected to the natural, the terrestrial to
the celestial.”

Germano Celant cited in: Germano Celant et al., *Anselm Kiefer*, Milan 1997, p. 15.







Vincent Van Gogh, *Still Life: Vase with Twelve Sunflowers*, 1888, Neue Pinakothek, Munich

A field of drooping sunflowers bow their heads toward the ground where a supine body lies motionless in the foreground of Anselm Kiefer's *Untitled*. Sprouting from the figure is an enormous sunflower, towering above the field behind it and blocking the view of cloudless sky. The symbol of a plant emerging from a human form can be traced to the Ashburn Manuscript, now held in the Laurentian Library in Florence, which illuminates a biblical scene where Adam, having been pierced by an arrow, lies motionless while a tree emerges from his loins like an umbilical cord. *Untitled* is one of several works that have repeated this theme using sunflowers between 1995 and 1996. However, Kiefer began using this imagery as early as 1971 with his watercolour *Liegender Mann mit Zweig (Man Lying with Branch)* which offers a more literal translation of its biblical origins.

Having relocated to the south of France in the early 1990s, Kiefer executed *Untitled* not far from Arles, where Van Gogh created his vibrant sunflower works. Unlike the cheerful yellow hues of the Master, however, the present work emanates a melancholic and sombre tone exacerbated by the minimal black and white palette. The charred faces of the sunflowers reflect the infinity of space and contrast sharply with the pale flesh of

the inert body. Growing up with a father who taught art and art history, Kiefer was exposed to modern masterpieces from an early age and often quotes art historical and academic referents in his works. When observing *Untitled*, the viewer might wonder if the male figure is a self-portrait or a

“ART IS AN OPENING-UP BETWEEN ORDER AND CHAOS, BETWEEN HUMAN AND NATURAL, BETWEEN INDIVIDUALITY AND HISTORY, BETWEEN HEAVEN AND EARTH. THROUGH ITS FUNCTION AS A LINK THAT HOLDS TOGETHER OPPOSITES, THESE POLES BELONG TO EACH OTHER.”

reference to a different source. Indeed, given the star-shaped sunflower that dominates the composition, we could imagine the Kiefer poetically alludes to that for every plant on Earth there was a corresponding star in the firmament. Fludd is remembered for his

'Diagram of Spheres', an occult symbol first published in his *Utriusque Cosmi*, a five-volume encyclopaedia of the divine cosmos published between 1617-21. This symbol, made up of concentric circles, represents the ties between the Cosmos and Earth. Kiefer wholeheartedly embraces this association, believing that plants and flowers symbolise this relationship between heaven and earth, life and death, and the eternity beyond. They are bidirectional: both pointing upwards as they grow and downwards as roots meld with earth and other decomposed plants.

Art historian Germano Celant writes that for Kiefer "art is an opening-up between order and chaos, between human and natural, between individuality and history, between heaven and earth. Through its function as a link that holds together opposites, these poles belong to each other. For this reason, the intimate reality of the artist is the original force that nourishes the tree of life, through which the human is connected to the natural, the terrestrial to the celestial" (Germano Celant et al., 'Anselm Kiefer', Milan 1997, p. 15). By embracing these mythologies and infusing them into his work, Kiefer transforms the quotidian elements of acrylic, shellac, paper and canvas into something of extreme metaphorical significance. *Untitled* evokes the transformative effects that are inherent to Kiefer's best work.

GERHARD RICHTER

b. 1932

Abstraktes Bild

signed, dated 1979 and numbered 445/1 on the reverse
oil on canvas
42.5 by 40 cm. 16¾ by 15 in.

PROVENANCE

Galerie Konrad Fischer, Zurich
Private Collection, Switzerland
Thence by descent to the present owner

± ⊕ £ 150,000-200,000

€ 162,000-216,000 US\$ 182,000-242,000

EXHIBITED

New York, Sperone Westwater Fischer
Gallery, *Gerhard Richter*, February - March
1980, n.p., illustrated

LITERATURE

Exh. Cat., Bielefeld, Kunsthalle Bielefeld,
*Gerhard Richter, Abstrakte Bilder 1976 bis
1981*, 1982, p. 30, illustrated
Exh. Cat., Dusseldorf, Städtische Kunsthalle
Description Düsseldorf (and travelling),
Gerhard Richter: Bilder/Paintings 1962-1985,
1986, p. 219, illustrated in an unfinished state
Exh. Cat., Bonn, Kunst-und Ausstellungshalle
der Bundesrepublik Deutschland, *Gerhard
Richter. Werkübersicht/Catalogue Raisonné
1962-1993*, Vol. III, n.p., no. 445-1, illustrated
in colour
Dietmar Elger, Ed., *Gerhard Richter,
Catalogue Raisonné 1976-1987, Vol. 3*,
Ostfildern 2013, p. 148, no. 445-1, illustrated
in colour

Gerhard Richter's *Abstraktes Bilder* represent one of the most significant and extensive strands of the artist's practice, spanning multiple decades and witnessing a great deal of technical innovation. Beginning in the late 1970s, Richter's initial abstract output encompassed a series of sophisticated paintings executed on an intimate scale. Painted in 1979, *Abstraktes Bild* is an important and early work of art that exudes movement, depth and spontaneity. Richter describes 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" (Gerhard Richter cited in: Hans Ulrich Obrist, Ed., *Gerhard Richter: The Daily Practice of Painting Writings and Interviews 1962-1993*, London 1995, pp. 215-16). The present work perfectly embodies Richter's interrogations of order and chaos, its composition delicately poised between the two.

The artist's method for creating *Abstraktes Bild* is embracing a technique of building up layers of paint, with the goal to create

**“[THE EARLY ABSTRACT
PAINTINGS] ALLOWED ME TO
DO WHAT I HAD NEVER LET
MYSELF DO; PUT SOMETHING
DOWN AT RANDOM. AND THEN,
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NEVER CAN BE RANDOM. IT WAS
ALL A WAY OF OPENING A DOOR
FOR ME.”**

a newly complex surface. As each stage of the painting is completed, a new degree of abstraction was adopted; from the

smooth layer of the foreground to the final applications of thick impasto. Describing his method at this time, Richter explains, "A picture like this is painted in different layers, separated by intervals of time. The first layer mostly represents the background, which has a photographic, illusionistic look to it, though done without using a photograph. This first, smooth, soft-edged paint surface is like a finished picture; but after a while I decide that I understand it or have seen enough of it, and in the next stage of painting I partly destroy it, partly add to it; and so it goes on at intervals, till there is nothing more to do and the picture is finished" (*Ibid.*, p. 112).

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 both compelling, mysterious and a timeless image that, in decades to come, will be still be yielding new readings.



218

IMI KNOEBEL

b. 1940

IIAAOO

b: signed and dated 2003 on the reverse
acrylic on aluminium, in two parts
overall: 307.4 by 306.5 by 10.8 cm.
121 by 120⁵/₈ by 4¹/₄ in.

PROVENANCE

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

± ⊕ £ 150,000-200,000

€ 162,000-216,000 US\$ 182,000-242,000

“If you want to do something, to stay
alive, you have to think of something
at least as radical.”

Imi Knoebel cited in: Kate Connolly, 'Artist Imi Knoebel', *The
Guardian*, 15 July 2015, online.

Riffs of primary and pastel hues transform Imi Knoebel's unique, architectural works into an ongoing quest for the meaning of colour and material. Monumental in size and bold in its geometric composition, *IIAAOO* is a symphony of colour that encapsulates the very foundations of Knoebel's practice.

Born in Dessau, Germany – a town known for once being the central hub of the Bauhaus movement – Knoebel's style clearly emerged out of a fusion of architecture and art. Whilst Knoebel never studied directly under the Bauhaus school, one can clearly view Knoebel's work as an extension of the design movement: geometric compositions that are reminiscent of Josef Albers and vibrant colour combinations that call back to Wassily Kandinsky. Yet, despite these local influences, Knoebel succeeded in transforming the foundations of Bauhaus into a style that is distinctly his own.

In the 1960s, studying under the watchful eye of Joseph Beuys at the Kunstakademie in Dusseldorf, Knoebel developed two fascinations: suprematism and industrial material. Initially working on a monochromatic level with malleable textures, such as plywood and Masonite, Knoebel soon found limitation in purely the material. It was upon the sudden death of his classmate Blinky Palermo that Knoebel delved into a world of colour. His pieces – once constricted to black, brown or white – now pulsed with hues once unimaginable to the artist. Colour was Imi Knoebel's calling, and it found a harmonious match in the 90s when the artist started incorporating aluminium into his practice.

Over three metres tall, *IIAAOO* envelops the viewer with its sheer scale. Four aluminium squares slot together with mathematical exactness. Knoebel's use of colour is at once simple, yet thoroughly complex. Three

glowing panels of yellows and green are offset by a pink square layered with strips of contrasting colours. The calm of the single tone squares next to the chaos of the contrasting square creates a fascinating dialogue.

Reflecting on his practice, Imi Knoebel notes that “everything has been done already... Yves Klein has painted his canvas blue, Lucio Fontana has cut slashes into his. What's left? If you want to do something, to stay alive, you have to think of something at least as radical” (Imi Knoebel cited in: Kate Connolly, 'Artist Imi Knoebel', *The Guardian*, 15 July 2015, online). There is indeed an inherent radicality to Knoebel's artistry; colours that constantly excite and materials that often surprise. His ongoing quest to find the meaning of these two pillars of art – colour and material – proves him to be a worthy addition to the lineage of art history.



219

GERHARD RICHTER

b. 1932

Untitled (23.4.07)

signed and dated 23.4.07
oil on photograph
12.6 by 16.6 cm. 5 by 6½ in.

PROVENANCE

Galerie Springer & Winkler, Berlin
Acquired from the above by the present owner
in 2010

EXHIBITED

Leverkusen, Museum Morsbroich; Geneva,
Centre de la Photographie; and Madrid,
Fundación Telefónica, *Gerhard Richter: Painted
Photographies*, October 2008 - July 2009
Tokyo, Wako Works of Art, *Gerhard Richter:
New Overpainted Photographs*, February 2010
- March 2010

⊕ £ 40,000-60,000

€ 43,200-65,000 US\$ 48,300-72,500





Richard

220

GÜNTHER FÖRG

1952 - 2013

Untitled

i. numbered 1 on the reverse

ii-iv: signed, dated 88 and numbered 2-4 respectively on the reverse

acrylic on panel, in artist's frame, in four parts each: 70 by 55 cm. 27½ by 21⅝ in.

This work is recorded in the archive of Günther Förg as No. *WVF.88.B.0619*. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

PROVENANCE

Galerie Pierre Huber, Geneva

Acquired from the above by the present owner in 1988

‡ ⊕ £ 120,000-180,000

€ 130,000-195,000 US\$ 145,000-218,000

In Günther Förg's *Untitled*, four panels comprising repeating vertical ribbons of colour intoxicate the viewer, mesmerising with the textural details of each brushstroke. Panels and slices of colour oscillate between chromatic intensity and tonal reticence. The artist's use of wood creates a rich surface of seemingly endless depth, which draws the viewer into infinite spatial possibilities within each colour plain. The result is all encompassing and experiential, closely relating to Mark Rothko's instructions for his viewers to view his work from just 18 inches away. At the core of *Untitled*, is an acute awareness of the presence of the viewer as a corporal being, an awareness that has, over the decades, remained central to Förg's artistic output.

At this moment in Förg's career, his artistic practice dove into a deep well of Twentieth Century artistic references, which have echoed throughout his entire oeuvre. The artist's idiosyncratic use of colour and compositional structure are immediately reminiscent of the expansive canvases of

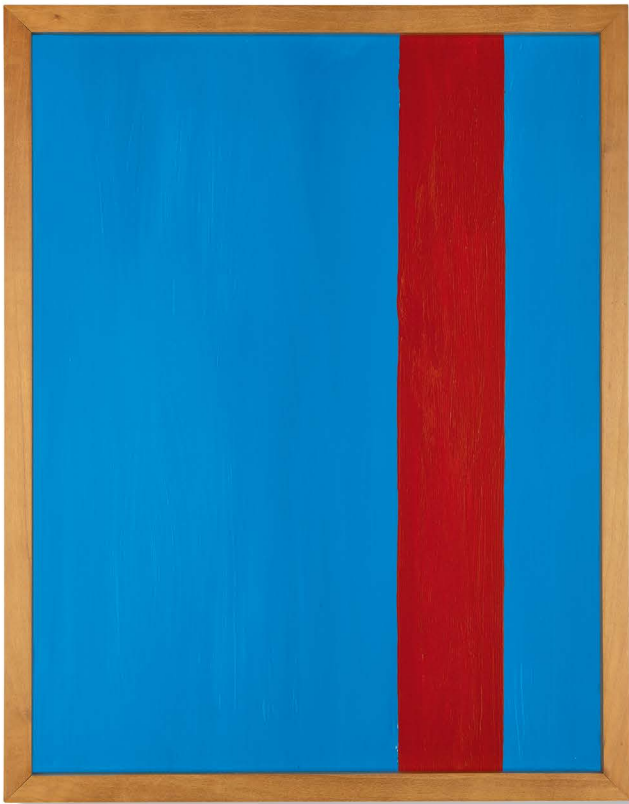
American colour field painters, particularly of Barnett Newman. However, Förg's *Untitled* marks a pioneering departure from the metaphysical, spiritual mode of abstraction adopted by the colour field painters, steering instead towards a total rejection of traditional

“THE ARTIST “LOVED THE CONTAMINATIONS AND HE LIKED TO SHOW EXPRESSIVE BRUSHWORK NOT AS A SIGNIFIER OF IMMEDIATE EMOTIONS BUT AS TECHNICAL ACCIDENTS.”

painterly finesse, and a complete embrace of pure concept. In *Untitled*, Förg challenges the modernist grid with a masterful handling of colour and manipulation of form. Where the highly rigorous formalism of the modernist

grid is Goliath, the sensual qualities of the individual brushstroke are David.

Executed in 1988, *Untitled* lays bare the artist's unmistakable fascination with the masters of Modernism: the grids of Piet Mondrian are rendered in simplified form across four panels where the artist's meticulous brushstrokes obsessively erase any evidence of the artist's 'handwriting'. In *Untitled*, Förg championed a transparency of the painterly process. The writer Matthias Buck explains, the artist “loved the contaminations and he liked to show expressive brushwork not as a signifier of immediate emotions but as technical accidents” (Matthias Buck, *Günther Förg*, Berlin and Paris 2017, p. 22). In this sense, the artist departs from conventional spiritual abstraction, and instead introduces personal artistic intuition into the modernist grid, an unprecedented innovation. In *Untitled*, Förg's trials this concept of a 'gestural grid', an idea that resonates throughout subsequent decades of his artistic output.





221

SIGMAR POLKE

1941 - 2010

Silber - Silberrnitrat

signed, titled and dated 84 on the stretcher
resin, silver compound and silver leaf on canvas
50 by 60 cm. 19⁵/₈ by 23⁵/₈ in.

We are most grateful to Mr. Michael Trier for
the information he has kindly provided.

PROVENANCE

Acquired directly from the artist by the
present owner in 1993

⊕ £ 40,000-60,000

€ 43,200-65,000 US\$ 48,300-72,500



222

SIGMAR POLKE

1941 - 2010

Untitled

signed, dated 1990 and dedicated on the stretcher; signed and dated 90 on the reverse

resin, iron and silver compound on canvas
40 by 70 cm. 15¾ by 27½ in.

We are most grateful to Mr. Michael Trier for the information he has kindly provided.

PROVENANCE

Acquired directly from the artist by the present owner in 1993

⊕ £ 40,000-60,000

€ 43,200-65,000 US\$ 48,300-72,500



223

223

MARTIN KIPPENBERGER

1953 - 1997

Nr. 16 (Aus der Ausstellung: Das Ende der Avantgarde)

signed with the artist's initials, titled and dated 89

coloured pencil, pencil and gouache on printed hotel paper and plastic film collage on glass, in artist's frame
overall: 50 by 38 cm. 19 5/8 by 15 in.

PROVENANCE

PPS Galerie F.C. Gundlach, Hamburg
Acquired from the above by the present owner in 1989

EXHIBITED

Hamburg, PPS Galerie F.C. Gundlach, D.E.d.A. (Das Ende der Avantgarde), October - November 1989

⊕ £ 12,000-18,000

€ 13,000-19,500 US\$ 14,500-21,800

224



224

MARTIN KIPPENBERGER

1953 - 1997

Ohne Titel (Shoe Girl)

signed with the artist's initials, titled and dated 96

coloured pencil and pencil on printed hotel paper
29.5 by 21 cm. 11 5/8 by 8 1/4 in.

PROVENANCE

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

⊕ £ 8,000-12,000

€ 8,700-13,000 US\$ 9,700-14,500



225

MARTIN KIPPENBERGER

1953 - 1997

Untitled (Don't wake up Daddy)

signed, titled and dated 94 on the reverse
dyed wood

90.2 by 70.5 cm. 35½ by 27¾ in.

Executed in 1994, this work is from an edition
of 6, plus 3 artist's proofs.

± ⊕ £ 35,000-45,000

€ 37,800-48,600 US\$ 42,300-54,500

PROVENANCE

Galería Juana de Aizpuru, Madrid

Anita Reiner, Washington

Private Collection (by descent)

Heritage Auctions, New York, 2 May 2016,

Lot 69048

Private Collection, United States

Acquired from the above by the present owner

EXHIBITED

Madrid, Galería Juana de Aizpuru, *Don't*

Wake Up Daddy, December 1994 - January

1995

GERHARD RICHTER

b. 1932

Vorhang

titled and dated 2012 on a label affixed to the reverse; signed and numbered 22/25 on the reverse

cibachrome print laid on aluminium

205 by 195 cm. 80¾ by 76¾ in.

Executed in 2012, this work is number 22

from an edition of 25.

± ⊕ £ 80,000-120,000

€ 86,500-130,000 US\$ 97,000-145,000

PROVENANCE

Private Collection, Germany

Acquired from the above by the present owner

LITERATURE

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

EXHIBITED

Beirut, Beirut Art Center, *Gerhard Richter:*

Beirut, April - June 2012 (ed. no. unknown)

Turin, Fondazione Sandretto Re Rebaudengo,

Gerhard Richter: Edizioni 1965-2012 dalla

Collezione Olbricht, January - April 2013 (ed.

no. unknown)

Dusseldorf, K20 Grabbeplatz

Kunstsammlung Nordrhein-Westfalen,

Gerhard Richter: Die Kunst im Plural,

February - March 2014 (ed. no. unknown)

Dresden, Staatliche Kunstsammlungen,

Architekt – Busdriver – Zwei Brücken: 20

Jahre Gesellschaft für Moderne Kunst in

Dresden, August - November 2014 (ed. no.

unknown)

Essen, Folkwang Museum, *Gerhard Richter:*

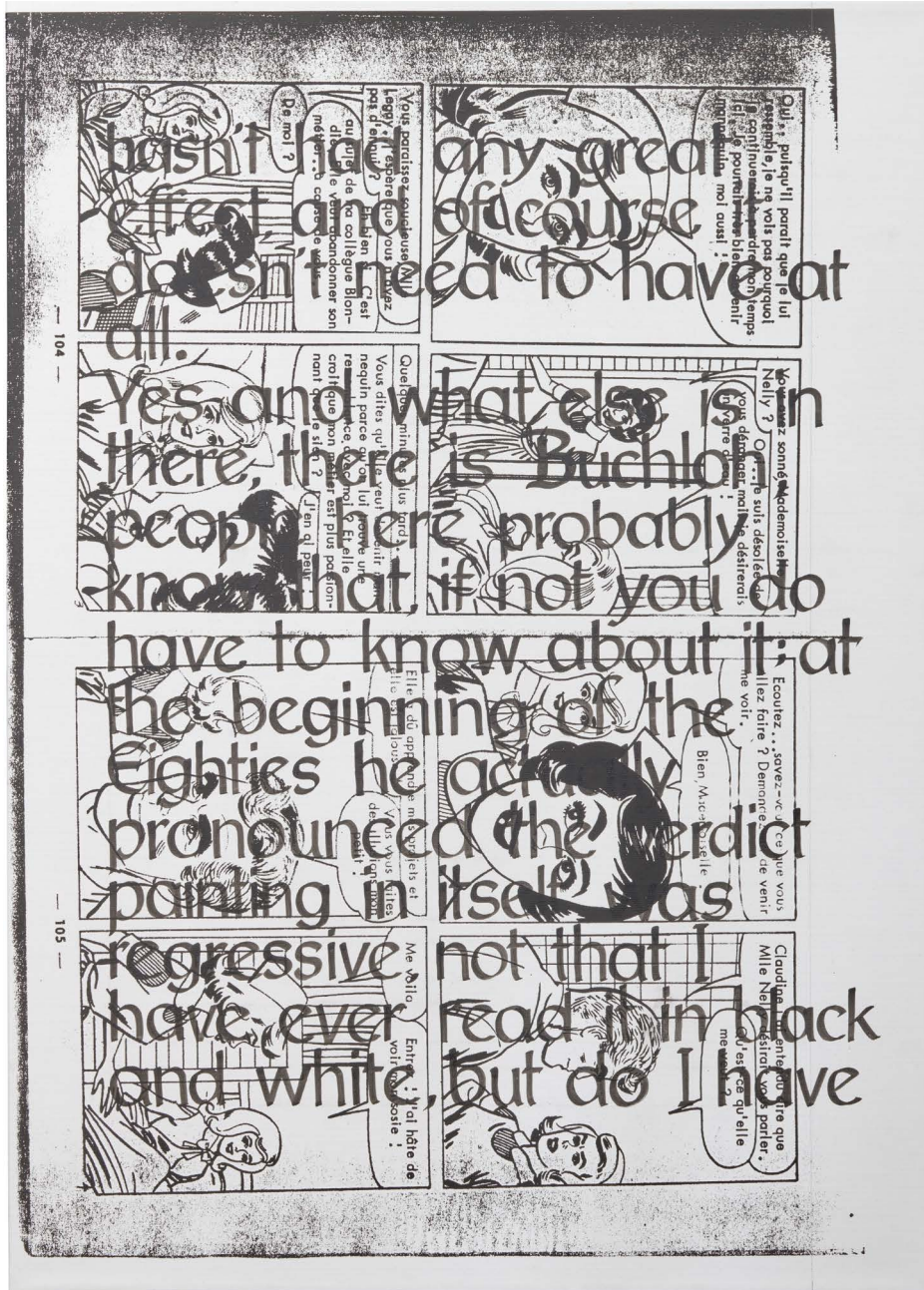
Die Editionen, April - July 2017 (ed. no.

unknown)

“The Doors, Curtains, Surface Pictures, Panes of Glass, etc. are metaphors for despair, prompted by the dilemma caused by our sense of sight, which allows us to perceive things but at the same time... restricts and partly precludes our apprehension of reality.”

Gerhard Richter, 'Note, 1971', in: Dietmar Elger, *Gerhard Richter. A Life in Painting*, Chicago 2009, p. 147.





227

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

MICHAEL KREBBER

b. 1954

Untitled (51)

signed with the artist's initials and dated 07 on the reverse

acrylic and lacquer on canvas

105 by 75 cm. 41³/₈ by 29¹/₂ in.

± € 18,000-25,000

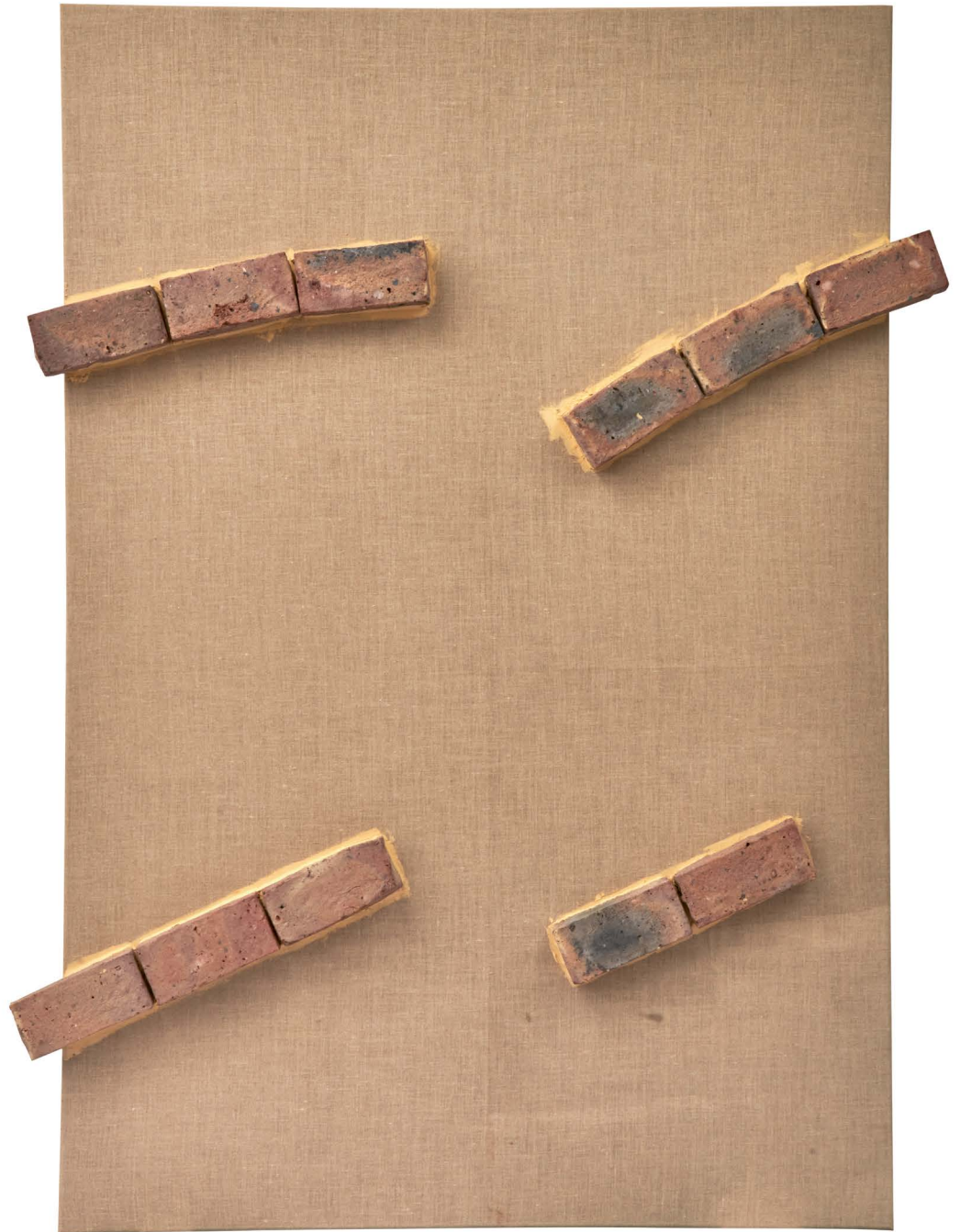
€ 19,500-27,000 US\$ 21,800-30,200

PROVENANCE

Maureen Paley, London
Acquired from the above by the present owner in 2007

EXHIBITED

London, Maureen Paley, *Michael Krebber: London Condom*, November - December 2007



228

PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

GEORG HEROLD

b. 1947

Untitled

signed and dated 2004 on the stretcher
painted bricks on canvas
190 by 130 by 24 cm. 74¾ by 51⅞ by 9½ in.

PROVENANCE

Anthony Reynolds Gallery, London
Acquired from the above by the present
owner in 2004

£ 15,000-20,000
€ 16,200-21,600 US\$ 18,200-24,200



229

CARSTEN HÖLLER

b. 1961

Crocodile

molded resin

30 by 110 by 382 cm. 11¾ by 43⅜ by 150⅝ in.

Executed in 2002.

PROVENANCE

Galerie Air de Paris, Paris

Acquired from the above by the present owner in 2002

⊕ £ 15,000-20,000

€ 16,200-21,600 US\$ 18,200-24,200

230

ERWIN WURM

b. 1954

Kapuzenmannn

acrylic on plaster

57 by 18 by 11 cm. 22½ by 7 by 4¾ in.

Executed in 2010, this work is number 5 from an edition of 6, plus 2 artist's proofs.

PROVENANCE

Galerie Thaddaeus Ropac, Salzburg

Acquired from the above by the present owner

‡ ⊕ £ 40,000-60,000

€ 43,200-65,000 US\$ 48,300-72,500



231

NAM JUNE PAIK

1932 - 2006

Flicker

radio cabinet, tv cabinet, television, antenna,
shoe polishers, wire and neon with laser disc
185 by 109 by 46 cm. 72 $\frac{7}{8}$ by 42 $\frac{7}{8}$ by 18 $\frac{1}{8}$ in.
Executed in 1996.

PROVENANCE

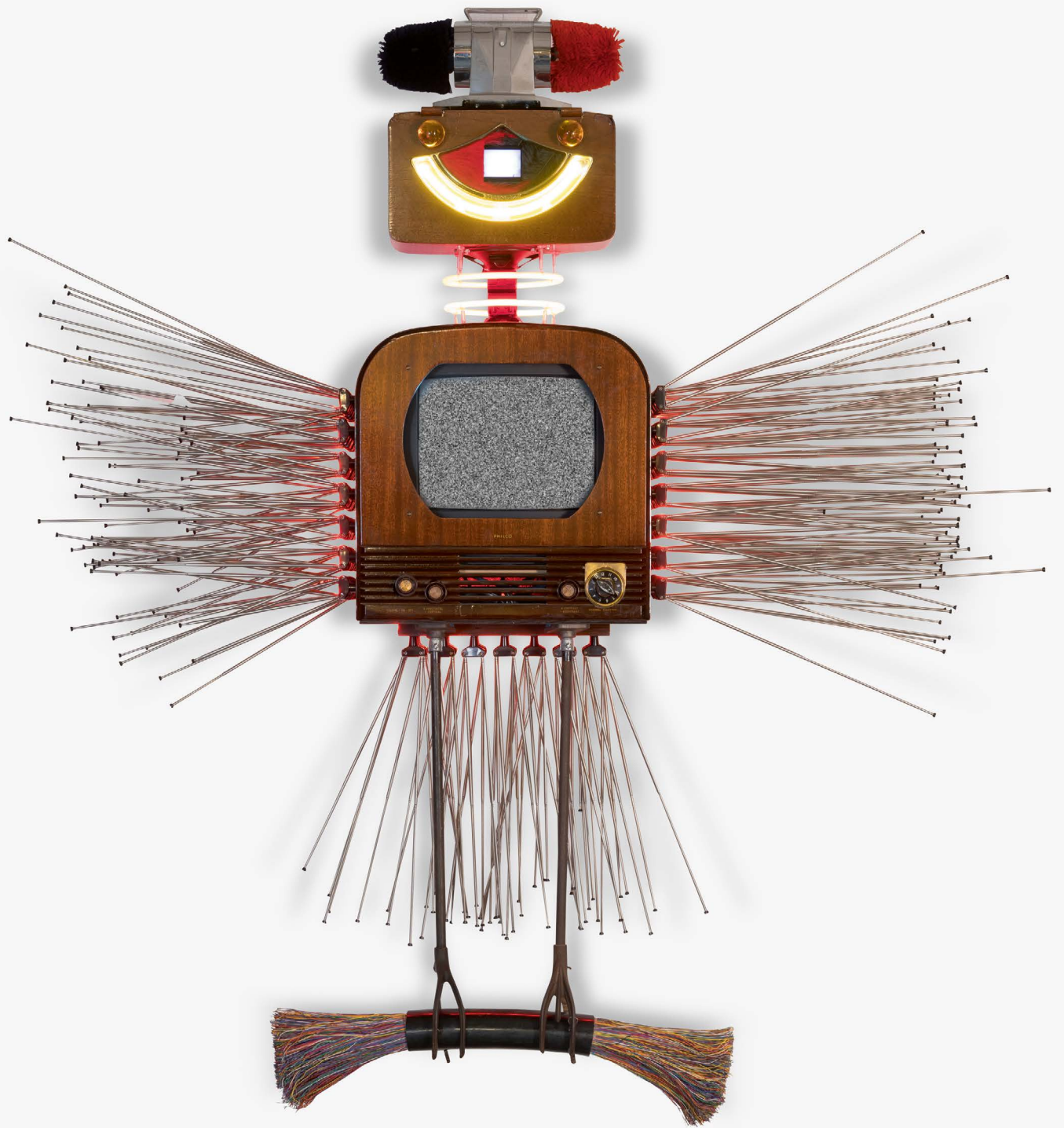
Private Collection, Germany
Phillips de Pury & Company, New York, 3 May
2005, Lot 434
Acquired from the above by the present owner

£ 70,000-90,000

€ 76,000-97,500 US\$ 85,000-109,000

“My first friends were Fluxus people, who were
always anti-something – antimusic, antiart, and
anti-Stockhausen, et cetera. But the new video
generation were pro-something – “constructing” a
new society with the new tool of video.”

Nam June Paik in conversation with David Ross, in: Toni Stoos and Thomas Kellein, Eds.,
Nam June Paik: Video Time – Video Space, New York 1993, p. 57.





232

ON KAWARA

1933 - 2014

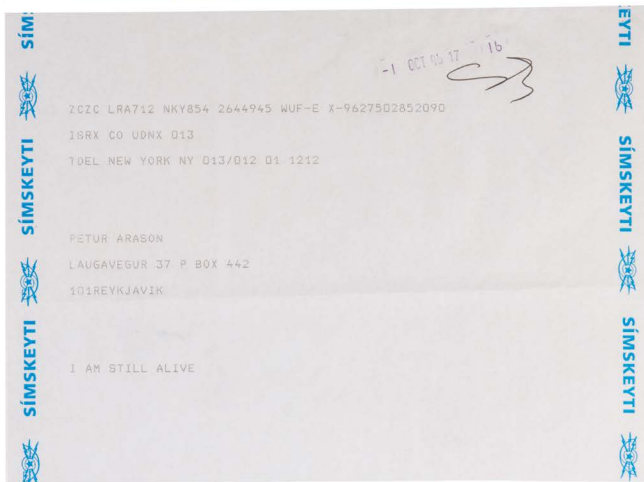
I Am Still Alive

stamped with the date -1 oct 96 17 06
telegram and envelope
telegram: 15.5 by 21 cm. 6¼ by 8¼ in.
envelope: 11.5 by 22.4 cm. 4¾ by 8¾ in.

PROVENANCE

A gift from the artist to the present owner

± £ 5,000-7,000
€ 5,400-7,600 US\$ 6,100-8,500



232

233

ON KAWARA

1933 - 2014

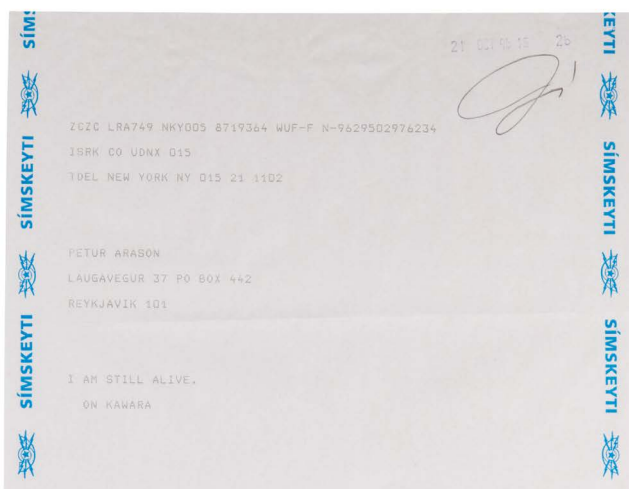
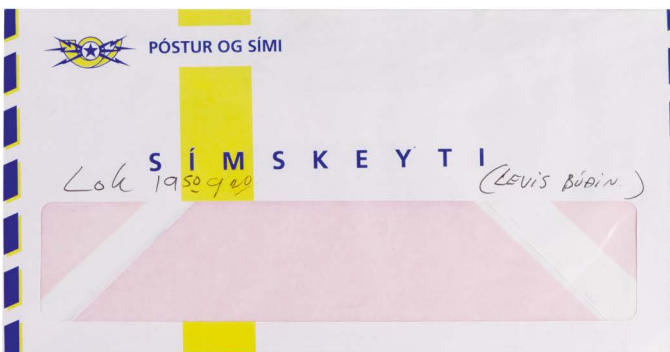
I Am Still Alive

stamped with the date 21 oct 96 16 26
telegram and envelope
telegram: 15.1 by 21 cm. 6 by 8¼ in.
envelope: 11.5 by 22.4 cm. 4¾ by 8¾ in.

PROVENANCE

A gift from the artist to the present owner

± £ 5,000-7,000
€ 5,400-7,600 US\$ 6,100-8,500



233

210

234

DAN GRAHAM

b. 1942

Two Rooms Relative Slow Motion

signed and dated 1974

acrylic, ink, collage, printed paper and metallic paint on card

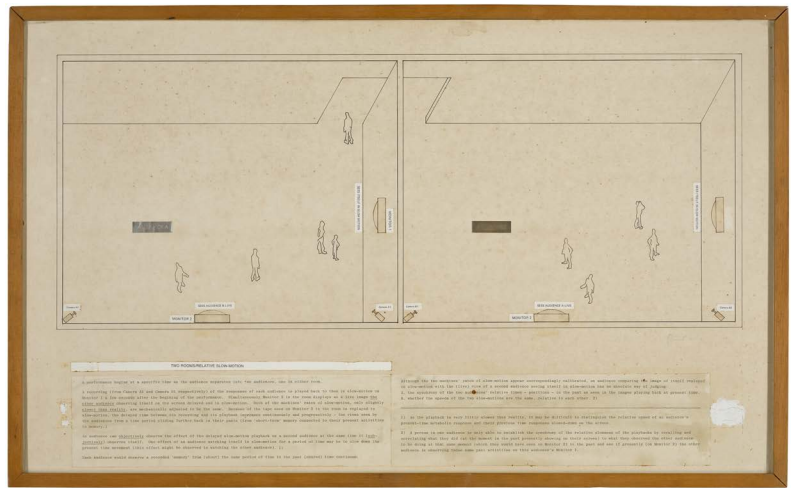
51 by 83.5 cm. 19½ by 32⅞ in.

PROVENANCE

Acquired directly from the artist by the present owner

£ 6,000-8,000

€ 6,500-8,700 US\$ 7,300-9,700



234

235

CILDO MEIRELES

b. 1948

Fontes

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

wood rulers and metal hinges
dimensions variable

PROVENANCE

A gift from the artist to the present owner in 2009

£ 15,000-20,000

€ 16,200-21,600 US\$ 18,200-24,200



235

236

HIROSHI SUGIMOTO

b. 1948

Bay of Sagami

signed on a label attached to the reverse

gelatin silver print

153 by 183 cm. 60¼ by 72 in.

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

PROVENANCE

Collection Claude Berri, Paris

Thence by descent to the present owner

£ 120,000-180,000

€ 130,000-195,000 US\$ 145,000-218,000

"I spied it from a Tokaido Line train, the seascape passing from left to right. It must have been autumn, because the sky had such vast, eye-opening clarity. We were riding high on a cliff, and the sea flickered far below like frames of a motion picture, only to disappear suddenly behind the rocks. The horizon line where the azure sea met the brilliant sky was razor sharp, like a samurai sword's blade."

Hiroshi Sugimoto, 'The Times of My Youth: Images From Memory', in: Exh. Cat., Tokyo, Mori Art Museum, *Hiroshi Sugimoto*, 2005-06, p. 14.





237

PROPERTY FROM THE
COLLECTION OF ULRICH
OTTO SAUER

JANNIS KOUNELLIS

1936 - 2017

Untitled

steel, crucible, tar, gas lamp and rope
200 by 180 by 20 cm. 78¾ by 70⅞ by 7⅞ in.
Executed in 1990.

PROVENANCE

Galerie Konrad Fischer, Dusseldorf
Collection Ackermanns, Kleve
Galerie Leu, Munich
Acquired from the above by the present owner

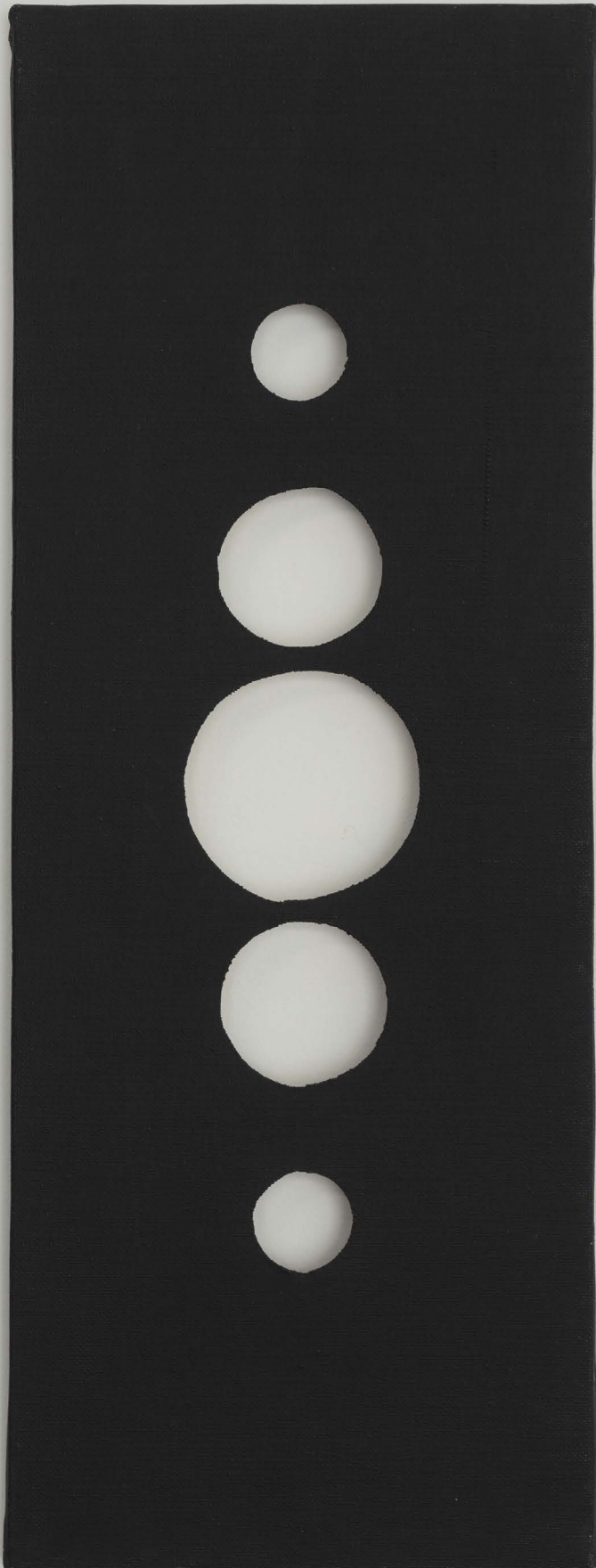
⊕ £ 80,000-120,000

€ 86,500-130,000 US\$ 97,000-145,000

“I was designated as an ‘artist’ because no-one knew how to define a heap of coal. But I’m a painter, and I lay claim to my initiation in painting because painting is the construction of images, it doesn’t indicate a manner, even less a technique... Jackson Pollock was a painter who reinvented the American space with morality. Mexican murals are paintings, Duchamp himself was a painter. Liberalism has given painting freedom as far as the imagination can go, and has re-endowed the artist with a fully intellectual role.”

Jannis Kounellis cited in: Exh. Cat., Vence, Château de Villeneuve / Fondation Emile Hugues, *L'Élémentaire, le vital. l'énergie: Arte Povera in Castello*, 2004, p. 57.





238

DADAMAINO

1930 - 2004

Volume Negativo

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

47 by 18 cm. 18½ by 7¼ in.

This work is registered in the Archivio Dada-
maino, Milan under number 079/15 and is
accompanied by a certificate of authenticity.

PROVENANCE

MDZ Gallery, Knokke

Acquired from the above by the present owner

⊕ £ 25,000-35,000

€ 27,000-37,800 US\$ 30,200-42,300

239

DADAMAINO

1930 - 2004

Volume Positivo

signed, titled, dated 1959 and variously
inscribed on the stretcher

waterpaint and pencil on canvas

47 by 18 cm. 18½ by 7⅞ in.

This work is registered in the Archivio Dada-
maino, Milan under number 078/15 and is
accompanied by a certificate of authenticity.

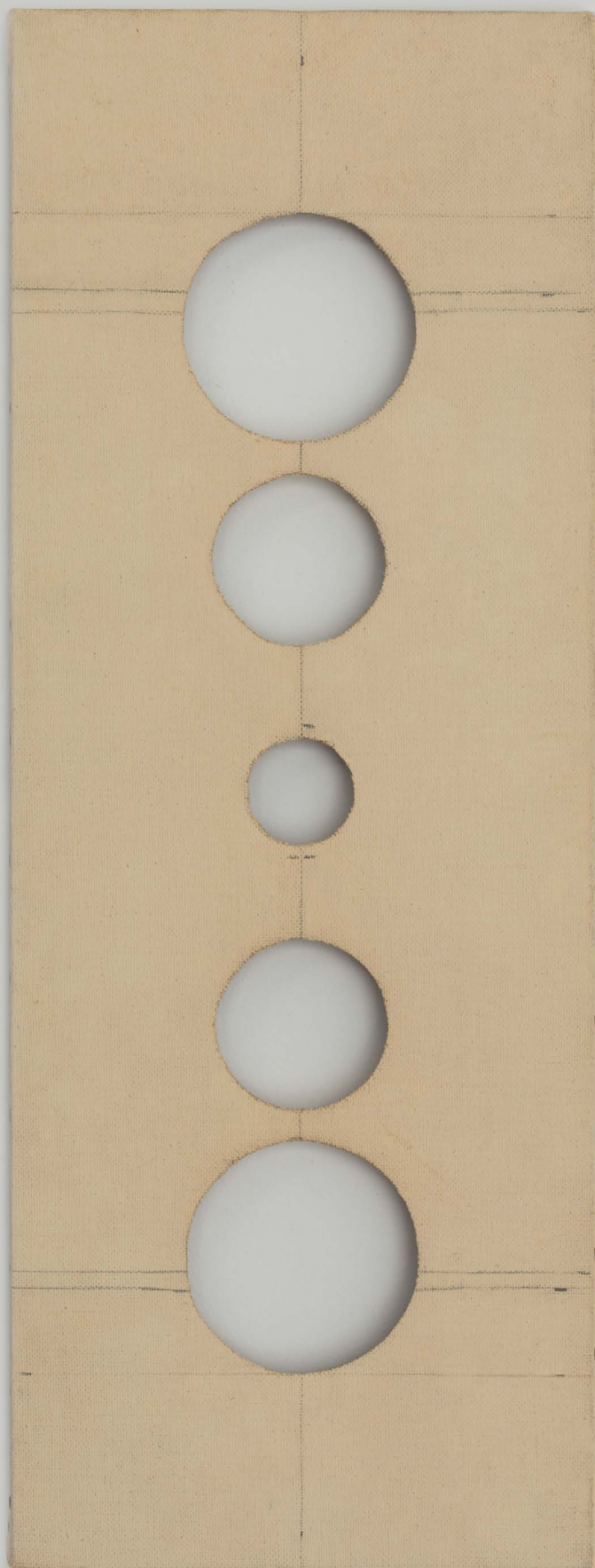
PROVENANCE

MDZ Gallery, Knokke

Acquired from the above by the present owner

⊕ £ 25,000-35,000

€ 27,000-37,800 US\$ 30,200-42,300



240

LUCIO FONTANA

1899 - 1968

Concetto Spaziale, Forma

signed and dated 58
aniline, holes, ink and fabric collage on
canvas
52 by 64 cm. 20½ by 25¼ in.

PROVENANCE

Collection Giovanna Bonino, Buenos Aires
Acquired from the above by the present owner

EXHIBITED

Buenos Aires, Museo Nacional de Bellas
Artes, *20 Artistas Italianos de Hoy*, 1959,
n.p., illustrated

LITERATURE

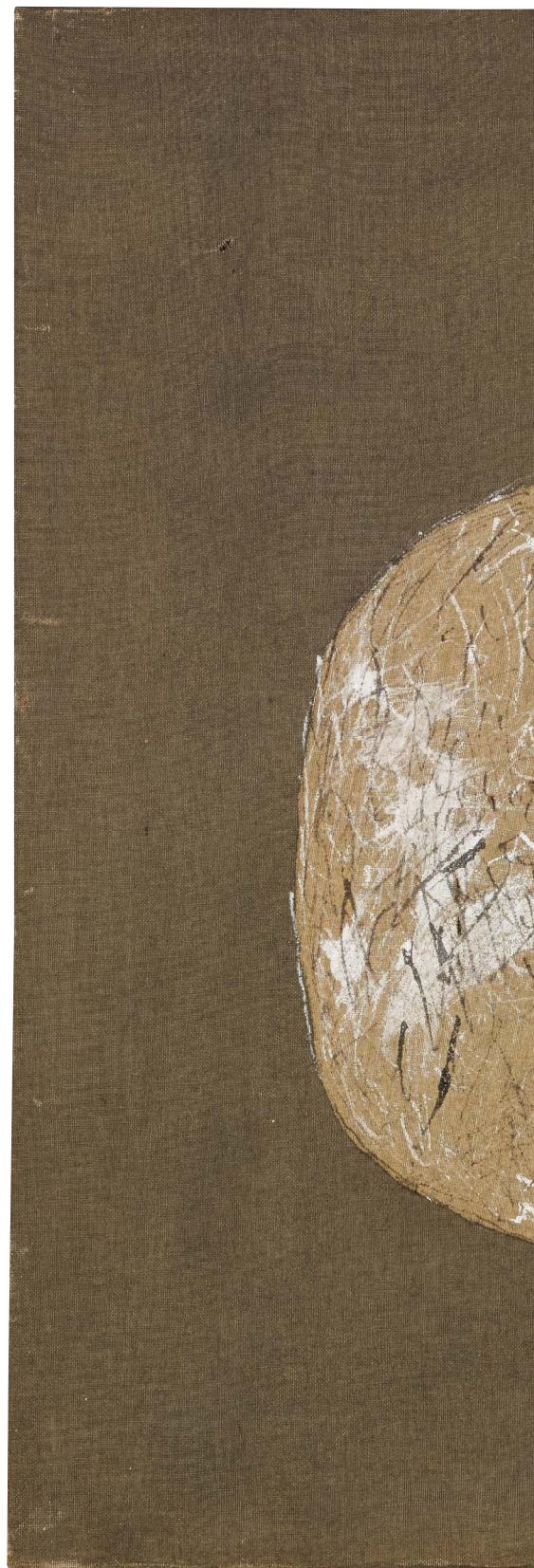
Enrico Crispolti, *Catalogue Raisonné des
Peintures, Sculptures et Environnements
Spatiaux*, Vol. II, Brussels 1974, p. 62, no. 58 I
16, illustrated

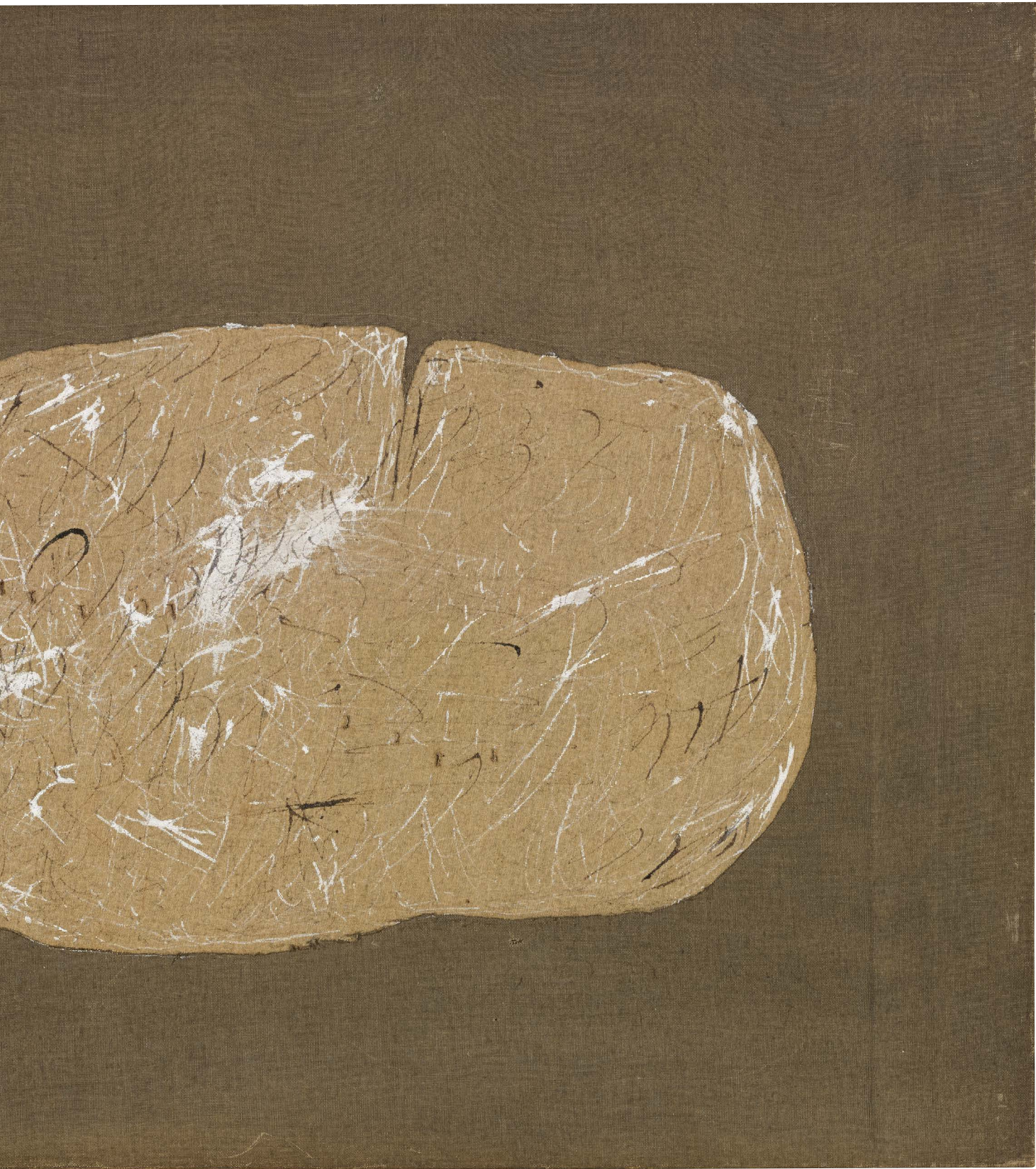
Enrico Crispolti, *Fontana: Catalogo Generale*,
Vol. I, Milan 1986, p. 213, no. 58 I 16,
illustrated

Enrico Crispolti, *Lucio Fontana: Catalogo
Ragionato di Sculture, Dipinti, Ambientazioni*,
Vol. I, Milan 2006, p. 372, no. 58 I 16,
illustrated

⊕ £ 150,000-200,000

€ 162,000-216,000 US\$ 182,000-242,000





“The discovery of the Cosmos is that of a new dimension, it is the Infinite: thus I pierce this canvas, which is the basis of all arts and I have created an infinite dimension, an x which for me is the basis for all Contemporary Art.”

Lucio Fontana cited in: Exh. Cat., Venice, Peggy Guggenheim Collection, *Lucio Fontana: Venice/New York*, 2006, p. 19.

Known for his limitless innovation and capacity to see beyond preconceived notions of painting, Lucio Fontana emerged as a symbol of the avant-garde and a pioneer of conceptual art. The theory behind Fontana's art emerged fully formed in 1956 with the publication of the *Manifesto Blanco* or *The White Manifesto* which established the foundation for a new art. In it, Fontana called for the engagement of art with contemporary technology to create a new, hybrid format combining architecture, sculpture and painting which he termed Spatialism. The artist's fascination with pushing the boundaries of the two-dimensional picture plane can be witnessed in *Concetto Spaziale, Forma* which incorporates elements of fabric collage along with ink and aniline dye. Additionally, this work showcases the artist's interest in the interplay between texture and light which he had previously explored in his earlier punctured works (*buchi*) and would continue to explore in his later slashed paintings (*tagli*). In this way, the *Concetto Spaziale, Forma* forms a crucial link between these two phases in Fontana's artistic output.

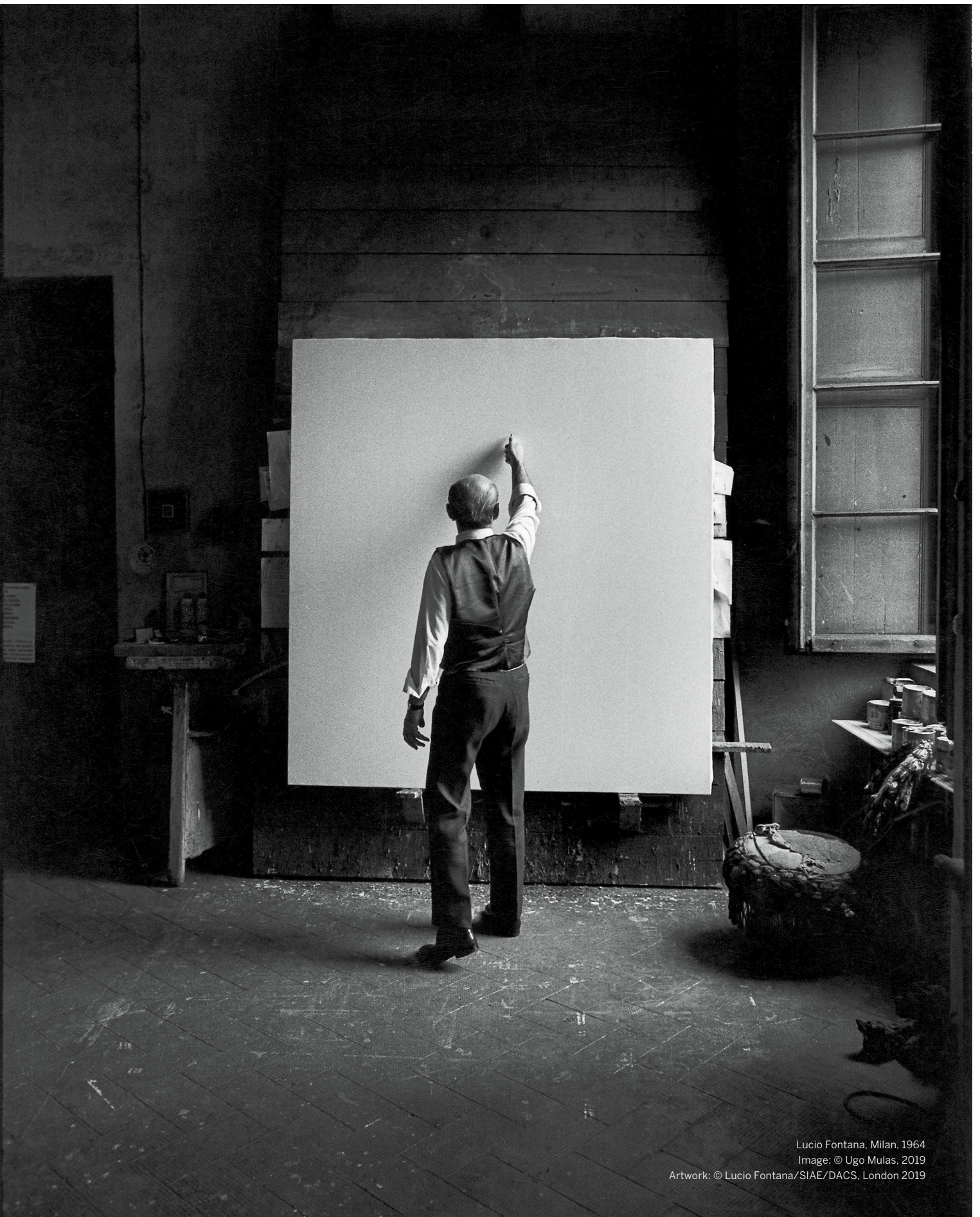
The present work from 1958 seamlessly forms part of the rest of the *Concetto Spaziale, Forma* series and features all its trademark characteristics: a central abstract form executed in warm, earthy tones. Unlike

most in the series, however, the present work does not contain any of Fontana's signature punctures. Nonetheless, this work does adopt the same three-dimensional quality provided by the punctures through its use of textured cloth collage which equally breaches the integrity of the canvas and opens the surface up to a multidimensionality denied by a two-dimensional picture plane. When considered in the context of the art production of Fontana's contemporaries like Yves Klein's *Relief éponges bleu* and Piero Manzoni's *Achrome* at this time, *Concetto Spaziale, Forma* comes to represent the moment that artists began to privilege concept over composition. The present work marks the beginning of Fontana's great decade from 1958-1968, which saw him leave behind Art Informel in favour of the conceptual work that was to become his hallmark.

For Fontana, 1958 also stood out as a landmark year that signaled his rise to international acclaim following the success of his collection of aniline-infused works in the XXIX Venice Biennale. For the occasion, Fontana installed roughly thirty works from his early practice in the 1930s and a dozen new works including pastels and inks. The rich aesthetic of his earlier production stood in stark contrast to the newly articulated conceptual works in aniline ink. Art critic

Lawrence Alloway recalled that the room was filled with some of “the most grave and beautiful works” (Lawrence Alloway cited in: Exh. Cat., London, Hayward Gallery, *Lucio Fontana*, 1999, p. 30). Exhilarated and encouraged by the praise he received, Fontana continued his Spatialist investigations and soon after produced his first *taglie* or cut piece on the same aniline-dyed canvas as *Concetto Spaziale, Forma*. In doing so, the artist was aspiring towards and seeking to mirror the dramatic evolutions in space travel occurring as part of the international space race.

Fontana held a genuine interest in technological advances of the day and, following on from Enrico Prampolini's notion of cosmic idealism, aimed for the future. Aware of the possibilities offered by science, Fontana had harboured a desire to see man's first attempt at space travel. Fontana's intuition of a limitless and infinite spatiality was formulated in the artist's early opposition to the classicism of the Novecento Italiano movement at the beginning of the 1930s and carried on through his *Concetto Spaziale, Forma* series and beyond. Indeed, within the oeuvre of Fontana, space is no longer an earthly or purely tangible entity, but rather constitutes a cosmic illusion.



Lucio Fontana, Milan, 1964
Image: © Ugo Mulas, 2019
Artwork: © Lucio Fontana/SIAE/DACS, London 2019

241

ENRICO CASTELLANI

1930 - 2017

Superficie Rossa

signed, titled and dated 2007 on the overlap
acrylic on canvas

150 by 200 cm. 59 by 78¾ in.

This work is registered in the Archivio
Castellani, Milan.

PROVENANCE

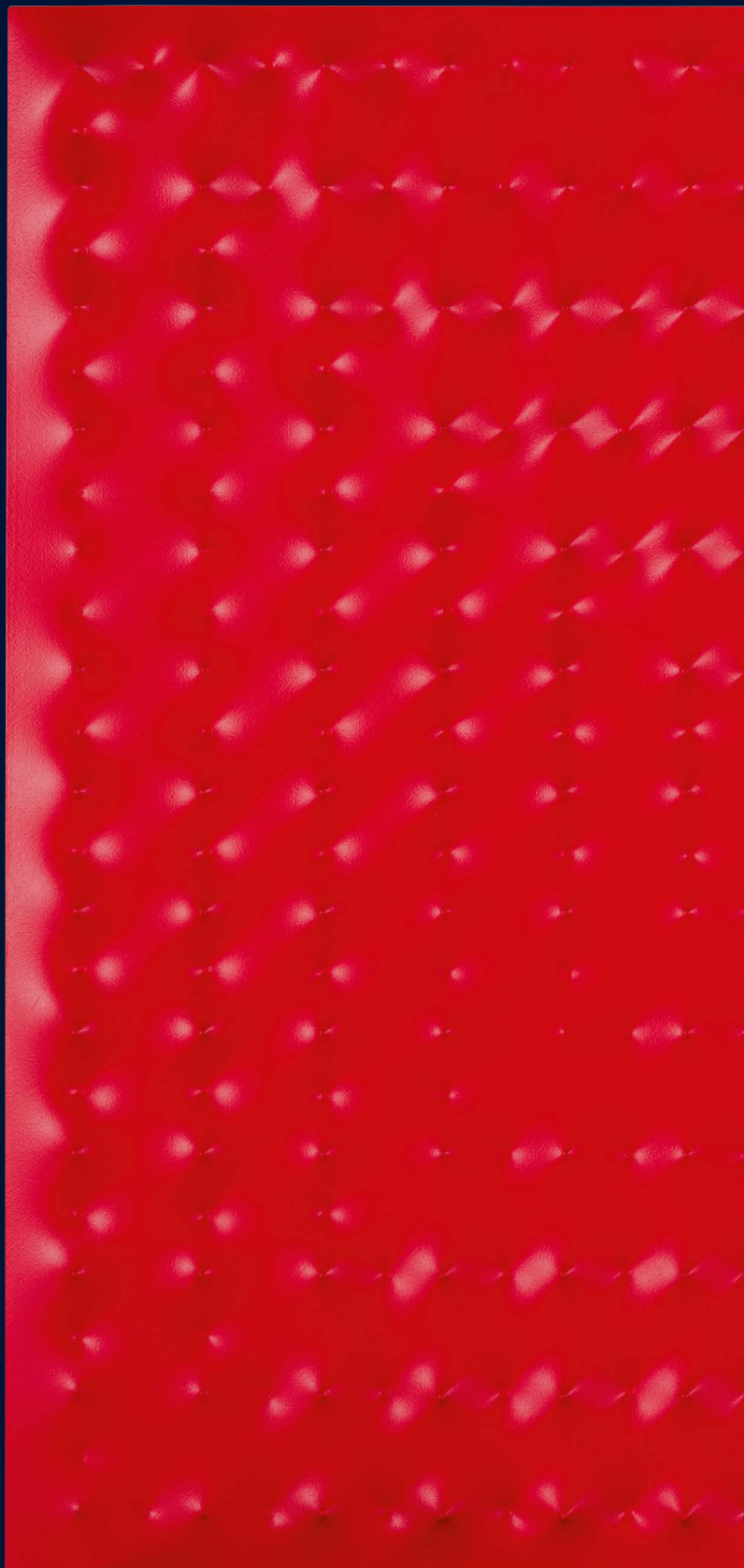
Haunch of Venison, London

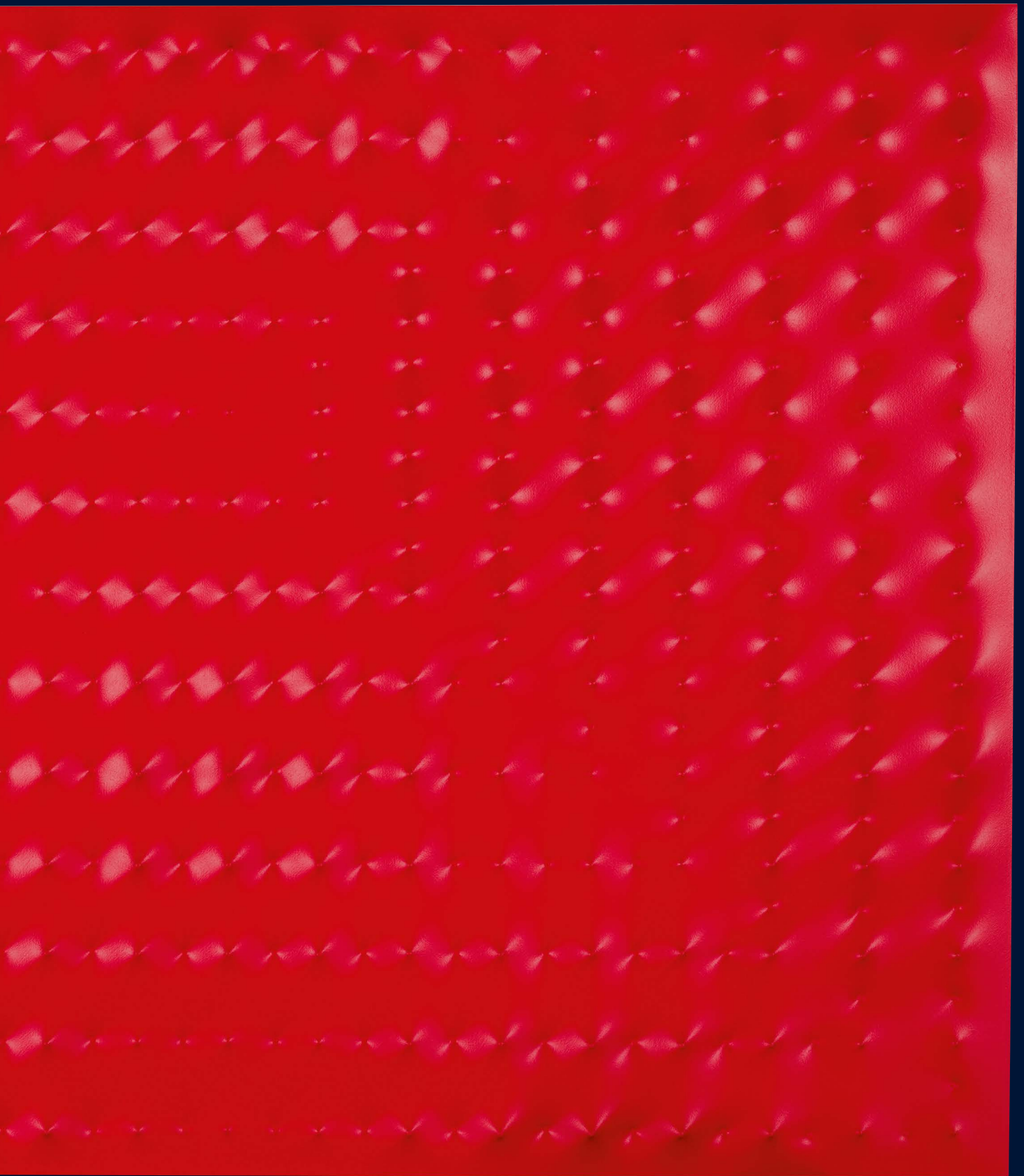
Acquired from the above by the present owner

£ 280,000-350,000

€ 303,000-378,000 US\$ 339,000-423,000

Hailed as 'the father of minimalism', Enrico Castellani has redefined our understanding of painting through an extensive inquiry into its physical properties. Created with one single colour and punctuated with customised round-edged nails to alter the shape of the canvas, *Superficie Rossa* effuses a profound elegance and grace through the use of light and changes in illumination. His most ambitious series, entitled *Superficie*, came about as a result of developing this technique. Executed in 2007, the present work is a stand-out example from Castellani's career-long devotion to this series which began in 1959. In developing this canon of monochrome painting in which the canvas support became the determining factor in establishing light and shade, Castellani spurns any concession to figurative representation. In doing so, the artist pioneered an ascetic visual dialogue that set a precedent for the burgeoning minimalist movement in the US. As deftly evinced by *Superficie Rossa* – an exquisite monochrome painting articulated in a striking shade of red – these iconic canvases scrutinise the boundary between the work of art and the viewer as they project out into the ambient space that exists between the two.







Caravaggio, *Saint John the Baptist in the Wilderness*, Nelson-Atkins Museum of Art, Kansas City

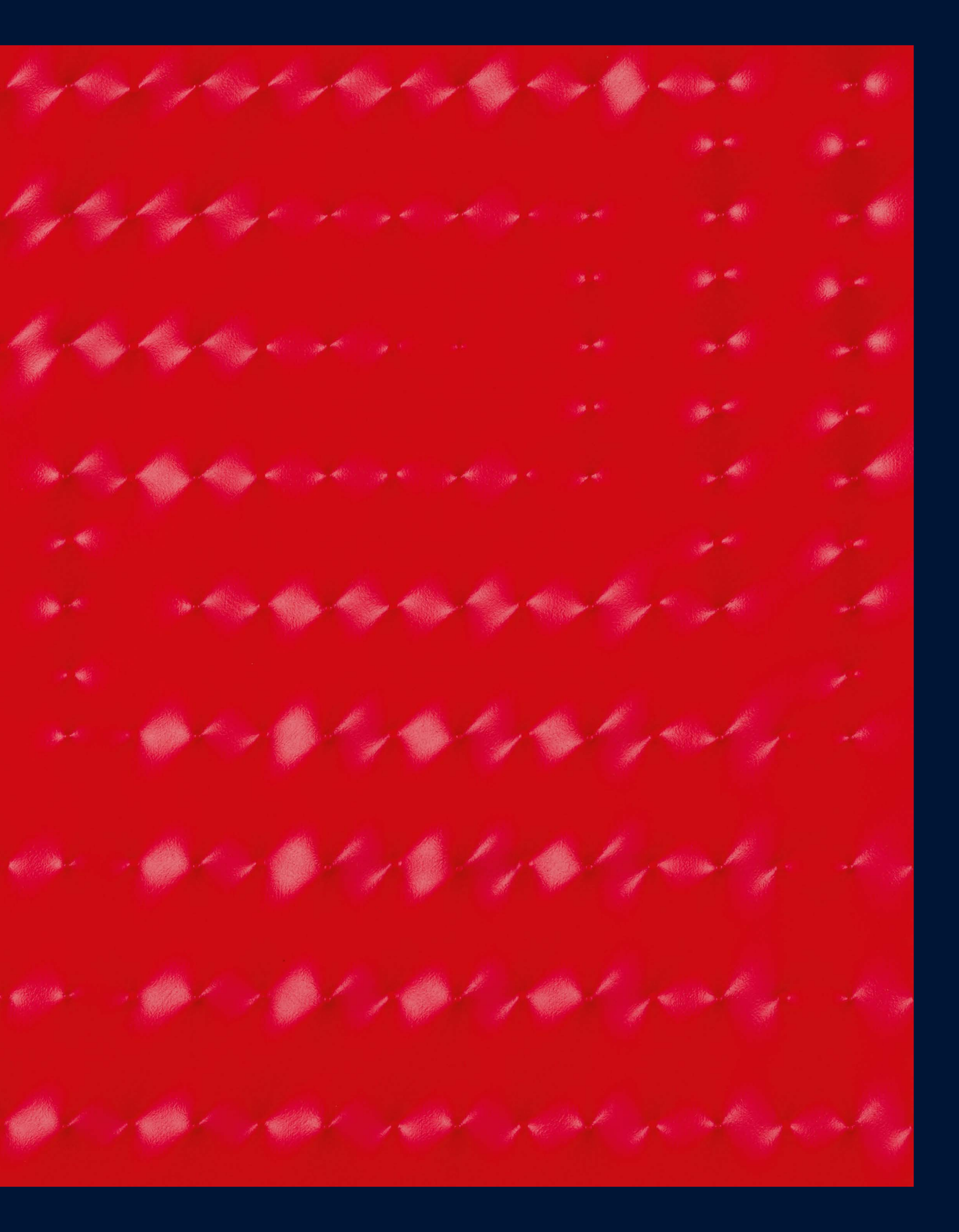
In dialogue with his European contemporaries such as Lucio Fontana and Piero Manzoni and like-minded minimalist innovators in the US, Castellani became one of the most influential figures of the avant-garde during the 1960s. In an era that rallied against the impassioned gestures of Abstract Expressionism and Art Informel, Castellani and his contemporaries sought pictorial silence and expressive absence. Together with Manzoni, Castellani established the Azimut Gallery and accompanying Azimuth Journal in 1959. Concerned with exploring the elemental properties of aesthetic expression, Azimut and Azimuth became a locus for exhibitions and discussion for the Italian avant-garde. In this regard, Castellani and Manzoni were natural allies of the German ZERO group, founded by Otto Piene and Heinz Mack in 1957, which sought new forms of perception through privileging light and movement as the essential tenets of a new and radical form of artistic expression. Until its dissolution in 1966, Castellani and Manzoni exhibited under the mantle of ZERO alongside an increasingly international coalition of artists all of whom

shared an aim to transcend the limitations of conventional painting and sculpture.

Meanwhile, Castellani began his involvement with the Movimento Punto in Milan, founded in 1961. Concentrated on understanding the condition of the finite and infinite, it recognized the spirit of contemplation from the Chinese Tang and Song dynasties and was quick to gain participation from artists in Europe and America including Enrico Castellani. *Superficie Rossa* encapsulates the spirit of the movement in its indefinitely repeatable rhythm of monochrome surface which Castellani deems "necessary to give the works the concreteness of the infinite and subject them to the influence of time" (Enrico Castellani cited in: Germano Celant, *Enrico Castellani 1958-1970*, Milan 2001, p. 43). In 1963, the artist presented his works in Asia for the first time at Punto 5 exhibition in Taipei, and held his first Asian solo exhibition in Tokyo in 1969, developing a deep-rooted connection with Asia. His works, minimalist in both colour and form, have for decades been perceived to be demonstrative of Eastern notions of Zen. Art Historian Elena Pontiggia

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

In this way, the rippling pattern of miniature peaks that permeate the surface of *Superficie Rossa* seemingly resonate beyond the boundaries of the canvas, aiming to invoke an illusionary effect that escapes time's grip and comes closer to its pauses, hovering in the void between positive and negative, day and night, life and death, and eventually approaching a higher realm of the divine infinite.



PROPERTY FROM A PRIVATE COLLECTION,
UNITED KINGDOM

LUCIO FONTANA

1899 - 1968

Concetto Spaziale

signed; signed and titled on the reverse

oil on canvas

45.5 by 38 cm. 17 $\frac{7}{8}$ by 15 in.

Executed in 1961.

This work is registered in the Fondazione Lucio Fontana, Milan, under no. 4222/1 and is accompanied by a photo-certificate issued by the Fondazione Lucio Fontana, Milan.

PROVENANCE

McRoberts & Tunnard Limited, London
Private Collection, United Kingdom (acquired
from the above in 1962)

Thence by descent to the present owner

⊕ £ 150,000-200,000

€ 162,000-216,000 US\$ 182,000-242,000

Pierced, incised, and swathed in a radiant scarlet red, *Concetto Spaziale* is an important example of Lucio Fontana's pioneering approach to painting: a consistent investigation of an evolving conceptual project the artist referred to as *Spazialismo*. The present work, whose title translates as 'Spatial concept', employs both a gaping sculptural puncture and fine surgical incisions, opening up the material of the canvas and infusing it with the space endlessly expanding behind and through it.

In the present work Fontana has complicated the work's topography by adding mounds of sculptural impasto within the perforation. In comparison to his watercolour-based paintings with cuts, *Concetto Spaziale* brings back an aspect of figuration and the thick paint and the puncture wound invokes sensual, carnal, and painful emotions of man's existential condition. Fontana has explained the difference between these two series: "The cuts that I have made so far represent above all a philosophical space. But that which I am

seeking, now, is no longer philosophical space but rather physical space... It is a human

**"THAT WHICH I AM SEEKING,
NOW, IS NO LONGER
PHILOSOPHICAL SPACE BUT
RATHER PHYSICAL SPACE...
IT IS A HUMAN DIMENSION
THAT CAN GENERATE
PHYSIOLOGICAL PAIN, A
TERROR IN THE MIND, AND I, IN
MY MOST RECENT CANVASES,
AM TRYING TO GIVE FORM TO
THIS SENSATION."**

dimension that can generate physiological pain, a terror in the mind, and I, in my most recent canvases, am trying to give form to

this sensation" (Lucio Fontana cited in: Grazia Livi, 'Incontro con Lucio Fontana', *Vanità*, No. 13, Autumn 1962, p. 55).

Fontana's revolutionary concept of *Spazialismo* was the culmination of the fundamental precepts illustrated in his art. The artist's dynamic ability to mutate solid matter into energy is unparalleled, and it comprises the essence of his theory. He formulated the comprehensive title *Concetto Spaziale* in 1947 and used it for nearly all his later art. The pinnacle of this project was expressed most purely in works with incisions rupturing a surface that preserves the elegantly erratic character of malleable mediums like wax, oil or acrylic paint, such as in the present work. The puncture and incisions occupying the canvas in *Concetto Spaziale* are not so much lacerations, rather powerful sculptural constructions; a way of desacralising the two-dimensionality of the surface and engage the viewer in the struggle between the material and the spatial.





243

GIACOMO MANZÙ

1908 - 1991

Cardinale Seduto

stamped with the artist's signature and foundry mark on the reverse

bronze

51.5 by 25.8 by 21.8 cm. 20¼ by 10⅛ by 8½ in.

Executed in 1965-70, this work is unique.

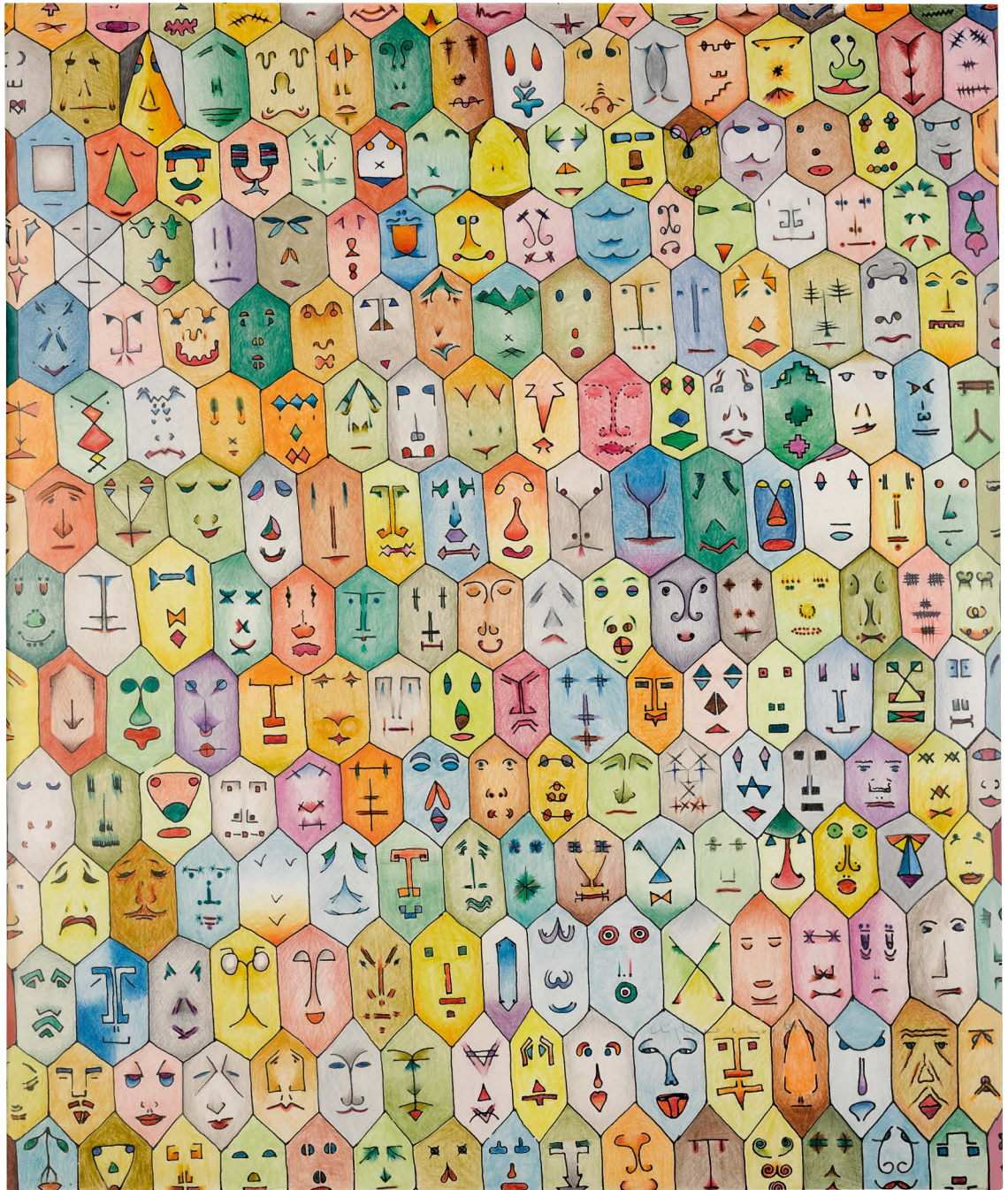
The Fondazione Giacomo Manzù has kindly confirmed the authenticity of this work.

PROVENANCE

Acquired directly from the artist by the present owner

⊕ £ 40,000-60,000

€ 43,200-65,000 US\$ 48,300-72,500



244

ALIGHIERO BOETTI

1940 - 1994

Faccine Colorate

signed
ink and coloured pencil on paper laid down
on canvas

80 by 68 cm. 31½ by 26⅞ in.

Executed in 1978.

This work is registered in the Archivio
Alighiero Boetti, Rome under number 2546
and is accompanied by a certificate of
authenticity.

PROVENANCE

Galleria Spazia, Bologna
Private Collection, Europe
Casa d'Aste Galleria Pananti, Florence, 14
April 2018, Lot 374
Acquired from the above by the present owner

⊕ £ 22,000-28,000

€ 23,800-30,300 US\$ 26,600-33,900

NOT LOT 245

246

JEAN-PAUL RIOPELLE

1923 - 2002

Falstaff

signed and dated 58

oil on canvas

60.5 by 73 cm. 23⁷/₈ by 28³/₄ in.

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

PROVENANCE

Jacques Dubourg, Paris

Arthur Tooth & Sons, London

John and Eveline Saemann, United Kingdom
(acquired from the above in 1959)

Joan Phelan, London (by descent)

Thence by descent to the present owner

EXHIBITED

London, Arthur Tooth & Sons, *Paintings 1949*
- 1959, 1959, n.p., no. 17, illustrated

£ 80,000-120,000

€ 86,500-130,000 US\$ 97,000-145,000

“You have to become the motor before you can really know how to drive. And in painting? In painting, it's no different: you have to become the canvas as it takes shape.”

Jean-Paul Riopelle in conversation with Gilbert Erouart, in: Fernand Séguin, Jean-Paul Riopelle and Gilbert Erouart, Eds., *Riopelle in Conversation*, Canada 1995, p. 13.







247

SAM FRANCIS

1923 - 1994

Untitled

signed and dated 1980 on the reverse
acrylic on paper

35 by 48,5 cm. 13¾ by 19¼ in.

This work is identified with the interim identification number of SF80-106 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

PROVENANCE

Private Collection, Europe
Bern, Galerie Kornfeld, 17 June 1987, Lot 54
Private Collection, Norway (acquired from the above)
Thence by descent to the present owner

EXHIBITED

California, Smith Andersen Gallery, *Sam Francis*, May - June 1980

± £ 15,000-20,000
€ 16,200-21,600 US\$ 18,200-24,200



248

SAM FRANCIS

1923 - 1994

Untitled

signed and dated 1979 on the reverse
acrylic on paper

25.5 by 33 cm. 10 by 13 in.

This work is identified with the interim identification number of SF79-029 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

PROVENANCE

Galerie Kornfeld, Bern
Private Collection, Norway (acquired from the above)
Thence by descent to the present owner

EXHIBITED

Boston, Institute of Contemporary Art, (and travelling), *Sam Francis: Works on Paper, a Survey 1948-1979*, September - October 1979
Bern, Galerie Kornfeld, *Sam Francis: Ausstellung, Ölbidder und Ferbige Zeichnungen von 1976-1983*, March - April 1983, n.p., no. 65 (text)

± £ 8,000-12,000

€ 8,700-13,000 US\$ 9,700-14,500

PROPERTY FORMERLY IN THE COLLECTION OF
DAVID CARR

KAREL APPEL

1921 - 2006

L'Homme de la Terre

signed and dated '55

oil on burlap

117 by 67.5 cm. 46½ by 26⅝ in.

This work is registered in the archive of the
Karel Appel Foundation.

PROVENANCE

Arthur Tooth & Sons, London

Private Collection, United Kingdom (acquired
from the above *circa* 1955)

Thence by descent to the present owner

‡ ⊕ £ 120,000-180,000

€ 130,000-195,000 US\$ 145,000-218,000

Extraordinarily intense and vibrant, Karel Appel's *L'Homme de la Terre* (*Man of the Earth*), hovers exquisitely between abstraction and figuration. Executed in 1955, the present work was created during a pivotal stylistic moment in the artist's career; Appel had just departed from the CoBrA group, which he had helped to found, and embarked on a painterly journey into the heart of the tempestuously expressive. Finding affinities with the New York school of Abstract Expressionists, Appel's new direction was dictated by gestural freedom, spontaneous action and an emotional response to colour.

Held in the same family collection since its acquisition directly from the artist, *L'Homme de la Terre* (*Man of the Earth*) is a joyful frenzy of vitality and sculpted layers of paint. The present work was purchased by painter and collector David Carr, who developed a friendship with Appel shortly thereafter. Together they would frequent galleries in Paris and London, and Carr often dined with Appel at his home in Montparnasse. The two maintained a long and warm correspondence.

As both an artist and a collector, Carr was well-established in the London art scene and

“THE DENSE, IMPASTOED LAYERS OF PAINT, OFTEN APPLIED IN AN ERUPTION STRAIGHT OUT OF THE TUBE AND ONTO THE CANVAS, ALLUDES TO THE PASSIONED RHYTHMS PRODUCED BY THE GREAT MUSICIANS APPEL SO ADMIRER: CHARLES MINGUS, DIZZY GILLESPIE, AND MILES DAVIS.”

became close to many of the artists whose works he purchased and loved. In *L'Homme de la Terre* (*Man of the Earth*) a background

of richly tactile black accentuates luminous smears of crimson, yellow spirals, and drips of orange. The dense, impastoed layers of paint, often applied in an eruption straight out of the tube and onto the canvas, alludes to the passionate rhythms produced by the great musicians Appel so admired: Charles Mingus, Dizzy Gillespie, and Miles Davis.

Appel's impressive paintings from the mid- to late-1950s are often classified as the artist's informal period, during which his works became significantly more abstract and theatrical than the earlier CoBrA canvases. The present work allows for an open-ended interpretation, in part because Appel never completely conceded to abstraction, but rather remained forever invested in figurative sources. Further, the painting marks the artist's complete and untroubled engagement with materiality; the powerful graphic gestures in the dimensional and undulating surface captures an essential ebullience of form, making *L'Homme de la Terre* (*Man of the Earth*) one of Appel's most phenomenal works of this period.





250

YIANNIS SPYROPOULOS

1912 - 1990

Logos No.4

signed; signed, titled and dated 1968 on the stretcher
oil and collage on canvas
162 by 129 cm. 63¾ by 50¾ in.

PROVENANCE

Private Collection, New York
Millea Bros, New Jersey, Spring 2016, Lot 2266
Acquired from the above by the present owner

⊕ £ 35,000-45,000
€ 37,800-48,600 US\$ 42,300-54,500



251

KAREL APPEL

1921 - 2006

D'où Vient l'Automne

signed and dated 55

oil on burlap

65 by 81 cm. 25½ by 31⅞ in.

This work is registered in the archive of the Karel Appel Foundation.

PROVENANCE

Private Collection, Florida

Christie's, Amsterdam, 5 November 2014, Lot 42

Acquired from the above by the present owner

‡ ⊕ £ 50,000-70,000

€ 54,000-76,000 US\$ 60,500-85,000



252

HORST ANTES

b. 1936

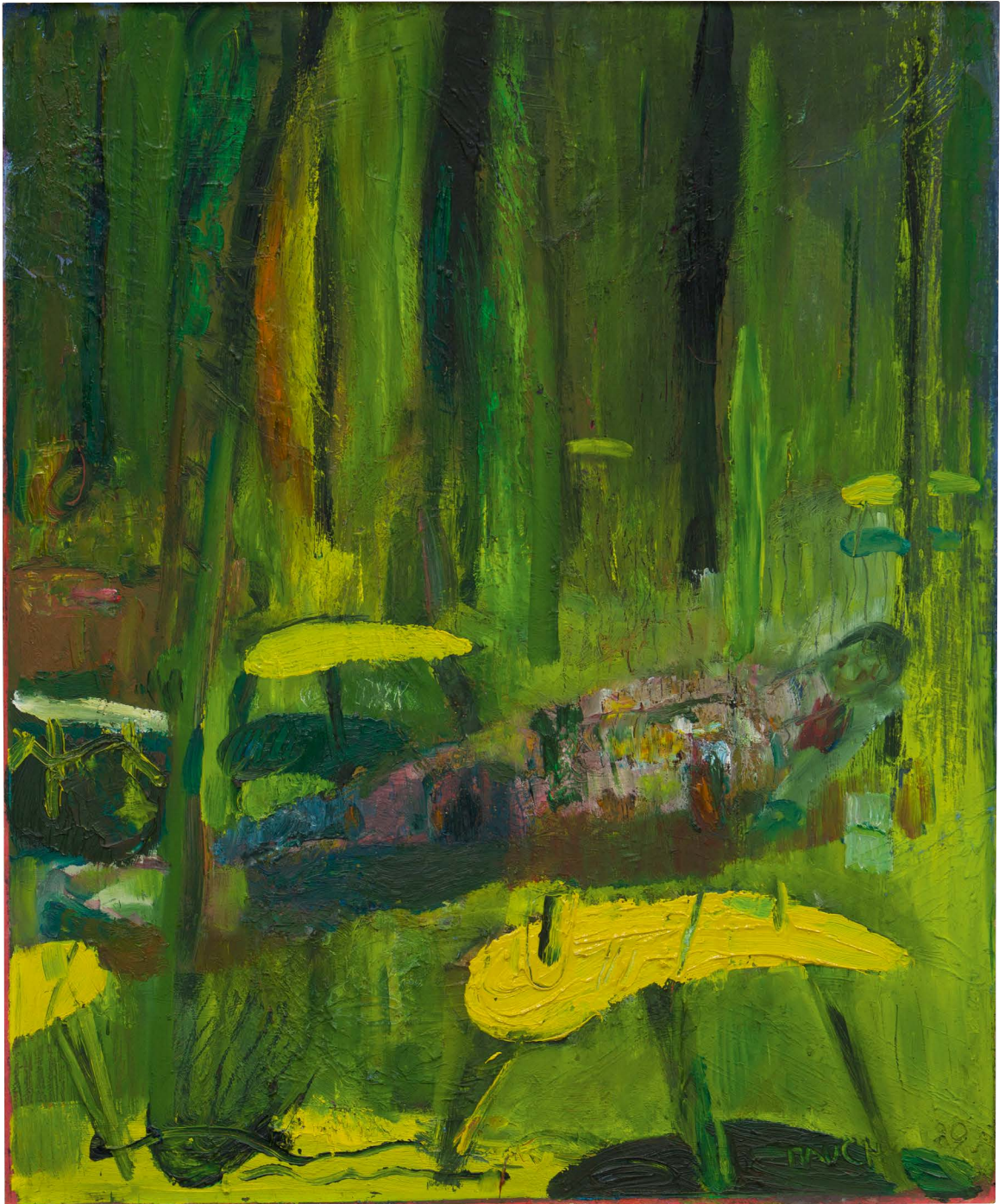
Porträt mit Blau Rotem Dreieck
(Portrait with Red and Blue
Triangle)

signed, titled and dated 1971 on the reverse
oil on canvas
99.3 by 80.5 cm. 39 $\frac{1}{8}$ by 31 $\frac{5}{8}$ in.

PROVENANCE

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

£ 30,000-40,000
€ 32,400-43,200 US\$ 36,300-48,300



253

NEO RAUCH

b. 1960

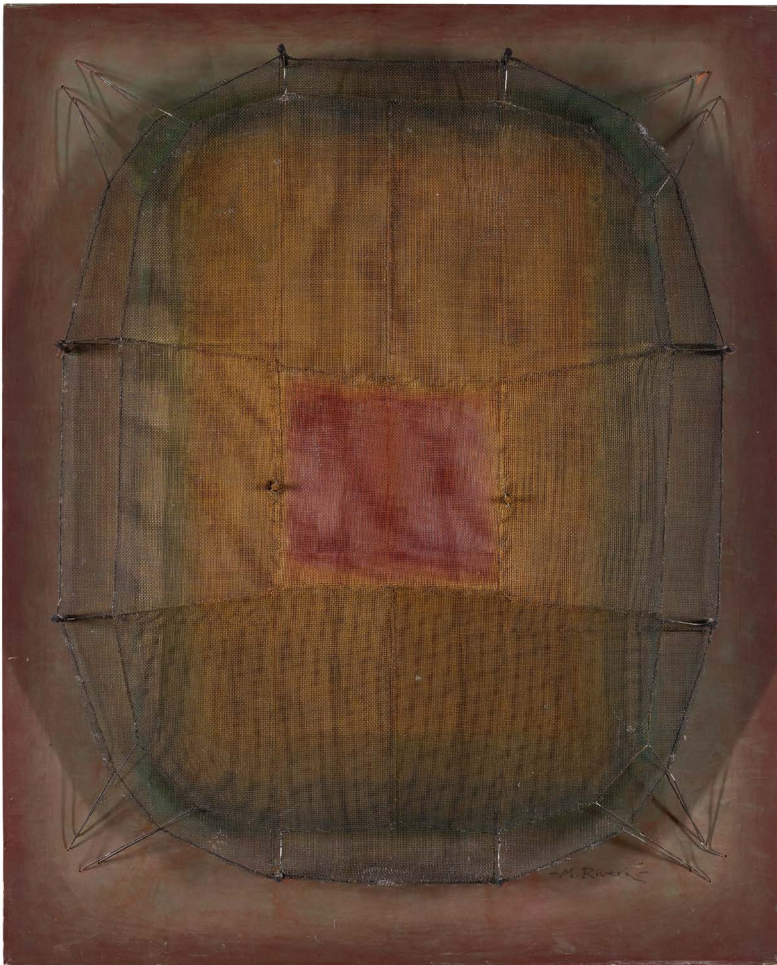
Tropica

signed and dated 89
oil on canvas
78 by 64 cm. 30¾ by 25¼ in.

PROVENANCE

Galerie Uta Kolbe, Leipzig
Acquired from the above by the present owner

⊕ £ 30,000-40,000
€ 32,400-43,200 US\$ 36,300-48,300



254

254

MANUEL RIVERA

1927 - 1995

Espejo Para un Viejo Torero

signed; signed twice, titled and dated 1965
on the reverse
metal mesh and oil on panel
100 by 81 by 13 cm. 39½ by 32 by 5¼ in.

PROVENANCE

Galería Juana Mordó, Madrid
Pierre Matisse Gallery, New York
Acquired from the above by the present owner

EXHIBITED

Madrid, Galería Juana Mordó; and New
York, Pierre Matisse Gallery, *Manuel Rivera:
Los Espejos*, November 1966, p. 16, no. 5,
illustrated

LITERATURE

Exh. Cat., Madrid, Salas del Palacio de
Bibliotecas y Museos, *Manuel Rivera: Exposición
Retrospectiva y Catálogo Razonado. Obras de
1961-1965*, Madrid 1981, p. 74, illustrated
Marisa Rivera, *Aproximación a un Catálogo
Razonado, 1943-1994*, Madrid 1997, p. 188,
illustrated
Diputación de Granada, *Manuel Rivera:
Memorias 1928-1971*, Granada 2007, p. 133-
135, no. 30, illustrated
Alfonso de la Torre, *Manuel Rivera, Catálogo
Razonado de Pinturas, 1943-1994*, Madrid
2009, p. 247, no. 379, illustrated in colour

£ 15,000-20,000
€ 16,200-21,600 US\$ 18,200-24,200

255

MANOLO MILLARES

1926 - 1972

El Picador

signed and dated 66; signed, titled and dated
1966 on the reverse
acrylic and gouache on card
50 by 71 cm. 19⅝ by 28 in.

PROVENANCE

Private Collection, Madrid
Thence by descent to the present owner

£ 15,000-20,000
€ 16,200-21,600 US\$ 18,200-24,200



255

240

256

EDUARDO CHILLIDA

1924 - 2002

Lurra G-283

incised with the artist's monogram

terracotta

29.5 by 27 by 22 cm. 11 $\frac{5}{8}$ by 10 $\frac{5}{8}$ by 8 $\frac{5}{8}$ in.

Executed in 1994.

This work is registered in the archives of Museo Chillida-Leku, Hernani under number 1994.018.

PROVENANCE

Galerie Biedermann, Munich

Acquired from the above by the present owner in 2004

⊕ £ 60,000-80,000

€ 65,000-86,500 US\$ 72,500-97,000



257

ANTONIO SAURA

1930 - 1998

Poupée

signed and dated 1960

oil on canvas

129.5 by 96.5 cm. 51 by 38 in.

PROVENANCE

Galerie Stadler, Paris

Arthur Tooth & Sons, London

Acquired from the above by the present

owner in 1964

± ⊕ £ 80,000-120,000

€ 86,500-130,000 US\$ 97,000-145,000

“Deep down, drawing reflects a moral attitude: from the moment it becomes a skeleton for flesh, it also structures a search for intensity. In fact, drawing cannot betray us, it is the best seismograph of an artist’s affective and cultural capacity.”

Antonio Saura cited in: Exh. Cat., Strasbourg, Musée d’Art moderne et contemporain, *Antonio Saura: Crucifixions*, 2002, p. 45.



258

MANOLO VALDÉS

b. 1942

Menina

marble

133 by 103 by 63 cm. 52³/₈ by 45¹/₂ by 24³/₄ in.
Executed in 2012.

PROVENANCE

Marlborough Fine Art, New York

Acquired from the above by the present owner

⊕ £ 180,000-250,000

€ 195,000-270,000 US\$ 218,000-302,000

“Indeed, I feel a great fascination for this painting... *Las Meninas* is an image that continues to interest me and, for me, provides great strength.”

Manolo Valdés cited in: Exh. Cat., Barcelona, Fundació la Caixa, *Manolo Valdés in Barcelona: Esculturas Monumentales*, 2008, pp. 109-12.

Having initially come to fame in the 1960s through Pop art group Equipo Crónica, Manolo Valdés has since made a name for himself creating simple beguiling sculptures, most famously those which quote works by Old Masters including Rubens, Matisse, Ribera, and Velázquez. *Menina* directly references Velázquez's masterpiece *Las Meninas* (1656) – a portrait of the Infanta Margarita, the daughter of King Philip IV of Spain and his second wife Mariana, and her ladies-in-waiting. Valdés concentrates on the sole figure of the princess, decontextualising her from her original surroundings and reducing her to her most basic forms. The infanta's dress, so richly detailed in Velázquez's painting, is simplified to a series of smooth rounded forms, embellished only by the natural imperfections in the marble. Despite the immense weight of the material and the life-sized proportions of the

sculpture, *Menina* maintains a delicate air facilitated by its modern aesthetic. Guided by this streamlined set of aesthetic principles, Valdés' paraphrasing of the Old Masters provokes a meditation on ideas of cultural inheritance. In doing so, Valdés goes beyond mere appropriation of Velázquez's work and instead reinterprets it for the contemporary age.

More than any other artist, Velázquez has served as a point of reference and inspiration for Valdés. Of the masterpiece *Las Meninas*, Valdés has said: “Indeed, I feel a great fascination for this painting...It is an image that I can instantly relate to different motives, a subconscious motivation that may resemble a bell or other similar analogue images. Now, however, I no longer tried to limit myself in that aspect, but *Las Meninas* is an image that continues to interest me and, for me, provides great strength” (Manolo Valdés

cited in: Exh. Cat., Barcelona, Fundació la Caixa, *Manolo Valdés in Barcelona: Esculturas Monumentales*, 2008, pp. 109-12). Perhaps what captivates Valdés about the infanta Margarita is her unreadable expression, translated in *Menina* as a faceless figure. The tactility of the marble surface with its cracks and crevices responds to the intangibility of the infanta's emotional state.

Valdés serves as a translator of art history, reinterpreting old masterpieces into a language understood by contemporary audiences to create a dialogue between past and present that breathes new life and understanding into our cultural experience. While the life-size scale and technical mastery of *Menina* is enough to secure Valdés' place as a master of contemporary Spanish art, it is his ability to reconsider the past for the present age that confirms it.



259

MANOLO VALDÉS

b. 1942

Perfil de Dama con Marco

signed, titled and dated 2012 on the reverse
oil, collaged burlap and thread on burlap
228.6 by 188 cm. 90 by 74 in.

PROVENANCE

Marlborough Fine Art, New York
Acquired from the above by the present owner

⊕ ₣ £ 150,000-200,000

€ 162,000-216,000 US\$ 182,000-242,000

Powerful and ravishing, *Perfil de Dama con Marco* is an exceptional work from Manolo Valdés' prolific and celebrated artistic output. Joyfully executed with an emphasis on craftsmanship, this large-scale painting portrays a graceful woman with a statuesque profile, partially disguised by a deep red veil. 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 2012, *Perfil de Dama con Marco* takes inspiration from some of the great artists of the past – from Rembrandt to Rubens, Velázquez to Van Eyck. Further, the defined profile of the female protagonist, her light-toned complexion, and sophisticated headpiece, are reminiscent of the motif of Johannes Vermeer's 1665 masterpiece *Girl with a Pearl Earring*. Employing his own immensely personal and visual language to skilfully pay tribute to these Old Masters, Valdés uses their work as a pretext to create

an entirely new aesthetic. In the present work, by augmenting the figure's scale and minimising facial details, the artist creates an

**“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...”**

abstract expression which places the subject into a modern setting. Valdés has explained the connection to his 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 *Perfil de Dama con Marco* 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.



260

JUAN GENOVÉS

b. 1930

Tubo

signed, titled and dated 2012 on the reverse
acrylic on canvas laid down on panel
200 by 200 cm. 78¾ by 78¾ in.

‡ ⊕ £ 80,000-120,000

€ 86,500-130,000 US\$ 97,000-145,000

PROVENANCE

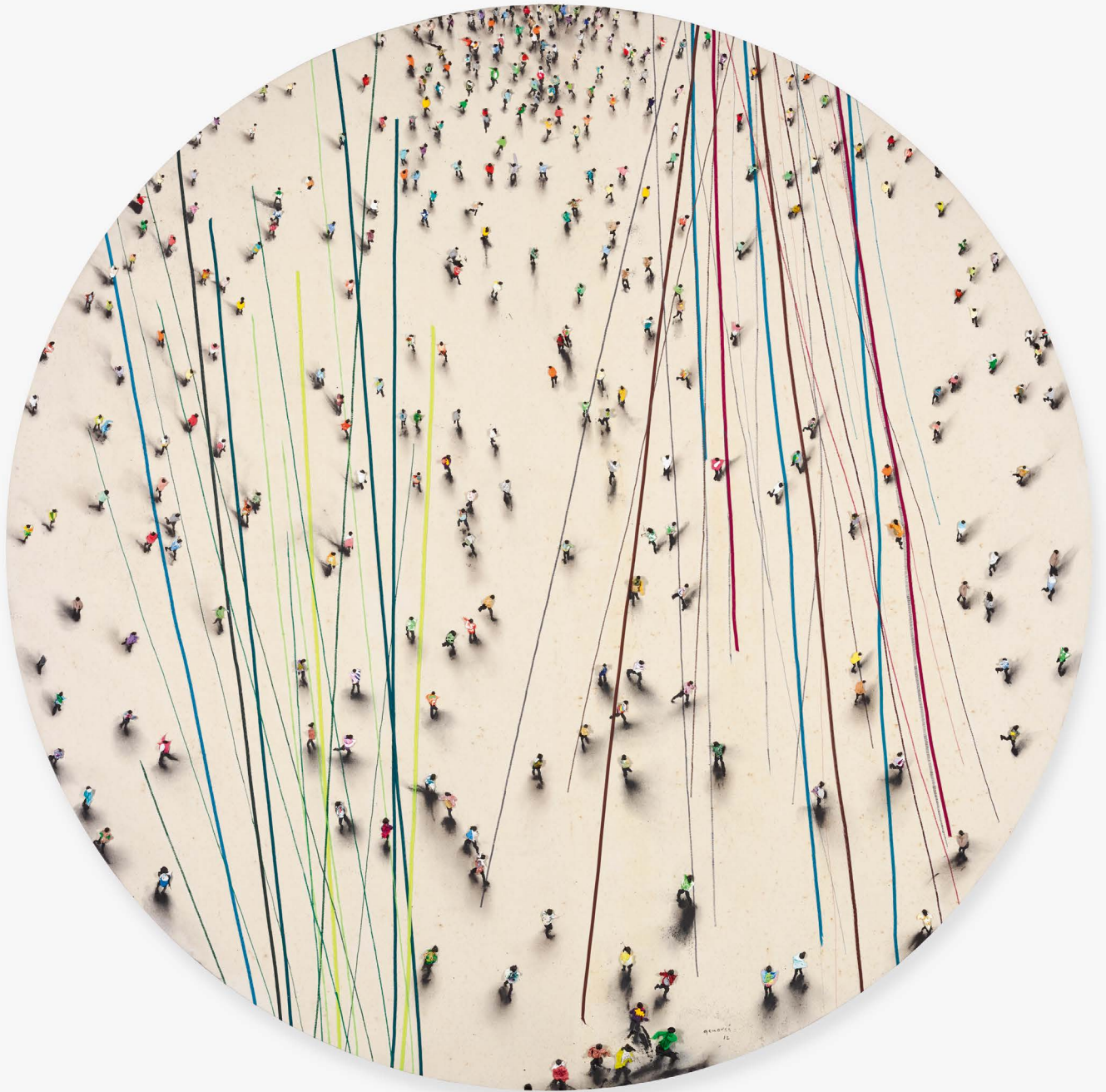
Galería Marlborough, Madrid
Acquired from the above by the present
owner in 2012

EXHIBITED

Madrid, Galería Marlborough, Genovés:
Obra Reciente, February - March 2013, n.p.,
illustrated in colour

“Throughout the history of art, painters saw what lay in front of them. However, as everyone knows, a single finger can block out the sun. What is right in front of you can obscure so many things, so I thought it better to look from above, in order to find clarity.”

Juan Genovés cited in: Armando Montesinos and Mariano Navarro, 'Juan Genovés: An Artist's Life', Exh. Cat., New York, Marlborough Gallery, *Juan Genovés*, 2018, p. 4.



△ 261

ANTONY GORMLEY

b. 1950

PORE

cast iron

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

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

PROVENANCE

White Cube, London

Acquired from the above by the previous owner

EXHIBITED

Gambier, Kenyon College, Gund Gallery, *Gund Gallery Collection*, on permanent display since 2015 (number 2 from the edition exhibited)

⊕ £ 120,000-180,000

€ 130,000-195,000 US\$ 145,000-218,000

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



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

261A

ANISH KAPOOR

b. 1954

Untitled

mirrored Plexiglas and wood

218 by 206 by 50 cm. 85 $\frac{7}{8}$ by 81 $\frac{1}{8}$ by 19 $\frac{5}{8}$ in.

Executed in 2007.

PROVENANCE

Gladstone Gallery, New York

Acquired from the above by the present

owner in 2007

⊕ £ 100,000-150,000

€ 108,000-162,000 US\$ 121,000-182,000



262

JAKE & DINOS CHAPMAN

b. 1966 & b. 1962

Life and Death Vest I (Rush Hour)

bronze

45 by 49 by 46 cm. 17¾ by 19¼ by 18⅛ in.

Executed in 2017, this work is number 2 from an edition of 6, plus 2 artist's proofs.

PROVENANCE

Blain|Southern, London

Acquired from the above by the present owner in 2017

EXHIBITED

London, Blain|Southern, *The Disaster of Everyday Life*, October - November 2017

† ⊕ £ 80,000-120,000

€ 86,500-130,000 US\$ 97,000-145,000

"When our sculptures work they achieve the position of reducing the viewer to a state of absolute moral panic."

Jennifer Ramkalawon, 'Jake and Dinos Chapman's "Disasters of War"', *Print Quarterly*, Vol. 18, No. 1, 2001, p. 74.



263

AI WEIWEI

b. 1957

Surveillance Camera and Plinth

marble

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

PROVENANCE

Frahm & Frahm, Hong Kong

Acquired from the above by the present owner

LITERATURE

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

‡ £ 180,000-250,000

€ 195,000-270,000 US\$ 218,000-302,000

“I have spent years being discriminated against,
under surveillance, followed by people
undercover, which makes you feel you're not part
of society and you need your own corner.”

Ai Weiwei cited in: Kate Connolly, 'Ai Weiwei: "The mood is like Germany in the 1930s"',
The Guardian, December 2018, online

Since 2015, Ai Weiwei has been living in exile in Berlin where he continues to create art that pushes boundaries and shines a spotlight on political and social issues from his studio in a converted underground brewery. His choice of location is deliberate: “I have spent years being discriminated against, under surveillance, followed by people undercover, which makes you feel you're not part of society and you need your own corner” (Ai Weiwei cited in: Kate Connolly, 'Ai Weiwei: "The mood is like Germany in the 1930s"', *The Guardian*, December 2018, online). It is fitting, then, that his work from this period reflects on themes of paranoia and voyeurism.

Rendered in marble, *Surveillance Camera* was inspired by Ai Weiwei's discovery of listening devices and cameras located throughout

his studio in China several years prior to its execution. Although the medium of this austere, elegant sculpture renders it useless for surveillance purposes, it reminds us that the artist is watching those who watch him. Moreover, by setting the camera quite literally in stone, we are reminded of the omnipresence of this feature in Ai's life as well as its resonance as a symbol of authority. Art historically the medium of choice for monuments, the use of marble to render a surveillance camera establishes the present work in a tradition of anti-monuments adding a further visual pun characteristic of his work.

Surveillance Camera can be considered within a broader body of work that reflects upon the contemporary 'Big Brother' culture in which the ubiquitous presence of CCTV

signifies a growth of intrusive handling of the body politic. In his effort to continue to blur the boundaries between the public and private domains, the artist has repeatedly and voluntarily exposed his personal life through social media. In his particular response to constant surveillance, Ai Weiwei created *Weiwei Cam* in 2012 during which he broadcasted a live feed of his home, mimicking the intrusion of Chinese officials into his private life, though much like *Surveillance Camera*, this time on his terms. Though shut down within a matter of days, *Weiwei Cam*, alongside *Surveillance Camera*, speaks to the artist's unwavering commitment to holding his government accountable for intrusions into the lives of its citizens and foregrounding our global surveillance state.



264

ZENG FANZHI

b. 1964

Mao

signed with the artist's initials
oil on canvas
60 by 60 cm. 23⁵/₈ by 23⁵/₈ in.
Executed *circa* 2002.

PROVENANCE

Acquired directly from the artist by the
present owner in 2011

‡ £ 60,000-80,000
€ 65,000-86,500 US\$ 72,500-97,000

“As a Chinese artist, the socialist discourse and education is an intrinsic part of our life. It has made a deep impact on our artistic endeavours. The socialist realist way of doing art unfolds our journey as young artists. Meanwhile it is also a departing point for our future pursuits.”

Zeng Fanzhi in conversation with Michael Findlay, in: Press Release, London, Acquavella Contemporary Art, *Zeng Fanzhi*, 2009, online.





265

JOE BRADLEY

b. 1975

The Missus and Me

signed and dated 2014 on the overlap
silkscreen on canvas
127 by 152 cm. 50 by 59 $\frac{7}{8}$ in.

PROVENANCE

Canada Gallery, New York
Private Collection, United Kingdom
Acquired from the above by the present
owner in 2014

† £ 40,000-60,000
€ 43,200-65,000 US\$ 48,300-72,500



266

OSCAR MURILLO

b. 1986

An Everyday Activity #6

dirt, oilstick, oil, tape and thread on stitched canvas

148 by 144 cm. 58¼ by 56⅝ in.

Executed in 2012.

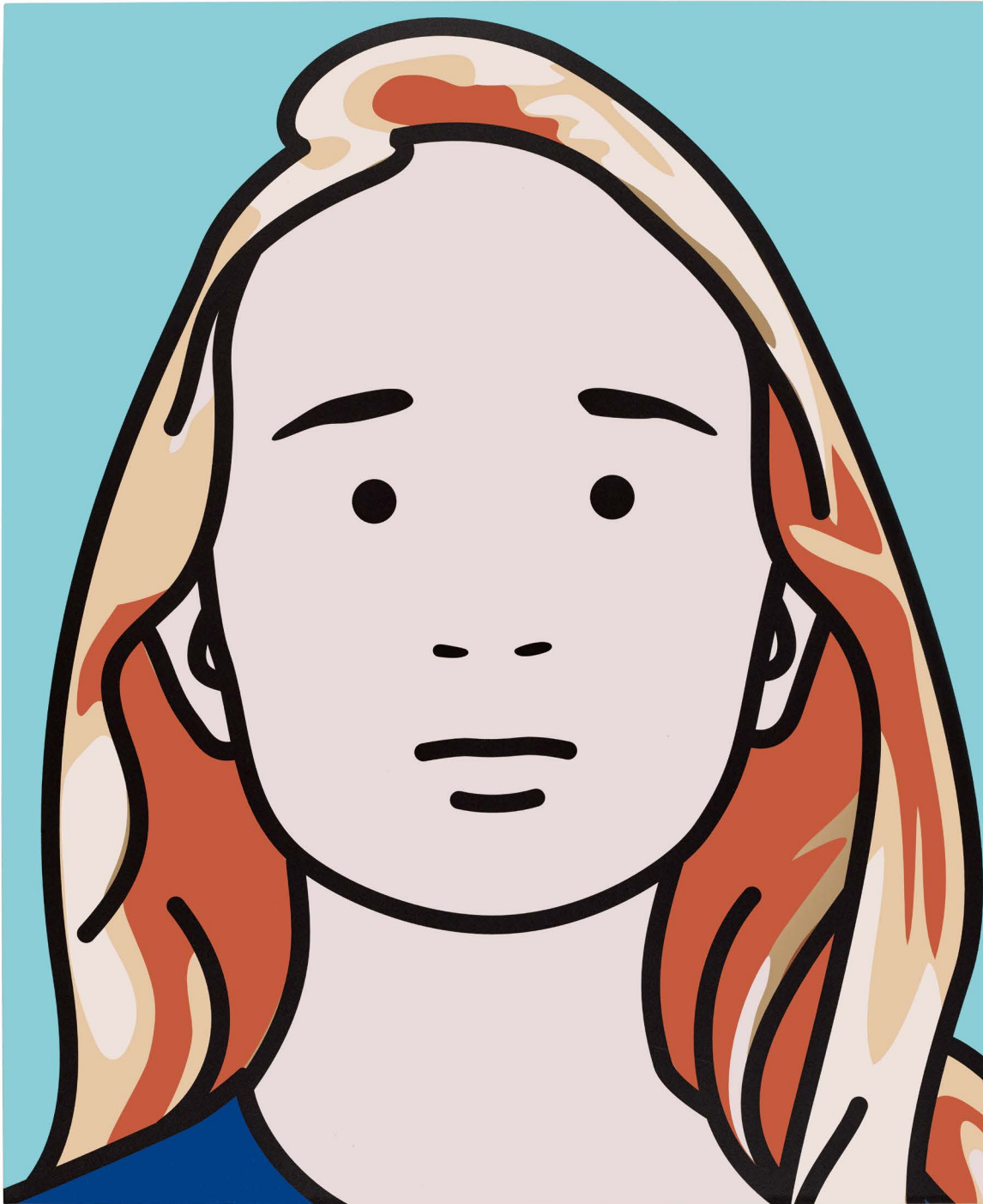
PROVENANCE

Galerie Isabella Bortolozzi, Berlin

Acquired from the above by the present owner in 2012

† ⊕ £ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,300



267

JULIAN OPIE

b. 1958

Natasha, Schoolgirl. 2

signed on the overlap
c-print on panel
89 by 72.8 cm. 35 by 28⁵/₈ in.
Executed in 2000.

PROVENANCE

Wetterling Gallery, Stockholm
Acquired from the above by the present
owner in 2002

EXHIBITED

Stockholm, Wetterling Gallery, *Julian Opie*,
March - April 2004

LITERATURE

Exh. Cat., London, Lisson Gallery, *Julian
Opie, Sculptures, Films, Paintings*, February
- March 2001 p. 22, illustrated in colour; and
illustrated in colour (cover)

⊕ £ 8,000-12,000
€ 8,700-13,000 US\$ 9,700-14,500



268

CHRIS LEVINE

b. 1960

Lightness of Being

signed and dated 12

lenticular lightbox

78 by 57.7 cm. 30¾ by 22¾ in.

Executed in 2012, this work is number 6 from an edition of 10.

PROVENANCE

Acquired directly from the above by the present owner

⊕ £ 30,000-50,000

€ 32,400-54,000 US\$ 36,300-60,500



268

269

GEORGE SHAW

b. 1966

Scenes From The Passion: The South

signed, titled and dated 1998 on the reverse
Humbrol enamel on board
43 by 53 cm. 17 by 20⁷/₈ in.

PROVENANCE

Anthony Wilkson Gallery, London
Acquired from the above by the present owner in 1999

EXHIBITED

London, Anthony Wilkson Gallery, *Of Innocence: Scenes from the Passion*, March - April 1999

⊕ £ 10,000-15,000
€ 10,800-16,200 US\$ 12,100-18,200



269

270

DAVID THORPE

b. 1972

Kings of the Night

paper collage on board
149 by 168 cm. 58⁵/₈ by 66¹/₈ in.
Executed in 1998.

PROVENANCE

Stephen Friedman Gallery, London
Acquired from the above by the present owner in 1998

† ⊕ £ 4,000-6,000
€ 4,350-6,500 US\$ 4,850-7,300



271

JULIAN OPIE

b. 1958

Dafne, School Girl

signed on the overlap
vinyl on wood stretcher
192 by 160 cm. 75½ by 63 in.
Executed in 2003.

⊕ £ 30,000-40,000
€ 32,400-43,200 US\$ 36,300-48,300

PROVENANCE

Patrick de Brock Gallery, Knokke
Acquired from the above by the present owner

EXHIBITED

Nuremberg, Neues Museum, Staatliches
Museum für Kunst und Design in Nürnberg,
Julian Opie, April - August 2003, p. 87,
illustrated in colour

272

PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

JIM LAMBIE

b. 1964

Cubik (In Yer Face)

wood, gloss paint and training shoes
86.5 by 120 by 120 cm. 24 by 47¼ by 47¼ in.
Executed in 2004.

PROVENANCE

Sadie Coles HQ, London
Acquired from the above by the present
owner in 2004

£ 8,000-12,000
€ 8,700-13,000 US\$ 9,700-14,500





273

FRANK BOWLING

b. 1934

Boots Bits

signed, titled and dated 2014 on the
stretcher
acrylic and mixed media on canvas laid down
on canvas
96 by 76 cm. 37¾ by 30 in.

PROVENANCE

The Halo Trust, London, *Making the Man*,
Charity Auction, October 2015 (donated by
the artist)
Acquired from the above by the present owner

⊕ £ 25,000-35,000
€ 27,000-37,800 US\$ 30,200-42,300



274

GARY HUME

b. 1962

Paradise Painting One

enamel on aluminium
198 by 386 cm. 78 by 152 in.
Executed in 2010.

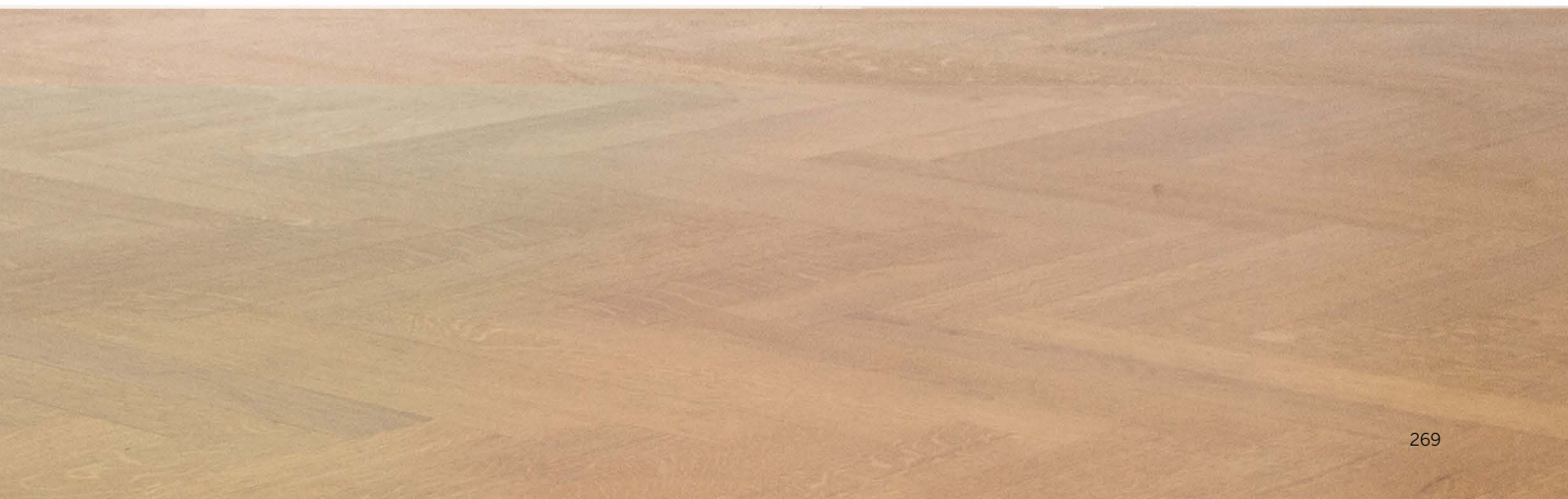
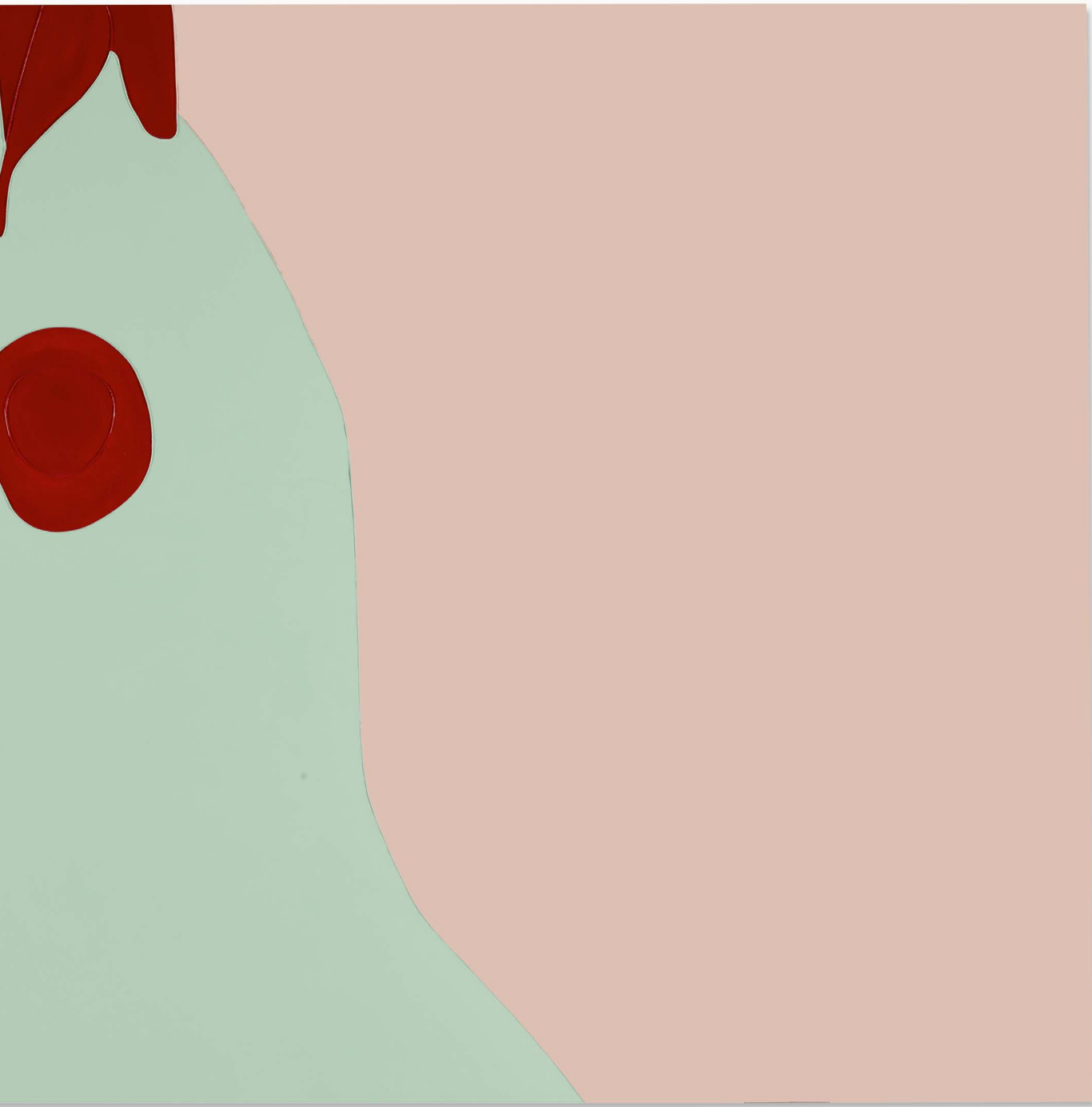
± ⊕ £ 40,000-60,000
€ 43,200-65,000 US\$ 48,300-72,500

PROVENANCE

White Cube, London
Acquired from the above by the present
owner in 2010

EXHIBITED

London, White Cube, *Gary Hume: The
Different Owl*, January - February 2012





275

275

JASON MARTIN

b. 1970

Cure

signed, titled and dated 2002 on the reverse
oil on aluminium
70 by 70 by 10.5 cm. 27½ by 27½ by 4½ in.

PROVENANCE

Galerie Thaddaeus Ropac, Salzburg
Acquired from the above by the present owner

⊕ £ 10,000-15,000

€ 10,800-16,200 US\$ 12,100-18,200

276

JASON MARTIN

b. 1970

Atheist

signed, titled and variously inscribed on the
reverse
oil on velstone
89.3 by 89 by 10.5 cm. 35½ by 35 by 4½ in.
Executed in 2002.

PROVENANCE

Galerie Thaddaeus Ropac, Salzburg
Acquired from the above by the present owner

⊕ £ 10,000-15,000

€ 10,800-16,200 US\$ 12,100-18,200



276



277

SEAN SCULLY

b. 1945

12.1.1991

signed and dated 12.1.91
watercolour on paper
34.3 by 25.4 cm. 13½ by 10 in.

PROVENANCE

Galerie Jamileh Weber, Zurich
Acquired from the above by the present owner

± £ 15,000-20,000
€ 16,200-21,600 US\$ 18,200-24,200

LYNN CHADWICK

1914 - 2003

Sitting Couple (667)

stamped with the artist's name, dated 73
and numbered 1/8 on the back
bronze

32.5 by 46.5 cm. 12¾ by 18⅝ in.

Executed in 1973, this work is number 1 from
an edition of 8.

⊕ £ 40,000-60,000

€ 43,200-65,000 US\$ 48,300-72,500

PROVENANCE

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

LITERATURE

Dennis Farr and Eva Chadwick, *Lynn
Chadwick: Sculptor, With a Complete
Illustrated Catalogue 1947-1988*, Oxford 1990,
p. 264, no. 667, illustrated (ed. no. unknown)
Dennis Farr and Eva Chadwick, *Lynn
Chadwick: Sculptor, With a Complete
Illustrated Catalogue 1947-1996*, Oxford 1997,
p. 286, no. 667, illustrated (ed. no. unknown)

Exh. Cat., London, Beaux-Arts, *Lynn
Chadwick*, April - June 1999 (ed. no. unknown)
Dennis Farr and Eva Chadwick, *Lynn
Chadwick, Sculptor, With a Complete Illustrated
Catalogue, 1947-2005*, Hampshire 2006, p.
294, no. 667, illustrated (ed. no. unknown)
Dennis Farr and Eva Chadwick, *Lynn
Chadwick, Sculptor, With a Complete Illustrated
Catalogue, 1947-2003*, Farnham 2014, p. 300,
no. 667, illustrated (ed. no. unknown)



279

TONY CRAGG

b. 1949

Conical Flask

incised with the artist's signature and
numbered 5/6 on the underside

bronze with black patina

58 by 67 by 37 cm. 22⁷/₈ by 26³/₈ by 14¹/₂ in.

Executed in 2000, this work is number 5 from
a edition of 6.

⊕ £ 30,000-40,000

€ 32,400-43,200 US\$ 36,300-48,300

PROVENANCE

Galerie Thaddaeus Ropac, Paris

Acquired from the above by the present owner

LITERATURE

Exh. Cat., Bonn, Kunst-und Ausstellungshalle
der Bundesrepublik Deutschland, *Tony*

Cragg: Signs of Life, May - October 2003, p. 449,
no. 404, illustrated in colour (ed. no. unknown)

Exh. Cat., Edinburgh, Scottish National
Gallery of Modern Art, *Tony Cragg:
Sculptures and Drawings*, July - November
2011, n.p., no. 6, illustrated (ed. no. unknown)



280

MEL BOCHNER

b. 1940

All or Nothing

i: titled on the stretcher

ii: signed, titled and dated 2014 on the stretcher

oil on velvet, in 2 parts

overall: 231.8 by 194.6 cm. 91¼ by 76⅝ in.

PROVENANCE

Simon Lee Gallery, London

Acquired from the above by the present owner in 2015

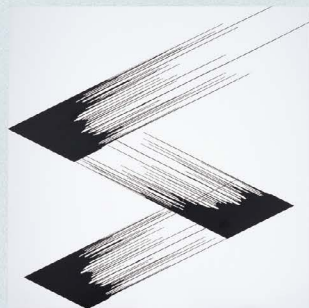
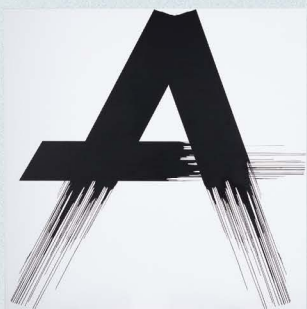
‡ £ 80,000-120,000

€ 86,500-130,000 US\$ 97,000-145,000

“From Aristotle, who thought of colour as a drug, to Derrida, who thought of it as a poison, colour has always represented excess and danger. It creates a surplus meaning, one independent of my intentions, which survives the reading of the text and continues to engage viewers long after they get the idea.”

Mel Bochner cited in: Jeremy Sigler, 'Mel Bochner's Torah: Paintings that tell us to eff off while showing us the way in', *Tablet*, 15 December 2017, online.

ALL OR NOTHING!
NOW OR NEVER!
PUT UP OR SHUT
UP! FISH OR CUT
BAIT! ROOT HOG
OR DIE! USE IT
OR LOSE IT! LOVE
IT OR LEAVE IT!
SINK OR SWIM!
GO HARD OR GO
HOME! SHIT OR
GET OFF THE POT!



281

CARLOS AMORALES

b. 1970

Abecedario (Alphabet) Versión 2

oil on canvas, in 27 parts

a, ñ, r, s, x: 160 by 160 cm. 63 by 63 in.

d, h, p, u, w, n: 120 by 120 cm. 47¼ by 47¼ in.

j: 120 by 100 cm. 47¼ by 39¾ in.

b, c, g, i, k, l, m, q, t, v, y: 80 by 80 cm. 31½ by 31½ in.

e, f, o, z: 60 by 60 cm. 23¾ by 23¾ in.

Executed in 2005.

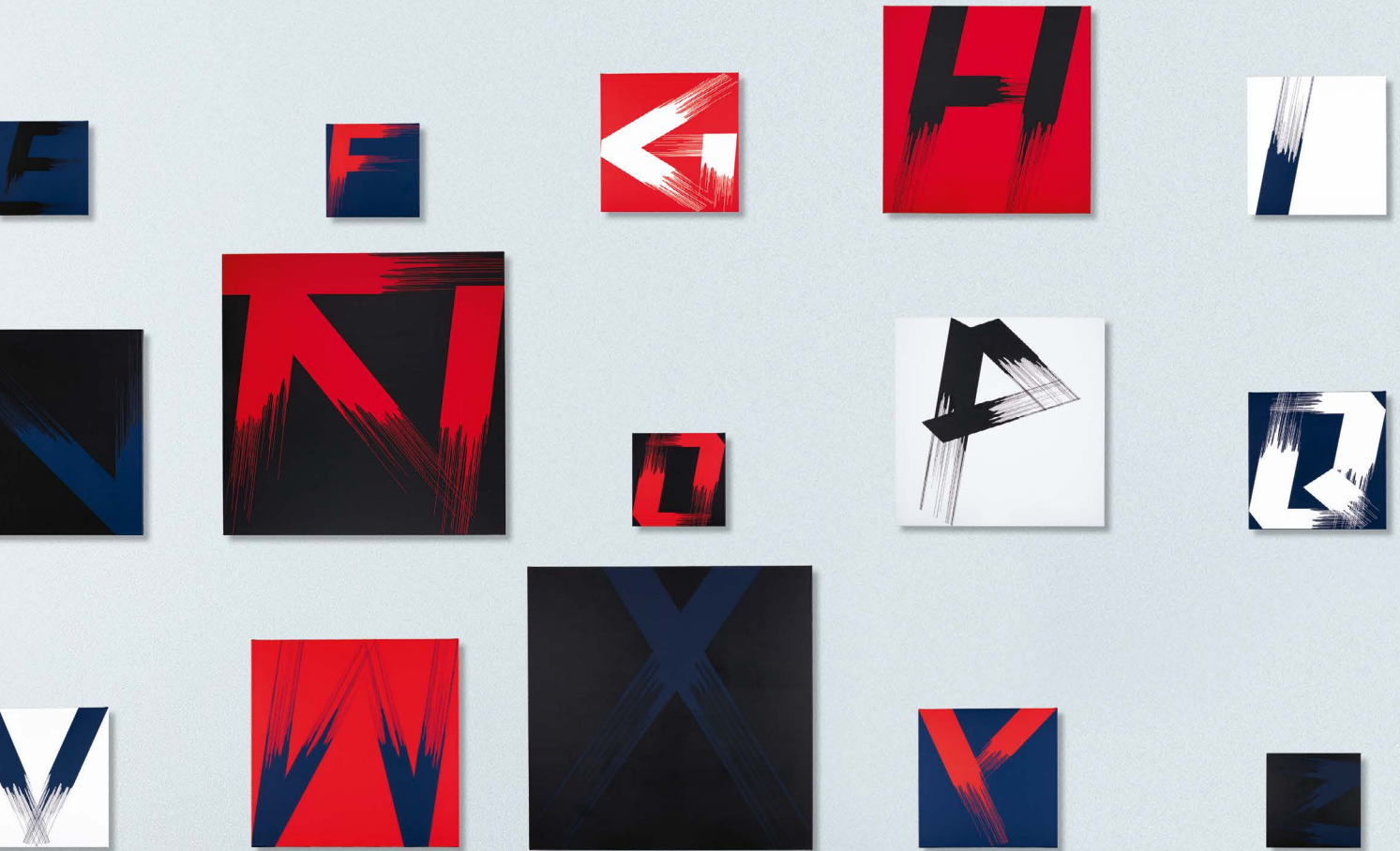
PROVENANCE

Kurimanzutto, Mexico City

Acquired from the above in 2005

£ 60,000-80,000

€ 65,000-86,500 US\$ 72,500-97,000





282

**SECUNDINO
HERNÁNDEZ**

b. 1975

Untitled

signed and dated 13 on the reverse
acrylic, pearlescent acrylic, alkyd, gouache
and oil on canvas
218 by 205 cm. 85³/₄ by 80⁵/₈ in.

PROVENANCE

Galería Heinrich Ehrhardt, Madrid
Acquired from the above by the present
owner in 2013

⊕ £ 35,000-45,000

€ 37,800-48,600 US\$ 42,300-54,500

283

JAUME PLENSA

b. 1955

White Timekeeper XIII

stainless steel and marble

94 by 45 by 65 cm. 37 by 17¾ by 25½ in.

Executed in 2018.

PROVENANCE

Acquired directly from the artist by the present owner

⊕ £ 40,000-60,000

€ 43,200-65,000 US\$ 48,300-72,500



284

WALEAD BESHTY

b. 1976

Fedex Kraft Box 2005 FEDEX
330504 REV 10/05 CC, Fedex
International 2-Day, Los Angeles-
Brussels (Tracking n° 8652 8205
7964)

glass with safety glass laminated, silicone
and Fedex cardboard box
each: 51 by 51 by 51 cm. 20 by 20 by 20 in.
overall: 102 by 51 by 51 cm. 40¼ by 20 by 20 in.
Executed in 2005.

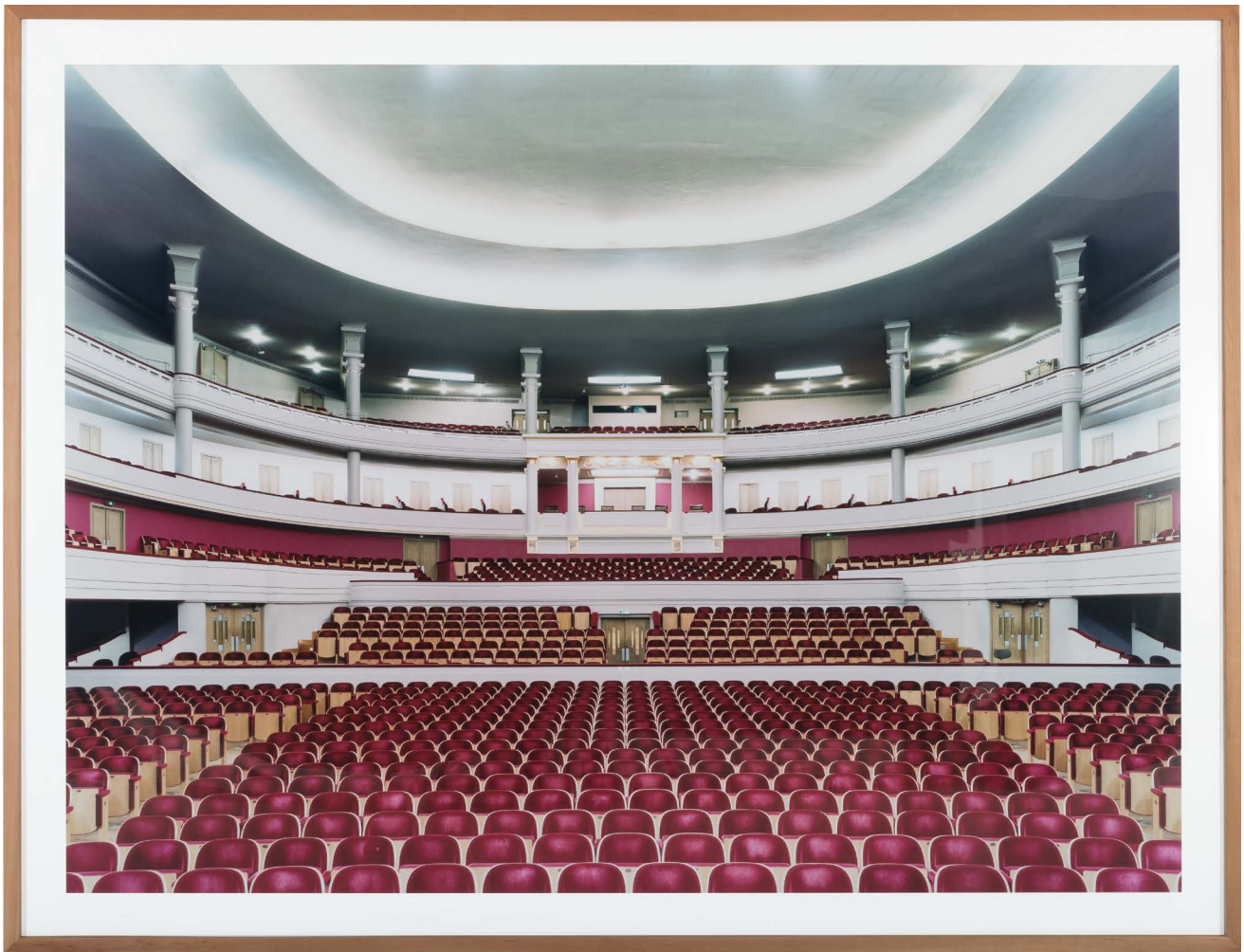
PROVENANCE

Galerie Rodolphe Janssen, Brussels
Acquired from the above by the present owner

⊕ £ 8,000-12,000

€ 8,700-13,000 US\$ 9,700-14,500





285

CANDIDA HÖFER

b. 1944

Palais des Beaux-Arts, Bruxelles
III

signed, dated 2006 and numbered on a label
affixed to the reverse

c-print

180 by 241 cm. 70¾ by 95 in.

Executed in 2006, this work is from an edition of 6.

PROVENANCE

Patrick De Brock Gallery, Knokke

Acquired from the above by the present owner

EXHIBITED

Knokke, Patrick De Brock Gallery, *Candida Höfer: Brussels Series*, August - September 2007, p. 7, illustrated in colour (ed. no. unknown)

⊕ £ 25,000-35,000

€ 27,000-37,800 US\$ 30,200-42,300



□ 286 SOLD WITHOUT RESERVE

BILL VIOLA

b. 1951

Mater

colour video diptych on two freestanding hinged LCD flat panels
40.7 by 65.5 by 4 cm. 16 by 25¾ by 1½ in.
Executed in 2001, this work is from an edition of 5, plus 1 artist's proof.

PROVENANCE

Private Collection, United Kingdom

EXHIBITED

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

£ 30,000-40,000

€ 32,400-43,200 US\$ 36,300-48,300



287

PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

JEFF WALL

b. 1946

Blind Window 1

colour coupler print

image: 106.7 by 132.7 cm. 42 by 52¼ in.

sheet: 125.7 by 151.1 cm. 49½ by 59½ in.

Executed in 2000, this work is a unique test print.

PROVENANCE

Private Collection (acquired directly from
the artist)

Christie's, New York, 18 May 2001, Lot 517

Acquired from the above by the present owner

LITERATURE

Rolf Lauter, Ed., *Jeff Wall: Figures and Places
- Selected Works from 1978 - 2000*, New York
2001, n.p., no. 17, illustrated in colour (lightbox)
Heidi Naef and Theodora Vischer, Eds., *Jeff
Wall: Catalogue Raisonné: 1978-2004*, Göttingen
2005, p. 219, no. 96a, illustrated in colour
Thierry de Duve, *Jeff Wall*, London 2006,
p. 183, illustrated in colour (lightbox)

Ω £ 60,000-80,000

€ 65,000-86,500 US\$ 72,500-97,000



288

ED RUSCHA

b. 1937

Vacant Lots

each: signed, dated 1970 - 2003 and numbered 22/35 on the reverse gelatin silver print, in four parts each image: 55 by 55 cm. 21⁵/₈ by 21⁵/₈ in. each sheet: 73.7 by 74.3 cm. 29 by 29¹/₄ in. Executed in 1970-2003, this work is number 22 from an edition of 35.

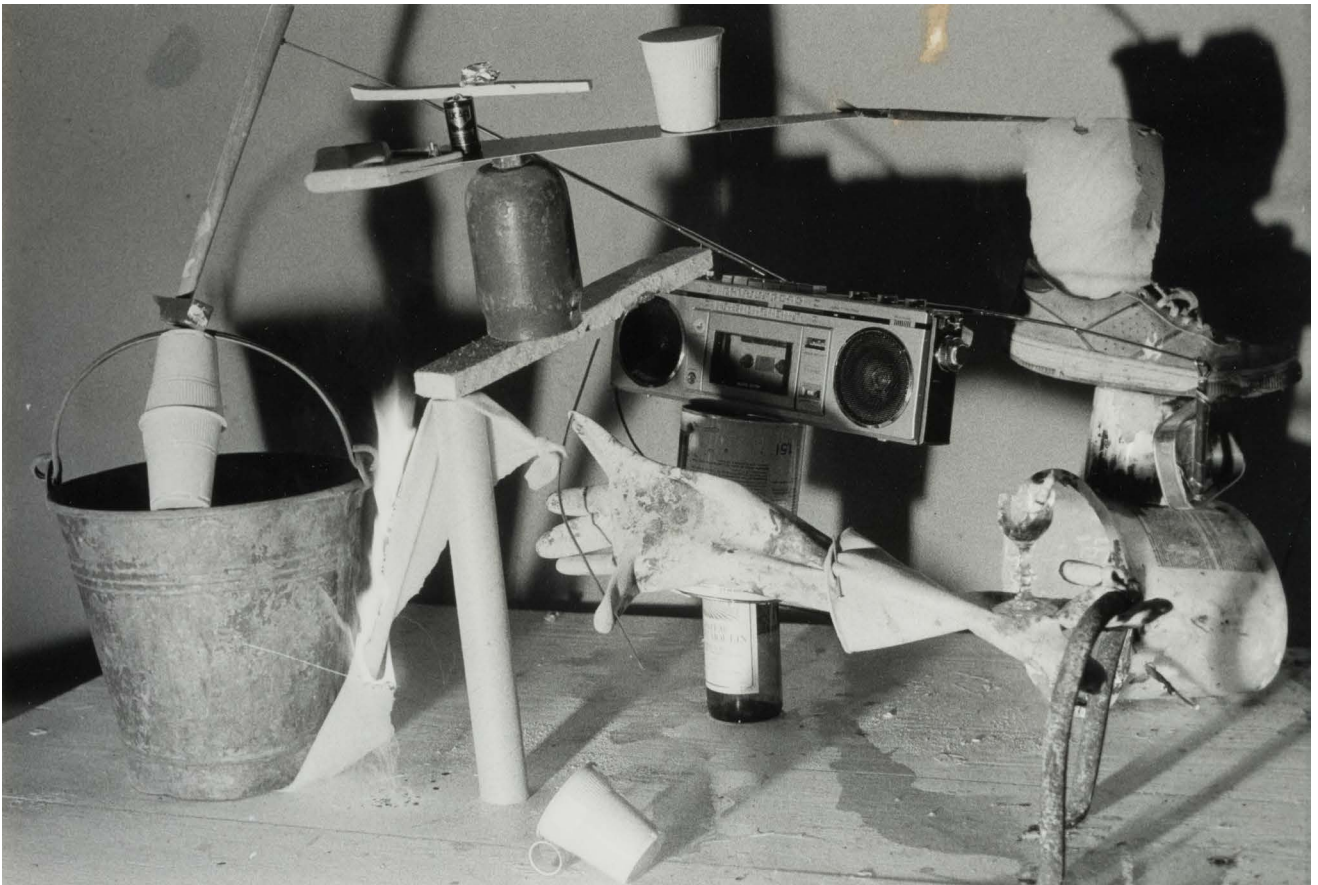
PROVENANCE

Patrick Painter Editions, Los Angeles
Acquired from the above by the present owner

LITERATURE

Exh. Cat., New York, Whitney Museum of American Art, *Ed Ruscha and Photography*, June - September 2004, p. 208, illustrated (ed. no. unknown)
Patrick Painter, Ed., *Ed Ruscha: Lucky Seven*, Santa Monica 2005, n.p., illustrated

£ 5,000-7,000
€ 5,400-7,600 US\$ 6,100-8,500



289

PETER FISCHLI & DAVID
WEISS

b. 1952 & b. 1946

Die Verschwörung (The
Conspiracy) aus Stiler
Nachtmittag

gelatin silver print

20 by 29.5 cm. 7⁷/₈ by 11³/₄ in.

Executed in 1984-85, this work is number 1
from an edition of 3.

PROVENANCE

Private Collection, Belgium

£ 15,000-20,000

€ 16,200-21,600 US\$ 18,200-24,200



290

KERSTIN BRÄTSCH

b. 1969

Triptych

oil on mylar and metal bolts, in artist's frame,
in 3 parts

each: 206 by 147.5 cm. 81 $\frac{1}{8}$ by 58 in.

Executed *circa* 2010.

PROVENANCE

Private Collection, Europe

⊕ £ 40,000-60,000

€ 43,200-65,000 US\$ 48,300-72,500



291

GEDI SIBONY

b. 1973

To Be Titled

signed and dated 2015 on the reverse

acrylic on aluminium semi-trailer

233.7 by 175.3 cm. 92 by 69³/₈ in.

PROVENANCE

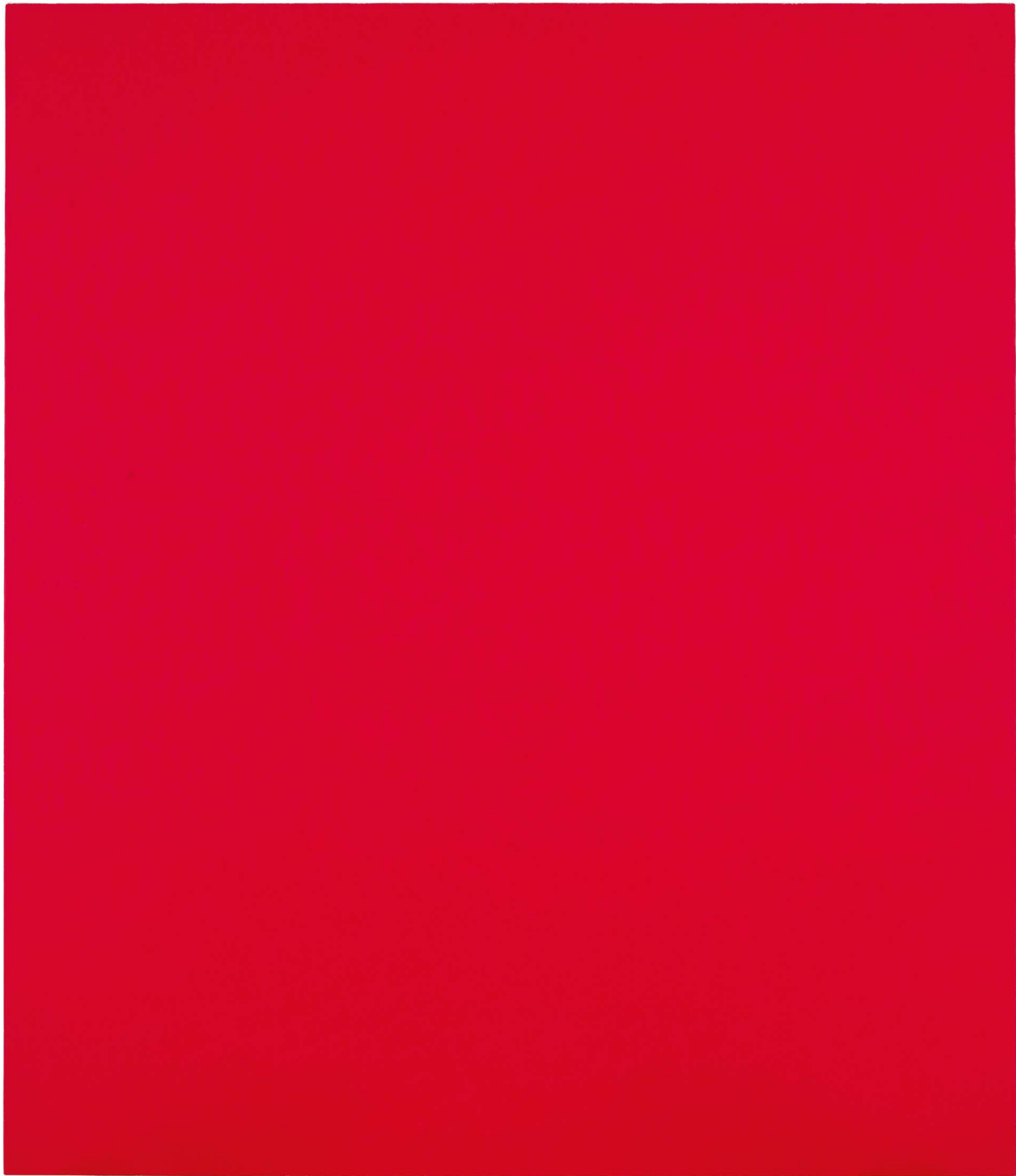
Greene Naftali, New York

Acquired from the above by the present owner

£ 30,000-40,000

€ 32,400-43,200 US\$ 36,300-48,300





292

MARCIA HAFIF

1929 - 2018

Alizarin Crimson Light

signed, titled and dated *JUNE 21, 2001* on the overlap
oil on canvas
148 by 127 cm. 58¼ by 50 in.

PROVENANCE

Galerie Michael Sturm, Stuttgart
Acquired from the above by the present owner in 2008

EXHIBITED

Ingolstadt, Museum für Konkrete Kunst, on loan, 2008 - 2018

Budapest, Vasarely Museum, *Konkrete Kunst 1982 - 2012*, May - September 2013
Prague, Municipal Library, *Transformation der Geometrie = The Transformation of Geometry*, November 2018 - March 2019

£ 10,000-15,000
€ 10,800-16,200 US\$ 12,100-18,200



293

PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

**WADE GUYTON &
KELLEY WALKER**

b. 1972 & b. 1969

Untitled (From the Series: Dear
Ketel One Drinker Hello Again. The
Failever of Judgement Part IV.)

silkscreen and digital inkjet print on canvas
121.9 by 91.4 cm. 48 by 37 in.
Executed in 2005.

PROVENANCE

Greene Naftali Gallery, New York
Acquired from the above by the present
owner in 2005

± £ 30,000-40,000
€ 32,400-43,200 US\$ 36,300-48,300



294

IDA EKBLAD

b. 1980

Halcyon Cuckoo

signed with the artist's initials

oil on canvas

200.5 by 160.5 cm. 78 $\frac{7}{8}$ by 63 $\frac{1}{8}$ in.

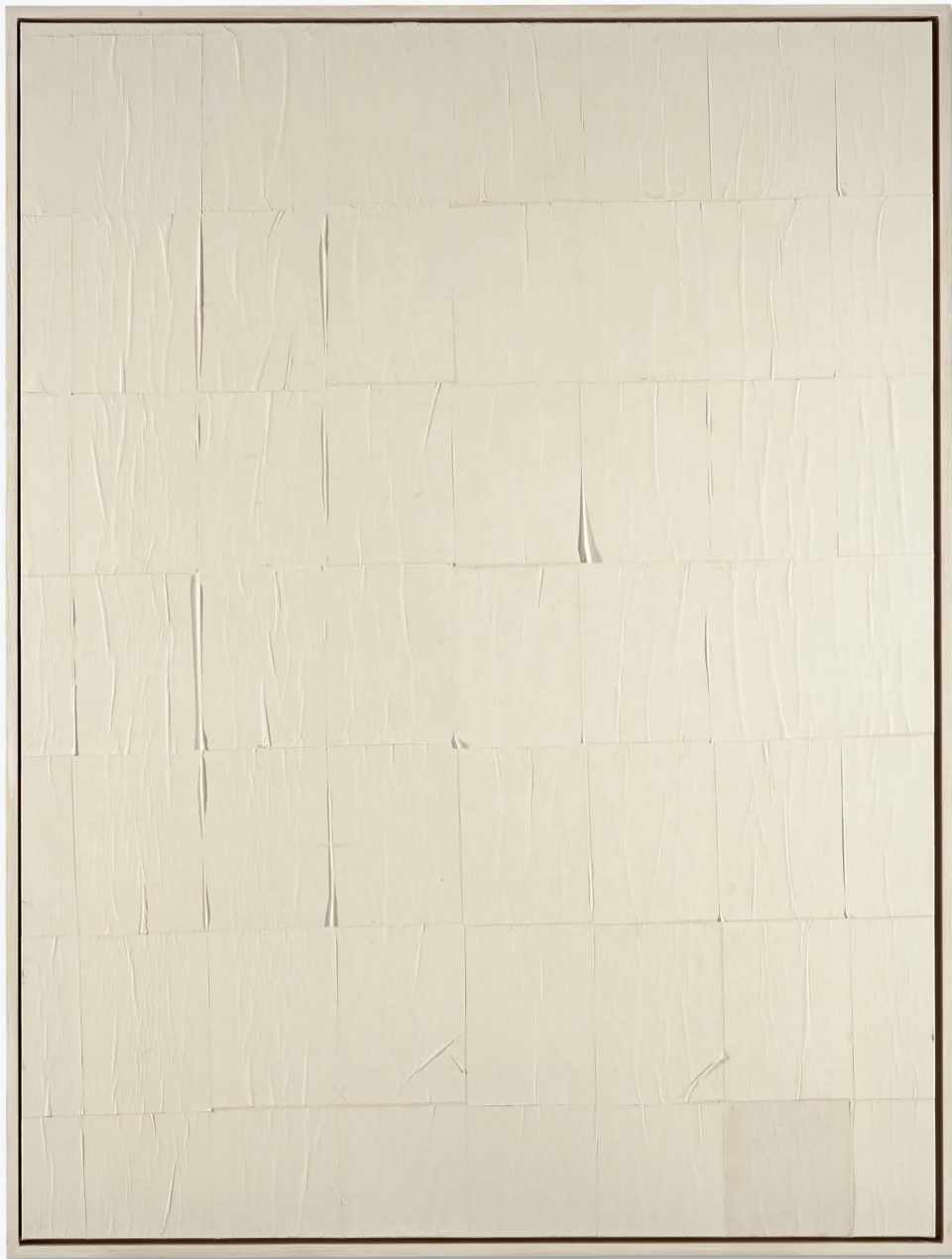
Executed in 2013.

PROVENANCE

Private Collection, Europe

⊕ £ 10,000-15,000

€ 10,800-16,200 US\$ 12,100-18,200



295

LATIFA ECHAKHCH

b. 1974

Sans Titre XI

signed, titled and dated 2010 on the reverse
of the frame

carbon paper on canvas, in artist's frame
overall: 206 by 156 cm. 81 $\frac{1}{8}$ by 61 $\frac{3}{8}$ in.

PROVENANCE

Galerie Kamel Mennour, Paris
Acquired from the above by the present
owner in 2010

† £ 15,000-20,000
€ 16,200-21,600 US\$ 18,200-24,200



296

PIOTR UKLAŃSKI

b. 1968

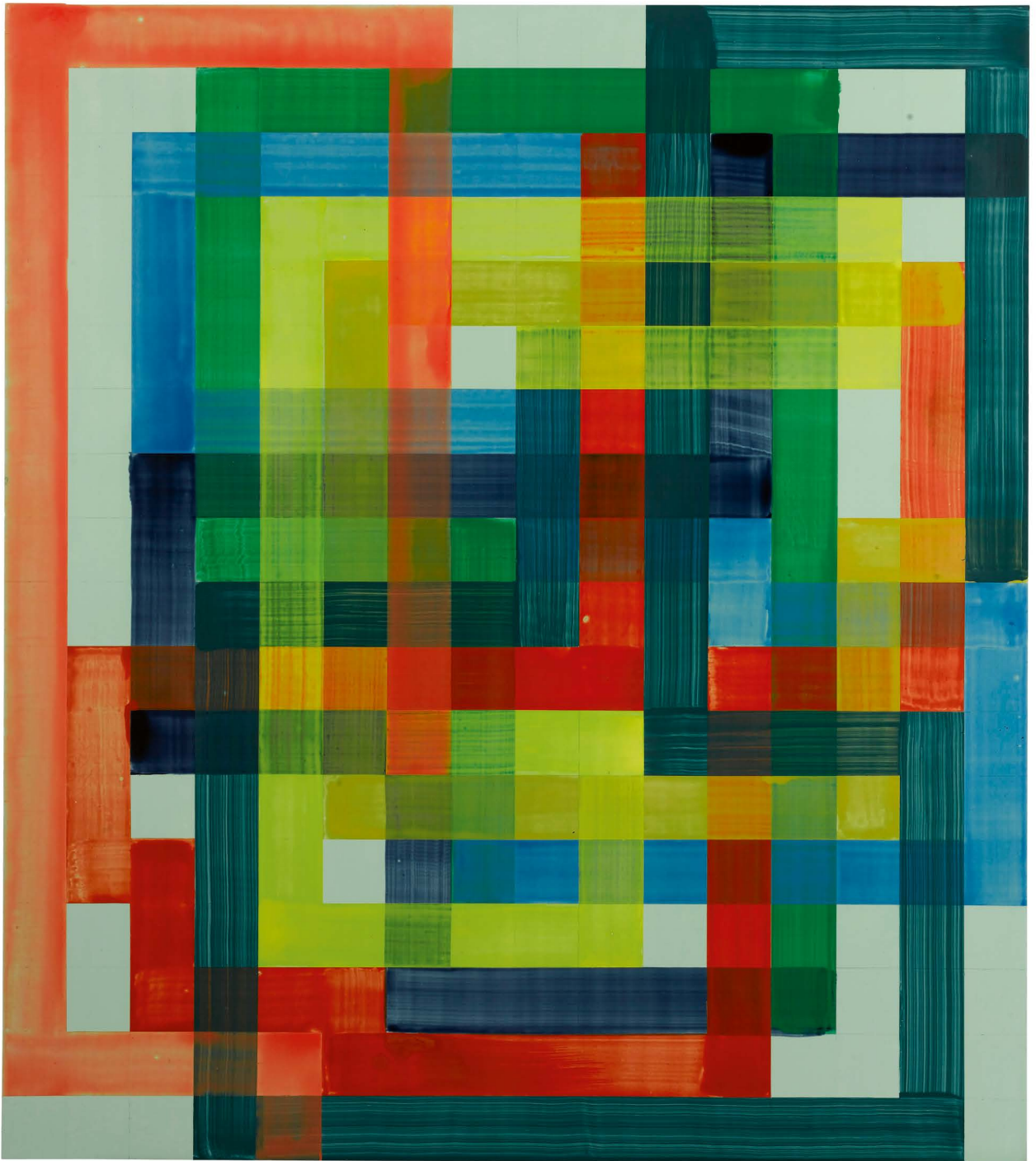
Untitled (Adolarma)

signed with the artist's initials, titled and dated 2008 on the reverse
coloured pencil shavings and Plexiglas with adhesive film, in artist's frame
overall: 222.5 by 222.5 cm. 87 $\frac{5}{8}$ by 87 $\frac{5}{8}$ in.

PROVENANCE

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

⊕ £ 40,000-60,000
€ 43,200-65,000 US\$ 48,300-72,500



297

BERNARD FRIZE

b. 1949

Solide

signed, titled and dated 2006 on the overlap
acrylic and resin on canvas
180 by 160 cm. 70 $\frac{7}{8}$ by 63 in.

PROVENANCE

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

⊕ £ 15,000-20,000
€ 16,200-21,600 US\$ 18,200-24,200



298

NATE LOWMAN

b. 1979

Low Down Dirty Shame

signed and dated 2011 on the overlap
dirt and sugar on canvas
259 by 198 cm. 102 by 78 in.
Executed in 2011.

PROVENANCE

Maccarone, New York
Acquired from the above by the present owner

EXHIBITED

Los Angeles, Maccarone, *Nate Lowman:*
Trash Landing, May - June 2011

£ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,300



299

STERLING RUBY

b. 1972

MS36-2939

metal

360 by 54.6 by 25 cm. 141³/₄ by 21¹/₂ by 9⁷/₈ in.
Executed in 2010.

PROVENANCE

Xavier Hufkens Gallery, Brussels
Acquired from the above by the present
owner in 2010

EXHIBITED

Brussels, Xavier Hufkens Gallery, *Sterling
Ruby: Metal Works*, November - December 2010

£ 10,000-15,000

€ 10,800-16,200 US\$ 12,100-18,200

300

NATE LOWMAN

b. 1979

Black Tow Truck Broom

steel, paint and rust
208.3 by 213.4 by 61 cm. 82 by 84 by 24 in.
Executed in 2010.

PROVENANCE

Galleria Massimo de Carlo, Milan
Acquired from the above by the present
owner in 2011

EXHIBITED

Milan, Galleria Massimo de Carlo, *Are You
Glad to Be in America*, February - April 2011

± £ 5,000-7,000

€ 5,400-7,600 US\$ 6,100-8,500



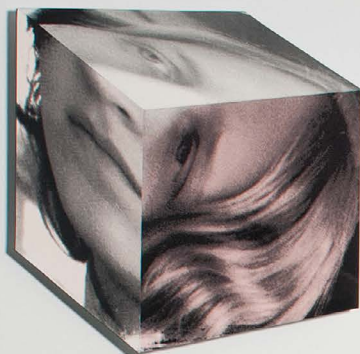
301

URS FISCHER

b. 1973

Oh, Sad, I See

signed
ACM panels, wood, acrylic, gesso and epoxy
glue, in 3 parts
each: 48 by 54.5 cm. 18⁷/₈ by 21¹/₂ in.
Executed in 2006, this work is unique.
This work is accompanied by a certificate of
authenticity.



PROVENANCE

The Modern Institute, Glasgow
Private Collection
Phillips de Pury & Company, London, 27 June
2011, Lot 1
Acquired from the above by the present owner

LITERATURE

Jessica Morgan and Bice Curiger, *Urs
Fischer: Shovel in a Hole*, Zurich 2009, p.
423, illustrated in colour

† £ 50,000-70,000

€ 54,000-76,000 US\$ 60,500-85,000





© Matthias Kolb

302

ANSELM REYLE

b. 1970

Untitled

mixed media and acrylic on canvas in acrylic
glass box
143 by 121 by 18.5 cm. 56³/₈ by 47⁵/₈ by 7¹/₄ in.
Executed in 2008.

PROVENANCE

Galerie Almine Rech, Brussels
Acquired from the above by the present
owner in 2008

⊕ £ 30,000-40,000
€ 32,400-43,200 US\$ 36,300-48,300

303

ANSELM REYLE

b. 1970

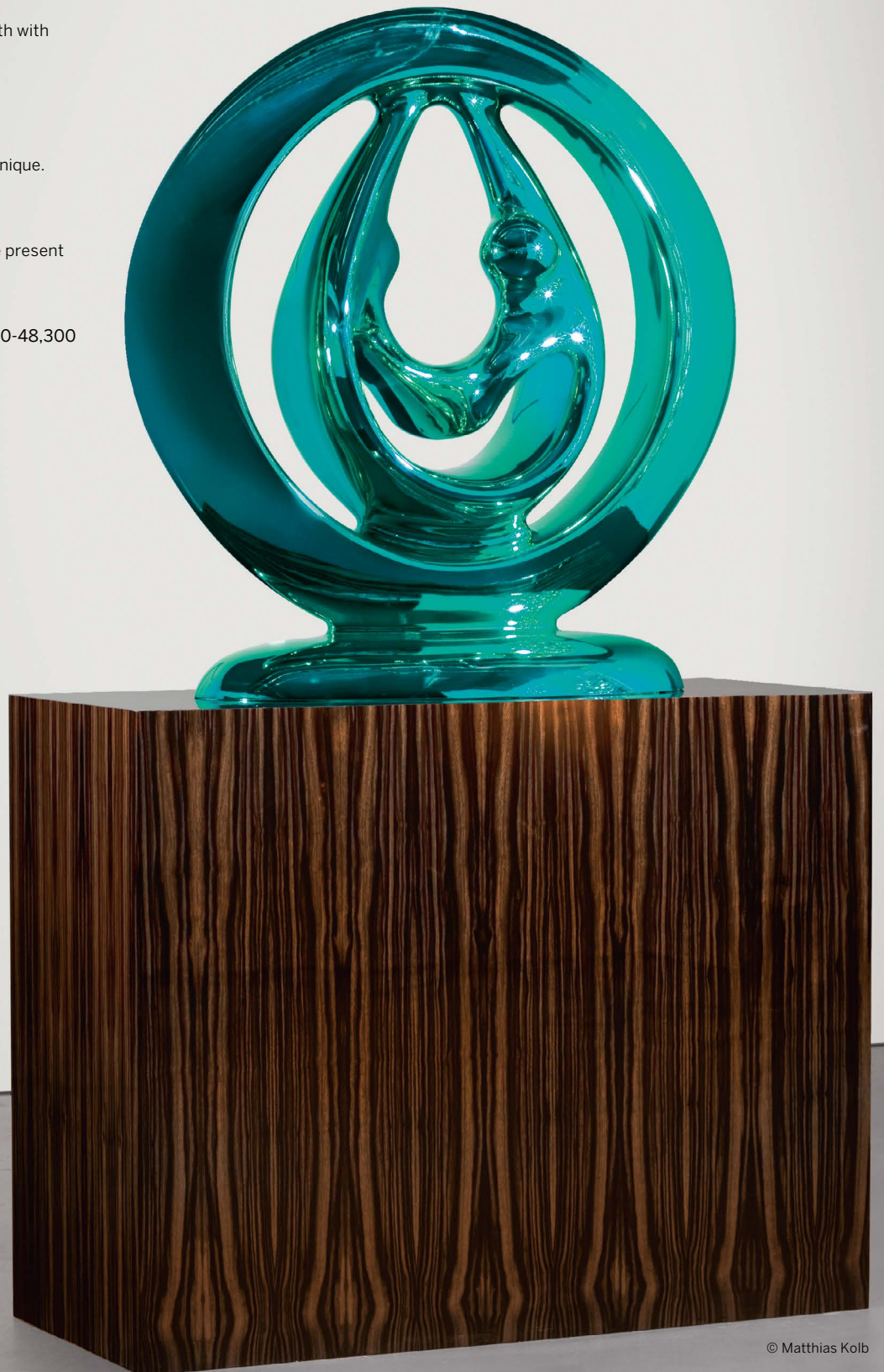
Intimacy

bronze, chrome optics and plinth with
Macassar wood veneer
sculpture: 99 by 86 by 28 cm.
39 by 33 $\frac{7}{8}$ by 11 in.
overall: 112 by 88 by 48 cm.
44 by 34 $\frac{5}{8}$ by 18 $\frac{7}{8}$ in.
Executed in 2006, this work is unique.

PROVENANCE

Private Collection, Belgium
Acquired from the above by the present
owner in 2008

⊕ £ 30,000-40,000
€ 32,400-43,200 US\$ 36,300-48,300





304

304

JOSH SMITH

b. 1978

Untitled (Palette Painting)

oil on canvas

61 by 45.7 cm. 24 by 18 in.

Executed in 2005.

PROVENANCE

Greene Naftali, New York

Acquired from the above by the present owner

£ 5,000-7,000

€ 5,400-7,600 US\$ 6,100-8,500

305

ELIZA DOUGLAS

b. 1984

Animate this Rancid Flesh

oil on canvas

145.5 by 130.5 cm. 57¼ by 51⅝ in.

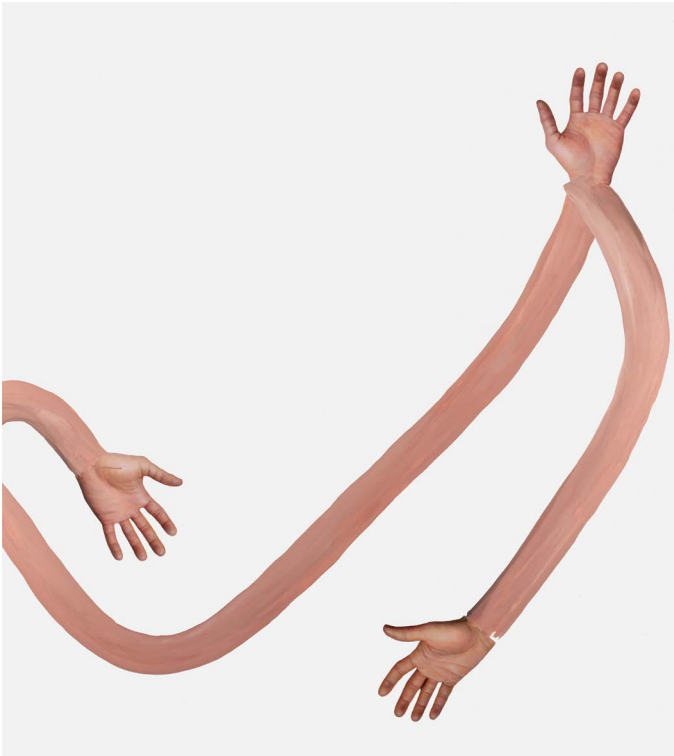
Executed in 2016.

PROVENANCE

Private Collection, Europe

£ 5,000-7,000

€ 5,400-7,600 US\$ 6,100-8,500



305

302

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306

**AARON GARBER-
MAIKOVSKA**

b. 1978

Untitled

ink and pastel on paper, in artist's frame
101.6 by 66 cm. 40 by 26 in.
Executed in 2014.

PROVENANCE

Greene Exhibitions, Los Angeles
Acquired from the above by the present
owner in 2014

£ 5,000-7,000

€ 5,400-7,600 US\$ 6,100-8,500



307

CY GAVIN

b. 1985

Wave Study I

signed, titled and dated *October 2018* on the reverse

acrylic and oil on canvas laid down on board
54.7 by 90 cm. 21½ by 35½ in.

PROVENANCE

Private Collection, Europe

£ 10,000-15,000

€ 10,800-16,200 US\$ 12,100-18,200

308

LAVRENTY BRUNI

b. 1961

Funny Conversation

signed

oil on canvas

147 by 115 cm. 57⅞ by 45¼ in.

Executed in 2015.

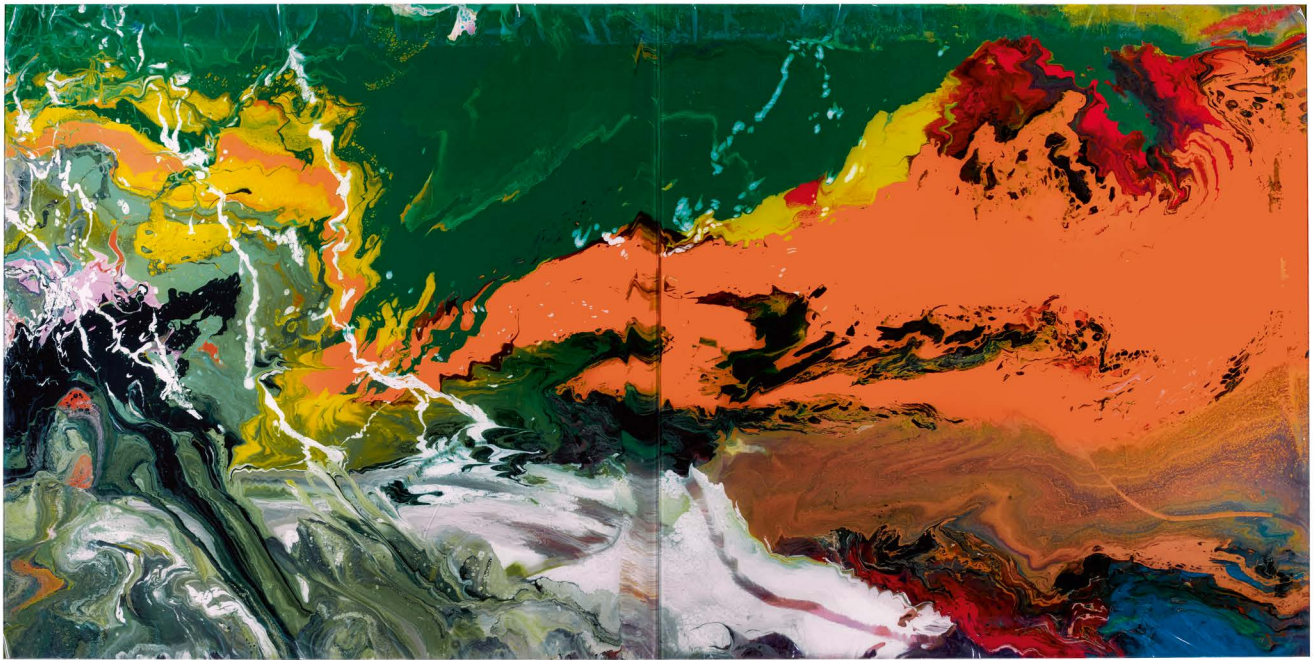
PROVENANCE

Acquired directly from the artist by the present owner

‡ £ 30,000-40,000

€ 32,400-43,200 US\$ 36,300-48,300





309

309

GERHARD RICHTER

b. 1932

Flow (P15)

numbered 471/500 on the reverse
diasec-mounted chromogenic print on
aluminium

100 by 200 cm. 39³/₈ by 78³/₄ in.

Executed in 2016, this facsimile object is
number 471 from an edition of 500, plus 2
artist's proofs.

PROVENANCE

Fondation Beyeler, Riehen/Basel

Acquired from the above by the present owner

⊕ £ 6,000-8,000

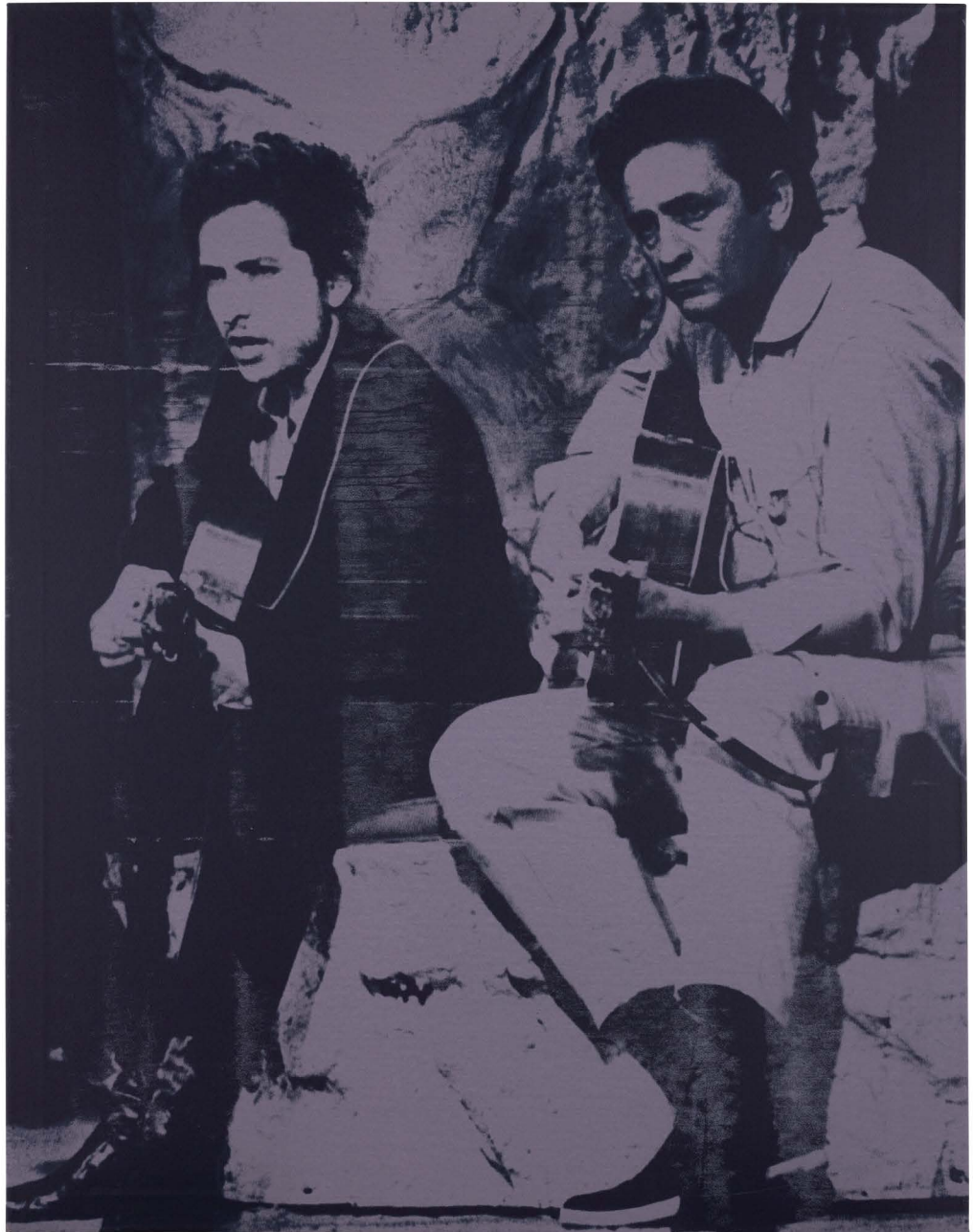
€ 6,500-8,700 US\$ 7,300-9,700



310

306

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311

310

YVES KLEIN

1928 - 1962

Table MONOPINK™

signed *R. Moquay* and numbered *BE-REPL* on a label affixed to the underside pink pigment in glass, Plexiglas and chrome metal-plated base
38.1 by 125.7 by 101.5 cm.
15 by 49½ by 40 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

⊕ £ 12,000-18,000
€ 13,000-19,500 US\$ 14,500-21,800

311

RUSSELL YOUNG

b. 1960

Bob Dylan and Johnny Cash

signed and dated *2005* on the reverse acrylic and silkscreen ink on canvas
156.3 by 121.7 cm. 61½ by 47⅞ in.

PROVENANCE

Acquired directly from the artist by the present owner

‡ ⊕ £ 6,000-8,000
€ 6,500-8,700 US\$ 7,300-9,700



312

FENG XIAO MIN

b. 1959

La Mélodie III

signed; signed, titled and dated 2007 on the reverse

acrylic on paper laid down on canvas
46 by 61 cm. 18 $\frac{1}{8}$ by 24 in.

PROVENANCE

Acquired directly from the artist by the present owner

£ 12,000-18,000

€ 13,000-19,500 US\$ 14,500-21,800



313

ZHANG HUAN

b. 1965

6 Years Old

oil and ash on canvas
250 by 400 cm. 98½ by 157½ in.
Executed in 2007.

PROVENANCE

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

‡ £ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,300



314

ROBIN RHODE

b. 1976

Impis I

cast glass, stainless steel, plastic, reflective foil, leather, fabric, stitching and stone plinth, in two parts

helmet: 25 by 17 by 32.5 cm.

9⁷/₈ by 6³/₄ by 12³/₄ in.

base: 144.5 by 50 by 50 cm.

57⁷/₈ by 19³/₄ by 19³/₄ in.

Executed in 2008.

PROVENANCE

White Cube, London

Acquired from the above by the present owner

† £ 10,000-15,000

€ 10,800-16,200 US\$ 12,100-18,200



315

BANKS VIOLETTE

b. 1973

Ithaca Suicide Drawing

graphite on paper

101.6 by 152.4 cm. 40 by 60 in.

Executed in 2003.

PROVENANCE

Galerie Frahm, Copenhagen

Acquired from the above by the present owner

£ 10,000-15,000

€ 10,800-16,200 US\$ 12,100-18,200



MORRIS LOUIS
Number 38, 1962

All Things
Beautiful

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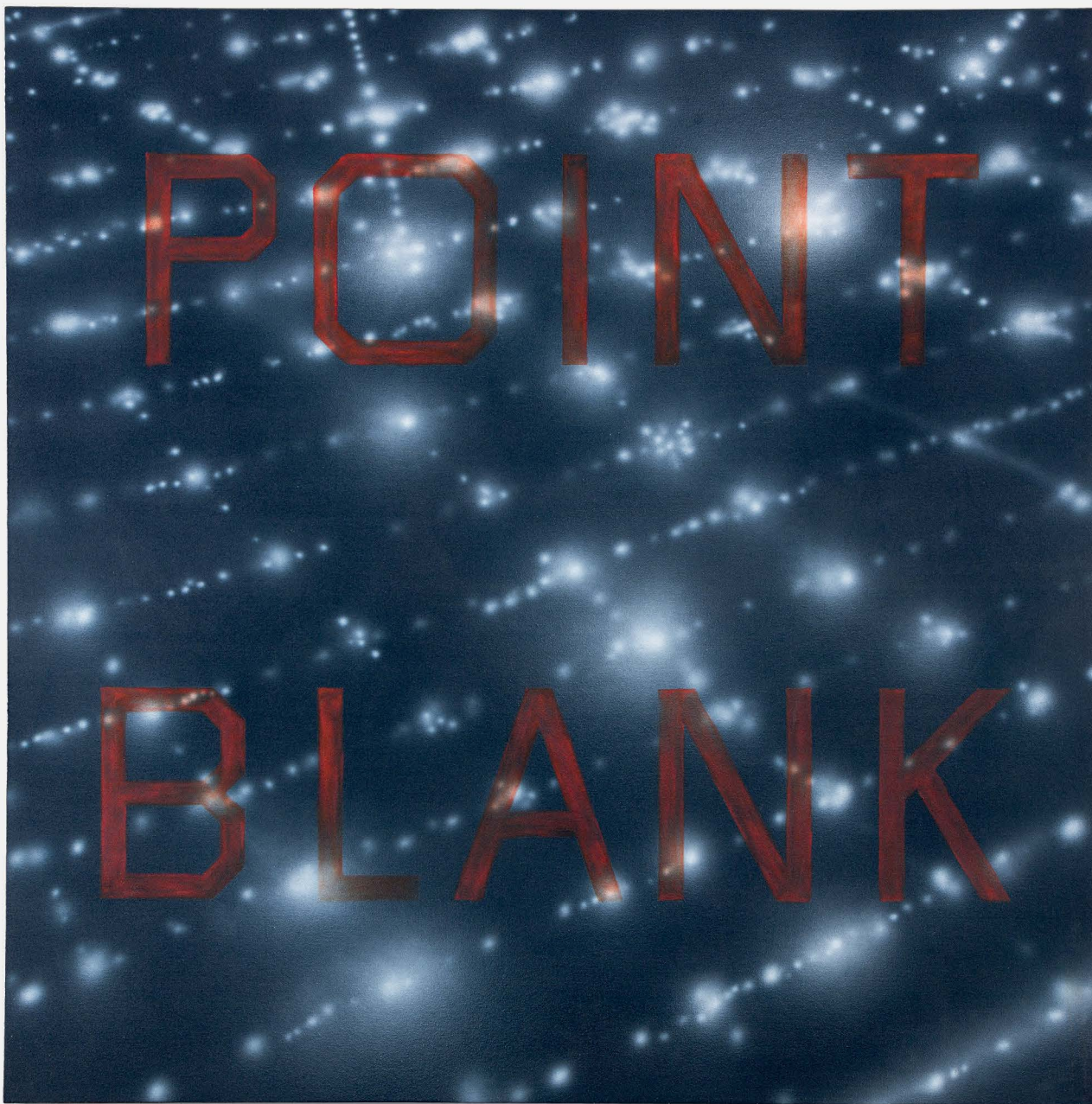
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Point Blank, 1988

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BARRY FLANAGAN, *Moon Gold Hare*, 2008
Available for immediate purchase

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Le Cicerone, 1948

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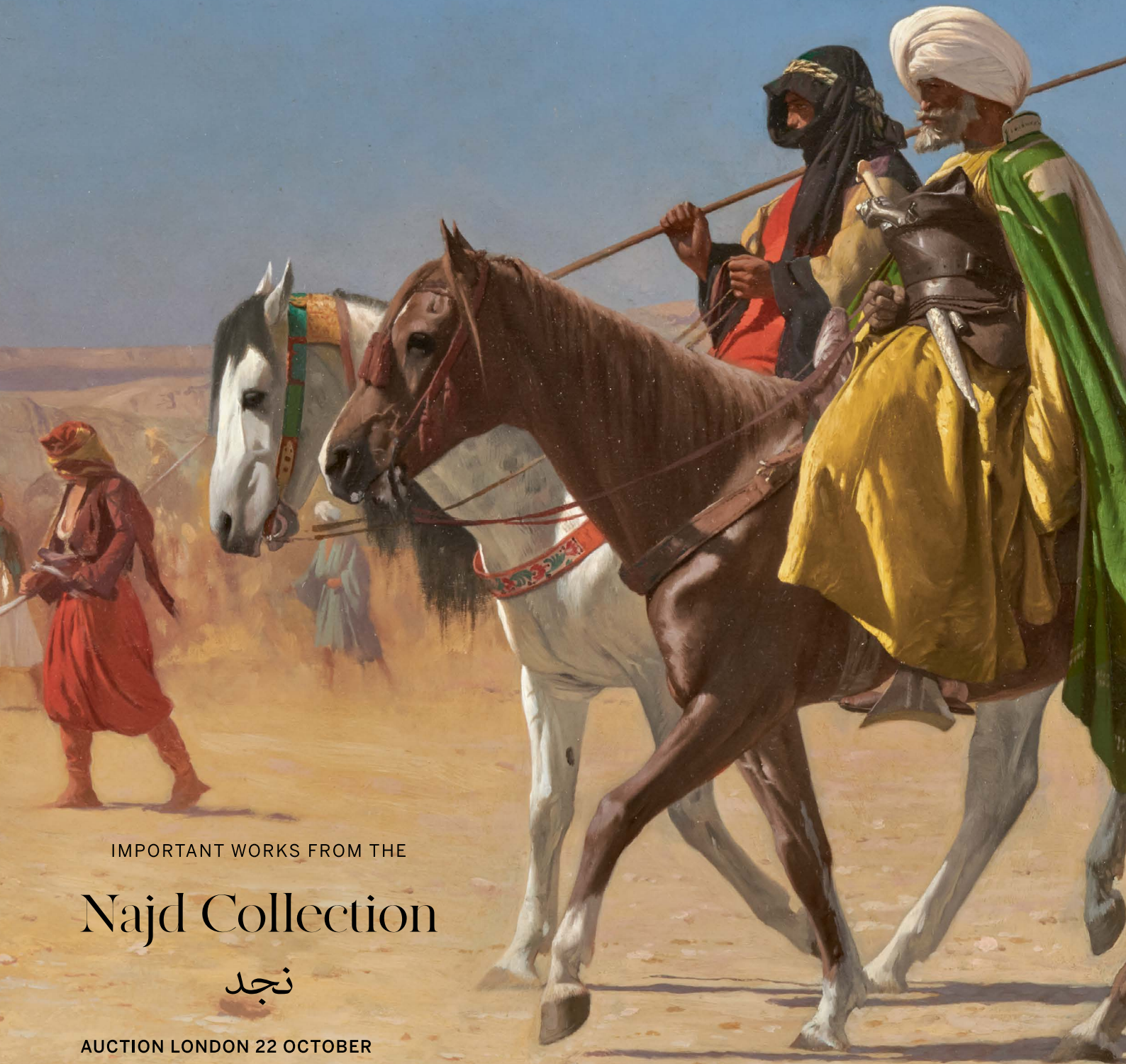
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JEAN-LÉON GÉRÔME
Riders Crossing the Desert, 1870
Estimate £3,000,000–5,000,000*



IMPORTANT WORKS FROM THE

Najd Collection

نجد

AUCTION LONDON 22 OCTOBER

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S|2

命中标新立异的

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Huang Rui: Wild Children

26 SEPTEMBER – 14 NOVEMBER 2019

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Huang Rui, *The White Haired Girl*, 1981

© HUANG RUI. COURTESY BOERS-LI GALLERY BEIJING/NEW YORK

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Collection Claude & François-Xavier Lalanne

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CLAUDE LALANNE
Osiris, estimate 50,000–70,000 €

FRANÇOIS-XAVIER LALANNE
Mouton de Laine, estimate 200,000–300,000 €
Hippopotame, estimate 2,000–3,000 €
Grue lumineuse, estimate 70,000–100,000 €



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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.

Please communicate accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

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Please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

Sotheby's will hold and process your 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.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

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

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

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

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

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to

any intended use, the electrical system is checked and approved by a qualified electrician.

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

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

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

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SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

COLLECTION FROM NEW BOND STREET

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

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

been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection

Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**

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

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

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

STORAGE CHARGES

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

Small items (such as jewellery, watches, books or ceramics): handling fee of £20

per lot plus storage charges of £2 per lot per day.

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

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

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE

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

SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

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

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in

value of the lot from its value had it been in accordance with its description.

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

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (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\$1.20

£1 = €1.07

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.

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1 GIOVANNI BELLINI

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