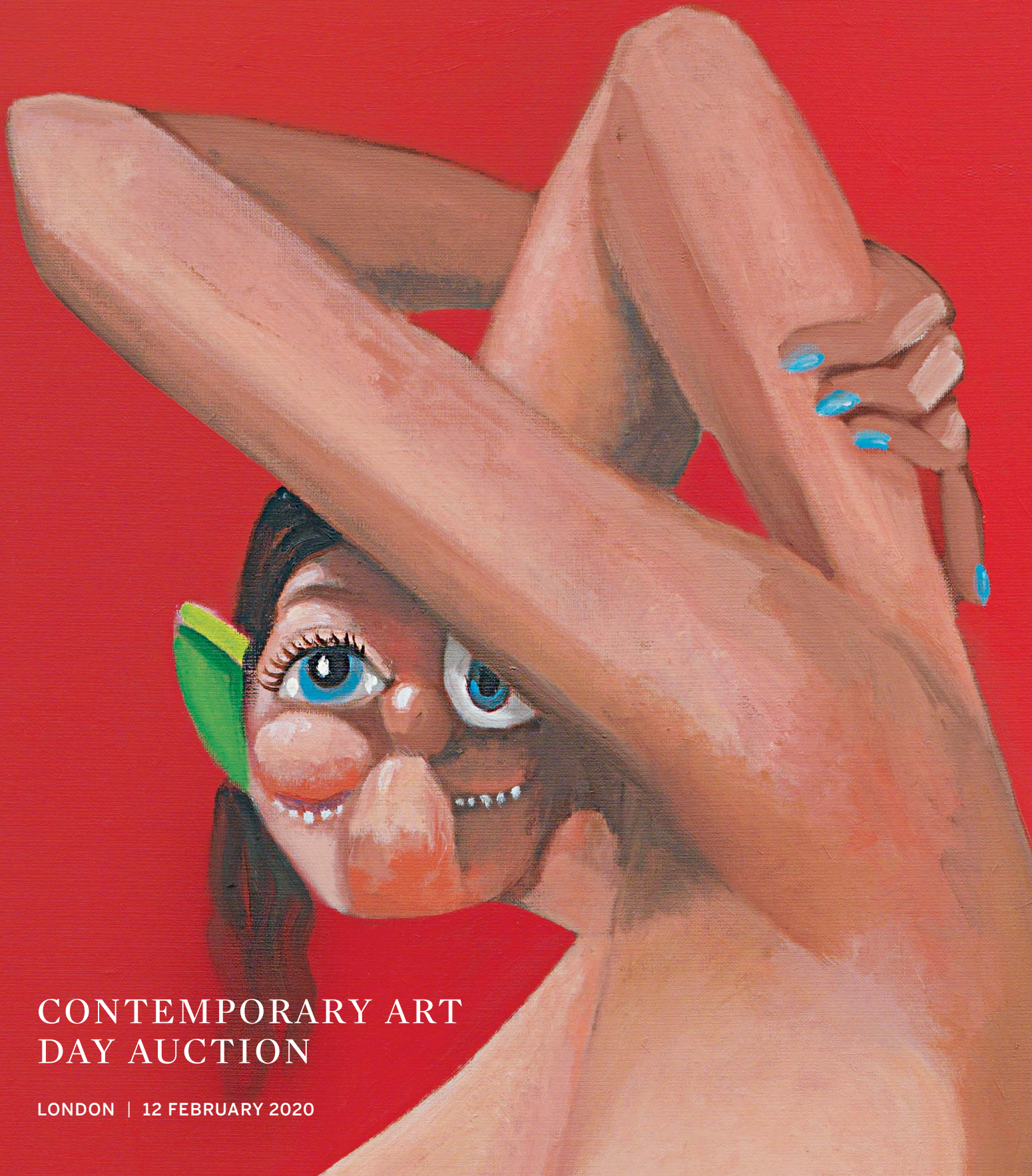


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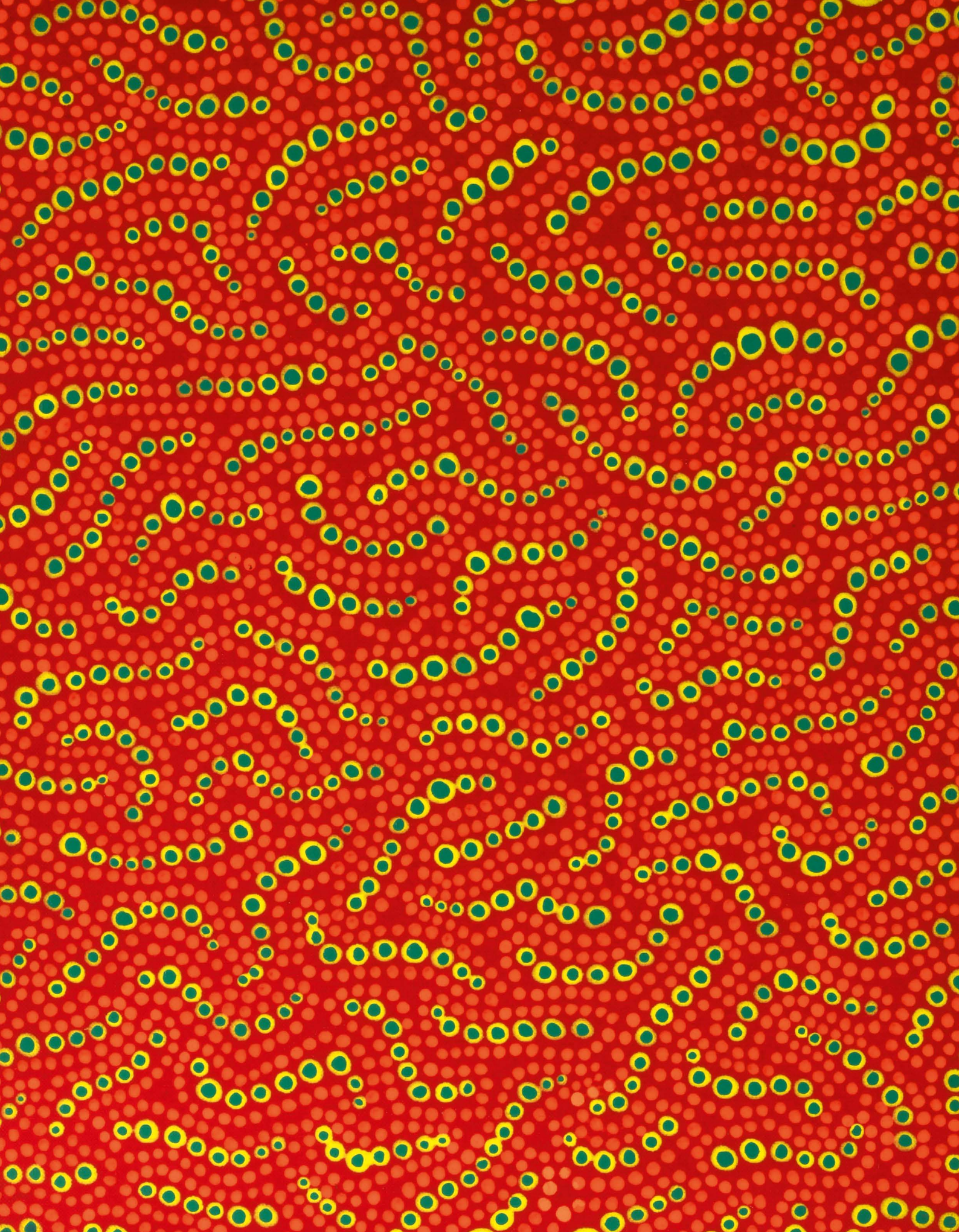


CONTEMPORARY ART
DAY AUCTION

LONDON | 12 FEBRUARY 2020



FRONT COVER
LOT 119 (DETAIL)
BACK COVER
LOT 110 (DETAIL)
THIS PAGE
LOT 199 (DETAIL)
OPPOSITE PAGE
LOT 198 (DETAIL)





CONTEMPORARY ART DAY AUCTION

**AUCTION IN LONDON
12 FEBRUARY 2020
SALE L20021
11 AM**

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12 noon-5 pm

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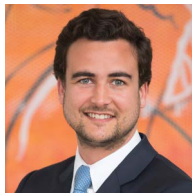
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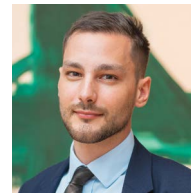
MICHAEL BOUHANNA



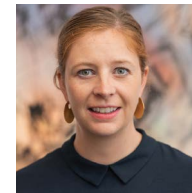
ALEX BRANCZIK



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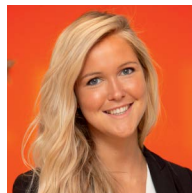
CLAUDIA DWEK



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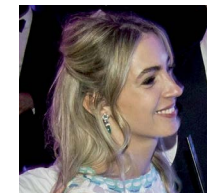
ANTONIA GARDNER



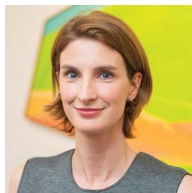
MARTIN KLOSTERFELDE



CAROLINE LANG



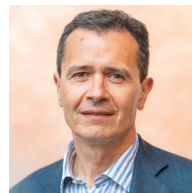
CELINA LANGEN-SMEETH



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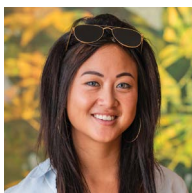


ALEXANDRA SCHADER



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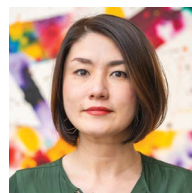
ASIA



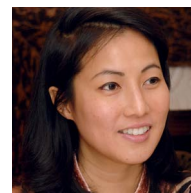
JASMINE CHEN



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GRÉGOIRE BILLAULT



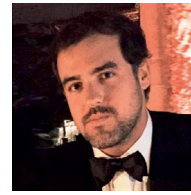
AMY CAPPELLAZZO



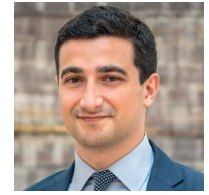
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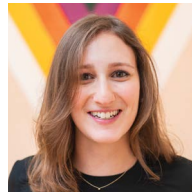
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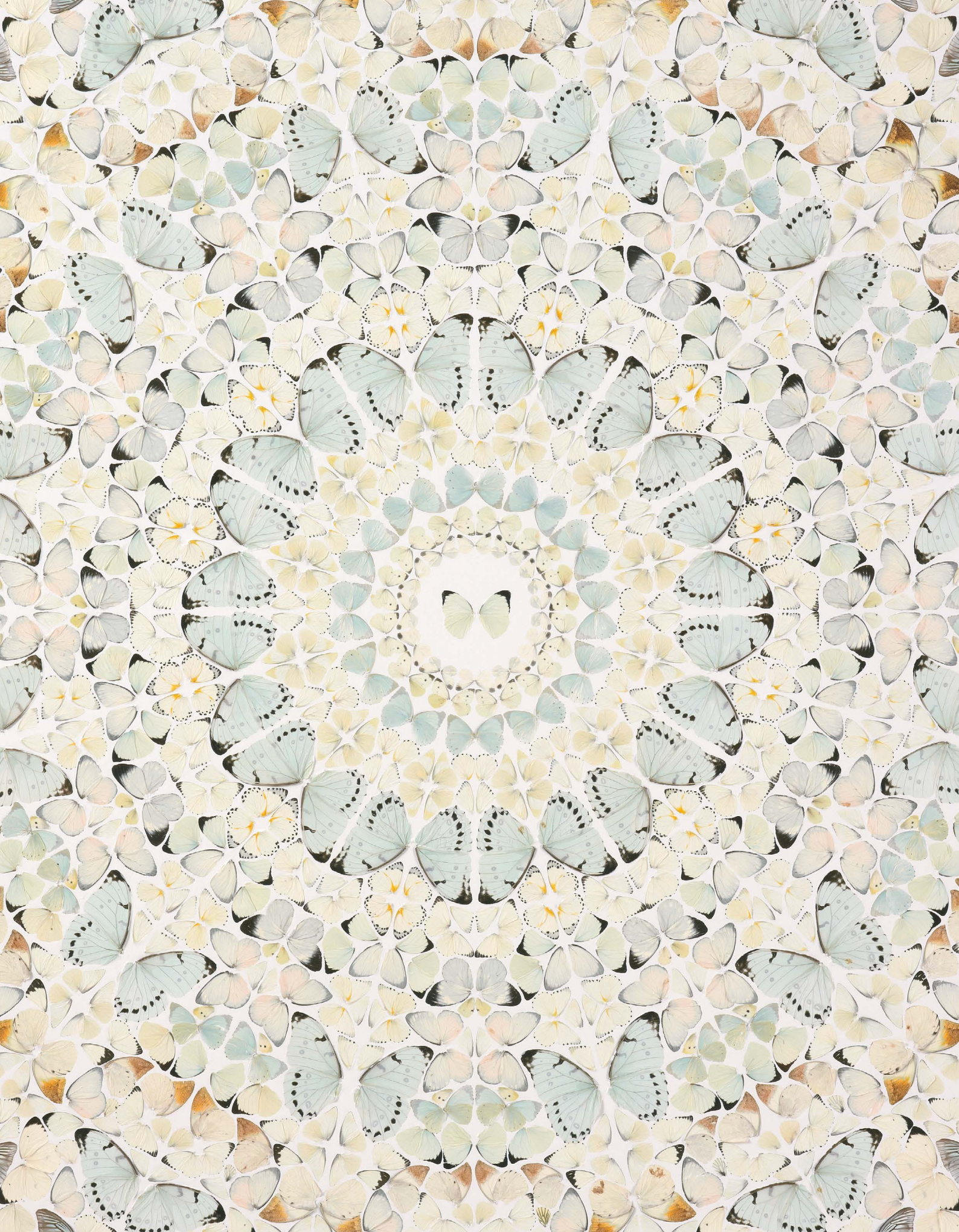
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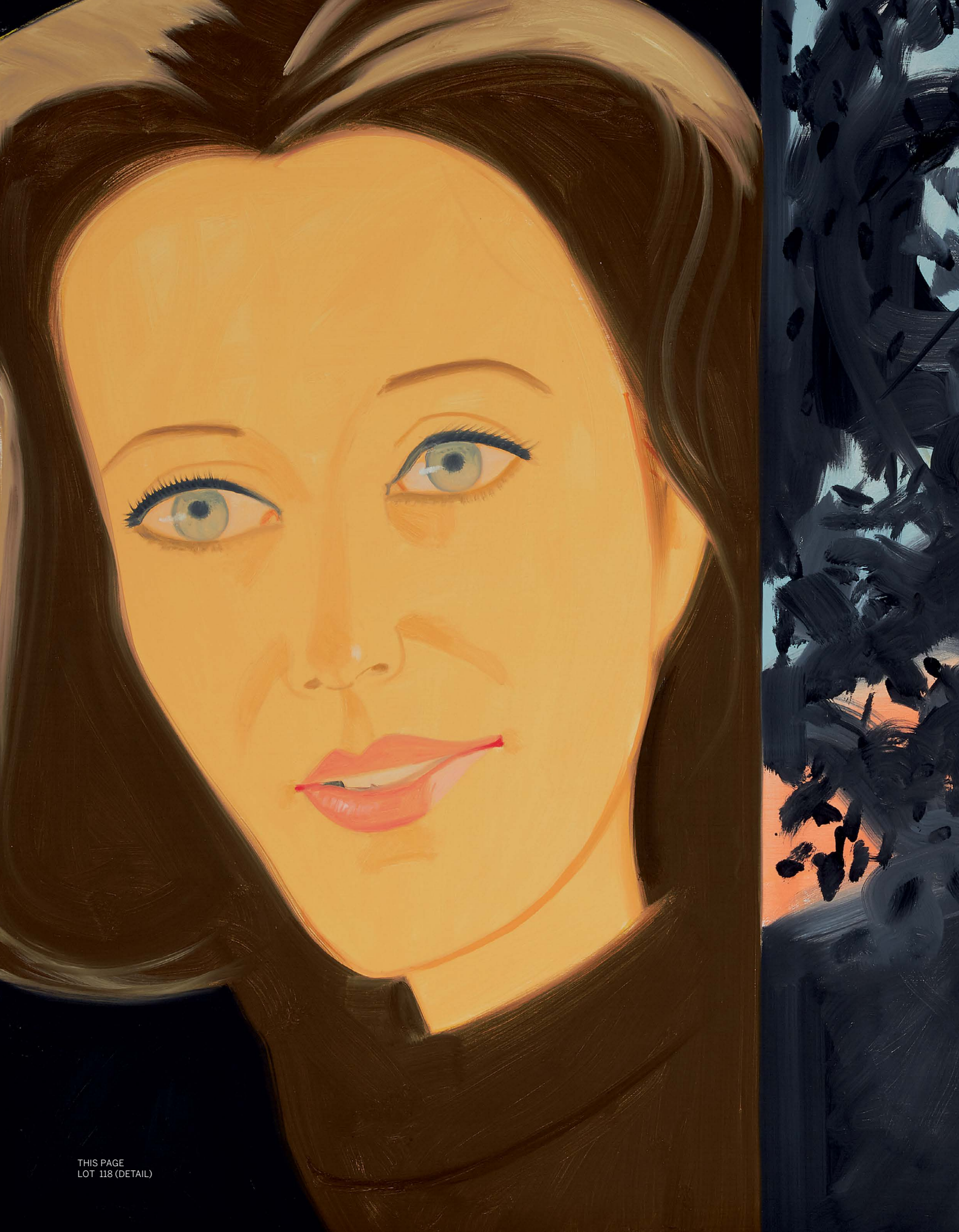
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OPPOSITE PAGE
LOT 126 (DETAIL)





THIS PAGE
LOT 118 (DETAIL)

Contents

3	AUCTION INFORMATION
4	SPECIALISTS AND AUCTION ENQUIRIES
10	CONTEMPORARY ART DAY AUCTION: LOTS 101–249
237	HOW TO BID
239	BUYING AT AUCTION
240	EXPLANATION OF SYMBOLS
241	VAT INFORMATION FOR BUYERS
242	CONDITIONS OF BUSINESS FOR BUYERS
244	ADDITIONAL TERMS & CONDITIONS FOR ONLINE BIDDING WAREHOUSE, STORAGE, COLLECTION INFORMATION
245	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
247	WORLDWIDE CONTEMPORARY ART DIVISION
248	INDEX

101

GENIEVE FIGGIS

b. 1972

Giddy Up

signed and dated 2014 on the reverse

acrylic on canvas

40.6 by 50.8 cm. 16 by 20 in.

PROVENANCE

Private Collection, United States

Private Collection, Asia

‡ ⊕ £ 20,000-30,000

€ 23,600-35,400 US\$ 26,100-39,100

“When we look back on some of the old masters there is usually a dog or two and various animals. They seem to have way more knowledge than the humans. In my work I like to stick them in beside the figures because I have four dogs and I am totally obsessed with them. I like to see animals in paintings because it seems very normal and they make me happy.”

Genieve Figgis in conversation with Catarina Vaz in: 'Interview: Genieve Figgis', *Art Research Map (A.R.M)*, June 2017, online.



102

NINA CHANEL ABNEY

b. 1982

Untitled

signed and dated 2016 on the overlap
acrylic on canvas
76.2 by 76.2 cm. 30 by 30 in.

PROVENANCE

Private Collection, United States
Private Collection, Asia

± £ 40,000-60,000
€ 47,200-71,000 US\$ 52,500-78,500

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

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



103

MICKALENE THOMAS

b. 1971

Lores 4

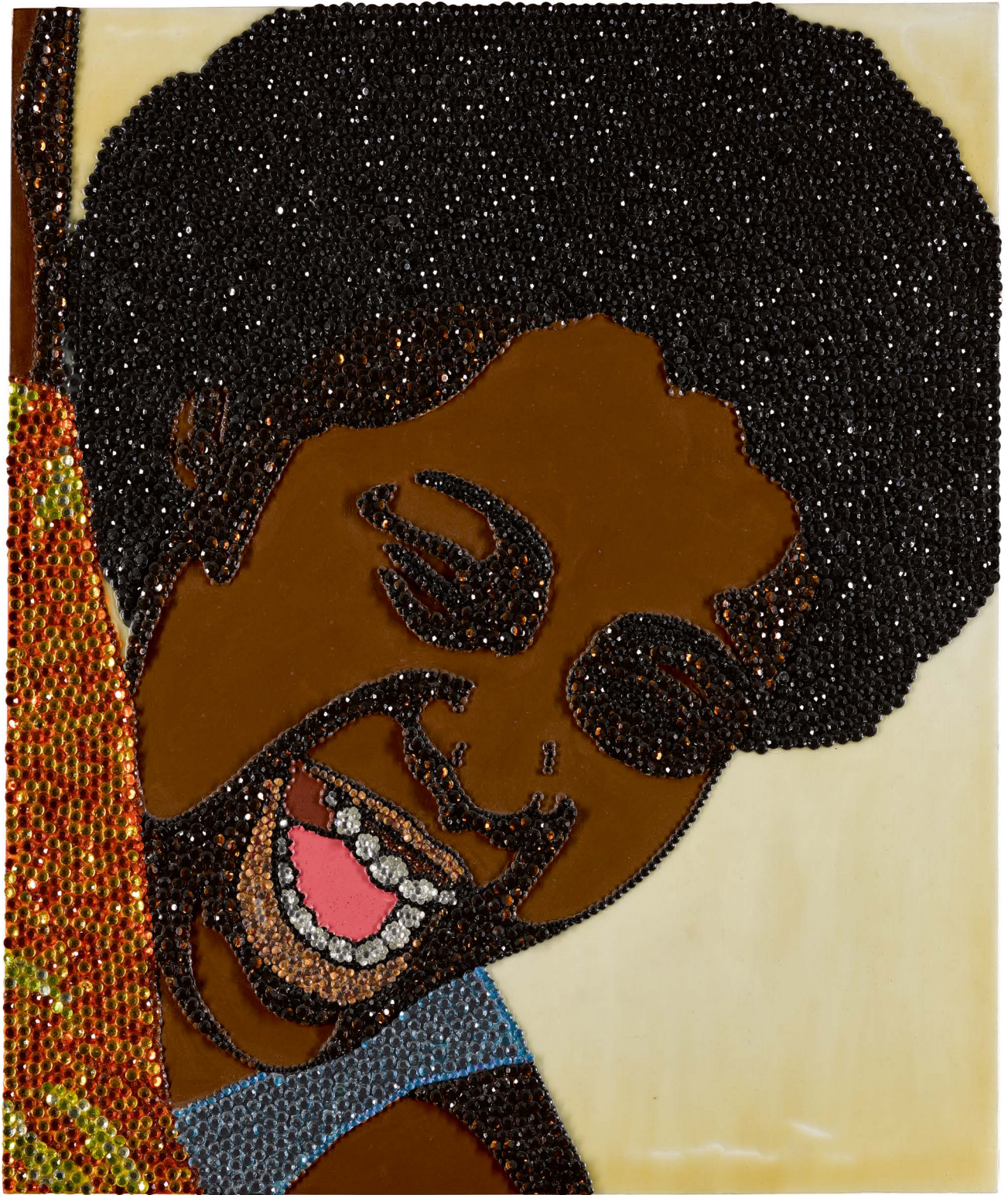
signed on the reverse
rhinestones, acrylic and enamel on panel
61 by 51 cm. 24 by 20 in.
Executed in 2007.

PROVENANCE

Susanne Vielmetter Los Angeles Projects,
Los Angeles
Acquired from the above by the present owner

£ 40,000-60,000

€ 47,200-71,000 US\$ 52,500-78,500



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, LONDON

NICOLAS PARTY

b. 1980

Untitled

signed and dated 13 on the reverse
pastel on paper
67.8 by 52.8 cm. 26 $\frac{3}{8}$ by 20 $\frac{3}{4}$ in.

PROVENANCE

Kaufmann Repetto, Milan
Private Collection, Italy (acquired from the
above)
Acquired from the above by the present owner

£ 60,000-80,000
€ 71,000-94,500 US\$ 78,500-105,000

"I'm trying to work with subjects that are not original. Subjects that have been, and still are, painted all the time. Like a portrait, or a cat. What fascinates me about these topics is their capacity to regenerate themselves at any period of history, and still be relevant to us. I also believe some subjects are always painted because they are an infinite source of meaning and inspiration."

Nicolas Party cited in: Federica Tattoli, 'Talking with the Swiss painter Nicolas Party', *Fruit of the Forest*, December 2016, online.



105

EDDIE MARTINEZ

b. 1977

Untitled

signed with the artist's initials and dated 15
spray paint, acrylic, oil and collage on canvas
182.8 by 274.3 cm. 72 by 108 in.

PROVENANCE

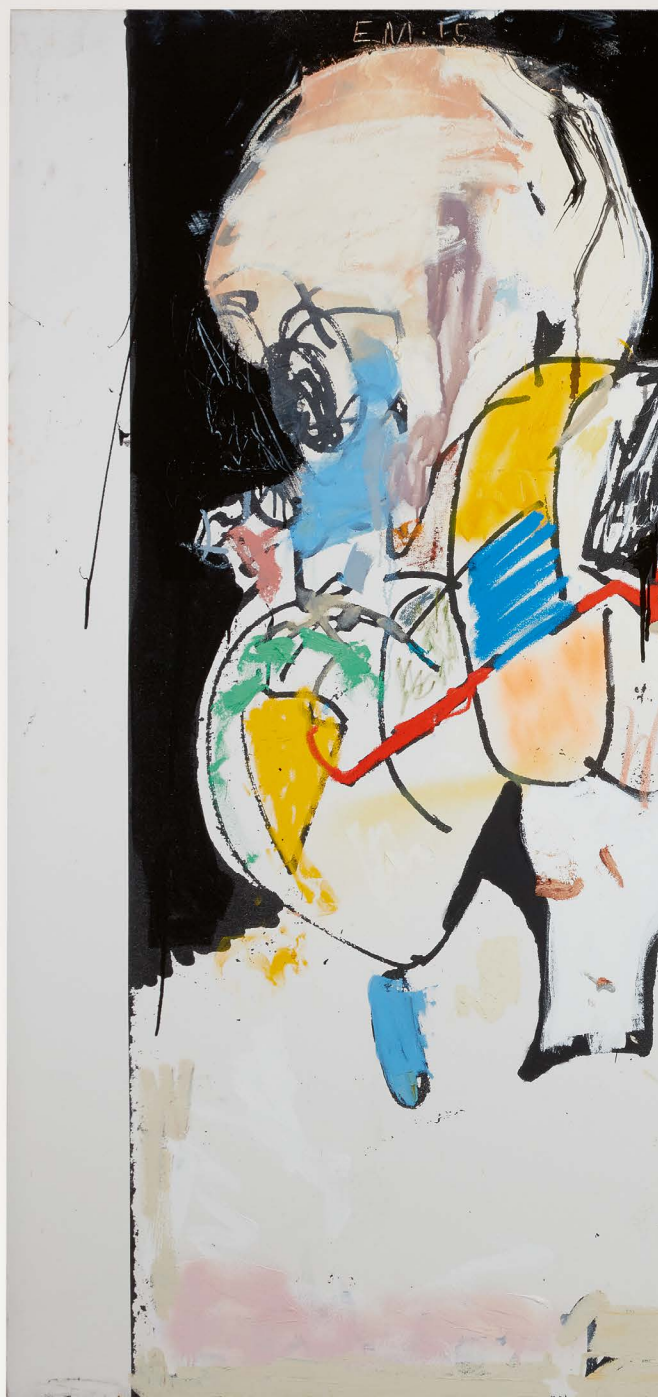
Private Collection, United States

± £ 100,000-150,000

€ 118,000-177,000 US\$ 131,000-196,000

“For me, particularly the large paintings... those kind of solidify what I've been trying to do for a long time, which is to make a large painting feel like a drawing, like sitting on the couch with a Sharpie, just making a little line drawing. Because at that scale, it's like the arm movements translate pretty seamlessly into a hand movement. I'm kind of dancing around this thing, doing it as quick as possible, and just letting the marks fall where they fall.”

Eddie Martinez cited in: Ted Loos, 'Eddie Martinez's Triumphant Abstractions Land at the Bronx Museum of the Arts', *Cultured Magazine*, November 2018, online.





106

INVADER

b. 1969

Big Red

ceramic tiles on board
120 by 165 cm. 47¼ by 65 in.
Executed in 2009.

PROVENANCE

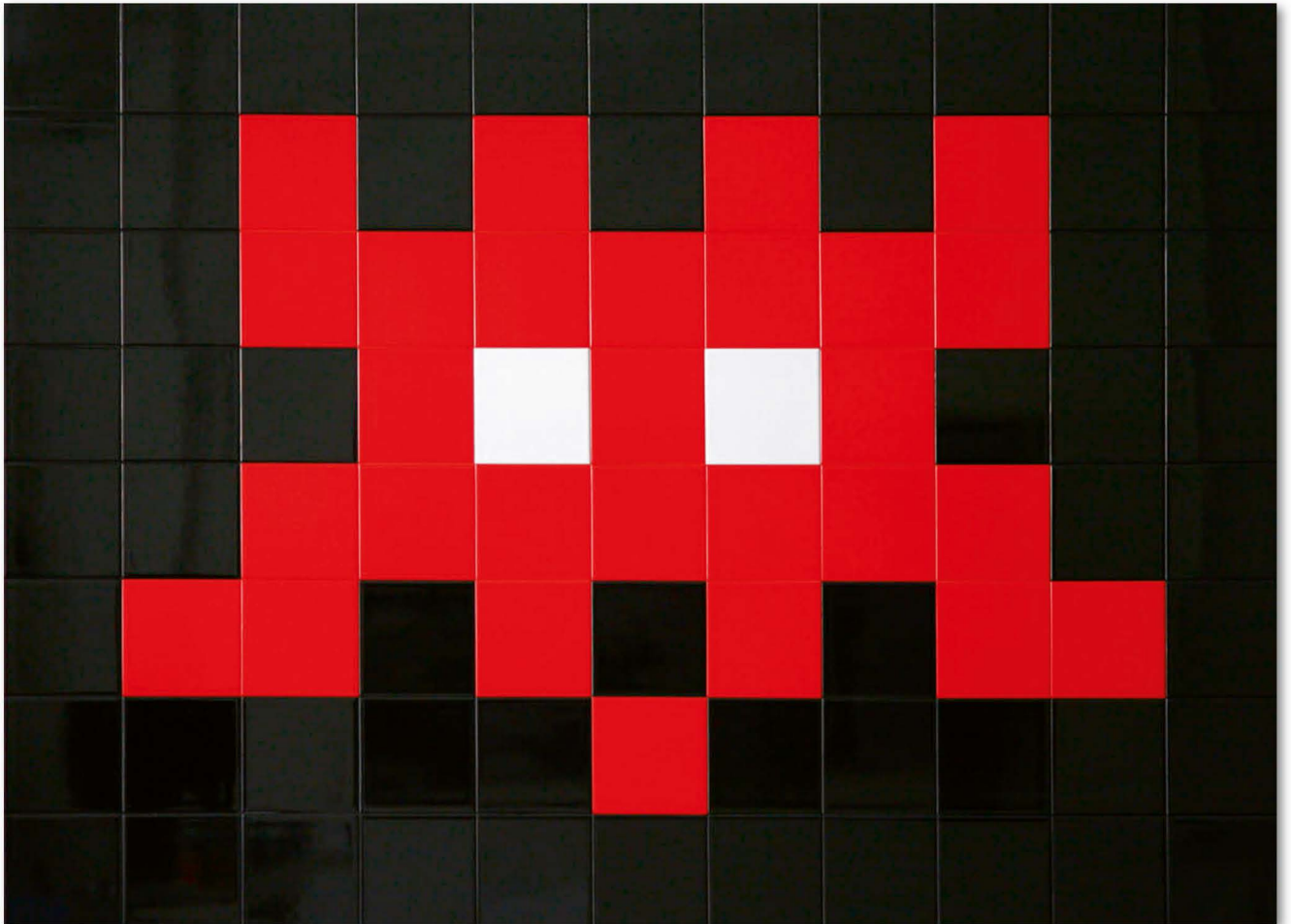
Laz Inc., London
Acquired from the above by the present owner

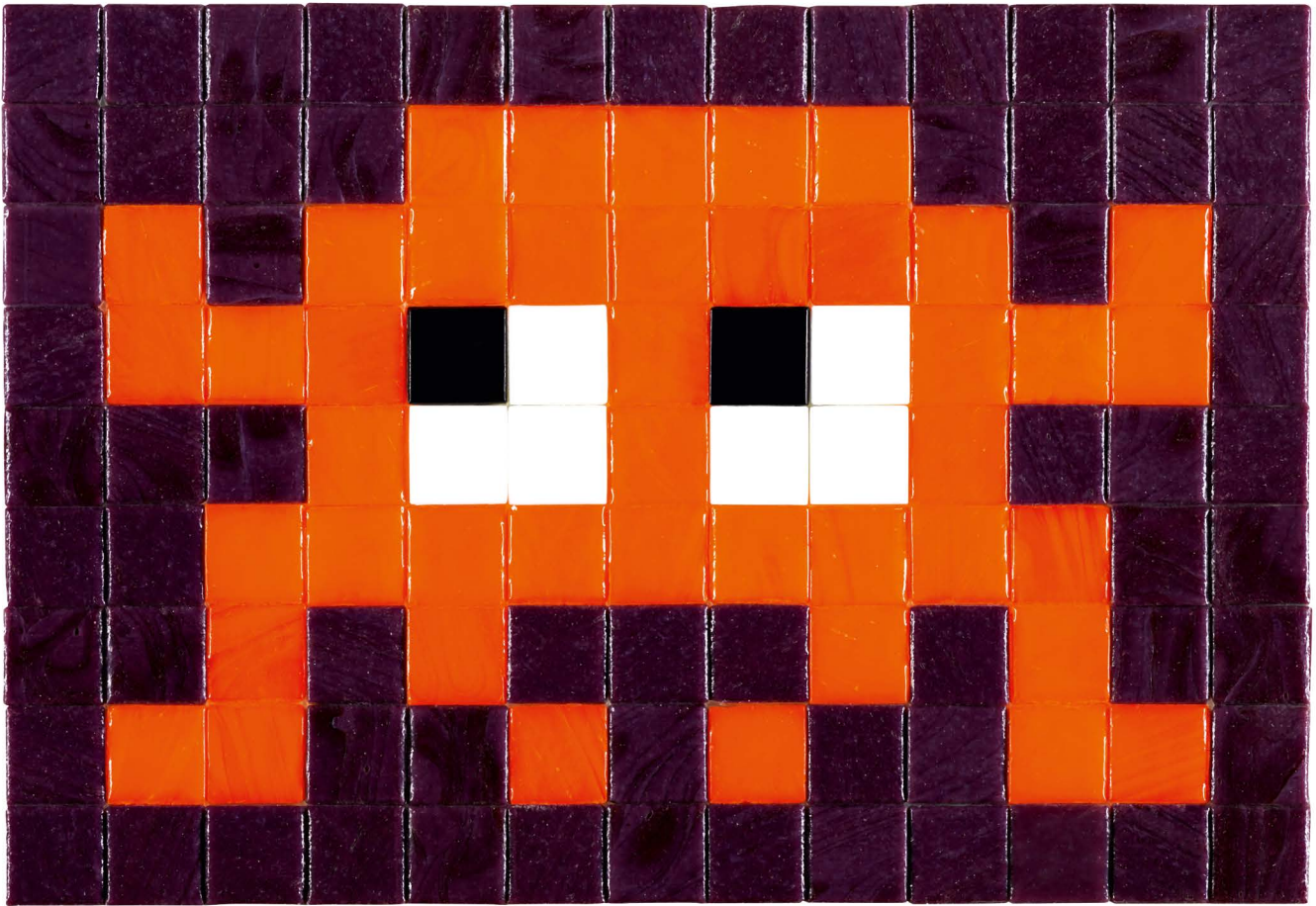
EXHIBITED

London, Laz Inc., *Invader: Low Fidelity*,
August - September 2009

‡ ⊕ £ 100,000-150,000

€ 118,000-177,000 US\$ 131,000-196,000





107

107

INVADER

b. 1969

BGK_32

incised with the artist's monogram and dated 2016 on the reverse
ceramic tiles on Perspex
17.8 by 25.9 cm. 7 by 11¾ in.

PROVENANCE

Over The Influence, Los Angeles
Acquired from the above by the present owner

† ⊕ £ 20,000-30,000
€ 23,600-35,400 US\$ 26,100-39,100

108

AUSTIN LEE

b. 1983

Apple Pick

signed, titled and dated 2018 on the reverse
acrylic on canvas
244 by 183 cm. 96 by 72 in.

PROVENANCE

Peres Projects, Berlin
Acquired from the above by the present owner

£ 15,000-20,000
€ 17,700-23,600 US\$ 19,600-26,100



109

KAWS

b. 1974

Untitled (HTLB10)

signed and dated *11* on the reverse

acrylic on canvas

50.8 by 50.8 cm. 20 by 20 in.

PROVENANCE

Honor Fraser Gallery, Los Angeles

Acquired from the above by the present owner

EXHIBITED

Los Angeles, Honor Fraser Gallery, *Hold the*

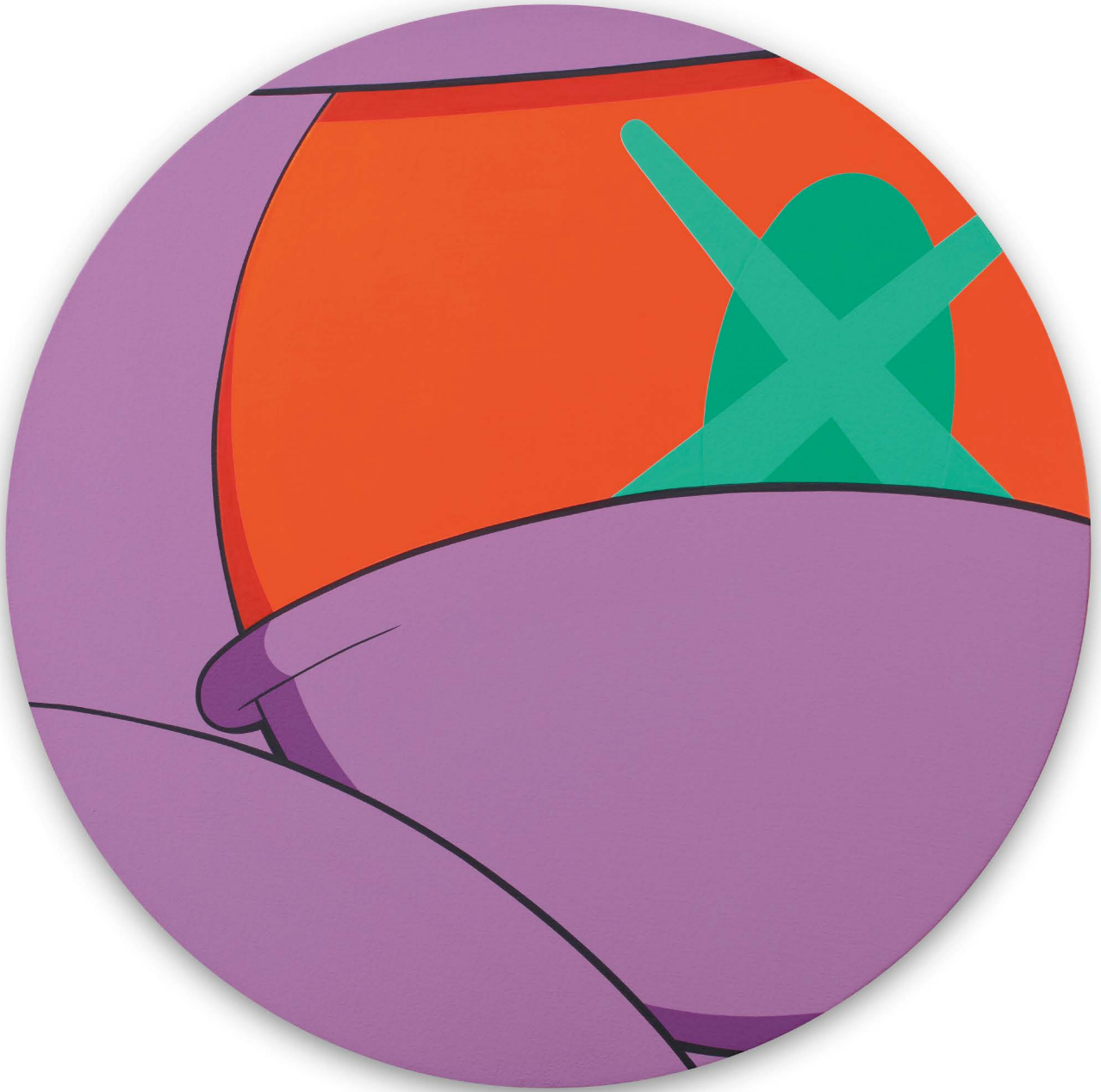
Line, September - October 2011

£ 80,000-120,000

€ 93,500-140,000 US\$ 105,000-157,000

“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, making and seeing art is a way to do that.”

KAWS in: Exh. Cat., Fort Worth, Modern Art Museum of Fort Worth, *KAWS: WHERE THE END STARTS*, 2016, p. 5.



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

JONAS WOOD

b. 1977

Collaboration Appropriation 4

oil and acrylic on canvas
106.7 by 91.4 cm. 42 by 36 in.
Executed in 2015.

PROVENANCE

David Kordansky Gallery, Los Angeles
Acquired from the above by the present owner

‡ £ 300,000-400,000
€ 354,000-472,000
US\$ 391,000-525,000

Executed in 2015, *Collaboration Appropriation 4* bears witness to the artistic tropes of flattened colours and spatial distortion typical of Jonas Wood's celebrated oeuvre. Known for his tableaus of contemporary life festooned with potted plants, hanging baskets and other domesticated foliage, the Los Angeles-based artist has the uncanny ability to infuse a seemingly simple subject with visual intrigue and dynamic presence. Roberta Smith, speaking of Wood's practice notes, "Jonas Wood's painting continues to mature impressively, gaining pictorial and psychological weight. More than ever his works negotiate an uneasy truce among the abstract, the representational, the photographic and the just plain weird. They achieve this with a dour yet lavish palette, tactile but implacably workmanlike surfaces and a subtly perturbed sense of space in which seemingly flattened planes and shapes undergo shifts in tone and angle that continually declare their constructed, considered, carefully wrought artifice" (Roberta Smith, 'Paintings by Jonas Wood,' *New York Times*, 17 March 2011, online.)

"I work from photos. I collect photos, ones I've taken or I've appropriated or that other people have sent to me. And then I either make a collage of those things or work directly from photos."

Jonas Wood cited in: Pac Pobric, 'Jonas Wood: I was so afraid for way too long', *Artnet News*, 28 March 2019, online.





SPALDIN

Wilson

Jeff Koons,
Three Ball
50/50 Tank
 (Spalding Dr. JK
 Silver Series,
 Wilson Home Court,
 Wilson Final Four),
 1986
 Image/Artwork:
 © Jeff Koons



The present work's graphic style aligns itself in the surrealist manner of quotidian objects, in which everything is not as it seems. Against a backdrop of jet black, two basketballs blossom atop stems of rich foliage. Around the quasi-orchid structures, acid house daises complete smiling faces and speckled petals flower and envelop. Commercial titans in the world of basketball, Spalding and Wilson are emblazoned on the sporting paraphernalia, a gesture that is Warholian in vigour and Koons in aesthetic. To conjure such an image, the artist creates collages from found material in his studio. Speaking of his methods, Wood comments, "I work from photos. I collect photos, ones I've taken or I've appropriated or that other people have sent to me. And then I either make a collage of those things or work directly from photos" (Jonas Wood cited in: Pac Pobric, 'Jonas Wood: I was so afraid for way too long', *Artnet News*, 28 March 2019, online.)

Working in traditional genres of still life, landscape, and portraiture Wood joins a lineage that stretches from modern masters such as Van Gogh, Picasso and Matisse to contemporary giants David Hockney and Alex Katz. Reminiscing about his early influences Wood remarks, "Matisse, Picasso, Braque, Calder, Monet, Vuillard,

Bonnard, van Gogh, Stuart Davis, and Hockney have all been very real influences to me. When I was a young child, my family would speak about these artists as examples of greatness in painting. I guess even then I took them seriously because these are the artists I ended up fashioning

"MATISSE, PICASSO, BRAQUE, CALDER, MONET, VUILLARD, BONNARD, VAN GOGH, STUART DAVIS, AND HOCKNEY HAVE ALL BEEN VERY REAL INFLUENCES TO ME... THESE ARE THE ARTISTS I ENDED UP FASHIONING MY STUDIO PRACTICE AFTER."

my studio practice after" (Jonas Wood cited in: Emma Louise Tovey, 'Jonas Wood', *Dossier Journal*, 3 April 2012, online). Furthermore, Wood was heavily influenced by his grandfather, whose art collection featured works by Francis Bacon, Alexander Calder, Jim Dine, Robert Motherwell, Larry Rivers and Andy Warhol.

Indeed, *Collaboration Appropriation 4* recalls the manipulated space of Cubism and the flatness of Matisse however, one of the more direct references within Wood's career is undoubtedly Hockney. Like his British predecessor's iconic works, Wood draws influence from the California landscape (both interior and exterior) and employs the same compelling juxtapositions that give both his and Hockney's work their beguiling yet uneasy sense of space. Sara Roffino notes the way in which Wood and Hockney share "an interest in combining multiple perspectives, using patterns to create space, and examining how colour 'can be irrational and rational at the same time'" (Sara Roffino, 'Hockney's Children: 5 Artists on Why They're so Indebted to the Charming British Painter,' *Artnet News*, 1 December 2017, online). Building upon Hockney's abstraction, Wood nevertheless sets himself apart by embracing crisp edges and an eschewal of traditional models of illusionistic space.

Wood has risen from obscurity to the top of the contemporary art pyramid through his mastery of abstract space, evocative use of colour, and his connection to the lineage of California painters and European art history alike. That his first museum survey was held last year at the Dallas Museum of Art is a testament to the calibre of his artistic production and inimitable creative spirit.



111

GENIEVE FIGGIS

b. 1972

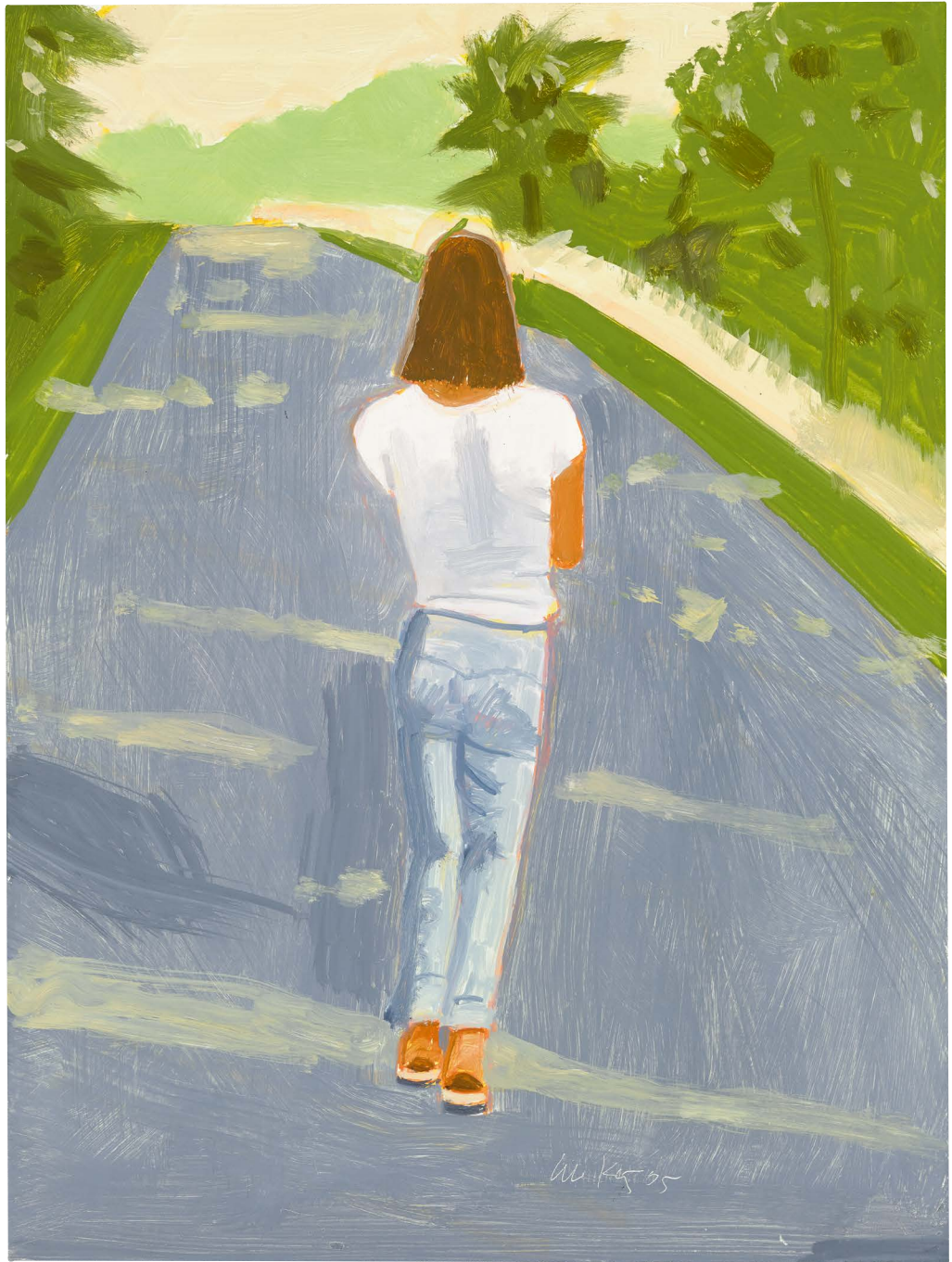
Boat Trip

signed and dated 2017 on the reverse
acrylic on canvas
79.7 by 99.6 cm. 31³/₈ by 39¹/₄ in.

PROVENANCE

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

⊕ £ 20,000-30,000
€ 23,600-35,400 US\$ 26,100-39,100



112

ALEX KATZ

b. 1927

Catherine (Jeans)

signed and dated 05
oil on masonite
40.2 by 30 cm. 15¾ by 11¾ in.

PROVENANCE

Pace Wildenstein, New York
Private Collection
Mitchell-Innes & Nash, New York
Acquired from the above by the present owner

‡ £ 25,000-35,000
€ 29,500-41,300 US\$ 32,600-45,600



113

KATHARINA GROSSE

b. 1961

2006/1020S

signed, titled and dated 2006 on the reverse
acrylic on canvas
142 by 82 cm. 55 $\frac{7}{8}$ by 32 $\frac{1}{4}$ in.

PROVENANCE

Private Collection, Switzerland
Koller Auktionen AG, Zurich, 30 June 2018,
Lot 3515
Acquired from the above by the present owner

⊕ £ 25,000-35,000
€ 29,500-41,300 US\$ 32,600-45,600



114

THOMAS HOUSEAGO

b. 1972

Untitled

signed
graphite, pastel, coloured pencil and acrylic
on paper
76.2 by 57.2 cm. 30 by 22½ in.
Executed in 2017.

PROVENANCE

Grisebach, Berlin, *Charity Auction*, 1
December 2017, Lot 976 (donated by the artist)
Acquired from the above by the present owner

† ⊕ £ 25,000-35,000
€ 29,500-41,300 US\$ 32,600-45,600



115

HURVIN ANDERSON

b. 1965

Maracas IX (Study)

acrylic on paper
25.5 by 38.1 cm. 10 by 15 in.
Executed in 2004.

PROVENANCE

Anthony Meier Fine Arts, San Francisco
Acquired from the above by the present
owner in 2011

EXHIBITED

New York, Michael Werner Gallery, *Hurvin
Anderson: Subtitles*, January - March 2011

± ⊕ £ 20,000-30,000
€ 23,600-35,400 US\$ 26,100-39,100



116

PETER DOIG

b. 1959

Lunker

signed, titled and dated 1996 on the reverse
crayon on paper

19.8 by 25 cm. 7¾ by 9¾ in.

PROVENANCE

Contemporary Fine Arts, Berlin

Acquired from the above by the present owner

⊕ £ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-91,500



117

MARLENE DUMAS

b. 1953

Goddesses

signed and dated 1993 on the 12th sheet
gouache on paper, in 12 parts
each: 29 by 20.5 cm. 11³/₈ by 8¹/₈ in.

PROVENANCE

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

± £ 80,000-120,000

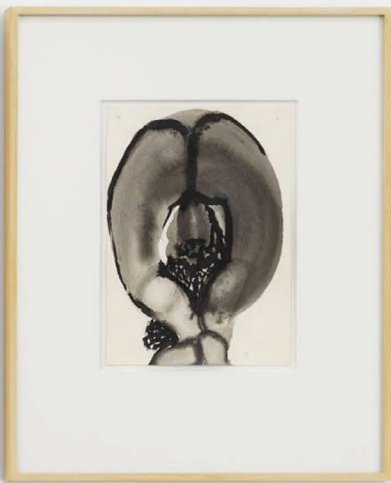
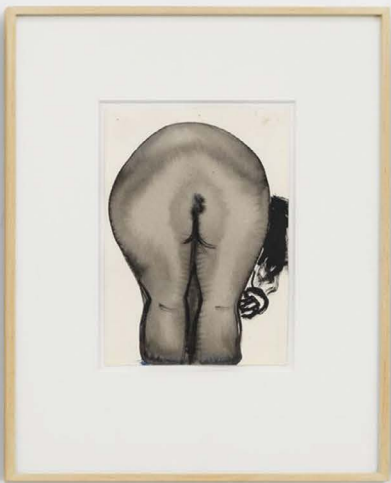
€ 94,500-142,000 US\$ 105,000-157,000

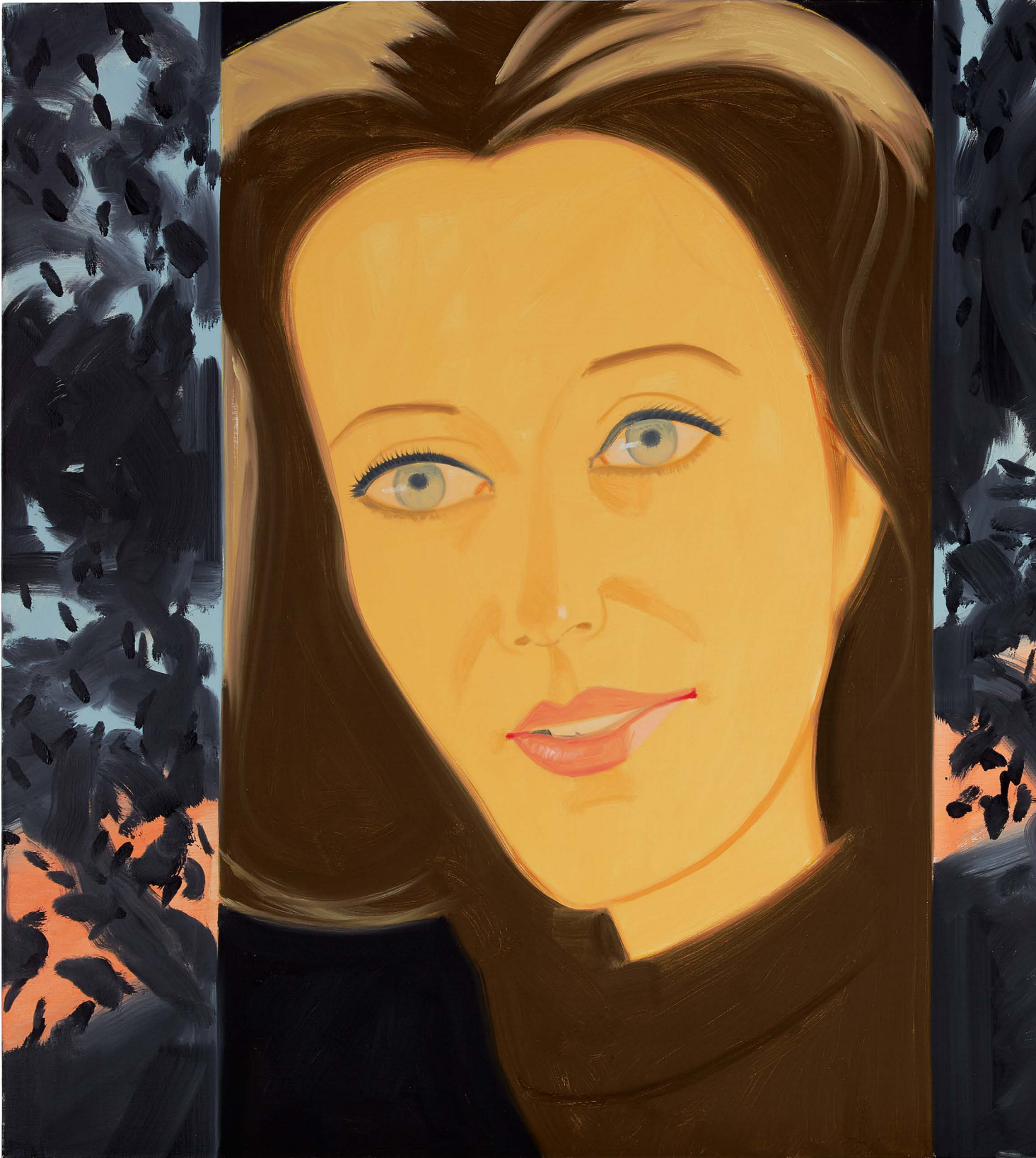
EXHIBITED

Dublin, The Douglas Hyde Gallery, *Chlorosis*,
November - December 1994

Basel, Galerie Stampa, *Marlene Dumas: Love
Hurts, featuring Chlorosis and In Search of The
Perfect lover*, June - September 1995

Baden-Baden, Staatliche Kunsthalle; Deurle,
Museum Dhondt-Dhaenens; and London,
Hauser & Wirth, *In Search of The Perfect Lover*,
March 2003 - April 2004, pp. 78-81, illustrated
in colour (Hatje Cantz); and p. 3, illustrated in
colour (Hauser & Wirth)







All Things Beautiful

PROPERTY FROM
AN AMERICAN
PRIVATE COLLECTION

118

ALEX KATZ

b. 1927

Jessica

signed on the overlap
oil on linen
121.9 by 182.9 cm. 48 by 72 in.
Executed in 1998.

PROVENANCE

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

‡ £ 220,000-280,000
€ 260,000-331,000 US\$ 287,000-365,000

“Katz’s portraits are true to the way we experience others. They eloquently convey the tension between the determinate outer appearance and the indeterminate inner reality of someone known only from the outside.”

Donald Kuspit, *Alex Katz Night Paintings*,
New York 1991, p. 8.



Roy Lichtenstein,
I... I'm Sorry!,
 The Eli and Edythe
 L. Broad Collection,
 Los Angeles
 Image/Artwork:
 © Estate of Roy
 Lichtenstein/DACS
 2020

“The way the woman is inserted into the landscape makes her not so much an object of regard on par with it, but a presence more intimately and subjectively insinuated into our consciousness. It is as if she is in our mind as we walk through these trees, like someone remembered in separation.”

David Sylvester, Ed., *Alex Katz: Twenty-Five Years of Paintings*, From the Saatchi Collection, London 1997, p. 78.

A warm autumnal glow surrounds the figure of *Jessica*, enveloping the viewer with a sense of nostalgia and comfort. Surrounding the portrait appears a sweeping landscape, a cinematic sunset dotted with the branches of a tree foregrounding the skyline. The warm palette and romantic associations of the sunset bring a sense of familiarity to Katz’s typically detached and strikingly cool artistic style. The signature close crop of the portrait, tightly edging the composition around the face of the woman, is perfectly mirrored by the expansive landscape, sweeping alongside each side of the figure.

Rendered in the artist’s idiosyncratic flattened style, *Jessica* presents a critical moment in the artist’s illustrious career, bridging the iconic portraits that populate his early works, with the impressive landscapes that define the artist’s later works. The painting stands as a superb example of Katz’s particular brand of realism, not only championing the genre of the portrait, but also delving into the age-old tradition of landscape painting with the same mastery of bold brushstrokes. *Jessica* forms part of an important series of composite

landscape and portrait images created in the late eighties and early nineties, which draw inspiration from the realms of film, advertising and fashion. Katz describes the inception of the series, “It started in the movies. I was at Film Forum, and they were showing a Russian movie. People walking down an alley with trees around them. I thought it would be a great image for a winter painting. So I went down to city hall and painted it outdoors. It was a cold winter day and the air was kind of a little heavy, so the sun was trying to come through. I painted that en plein air. I liked the image a lot, so I asked Ada to come down and I did a sketch. I started with a relatively small landscape, and then I think I did the large one because it seemed like something that would go large successfully. I just thought I’d try the split. It just seemed like it would be an interesting idea” (Alex Katz cited in Julia Felsenthal, ‘Alex Katz on His Painting January 3,’ *Vogue*, June 2015, online). *Jessica* illustrates a significant moment of radical expansion of Katz’s signature reductive painting style to new grounds, which defined the work of his later years.



Alex Katz in his studio

Image: © Stephanie Sinclair

Artwork: © Alex Katz/VAGA at ARS, NY and DACS, London 2020

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

GEORGE CONDO

b. 1957

Seated Nude

signed and dated 08; signed and dated 08 on
the reverse

oil on linen

132.1 by 106.9 cm. 52 by 42½ in.

PROVENANCE

Acquired directly from the artist by the
present owner in 2009

EXHIBITED

Beirut, Aïshti Foundation, *Good
dreams, Bad dreams: American
mythologies*, October 2016 - September
2017, p. 121, illustrated in colour

± £ 400,000-600,000

€ 472,000-710,000 US\$ 525,000-785,000

George Condo's *Seated Nude* bears witness to the fantastical hybridisation that is synonymous with the artist's ingenious treatment of the contemporary psyche. Illustrating one of Condo's signature female nudes, the present work is both biting satirical and curiously poignant. Condo's iconic female portraits offer a singularly apposite commentary on contemporary society through their instantly recognisable distortions and geometric additions. Despite their quasi-grotesque alterations of form, Ralph Rugoff notes that Condo also imbues his characters with a sense of ineffable pathos: "Unlike in caricature...the preposterous features of these figures are in fact rendered with great sympathy. Drawing on the traditional rhetoric of portraiture,

Condo imbues his invented subjects with a compelling psychological presence" (Ralph Rugoff, 'The Mental States of America,' in: Exh. Cat., London, Hayward Gallery, *George Condo: Mental States*, 2011-12, p. 16).

Executed some twenty-five years after the artist first burst onto the international scene, *Seated Nude* is quintessentially Condo. It is both a remarkable synthesis of art history and the grotesque, and an extraordinary examination of the deepest recesses of the psychological. The artist comments, "I describe what I do as psychological cubism. Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states. Four of them can occur simultaneously. Like glimpsing a bus with one passenger howling over a joke

they're hearing down the phone, someone else asleep, someone else crying – I'll put them all in one face' (George Condo cited in: Stuart Jeffries, 'George Condo: 'I was delirious. Nearly Died'', in: *The Guardian*, 10 February 2014, online).

Since the early 1980s, Condo has pioneered a hybrid-topography of the human figure, inventing a fictional schema to explore the tenets of subjectivity. Navigating an uncanny visual lexicon, Condo's chimeric beings emotively deliver a schizophrenic marriage of horror, pathos and humour to expose intense psychic states. Rugloff remarks, "chins and necks melt together to form disarming swathes of flesh; cheeks balloon into myriad tumourous shapes; ragged rows of teeth flash unexpectedly from displaced orifices.







Pablo Picasso, *Nude Woman in a Red Armchair*, 1932
 Image: © Tate
 Artwork: © Succession Picasso/DACS, London 2020

Yet however odd and fantastical these beings seem, Condo's careful modelling gives them the appearance of volume-displacing, three-dimensional figures who occupy a space identical to our own" (Ralph Rugoff, *The Imaginary Portraits of George Condo*, New York 2002, p. 11).

Born of an intense dialogue between art history and popular culture, Condo's paintings conjure stylistic traits that are absorbed from a multitude of canonical influences. Spanning from Picasso, Matisse, Cézanne, Ingres, Manet, Goya, Velázquez, Géricault, to caricature and comics, Condo draws from an enormous repository of pictorial signifiers, corporeally melding their features into a unique brand of psychologically charged portraiture.

Like Matisse and Picasso before him, Condo finds his greatest subject in the portrayal of the female form. Herein, the present work

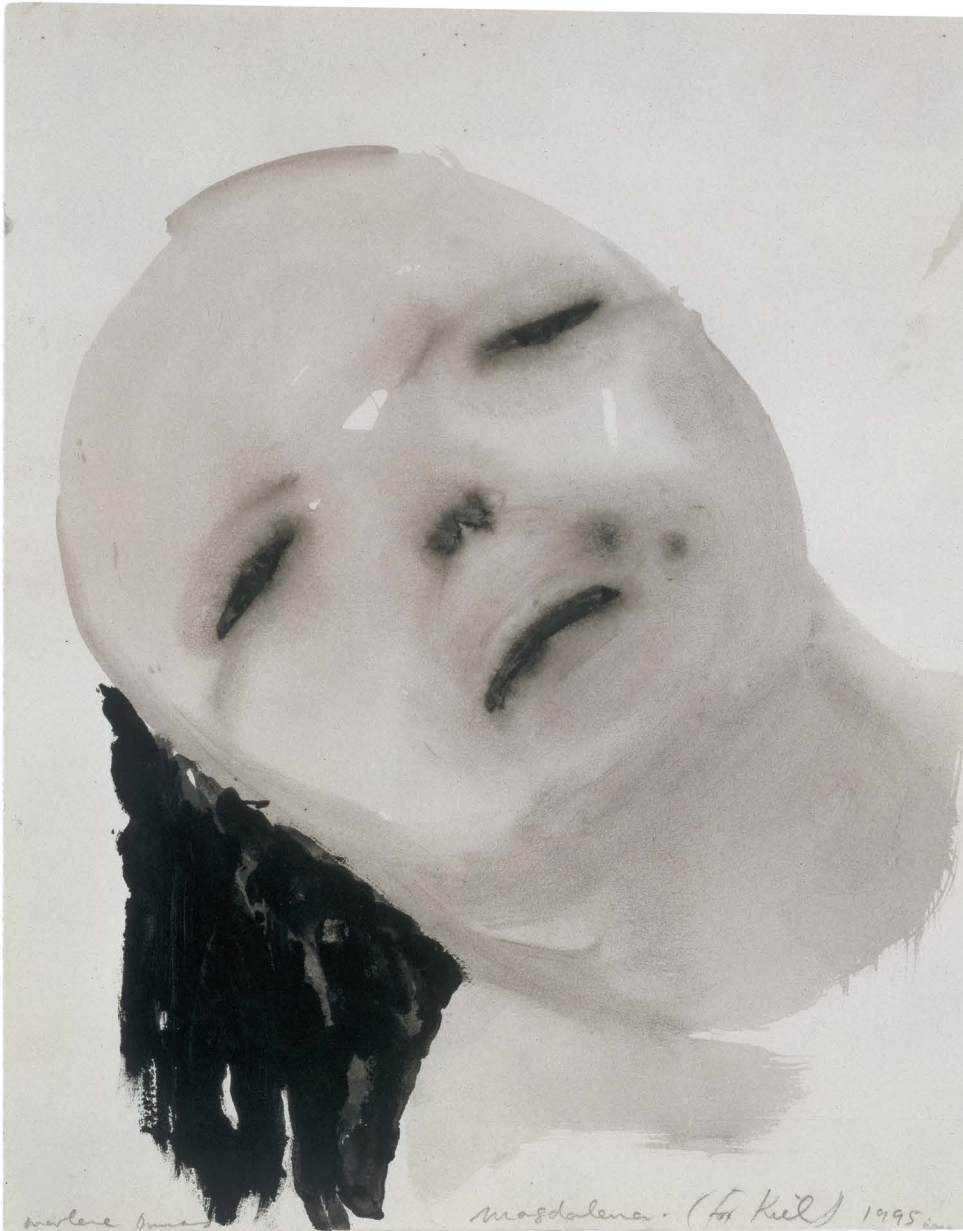
truly exhibits the artist's innovative approach to female corporeality: the protagonist, a majestic woman, sits proudly in the centre

"I DESCRIBE WHAT I DO AS PSYCHOLOGICAL CUBISM. PICASSO PAINTED A VIOLIN FROM FOUR DIFFERENT PERSPECTIVES AT ONE MOMENT. I DO THE SAME WITH PSYCHOLOGICAL STATES."

of the composition, her nude body, wearing only stockings, laid bare so that the artist could revel in the nuances of her peachy skin against a backdrop of fiery crimson.

The absurd fusion of neck, head, and arms, in tandem with rodent-like ears and a bulbous nose deliver an unnervingly comic element, while the imploring stare of her eyes immediately engage and arrest the viewer. Her confrontational stare corroborates the male gaze, a notion tackled continuously throughout the academic genre of portraiture from Van Dyck to Lucian Freud, whilst the curvature of her body recalls 16th sculpture such as that of Michelangelo.

Condo has continued to mine the formal possibilities of art historical tropes to push the boundaries and defy expectations for both painting and portraiture in a modern setting. Building upon years of refining and maturing his iconic figurative style, *Seated Nude* reveals an artist at the height of his career, utterly uninhibited and full of instinctive creative fervour.



120

MARLENE DUMAS

b. 1953

Magdalena (for Kiel)

signed, titled and dated 1995
 watercolour on paper
 47 by 37.8 cm. 18½ by 14⅞ in.

PROVENANCE

Galerie Hauser & Wirth, Zurich
 Acquired from the above by the present owner

± £ 30,000-40,000
 € 35,400-47,200 US\$ 39,100-52,500

EXHIBITED

London, Tate Modern, *Marlene Dumas*, April - June 1996, p. 4 (text)
 Tienen, Stedelijk Museum 'het Toreke', *Pin Up*, September - November 1996
 Baden-Baden, Staatliche Kunsthalle; Deurle, Museum Dhondt-Dhaenens; and London, Hauser & Wirth, *In Search of The Perfect Lover*, March 2003 - April 2004, p. 60, illustrated in colour (Hatje Cantz); and p. 2, illustrated in colour (Hauser & Wirth)
 New York, Zwirner & Wirth, *Marlene Dumas: Selected Works*, February - April 2005



121

WILLIAM KENTRIDGE

b. 1955

Drawing from "Preparing the Flute" (Temple)

signed

charcoal and collage on paper
69 by 77 cm. 27 $\frac{1}{8}$ by 30 $\frac{3}{8}$ in.
Executed in 2005.

PROVENANCE

Goodman Gallery, Johannesburg
Acquired from the above by the present owner

EXHIBITED

Johannesburg, Goodman Gallery, *William Kentridge*, June - July 2005

£ 40,000-60,000
€ 47,200-71,000 US\$ 52,500-78,500

122

WILLIAM KENTRIDGE

b. 1955

Flood at the Opera

signed and dated 86
pencil, chalk and charcoal on paper
75 by 56 cm. 29½ by 22 in.

PROVENANCE

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

£ 100,000-150,000

€ 118,000-177,000 US\$ 131,000-196,000

“During the 1970s and 1980s I made some posters and drawings as well as theatre pieces, all of which I saw as acts of political opposition. More importantly, there were times when my own real anger formed the impetus behind particular works - and so became part of the process, without any expectation that work itself would be an act of resistance.”

William Kentridge in conversation with Carolyn Christov-Bakargiev, in: *William Kentridge*, 1999, p. 14.



123

PROPERTY OF A DISTINGUISHED PRIVATE
COLLECTOR

ANTONY GORMLEY

b. 1950

MEME CLI

stamped with the artist's initials, dated 2009
and numbered on the underside
cast iron
33.5 by 9.5 by 10.4 cm. 13½ by 3⅝ by 4⅛ in.

PROVENANCE

Anna Schwartz Gallery, Melbourne
Timothy Taylor Gallery, London
Acquired from the above by the present owner

⊕ £ 60,000-80,000

€ 71,000-94,500 US\$ 78,500-105,000

"A 'meme' is a cultural analogue to a gene. A form that is transmitted in thought or behaviour from one body to another, responding to conditional environments, self-replicating and capable of mutation.

The miniature or the model allows the totality of a body to be seen at once. These small solid iron works use the formal language of architecture to replace anatomy and construct volumes to articulate a range of 33 body postures. The ambition is to make intelligible forms that form an abstract lexicon of body-posture but which nevertheless carry the invitation of empathy and the transmission of states of mind."

Antony Gormley



Image: Stephen White, London
Artwork: © the artist

124

HURVIN ANDERSON

b. 1965

Marlene's

signed with the artist's initials, titled and dated *April 2005*
on the overlap; titled on the stretcher
oil on canvas
88.5 by 146 cm. 34¾ by 57½ in.

PROVENANCE

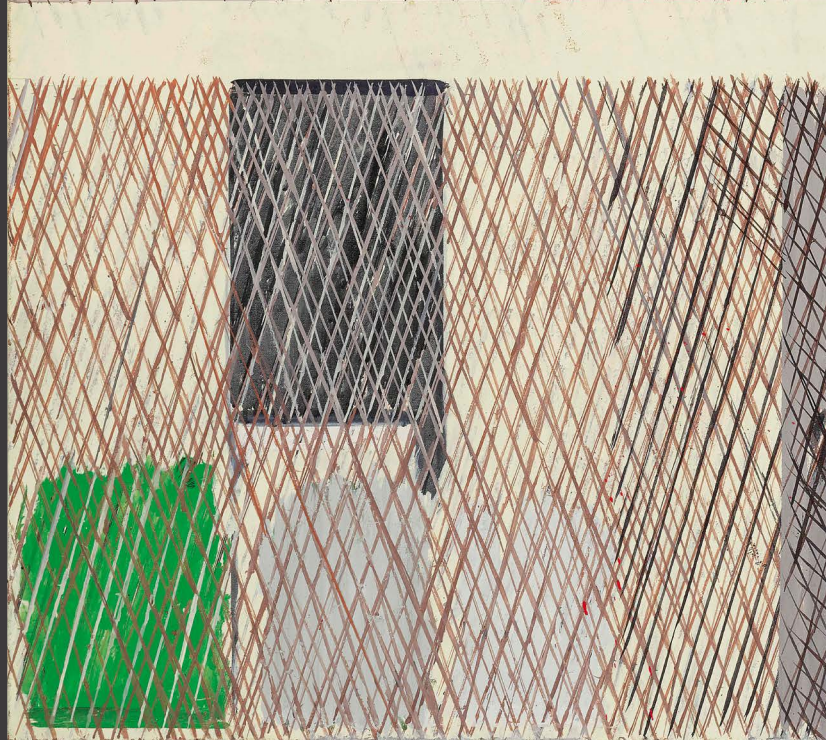
Thomas Dane Gallery, London
David Teiger, New Jersey (acquired from the above in 2005)
Sotheby's, London, 5 October 2018, Lot 11
Acquired from the above by the present owner

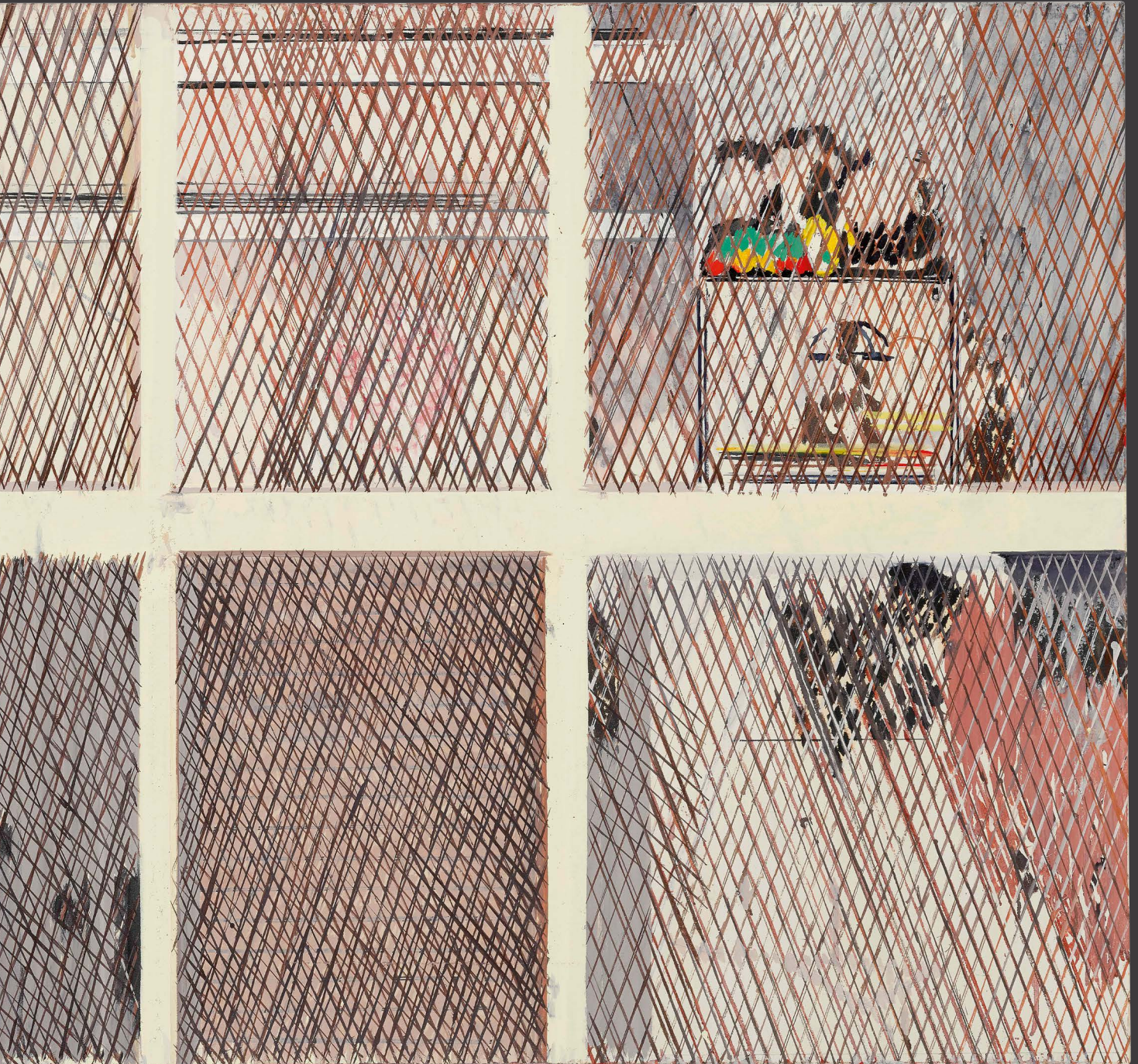
EXHIBITED

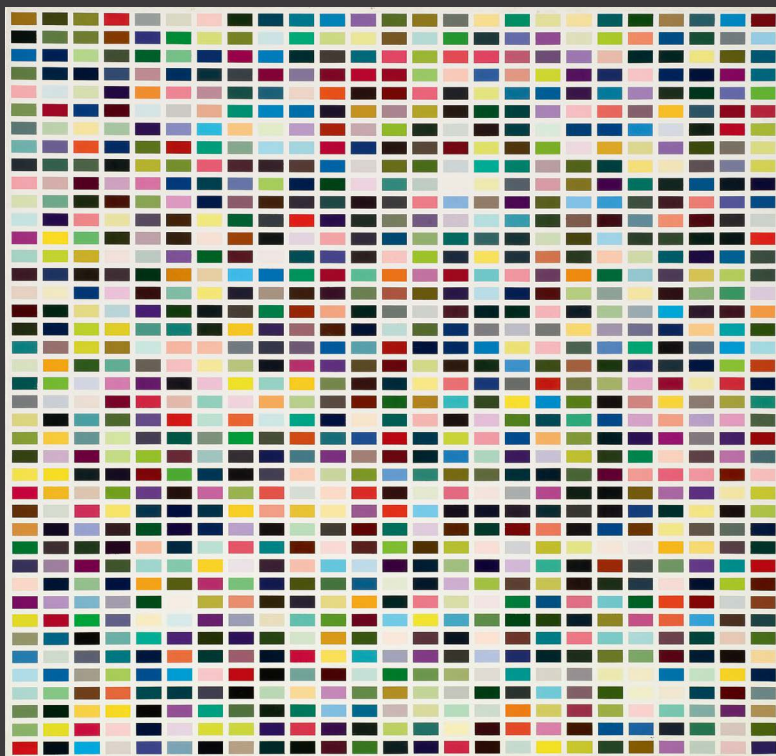
London, Thomas Dane Gallery, *Hurvin Anderson: New
Paintings*, June - July 2005, n.p., no. 12, illustrated in colour

£ 250,000-350,000

€ 295,000-413,000 US\$ 326,000-456,000







Gerhard Richter, *1025 Farben*, 1974
Image/ Artwork: © Gerhard Richter 2020

Fusing elements of Hurvin Anderson's highly celebrated *Country Club* and *Welcome* series, *Marlene's* depicts a bar interior partially obscured by a tessellating chain-link fence. Masterfully juxtaposing the geometric abstraction created by the grille with punctuating details, such as the strip lighting across the top of the canvas and the assortment of coloured objects on the right hand side, *Marlene's* is characterised by its immense sense of depth, which binds all the very best works of Anderson's oeuvre. As Thelma Golden, director of The Studio Museum in Harlem at the time of the artist's exhibition there, noted, "All of Hurvin's work seems to me to incorporate an intense amount of depth. Depth of field, depth of colour, and even depth of subject" (Thelma Golden in conversation with Vicky Lowry, 'Hurvin Anderson', *Elle Decor*, April 2011, p. 88). However, this depth of field is, as Eddie Chambers points out, "somewhat disconcerting" as it renders the viewer "uncertain as to what might lie immediately behind the patterned grille" (Eddie Chambers, 'Double consciousness', in: Exh. Cat., Birmingham, Ikon Gallery, *Hurvin Anderson: reporting back*, 2013, p. 77). The space depicted is thus an intermediate one, insistently occupying a different plane to the viewer, who becomes a voyeur to the scene that unfolds in the painting.

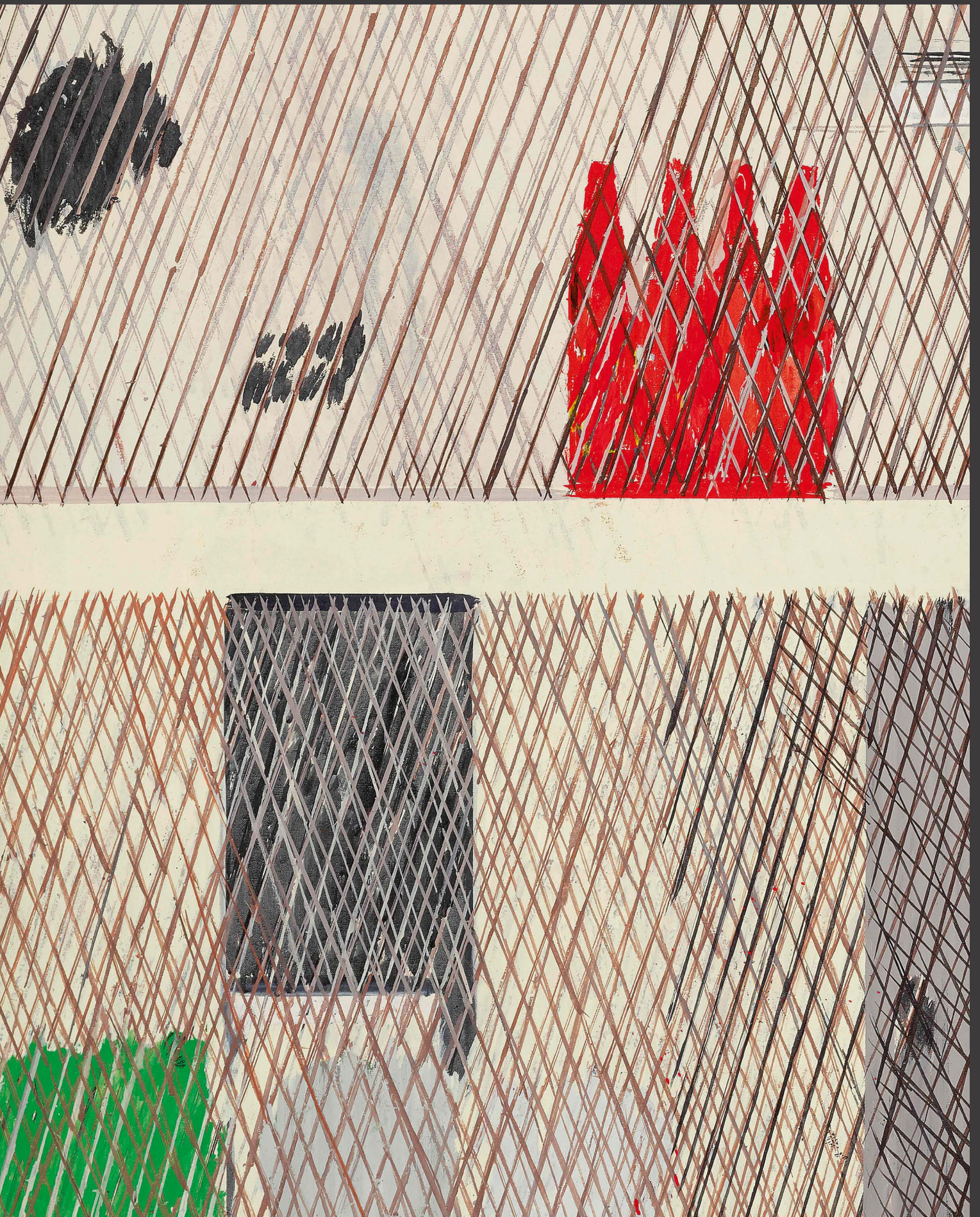
This barricade that Anderson erects between viewer and subject is entirely

characteristic of a body of work that directly confronts the legacy of colonialism in the Caribbean. As Eddie Chambers observes, Anderson's Jamaica is "very different to that enjoyed by holidaymakers from the US or Europe" (*Ibid.*, p. 76). This is partially due to the sense of dislocation that the artist felt when he visited Trinidad in 2002: despite his having never been there before, people assumed he was a local. This dichotomy of belonging and displacement is reflected in many of his paintings from this period, as it provided a neat parallel to the status of black people in the Caribbean during the colonial era. However most strikingly, and most divorced from the white Western tourist's experience, is the literal construction of barriers throughout the Caribbean. Ornate grilles that cover every door and first floor window are ostensibly decorative, but there can be no ambiguity regarding their true purpose, and by association, no preventing a pervasive sense of the potential for violence and crime.

Through the grilles that Anderson paints, interiors become caged entities, confined and threatened. The viewer looks through the bars of this cage as he would in a zoo, the objects pedestalled and rendered redundant, the scene presented as an exhibit. In doing so he becomes complicit in the othering process that is inherent in colonial discourse, the observer of an involuntary subject. Forcing the viewer to

confront the legacy of a dominant white narrative in art criticism and appreciation, Anderson creates a psychological barrier in addition to the literal barrier of the grille, which in turn echoes the work of his former teacher, Peter Doig, whose *Concrete Cabins* see Le Corbusier's utopian Unité d'Habitation slip in and out of view behind a screen of tree trunks. The effect of this is disorienting and unsettling – the viewer cannot fully view the subject of the picture.

Veering between figuration and abstraction, *Marlene's* epitomises the multifaceted nature of the artist's practice. From the named but unseen proprietor to the locus of relaxation to which the viewer is denied entry, the painting is riddled with moments of disquiet that give the viewer pause. However, as Jennifer Higgie noted in her essay for Anderson's seminal exhibition at Ikon Gallery in 2013, "despite the allusions in the paintings to the complex histories of leisure, politics and control... meaning is open-ended and allusive rather than emphatic" (Jennifer Higgie, 'Another word for feeling', in: Exh. Cat., Birmingham, Ikon Gallery, *op. cit.*, p. 11). Avoiding didacticism whilst retaining the conceptual tenets that underpin all of the artist's best work, *Marlene's* epitomises the thoughtful practice that earned the artist a Turner prize nomination in 2017 and has brought him to international acclaim.



125

SEAN SCULLY

b. 1945

8.20.89

signed and dated 8.20.89
pastel on paper
57.5 by 77 cm. 22⁵/₈ by 30³/₈ in.

PROVENANCE

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

⊕ £ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-91,500





Sean Scully 8.20.84

126

PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

DAMIEN HIRST

b. 1965

Virtue

signed, titled and dated 2008/9 on the reverse
butterflies and household gloss on canvas,
in artist's frame
122 by 122 cm. 48 by 48 in.

PROVENANCE

Private Collection, London (acquired from
the artist in 2010)
Acquired from the above by the present owner

⊕ £ 200,000-300,000

€ 236,000-354,000 US\$ 261,000-391,000

“You have to find universal
triggers, everyone's frightened
of glass, everyone's frightened
of sharks, everyone loves
butterflies.”

Damien Hirst, *I Want To Spend The Rest Of My Life
Everywhere, With Everyone, One To One, Always, Forever,
Now*, London 1997, p. 132.





“Then you get the beauty of the butterfly... The death of an insect that still has this really optimistic beauty is a wonderful thing.”

Damien Hirst in conversation with Mirta D'Argenzio, in: Exh. Cat., Naples, Museo Archeologico Nazionale, *Damien Hirst, The Agony and the Ecstasy, Selected Works from 1989-2004*, 2004, p. 83.

Comprised of an elaborate mosaic of pearlescent whites and creamy yellows, the present work is a mesmerising example of Damien Hirst's Kaleidoscope paintings. Executed in 2008-09 and part of a series that began in 2001, this painting is rife with religiosity; indeed, the title of the present work – *Virtue* – evokes the seven Christian virtues that are fundamental to Christian ethics. These virtues consist of four cardinal virtues – prudence, temperance, fortitude and justice – and three theological virtues – faith, love and hope – and all stand in direct contrast to the seven deadly sins. As a larger whole the Kaleidoscope paintings serve as rumination on the most important concern for Hirst – death as channeled through the two dominating belief structures of contemporary existence: religion and science. Hirst has unerringly questioned modern-day attitudes to mortality and the role of art in relation to these belief structures. In a recent interview he discussed the redemptive powers of art and his belief that it should be - like religion or science - an affirmative force: “Art's got to be positive, even if it's about negative things... I think you can always apply art to life in a positive way” (Damien Hirst in conversation with Nicholas Serota, in: Exh. Cat., London, Tate Modern, *Damien Hirst*, 2012, p. 97).

Aside from a cosmetic connection to stained-glass windows and the overtly pious titles bestowed upon these works, there is a strong

spiritual dimension to the series owing to their use of butterflies. The association of butterflies with religion and spirituality is a venerable one: the Ancient Greek word for 'butterfly' is the same as their word for 'soul', whilst in the Christian tradition the rebirth of a butterfly from its cocoon symbolises the miracle of Christ's resurrection. Indeed, for an artist obsessed with mortality and the comforting structure of religion – a lasting concern from his Catholic upbringing – butterflies represent the perfect synthesis of life and death.

In 1991 *In and Out of Love*, an early solo exhibition held in a former travel agent's office in London, marked the very first appearance of butterflies in Hirst's oeuvre. The show took the form of an elaborate and ambitious installation in which one floor featured a multi-coloured display of high-gloss canvases with dead butterflies attached as though accidentally caught in the sticky gloss paint, while the upper floor was kitted out to function as a butterfly nursery. In this room Hirst applied a number of unhatched pupae to monochrome white canvases and over time butterflies emerged from the chrysalises. The subsequent hatching and metamorphosis effectively served as a miniature illustration of the complete cycle of life and death: a theme of endless fascination for Hirst. Furthermore, that butterflies retain their beauty even in death was another source of aesthetic and

symbolic appeal for the artist: “Then you get the beauty of the butterfly... The death of an insect that still has this really optimistic beauty is a wonderful thing” (Damien Hirst in conversation with Mirta D'Argenzio, in: Exh. Cat., Naples, Museo Archeologico Nazionale, *Damien Hirst, The Agony and the Ecstasy, Selected Works from 1989-2004*, 2004, p. 83). *In and Out of Love* was to become the very first occasion that Hirst would exploit natural beauty for an expression of ruthless violence. As stated by the artist in 1997: “You have to find universal triggers, everyone's frightened of glass, everyone's frightened of sharks, everyone loves butterflies” (Damien Hirst, *I Want To Spend The Rest Of My Life Everywhere, With Everyone, One To One, Always, Forever, Now*, London 1997, p. 132). Similar to Jean Dubuffet who used butterfly wings in his 1950s assemblages based on the rural landscape of Vence, Hirst encourages the viewer to focus on the extraordinary – yet fragile – beauty of the natural world.

Representing the very apotheosis of this formative concern, the painstakingly created Kaleidoscope paintings, although ostensibly morbid, nonetheless broadcast a potent celebration of life. Encapsulating the awe-inspiring brilliance of a Gothic stained-glass window articulated in the soothing palette of calming whites and yellows, *Virtue* strikes a delicate balance between tragic poignancy and exultant splendour.

127

BRIDGET RILEY

b. 1931

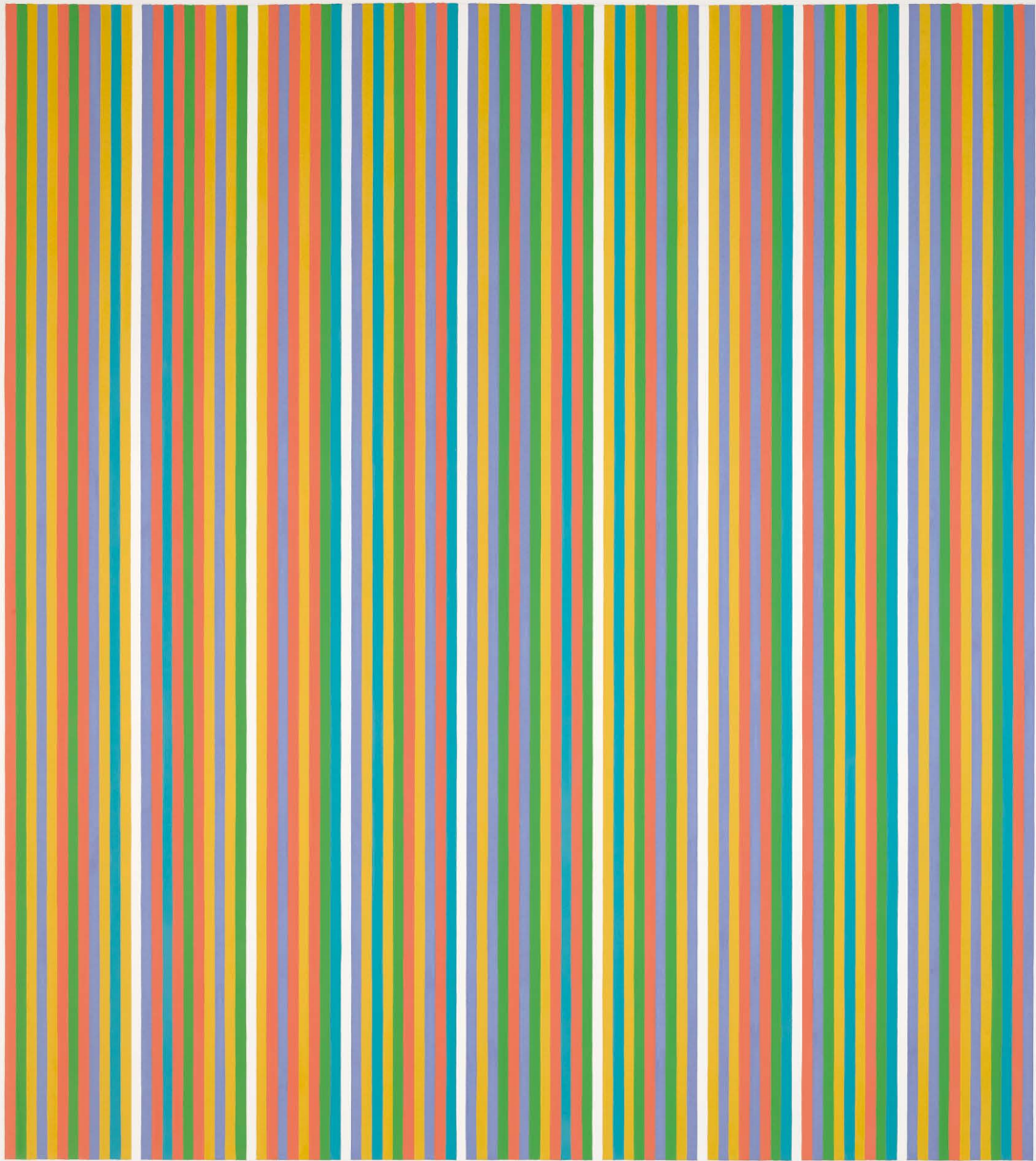
Green with Turquoise

signed, titled and dated 1983
pencil and gouache on paper
86 by 74 cm. 33⁷/₈ by 29¹/₈ in.

PROVENANCE

Galerie Max Hetzler, Paris
Private Collection, Mexico
Acquired from the above by the present owner

£ 60,000-80,000
€ 71,000-94,500 US\$ 78,500-105,000



Green with Turquoise

Bridget Riley 1983

DAMIEN HIRST

b. 1965

Cytosine-5-H

signed on the stretcher; signed, titled and dated 2007 on the reverse
household gloss on canvas
106.7 by 96.5 cm. 42 by 38 in.

PROVENANCE

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

LITERATURE

Jason Beard and Millicent Wilner, Eds.,
Damien Hirst: The Complete Spot Paintings, 1986-2011, London 2013, p. 514, illustrated in colour

£ 250,000-350,000
€ 295,000-413,000 US\$ 326,000-456,000

A cacophany of shades of rose, pink and magenta, interspersed with vibrant accents of orange, blue and green amongst others, the two inch cellular kaleidoscopic field of *Cytosine-5-H* is an immaculate example of Damien Hirst's iconic corpus of Spot Paintings. First conceived alongside the Medicine Cabinets in the early 1990s, Hirst's *Spot Paintings* are imbued with the same measured rational order and pleasing formal cogency of his pharmacy-store vitrines. "I started them as an endless series", explains Hirst, "a scientific approach to painting in a similar way to the drug companies' scientific approach to life. Art doesn't purport to have all the answers; the drug companies do. Hence the title of the series, The Pharmaceutical Paintings, and the individual titles of the paintings themselves... Art is like medicine, it can heal" (Damien Hirst, *I Want To Spend The Rest Of My Life Everywhere, With Everyone, One To One, Always, Forever, Now*, London 1997, p. 246). By scrutinising yet adopting this iconography Hirst restores to art the miraculous function it once provided. Sterile, medicinal, and forensic, Hirst's Spot Paintings are a modern day devotional paean to the life-giving promise of modern science: the Spot Paintings posit the spectator as unwitting participant in Humanity's global paranoia of death.

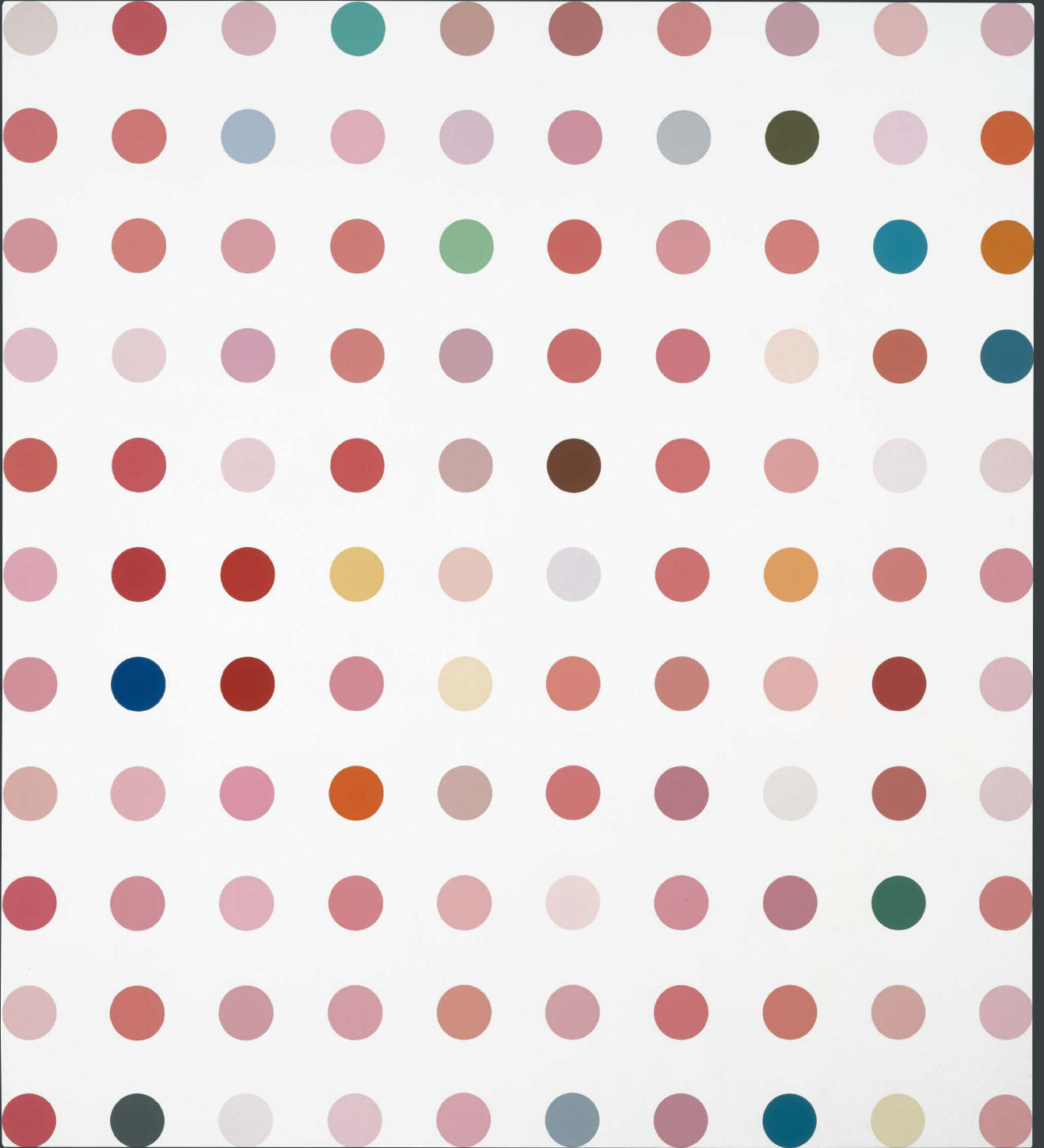
The all-pervading presence of death is the Hirstian trope *par excellence*. Cryptically hidden beneath the immaculate surface of *Cytosine-5-H* lies the deathly undertone familiar to the Pharmaceutical Paintings. In the early 1990s, Hirst started naming these paintings alphabetically after the exotic sounding substances listed in the

"IF YOU LOOK CLOSELY AT ANY ONE OF THESE PAINTINGS A STRANGE THING HAPPENS; BECAUSE OF THE LACK OF REPEATED COLOURS THERE IS NO HARMONY..."

Sigma Chemical Company's catalogue, *Biochemical Organic Compounds for Research and Diagnostic Reagents*. The title of the present work, *Cytosine-5-H*, refers to the nitrogen base that is thought to regulate gene expression or prompt DNA demethylation. Drugs have become the ubiquitous modifier of Nature: the remit of human existence is continually conditioned by the powers of modern science, from pre-birth sedatives dealt through the placenta, to near-death stimulants fed through an intravenous drip. When these works were first produced, the

critic Jerry Saltz commented: "The names of these drugs conjure a vision of human misery and dread. With every drug comes a reference to a particular sickness, along with a list of side effects...These drugs form an analogue for the mysteries of the human body and its vast hermetic complexity" (Jerry Saltz, 'Art in America', 1995, in: *ibid.*, p. 173). Disseminated via a simple schema of geometric logic, the controlled emotionless self-restriction of Hirst's candy-coloured grid belies an unsettling and fractured viewing experience: "If you look closely at any one of these paintings a strange thing happens; because of the lack of repeated colours there is no harmony... in every painting there is a subliminal sense of unease; yet the colours project so much joy it's hard to feel it, but it's there. The horror underlying everything. The horror that can overwhelm everything at any moment" (Damien Hirst, *ibid.*, 173).

Hirst's complex dialectic, founded in themes of death and a confrontation of faith structures, is ultimately revealed through the cheerful simplicity of colour: "I love colour. I feel it inside me. It gives me a buzz. I hate taste - it's acquired" (*Ibid.* p. 173). His aim is to motivate an audience to think about the terms of their existence, to ontologically expose and undermine the avoidance of death by fully and poetically acknowledging its omnipotence; an impetus perfectly exemplified by *Cytosine-5-H*.



SEAN SCULLY

b. 1945

Pink Three

signed, titled and dated 08 on the reverse
oil on aluminium
71.1 by 81.3 cm. 28 by 32 in.

PROVENANCE

Galeria Carles Taché, Barcelona
Acquired from the above by the present owner

⊕ £ 200,000-300,000
€ 236,000-354,000 US\$ 261,000-391,000

Manifesting a complete adherence to the principal tenets of abstraction, *Pink Three* is a superlative example of Sean Scully's later body of work. In the present work, four couplets coalesce to define an infinite pattern captured in finite space. Presenting an elegant and enveloping structure, the lighter blocks of soft cream have a fleeting, ethereal presence whilst the inky pools of black and crimson anchor the work to create void-like absences. Within his succulently coloured paintings, the key hue, which is magisterially depicted in the present work, is black, the only colour that the artist ever uses in its pure state. To create his mesmeric, fragmented compositions, Scully uses a five-inch brush to traverse each section with multiple layers of glutinous varnish-thickened oil paint. Indeed, the lavish strata in *Pink Three* create a seductive and homogenous surface.

It was a formative trip that Scully made to Mexico in the early 1980s that would come to shape his entire artistic output. There, the artist became preoccupied by the monumental stacked stones of the ancient Mayan walls at Yucatan and the way in which the bright light danced off them, bringing them to life. In 1998,

following additional trips to Mexico and after absorbing fully the aesthetic implications of his earlier studies, Scully began to create his *Wall of Light* series of paintings, watercolours, pastels, and aquatints. Recalling the extent this influence had on his art, Scully remarked, "I can't exactly

"I CAN'T EXACTLY EXPLAIN IT, BUT SEEING THE MEXICAN RUINS, THE STACKING OF THE STONES, AND THE WAY LIGHT HIT THOSE FACADES, HAD SOMETHING TO DO WITH IT, MAYBE EVERYTHING TO DO WITH IT."

explain it, but seeing the Mexican ruins, the stacking of the stones, and the way light hit those facades, had something to do with it, maybe everything to do with it" (Sean Scully cited in: Exh. Cat., New York, Metropolitan Museum of Art, *Sean Scully: Wall of Light*, 2005, p. 24).

With certain perplexity, one realises that Scully's work recapitulates an entire century of painting – at once the brooding tones of Manet and the spectacular colours and brushwork of Matisse. Scully also acknowledges the influence of Modern masters on his work stating that: "if you have Matisse, Mondrian, Rothko, then you've got my work" (Sean Scully cited in: David Carrier, *Sean Scully*, London 2004, p. 61). Scully was drawn to Rothko's melancholic affinity between light and darkness and his tangible weaving of colour that revealed the layers beneath the surface of the canvas. In *Pink Three*, Scully wrestles with the subject of transparency versus opacity. He combines the weighted swathes of black paint which act as the formal support to the lighter coloured pigments. The brick-like forms are tightly interwoven which belies the featherlike application of paint that is at the cornerstone of Scully's aesthetic concerns – that the brushstroke reveals the vulnerability of the artist.

Indeed, there is a compelling idealism and romanticism in Scully's paintings, the intriguing outcome of which is a work that freely oscillates between the faculties of brushwork and colour to create a markedly unique form of abstraction.





130

130

ETEL ADNAN

b. 1925

Untitled

signed in Arabic; variously inscribed on a piece of paper affixed to the reverse
ink and watercolour on paper
10.5 by 14.5 cm. 4 1/8 by 5 3/4 in.
Executed *circa* 1970.

PROVENANCE

A gift from the artist to the present owner

± £ 6,000-8,000
€ 7,100-9,500 US\$ 7,900-10,500

131

ETEL ADNAN

b. 1925

Untitled

signed with the artist's initial
oil on canvas laid down on board
61 by 35 cm. 24 by 13 3/4 in.
Executed *circa* 1960.

PROVENANCE

A gift from the artist to the present owner

± £ 40,000-60,000
€ 47,200-71,000 US\$ 52,500-78,500

"The sky is soft, purple.
Tamalpais was almost white
against the twilight. It's the
melancholy hour, beauty mixed
with weariness."

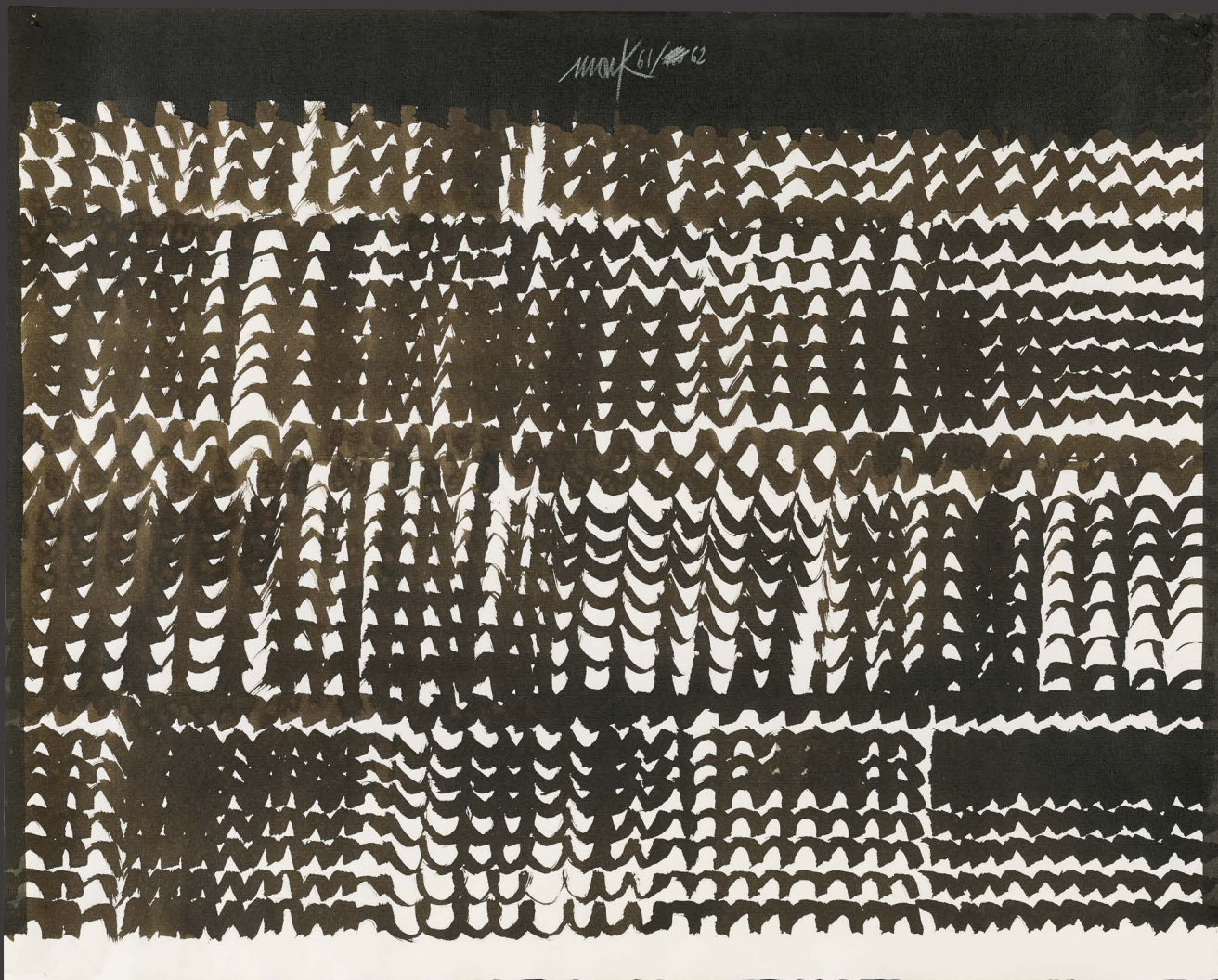
Etel Adnan



ZERO: A NEW GROUND FOR EXPERIMENTATION

FIVE WORKS FROM A EUROPEAN COLLECTION

LOTS 132-136



ZERO: A NEW GROUND FOR EXPERIMENTATION

132

HEINZ MACK

b. 1931

Ohne Titel

signed and dated 61/62

ink on paper

41.5 by 51.5 cm. 16⁵/₈ by 20¹/₄ in.

PROVENANCE

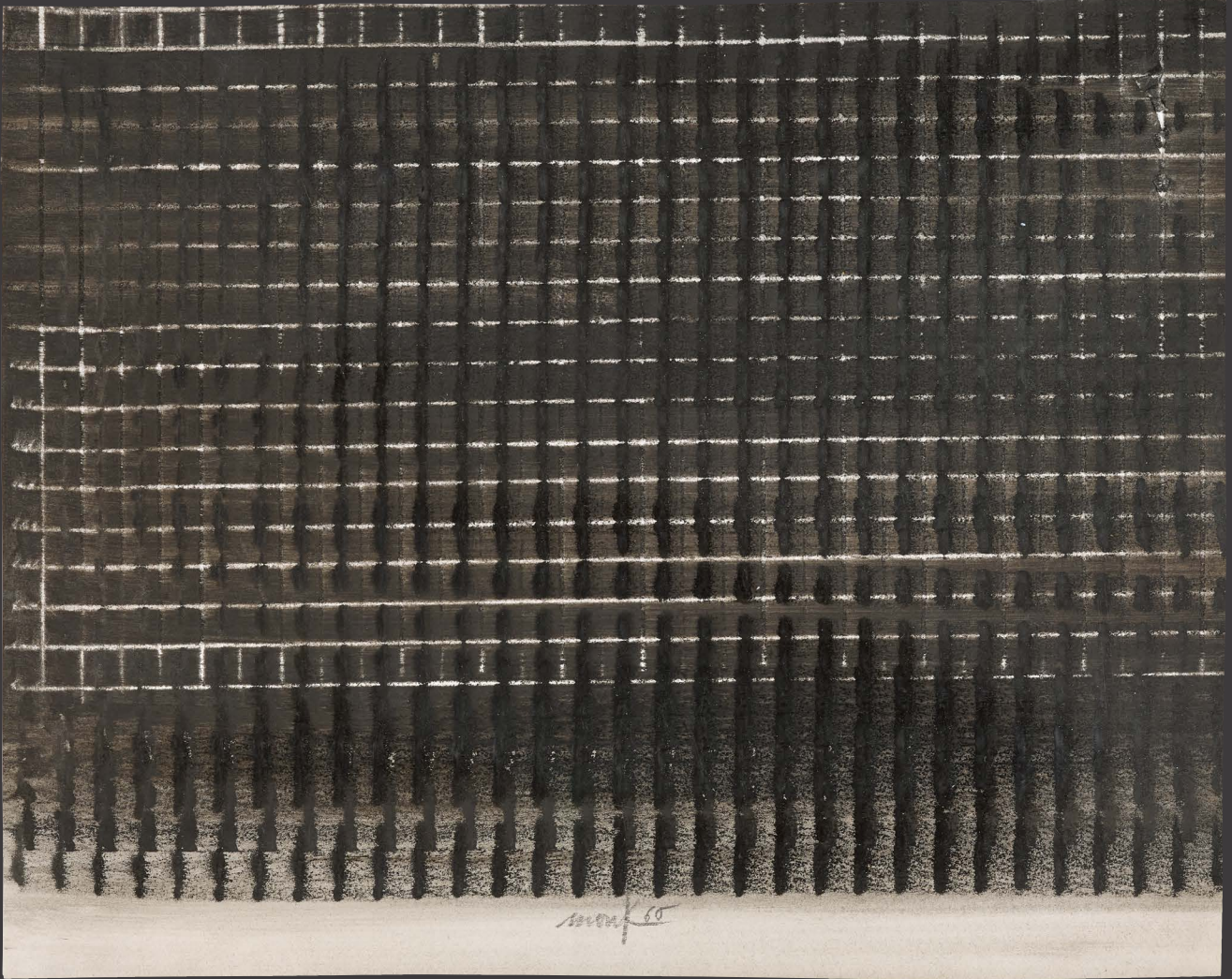
Galerie am Lindenplatz, Liechtenstein

Acquired from the above by the present

owner in 2014

± ⊕ £ 8,000-12,000

€ 9,500-14,200 US\$ 10,500-15,700



ZERO: A NEW GROUND FOR EXPERIMENTATION

133

HEINZ MACK

b. 1931

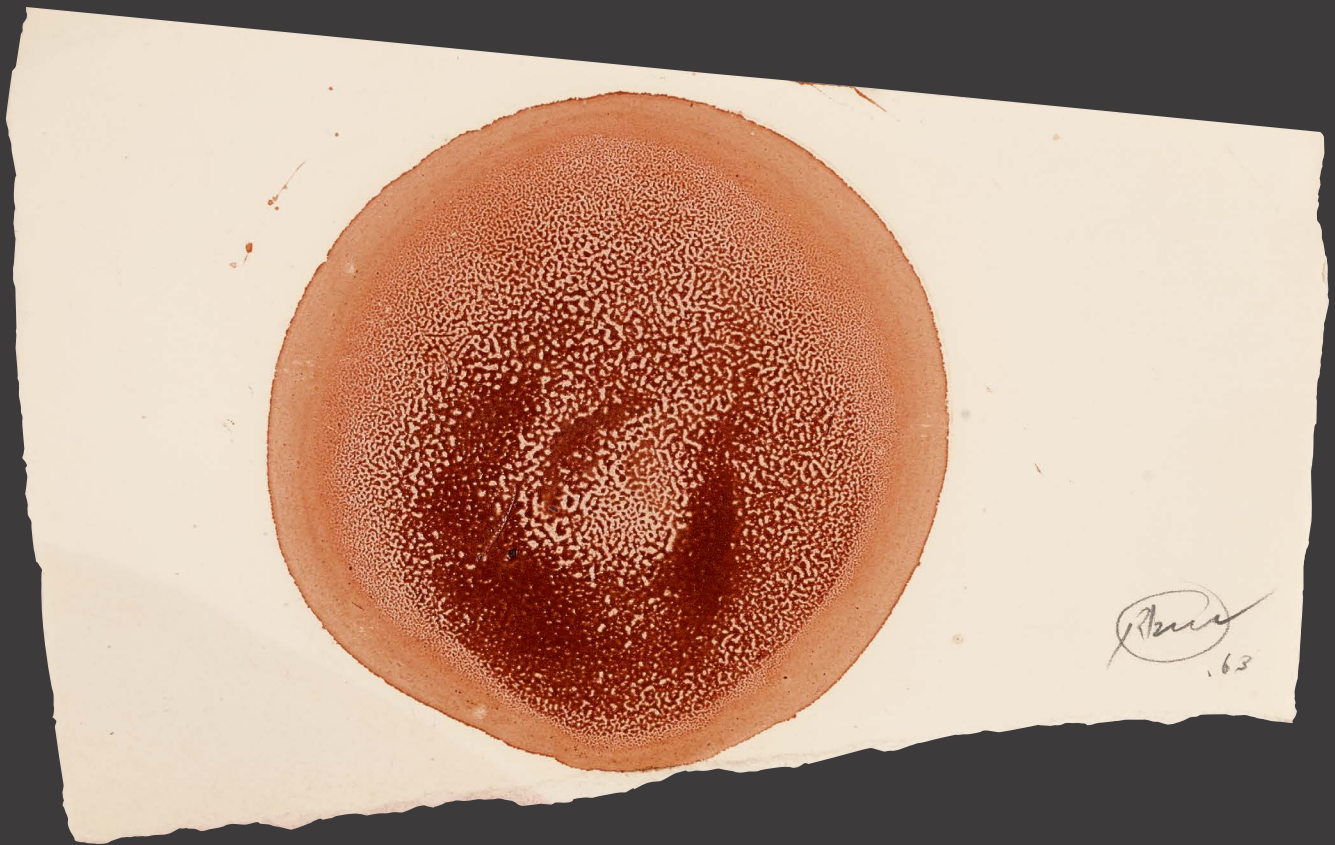
Ohne Titel

signed and dated 60
wax and oil pastel on paper
23.5 by 29.5 cm. 9¼ by 31⅞ in.

PROVENANCE

Galerie am Lindenplatz, Liechtenstein
Acquired from the above by the present owner

± ⊕ £ 12,000-18,000
€ 14,200-21,300 US\$ 15,700-23,500



ZERO: A NEW GROUND FOR EXPERIMENTATION

134

OTTO PIENE

1928 - 2014

Ohne Titel

signed and dated 63

gouache on paper

16 by 25 cm. 6¼ by 9⅞ in.

PROVENANCE

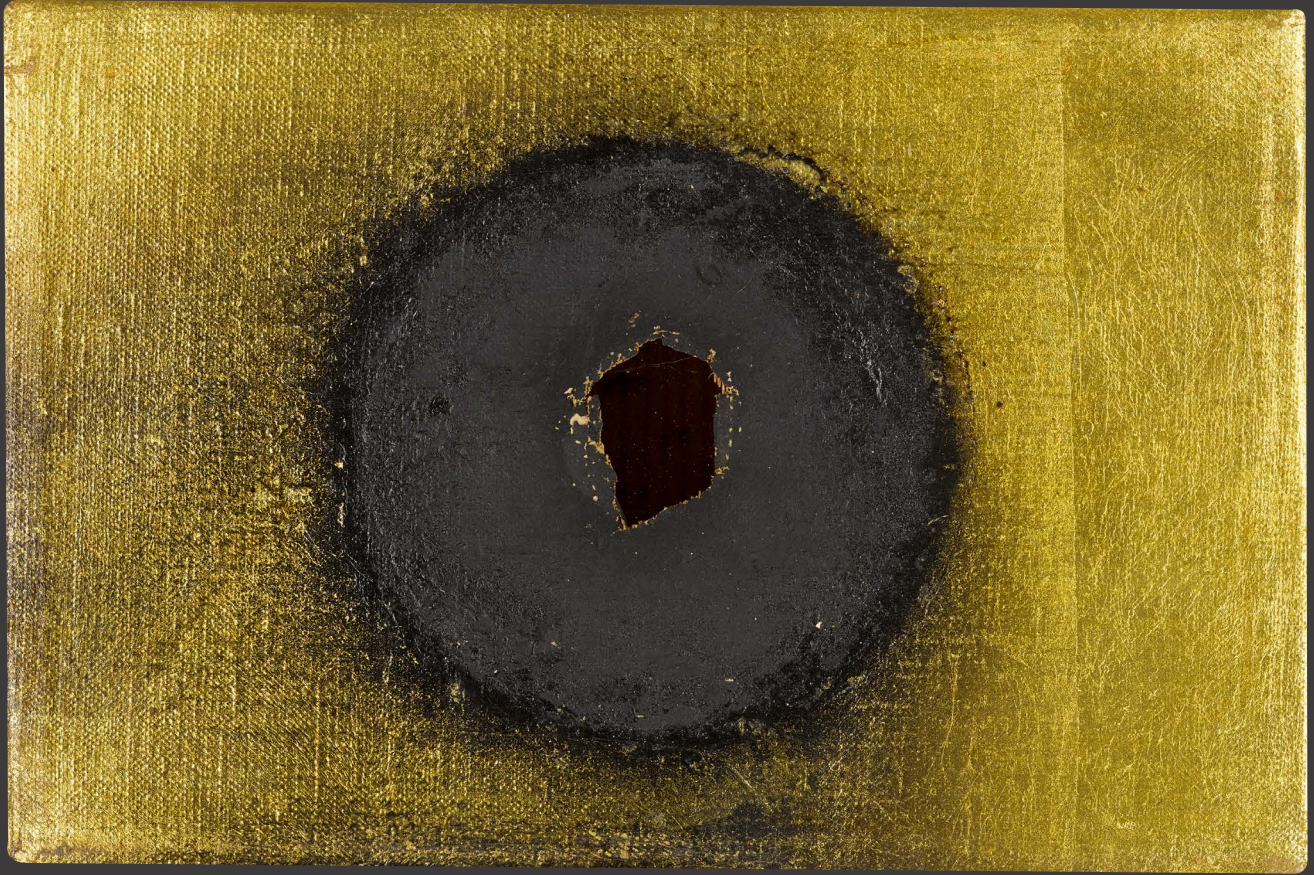
Hubertus Melsheimer Kunsthandel, Baden-Baden

Casa d'Aste, Milan, 23 June 2012, Lot 922

Acquired from the above by the present owner

£ 4,000-6,000

€ 4,750-7,100 US\$ 5,300-7,900



ZERO: A NEW GROUND FOR EXPERIMENTATION

135

OTTO PIENE

1928 - 2014

Ohne Titel

metallic oil and soot on canvas
11.7 by 17.5 cm. 4⁵/₈ by 6⁷/₈ in.
Executed in 1963.

PROVENANCE

Private Collection
Sotheby's, London, 27 June 1985, Lot 695
Stanley J. Seeger, United Kingdom
Sotheby's, London, 18 October 2013, Lot 187
Acquired from the above by the present owner

£ 20,000-30,000
€ 23,600-35,400 US\$ 26,100-39,100

ZERO: A NEW GROUND FOR EXPERIMENTATION

136

HEINZ MACK

b. 1931

Sahararelief mit Spiegel

signed, titled and dated 59 on the reverse
Sahara sand, pigment, resin and mirror on
aluminium, in artist's frame
overall: 64 by 74 by 8 cm.
25¼ by 29½ by 3½ in.

PROVENANCE

Galerie am Lindenplatz, Liechtenstein
Acquired from the above by the present owner

EXHIBITED

Liechtenstein, Galerie am Lindenplatz,
Ausgewählt Werke von 1957-1964, September
- November 2004

Liechtenstein, Galerie am Lindenplatz,
Zero und Skulptur, May - July 2012

± ⊕ £ 50,000-70,000
€ 59,000-83,000 US\$ 65,500-91,500

"Mack's works have a transcendental, meditative effect on the viewer, engulfing him or her in a timeless sea of light, colour and rhythm that requires no explanation but rather time to experience each piece."

Elizabeth Clark cited in: *Exh. Cat., Ben Brown Fine Arts, Hong Kong, Heinz Mack: Colour, Light, Rhythm*, 2011, p. 3







137

MIMMO ROTELLA

1918 - 2006

Aron

signed and dated /60; signed, titled and dated /60 on the reverse

décollage on canvas

40.5 by 46 cm. 15 $\frac{5}{8}$ by 18 $\frac{3}{8}$ in.

This work is accompanied by a certificate of authenticity issued by the Fondazione Mimmo Rotella, Milan.

PROVENANCE

Private Collection, Europe

Acquired from the above by the present owner in 1987

⊕ £ 20,000-30,000

€ 23,600-35,400 US\$ 26,100-39,100



138

ALIGHIERO BOETTI

1940 - 1994

Da Figura a Veritas

embroidery on cloth
23.5 by 23.5 cm. 9¼ by 9¼ in.
Executed in 1979-1981.

This work is registered in the Archivio Alighiero Boetti, Rome under number 9518 and is accompanied by a certificate of authenticity.

PROVENANCE

Private Collection, Japan (acquired directly from the artist *circa* 1980)
Acquired from the above by the present owner

‡ ⊕ £ 15,000-20,000
€ 17,700-23,600 US\$ 19,600-26,100

LUCIO FONTANA

(1899 - 1968)

Concetto Spaziale, Attesa

inscribed *Teresita Fontana sta bene!* on the stretcher; signed three times, titled partially and inscribed *Teresita sta bene!* on the reverse waterpaint on canvas

70 by 71 cm. 27½ by 28 in.

Executed in 1959.

PROVENANCE

Marlborough Galleria d'Arte, Rome

Baudoin Lebon, Paris

Galerie Kronstruktiv Tendens, Stockholm

Galerie Pierre, Stockholm

Acquired from the above by the present owner

EXHIBITED

Rome, Marlborough Galleria d'Arte, *Fontana*,

March 1964, n.p., illustrated in colour

Stockholm, Galerie Pierre, *Fontana*, April -

May 1964, n.p., no. 8, illustrated in colour

LITERATURE

Anon., 'Lucio Fontana: Manifesto Bianco, 1947', *Paletten*, No. 3, Gothenburg 1965,

p. 143, illustrated in colour

Enrico Crispolti, *Lucio Fontana: Catalogue Raisonné des Peintures, Sculptures et*

Environnements Spatiaux, Vol. II, Brussels

1974, p. 89, no. 59 T 112, illustrated

Fabrizio Carbone, Lucio Fontana, *La Nación*,

Buenos Aires, 17 February 1980, p. 13,

no. 554, illustrated

Enrico Crispolti, *Lucio Fontana: Catalogo*

Generale, Vol. I, Milan 1986, p. 299,

no. 59 T 112, illustrated

Enrico Crispolti, *Lucio Fontana Catalogo*

Ragionato di Sculture, Dipinti, Ambientazioni,

Milan 2006, Vol. I, p. 466, no. 59 T 112,

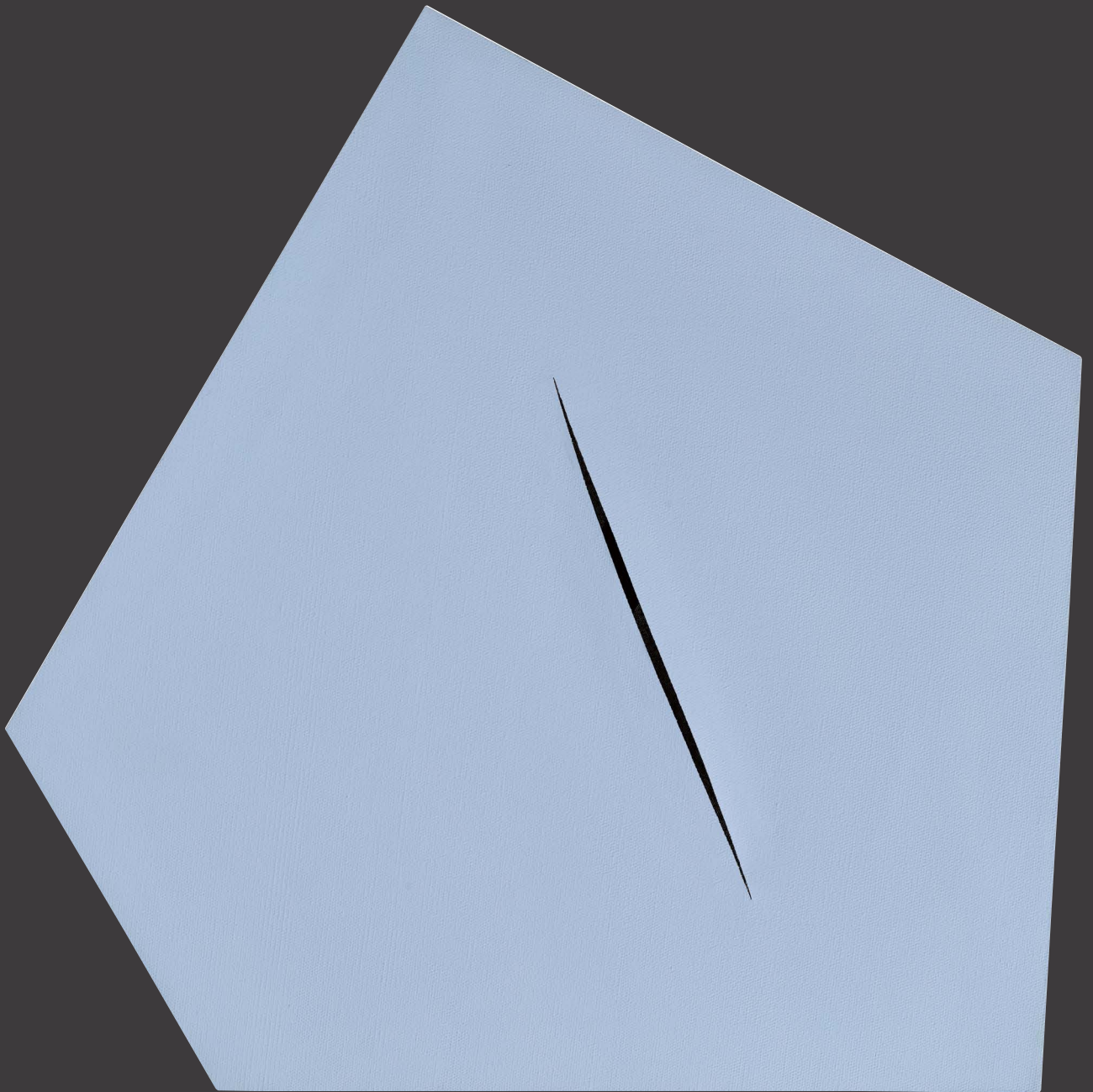
illustrated

⊕ £ 400,000-600,000

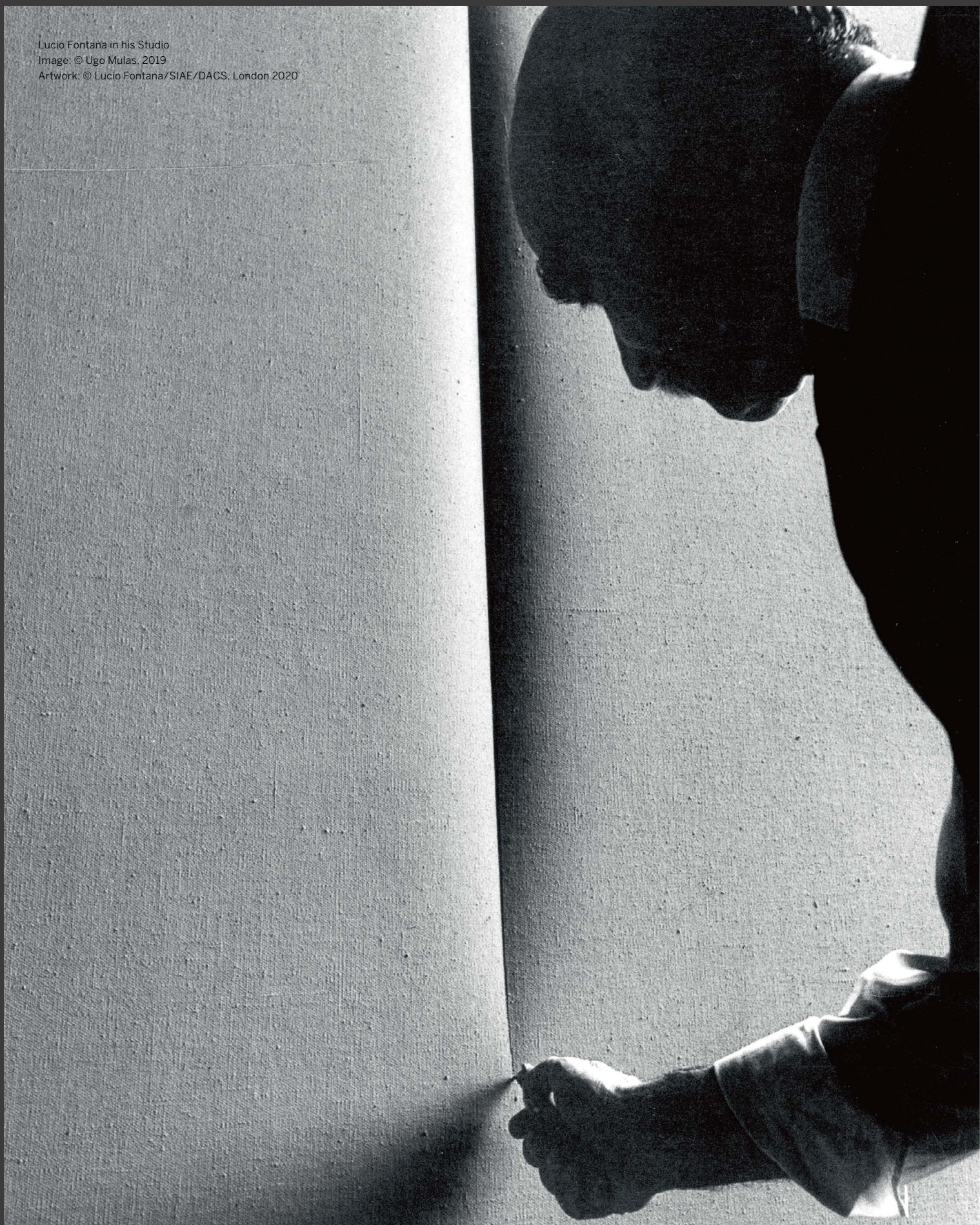
€ 472,000-710,000 US\$ 525,000-785,000

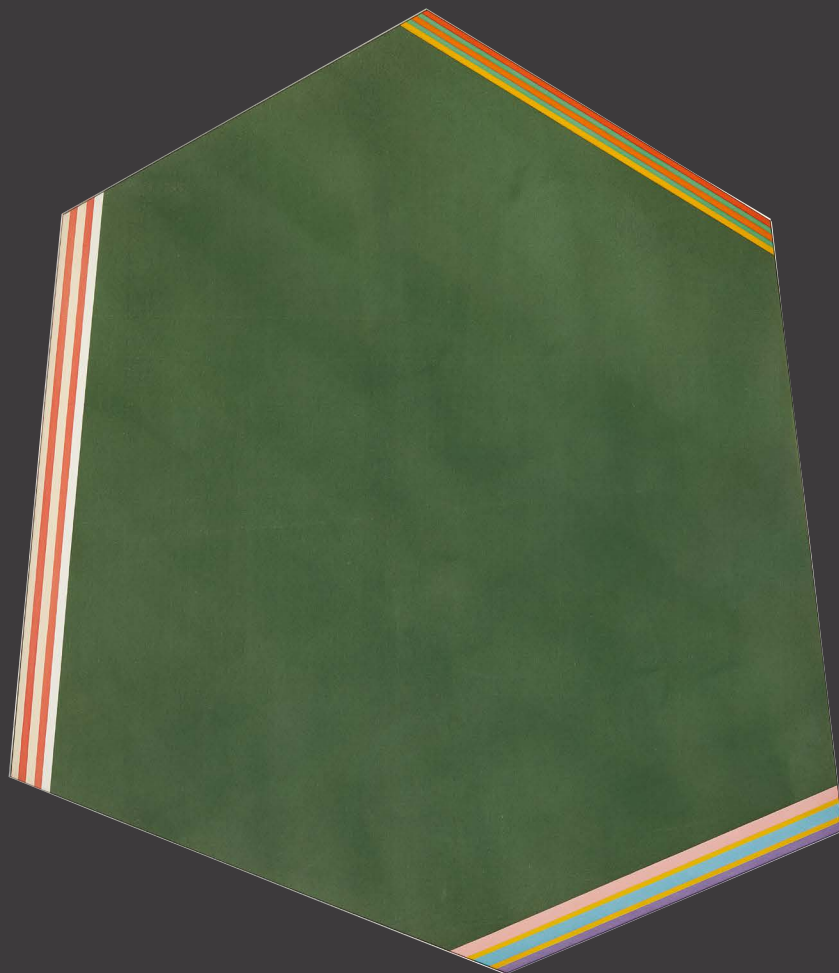
"The work of art is not eternal;
and his creations exist in time,
and where man ends, the infinite
continues."

Lucio Fontana, 'Technical manifesto of Spatialism', 1951,
reproduced in: Guido Ballo, *Lucio Fontana*, New York 1971,
pp. 228-31.



Lucio Fontana in his Studio
Image: © Ugo Mulas, 2019
Artwork: © Lucio Fontana/SIAE/DACS, London 2020





Kenneth Noland, *Winter Beauty*, 1978
 Artwork: © Estate of Kenneth Noland/VAGA at ARS, NY and DACS, London 2020

In Lucio Fontana's *Concetto Spaziale, Attesa* from 1960, an irregularly-shaped expanse of translucent pale blue monochromy has been dramatically perforated with a single clean incision. Arranged across a pentagonal canvas, the painting presents an arresting variation of the artist's most iconic gesture – the *tagli* (cuts). Seeking to liberate painting from the dimensional limitations of abstraction, Fontana first initiated the *tagli* motif in the autumn of 1958. In boldly slashing his canvases, the artist succeeded in shattering the illusionistic conception of painting as a window into another realm in favour of a more a literal configuration of physical, tangible space. Indeed, his radical motif was to become one of the most profound expressions of infinite depth in the history of painting.

Rare within Fontana's prolific corpus, the present work is one of only sixteen paintings oriented across an irregularly shaped, five-sided canvas. This poignant formal deviation re-formulates the artist's synonymous

motif as both a corporeal and a devotional object. Characterised by its visceral aperture juxtaposed against a smooth, pristine surface, the present work exemplifies one of Fontana's most radical conceptual consolidations which designates art as a vehicle for realising the absolute essence of existence.

Proclaimed by Fontana to be the conclusive endpoint of his conceptual enquiry, the *tagli* constitute the zenith of the artist's oeuvre. "I have invented a formula that I think I cannot perfect," he stated of the motif; "I succeeded in giving those looking at my work a sense of spatial calm, of cosmic rigor, of serenity with regard to the infinite. Further than this I could not go" (Lucio Fontana cited in: Giorgio Bocca, 'Il taglio è il taglio: Incontro con Lucio Fontana, il vincitore di Venezia', *Il Giorno*, 6 July 1966, n.p.). Here the exquisite simplicity of a single impassioned rupture tears down the aesthetic dogma of two-dimensional pictorial rule and the perspectival boundaries of illusionistic painting, opening up an enigmatic cerebral

void. Ultimately the *tagli* express a new conception of physical space in the Twentieth Century and manifest a zeitgeist enlivened by historic events such as the burgeoning space race and Albert Einstein's theoretical fusion of time and space. Exhibited a few

**"I SUCCEEDED IN GIVING
 THOSE LOOKING AT MY WORK
 A SENSE OF SPATIAL CALM, OF
 COSMIC RIGOR, OF SERENITY
 WITH REGARD TO THE INFINITE.
 FURTHER THAN THIS I COULD
 NOT GO."**

years after its execution in 1964 in both Rome and Stockholm, *Concetto spaziale, Attesa* is a superb and intriguing iteration of one of the most renowned and influential series of Fontana's career.

SERGIO CAMARGO

1930 - 1990

Untitled (Relief No. 302)

signed, titled and dated *Paris 1970* on a label affixed to the reverse
 painted wood construction on wooden board
 52 by 19.5 by 10 cm. 20½ by 7⅞ by 4 in.

PROVENANCE

Gimpel & Hanover Galerie, Zurich
 Acquired from the above by the present owner in 1970

‡ £ 250,000-350,000

€ 295,000-413,000 US\$ 326,000-456,000

Born of Sergio Camargo's fascination with the interplay of light and shadow, *Untitled (Relief No. 302)* is a masterful example of the artist's iconic white reliefs. Transcending the confines of the canvas by combining elements of painting and sculpture, these seminal works mirror the primary concerns of the ZERO group, who sought to eliminate representational painting and invent a new creative language. In a similar fashion to artists such as Enrico Castellani, Piero Manzoni and Otto Piene, Camargo's approach was to make the substrate, rather than the paint upon it, the subject of the work. In this, Camargo also betrays the enduring influence of his professor at the Academia Altamira in Buenos Aires, Lucio Fontana, whose assault upon the canvas and spatial explorations are of canonical art historical importance. The present work is an exquisite example of a series that came to define Camargo's opus, and one whose influence and influences can be identified on both sides of the Atlantic.

Despite the fact that the works themselves are a carefully calculated symphony of light and surface, their genesis was entirely accidental. Cutting up an apple to eat, Camargo was enthralled by the relationship

between the two planes created by his cuts. As Guy Brett notes, "in the apple was the synthesis he had been working towards and which now united all the past stages of his

"IN THE APPLE WAS THE SYNTHESIS HE HAD BEEN WORKING TOWARDS AND WHICH NOW UNITED ALL THE PAST STAGES OF HIS WORK – THE COMBINATION OF A SINGLE ELEMENT OF SUBSTANCE (THE ROUNDED BODY OF THE APPLE) AND DIRECTION (THE PLANE HE HAD JUST EXPOSED)."

work – the combination of a single element of substance (the rounded body of the apple) and direction (the plane he had just exposed)" (Guy Brett, *Camargo*, London 1966, n.p.).

This tension between stasis and movement recalls the sensuous geometry of the Neo-Concretists in Brazil, such as Lygia Pape and Hélio Oiticica, as well as the Op art of Bridget Riley and Jesús Rafael Soto. The volume of the sculptural surface appears to fade and dissolve, the cut cylinders jostling for space, "interweave[ing] the information of our tactile and visual senses in a revolutionary way" (*Ibid.*, n.p.).

Similar to Enrico Castellani's *Superfici Bianche* and Günther Uecker's iconic nail reliefs, Camargo's palette forced the viewer to confront an elemental aspect of his work, that is, the role of light. If the craft and subject of the work is vested in the canvas, the aesthetic relies on the light that hits it. The cut cylinder which formed the cornerstone of Camargo's artistic lexicon creates a ripple of light and shadow across the surface of the construction, miniature peaks and troughs appear, vibrating and metamorphosing constantly with the movement of both light and viewer. As a result, *Untitled (Relief No. 302)* is as much as anything an experiential piece, where the viewer and his surroundings dictate the perception of the piece itself.





141

141

BRAM VAN VELDE

1895 - 1981

Untitled

signed
watercolour on paper
24.6 by 33.6 cm. 9¾ by 13¼ in.
Executed circa 1975.

PROVENANCE

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

⊕ £ 10,000-15,000
€ 11,800-17,700 US\$ 13,100-19,600

142

VICTOR VASARELY

1908 - 1997

D- ERIVAN - II

signed; signed twice, titled and dated 1956
on the reverse
acrylic on board, in artist's frame
overall: 45.3 by 38.3 cm. 17⅞ by 15 in.
Conceived in 1956 and executed in 1977.
The authenticity of the present work has
been confirmed by Pierre Vasarely, President
of the Fondation Vasarely, universal legatee
and the moral right holder of Victor Vasarely.
This work will be included in the forthcoming
*Catalogue Raisonné de l'Oeuvre Peint de
Victor Vasarely*, which is currently being
compiled by the Fondation Vasarely, Aix-en-
Provence.

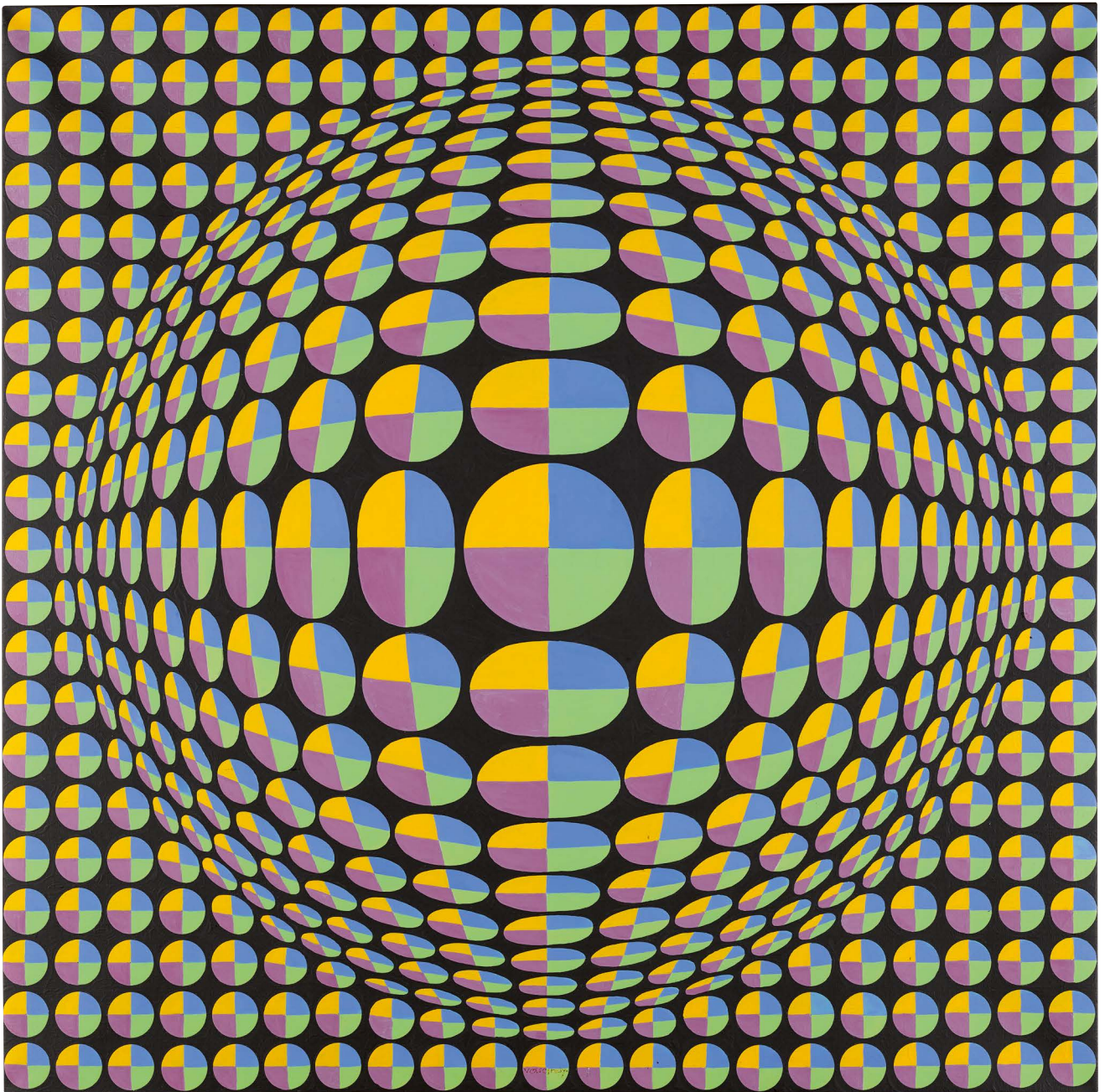
PROVENANCE

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

⊕ £ 15,000-20,000
€ 17,700-23,600 US\$ 19,600-26,100



142



143

VICTOR VASARELY

1908 - 1997

CHARI

signed; signed twice, titled and dated 1976
on the reverse
acrylic on canvas
80 by 80 cm. 31½ by 31½ in.
Conceived in 1976 and executed in 1987.

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

PROVENANCE

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

⊕ £ 40,000-60,000
€ 47,200-71,000 US\$ 52,500-78,500

144

HANS HARTUNG

1904 - 1989

T-1973-H37

signed and dated 73; titled on the stretcher
acrylic on canvas

45.4 by 64.7 cm. 17 $\frac{7}{8}$ by 25 $\frac{1}{2}$ in.

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

PROVENANCE

Galerie Maeght, Paris

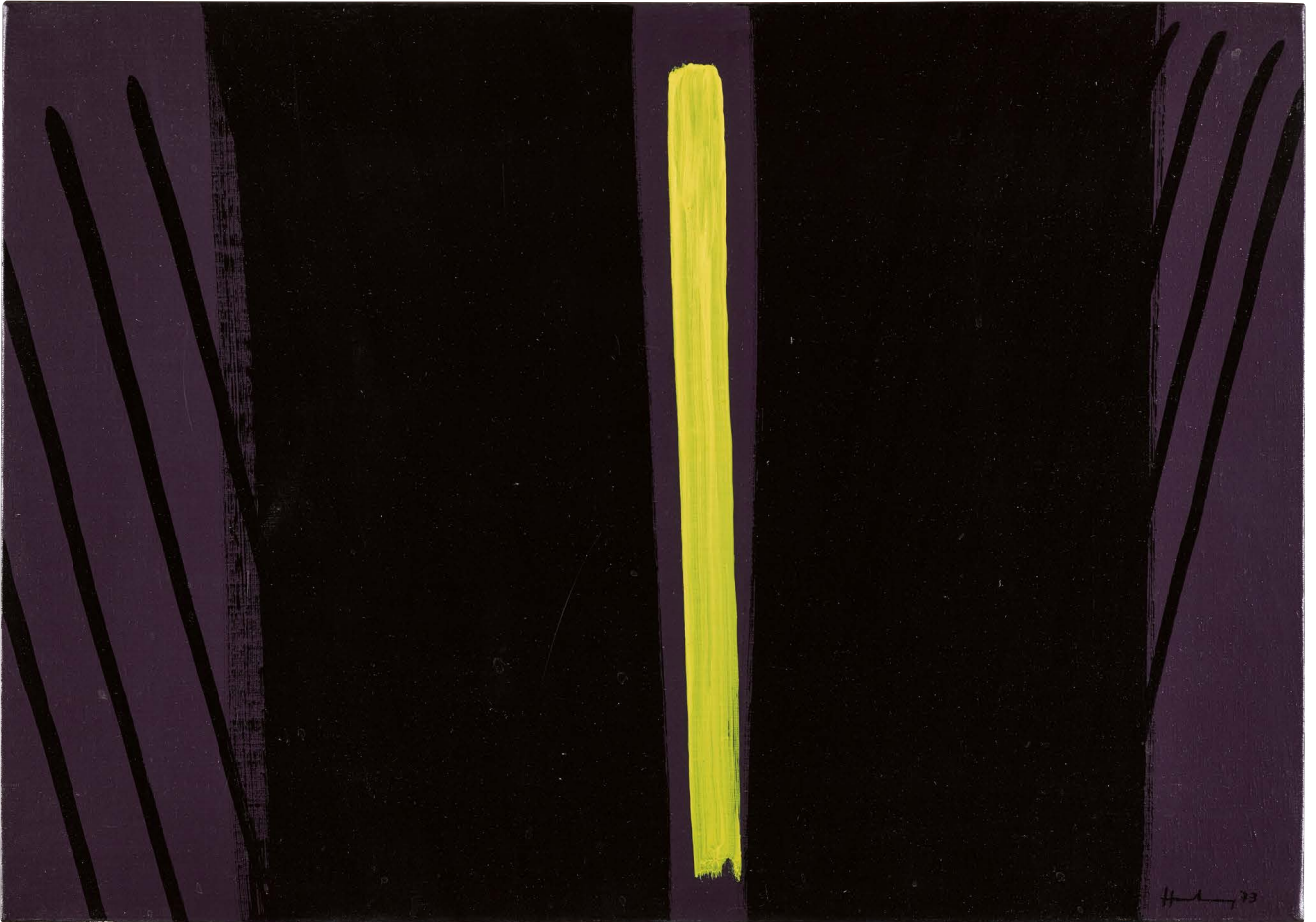
Acquired from the above by the present
owner in 1973

‡ ⊕ £ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-91,500

“When I was a child, I was much influenced by
lightening. At the age when most children are
drawing stick figures, I filled whole notebooks,
and a great many of them at that, with all the
lightening flashes I had seen. Seen or not seen.
From top to bottom, always lightening,
lightening, lightening. Probably this is still
present in my style of drawing, which very
often has this zigzag aspect, of a line leaping
across the page.”

Georges Charbonnier in conversation with Hans Hartung, in: Rene Julliard,
Le Monologue du Peintre, Paris 1959, n.p..





145

ARMAN

1928 - 2005

Caisse de Violon

signed

oil on violin and case mounted on panel

violin case: 79 by 51 by 10 cm.

31 $\frac{5}{8}$ by 20 by 4 in.

overall: 99.8 by 79.7 by 14 cm.

39 $\frac{1}{4}$ by 31 $\frac{3}{8}$ by 5 $\frac{1}{2}$ in.

Executed in 1989-92.

This work is registered in the Arman Studio Archives under no. 8021.91.006.

This work is well registered in the Archives Denyse Durand-Ruel and will be included in the forthcoming catalogue raisonné being prepared.

PROVENANCE

Private Collection (acquired directly from the artist)

Christie's, New York, 30 June 2008, Lot 210

Acquired from the above by the present owner

£ 25,000-35,000

€ 29,500-41,300 US\$ 32,600-45,600



146

JEAN PAUL RIOPELLE

1923 - 2002

Sur les Gravieres

signed; titled on the stretcher
oil on canvas

54.3 by 45.7 cm. 21³/₈ by 18 in.

Executed in 1974.

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

PROVENANCE

Pierre Matisse Gallery, New York
Private Collection, United States
Christie's, New York, 19 November 1992,
Lot 352

Private Collection, Europe
Versailles Enchères, Paris, 27 June 1993,
Lot 31

Private Collection, Europe
Watine-Arnault, Paris, 24 November 1993,
Lot 151

Acquired from the above by the present owner

± £ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-91,500

POETRY IN PAINT:

TWO IMPORTANT WORKS BY ZAO WOU-KI

LOTS 147-148

Zao Wou-ki's *Untitled* and *Untitled* are masterworks from the esteemed collection of the late Walter Koschatzky, a dear friend of the artist and former director of the Albertina Museum in Vienna, Austria. Koschatzky and Zao's friendship had a significant impact on the artist's practice as Koschatzky was one of the first to exhibit Zao's work in Europe. Although painted over different decades, *Untitled* and *Untitled* share dramatic similarities and reveal Zao's profound artistic evolution. Within a decade, the artist's practice moves from figurative naturalism to lyrical abstraction. A rare and crucial early work by the Chinese master, *Untitled* from 1950 offers a unique glimpse into Zao's earliest artistic style. In this work, we encounter a rich palette of ochre, red and grey combined with a wealth of symbolism. Here Zao's modulation of colour, through its contrasts and harmonies, creates a form of spiritual fulfilment for the viewer. Landscapes have for centuries been the most important genre in Chinese art offering sceneries of high mountains, forests and lands as its constant theme, while oil painting was the traditional composite applied by European artists in the 20th century. Surging through the centre of the landscape are sweeping brushstrokes of warm orange pinks and blue greens, evoking scenes of tumbling mountainside streams. *Untitled* is a true homage to Zao's memories of China and simultaneously a key indicator of Western art influence on his art. During

an exhibition in Paris in 1964, the artist remarked: "Everybody is tied up by one tradition, I am by two" (Exh. Cat., Madrid, Galerie Thessa Herold, Zao Wou-ki, 1998, p. 138).

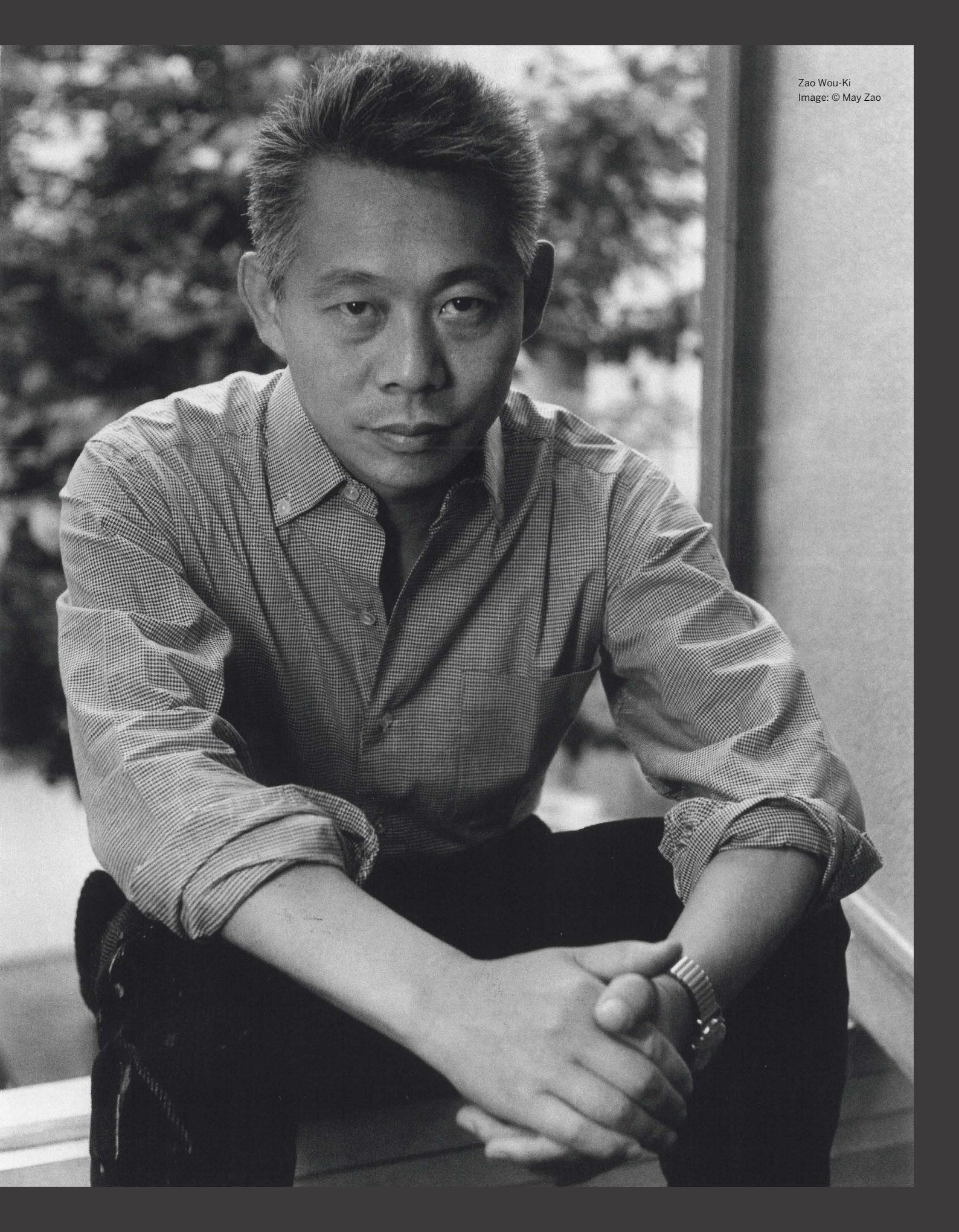
The end of Zao's first marriage in 1957 was to provoke a huge change in his style; he left Paris for an extended journey that took him through America, Hawaii, Japan and Hong Kong, finally returning to Paris in 1959. This experience was more than a mental release however. It afforded him the opportunity to encounter the new postwar movements in art, to widen his international scope, and to establish his subsequent creative position. During this period, he also met Chan May-Kan, his second wife and love of his life. These experiences removed all mental barriers, releasing the pent-up energy into a torrent of creativity. In France, Zao forged strong relationships with many artists and creatives among which were the poet Henri Michaux and artists such as Vieira da Silva, Jean Dubuffet, Giacometti, Sam Francis as well as Jean-Paul Riopelle who he became very close to.

Zao saw Paris as an opportunity to conquer the full freedom of painting beyond the unchanging principles and traditionalist methods he learned in Hangzhou. Prior to Zao Wou-ki's move to Paris, the artist studied at the Hangzhou School of Fine Arts in China. There, he learned the techniques of traditional Chinese art, as well as western academic style of painting. In 1950, in

the same year the painting was made, Zao Wou-ki travelled across France, up to the French alps, where the artist could not help but paint its impetuous mountains, rivers and churches whose sceneries reminded him of the ones he had left behind in China.

Untitled, from 1966, is indicative of Zao's break from figuration and embrace of abstraction. By the early 1960s, the artist adopted new rhythms, pictorial textures and modulation of colours. The composition of *Untitled* is actively poetic, Zao's delicate overlapping of different warm and bright tones of blue and purple create a dynamic element to the work. During that decade the artist eschewed fine, round brushes in favour of flattened, rectangular ones, and he also favoured ink and watercolour over oil paint. This mutation is reflective of the long international journey he took in the 1960s where he travelled to numerous cities in Europe, Mexico and America. While in New-York, Zao Wou-ki's encounter with abstract artists such as Jackson Pollock, profoundly influenced his development as a painter. However, in contrast to action painting and its spontaneous act of randomly splattering, splashing and dripping paint, Zao's painterly abstraction was lyrical and delicate, evincing the traditional training and calligraphy studies he underwent in his youth in China. His brushstrokes, loose and supple, appear to be thoroughly manipulated from the wrist.

Zao Wou-Ki
Image: © May Zao



147

POETRY IN PAINT: TWO WORKS BY ZAO WOU-KI

ZAO WOU-KI

1921 - 2013

Untitled

signed and dated 66; dedicated on the reverse
watercolour on paper
46.7 by 64.2 cm. 18³/₈ by 25¹/₄ in.

PROVENANCE

A gift from the artist to the present owner

⊕ £ 100,000-150,000

€ 118,000-177,000 US\$ 131,000-196,000





148

POETRY IN PAINT: TWO WORKS BY ZAO WOU-KI

ZAO WOU-KI

1921 - 2013

Untitled

signed; signed in Chinese characters; signed twice and dedicated on the reverse

oil on canvasboard

22 by 27 cm. 8⁵/₈ by 10⁵/₈ in.

Executed *circa* 1948-49.

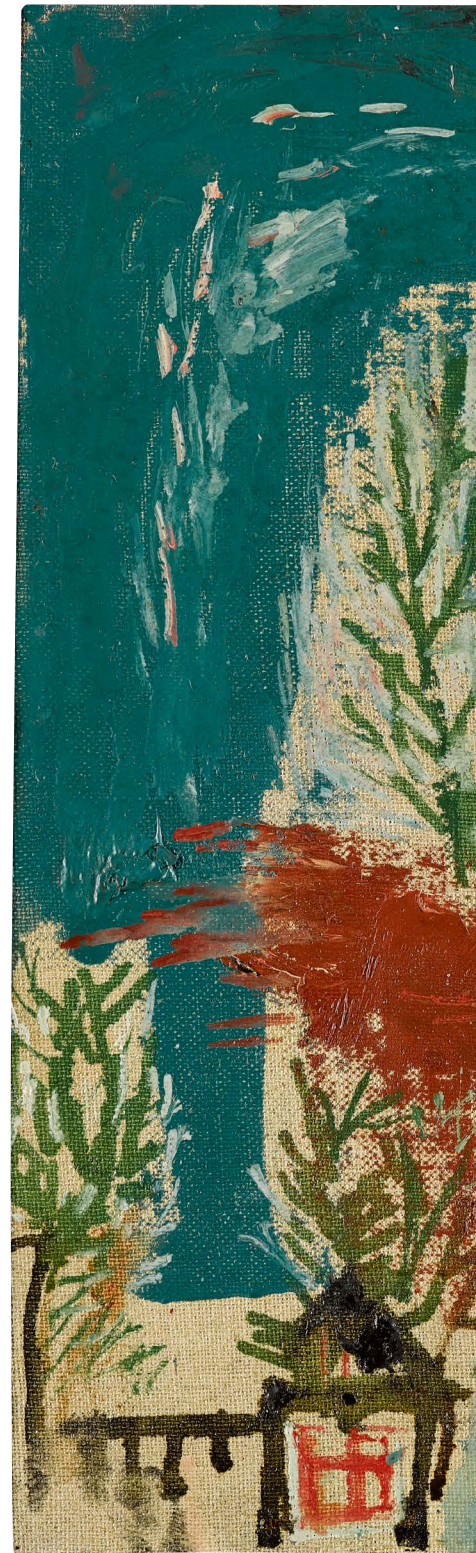
PROVENANCE

A gift from the artist to the present owner

⊕ £ 120,000-180,000

€ 142,000-213,000

US\$ 157,000-235,000







149

JEAN DUBUFFET

1901 - 1985

Paysage avec Deux Personnages

signed with the artist's initials and dated 80
ink and paper collage on paper
51 by 35 cm. 20 $\frac{1}{8}$ by 13 $\frac{7}{8}$ in.

⊕ £ 30,000-40,000
€ 35,400-47,200 US\$ 39,100-52,500

PROVENANCE

Daniel Varenne Collection, Geneva
Private Collection, Europe
Artcurial, Paris, 7 June 2002, Lot 84
Private Collection, Europe
Christie's, London, 7 October 2017, Lot 272
Acquired from the above by the present owner

EXHIBITED

Paris, Galerie di Meo, *Dubuffet: Dessins et Collages, 1978-1981*, June 1987, p. 59, no. 23, illustrated
Paris, Galerie de France, *Collection Particulière*, September 1994, p. 130, illustrated

LITERATURE

Max Loreau, Ed., *Catalogue des Travaux de Jean Dubuffet: Sites aux figurines, Partitions, fascicule XXXIII*, Paris 1982, p. 41, no. 99, illustrated



150

JEAN DUBUFFET

1901 - 1985

Paysage avec Un Personnage

signed with the artist's initials and dated 80
ink and paper collage on paper
51 by 35 cm. 20 $\frac{1}{8}$ by 13 $\frac{7}{8}$ in.

⊕ £ 30,000-40,000
€ 35,400-47,200 US\$ 39,100-52,500

PROVENANCE

Daniel Varenne Collection, Geneva
Raphaëlle de Pourtalès, Geneva
Private Collection, Europe (acquired from the
above in 2005)
Christie's, London, 7 October 2017, Lot 273
Acquired from the above by the present owner

LITERATURE

Max Loreau, Ed., *Catalogue des Travaux de
Jean Dubuffet: Sites aux figurines, Partitions,
fascicule XXXIII*, Paris 1982, p. 64, no. 168,
illustrated

151

JEAN FAUTRIER

1898 - 1964

Chipie

signed and dated 55
oil on card laid down on canvas
54 by 73 cm. 21¼ by 28¾ in.

PROVENANCE

Sami Tarica, Paris
A gift from the above to the present owner

LITERATURE

Palma Bucarelli, *Jean Fautrier Pittura e Materia*, Verona 1960, p. 330, no. 228, illustrated
Yves Peyré, *Fautrier ou les Outrages de l'impossible*, Paris, 1990, p. 259, illustrated in colour

£ 250,000-350,000
€ 292,000-409,000 US\$ 326,000-456,000

Jean Fautrier's *Chipie* is a superlative work belonging to the corpus of paintings succeeding the *Otages (Hostages)*; the body of work which truly cemented the artist's reputation as a formidable and important practitioner. Representing a remarkable conflation of abstract lyricism and intense melancholia, the present work stands as a truly stunning response to human embodiment and experience in the post-war period. Executed in 1955, *Chipie* can be read as a precursor to Fautrier's later *Hostages* paintings; a theme he revisited following The Hungarian Revolution in 1956, in which thousands of Partisans were massacred and hundreds of thousands more fled as refugees.

In repudiating the canon of cool geometric abstraction with its detachment from immediate reality, Fautrier and *Art Informel* opened an artistic dialogue entrenched in visceral materiality and directly tied to raw

human experience. In the present work, the thickly textured suggestion of a head lays prostrate and powerless; the hieroglyphs of suffering bearing the trace of a fractured and scarred corporeality. The ovoid structure occupying the centre of the picture plane is rendered in fleshy tones, surrounded by a sea of diluted azure. Via his developed technique of *Haute Pâte* or Matter Painting, Fautrier conjures a direct sensory and physical experience, a reality founded in material tension. Strongly influenced by *Art Brut* and together with artists such as Jean Dubuffet and Wols, Fautrier pursued an improvisatory methodology and highly gestural technique freed from the conventions of classical easel painting.

The technique was achieved by a rejection of canvas painting; instead Fautrier worked the *Haute Pâte* onto paper which would then be laid on canvas using a spatula. As outlined by the artist: "The canvas is now

merely a support for the paper. The thick paper is covered with sometimes thick layers of a plaster – the picture is painted on this moist paper – this plaster makes the paint adhere to the paper perfectly – it has the virtue of fixing the colours in powder, crushed pastels, gouache, ink, and also oil paint – it is above all thanks to these coats of plaster that the mixture can be produced so well and the quality of the matter is achieved" (Jean Fautrier cited in: Karen Butler, 'Fautrier's First Critics: André Malraux, Jean Paulhan and Francis Ponge', London 2002, pp. 43-44). It is to this end that Fautrier considered himself a sculptor rather than a painter, carving and moulding his teasingly tangible surfaces to achieve spectral luminosity and raw presence. Through a mournful testament to the worst betrayals of mankind, the poetic relation between the thick cracked strata and the delicate pastel tones posit *Chipie* as among the most poignantly elegant of Fautrier's distinguished oeuvre.





152

JEAN FAUTRIER

1898 - 1964

L'enfer

signed with the artist's initials and dated 28
gouache and ink on paper
11 by 16.5 cm. 4³/₈ by 6¹/₂ in.

PROVENANCE

Sami Tarica, Paris
A gift from the above to the present owner

EXHIBITED

Zurich, Kunsthau Zurich, *Ausstellung Jean Fautrier*, March - May 1986 Saint-Etienne, Musee d'Art Moderne, *L'écriture Griffée*, December - 1990 - February 1991

£ 12,000-18,000
€ 14,000-21,000 US\$ 15,700-23,500

153

JEAN FAUTRIER

1898 - 1964

Enfer

signed with the artist's initials and dated 28
ink and gouache on paper
13.5 by 19 cm. 5³/₈ by 7¹/₂ in.

PROVENANCE

Sami Tarica, Paris
A gift from the above to the present owner

LITERATURE

Palma Bucarelli, *Jean Fautrier Pittura e
Materia*, Verona 1960, p. 380, no. 516,
illustrated

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,600-9,200



153

154

JEAN FAUTRIER

1898 - 1964

Paysage

signed with the artist's initials and dated 1959
ink and gouache on paper
24.5 by 32 cm. 9⁵/₈ by 12⁵/₈ in.

PROVENANCE

Sami Tarica, Paris
A gift from the above to the present owner

LITERATURE

Yves Peyré, *Fautrier ou les Outrages de
l'Impossible*, Paris 1990, p. 353, illustrated
in colour

£ 4,000-6,000

€ 4,700-7,000 US\$ 5,300-7,900



154

ANTONI TÀPIES

1923 - 2012

Dots Between Brackets

marble dust and cement on canvas laid down on board

117 by 73 cm. 46 by 28¾ in.

Executed in 1960.

⊕ £ 120,000-180,000

€ 142,000-213,000

US\$ 157,000-235,000

PROVENANCE

Martha Jackson Gallery, New York
 Private Collection, Breganzona
 Norman Granz, New York
 Artefina, Milan
 Private Collection, Switzerland (acquired from the above circa 1985)
 Sotheby's, London, 9 February 2006, Lot 48
 Private Collection, France
 Galerie Lelong, Paris
 Acquired from the above by the present owner

EXHIBITED

New York, Martha Jackson Gallery;
 Washington, D.C., Gres Gallery; and Toronto,
 Moos Gallery, *Tàpies*, 1961, n.p., (text)
 New York, The Solomon R. Guggenheim
 Museum, *Antoni Tàpies*, March - April 1962,
 n.p., (text)
 Caracas, Museo de Bellas Artes; Phoenix,
 Phoenix Art Center; and Pasadena,
 Pasadena Art Museum, *Antoni Tàpies*,
 1962-1963

LITERATURE

Blai Bonet, *Tàpies*, Barcelona 1964, p. 96,
 illustrated
 Anna Agustí, *Tàpies, The Complete Works
 Volume I: 1943-1960*, Barcelona 1988, p. 438,
 no. 835, illustrated

Elegant and nuanced, *Dots Between Brackets* is an exquisite example of Antoni Tàpies' mature work. Executed in 1960, the present work is a true testament to the artist's virtuosity in the use of the simplest materials, such as marble dust and cement, elevating them to the realm of artistic objects. The artist had begun to experiment with these unconventional materials in the

“TÀPIES’ WORKS DO NOT SO MUCH REPRESENT OBJECTS AS RESEMBLE AREAS, PLACES LIKE CITY WALLS, THE EARTH’S CRUST, RAKED SAND GARDENS IN ZEN BUDDHIST TEMPLES, ARCHEOLOGICAL SITES.”

early 50s, in a move that marked a clear but natural progression from a symbolic and surrealist phase to taking an interest in the marks he was making on the picture plane and progressively focusing on the materials themselves. Tàpies' was finally able to liberate himself from the image in order to explore matter and texture and create the extraordinary language that is

now so synonymous with his oeuvre. *Dots Between Brackets* perfectly encapsulates the artist's dexterity and brilliance; a seemingly simple grey surface invites the viewer to contemplate each detail, every crevice and soft tonal variation; it is the perfect summation of simplicity.

Shortly after the present work was executed it was prestigiously selected to be exhibited at the artist's first retrospective in America at the Solomon R. Guggenheim Museum in New York. The show, comprised of 66 works from the 40s, 50s and 60s catapulted Tàpies' to international recognition and critical acclaim, establishing him as one of the most interesting artists of his generation. In the exhibition catalogue, Lawrence Alloway described how "Tàpies' works do not so much represent objects as resemble areas, places like city walls, the earth's crust, raked sand gardens in Zen Buddhist temples, archeological sites. Thus the literalness of the medium, more characteristic of sculpture than of strictly defined painting, which takes Matter Painting toward relief sculpture, is at the heart of Tàpies' imagery" (Lawrence Alloway, *Exh. Cat.*, New York, The Solomon R. Guggenheim Museum, *Antoni Tàpies*, March - April 1962, n.p.), which indeed is a fitting description for *Dots Between Brackets*. Early in his career the artist had taken an

interest in Zen philosophy, the principles of which allowed him to appreciate and use his materials in new, revolutionary ways throughout his life.

Furthermore *Dots Between Brackets* is a compelling example of Antoni Tàpies' interest in language and its use in art. A quiet man by nature, one of the artist's most vivid memories was that of a teacher shouting "You do not know how to speak" at him when he was only 13 years old (Roland Penrose, *Tàpies*, London 1978, p. 16). The insult, however, led the artist to wonder if there was indeed a better way to express himself other than the spoken word, and this was the moment when Tàpies' turned to art and embraced it as his platform. In the present work a parentheses sits at the bottom of the composition. Between the brackets three incisions mark a pause, allowing the viewer to examine the work. The rough surface reveals delicate gradations in the grey, each rift and fissure elegantly filling the space between the marks left on the surface by the artist's hand. As aptly described by James Russell, his work seems "to have been not so much painted as excavated from an idiosyncratic compound of mud, sand, earth, dried blood and powdered minerals" (James Russell, cited in: William Grimes, 'Antoni Tàpies, Spanish Abstract Painter, Dies at 88,' *The New York Times*, 6 February 2012).





156

ANTONIO SAURA

1930 - 1998

El Fantasma, El Convento de Saturno

signed, titled and dated 57

ink on paper

70 by 50 cm. 27½ by 19⅝ in.

The authenticity of this work has been confirmed by the Fondation Archives Antonio Saura.

PROVENANCE

Patrick Cramer, Geneva

Private Collection, Spain

Sotheby's, London, 28 February 2008, Lot 173

Acquired from the above by the present owner

EXHIBITED

Barcelona, Galeria Carles Taché, *Antonio*

Saura: Erotica, February - March 2007,

p. 109, illustrated

⊕ £ 10,000-15,000

€ 11,800-17,700 US\$ 13,100-19,600



157

MIQUEL BARCELÓ

b. 1957

Medusa

signed, titled and dated *III.01* on the reverse
mixed media on canvas
73 by 53 cm. 28¾ by 20⅞ in.

PROVENANCE

Galerie Bruno Bischofberger, Zurich
Acquired from the above by the present
owner in 2002

EXHIBITED

Barcelona, Fundación Francisco Godia,
Miquel Barceló en les Col·leccions Privades,
October 2007 - January 2008

⊕ £ 40,000-60,000
€ 47,200-71,000 US\$ 52,500-78,500

158

ANTONIO SAURA

1930 - 1998

El Perro de Goya

oil on canvas

162 by 130 cm. 63¾ by 51⅞ in.

Executed in 1984.

The authenticity of this work has been confirmed by the Fondation Archives Antonio Saura.

⊕ £ 80,000-120,000

€ 94,500-142,000 US\$ 105,000-157,000

PROVENANCE

Private Collection, Madrid

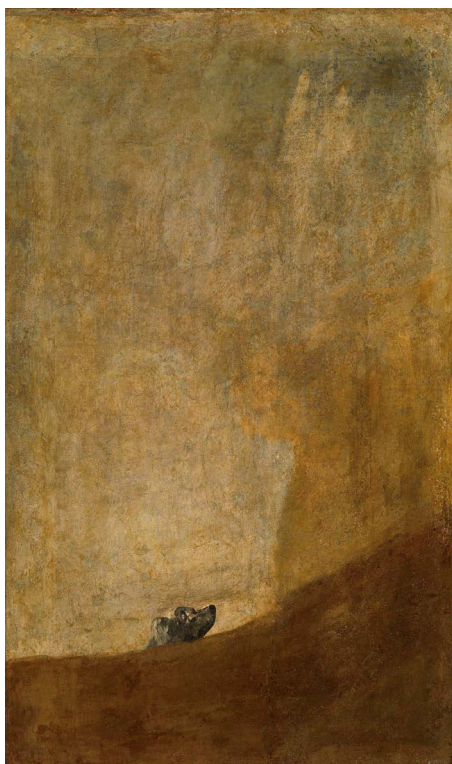
Galería Freites, Caracas

Acquired from the above by the present owner

LITERATURE

Gérard de Cortanze, *Antonio Saura*, Paris

1994, n.p., illustrated in colour



Francisco de Goya, *Perro Hundido*, 1819-23, Museo del Prado, Madrid

“With Saura, the image is distinct, clearly stated, centered, framed. The only violence comes from the frenzy of brushstrokes that set the proportions flying, that cut into the flesh, that bring the viscera up to the surface.”

Guy Scarpetta cited in: Exh. Cat., Lugano, Museo d'Arte Moderna della Città di Lugano, *Antonio Saura*, 1994, p. 44.



159

MANOLO VALDÉS

b. 1942

Regina XI

bronze

178 by 38 by 41 cm. 70 by 15 by 16½ in.

Executed in 2002, this work is unique.

PROVENANCE

Private Collection, Europe (acquired directly from the artist in 2007)

Private Collection, Valencia

Acquired from the above by the present owner

⊕ £ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-91,500



160

MARTIN CHIRINO

1925 - 2019

Afrocán (12)

forged iron

154.3 by 54 by 10.1 cm. 60¾ by 21¼ by 4 in.

Executed in 1978.

PROVENANCE

Grace Borgenicht Gallery, New York

Pedro Vallenilla, Caracas

Acquired from the above by the present

owner in 2012

EXHIBITED

New York, Grace Borgenicht Gallery, *Chirino*

the Afrocán, March - April 1979

Caracas, Museo de Bellas Artes de Caracas,

20 Esculturas en Hierro Forjado, November

1980, n.p., illustrated

Caracas, Galería Durbán/César Segnini,

Exposición de Escultura en Hierro, 1992

LITERATURE

Exh. Cat., Las Palmas de Gran Canaria,

Martin Chirino, Fundación de Arte y

Pensamiento Martín Chirino - Castillo de La

Luz, *Chirino*, 1982, p. 71, illustrated

Exh. Cat., Las Palmas de Gran Canaria,

Centro de Arte Puerto de la Luz, *Martin*

Chirino, May 1987, p. 60, illustrated

María Luisa Martín de Argila, *Martin Chirino:*

Esculturas, Catálogo Razonado, Madrid

2006, p. 291, no. 227, illustrated

‡ ⊕ £ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-91,500



MIQUEL BARCELÓ

b. 1957

1/2 Grand Melon

signed, titled and dated 2014 on the reverse
mixed media on canvas
130.1 by 195.5 cm. 51¼ by 77 in.

PROVENANCE

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

£ 120,000-180,000
€ 142,000-213,000
US\$ 157,000-235,000

Wonderfully textured and vibrant, *1/2 Grand Melon* is quintessentially Barceló. Executed in 2014 the present work attests to the Spanish painter's original and instantly recognisable visual language; rivulets of paint form the insides of the melon, sensuously falling across the composition's diagonal. Quick brushstrokes of golden yellow delineate the fruit, enveloped by crimson and coral washes that pulsate and make the composition reverberate.

Born in Mallorca, Miquel Barceló has always been an admirer of the Spanish tradition of the Bodegón, or the Still Life. Great masters such as José López Enguános, Juan Sánchez Cotán, and even Joan Miró and Pablo Picasso have influenced his work heavily, but instead of focusing on ways of representing his subject matter like his predecessors did, Barceló seems fixated in matter and texture, enjoying paint's tactile properties. Indeed, his art falls in line with what the Viennese art historians call the 'haptic', relating to a heightened sense of touch, which is indeed palpable in *1/2 Grand Melon*'s complex combination of different texturing and sculptural layering of paint. Barceló's raw

approach to painting seems to combat the highly conceptual nature of contemporary art. His body of work not only harks back to the origins of painting, but to a pre-historic time when nature was untouched by man.

Throughout his career Miquel Barceló has led a nomadic lifestyle, which has taken him to destinations as far flung as New York, the Himalayas and multiple countries throughout Europe and West Africa. These itinerant tendencies ensure that each of his works are rich with material, fragments and organic matter sourced and archived from his varied collection of travels.

A different sense of the material is present in Barceló's work, here in *1/2 Grand Melon* too; a sense of the passing of time, of the ripe piece of fruit that is being presented decomposing, slowly decaying before the eyes of the viewer. Indeed, the illusion that is created is precisely what the artist is interested in, as he has explained "my paintings are like traces of what has happened there, all that happens in the head, in fact" (Miquel Barceló cited in: Exh. Cat., Saint-Paul, Fondation Maeght, *Miquel Barceló: Mapamundi*, 2002, p. 98).





162

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

MARWAN

1934 - 2016

Kopf

signed and dated *juni + juli 10* on the reverse
oil on canvas
161.7 by 113.5 cm. 63⁵/₈ by 44³/₄ in.

PROVENANCE

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

‡ ⊕ £ 70,000-90,000
€ 83,000-107,000 US\$ 91,500-118,000

“It is as if man in is entirety had
become a face... and that is the
site recording the tragedy of the
Arab World.”

Adonis cited in: Brady Ng, 'Marwan Kassab-Bachi',
Art Asia Pacific, 24 October 2016, online.





163

ANSELM KIEFER

b. 1945

Des Meeres und der Liebe Wellen

mixed media and gyneaecological instrument on photograph, in artist's frame overall: 107 by 327 cm. 42 $\frac{1}{8}$ by 128 $\frac{3}{4}$ in. Executed in 2011.

EXHIBITED

London, White Cube, *Anselm Kiefer: Des Meeres und der Liebe Wellen*, March - April 2011, p. 14, illustrated in colour

LITERATURE

Germano Celant, *Anselm Kiefer: Salt of the Earth*, Milan 2011, p. 276, no. 203, illustrated in colour

Taking its name from a recurrent refrain found in a play of nineteenth-century writer Franz Grillparzer, *Des Meeres und der Liebe Wellen*, is one of the catalyst photographs from Anselm Kiefer's panoramic series of seascapes that was conceived by the artist for an exhibition of the same name. Kiefer's extensive body of work uniquely gathers, synthesises and re-imagines texts and art that are heavily informed by the weight of history. In the present, evocative work, the artist involves the story of Hero, a priestess, and Leander, her lover, who braved the sea to reach Hero but eventually drowned. Hero, after learning of her lover's death, died of a broken heart. The composition of Kiefer's photograph uniquely embodies his informed aesthetic dialect where paper, acid, ash, steel

and shellac are fused to create a symbolic blend of mythology, history and language. He uses photography not only as a means for composing imagery, index memory but also to capture the decay processes of time. The epic photograph appears in motion through the application of acid to its structure which becomes dynamic when confronted to air. To Kiefer, the nature of a work of art is in constant process rather than ever finished, it is to a similar extent that the picture evokes the inability to picture and represent the infinity and essence of the sea: "A photograph takes only the moment among thousands of others" (Anselm Kiefer in conversation with Tim Arlow: White Cube/ 2018, online).

From the depths of his rich textural impasto

⊕ £ 200,000-300,000

€ 236,000-354,000 US\$ 261,000-391,000



and encrusted surface, the photograph depicts a churning sea and perturbed landscape. Visually complex, with delicate hues of blue and shadowy passages of black and brown, the monumental painting echoes the temporary nature of our lives. Superimposed on the surface of the photograph is a gynaecological instrument, disrupting the reading of the work to evoke the genesis of life and fertility through a sterile instrument. Across his oeuvre, Kiefer's iconography frequently returns to central themes revolving around the cycle of life, destruction, and nature. This photograph is a paramount example of Anselm Kiefer's work, imbued with mysticism where memory and classical literature become symbolic points of entry to our imagination and understanding of the artist's message.

"Kiefer's art is the unique expression of a highly personal situation prompted by his interests and consciousness and yielding images in which historic awareness, metaphysical longings and the notion of human subordination to Existence constitute the material of the predominating question: how to render this human experience into Image."

Wim Beeren, 'Anselm Kiefer: Recuperation of History', in: Exh. Cat., Amsterdam, Stedelijk Museum, *Anselm Kiefer*, 1987, p. 8.

GÜNTHER FÖRG

1952 - 2013

Ohne Titel

signed and dated 89 on the reverse
acrylic and lead on wood
150 by 110 cm. 59 by 43³/₈ in.

This work is recorded in the archive of Günther Förg as *No. WVF.89.B.0837*. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

PROVENANCE

Galerie Michael Janssen, Berlin
Acquired from the above by the present owner

± ⊕ £ 180,000-250,000

€ 213,000-295,000 US\$ 235,000-326,000

Begun in the mid-1980s, Günther Förg's series *Lead Paintings*, of which *Ohne Titel*, is part, powerfully conveys a rigorous understanding of the art historical tenets of Modernism and Abstract Expressionism, whilst simultaneously appearing utterly forward-thinking. This standout series calls upon the authentic planarity of colour field painting whilst establishing an altogether new architectural territory for the medium by introducing lead as a radical new ground. Through a bold annunciation of unadulterated pigments and their dramatic interaction with the unprimed metal, *Ohne Titel* masterfully re-negotiates the trajectory of Minimalist painting and propels its pioneering creator into the annals of art history. *Ohne Titel* testifies to the emphatic nature of Förg's artistry, exemplifies his stylistic ingenuity, and confirms his innovative creative approach, focussing on the materiality of art in its most untreated and raw state.

Having studied at the Academy of Fine Art in Munich from 1973-76 and having been inspired by the Suprematist ideals of Kazimir Malevich, Förg's early artistic output was dominated by black monochromes that echoed the Russian master's ground-breaking Black Square of 1915. These early

experiments with the black monochrome were to have a significant impact on his infamous *Lead Paintings*; Förg's particular use of acrylic with the addition of a translucent grey, offered a peculiar surface effect that gave birth to his career-defining preoccupation with the properties of materials.

Instead of using traditional canvases, Förg's *Lead Paintings* are made by wrapping sheets of lead, sometimes in several layers, around a wooden frame or panel, before painting directly onto them with no treatment or

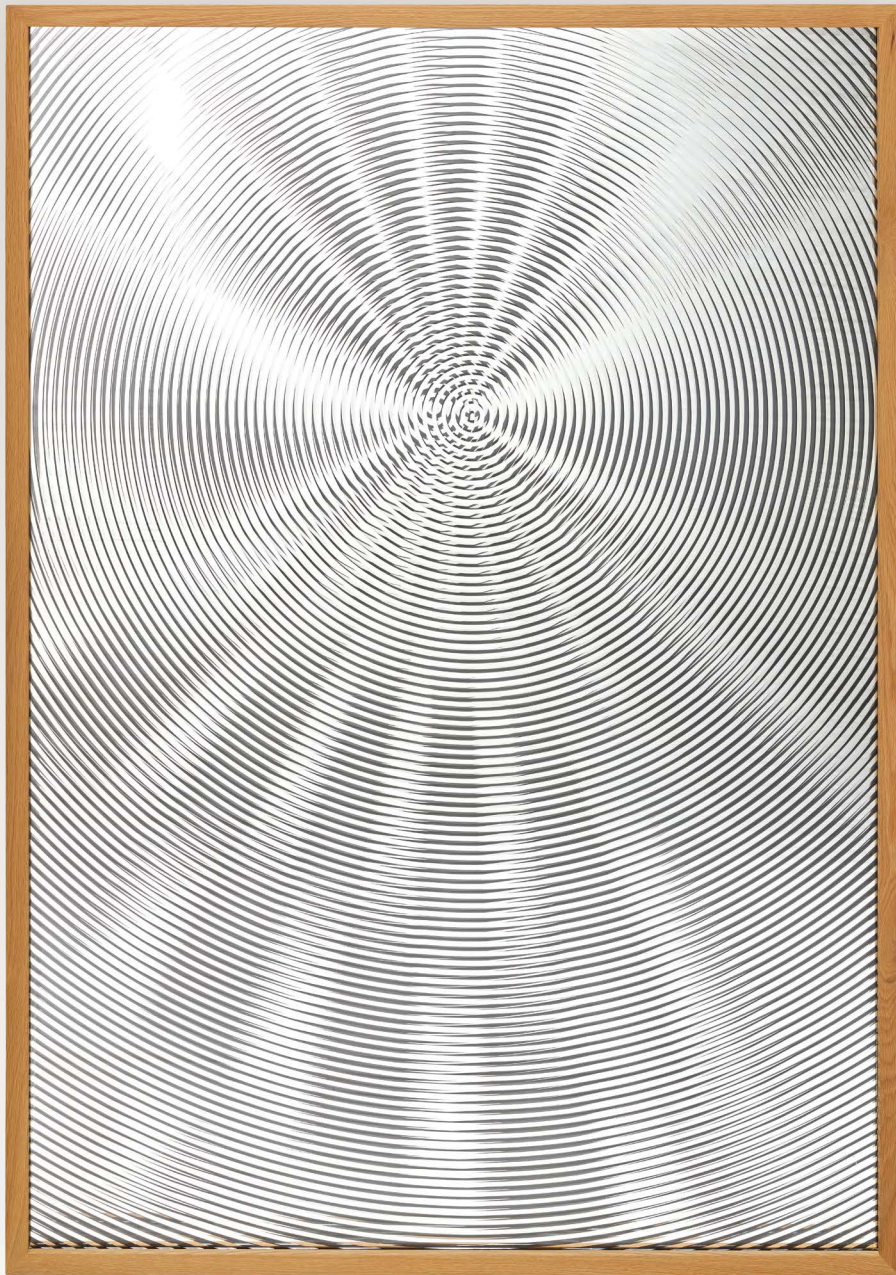
**"I LIKE VERY MUCH THE
QUALITIES OF LEAD – THE
SURFACE, THE HEAVINESS."**

preparatory ground. In the present work, the oxidised patina of the lead surfaces and its textural striations emphasise the solidity of the support imbuing the work with an innate gravitas. Recounting his decision to use lead, Förg remarked: "I like very much the qualities of lead – the surface, the heaviness. Some of the paintings were completely painted, and you only experience the lead at the edges; this gives the painting a very heavy feeling – it gives the colour a different density and

weight. In other works the materials would be explicitly visible as grounds. I like to react on things, with the normal canvas you have to kill the ground, give it something to react against. With the metals you already have something – its scratches, scrapes..." (Günther Förg in conversation with David Ryan, in: David Ryan, *Talking Painting: Dialogue with Twelve Contemporary Abstract Painters*, London 2002, p. 77).

Ohne Titel is dominated by raw lead interrupted by a square zone of a flat, pale blue colour on the upper right-hand corner. With the dispersion of these elemental colours the artist mirrors the design-centric focus of Piet Mondrian and De Stijl whilst simultaneously evoking Mark Rothko's extraordinary paintings in his use of hazy colours. Yet our ability to absorb the spiritually enveloping capacities of the work is compromised by Förg's rational insistence on raw materiality. Utilising the unique properties of a base element of the periodic table, the surface becomes an enlivened plateau of intriguing texture through natural oxidation heightened by gestural brushstrokes: here Förg posits himself as both artist and alchemist. An essay in pure formalism, *Ohne Titel* is a superlative example of Förg's career-defining *Lead Paintings*.





165

OLAFUR ELIASSON

b. 1967

Walk Through Wall

glass and mirror, in artist's frame

overall: 238 by 168 cm. 93¾ by 66⅞ in.

Executed in 2005, this work is number 6 from an edition 6, plus 1 artist's proof.

PROVENANCE

Private Collection, United States

EXHIBITED

New York, Flag Art Foundation, *Space*

Between, June - August 2015 (ed. no.

unknown)

LITERATURE

Philip Ursprung, *Studio Olafur Eliasson: An Encyclopedia*, Cologne 2008, p. 50, illustrated in colour (ed. no. unknown)

⊕ £ 30,000-40,000

€ 35,400-47,200 US\$ 39,100-52,500



166

PROPERTY FROM A PRIVATE COLLECTION, TOKYO

IMI KNOEBEL

b. 1940

Black Painting

signed and dated 91 on the stretcher; signed

and dated 91 on the reverse

oil on fibreboard

70 by 52.5 cm. 27½ by 20⅞ in.

PROVENANCE

Acquired directly from the artist by the
present owner in 1991

‡ ⊕ £ 30,000-40,000

€ 35,400-47,200 US\$ 39,100-52,500



167



168

167

SIGMAR POLKE

1941 - 2010

Ohne Titel (Farbprobe)

signed and dated 83 on the reverse
resin, gloss paint and pigment on canvas
60 by 50 cm. 23³/₈ by 19⁵/₈ in.

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

PROVENANCE

Private Collection, Netherlands (acquired
directly from the artist)
Kunsthau Lempertz, 1 June 2017, Lot 557
Acquired from the above by the present owner

± ⊕ £ 30,000-40,000
€ 35,400-47,200 US\$ 39,100-52,500

168

A.R. PENCK

b. 1939

Untitled

signed
acrylic on canvas
80 by 100 cm. 31¹/₂ by 39⁵/₈ in.
Executed in 1990.

PROVENANCE

Prof. Siegmund, Germany
Martin Heinsrich, Sonsbeck
Acquired from the above by the present owner

⊕ £ 40,000-60,000
€ 47,200-71,000 US\$ 52,500-78,500

121

GÜNTHER FÖRG

b. 1952

Ohne Titel

each: signed, dated 88 and lettered H on the reverse

spackle and acrylic on wood panel, in artist's frame, in four parts

each: 70 by 55 cm. 27½ by 21⅝ in.

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

PROVENANCE

Galerie Max Hetzler, Berlin

Acquired from the above by the present owner in 1989

± ⊕ £ 70,000-100,000

€ 83,000-118,000 US\$ 91,500-131,000

“Artists are flâneurs, even if they do not write. They are responsible for the preservation of memory, they are the observers of disappearance, they are the first to herald disaster, they do not miss even the smallest detail, they belong to the city and the city could not be imagined without them...”

Cees Nooteboom cited in: Exh. Cat., Hannover, Kunstverein Hanover, *Günther Förg*, 1995, p. 123.

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

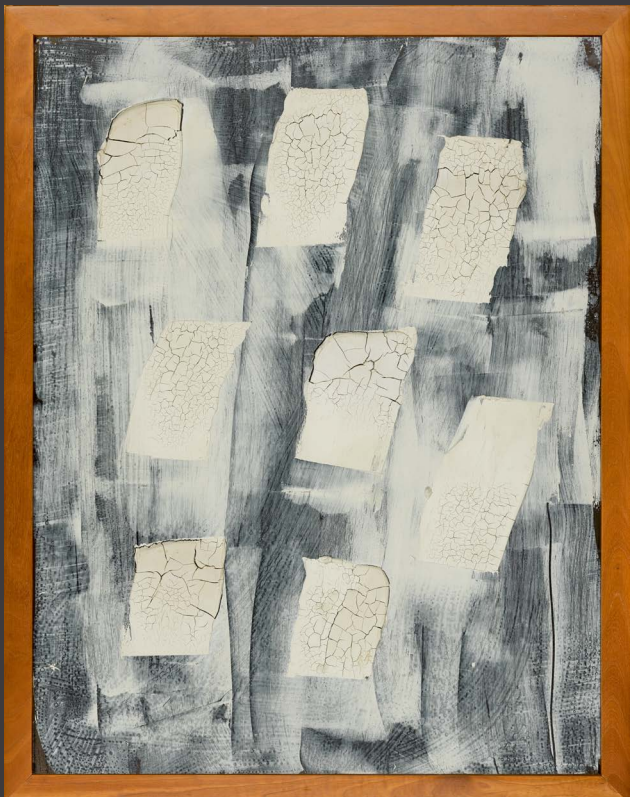
Förg was employed as a house painter when he began to make art in 1973. For his first work, *Ohne Titel*, the artist rubbed anthracite paint onto a black ground with a sponge; the painting could be read as a refutation of the domineering impact of the New-York School on abstract art. In contrast to the monumental canvases favoured by American Abstract Expressionists, Förg preferred to paint on panels of wood and lead, thereby emphasising the materiality of the artwork's medium. Drawing inspiration from Frank Stella and Blinky Palermo, Förg posited

painting as one form of expression among many, rather than the window into spirituality promised by Mark Rothko's and Barnett Newman's colour fields. In his envisioning of painting's continued development after Abstract Expressionism, Förg has much in common with Gerhard Richter, who sought to eliminate the artist's hand through his use of the squeegee. The two present works, early in the artist's career, share a muted palette and introspective atmosphere with Richter's *Grey Paintings* from the same period.

Despite Förg's desire to avoid artistic handwriting in his paintings, his oeuvre is undeniably an autobiography of his experiences in urban Germany. As writer Cees Nooteboom explains: “Artists are flâneurs, even if they do not write. They are responsible for the preservation of memory, they are the observers of disappearance, they are the first to herald disaster, they do not miss even the smallest detail, they belong to the city and the city could not be imagined without them. They are the city's eyes, recorders, chroniclers, judges and archives. It is in the

flâneur that the city can seek and find its self awareness” (Cees Nooteboom cited in: Exh. Cat., Hannover, Kunstverein Hanover, *Günther Förg*, 1995, p. 123). Förg's painting series bear resemblance to the wall panels of architecture and structures inhabiting the city: some under construction and yet to be painted, others weathered and awaiting deinstallation. Recalling his early days as a housepainter, the vertical white streaks in *Ohne Titel* bear are reminiscent of incomplete paint jobs on construction sites, left to be finished at some undisclosed point in the future.

The seriality of Förg's painting evokes the experience of living in a world of factory-line mass production and enforced uniformity, where everyone lived and worked in near-identical cube-like apartments. These blocks, their balconies lined up along a building's façade like squares on a Minimalist painting, are captured in Förg's soulful black-and-white photographs. Together, his photography, sculpture and painting form a miniature cityscape, serving as a flâneur's memento to this bygone era.



170

JONAS BURGERT

b. 1969

Licht lügt

oil on canvas
240 by 220 cm. 94½ by 86⅝ in.
Executed in 2014.

PROVENANCE

Blain|Southern, London
Acquired from the above by the present owner

EXHIBITED

London, Blain|Southern, *STÜCK HIRN BLIND*,
October - November 2014
Bologna, Museo d'Arte Moderna di
Bologna, *Jonas Burgert: Lotsucht/
Scandagliodipendenza*, January - April 2017,
p. 91, illustrated in colour

LITERATURE

Jess Fletcher and Christine Albrecht,
Eds., *Jonas Burgert*, London 2016, p. 62,
illustrated in colour

⊕ £ 120,000-180,000

€ 142,000-213,000

US\$ 157,000-235,000

“How can I integrate in my paintings the cynical and artificial elements that I feel characterise our time? I found the wonderful idea of doing this via colour, in an abstract manner. I proceed as follows: on the canvas I develop a completely classical theme and a composition that can be quiescent at times, then change the proportions at my will and finally try to exhaust the colours by drawing them out until they almost become toxic, poisonous.”

Jonas Burgert in conversation with Claudia Stockhausensx, [online](#).



171

JANNIS KOUNELLIS

1936 - 2017

Untitled

oil on canvas, metal rail and two adjoined

steel panels

overall: 200 by 180 by 13.5 cm.

78¾ by 70¼ by 5⅜ in.

Executed in 2008.

This work is registered in the Archivio Kounelis.

PROVENANCE

Galerí Artist, Istanbul

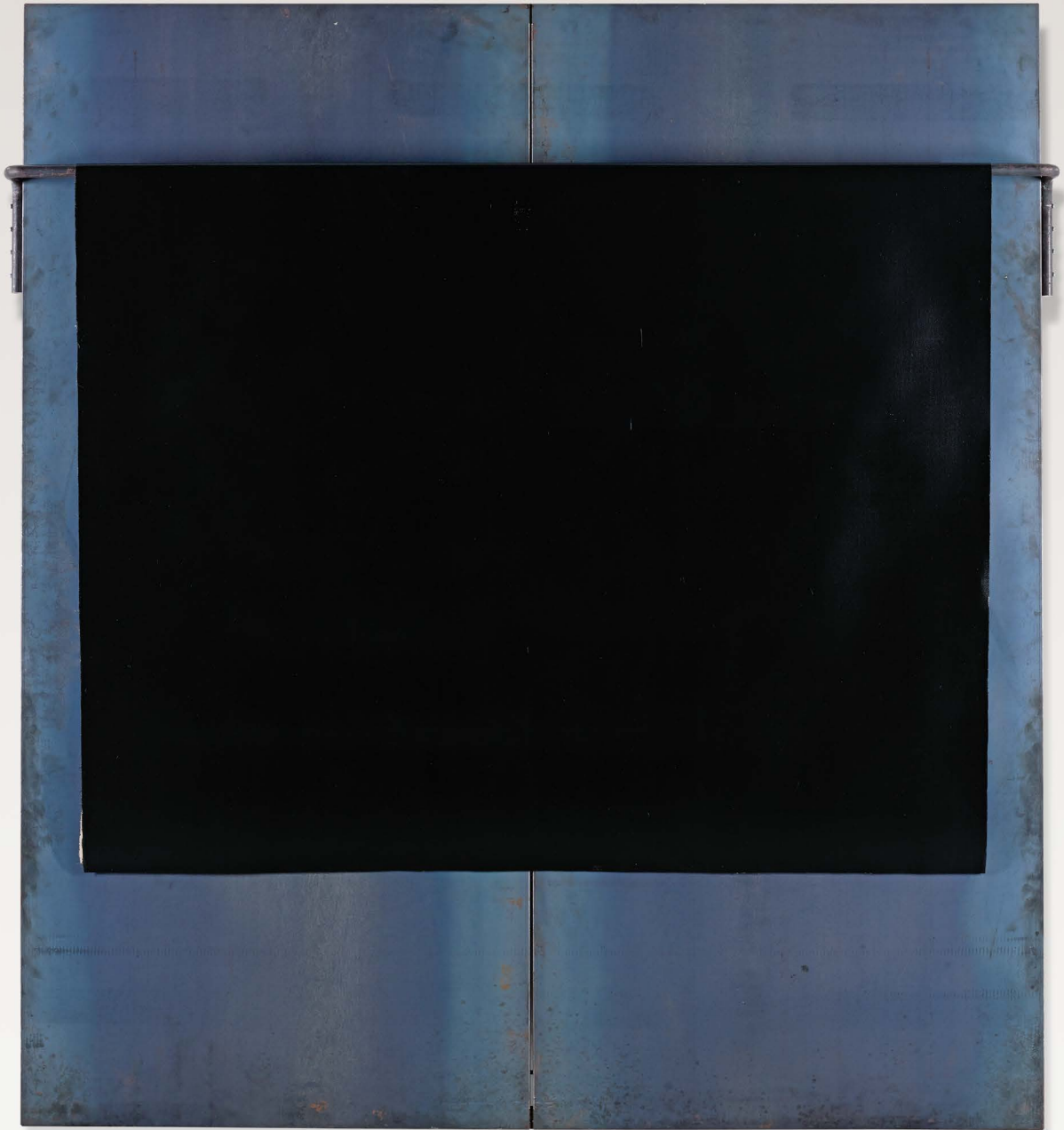
Acquired from the above by the present owner

£ 70,000-90,000

€ 83,000-107,000 US\$ 91,500-118,000

“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.



ROBERT INDIANA

1928 - 2018

AMOR

stamped with the artist's signature and dated 1998 on the outside of the R painted aluminium
45.7 by 45.7 by 22.8 cm. 18 by 18 by 9 in.
Executed in 1998, this work is from an edition of 8.

PROVENANCE

Morgan Art Foundation, Switzerland
Acquired from the above by the present owner *circa* 2000

± £ 150,000-200,000

€ 177,000-236,000 US\$ 196,000-261,000

Robert Indiana's sculptures became an emblem of 1960s idealism, a symbol of love in the wake of fear. Indiana's word sculptures are instantly recognisable, monumental in scale and *AMOR* is utterly exemplary of the artist's oeuvre: an icon of Pop Art. The famed compositional arrangement of the letters *LOVE* or in the case of the present work *AMOR*, was conceived by Indiana for a Christmas card commissioned by the Museum of Modern Art, New York, in 1965, five years after the museum had for the first time acquired a work of his.

Coated in a bright, shimmering blue patina, with rich, vibrant red peeking through from the insides of the letters; Indiana's sculptures are instantly recognisable and eye-catching. The characters that form Indiana's *AMOR* take on qualities independent of their meaning, with the combination of sinuous curves and sharp lines, combined with the

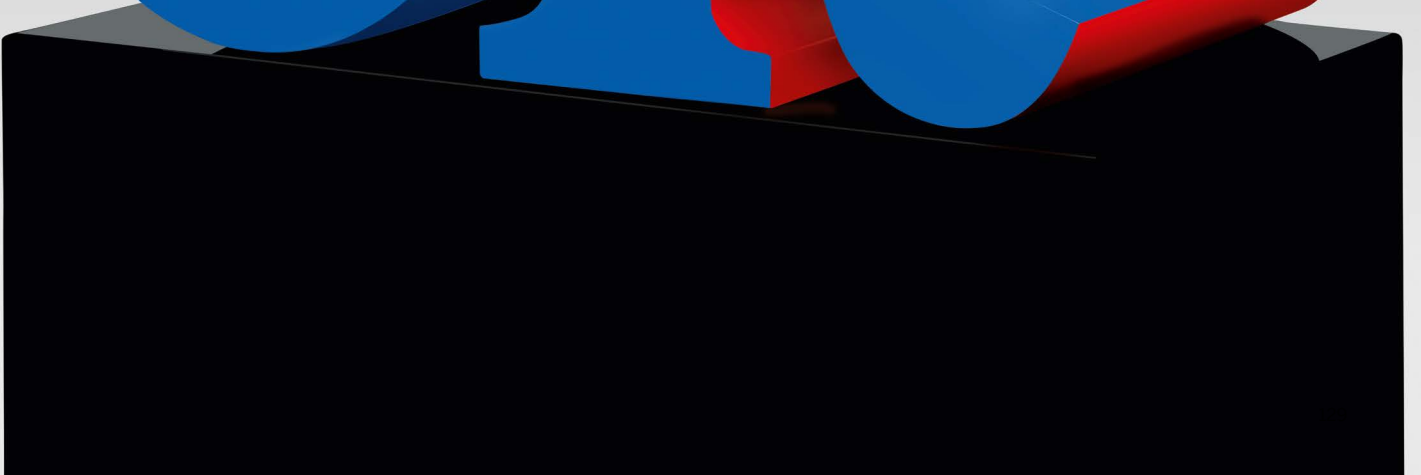
playfully tilting circular form of the 'O', creating an object that exudes a sense of exquisite grace despite its solidity.

“THE LOVE IS CERTAINLY AN EXERCISE IN THAT DIRECTION. IT'S HAD A FRUSTRATING ASPECT TO IT, BUT IT NEVER OCCURRED TO ME THAT IT WOULD BECOME THE KIND OF POPULAR THING THAT IT IS.”

AMOR is symbolic of Indiana's youth: the fiery red acts as a homage to the Phillips 66 gasoline company where his father worked during the Great Depression. The pristine blue

reflects the expansive mid-western skies. The work depicts the characteristics of roadside signs and signals which is reminiscent of Indiana's childhood. The signs became a fixation for the artist, who admired their ability to encapsulate intangible meanings, desires and emotions in a straightforward and accessible presentation. Indiana's striking sculptures stand as shrines to the achievements of our contemporary world, reminding us of our links to one another, despite differences in politics, sexuality and religion. "I have a real desire to break through prejudice, if possible, not on the level of the popular artists, by meeting their requirements head on, but obliquely. The *LOVE* is certainly an exercise in that direction. It's had a frustrating aspect to it, but it never occurred to me that it would become the kind of popular thing that it is" (Simon Salama-Caro et al. *Robert Indiana*, New York 2006, p. 72).

AMOB



173

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

JOHN CHAMBERLAIN

1927 - 2011

Pollo Primavera

painted and chromium-plated steel
114.5 by 142.5 by 94 cm. 45 by 56 by 37 in.
Executed in 1982.

PROVENANCE

David Budd, New York (acquired directly
from the artist)
Christie's, New York, 5 October 1990, Lot 74
Private Collection
Margo Leavin Gallery, Los Angeles
Acquired from the above by the present owner

± £ 400,000-600,000

€ 472,000-710,000 US\$ 525,000-785,000

EXHIBITED

New York, Xavier Fourcade, Inc., *John
Chamberlain: New Sculpture*, February -
March 1984
Beirut, Aïshti Foundation, *Good
dreams, Bad dreams: American
mythologies*, October 2016 - September
2017, p. 102, illustrated in colour

LITERATURE

Julie Sylvester, *John Chamberlain: A
Catalogue Raisonné of the Sculpture 1954-
1985*, New York 1986, pp. 190-91, no. 697,
illustrated in colour

“The definition of sculpture for
me is stance and attitude. All
sculpture takes a stance. If it
dances on one foot, or, even if it
dances while sitting down, it has
light-on-its-feet stance.”

Exh. Cat., New York, L&M Arts, Inc., *John Chamberlain:
Early Years*, 2009, p. 73.





Robert Motherwell, *Elegy to the Spanish Republic #122*, 1972
 Artwork: © Dedalus Foundation, Inc. /VAGA at ARS, NY and DACS, London 2020

Fashioned entirely out of found and repurposed automobile parts, *Pollo Primavera* displays the genius of Chamberlain's unique mode of artistic creation. Throughout his career the artist actively mined the latent symbolism of his chosen material - the mass-produced car parts that he relished for their formal potential also unmistakably connoted visions of progress, modernity and the American dream. *Pollo Primavera's* volumetric presence achieves an expressive power that balances the heroic with the intimate, arresting contradictions between expansion and contraction in the multiplicity of its surface.

The juxtaposition of curves and hard edges, solid metal facets and negative space, black and white, and worn surface coalesce in a single dynamic gestalt. These concavities and crevices reveal the very signature of Chamberlain's artistic process, indicative of the creative ingenuity behind this innovative approach to mark making. Chamberlain's

manipulation of an industrial and non-traditional material into an active and kinetic force characterizes the very best of the artist's output, including the present work. The artist himself explained how "I wasn't interested in the car parts *per se*, I was interested in either the color or the shape or the amount. I didn't want engine parts, I didn't want wheels, upholstery, glass, oil, tires, rubber, lining, what somebody'd left in the car when they dumped it, dashboards, steering wheels, shafts, rear ends, muffler systems, transmissions, fly wheels, none of that. Just the sheet metal. It already had a coat of paint on it, and some of it was formed. You choose the material at a time when that's the material you want to use, and then you develop your processes so that when you put things together it gives you a sense of satisfaction. It never occurred to me that sculptures shouldn't be colored" (John Chamberlain cited in: Julie Sylvester, *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985*, New York 1986, p. 15).

It was in 1958 that Chamberlain first took the radical step of appropriating abandoned car parts. Finding an old Ford truck in the garage of a house his family was renting, the sculptor crushed the fenders with his own car then welded the remains together, forming a totally original creation. Inspired by the New York School and specifically, the free-form style of the Abstract Expressionists, Chamberlain introduced automobile metal and color and challenged prevailing ideas of sculpture as a solid mass. Indeed, the influence of contemporaries such as Willem de Kooning is palpable in the sensuous and rippled folds of the metal sheets in *Pollo Primavera* and the brilliant combination of inky charcoal and off-white is reminiscent of Franz Kline.

The abstract arrangement of *Pollo Primavera* identifies it with the very best of the artist's free-standing sculpture. Across its rippled folds and through its elegant blend of black and white the present work perfectly synthesises Chamberlain's visionary approach to art making, one that revolutionised sculpture for decades to come.



ANDY WARHOL

1928 - 1987

**Campbell's Soup Box:
Chicken Noodle**

signed and dated 86 on the overlap
acrylic and silkscreen ink on canvas
50.8 by 50.8 cm. 20 by 20 in.

This work is stamped by The Estate of Andy Warhol, The Andy Warhol Foundation for the Visual Arts and numbered A119.079 on the overlap and stamped by The Andy Warhol Foundation for the Visual Arts on the reverse.

PROVENANCE

Michael Kohn Gallery, Los Angeles
Halcyon Gallery, London
Acquired from the above by the present owner

EXHIBITED

Los Angeles, Michael Kohn Gallery, *Warhol Campbell's Soup Boxes*, 1986

LITERATURE

Exh. Cat., London, Tate Modern, *Andy Warhol Retrospective*, February - April 2002, p. 305, illustrated in colour

£ 100,000-150,000

€ 118,000-177,000 US\$ 131,000-196,000

"Many an afternoon at lunchtime
Mom would open a can of
Campbell's for me, because
that's all we could afford, I love it
to this day."

Andy Warhol cited in: Victor Bockris, *The Life and Death of Andy Warhol*, London 1998, p. 144.



175

JOHN MCCRACKEN

1934 - 2011

Rhodos 2000

signed twice and dated 2000 on the underside

polyester, epoxy paint and wood
67 by 36.8 by 24.8 cm. 26³/₈ by 14¹/₂ by 9³/₄ in.

PROVENANCE

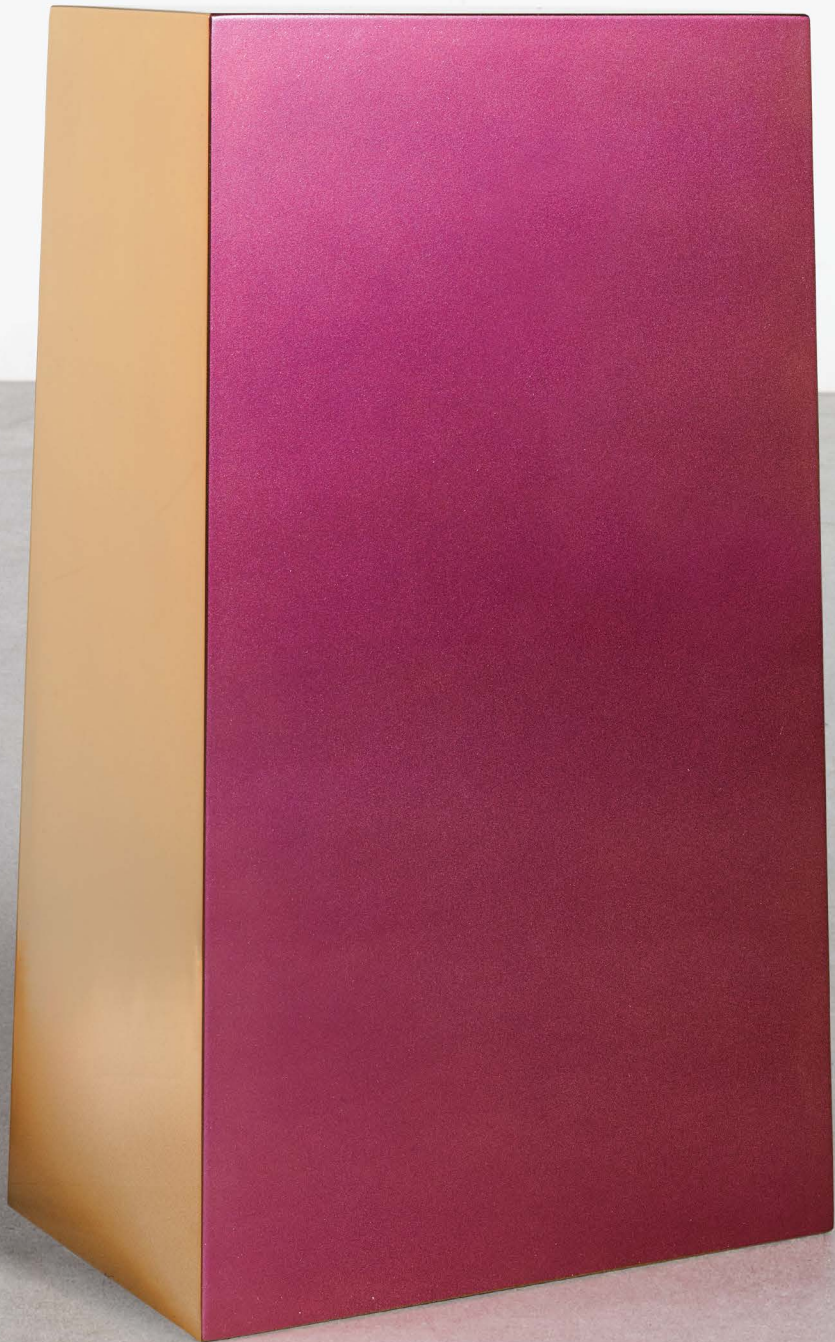
Hauser & Wirth, Zurich

Acquired from the above by the present owner in 2010

£ 40,000-60,000

€ 47,200-71,000 US\$ 52,500-78,500

176 no lot





177

ALLAN D'ARCANGELO

1930 - 1998

Landscape

signed, titled and dated *July 1968* on the reverse

oil on canvas

137 by 122 cm. 54 by 48 in.

PROVENANCE

Acquired directly from the artist by the present owner

£ 30,000-40,000

€ 35,400-47,200 US\$ 39,100-52,500

178

PETER HALLEY

b. 1953

Shadow Mask

signed twice and dated 2003 on the reverse
acrylic, fluorescent acrylic, metallic acrylic,
and Roll-A-Tex on two adjoining canvases
overall: 183 by 183 cm. 72 by 72 in.

PROVENANCE

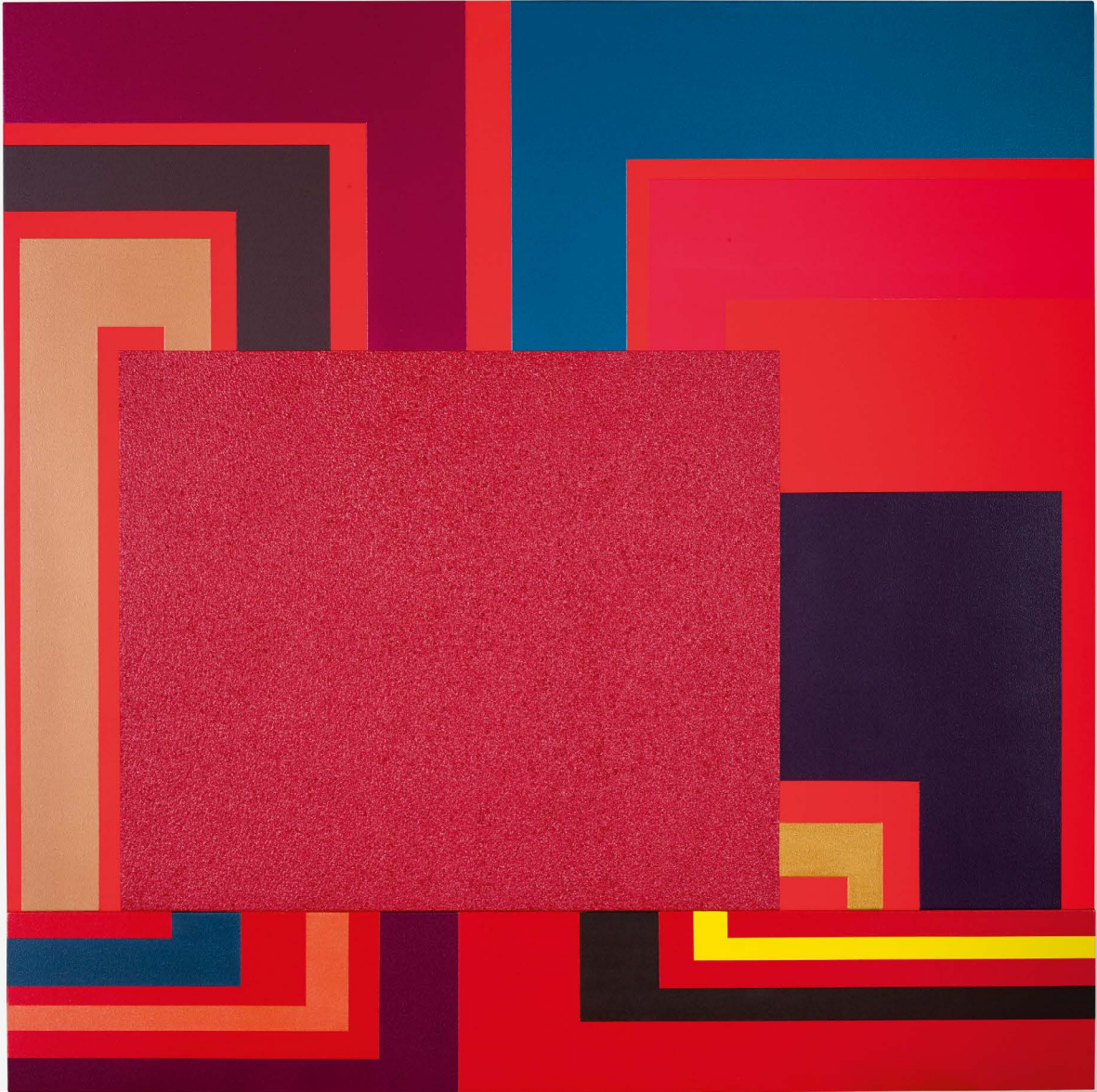
Galería Javier Lopez, Madrid
Private Collection, Málaga
Christie's, London, 14 February 2013, Lot 342
Private Collection
Maruani Mercier Gallery, Brussels
Acquired from the above by the present owner

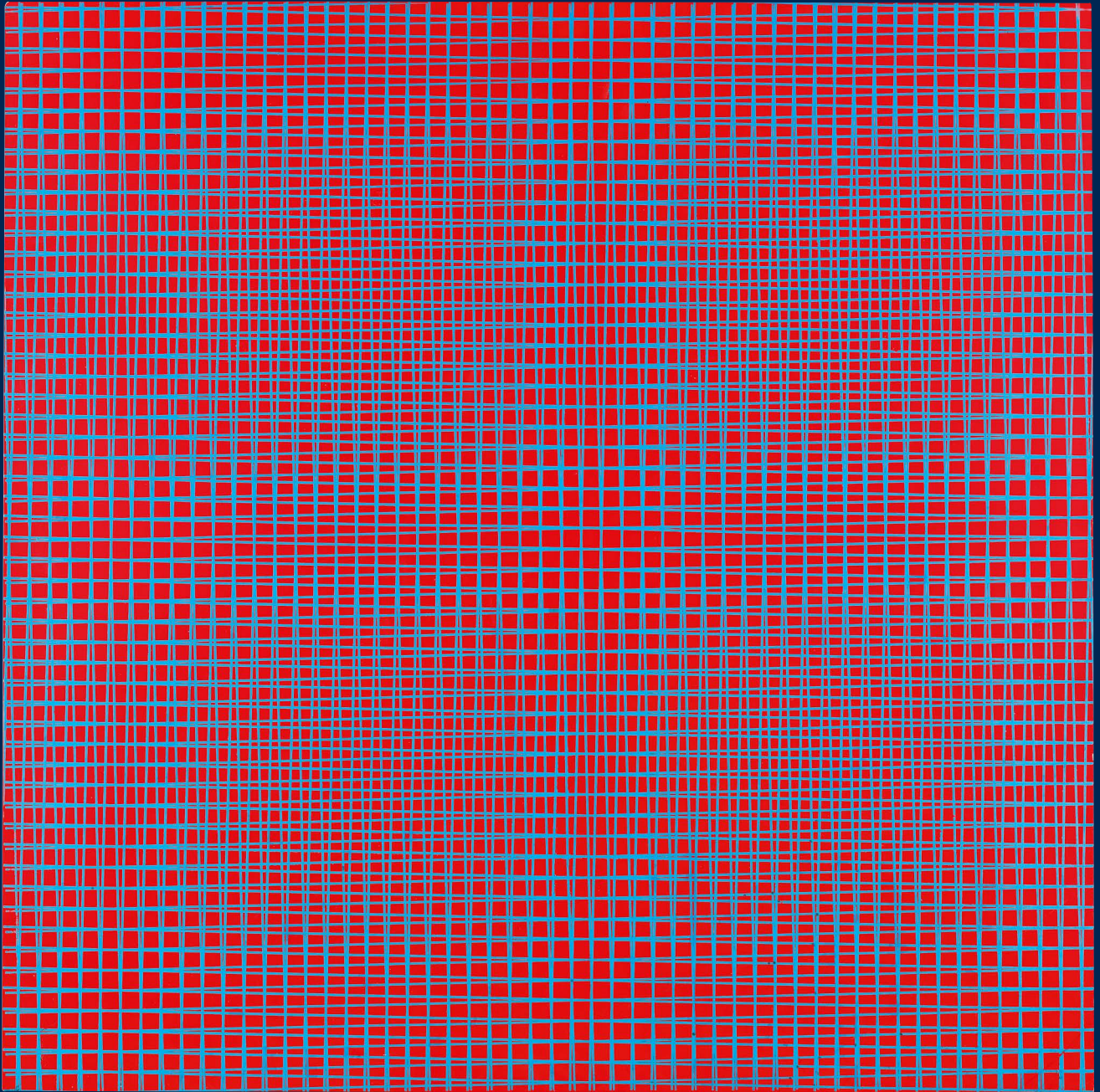
‡ £ 80,000-120,000

€ 94,500-142,000 US\$ 105,000-157,000

“I think of my work as diaristic. I like to follow the change in the paintings over the course of time. It’s a little crazy — I really use only three or four symbolic forms, and variations in the colour. The fact that I’ve been rearranging these forms and reworking them for a period of over twenty-five years is interesting. When I look back, I can often see personal and political reasons for why the configurations changed.”

Peter Halley in conversation with Karlyn De Jongh in: Peter Lodermeier, Karlyn De Jongh and Sarah Gold, *Personal Structures: Time Space Existence*, Cologne 2009, p. 278.





179

179

FRANÇOIS MORELLET

1926 - 2016

2 doubles - Trames -1° +1°

signed, titled, dated 1969 and variously inscribed on the reverse

silkscreen on wood

80 by 80 cm. 31½ by 31½ in.

Executed in 1969, this work is number 9 from an edition of 9.

The work is registered in the François Morellet Archives under number 69051.

PROVENANCE

Acquired directly from the artist by the present owner in 1984

⊕ £ 30,000-40,000

€ 35,400-47,200 US\$ 39,100-52,500



180

SOL LEWITT

1928 - 2007

Untitled (three works)

each: signed and dated 10/81

pencil and ink on paper, in three parts

each: 55.5 by 55.5 cm. 21⅞ by 21⅞ in.

PROVENANCE

Richard Rodríguez Collection, Paris

Private Collection, Europe

Sotheby's, Paris, 12 June 2019, Lot 502

Acquired from the above by the present owner

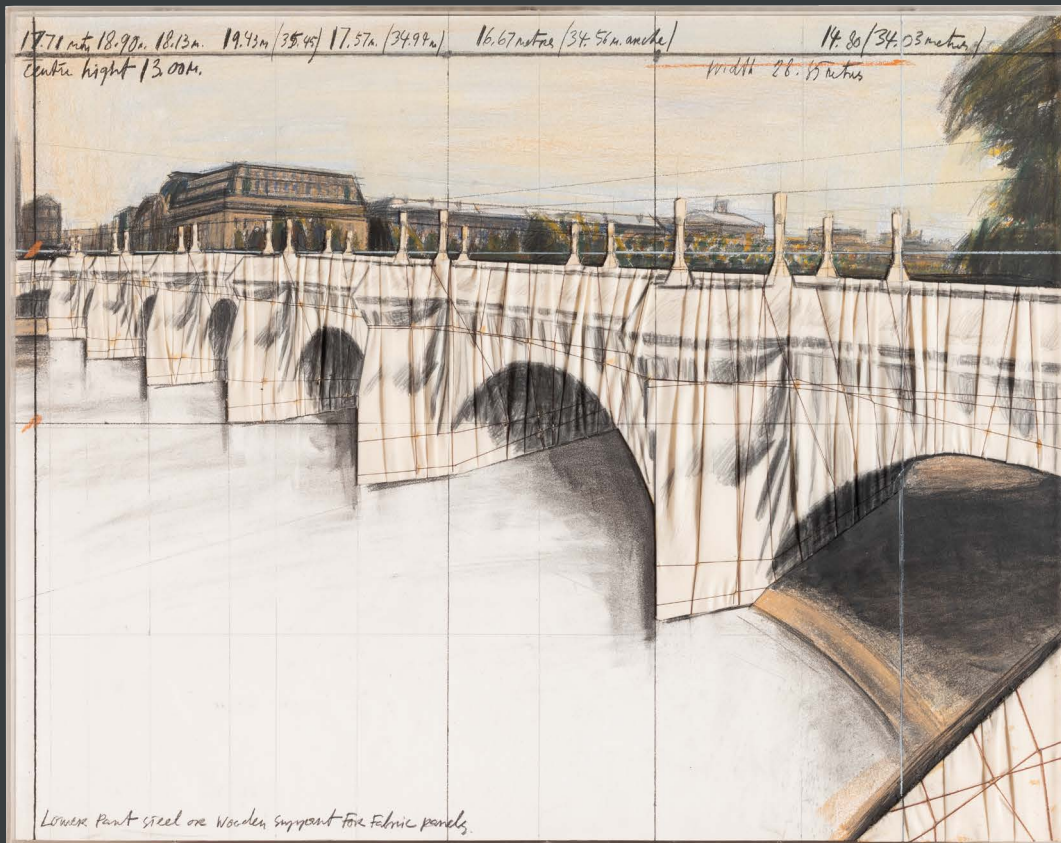
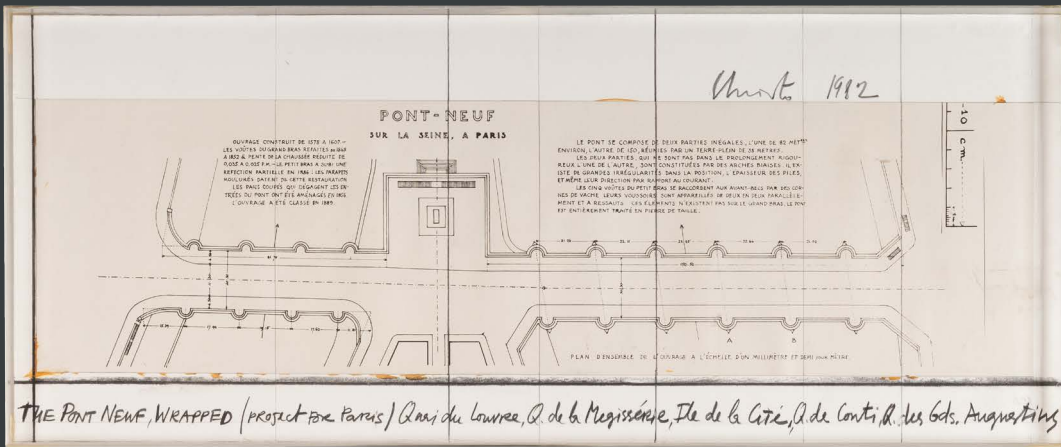
£ 25,000-35,000

€ 29,500-41,300 US\$ 32,600-45,600



180

141



181

CHRISTO

b. 1935

The Pont Neuf, Wrapped
(Project For Paris)

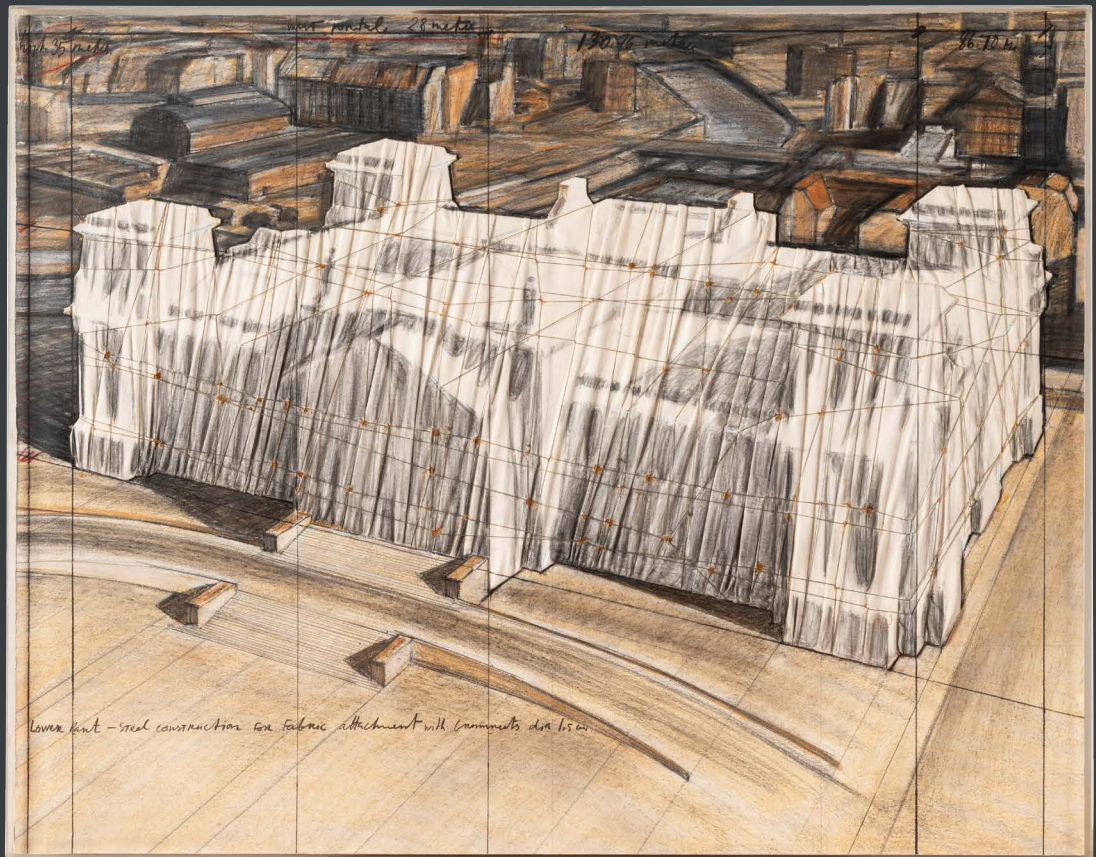
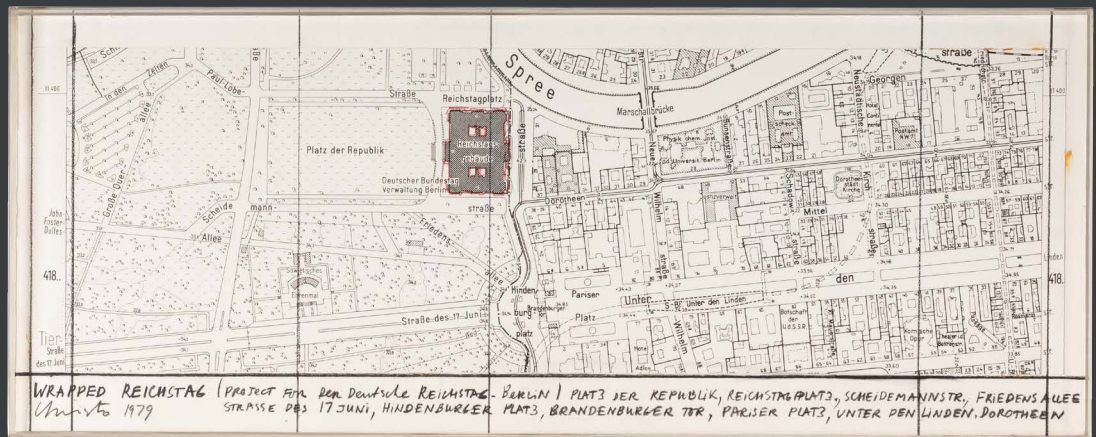
signed, partly titled, dated 1982 and
variously inscribed; variously inscribed on
the reverse
pencil, fabric, twine, pastel, charcoal, wax
crayon and architectural drawings on card,
in two parts

i: 28.6 by 71.8 cm. 11 by 28 in.
ii: 56.5 by 71.8 cm. 22 by 28 in.

PROVENANCE

Guy Pieters Gallery, Knokke-Heist
Acquired from the above by the present owner

⊕ £ 50,000-70,000
€ 59,000-83,000 US\$ 65,500-91,500



182

CHRISTO

b. 1935

Wrapped Reichstag

signed, partly titled, dated 1979 and variously inscribed; variously inscribed on the reverse collage with pencil, fabric, twine, pastel, crayon and ballpoint pen on card, in two parts
 i. 28.5 by 71.5 cm. 11¼ by 28¼ in.
 ii. 56.5 by 71.5 cm. 22¼ by 28¼ in.

PROVENANCE

Guy Pieters Gallery, Knokke-Heist
 Acquired from the above by the present owner

⊕ £ 50,000-70,000
 € 59,000-83,000 US\$ 65,500-91,500



183

LOUISE BOURGEOIS

1911 - 2010

Couple

signed with the artist's initials
gouache on paper
59.6 by 45.7 cm. 23½ by 18 in.
Executed in 2007.

PROVENANCE

Hauser & Wirth, London
Acquired from the above by the present
owner in 2007

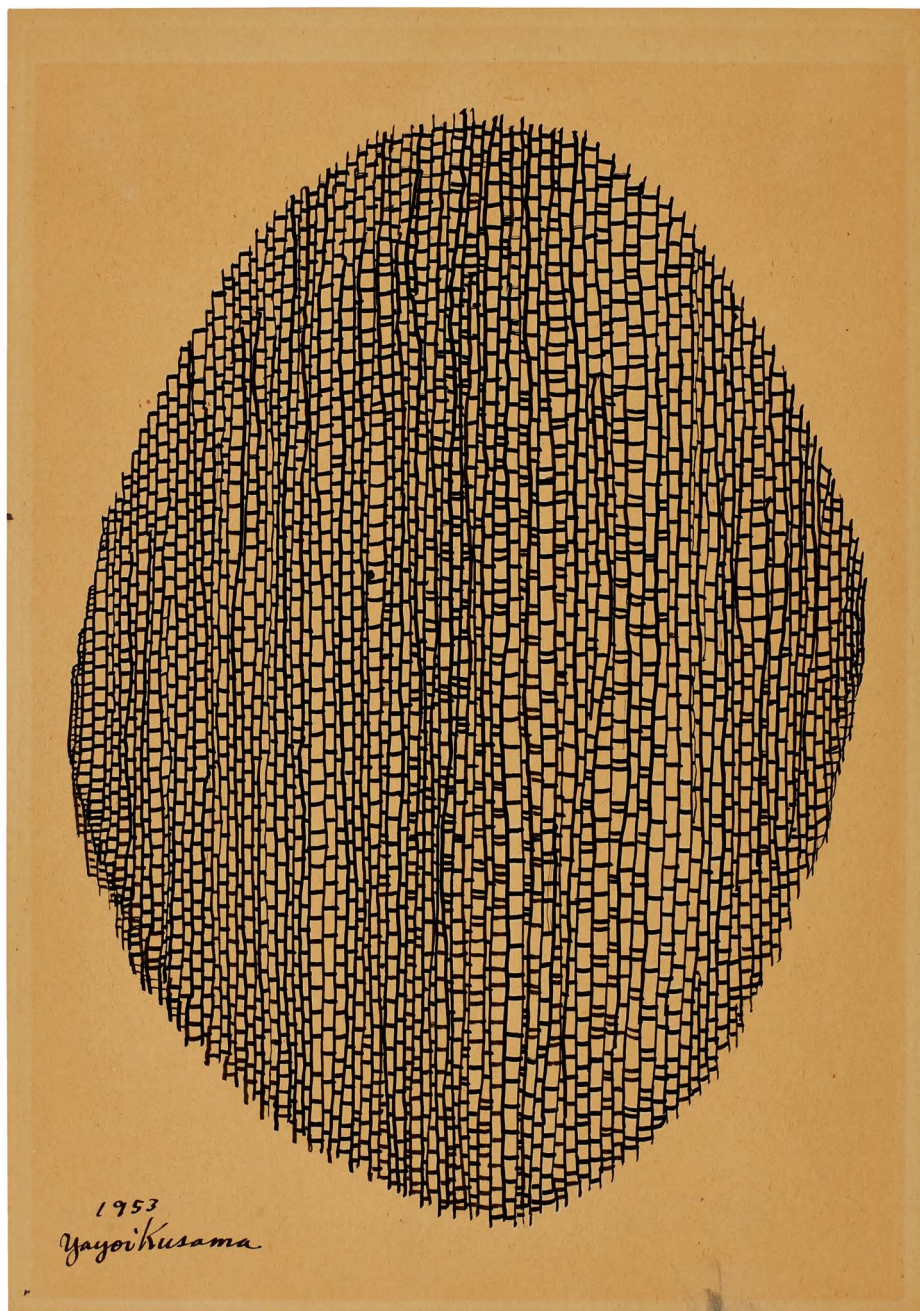
EXHIBITED

London, Hauser & Wirth, *Louise Bourgeois:
New Works*, October - November 2007

LITERATURE

Elke Buhr an Pauran Esrafilly, 'Grande
Maman', *Monopol*, March 2010, p. 46,
illustrated

⊕ £ 60,000-80,000
€ 71,000-94,500 US\$ 78,500-105,000



1953
Yayoi Kusama

184

YAYOI KUSAMA

b. 1929

No. 14 The Ground (Proliferating Space No. 14)

signed and dated 1953; signed, dated 1953,
numbered 14 and variously inscribed on the
reverse

ink on card

43 by 30.1 cm. 17 by 11⁷/₈ in.

This work is registered with Yayoi Kusama Inc.

PROVENANCE

Private Collection, Japan (acquired directly
from the artist in 1987)

Private Collection, Japan

Sotheby's, New York, 13 May 2004, Lot 132

Acquired from the above by the present owner

£ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-91,500

CONSTRUCTING THE PERCEIVER:

ARAKAWA IN THE 1960s

LOTS 185–186

Employing both the written word and a graphic sensibility, the present works by Japanese architect and artist Shusaku Arakawa pertinently challenge the expectations of factuality from diagrammatic images. These are paintings that question modes of perception and deny our assumptions of rationality. *Untitled* and *There are...* present beguiling nonsensical maps; arrows without direction, text without discernable meaning, cryptic technicoloured bands and plans devoid of decipherable sense. Betraying the factual associations of the diagram, Arakawa's paintings forefront the act of reading a painting. These works are perhaps best described as "diagrams of the mind" (Ealan Wingate, 'Diagrammatic paintings by Japanese architect Shusaku Arakawa go on show in New York', *dezeen*, March 2019, online). The result is an startlingly experiential viewing experience, decoding the mechanics of perception and questioning the legibility of the world around us. Reviewing Arakawa's 1966 exhibition at Dwan Gallery, writer Suzi Gablick succinctly describes this phenomenon in the artist's work "His work vibrates with extrasensorial perceptions and eidetic charges, and the strange luminosity of dematerialising shapes implies things are happening which are not seen" (Suzi Gablick, 1966, cited in: Andy Battaglia, "The Legacy of the Radically

Experimental Arakawa Heads to Gagosian, *ArtNews*, February 2017, online).

In 1961, Arakawa moved his life from Japan to New York, arriving with just \$14 in his pocket and a phone number for Marcel Duchamp. This marked the beginning of the artist's New York years, during which Arakawa's feverish diagrammatic investigations laid the foundations for his deeply revered and radically experimental architectural career. Arakawa developed a close friendship with Duchamp, which undoubtedly spilled into the artist's diagrammatic canvases. The influence of Duchamp's stern refusal of empirical sense perhaps helped to form the backbone of the artist's practice of this period. Even Arakawa's geometric compositions visually recall Duchamp's infamous *Bride Stripped Bare by Her Bachelor's, Even*, 1915–23. Arakawa's "great breakdown of diagrammatic information" (Ealan Wingate, *op cit.*, 2019) sings with a deadpan Duchampian sense of anti-logic.

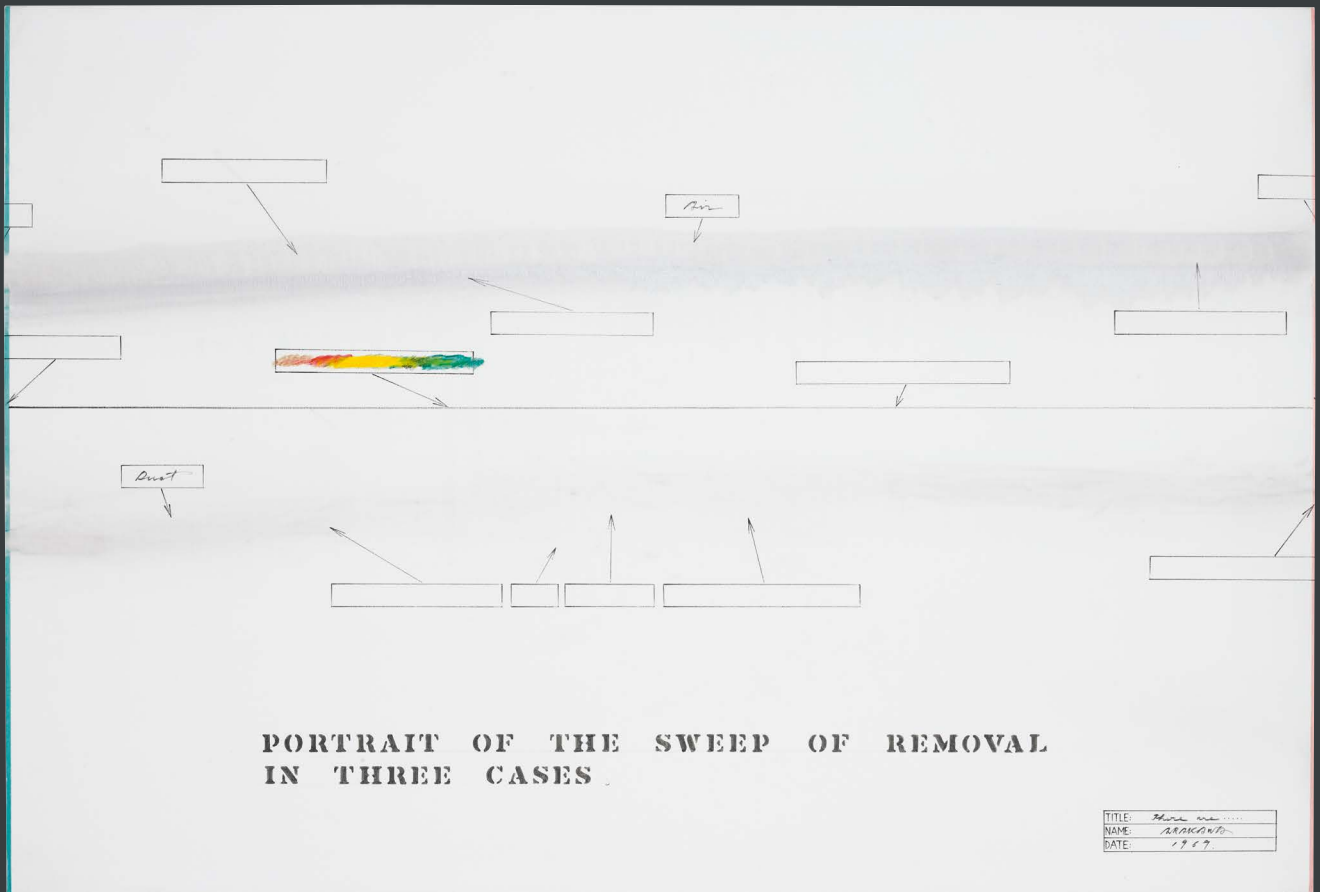
Untitled and *There are...* stand as important emblems of this formative period of the artist's work. The experiential tone of these canvases foreshadow Arakawa's illustrious, revolutionary architectural practice, forming the basis of the artist's architectural core values.



Arakawa and Madeline Gins *circa* 1972
Image: © 2017 Estate of Madeline Gins. Reproduced
with permission of the Estate of Madeline Gins



TITLE:	UNTITLED
NAME:	ARAKAWA
DATE:	1968



**PORTRAIT OF THE SWEEP OF REMOVAL
IN THREE CASES**

TITLE:	[handwritten]
NAME:	ARAKAWA
DATE:	1969

186

185

CONSTRUCTING THE PERCEIVER:
ARAKAWA IN THE 1960S

ARAKAWA

1936 - 2010

Untitled

signed, titled and dated 1968; signed, titled and dated 1968 on the reverse
oil and pencil on canvas
184 by 123.5 cm. 72 by 48⁵/₈ in.

PROVENANCE

Ronald Feldman Gallery, New York
Private Collection
Christie's, London, 1 July 1980, Lot 368
Galerie Schmela, Dusseldorf
Acquired from the above by the present owner circa 1980

£ 30,000-40,000
€ 35,400-47,200 US\$ 39,100-52,500

186

CONSTRUCTING THE PERCEIVER:
ARAKAWA IN THE 1960S

ARAKAWA

1936 - 2010

There are ...

signed, titled and dated 1969; signed, titled and dated 1969 on the stretcher; signed, titled and dated 1969 on the reverse
oil and pencil on canvas
124.5 by 183 cm. 49 by 72 in.

PROVENANCE

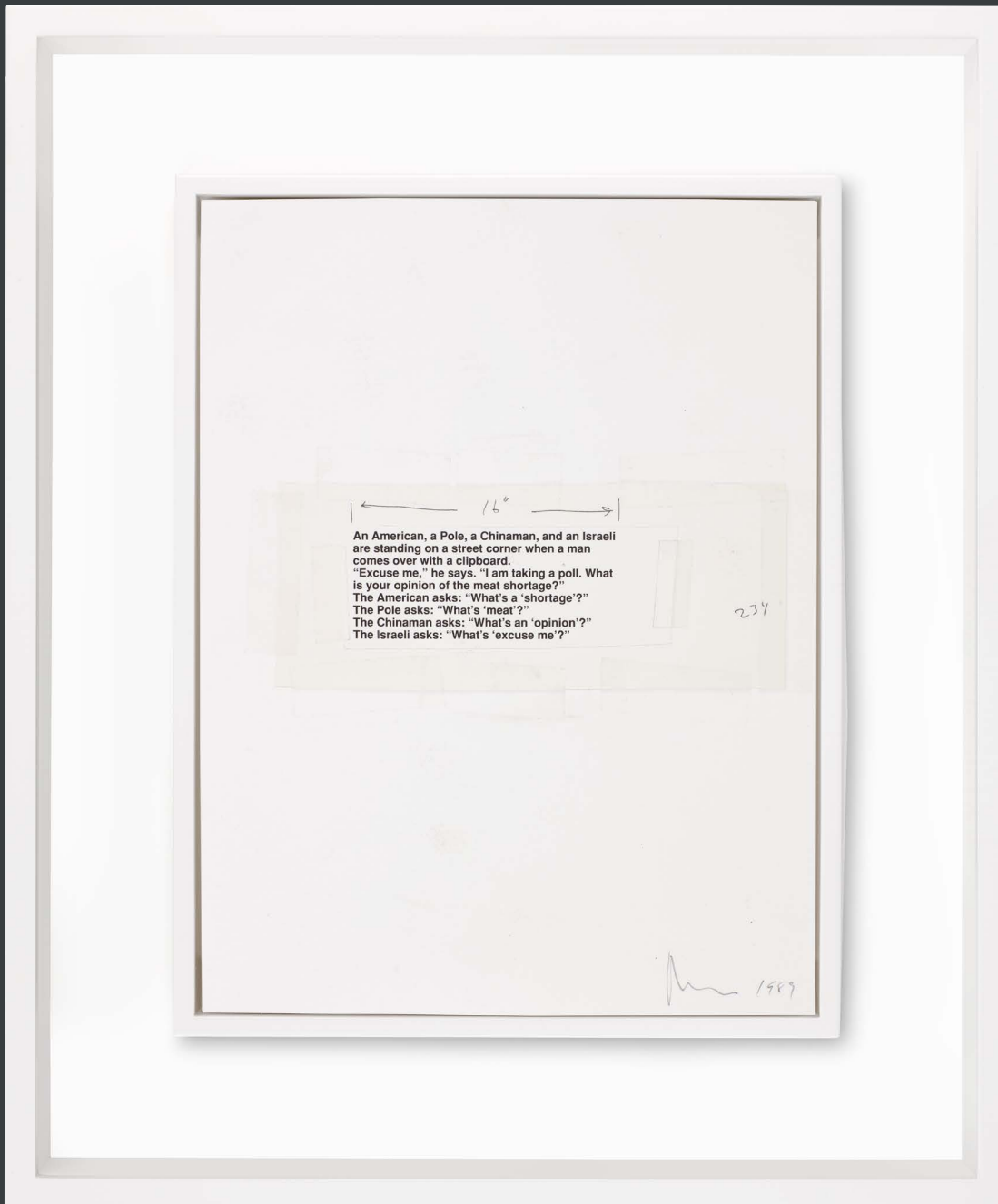
Galerie Schmela, Dusseldorf
Galerie Onnasch, Cologne
Private Collection
Christie's, London, 1 December 1981, Lot 533
Acquired from the above by the present owner

EXHIBITED

Karlsruhe, Badischer Kunstverein; and Hannover, Kunstverein, *Arakawa*, August - October 1970, n.p., no. 12, illustrated
Cologne, Galerie Onnasch, *Arakawa*, November - December 1971, n.p., no. 5, illustrated
Tokyo, The National Museum of Modern Art; and Kyoto, The National Museum of Modern Art, *Constructing the Perceiver - Arakawa: Experimental Works*, November 1991 - February 1992, n.p., illustrated

£ 30,000-40,000
€ 35,400-47,200 US\$ 39,100-52,500

149



187

RICHARD PRINCE

b. 1949

Untitled

signed and dated 1989

ball-point pen, tape and printed paper on paper
30.5 by 23 cm. 12 by 9 in.

PROVENANCE

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

£ 10,000-15,000

€ 11,800-17,700 US\$ 13,100-19,600



188

CHRISTIAN MARCLAY

b. 1955

Untitled

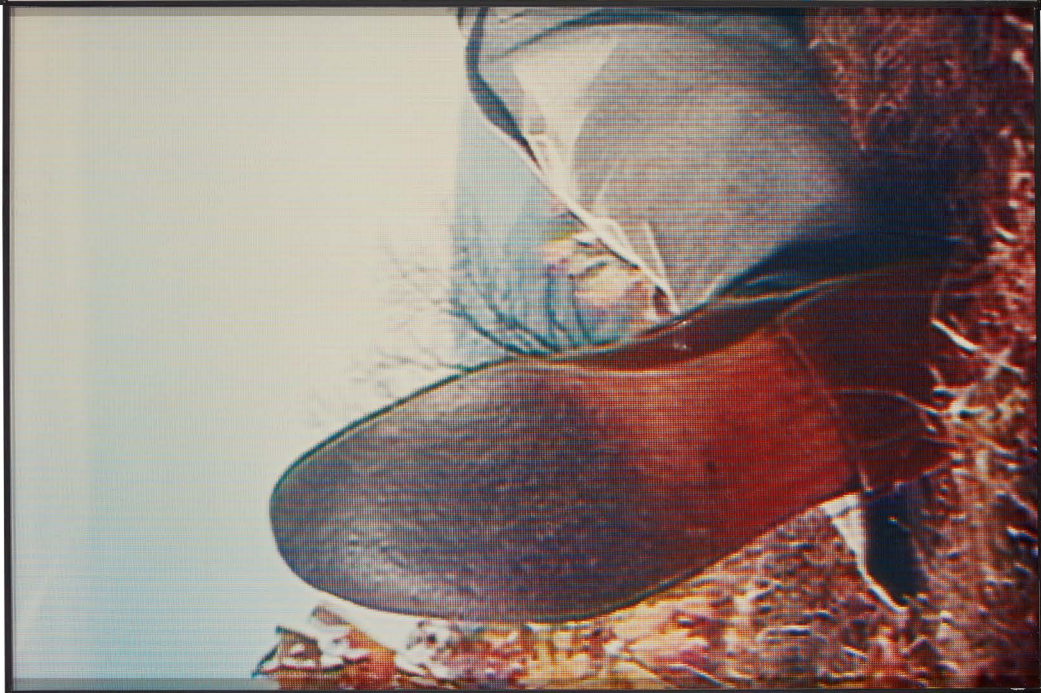
collage on record sleeve
30.6 by 30.6 cm. 12¼ by 12¼ in.
Executed in 1997.

PROVENANCE

Paula Cooper, New York
Private Collection
Galerie Yvon Lambert, Paris
Acquired from the above by the present owner

£ 18,000-25,000

€ 21,300-29,500 US\$ 23,500-32,600



JOHN BALDESSARI

1931 - 2020

The Overlap Series; Street Scene and Reclining Person (with Shoes)

colour photograph and digital print, and digital print mounted on Sintra board with acrylic and felt-tip pen, in artist's frames, in three parts
 overall: 154.9 by 213.4 cm. 61 by 84 in.
 Executed in 2000.

PROVENANCE

Marian Goodman Gallery, New York
 Private Collection
 Phillips, New York, 17 May 2007, Lot 59
 Acquired from the above by the present owner

EXHIBITED

London, Tate Modern; Barcelona, Museu d'Art Contemporani de Barcelona; Los Angeles, Los Angeles County Museum of Art; and New York, the Metropolitan Museum of Art, *John Baldessari: Pure Beauty*, October 2009 - January 2011, p. 283, illustrated in colour

± £ 180,000-250,000
 € 213,000-295,000 US\$ 235,000-326,000



Executed in 2009, *The Overlap Series: Street Scene and Reclining Person (with Shoes)* signifies the playful juxtaposition and reimagining of the logic of space typical of John Baldessari's celebrated artistic production. Replete with vintage automobiles and towering palm trees, the present work offers an iconographic depiction of a Los Angeles cityscape. Bisecting the horizontal picture plane, a second vertical panel is further divided into two distinct images. In the lower half, a man lays on the ground, a harsh and arid landscape surrounds him. Perhaps the protagonist is resting, perhaps something more sinister has taken place? The third image exists at the intersection of the two panels. It is within this hybridised precinct that Baldessari utilises an obliterating mechanism in the form of colour-blocking various shapes with spirited silhouettes rendered in vivid hues; a gesture of cancellation characteristic of the

artist's eminent style. Baldessari's *damnatio memoriae* aims to conceal but in actuality serves to highlight and expose. Furthermore, the present work attests to Baldessari's disavowal of the centrality of bodies and faces. The artist's eclipsing of the regiments of facial identity underwritten by the genre of academic portraiture mirrors gestures made by artists such as Pablo Picasso; artists who refused conventional portraiture with the destabilisation of facialised personhood. The result of which is a mystifying and at times voyeuristic view point.

In 1970 in an infamous act of provocation and incineration, Baldessari set fire to over one hundred of his canvases produced between 1953 and 1966, folding the charred remains into cookie batter and stowing a separate portion inside a book-shaped urn that became a fixture on his studio shelf. The *Cremation Project* marked the formal

beginning of a multifaceted practice; one that embraced a wide range of media including video, film, photography, sculpture, prints, and installations. As in *The Overlap Series*, many of Baldessari's photographic works often incorporate film stills. Speaking of his use of appropriated photography, Baldessari comments, "I was trying to be artless. I thought the more I'm involved with art, the more artful I'm becoming, so how do I get myself out of that? Well, have other people do things for me, or just use other people's imaging" (John Baldessari cited in: Jessica Morgan, 'Somebody to talk to: John Baldessari', *Tate Etc*, 1 September 2009, online). Baldessari's incorporation of commercial media and film stills allowed him to explore new dimensions of free association, probing the deeper subtleties of absurdity and Surrealism with a wicked sense of humour and identifying him as one of the most original voices of our time.

ROBERT RAUSCHENBERG

1925 - 2008

Sin Yen 11 (Anagrams a Pun)

signed and dated 99; titled on the reverse
vegetable dye transfer on poly laminate
151 by 151 cm. 59½ by 59½ in.

PROVENANCE

Greenberg Van Doren Gallery, St. Louis
Acquired from the above by the present
owner in July 1999

‡ £ 150,000-200,000

€ 177,000-236,000 US\$ 196,000-261,000

Part of Robert Rauschenberg's renown series *Anagrams (A Pun)*, the present work effortlessly synthesises instantly recognizable quotidian symbols, with superbly esoteric visual references. In *Sin Yen 11*, Rauschenberg offers the instantly recognisable 'stop' traffic sign, a symbol ubiquitous to American culture and imbued with mass cultural legibility, mirrored by another street sign, an arrow of direction to Sin Yin, this second street sign of unknown significance, opaque importance. Further ambiguity is lent to the work with much of the composition shrouded in a veil of deep red pigment surrounding a lone figure stumbling towards the edge of the piece. Each recognisable visual nod, is countered with an image of vagueness, decontextualised and hazy. The result is a lyrical juxtaposition of the cryptic with the familiar. In the present work, Rauschenberg's poetic assortment of visual clues forms a loose grid, comprised of four seemingly haphazard quadrants partitioning the composition. While the viewer grapples to find a discernable conventional narrative in Rauschenberg's choice of imagery, and

this highly structured composition refuses pictorial narration, and recalls instead the immediacy of the picture surface in Abstract Expressionist's canvases.

**“THE ANAGRAMS ARE THE
POETIC CIPHERS OF HIS
SELF'S SELF-DISCOVERY AS IT
TRAVELS AMONG THE OBJECTS
OF THE MATERIAL WORLD AND
INSERTS ITSELF INTO THE
CHAOTIC, ARBITRARY WORLD
OF NATURE.”**

The *Anagrams (A Pun)* series offers an eloquent extension of Rauschenberg's earlier forays into collaged and silkscreened canvases. First exhibited at PaceWildenstein in 1996, the series was described by

writer Bernice Rose: “[Rauschenberg's] newest group of works is one of his more extraordinary visual reenactments of that exploration into the world of the sensate: the *Anagrams* are the poetic ciphers of his self's self-discovery as it travels among the objects of the material world and inserts itself into the chaotic, arbitrary world of nature” (Bernice Rose, Exh. Cat., New York, PaceWildenstein (and travelling), *Robert Rauschenberg: Anagrams*, 1996, p. 7). Rendered here on poly laminate, the artist furthers his infamous layering collage technique with a then cutting-edge method of image making, allowing for greater depth of imagery. Rauschenberg's technical innovation falls perfectly in line with decades spent fervently experimenting with image transfer techniques as a means of challenging hierarchies of the image world. In both technique and imagery, his refusal to recognise distinctions between the visual spheres of contemporary culture and art history lead to an iconoclastic integration of life and objects into his artistic practice.



RAUBUMBERG 99



191

ROBERT MOTHERWELL

1915 - 1991

Lyric Suite

signed with the artist's initials

ink on rice paper

22.9 by 27.9 cm. 9 by 11 in.

Executed in 1965.

PROVENANCE

Dedalus Foundation, New York

Bernard Jacobson Gallery, London

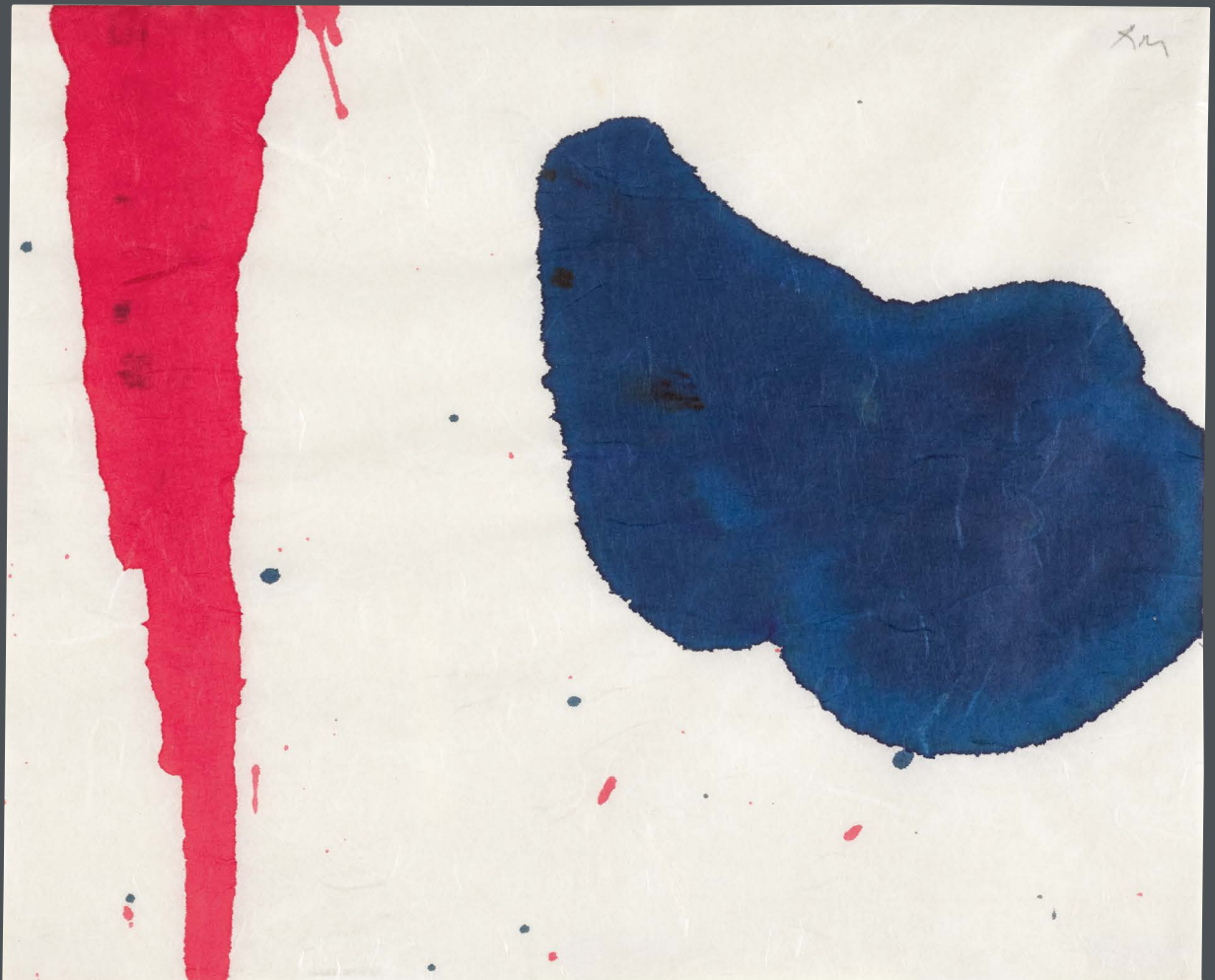
Acquired from the above by the present owner

EXHIBITED

London, Bernard Jacobson Gallery, *Robert Motherwell: Works on Paper*, October - November 2011

£ 18,000-25,000

€ 21,300-29,500 US\$ 23,500-32,600



192

ROBERT MOTHERWELL

1915 - 1991

Lyric Suite

signed with the artist's initials
ink on rice paper
22.9 by 27.9 cm. 9 by 11 in.
Executed in 1965.

PROVENANCE

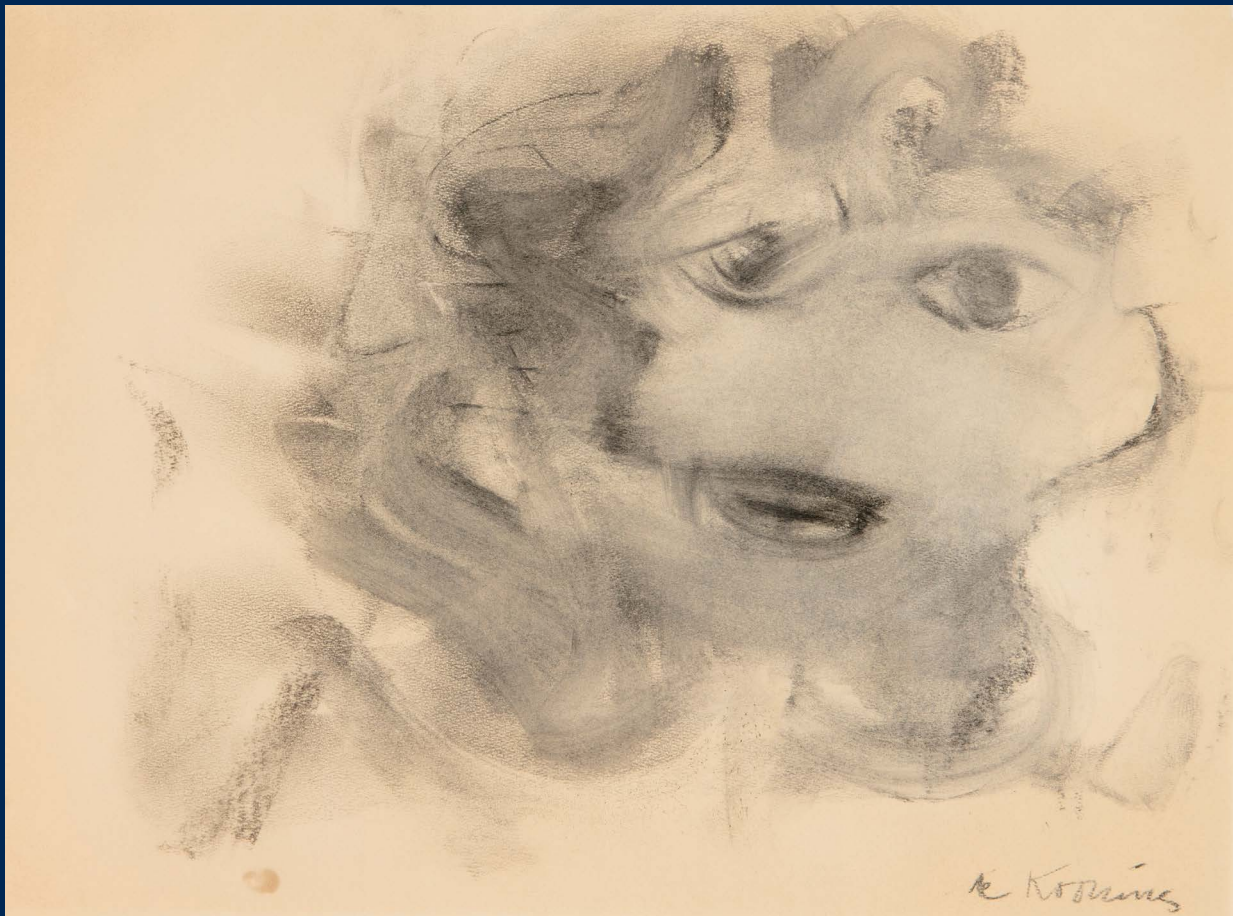
Dedalus Foundation, New York
Bernard Jacobson Gallery, London
Acquired from the above by the present owner

EXHIBITED

London, Bernard Jacobson Gallery, *Robert Motherwell: Works on Paper*, October - November 2011

£ 18,000-25,000

€ 21,300-29,500 US\$ 23,500-32,600



193

193

WILLEM DE KOONING

1904 - 1997

Woman

signed
charcoal on paper
44.5 by 59.7 cm. 17½ by 23½ in.
Executed in 1964.

PROVENANCE

Richard Feigen, New York
Acquired from the above by the present owner

EXHIBITED

New York, Spanierman Gallery, *Artists & Nature on Easter Long Island: 1940s to the Present*, July 2015, n.p. (text)

£ 20,000-30,000
€ 23,600-35,400 US\$ 26,100-39,100

194

ALEXANDER CALDER

1898 - 1976

Treize Fleurs

signed and dated 65
gouache and ink on paper laid down on
cardboard
74 by 53,5 cm. 29⅓ by 21⅓ in.

This work is registered in the archives of the Calder Foundation, New York, under application number A11357.

PROVENANCE

Galerie Maeght, Paris
Edgardo Acosta Gallery, Beverly Hills
(acquired from the above in 1969)
Collection of Bruno Bonetti, Milan (acquired from the above in 1980)
Private Collection, Italy (acquired from the above in 2008)
Sotheby's, Paris, 7 December, 2016, Lot 17
Acquired from the above by the present owner

‡ £ 20,000-30,000
€ 23,600-35,400 US\$ 26,100-39,100



195

SAM FRANCIS

1923 - 1994

Untitled (SF86 - 893)

signed and dated 1986 on the reverse
acrylic and gouache on paper
181.7 by 94.7 cm. 71½ by 37¼ in.

PROVENANCE

Nantenshi Gallery, Tokyo (acquired directly
from the artist)
Private Collection, Tokyo
Christie's, New York, 15 May 2002, Lot 162
Acquired from the above by the present owner

EXHIBITED

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

LITERATURE

Debra Burchett-Lere, Ed., "Untitled, 1973
(SF86-893)" *Sam Francis: Online Catalogue
Raisonné Project*

£ 120,000-180,000
€ 142,000-213,000 US\$ 157,000-235,000

Executed in 1986, *Untitled (SF86 - 893)* testifies to Sam Francis' life-long engagement with abstract painting. The rhythmic strokes and vibrant use of colour is utterly paradigmatic of the artist's oeuvre; he believed that colour was an expression of his unconscious visions. "Colour is a kind of holy substance for me, It's the element in painting which I am most fascinated with. It is an element of painting which overcomes me... Color in a way is a receptacle for a feeling and a way for you to hold it until understanding arrives or meaning is extracted" (Sam Francis in conversation with Michael Blackwood, *Sam Francis*, dir. Michael Blackwood Productions Inc., 1975-76).

Due to a plane crash, Francis was hospitalised from a young age which left him with severe back injuries and a long period spent in hospital; here he was fascinated by the reflections and colours that were created in his white hospital room. This is portrayed in his works with the white background and

splattered blotches of colour which could be reminiscent of these early memories of his hospital room. In the present work, Francis explores the interplay between light and colour which are enhanced by the materials used. Many of his peers worked with the

**"COLOUR IS A KIND OF HOLY
SUBSTANCE FOR ME, IT'S THE
ELEMENT IN PAINTING WHICH
I AM MOST FASCINATED WITH.
IT IS AN ELEMENT OF PAINTING
WHICH OVERCOMES ME..."**

figurative subject matter unlike Francis who was more interested in the composition, the attributes of his painterly medium and space. From the 1950s, Francis began to completely take over the picture plan, allowing the viewer to feel the sense of freedom that he got from

painting. By the mid-1980s, his application of paint had become thicker and more resolute and the works from this period resonate with colour which is apparent in the present work.

Francis recreated the physical act of painting for himself using a wide range of materials, mixing his own colours to create his own highly saturated pigments. His longtime assistant, Dan Cytron recalls: "Sam could afford any pigments he wanted and he wanted colours 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 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). Indeed, *Untitled (SF86 - 893)* draws the viewer into another spatial system entirely, pushing beyond what has been done before and into a realm of his own.





196

SOL LEWITT

1928 - 2007

**Irregular Vertical Bands of Color
Superimposed**

signed, dated 1992 and dedicated; signed,
titled and dated 1992 on the reverse
gouache on paper
38 by 38 cm. 15 by 15 in.

PROVENANCE

A gift from the artist to the present owner

£ 10,000-15,000

€ 11,800-17,700 US\$ 13,100-19,600



197

SAM FRANCIS

1923 - 1994

Untitled (SF73 - 079)

signed on the reverse
acrylic on paper
22 by 40.7 cm. 8 $\frac{7}{8}$ by 16 in.
Executed in 1973.

PROVENANCE

Ruth Schaffner, Santa Barbara (acquired
from the artist in 1976)
Acquired from the above by the present owner

LITERATURE

Debra Burchett-Lere, Ed., "Untitled, 1973
(SF73-079)" *Sam Francis: Online Catalogue
Raisonné Project*

‡ £ 20,000-30,000
€ 23,600-35,400 US\$ 26,100-39,100

198

YAYOI KUSAMA

b. 1929

Immortal Soul

signed, signed in Japanese and dated 1987 on the reverse
acrylic on canvas
45.7 by 38.1 cm. 18 by 15 in.
This work is registered with Yayoi Kusama Inc.

£ 180,000-250,000

€ 213,000-295,000 US\$ 235,000-326,000

PROVENANCE

Robert Miller Gallery, New York
Lars Bohman Gallery, Stockholm
Acquired from the above by the present owner

EXHIBITED

Stockholm, Lars Bohman Gallery, *Yayoi Kusama*, 1999

Executed in the unmistakable pattern of dots and expansive nets that permeate her life and body of work, Yayoi Kusama's *Immortal Soul* from 1987 is a scintillating example of the artist's iconic compositions, which she has been working on and developing over the

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

course of her decades long career. By 1987, the artist had returned to her native Japan after becoming an art world superstar in New York during the 60s and exhibiting worldwide in the 70s. The deaths of her partner Joseph Cornell in 1973 and her father in 1974 foreshadowed a period of introspection and

meditative practice, during which the artist published much of her written work. By the 80s, however, she was ready to make her return to the art world; in 1981, Kusama's work was included in a group exhibition at the National Museum of Modern Art both in Tokyo and Kyoto, and in 1987 – the same year in which *Immortal Soul* was executed – she was given her first major retrospective at the Kitakyushu Municipal Museum of Art in Fukuoka. Four years later, Kusama was the first woman to be invited to represent Japan at the Venice Biennale, an honour that confirmed her status as one of the most important artists of her time.

In *Immortal Soul* bright orange and green dots permeate the surface to create an intricate filigree, ebbing and flowing to form a delicate and organic composition. Reminiscent of her works of the 1950s – those proto-*Infinity Nets* that were greatly inspired by the work of the Surrealists, particularly Joan Miró who Kusama discovered while receiving *Nihonga* training in Japan – the present work perfectly encapsulates the artist's unique ability to expand on the motif that would become

synonymous with herself and her practice. Her traditional training – and dexterity in the use of paint – are met here with extraordinary vision.

Plagued by neurosis since she was a child, Kusama first began painting infinity nets as images of her hallucinations and the apparent “veil” of dots that formed halos before her eyes and eclipsed her sight. The artist herself has explained how “[o]ne day, looking at a red flower-patterned table cloth on the table, I turned my eyes to the ceiling and saw the same red flower pattern everywhere... [t]he room, my body, the entire universe was filled with it, my self was eliminated, and I had returned and been reduced to the infinity of eternal time and the absolute of space” (Yayoi Kusama cited in: Laura Hoptman et al., *Yayoi Kusama*, London 2000, pp. 35-37). Thus the dotted pattern began as a compulsory release and reflection of her emotional psychology. Indeed, *Immortal Soul* is not merely a representation of an illusion, but rather a representation of Kusama herself. A natural, effortless osmosis has taken place, fusing symbol and artist into an inseparable identity and insoluble solution.



199

LEE UFAN

b. 1936

Dialogue

signed, titled and dated 2016 on the reverse
acrylic on canvas
291 by 218 cm. 114½ by 85¾ in.

PROVENANCE

Kamel Mennour, Paris
Acquired from the above by the present
owner in 2016

† £ 280,000-350,000
€ 331,000-413,000 US\$ 365,000-456,000

“I am the one who creates the power of balance, but the feeling of infinity that drifts from the piece depends on the spatial strength of the negative space. Created in this manner, a work continues to give life to concept and actuality while influencing both.”

Lee Ufan, Selected writings by Lee Ufan 1970-96,
London 1996, p. 114.





Lee Ufan at the opening of his Exhibition at Lisson Gallery, London, 2015
Image: © Ray Tang/Shutterstock
Artwork: Lee Ufan © ADAGP, Paris and DACS, London 2020

Yves Klein, *Ant 131*, 1961
Artwork: © Succession Yves
Klein c/o ADAGP, Paris and
DACS, London 2020



Through one brush stroke, *Dialogue* channels a profound emotional resonance for the viewer, bringing them into a state of inner contemplation. Executed by pioneering Korean artist Lee Ufan, the present work is fuelled with aesthetic vibrancy and explores the relationship between the inner-life and the exterior. *Dialogue* is composed of a singular blue brushstroke diffusing into the background: at the start of the brush, the line appears dark and thick, but progressively becomes thinner and lighter, before completely disappearing into the white canvas. Untouched by the act of expression, the use of negative and empty space in *Dialogue* is as vital to the work as the singular blue motif. The open space allows the rise of the meditative qualities of the work and a phenomenon of encounter to emerge from the connection between the painted object and the white background.

A deep mutual relationship between Lee Ufan and his painting is also formed and felt as he fully immerses himself into the process of creation by fusing his body and hands in the very essential elements that create the work. His breathing deeply and movements are embedded within the work as he starts by breathing then holding his breath to delicately apply the brush for two precise minutes before repeating the action several times.

The title, *Dialogue*, reflects upon Ufan's concern with the profoundness of relationships rather than objects or figures in themselves. It is a call to focus and appreciate the slowness of experience to connection and time. As art is fundamentally an argument to return to a more human centred view of the universe, Ufan brings a divided world together. The organic nature of *Dialogue*

captures the essence of time and space by breathing and expanding itself infinitely. It attempts to capture the viewer's full attention, to deliver us from our one-sidedness and enter into a realm of connectiveness. Ultimately, this unique composition questions modernity, consumerism and industrialisation, and the pressure inflicted on society to act in a fast-pace that limits us to individualism. It encourages the viewer to take a step back, meditate and reflect on the passage of time and accept it as a natural process of life.

Dialogue is emblematic of Lee Ufan's iconic facture, which consists of singular or plural marks placed on a white background. What is felt through his oeuvre is vigour and energy as his art becomes alive through the relationship with its surrounding space.

200

ROBERT LONGO

b. 1953

Untitled (Pillow From Consulting
The Room Couch, 1938)
(From The Freud Drawings Series)

graphite and charcoal on paper mounted
on board

120 by 128 cm. 47¼ by 50⅜ in.

Executed in 2001.

PROVENANCE

Galerie Hans Meyer, Dusseldorf

Private Collection, Europe

Sotheby's, London, *Bear Witness*, 10 March

2015, Lot 145

Acquired from the above by the present owner

† £ 20,000-30,000

€ 23,600-35,400 US\$ 26,100-39,100





201

KIM YONG-IK

1920 - 1995

Back Ground

dated 1990.10.19 twice and variously inscribed; signed, titled and dated 1990.10.19 on the reverse
acrylic, charcoal and mixed media on canvas
194.3 by 130.1 cm. 76½ by 51¼ in.

PROVENANCE

Kukje Gallery, Seoul
Acquired from the above by the present owner in 2016

† £ 40,000-60,000
€ 47,200-71,000 US\$ 52,500-78,500

202

SETH PRICE

b. 1973

Disidentification Program

screenprint, acrylic, pigmented acrylic
polymer and gesso on plywood
243.2 by 121.2 cm. 95¾ by 47¾ in.
Executed in 2014.

PROVENANCE

Galerie Chantal Crousel, Paris
Acquired from the above by the present
owner in 2014

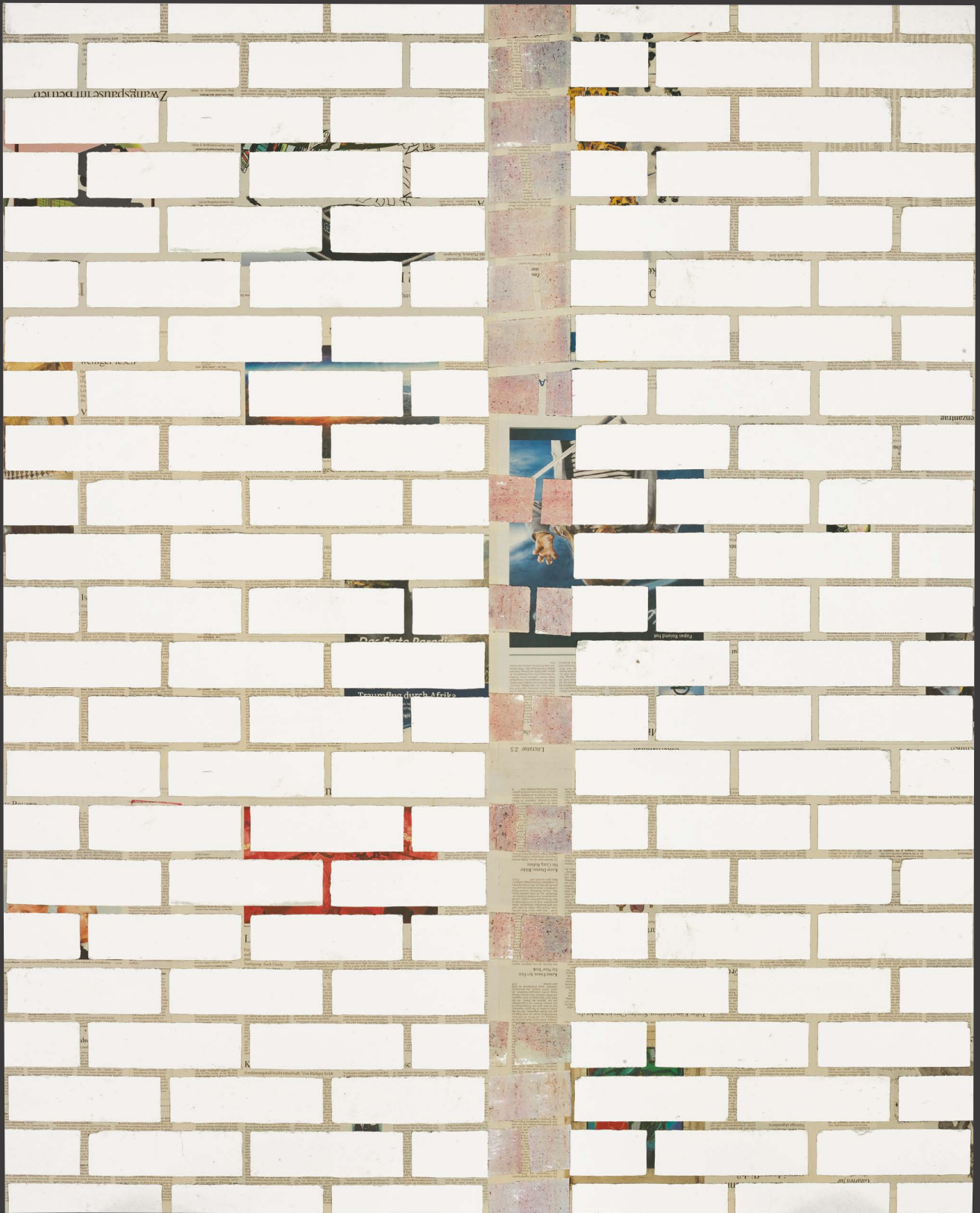
EXHIBITED

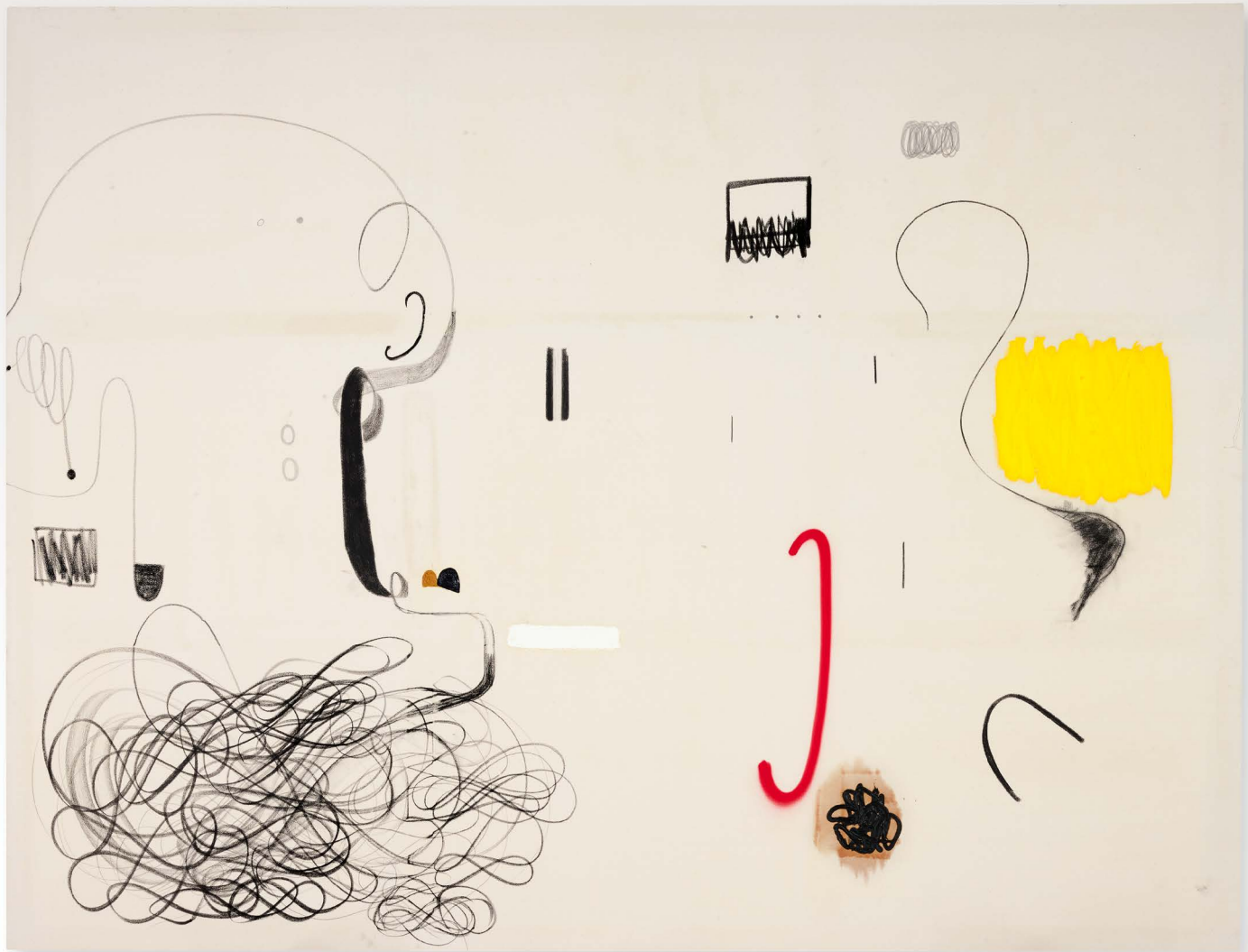
Paris, Galerie Chantal Crousel, *Seth Price:*
Animation Studio, October - December 2014

† £ 40,000-60,000

€ 47,200-71,000 US\$ 52,500-78,500







204

203

KELLEY WALKER

b. 1969

Untitled

signed and dated 2010 on the reverse
four-colour process silkscreen and
Frankfurter Allgemeine on canvas
152.4 by 122 cm. 60 by 48 in.

PROVENANCE

Andrew Kreps Gallery, New York
Acquired from the above by the present owner

† £ 50,000-70,000
€ 59,000-83,000 US\$ 65,500-91,500

204

CHRISTIAN ROSA

b. 1982

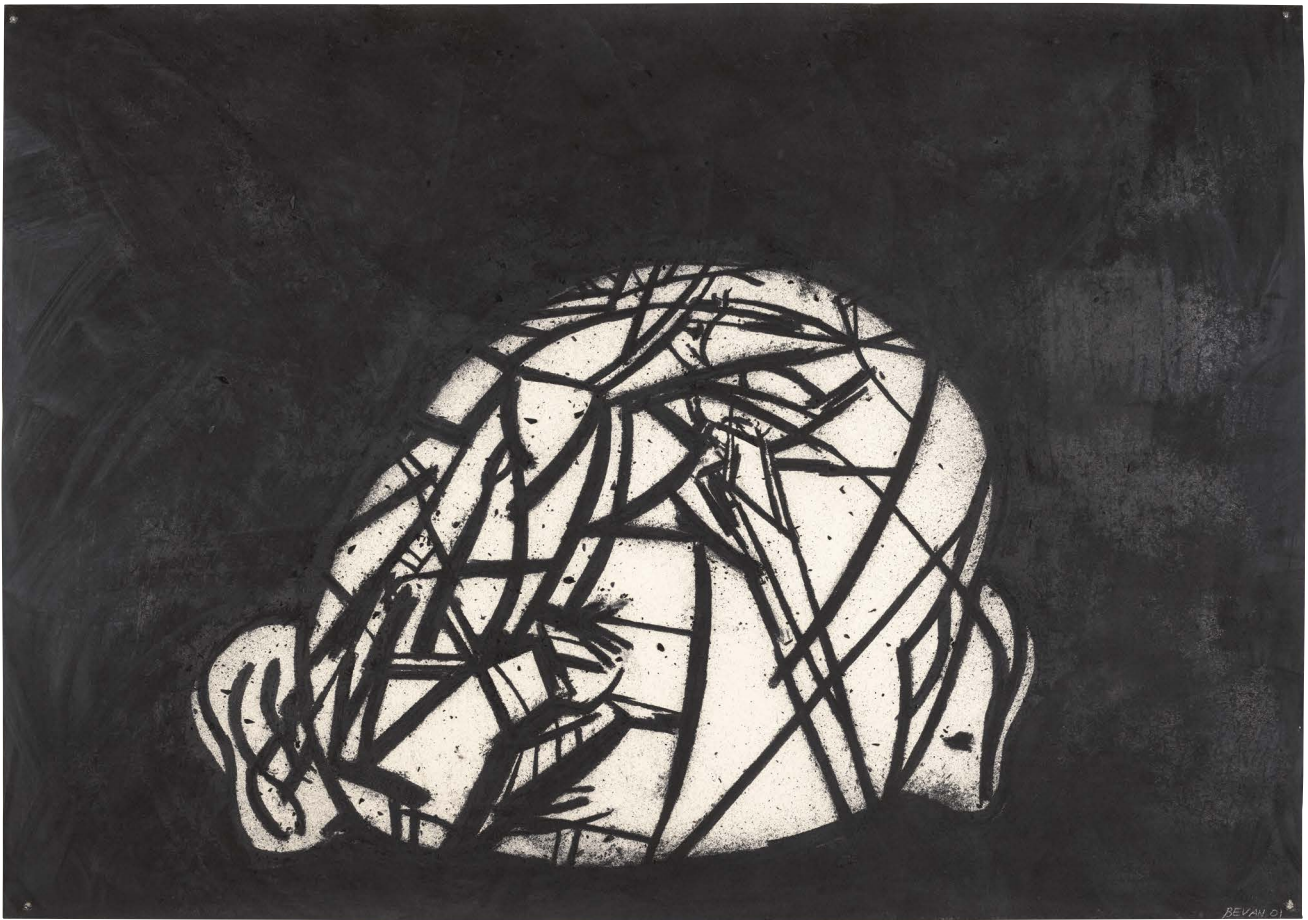
Ha Ha Ha Ostrovsky Again

oil, charcoal, pencil and oilstick on canvas
230.1 by 300 cm. 96⁵/₈ by 118¹/₈ in.
Executed in 2014.

PROVENANCE

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

† ⊕ £ 10,000-15,000
€ 11,800-17,700 US\$ 13,100-19,600



205

PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

TONY BEVAN

b. 1951

Head

signed and dated 01
charcoal on paper
85 by 122 cm. 33½ by 48 in.

PROVENANCE

Michael Hue-Williams Fine Art, London
Acquired from the above by the present
owner in 2003

⊕ £ 5,000-7,000
€ 5,900-8,300 US\$ 6,600-9,200



206

TSCHABALALA SELF

b. 1990

Wash n' Set

neon on wood

116.8 by 182.8 cm 46 by 72 in.

Executed in 2019, this work is number 3 from an edition 3, plus 3 artist's proofs.

PROVENANCE

Acquired directly from the artist by the present owner

Ω £ 45,000-65,000

€ 53,500-77,000 US\$ 59,000-85,000



207

207

ALEX DA CORTE

b. 1980

The Gossips (Receding Part)

spray paint, acrylic, Ikea Strömby frames and polypropylene, in two parts each: 92.5 by 62.5 cm. 36½ by 24⅝ in. Executed in 2017.

PROVENANCE

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

± £ 20,000-30,000
€ 23,600-35,400 US\$ 26,100-39,100



208

STERLING RUBY

b. 1972

Vampire 112

signed, titled and dated 2013 on a label stitched to the reverse
fabric and fibre fill
213.4 by 114.3 by 10.2 cm. 84 by 45 by 4 in.

PROVENANCE

Hauser & Wirth, London
Acquired from the above by the present owner

EXHIBITED

London, Hauser & Wirth, *Sterling Ruby*:
EXHM, March - May 2013

± £ 15,000-20,000
€ 17,700-23,600 US\$ 19,600-26,100



208

209

ALEX ISRAEL

b. 1982

Self Portrait

signed and dated *13* on the reverse
acrylic and Bondo on fibreglass
171.5 by 166.4 cm. 67½ by 65½ in.

PROVENANCE

Peres Projects, Los Angeles
Acquired from the above by the present
owner in 2013

‡ £ 100,000-150,000
€ 118,000-177,000 US\$ 131,000-196,000

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

Alex Israel: in conversation with Aram Moshayedi, in: 'Alex Israel', Interview Magazine, 30 December 2014, online.



210

GEORGE CONDO

b. 1957

The Jester

signed and dated 03 on the reverse
oil on canvas
127 by 101.7 cm. 50 by 40 in.

PROVENANCE

Jérôme de Noirmont, Paris
Acquired directly from the artist by the
present owner

EXHIBITED

Paris, Jérôme de Noirmont, *Memories of
Manet and Velázquez*, May - July 2004, p. 25,
illustrated in colour
Paris, Jérôme de Noirmont, *Au-delà du réel*,
February - March 2010.

£ 220,000-280,000

€ 260,000-331,000 US\$ 287,000-365,000

“These are faces that have been
violently forgotten... They mark the
site of repressed memories, acts of
erasure and psychic censorship, that
mock our pretense of self-knowledge.”

Allesandra Montezuma Soberg cited in: Ralph Rugoff,
The Imaginary Portraits of George Condo, New York 2002, p. 10.





Antoine-François Callet, *Louis XVI, Roi de France et de Navarre (1754-1793), revêtu du grand costume royal en 1779, 1789*, Palace of Versailles, Paris

Executed in 2003, *The Jester* is perhaps one of George Condo's most astute investigations into the tropes of traditional portraiture, where the artist skillfully conducts a symphony of art historical references only to disrupt and subvert them. Dressed in elaborate court attire, an intricate Jacobean ruff, shimmering gold embellishments and sleeves of crimson red and royal blue the figure of *The Jester* offers a masterful replication of the pomp and glory of Old Master portraiture, while simultaneously distorting it. Here, Condo quotes from a cacophony of canonical sources, not only capturing the splendor of Anthony van Dyck's nobleman and the formality of Diego Velazquez's court scenes, but also borrowing from George Braque in the cubist patchwork of flurried brushstrokes which adorn the background, and of course, Pablo Picasso in

Condo's signature, strikingly disjointed face of the jester. As curator Laura Hoptman explains "he is not a painter of appropriated imagery... He is more like a philologist – a collector, admirer and lover of languages – in this case, languages of representation" (Laura Hoptman cited in: Exh. Cat., New Museum, *George Condo: Mental States*, 2011, pp. 26-27). Condo offers both a deep respect for Art History, as well as a flagrant disregard for the conventional narratives of it; in his own words "as far as I'm concerned, the Renaissance was yesterday and Cubism was a hundred years before it" (George Condo cited in: Simon Baker, *George Condo: Painting Reconfigured*, New York 2015, p. 104).

The Jester perfectly encapsulates Condo's concept of Artificial Realism. Defined as the realistic representation of that which is

artificial, the principals of Artificial Realism guide the conception of Condo's fantastical, fictional characters. In the present work, Condo delves into the heavily constructed conventions of traditional portraiture, and beyond portraiture envisages how "reality... is now comprised of artificial components" (*Ibid*, p. 53). In this dystopian portrait, Condo ingeniously challenges the artificiality of visual representation; the figure of the jester is jauntily held in place by drawstrings from each of his limbs, which hint to the role of an unknown puppet master skillfully reveal the staging of the portrait. Conceptually rich in both subject matter and art historical quotations, *The Jester* stands as a striking, dynamic example of the artist's venerated painting practice, which has solidified Condo's position as a pioneer of contemporary portraiture.



211

EDDIE MARTINEZ

b. 1977

Shrimpy

signed with the artist's initials and dated 15
silkscreen ink, oil, enamel and spray paint on canvas
182.8 by 152.4 cm. 72 by 60 in.

PROVENANCE

Kohn Gallery, Los Angeles
Private Collection, United States
Private Collection, Asia

‡ £ 80,000-120,000

€ 94,500-142,000 US\$ 105,000-157,000

“It’s completely instinctual. 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.



EM '85

212

UGO RONDINONE

b. 1963

Nude (XX)

cast wax

74 by 151 by 90 cm. 29¹/₈ by 59¹/₂ by 35¹/₂ in.

Executed in 2010, this work is number 3 from an edition of 3, plus 2 artist's proofs.

PROVENANCE

Gladstone Gallery, New York

Acquired from the above by the present

owner in 2011

£ 80,000-120,000

€ 94,500-142,000 US\$ 105,000-157,000



GEORGE CONDO

b. 1957

Late Night in St. Moritz

signed and dated 90
oil, pastel, charcoal, gouache and paper
collage on canvas
160 by 150 cm. 63 by 59 in.

± £ 120,000-180,000

€ 142,000-213,000

US\$ 157,000-235,000

PROVENANCE

Leo Koenig Inc., New York
Galerie Bischofberger, Zurich
Private Collection
Phillips, London, 16 October 2014, Lot 146
Private Collection
Phillips, Hong Kong, 19 January 2017, Lot 65
Acquired from the above by the present owner

George Condo's, *Late Night in St Moritz* is exemplary of the artist's iconic, stylised paintings that telescope modern society and the contemporary psyche. In the present work, Condo combines a kaleidoscopic array of artistic styles such as Cubism, Mannerist Orientalism and Neo-Dadaism. Drawing influence from expansive regions, Condo melds styles and motifs from different eras of art history. Renaissance portraiture, cubism, surrealism, comic books; Condo assimilates his references into striking, psychologically charged scenes: "I love the idea of two incompatible worlds brought together – opposing forces harmonically melded" (George Condo cited in: Diane Solway, 'Musings On A Muse,' *W Magazine*, January 2013, online resource). Condo's amalgamation of older and more modern painting styles offers a sense of untimeliness which boldly contrasts with the populist work of his contemporaries Keith Haring and Jean-Michel Basquiat. Like them, however, Condo work engages in a new kind of stylistically blended figurative painting.

Condo's vivid imagination and ability to reference pioneers and art historical sources whilst toying with human emotions and mental states all in one work make Condo instantly recognisable. "The only way for

me to feel the difference between every other artist and me is to use every artist to become me," (George Condo cited in: Stuart Jeffries, 'George Condo: 'I Was Delirious. Nearly Died'', *The Guardian*, 10 February 2014, online). Stylistically, Pablo Picasso's influence on Condo's *modus operandi* is unmistakable and the artist openly pays homage to his Modernist predecessor. The influence of Picasso's spatial distortions can be seen in Condo's own investigations into the possibilities of geometrical forms and re-invention of facial features. In the slanting contours of the faces and the strangely twisting smiles, the present work has an enigmatic presence and provides an indication of the extent to which earlier artistic masterpieces have acted as sources of inspiration for the artist's work. The result is a curious power that superbly encapsulates the elegant mixture of humor and humanity that exists within Condo's painting. In the artist's own words, "Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states. Four of them can occur simultaneously. Like glimpsing a bus with one passenger howling over a joke they're hearing down the phone, someone else asleep, someone else crying – I'll put them all in one face" (George Condo cited in: *The Guardian*, 10 February 2014).

Often referred to as portraits, Condo complicates such a straightforward classification noting that traditionally, portraiture aimed to capture the essential character of the individual through a faithful reproduction of the sitter's likeness. The exaggerated and clownish features of Condo's eclectic cast of characters so clearly evidenced in the present work seem to disguise their identity, while simultaneously revealing a compelling psychological presence. Nonetheless, Condo often uses the tropes of traditional portraiture, conducting a symphony of artistic references to Rembrandt, Caravaggio, and Picasso only to disrupt and subvert them. The *Madonna*, one of Condo's first mature works which launched his career in the early 1980s, imitates the style of the Old Master's while simultaneously distorting it. "I felt that my offering [to painting] would be an artificial, simulated American view of what European painting looks like" stated the artist. "I thought of this as being a realist, in a strange way...I think creating hybrids is a characteristic of American thinking" (George Condo cited in: Stacey Schmidt, 'George Condo Meets George Washington', in: Thomas Kellein, Ed., *George Condo: One Hundred Women*, Ostfildern-Ruit 2005, p. 11).



Condap
40



214

214

HELEN JOHNSON

b. 1979

**Pardon my French
(Avoid the Subject)**

acrylic and pencil on paper
106 by 226 cm. 41¾ by 89 in.
Executed in 2007.

PROVENANCE

Sutton Gallery, Melbourne
Acquired from the above by the present owner

EXHIBITED

Melbourne, Sutton Gallery, *Helen Johnson, Do not go gentle into that goodnight*, August - September 2007

£ 10,000-15,000

€ 11,800-17,700 US\$ 13,100-19,600

215

TSCHABALALA SELF

b. 1990

Keeper 2

suspended Plexiglas mirror and metal chain
mirror: 104 by 50 cm. 41 by 19⅝ in.
Executed in 2017.

PROVENANCE

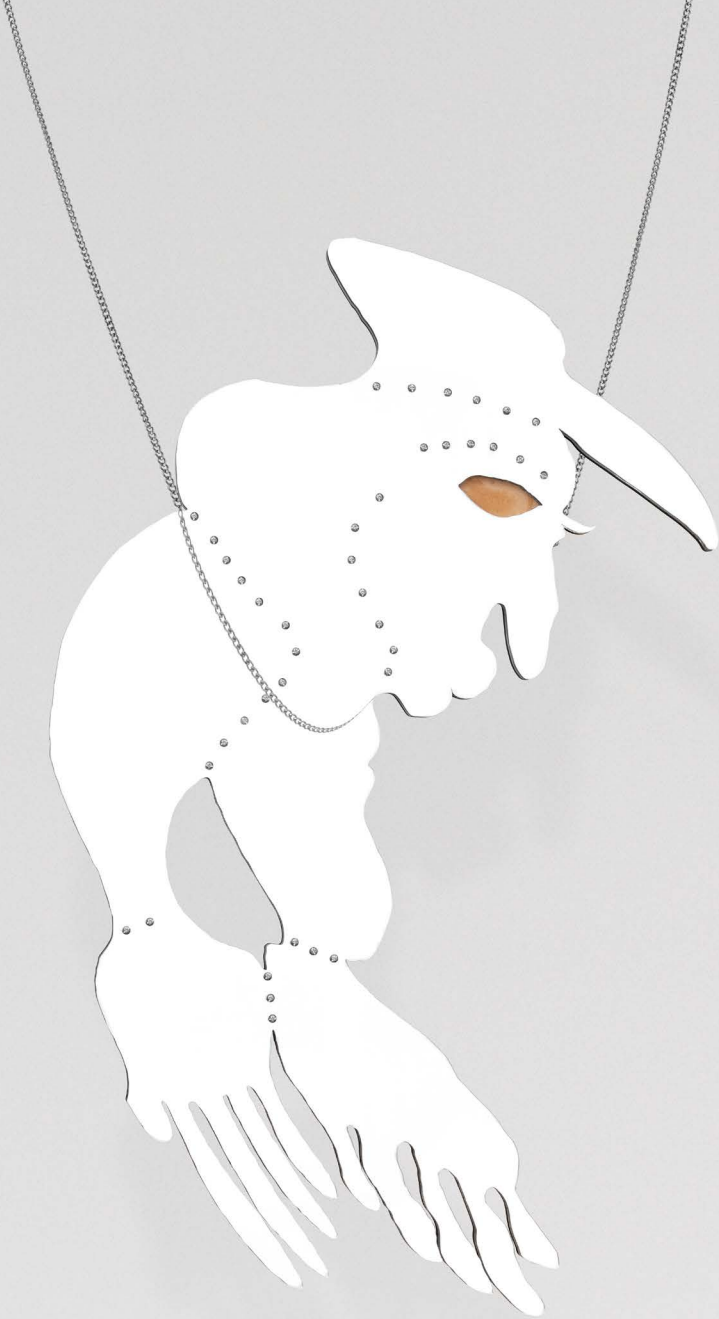
Pilar Corrias Gallery, London
Acquired from the above by the present owner

EXHIBITED

London, Pilar Corrias Gallery, *Tschabalala Self: Bodega Run*, September 2017

£ 25,000-35,000

€ 29,500-41,300 US\$ 32,600-45,600



216

**SECUNDINO
HERNÁNDEZ**

b. 1975

Untitled

signed and dated 15 on the reverse
gouache, acrylic, alkyd and oil on canvas
300 by 201 cm. 118¼ by 79½ in.

PROVENANCE

Private Collection, Europe

⊕ £ 40,000-60,000

€ 47,200-71,000 US\$ 52,500-78,500



217

ELMGREEN & DRAGSET

b. 1961 & b. 1969

Brillo Box

marble, wood and glass, in three parts

overall: 136.2 by 49.2 by 41.3 cm.

53⁵/₈ by 19³/₈ by 16¹/₄ in.

Executed in 2011, this work is number 2 from an edition of 3, plus 1 artist's proof.

PROVENANCE

Massimo de Carlo, Milan

Acquired from the above by the present owner

EXHIBITED

Beijing, Centre for Contemporary Art,

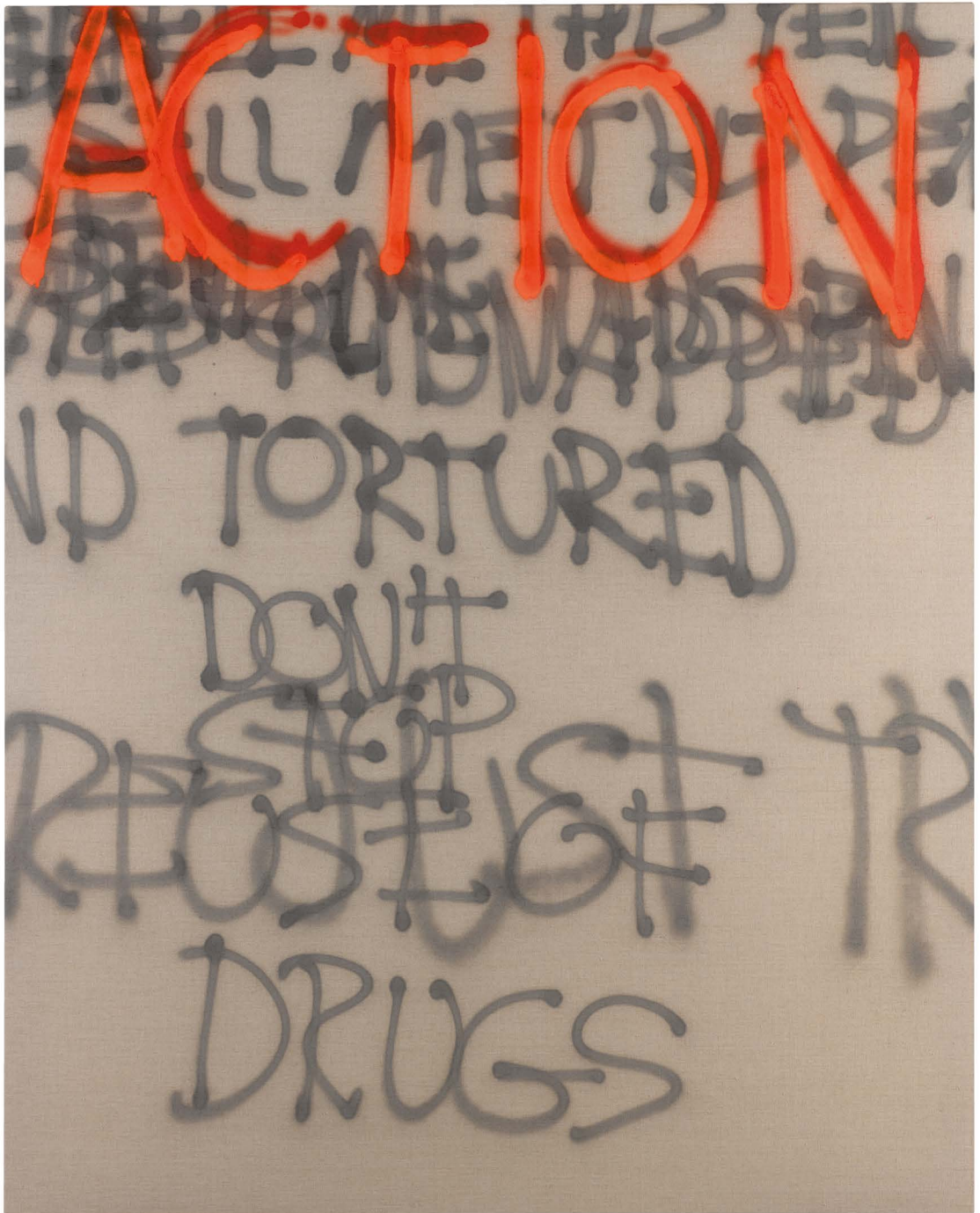
Elmgreen & Dragset: The Well Fair, January -

April 2016

† ⊕ £ 25,000-35,000

€ 29,500-41,300 US\$ 32,600-45,600





218

STEFAN BRÜGGEMANN

b. 1975

Headlines and Last Lines in the
Movies #20

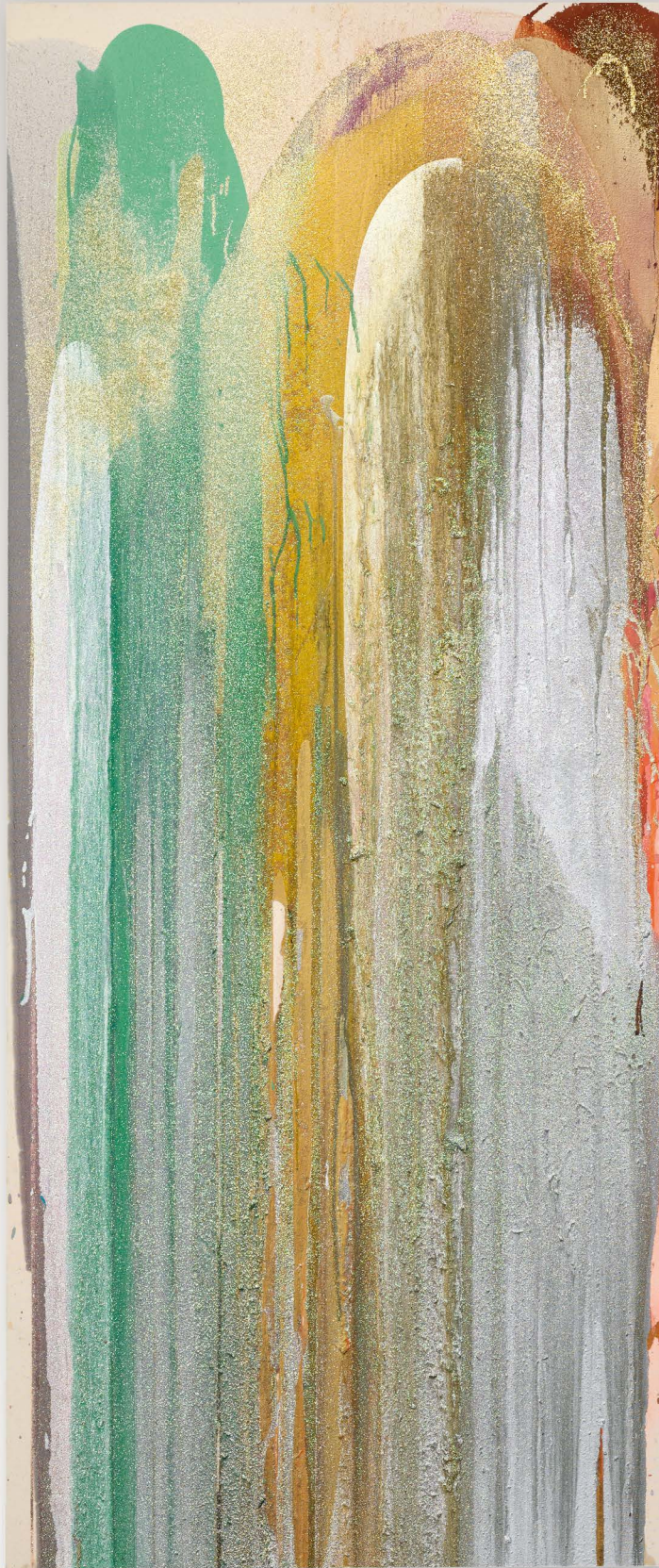
signed and dated 2014 on the reverse
acrylic and spray paint on canvas
162 by 130 cm. 63¾ by 51⅝ in.

PROVENANCE

Galería Parra & Romero, Madrid
Acquired from the above by the present
owner in 2014

† ⊕ £ 20,000-30,000

€ 23,600-35,400 US\$ 26,100-39,100



219

219

JOHN ARMLEDER

b. 1948

Phragmites Australis

signed and dated 2003 on the overlap
mixed media on canvas
190 by 80.5 cm. 74 $\frac{7}{8}$ by 31 $\frac{5}{8}$ in.

PROVENANCE

Galería Javier López, Madrid
Galerie Andrea Caratsch, Zurich
Simon Lee Gallery, London
Phillips de Pury & Company, New York,
11 May 2012, Lot 237
Acquired from the above by the present owner

EXHIBITED

Madrid, Galería Javier López, *John M. Armleder*, September - October 2003

£ 25,000-35,000
€ 29,500-41,300 US\$ 32,600-45,600

220

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

ERWIN WURM

b. 1954

Cajetan

bronze, lacquer and cotton shirt
100 by 40 by 25 cm. 37 $\frac{3}{8}$ by 15 $\frac{3}{4}$ by 9 $\frac{7}{8}$ in.
Executed in 2009, this work is number 3 from
an edition of 6, plus 2 artist's proofs.

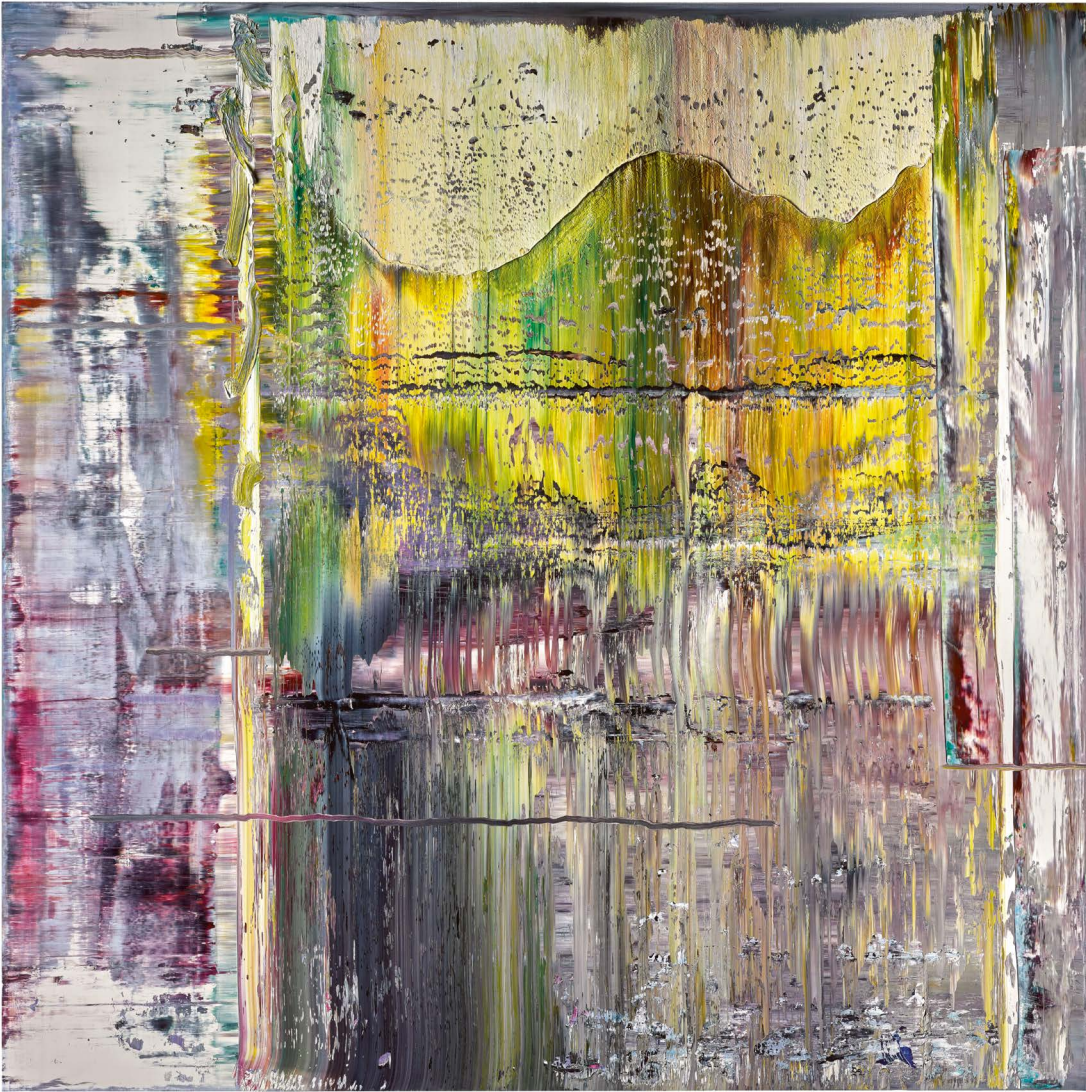
PROVENANCE

Galerie Thaddaeus Ropac, London
Acquired from the above by the present owner

‡ £ 25,000-35,000
€ 29,500-41,300 US\$ 32,600-45,600



220



220A

PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

GERHARD RICHTER

b. 1932

Haggadah (P2)

numbered 161/500 on the reverse
diasec-mounted chromogenic print on
aluminum

100 by 100 cm. 39³/₈ by 39³/₈ in.

Executed in 2014, this facsimile object is
number 161 from an edition of 500.

PROVENANCE

Fondation Beyeler, Riehen
Private Collection

⊕ £ 10,000-15,000

€ 11,800-17,700 US\$ 13,100-19,600



220B

PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

GERHARD RICHTER

b. 1932

Bouquet (P3)

numbered 243/500 on the reverse
diasc-mounted chromogenic print on
aluminium

60 by 88.5 cm. 23⁵/₈ by 34⁷/₈ in.

Executed in 2014, this facsimile object is
number 243 from an edition of 500.

PROVENANCE

Fondation Beyeler, Riehen
Private Collection

⊕ £ 5,000-7,000

€ 5,900-8,300 US\$ 6,600-9,200



221

MEL BOCHNER

b. 1940

Kvetch, Kvetch, Kvetch

signed and dated 16
handpainted monotype and collage on paper
50.2 by 75.6 cm. 19 $\frac{7}{8}$ by 29 $\frac{7}{8}$ in.

PROVENANCE

Two Palms, New York
Proyecto H, Madrid
Acquired from the above by the present owner

EXHIBITED

Madrid, Proyecto H, *Mel Bochner*:
Monoprints, February - April 2017

£ 12,000-18,000
€ 14,200-21,300 US\$ 15,700-23,500



222

ROBERT INDIANA

1928 - 2018

Four

stamped with the artist's signature, dated 1978-2003 and numbered 3/8 on the right side of the base

stainless steel

45.7 by 45.7 by 25.4 cm. 17 $\frac{7}{8}$ by 17 $\frac{7}{8}$ by 10 in.

Executed in 1978-2003, this work is number 3 from an edition of 8.

PROVENANCE

Paul Kasmin Gallery, New York

Waddington Custot Galleries, London

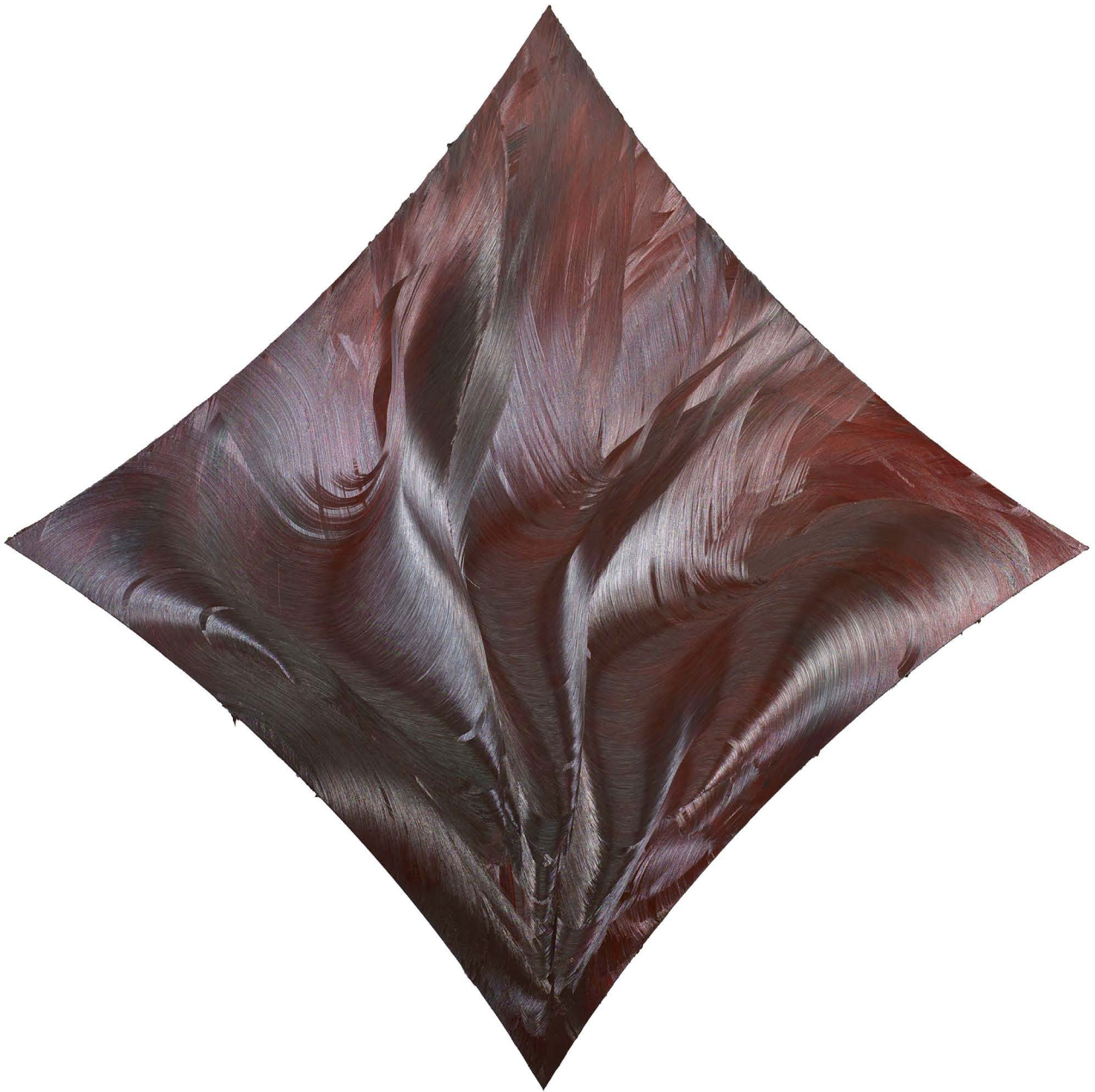
Acquired from the above by the present owner

LITERATURE

Seoul, Seoul Museum of Art, *Robert Indiana: A Living Legend*, March - April 2006, n.p., no. 46, illustrated in colour (ed. no. unknown)

‡ £ 35,000-45,000

€ 41,300-53,500 US\$ 45,600-59,000



223

JASON MARTIN

b. 1970

Witches

oil on aluminium
277 by 277 cm. 109 by 109 in.
Executed in 2009.

PROVENANCE

Galerie Thaddaeus Ropac, London
Acquired from the above by present owner
in 2009

⊕ £ 20,000-30,000
€ 23,600-35,400 US\$ 26,100-39,100

224

TONY CRAGG

b. 1949

Wt

stamped on the base with the artist's initials,
dated 2009 and stamped with the foundry
mark on the base

bronze

55 by 40 by 40 cm. 21¾ by 15¾ by 15¾ in.

Executed in 2009, this work is unique.

PROVENANCE

Galerie Thaddaeus Ropac, Paris

Private Collection, Europe (acquired from the
above in 2010)

Christie's, London, 7 March 2018, Lot 253

Acquired from the above by the present owner

£ 60,000-80,000

€ 71,000-94,500 US\$ 78,500-105,000



RICHARD HAMILTON

1922 - 2011

Toaster Deluxe 3

signed; signed with the artist's initials on a label affixed to the reverse
inkjet, stainless steel and polycarbonate
on Somerset Velvet for Epson paper, GM
WaterWhite Museum glass, tulip wood,
brass, expanded neoprene and polyethylene
overall: 87.5 by 73 cm. 34 $\frac{7}{8}$ by 28 $\frac{3}{4}$ in.
Executed in 2008.

PROVENANCE

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

EXHIBITED

London, Gagosian Gallery, *Richard Hamilton: Toaster Deluxe*, April - May 2009

⊕ £ 80,000-120,000

€ 94,500-142,000 US\$ 105,000-157,000

Born of his earlier work *Toaster*, which Richard Hamilton completed in 1967 and is currently held in the collection of the Tate, London, the toaster motif became one of Hamilton's most enduring and important

“MY ADMIRATION FOR THE WORK OF DIETER RAM IS INTENSE AND I HAVE FOR MANY YEARS BEEN UNIQUELY ATTRACTED TOWARDS HIS DESIGN SENSIBILITY; SO MUCH SO THAT HIS CONSUMER PRODUCTS HAVE COME TO OCCUPY A PLACE IN MY HEART AND CONSCIOUSNESS...”

subject matters. In the *Toaster Deluxe* series, Hamilton returns and expands on this theme to produce thirteen different variations of his original print. *Toaster Deluxe 3*, 2008, resonates with the earlier

work, however, the new print has been modernised and set against various digitally generated backgrounds. These diaphanous backgrounds perfectly blend other household items, underlining one of the key tenets of Hamilton's practice: technological advancement.

The series was inspired by the Braun toaster and Hamilton held its designer, Dieter Rams, in high regard: "My admiration for the work of Dieter Ram is intense and I have for many years been uniquely attracted towards his design sensibility; so much so that his consumer products have come to occupy a place in my heart and consciousness that the Mont Saint-Victoire did in Cézanne's." (Richard Hamilton, *Richard Hamilton: Prints and Multiples 1939-2002*, Dusseldorf 2003, p. 78). Replacing the Braun logo with his own name, the artist takes ownership of the work, whilst simultaneously enacting socio-economic critique of the monopoly of mass culture. Born in 1922 in London, Hamilton was throughout his life exposed to the fast-paced lifestyle and rapid technological advancements of the twentieth century, which he transcends in his working methods. Placing technology at the very heart of his practice,

Hamilton was the first artist to devote himself to an ongoing study of the digital manipulation of images and in his work as he continued to use the most advanced image-processing resources.

In *Toaster Deluxe 3*, Hamilton breaks down the traditional binary boundaries between industrial design and creative art production. Indeed, the interweaving of art and design is utterly fundamental to his practice; he was both a design teacher at the University of Newcastle and employed as a designer for *Encounter* magazine in 1956. With the *Toaster Deluxe* series, the artist sets to celebrate not just the design of singular object of industry which served to simplify our needs, but by creating reflections and placing the object with various backgrounds he makes the viewer consider the wider socio-economic context of the object. *Toaster Deluxe 3* gives new context to the 'assisted ready-mades' once created by Marcel Duchamp. The object is now dependent on being appreciated both as an object of art and as a commodity as Hamilton explores the relationship between fine art, product design and popular culture, and the fragile boundaries between these specifications in the arts today.



226

ANTONY GORMLEY

b. 1950

APERTURE V

6mm square section mild steel bar
190 by 52 by 32 cm. 76¾ by 20½ by 15⅝ in.
Executed in 2009.

PROVENANCE

White Cube, London
Acquired from the above by the present
owner in 2013

£ 250,000-350,000

€ 295,000-413,000

US\$ 326,000-456,000

My work has always explored the body as a place rather than as an object. The 'Aperture' works (2009 - 2012) evolve into a new kind of structural complexity, while at the same time evoking the body as an open space of possibility connected with the earth but also to space at large.

The Scottish enlightenment scientist Lord Kelvin once asked how space could be most efficiently bounded by an enclosing geometry. The answer was found in those most elusive and fugitive of things: bubbles and foams which form an intriguing geometry of tetrahedral nodes with elements combining at angles slightly less than 120 degrees.

In recent years I have been experimenting with cell aggregates of nesting polyhedra in both solid and space-frame forms. The aim is to turn the space of the body into an open framework of tetrahedral, cubic, dodecahedral and more complex polygons. There was a breakthrough when I released these matrices from a bounding skin.

The outer edges of the 'Aperture' pieces seemingly grasp the air and indicate, in the metaphorical sense, the moment in which a body opens itself to the space around it.

Antony Gormley

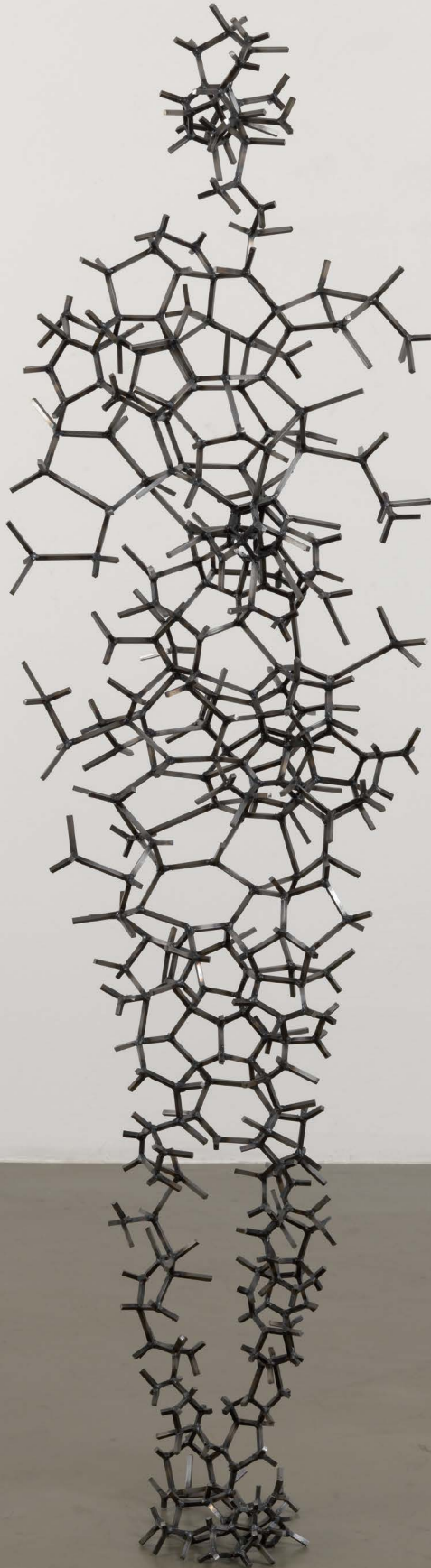


Image: Stephen White, London
Artwork: © the artist



227

CALLUM INNES

b. 1962

**Exposed Painting, Titanium
White CI/C/583**

signed and dated 96 on the overlap; signed
and dated 96 on the stretcher
oil on canvas
170.2 by 162 cm. 67 by 63¾ in.

PROVENANCE

Slewe Gallery, Amsterdam
Acquired from the above by the present owner

⊕ £ 15,000-20,000
€ 17,700-23,600 US\$ 19,600-26,100



228

EDMUND DE WAAL

b. 1964

Take it From Me

eleven porcelain vessels in cream and celadon glazes contained in a glass vitrine with black aluminium frame on a cloudy Perspex plinth
overall: 40 by 50 by 25 cm.
15¾ by 19¾ by 9⅞ in.
Executed in 2012.

PROVENANCE

New Art Centre, Salisbury
Acquired from the above by the present owner in 2012

‡ ⊕ £ 25,000-35,000
€ 29,500-41,300 US\$ 32,600-45,600

CHRIS OFILI

b. 1968

Half Moon (Blue)

incised with the artist's signature and
numbered 6/7 on the base
painted nickel silver on a leather covered
wooden plinth

figure: 42 by 27 by 21 cm.

16½ by 10¾ by 8¼ in.

overall: 152 by 30 by 30 cm.

59¾ by 11¾ by 11¾ in.

Executed in 2005, this work is number 6 from
an edition of 7.

PROVENANCE

Contemporary Fine Arts, Berlin

Acquired directly from the above by the
present owner

LITERATURE

Exh. Cat., Berlin, Contemporary Fine Arts,
The Blue Rider: Chris Ofili, November -
December 2005, p. 27, illustrated in colour
(ed. no. unknown)

† ⊕ £ 15,000-20,000

€ 17,700-23,600 US\$ 19,600-26,100



230

REBECCA WARREN

b. 1965

The Lady With The Little Dog

reinforced clay on MDF, wheels and motor
163 by 86 by 90 cm. 64 $\frac{1}{8}$ by 33 $\frac{1}{8}$ by 35 $\frac{1}{2}$ in.
Executed in 2003.

PROVENANCE

Maureen Paley, London.
Acquired from the above by the present
owner in 2003

EXHIBITED

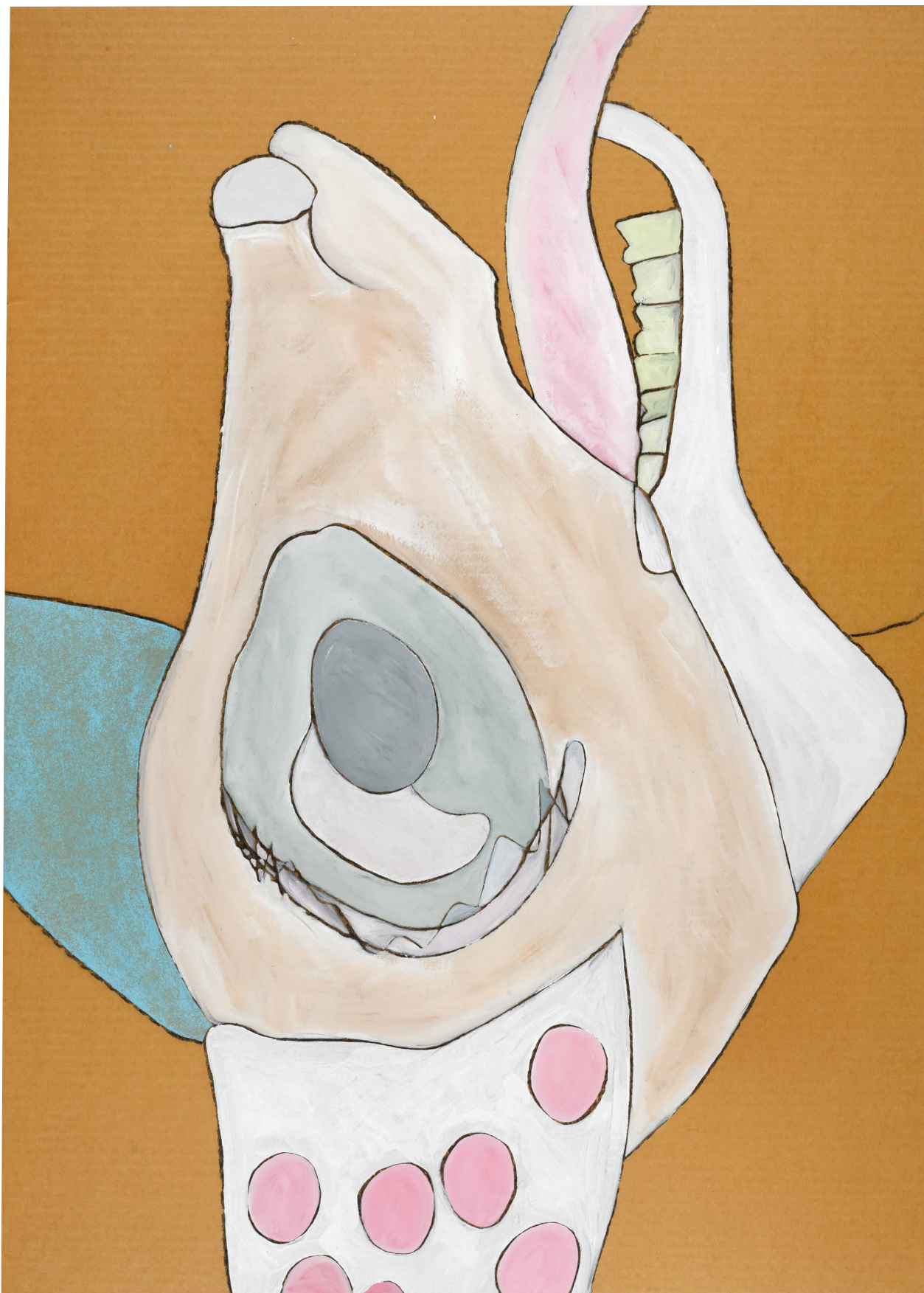
London, The Saatchi Gallery, *The Boiler
Room*, April - March 2003
Ipswich, Ipswich Art School, *The Saatchi
Gallery at Ipswich Art School*, July 2010 -
January 2011

LITERATURE

Jonathan Cape, *The Shape of Things To
Come: New Sculpture*, London 2009, p. 30,
illustrated in colour

† ⊕ £ 30,000-40,000
€ 35,400-47,200 US\$ 39,100-52,500





231

214

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



232

231

GARY HUME

b. 1962

Dog at a Party

signed, titled and dated *2011* on a board
affixed to the backing board
charcoal, chalk and gesso on cardboard
105 by 76 cm. 41 $\frac{3}{8}$ by 29 $\frac{7}{8}$ in.

PROVENANCE

White Cube, London

Acquired from the above by the present owner

⊕ £ 8,000-12,000

€ 9,500-14,200 US\$ 10,500-15,700

232

TRACEY EMIN

b. 1963

Legs IV

neon

107.3 by 98.4 cm. 42 $\frac{1}{4}$ by 38 $\frac{3}{4}$ in.

Executed in 2007, this work is number 3 from
an edition of 3.

This work is accompanied by a photo
certificate signed by the artist.

PROVENANCE

White Cube, London

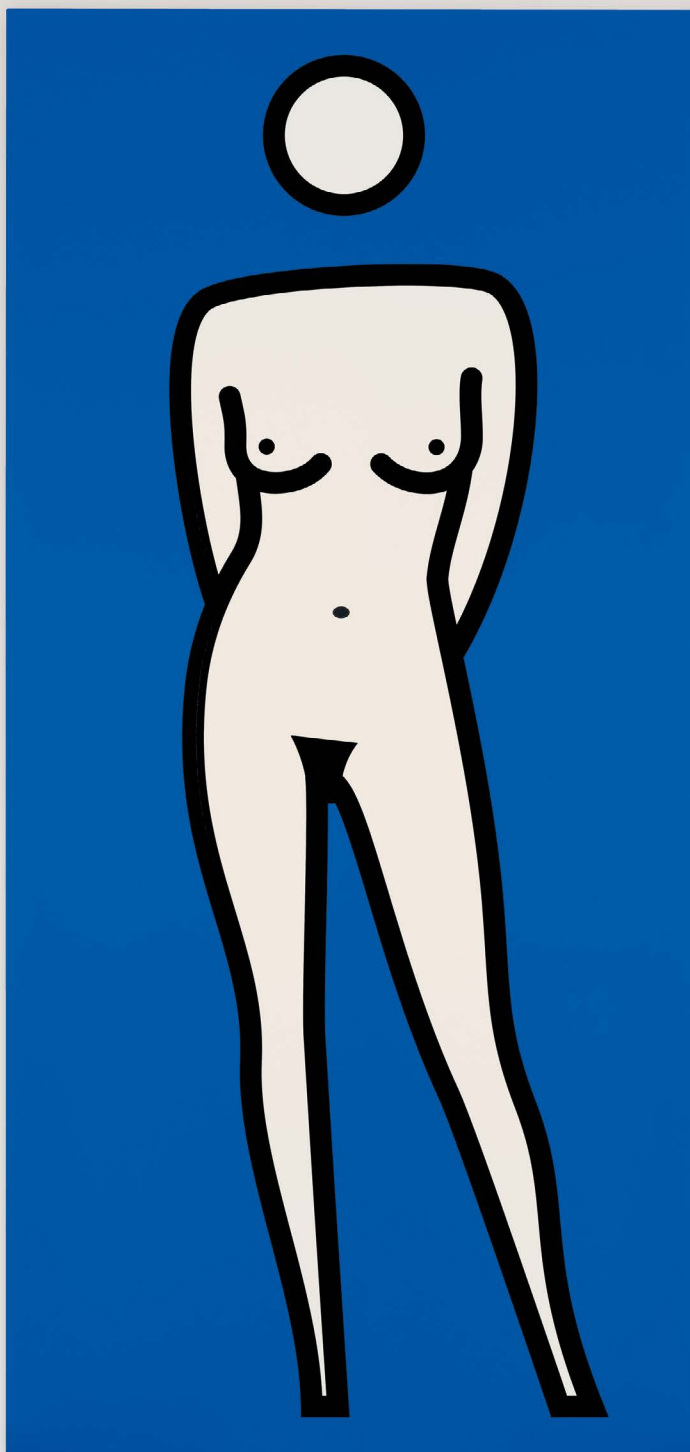
Acquired from the above by the present
owner in 2007

EXHIBITED

Venice, Venice Biennale, British Pavilion,
Tracey Emin, June - November 2007

⊕ £ 20,000-30,000

€ 23,600-35,400 US\$ 26,100-39,100



233

233

JULIAN OPIE

b. 1958

Untitled (Standing Figure)

signed on the overlap
vinyl on wooden stretcher
196.5 by 94 cm. 77¾ by 37 in.
Executed in 2008.

PROVENANCE

Opera Gallery, Geneva
Acquired from the above by the present owner

£ 25,000-35,000
€ 29,500-41,300 US\$ 32,600-45,600

234

JULIAN OPIE

b. 1958

**Monique, Businesswoman-
Housewife 3**

signed on the overlap
vinyl on wooden stretcher
192 by 127 cm. 75½ by 50 in.
Executed in 2014.

PROVENANCE

Opera Gallery, Geneva
Acquired from the above by the present owner

£ 30,000-40,000
€ 35,400-47,200 US\$ 39,100-52,500



234

235

ALEX KATZ

b. 1927

Good Afternoon

signed, titled and dated 2007 on the reverse
silkscreen, stencil and mixed media on canvas
203.2 by 274 cm. 80 by 107⁷/₈ in.
Executed in 2007, this work is from an edition
of 12.

PROVENANCE

Acquired directly from the artist by the
present owner

£ 70,000-90,000

€ 83,000-107,000 US\$ 91,500-118,000

“Katz seems to make the shell of a person’s outer reality his or her complete substance, as though the person had no inner substance. Yet the quirkiness of Katz’s appearances alludes to that inner substance... For all their everydayness, Katz’s figures have an air of transient strangeness to them, suggesting the mystery of their inner existence, perhaps even to themselves.”

Donald Kuspit, *Alex Katz Night Paintings*, New York 1991,
p. 8.







236

236

KARIN KNEFFEL

b. 1957

Goat

signed and dated 1992 on the reverse
oil on canvas

20 by 20 cm. 7¾ by 7¾ in.

PROVENANCE

Victoria Miro, London

Acquired from the above by the present
owner *circa* 1990

⊕ £ 6,000-8,000

€ 7,100-9,500 US\$ 7,900-10,500

237

KARIN KNEFFEL

b. 1957

Cockerel

signed and dated 1992 on the reverse
oil on canvas

20 by 20 cm. 7¾ by 7¾ in.

PROVENANCE

Victoria Miro, London

Acquired from the above by the present
owner *circa* 1990

⊕ £ 6,000-8,000

€ 7,100-9,500 US\$ 7,900-10,500



237



238

GERT & UWE TOBIAS

b. 1973 & b. 1973

Ohne Titel

coloured woodcut on paper

205 by 196 cm. 80¾ by 76⅞ in.

Executed in 2006, this work is number 1 from
an edition of 2.

PROVENANCE

Private Collection, United States

⊕ £ 12,000-18,000

€ 14,200-21,300 US\$ 15,700-23,500



239

A. R. PENCK

1939 - 2017

Ostmann - Westfrau

signed
acrylic on canvas
70 by 80.5 cm. 27½ by 31⅝ in.
Executed in 1990.

PROVENANCE

Private Collection, Germany
Grisebach, Berlin, 2 June 2017, Lot 814
Acquired from the above by the present owner

EXHIBITED

Oldenburg, Landesmuseum and
Kunstverein, *A.R. Penck*, 1997

⊕ £ 25,000-35,000
€ 29,500-41,300 US\$ 32,600-45,600



240

A. R. PENCK

1939 - 2017

Pentagon IV

signed

acrylic on canvas

100 by 80 cm. 39³/₈ by 31¹/₂ in.

Executed in 1983.

PROVENANCE

Private Collection, Europe

Grisebach, Berlin, 1 December 2017, Lot 862

Acquired from the above by the present owner

⊕ £ 30,000-40,000

€ 35,400-47,200 US\$ 39,100-52,500



241

RONI HORN

b. 1955

Untitled (Fox)

i: signed on a label affixed to the reverse photograph on polyester, in two parts each: 76 by 76 cm. 29⁷/₈ by 29⁷/₈ in. Executed in 2000, this work is number 10 from an edition of 15.

PROVENANCE

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

£ 10,000-15,000

€ 11,800-17,700 US\$ 13,100-19,600





242

PIETER HUGO

b. 1976

Alhaji Hassan with Ajasco,
Ogere-Remo, Nigeria

signed, titled, dated 2007 and numbered 4 of
5 on a label affixed to the reverse
digital c-print
172.6 by 172.6 cm. 68 by 68 in.
Executed in 2007, this work is number 4 from
an edition of 5, plus 2 artist's proofs.

PROVENANCE

Yossi Milo Gallery, New York
Acquired from the above by the present owner

£ 25,000-35,000
€ 29,500-41,300 US\$ 32,600-45,600

243

ZENG FANZHI

b. 1964

Mao

signed with the artist's initials

oil on canvas

59.7 by 59.7 cm. 23½ by 23½ in.

Executed *circa* 2002.

PROVENANCE

Private Collection, United States

‡ £ 60,000-80,000

€ 71,000-94,500 US\$ 78,500-105,000



244

TONY MATELLI

b. 1971

Abandoned Weed

painted bronze

19 by 10 by 14 cm. 7½ by 3⅞ by 5½ in.

Executed circa 2005.

PROVENANCE

Stephane Simoens Gallery, Knokke-Heist

Acquired from the above by the present owner

† £ 3,000-4,000

€ 3,550-4,750 US\$ 3,950-5,300

245

JOSH SMITH

b. 1976

Untitled

signed and dated 2005 on the stretcher

oil on canvas

61 by 45.7 cm. 24 by 18 in.

PROVENANCE

Greene Naftali, New York

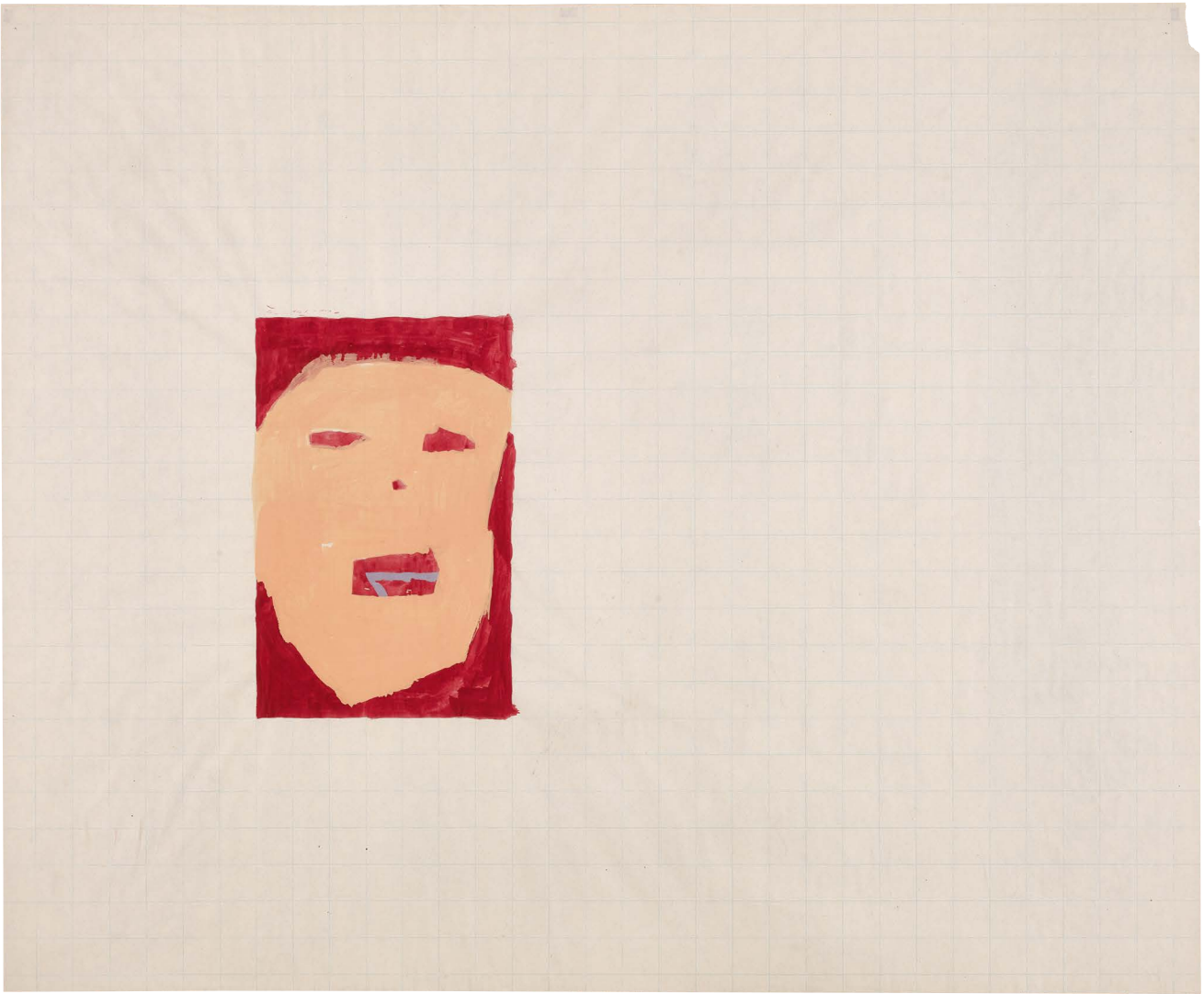
Acquired from the above by the present owner

† £ 5,000-7,000

€ 5,900-8,300 US\$ 6,600-9,200







246

JOE BRADLEY

b. 1975

Untitled

signed, titled and dated 2005 on the reverse
gouache on graph paper
68 by 83 cm. 26¾ by 32⅞ in.

PROVENANCE

Gavin Brown's Enterprise, New York
Private Collection (acquired from the above
in 2011)
Christie's, London, 14 April 2016, Lot 54
Acquired from the above by the present owner

£ 5,000-7,000

€ 5,900-8,300 US\$ 6,600-9,200

247

STERLING RUBY

b. 1972

SP 08-Big Grid/Solo Tear

welded with the title and numbered 4/5 on
the reverse

welded brass

213.4 by 213.4 by 91.4 cm. 84 by 84 by 36 in.

Executed in 2008, this work is number 4 from
an edition of 5.

PROVENANCE

Foxy Production, New York

Acquired from the above by the present
owner in 2008

EXHIBITED

Moscow, Baibakov Art Projects, *FIVE*, May -
July 2009 (ed. no. unknown)

‡ £ 15,000-20,000

€ 17,700-23,600 US\$ 19,600-26,100



248

TERENCE KOH

b. 1977

**The World is the Speed of Fire,
Cry Tears But They Still Turn
to Silver**

acrylic, charred enamel, plaster, Hermès
perfume and the sweat of big and little men,
in 3 parts
overall: 231.1 by 80 by 86.4 cm.
91 by 31½ by 34 in.
Executed in 2007.

PROVENANCE

Private Collection, United States

£ 8,000-12,000

€ 9,500-14,200 US\$ 10,500-15,700





249

MATTEO PUGLIESE

b. 1969

Becoming

bronze, in two parts
overall: 118 by 35 by 26 cm.
46½ by 13¾ by 10¼ in.
Executed in 2019.

PROVENANCE

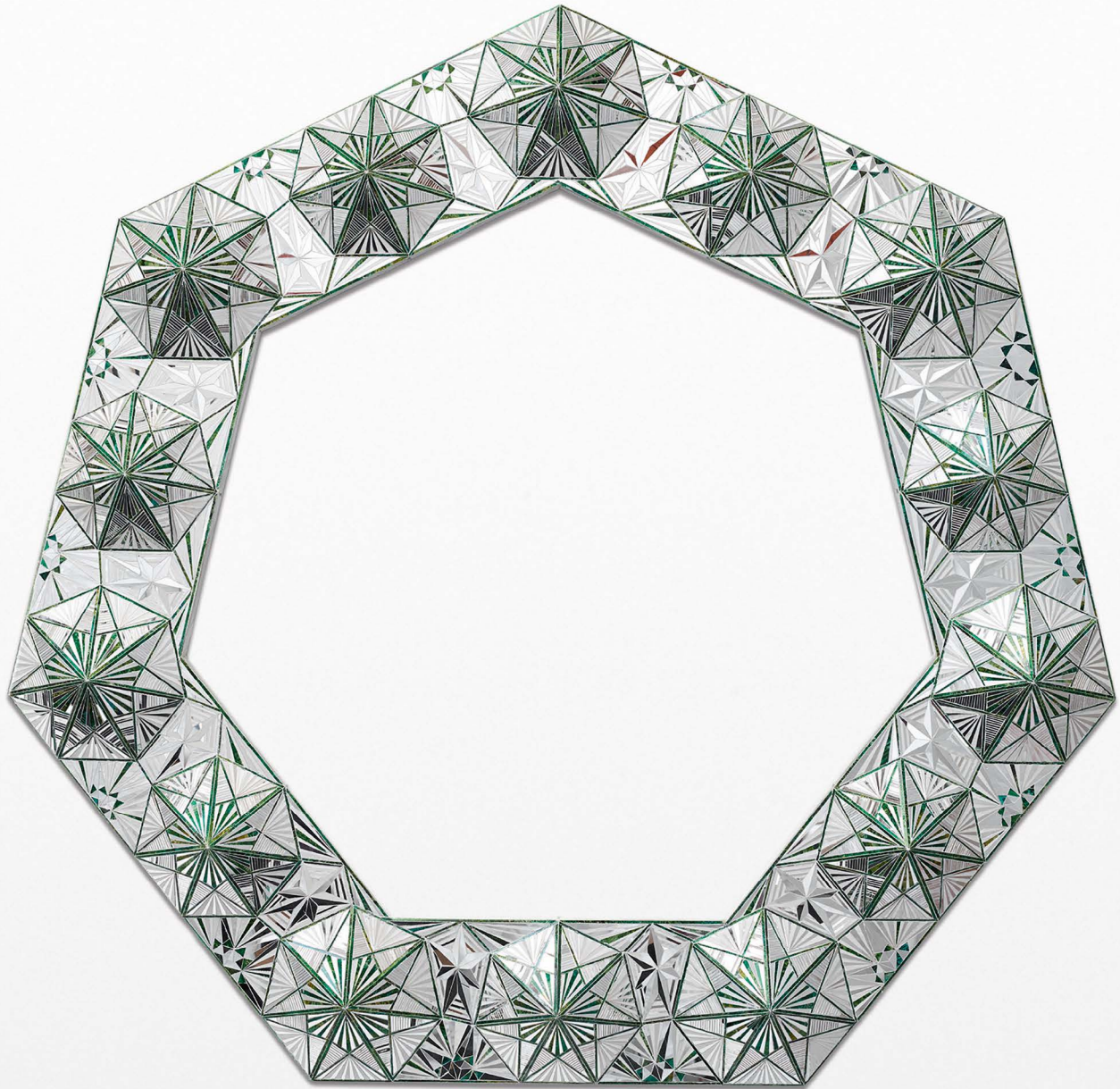
Acquired directly from the artist by the
present owner

⊕ £ 40,000-60,000

€ 47,200-71,000 US\$ 52,500-78,500

END OF SALE





**The Craft of Geometry:
Contemporary Art from South Asia
& The Middle East**

CURATED BY MURTAZA VALI

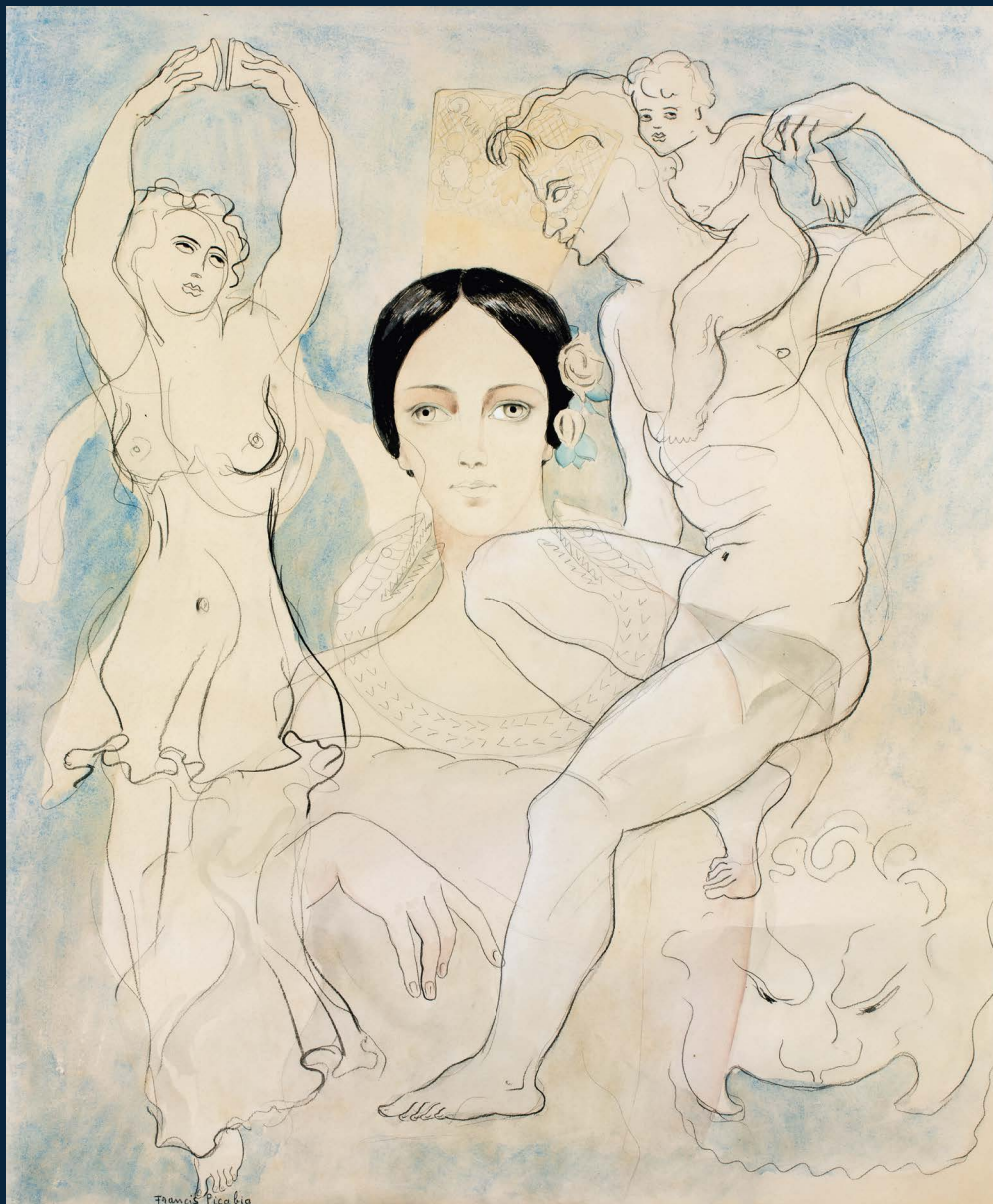
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Fifth Family - Heptagon, 2014

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



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Guide for Telephone Bidders

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your telephone bidding form.

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: £13,271
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £13,271
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £44,236
Paintings in oil or tempera
EU LICENCE THRESHOLD: £132,708
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £26,542
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £13,271

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 and 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 warrants that:

(i) 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)"); and

(ii) the funds used for purchase and settlement of the lot(s) are not connected with nor have any link to nor are derived

from any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity, and the Bidder/Buyer is neither under investigation, nor has been charged with or convicted of without limitation, tax evasion, money laundering, terrorist activities or other criminal activity.

(b) Where the Bidder is bidding on behalf of another person or acting as agent (in either case, for the purposes of this Condition 9(b), the "Agent") for another party (the "Principal(s)"), the Agent warrants in its own capacity (in addition to the warranties set out in Condition 9(a)) that:

(i) the Principal(s) is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s);

(ii) the funds used for purchase and settlement of the lot(s) are not connected with, nor have any link to any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity and that the arrangements between the Agent and the Principal(s) of the lot(s) or otherwise do not, in whole or in part facilitate tax crimes;

(iii) the lot(s) purchased by the Agent or the Principal(s) is not being purchased for the purposes of, or being used in any way connected with, or to facilitate breaches of any applicable tax, anti-money laundering or anti-terrorism laws or regulations;

(iv) the Agent has conducted appropriate customer due diligence on the Principal(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws and regulations and the Agent does not know and has no reason to suspect that the funds used for settlement are derived from or connected with proceeds of any criminal activity including without limitation tax evasion, or that the ultimate buyer(s) is under investigation, or has been charged with or convicted of money laundering, terrorist activities or other criminal activity;

(v) the Agent consents to Sotheby's relying on the Agent's customer due diligence, and the Agent will retain for a period of not less than 5 years the documentation evidencing the Agent's customer due diligence. The Agent will make such documentation promptly available for immediate inspection by an independent third-party auditor upon Sotheby's written request to do so.

(c) The Bidder and/or Buyer hereby undertakes and warrants that none of the funds used for purchase and settlement 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.

(d) Sotheby's reserves the right to seek identification of the source of funds received, and to make enquiries about any person transacting with Sotheby's. If Sotheby's has not completed its enquiries in respect of anti-money laundering, anti-terrorist financing or other checks as it considers appropriate concerning the Bidder and/or Buyer or the Seller to Sotheby's satisfaction at its discretion, Sotheby's shall be entitled either not to complete or to cancel the sale of any lot, as appropriate, and to take any further action required or permitted under applicable law without any liability to the Bidder and/or Buyer.

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.

01/18 ONLINE TERMS

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

COLLECTION FROM NEW BOND STREET

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

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

Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:

Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

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1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

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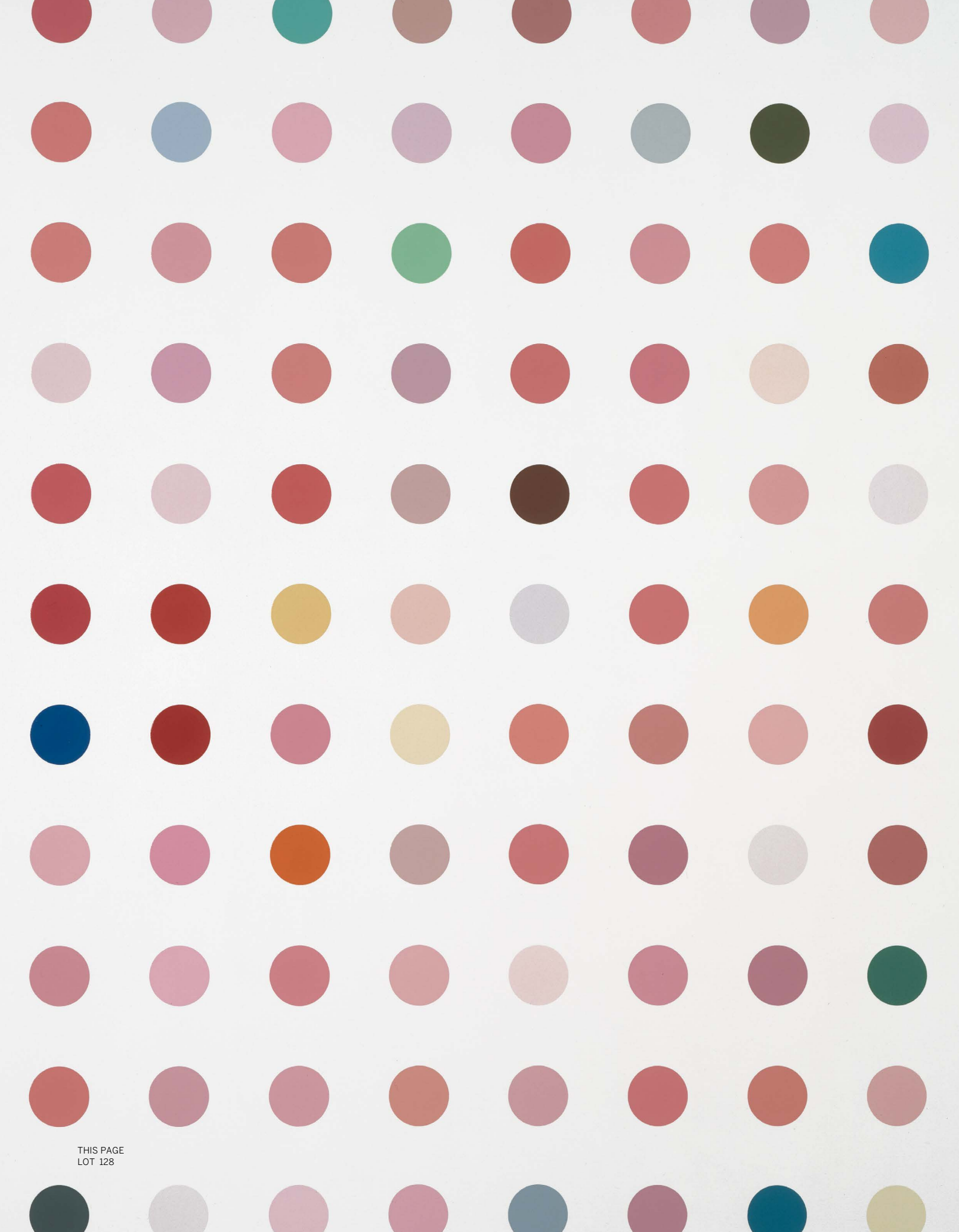
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Index

- Abney, Nina Chanel 102
Adnan, Etel 130, 131
Anderson, Hurvin 115, 124
Arakawa 185, 186
Arman 145
Armleder, John 219
- Baldessari, John 189
Barceló, Miquel 157, 161
Bevan, Tony 205
Bochner, Mel 221
Boetti, Alighiero 138
Bourgeois, Louise 183
Bradley, Joe 246
Brüggemann, Stefan 218
Burgert, Jonas 170
- Calder, Alexander 194
Camargo, Sergio 140
Chamberlain, John 173
Chirino, Martin 160
Christo 181, 182
Clemente, Francesco 202
Condo, George 119, 210, 213
Cragg, Tony 224
- D'Arcangelo, Allan 177
Da Corte, Alex 207
De Kooning, Willem 193
Doig, Peter 116
Dubuffet, Jean 149, 150
Dumas, Marlene 117, 120
- Eliasson, Olafur 165
Elmgreen & Dragset 217
Emin, Tracey 232
- Fautrier, Jean 151, 152, 153, 154
Figgis, Genieve 101, 111
Fontana, Lucio 139
Francis, Sam 195, 197
Förg, Günther 164, 169
- Gilbert & George 232
Gormley, Antony 123, 226
Grosse, Katharina 113
- Halley, Peter 178
Hamilton, Richard 225
Hartung, Hans 144
Hernández, Secundino 216
Hirst, Damien 126, 128
Horn, Roni 241
Houseago, Thomas 114
Hugo, Pieter 242
Hume, Gary 231
- Indiana, Robert 172, 222
Innes, Callum 227
Invader 106, 107
Israel, Alex 209
- Johnson, Helen 214
- Katz, Alex 112, 118, 235
Kaws 109
Kentrige, William 121, 122
Kiefer, Anselm 163
Kneffel, Karin 236, 237
Knoebel, Imi 166
Koh, Terence 248
Kounellis, Jannis 171
Kusama, Yayoi 184, 198
- LeWitt, Sol 180, 196
Lee, Austin 108
León, Carlos 218
Long, Richard 181
Longo, Robert 200
- Mack, Heinz 132, 133, 136
Marclay, Christian 188
Martin, Jason 223
Martinez, Eddie 105, 211
Marwan 162
Matelli, Tony 244
McCracken, John 175
Morellet, François 179
Motherwell, Robert 191, 192
- Ofili, Chris 229
Opie, Julian 233, 234
- Party, Nicolas 104
Penck, A. R. 168, 239, 240
Piene, Otto 134, 135
Polke, Sigmar 167
Price, Seth 202
Prince, Richard 187
Pugliese, Matteo 249
- Rauschenberg, Robert 190
Richter, Gerhard 220A, 220B
Riley, Bridget 127
Riopelle, Jean Paul 146
Rondinone, Ugo 212
Rosa, Christian 204
Rotella, Mimmo 137
Ruby, Sterling 218, 247
- Saura, Antonio 156, 158
Scully, Sean 129
Self, Tschabalala 206, 215
Smith, Josh 245
- Thomas, Mickalene 103
Tobias, Gert & Uwe 238
Tàpies, Antoni 155
- Ufan, Lee 199
- Valdés, Manolo 159
Vasarely, Victor 142, 143
van Velde, Bram 141
- de Waal, Edmund 228
Walker, Kelley 203
Warhol, Andy 174
Warren, Rebecca 230
Wood, Jonas 110
Wurm, Erwin 220
- Yong-Ik, Kim 201
Yue Minjun 247
- Zao, Wou-Ki 147, 148
Zeng, Fanzhi 243



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