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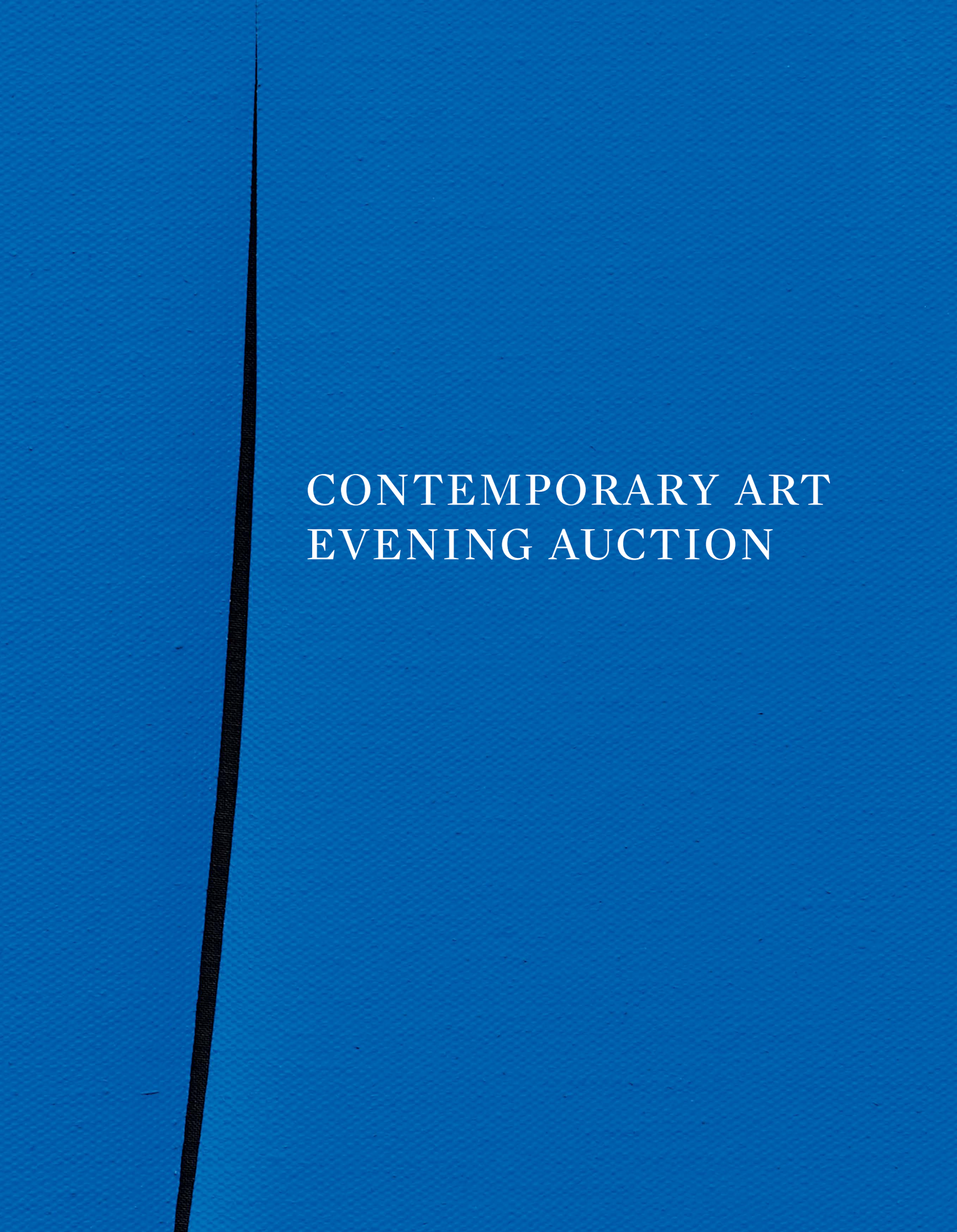
CONTEMPORARY ART EVENING AUCTION

LONDON | 11 FEBRUARY 2020



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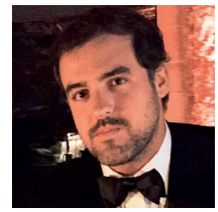
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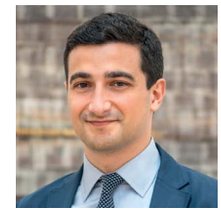
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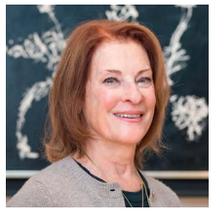
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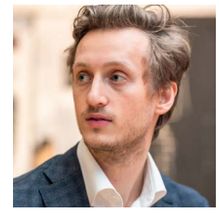
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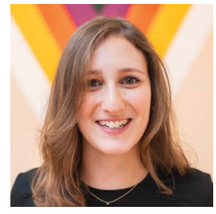
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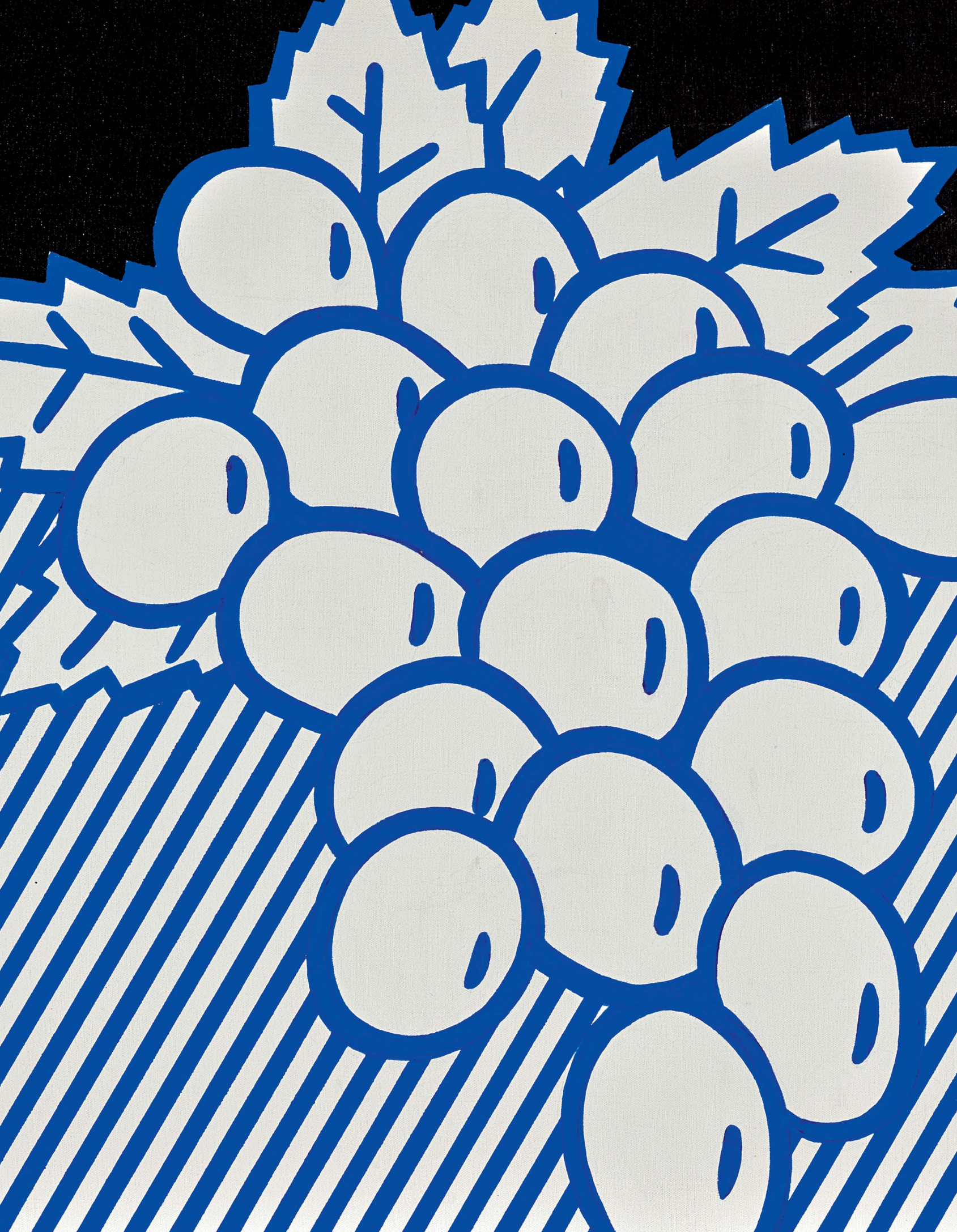
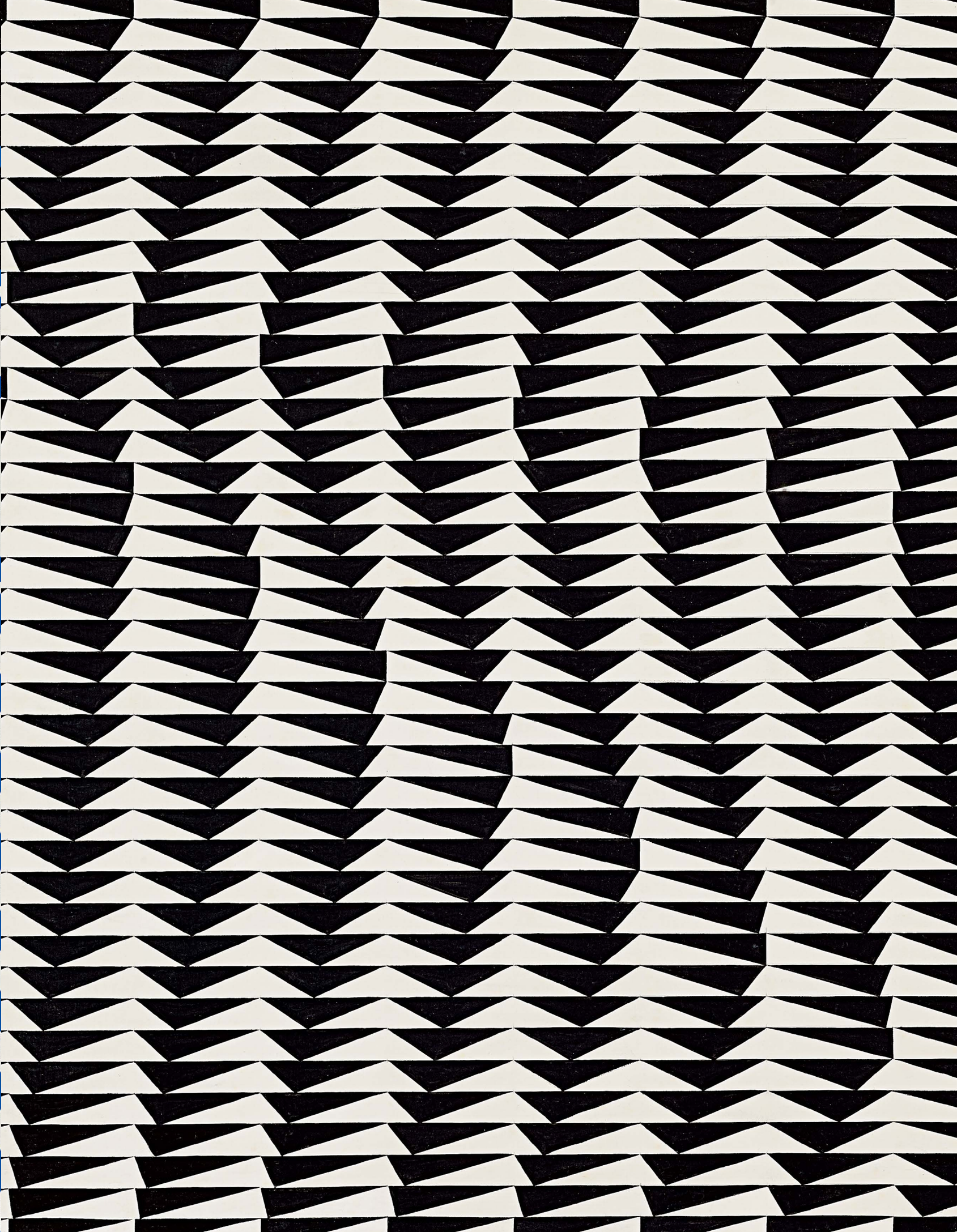
OPEN





1

JULIE CURTISS

(b. 1982)

Witch

signed, titled and dated *2017* on the reverse

oil and acrylic on canvas

45.7 by 35.5 cm. 18 by 14 in.

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

PROVENANCE

Spring/Break Art Show, New York

Acquired from the above by the present owner in 2017

EXHIBITED

New York, Spring/Break Art Show, *Julie Tuyet Curtiss: Reflexions, curated by Hein Koh*, March 2017

LITERATURE

Sholeh Hajmiragha, 'Julie Curtiss', *Work in Progress*, October 2017, illustrated in colour (online)

Artmaze Mag, Anniversary Edition, Issue 10, London 2018, illustrated in colour (cover)

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2

NICOLE EISENMAN

(b. 1965)

European Painting

oil on canvas

183 by 244 cm. 72 by 96 in.

Executed in 2004.

£ 200,000-300,000
€ 234,000-350,000 US$ 261,000-391,000

PROVENANCE

Leo Koenig, New York

Acquired from the above by the present owner in 2004

EXHIBITED

Zurich, Kunsthalle Zürich, *Nicole Eisenman*, March - May 2007

LITERATURE

Mathieu Victor, Ed., *Nicole Eisenman: Selected Works 1994 - 2004*,
New York 2006, p. 106, illustrated in colour

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elan

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3

BANKSY

(b. 1974)

Vote to Love

signed and dated *18* on the reverse

spray paint on UKIP placard mounted on board

117 by 116.5 by 8.5 cm. 46 by 45⅞ by 3¼ in.

This work is accompanied by a Pest Control certificate.

⊕ £ 400,000-600,000
€ 472,000-710,000 US$ 525,000-785,000

PROVENANCE

The Royal Academy of Arts, London

Private Collection

Acquired from the above by the present owner

EXHIBITED

London, The Royal Academy of Arts, *Summer Exhibition 2018,* June - August 2018

LITERATURE

Jonathan Jones, 'Summer Exhibition/The Great Spectacle Review – A Grayson Revolution', *The Guardian,* 6 June 2018, p. 11, illustrated (installation view, *Summer Exhibition 2018*, The Royal Academy of Arts, London, 2018)

Alex Marshall, 'Rejected, Then Banksy Put His Name on It', *The New York Times*, 12 June 2018, p. C3, illustrated (installation view, *Summer Exhibition 2018*, The Royal Academy of Arts, London, 2018)

Eddy Frankel, 'The Summer Exhibition', *Time Out,* 12 June 2018, p. 77 (text)

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Vote to
Leave
EU Referendum,
Thursday June 23rd
Published and promoted by UKIP, Lexdrum House, Heathfield, Devon TQ12 6UT. Printed by Printbridge, 16 Castle St, Bodmin PL31 2DU.

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Installation view of the present work at *The Summer Exhibition*, The Royal Academy of Arts, London, June - August 2018
Image: © Daniel Leal-Olivas / AFP via Getty Images

BANKSY

VOTE TO LOVE

Executed in 2018, Banksy's *Vote to Love* is a subversive painting from the anonymous street artist's seditious and politically charged oeuvre. To create the work, Banksy defaced a found 'Vote to Leave' placard from the UK's 2016 Brexit campaign, led by UKIP's then-leader, Nigel Farage. The composition depicts a red, heart-shaped balloon, patched up with criss-crossed plasters, which has drifted in front of the placard's slogan, altering the word 'leave' to 'love'. With its striking simplicity and raw immediacy, *Vote to Love* offers a message of optimism at a time of increasing divisiveness in global politics.

The work was prominently displayed in The Royal Academy's *Summer Exhibition 2018*, after originally being turned down for the show when Banksy submitted the work under the pseudonym Bryan S. Gaakman – a play on the words 'Banksy anagram'. Accepted a month later in a slightly revised format under the artist's true moniker, *Vote to Love* was sardonically priced in the exhibition catalogue at £350 million – a tongue-in-cheek reference to the infamous and much-lampooned Vote Leave bus which claimed Brexit would save the NHS an extra £350 million a week.

Born and bred in Bristol, Banksy has achieved a legendary status that teeters between acclaim and notoriety for his provocative paintings, sculptures, installations and graffiti. His work is rich in dark humour and frequently captioned with subversive epigrams that provide pejorative commentaries on socio-political aspects of contemporary life. Banksy's own mission statement, 'Art should comfort the disturbed and disturb the comfortable', is itself a modern day take on the turn-of-the-century American satirist Finley Peter Dunne's declaration that a newspaper's duty is to "comfort the afflicted and afflict the comfortable" (Finley Peter Dunne cited in: Dean P. Turnbloom, Ed., *Prizewinning Political Cartoons: 2010 Edition,* Gretna 2010, p. 146). Situated within a longstanding tradition of raising an illuminating mirror up to the world, Banksy's work fits into a rich and venerable history of visual parody, from the British pictorial satirists of the Eighteenth Century, including Thomas Rowlandson, James Gillray, and the great William Hogarth, through to venerable trailblazers in art history such as Marcel Duchamp.

Following the sale of Banksy's *Devolved Parliament* in October 2019, a monumental work of biting satire, the creation of *Vote to Love* further exemplifies the artist's penchant for disturbing and disrupting the status-quo. Striking and pertinent in its immediacy, *Vote to Love* encapsulates Banksy's interrogative and anti-establishmentarian practice.

PROPERTY FROM A PRIVATE COLLECTION

4 GRAYSON PERRY

(b. 1960)

Love Letters

glazed ceramic

46.5 by 25 by 25 cm. 18¼ by 9⅞ by 9⅞ in.

Executed in 1994.

⊕ £ 80,000-120,000
€ 94,500-142,000 US$ 105,000-157,000

PROVENANCE

Anthony d'Offay Gallery, London

Acquired from the above by the present owner in 1994

EXHIBITED

London, Anthony d'Offay Gallery, *Grayson Perry,* October 1994

London, Blue Gallery, *Thatcher,* April - May 2002

Amsterdam, Stedelijk Museum; and London, Barbican Art Gallery, *Grayson Perry: Guerrilla Tactics*, May - November 2002, p. 104, no. 22 (text)

LITERATURE

Tom Baldwin, 'Artists are invited to take a blue view of the Thatcher era', *The Times*, 13 August 2001, p. 2W, illustrated in colour

Nick Hackworth, 'Iron Lady still stamps all over her critics', *The Evening Standard*, 15 April 2003, p. 43, illustrated in colour

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GRAYSON PERRY

LOVE LETTERS

Love Letters is an extraordinary example of Grayson Perry's socially engaged, psychologically complex and politically daring work. Animated through intricate layers of embossing and glazing, Perry's vase features a triumvirate of iconoclastic portraits of former Prime Minister Margaret Thatcher, playwright and theatre darling Noël Coward, and acclaimed novelist Salman Rushdie. Haloed and resplendently enshrined in Byzantinesque gold, Perry's explicit renderings juxtapose the sacred and profane: Coward is all masochistic nipple rings, penis clamps, chains and amputated limbs; a cross-dressing Rushdie flashes his distended (pregnant?) stomach and flaccid genitals; while Thatcher suckles an infant child from her milky breast. In its daring confrontation of taboo rendered in exquisite detail, the present work signals the mature resolution of what Perry has termed his 'pre-therapy years' – a body of work that charts the period following the artist's graduation from art college in 1982 up to his first exhibition at Anthony d'Offay Gallery in 1994. Included in this landmark show, the no-holds-barred *Love Letters* speaks to the maturation of Perry's practice alongside the dissident sub-culture that emerged from Thatcher's Britain and flourished in the aftermath of its controversial policies. Within Perry's *Love Letters* it is the spectacularly detailed portrait-bust of Margaret Thatcher that takes centre stage.

Thatcher's term in office lasted from 1979 until 1990 and left behind a divisive legacy that is both celebrated and much maligned. While Thatcher's government engineered an enterprising economy through deregulating the financial markets, "there is no doubt", to quote Dr Victoria Honeyman, Lecturer in British politics at Leeds University, "that inequality grew and poverty increased under Thatcher" (Dr Victoria Honeyman cited in: 'Viewpoints: How did Margaret Thatcher change Britain', *BBC News*, 10 April 2013, online). The systematic deindustrialisation of Britain, especially in the North where the closing of the mines and privatisation of many companies triggered a dramatic rise in unemployment and poverty, caused the breakdown of many working-class communities. Paradoxically, however, against a social backdrop of high unemployment, strikes, rioting, protests and the Faulklands war, a cultural revolution, united under an anti-Thatcherite umbrella, was taking place. Dissent for the social reality of Thatcher's Britain found expression in popular music by The Jam, The

Smiths, and Billy Bragg, while the biting satire of Ben Elton and grim authenticity of acclaimed films by Ken Loach and Mike Leigh, collectively heralded a golden age for British music, film, theatre and comedy. For fine art, the impact came a little later and for slightly different reasons. Just as Thatcher was leaving No. 10, a new generation of Young British artists began courting notoriety for their bold, conceptually-driven and business-minded approach to art practice. In 1988, Damien Hirst and his fellow cohort of Goldsmiths students set the tone with the now fabled group show 'Freeze', in London's Docklands; a truly Thatcherite feat of enterprising that caught the attention of advertising mogul Charles Saatchi who was to play a decisive role in engineering the success of the YBA phenomenon. At the interstice between these two camps is Grayson Perry, whose highly skilled craft techniques and anti-elitist Hogarthian critique are somewhat at odds with the catchy, slick and quick British art boom that helped launch his career in the mid-1990s.

The present work epitomises the cultural 'double-think' that represents Thatcher's radical impact as both revered and reviled, tyrannical and nurturing: Perry succeeds in simultaneously consecrating and desecrating Thatcher's likeness in *Love Letters*. Beneath the extraordinarily detailed and immediately recognisable portrait head, Thatcher is rendered a transgender Holy Virgin with suckling infant, her erect manhood poking through the highly ornamental robes that adorn her. Indeed, above the other protagonists of *Love Letters*, it is Thatcher who occupies the seat of phallic power; her male counterparts appear emasculated in comparison. Salman Rushdie, an outspoken left-wing critic of Thatcher, unashamedly displays his female underwear and notably limp member; while the amputated and restrained figure of Noël Coward hints at the playwright's famously unacknowledged homosexuality and perhaps even alludes to Thatcher's highly controversial anti-gay rights legislation of 1988. Twenty-five years after its creation, Perry's gloriously wicked 'love letter' to the Iron Lady of British politics is as complex, multi-layered and highly ambivalent now as it was then. In a contemporary moment similarly divided by issues of present-day politics, Perry's pot serves as a potent reminder of the deeply controversial and enduring legacy of Thatcher's Britain.

5

ADRIAN GHENIE

(b. 1977)

The Arrival

signed and dated *2014* on the reverse

oil on canvas

210 by 165 cm. 82⅝ by 65 in.

† ⊕ £ 2,500,000-3,500,000
€ 2,950,000-4,130,000 US$ 3,260,000-4,560,000

PROVENANCE

The Artist

Galerie Judin, Berlin

Private Collection

EXHIBITED

Berlin, Galerie Judin, *Adrian Ghenie: Berlin Noir*, May - June 2014

Malaga, Centro de Arte Contemporáneo de Málaga, *Adrian Ghenie*, December 2014 - February 2015, p. 83, illustrated in colour

LITERATURE

Juerg Judin, Ed., *Adrian Ghenie - Paintings 2014 - 2019*, Ostfildern 2020, p. 61, illustrated in colour, and p. 151 (text)

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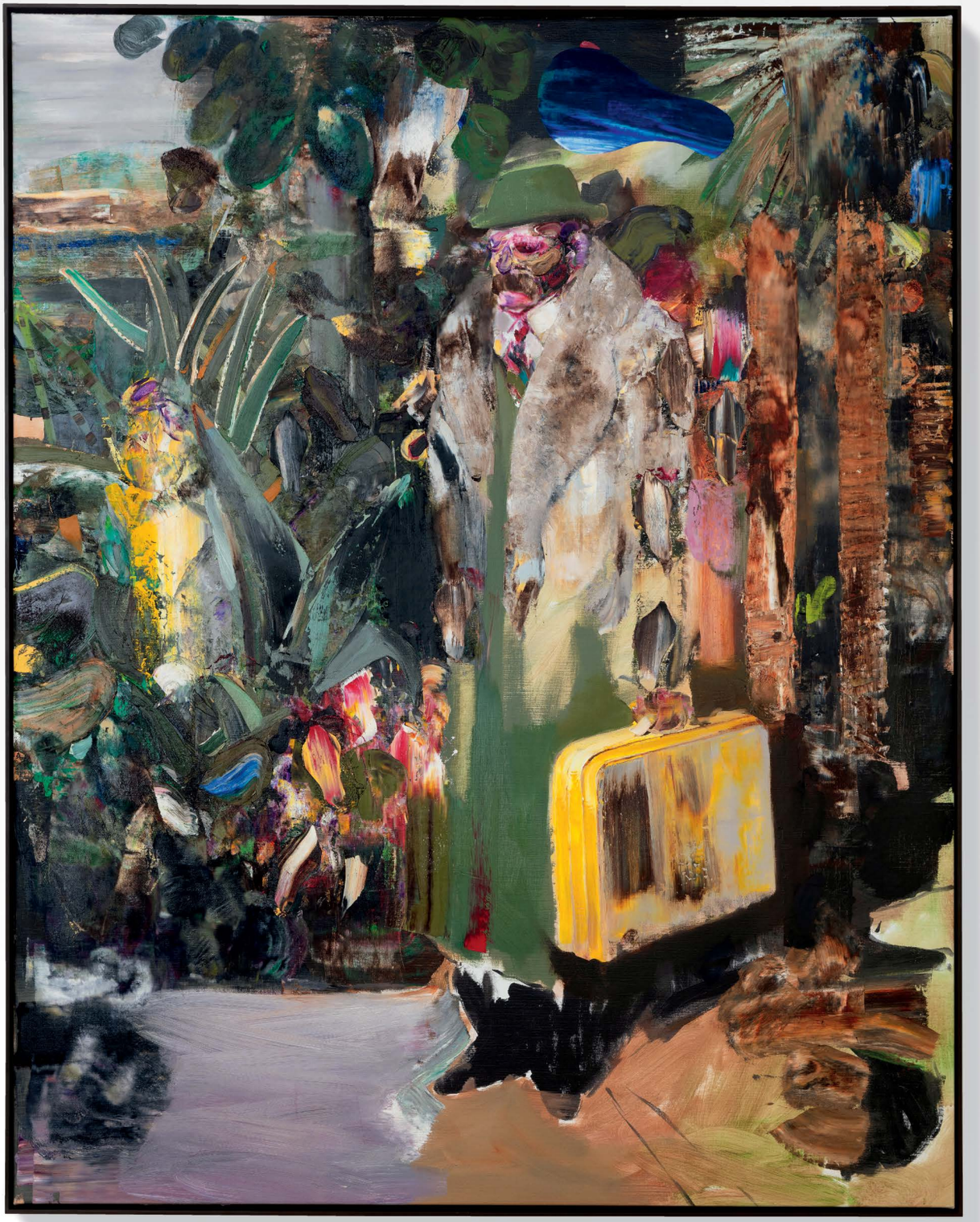


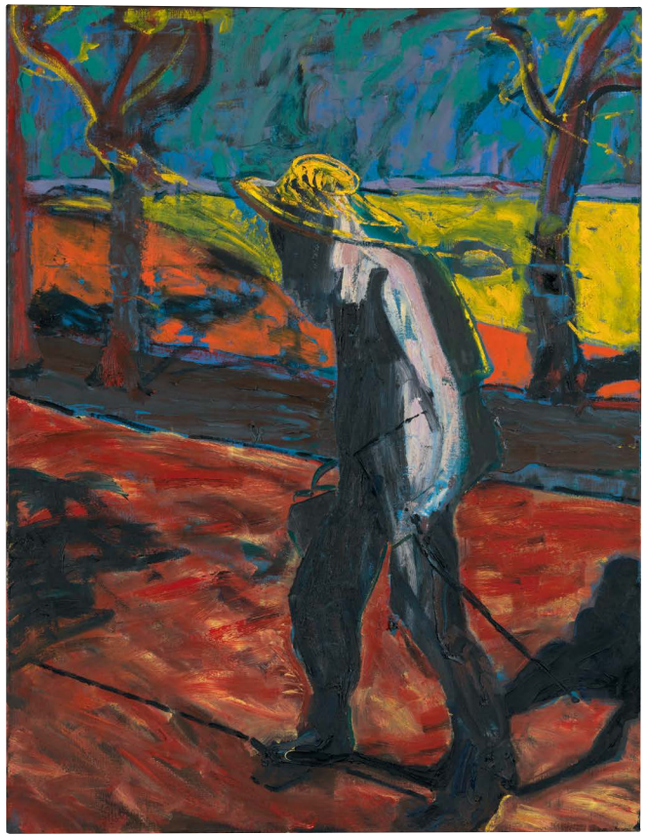
ADRIAN GHENIE

THE ARRIVAL

In Adrian Ghenie's monumental painting *The Arrival* (2014), the boundaries between fact and fiction, memory and myth, figuration and abstraction blend and blur in a dreamlike haze. Rendered in Ghenie's emblematic painterly style, the work draws together different aesthetic elements into a surrealistic amalgamation of colour, form and subject matter that slips in and out of focus like a half-remembered dream. Standing six and a half feet tall, the painting depicts a jungle scene filled with tropical plants. Amongst the exotic foliage stands an enigmatic figure in a suit, heavy fur coat and bowler hat, a vibrant yellow suitcase clasped in his hand. Disconcerting and disquieting, his presence seems strangely at odds with his surroundings. One of the great hallmarks of Ghenie's practice, this sense of incongruity provides a powerful lens through which the artist explores the contradictions and paradoxes of a contemporary world both shaped and informed by the atrocities of the past. Indeed, Ghenie's practice frequently contends with the darkest chapters of human history – "I'm fascinated by Nazi Germany" he has proclaimed – and the present work is no exception (Adrian Ghenie in conversation with Michael Peppiatt in: Juerg Judin, Ed., *Adrian Ghenie Paintings 2014-19,* Ostfildern 2020, p. 122). Its protagonist is based on one of the most notorious figures of Nazi Germany: Joseph Mengele. The camp doctor in Auschwitz, known also as the Angel of Death, Mengele has recurred in a number of Ghenie's paintings: his presence offers a means of probing the extremities of human nature and evil incarnate.

Born in Romania in 1977, Ghenie grew up under Nicolae Ceaușescu's repressive communist regime. Today, he lives and works in Berlin – a city laden with the complexities of its own fraught and fractured past. Through his practice, Ghenie seeks to address how the events of the past – particularly those of the troubled Twentieth Century – infiltrate, impact and haunt the present. "I'm not a history painter," he explains, "but

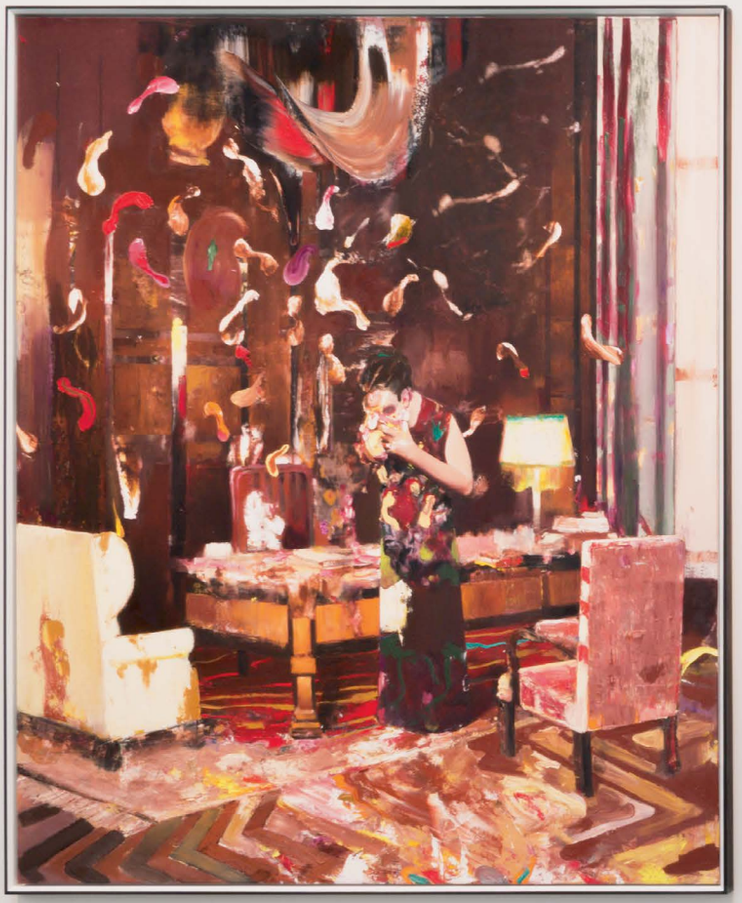
Adrian Ghenie in his Berlin studio. 2014
Image: © Oliver Mark
Artwork: © Adrian Ghenie



Francis Bacon, *Study for Portrait of Van Gogh IV*, 1957
Tate, London
Image: © Tate, London 2020
Artwork: © The Estate of Francis Bacon. All rights reserved. DACS 2020

I am fascinated by what happened in the twentieth century and how it continues to shape today. I don't feel any obligation to tell this to the world, but for me the twentieth century was a century of humiliation – and through my painting, I'm still trying to understand this" (Adrian Ghenie cited in: Jane Neal, 'Referencing slapstick cinema, art history and the annals of totalitarianism, Adrian Ghenie's paintings find a way of confronting a "century of humiliation,"' *Art Review*, December 2010, online). The surface of *The Arrival* is densely packed with layers of iridescent paint, against which the figure of Mengele is juxtaposed. There are only a handful of known photographs of Mengele, all of which exist in black and white, yet in the present composition Ghenie reimagines the war criminal's infamous escape to South America post World War II in a melee of swirling colour and form. By the time Mengele died a natural death in Brazil in 1979, the Polaroid's instant camera was sweeping the world: no longer rendered in the distancing black and white language of old photographs, newspapers, memories and the past, the scene's vibrancy seems to implore the viewer to recognise and contemplate the severity of Mengele's deeds.

The Arrival was prominently exhibited in 2014 at Galerie Judin, Berlin, alongside Ghenie's *Pie Fight Interior II* – now in the collection of the Centre Pompidou, Paris – in a show which borrowed its title from British author Philip Kerr's popular trilogy of crime novels, *Berlin Noir*. All executed in the same year, the paintings in this exhibition allude to an array of sources spanning history, art history, literature, memory and myth. From the deep, sombre palette and chiaroscuro of Renaissance painting, to the raw psychological intensity of Francis Bacon, and the deft manipulations of the painted surface in Gerhard Richter's work, the *Berlin Noir* paintings are rich in evocation and metaphor. "On one hand," Ghenie has stated, "I work on an image in an almost classical vein: composition, figuration, use of light. On the other hand, I do not refrain from resorting to all kinds of idioms, such as the surrealist principle of association or the abstract experiments which foreground texture and surface" (Adrian Ghenie in conversation with Magda Radu in: 'Adrian Ghenie: Rise & Fall', *Flash Art*, November-December 2009, p. 49). Through Ghenie's signature conflation of abstraction and figuration, alongside his gestural style and tactile



application of paint, *The Arrival* feels imbued with a sense of uncertainty: as if in flux, the painting becomes evocative of the plasticity of time and the fallibility of memory. Indeed, in Ghenie's expressionistic and painterly rendering, Mengele's face has begun to distort and disintegrate as if under the impalpable weight of time. The title of the work itself is equally ambivalent, at once suggesting Mengele's arrival in his Latin American hideout as much as a more metaphorical advent and dispersion of evil into the world.

Ghenie has garnered international acclaim for his visceral pictorial language and psychologically charged paintings, which address some of the most sinister figures in contemporary history to explore themes of malevolence, totalitarianism, dictatorship and the volatility of human nature. As the artist explains, "We inevitably live in a post-WWII epoch, which means that we constantly have to look back to that watershed moment in order to understand our present condition" (*Ibid.*, p. 49). In his works, pigment is applied directly onto the canvas to create a complex composition where colours forge an intricate and impasto amalgam of ambivalent sensations, mixed messages and unsettling undertones. His meticulous build-up of pigment forms a compelling allegory for the layers of temporality, perception and reality that accumulate over time, spilling over one another *ad infinitum*. Ablaze in vibrant hues, chiaroscuro tones and gestural brushstrokes, the present work hints at the manifestations of evil embedded within society today. Behind Ghenie's expressive and energetic strokes of paint lies an empty space of solitude, which speaks to the frailty of recollection, and the transience and inadequacies of mortal existence. An extraordinary composite of the historical and the personal, the real and the imagined, the ancient and the contemporary, such resonating elements are exulted in *The Arrival*.

"We inevitably live in a post-WWII epoch, which means that we constantly have to look back to that watershed moment in order to understand our present condition."

Adrian Ghenie in conversation with Magda Radu in: 'Adrian Ghenie: Rise & Fall', *Flash Art*, November-December 2009, p. 49.

Installation view of the present work and *Pie Fight Interior 11* (2014, Permanent Collection of The Centre Georges Pompidou, Paris) at *Adrian Ghenie: Berlin Noir*, Galerie Judin, Berlin, May - June 2014
Image: © Galerie Judin
Artworks: © Adrian Ghenie

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

6

GEORG BASELITZ

(b. 1938)

Ohne Titel (Held) (Untitled (Hero))

signed

charcoal and pencil on paper

49.5 by 37.5 cm. 19½ by 14⅞ in.

Executed in 1965.

‡ ⊕ £ 450,000-650,000
€ 535,000-770,000 US$ 590,000-850,000

PROVENANCE

Galerie Heiner Friedrich, Cologne

Galerie Neuendorf, Hamburg

Michael Werner Gallery, New York

Ronald S. Lauder Collection (acquired from the above in 1986)

Acquired from the above by the present owner

EXHIBITED

Hamburg, Galerie Neuendorf, *Georg Baselitz – Zeichnungen 1961-1983,* September - October 1983, p. 33, no. 11, illustrated in colour

New York, The Museum of Modern Art, *Berlin Art 1961 – 1987,* June - September 1987, p. 118, no. 19, illustrated

New York, Neue Galerie, *The Ronald S. Lauder Collection: Selections From the 3rd Century BC to the 20th Century: Germany, Austria, and France,* October 2011 - April 2012, p. 470, no. 304, illustrated in colour

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Installation view of the present work at *Berlinart 1961-1987*, The Museum of Modern Art, New York, June - September 1987
Image: © 2020 The Museum of Modern Art, New York/Scala, Florence
Artwork: © Georg Baselitz 2020

GEORG BASELITZ

OHNE TITEL (HELD) (UNTITLED (HERO))

Executed in 1965 and housed for over three decades in the Ronald S. Lauder Collection, *Ohne Titel (Held)* is a superb articulation of Georg Baselitz's revered series of *Heroes*. Composed between 1964 and 1966 in a period of intense creativity, the *Helden* comprise an epic collection of symbolic paintings and works on paper which cemented Baselitz's early critical standing, denoting him as one of the most compelling and provocative voices of the post-war era. In the present composition, one of Baselitz's ironic heroes stumbles bare-foot across a barren landscape, a flag trailing beside him in either hand. Rendered in pencil and charcoal, this intimately scaled work on paper encapsulates the visceral immediacy of Baselitz's draftsmanship, and provides a powerful shorthand for the series at large. As a subversive emblem of a defeated nation, the flag recurs as a motif in many of the most important works of the series, including *Ein Neuer Typ* (1966) and *Mit Roter Fahne* (1965). Testament to the importance of *Helden* within Baselitz's oeuvre, examples from the series reside among the most prestigious museum collections worldwide. Indeed, more than fifty years after its creation, this seminal series was honoured by a major institutional exhibition that travelled from the Städel Museum in Frankfurt, to the Moderna Museet in Stockholm, the Palazzo delle Esposizioni in Rome, and finally to the Museo Guggenheim in Bilbao, between June 2016 and November 2017.

Born in 1938 and aged seven at the end of the Second World War, Baselitz famously stated of his inherited past: "I was born into a destroyed order" (Georg Baselitz in conversation with Donald Kuspit, 'Goth to Dance', *ArtForum,* Vol. 33, Summer 1995, p. 76). Defeated and devastated by the Second World War, the German nation was immersed in further anguish when it was divided into East and West. Baselitz's *Helden* are archetypal of the vanquished and depleted survivors of devastated post-war Germany. Previous critics have conjectured narrative into the isolated figures as ironic victors returning home from the catastrophes and horrors of conflict, yet still afflicted by the nightmares that beset them. It is certainly true that these solitary wanderers, with their tattered uniforms that expose clumsy wounded bodies, appear mutilated by war. Such heightened awareness of the recent past and astute perception of the immediate repercussions of the war led Norman Rosenthal to describe the artist's desire "to confront the realities of history and art history, to make them new and fresh in a manner that can only be described as heroic" (Norman Rosenthal, 'Why the Painter Georg Baselitz is a Good Painter' in: Exh. Cat., London, Royal Academy of Arts, *Georg Baselitz*, 2007, p. 15). Both invoking references to a catastrophic past and marking unrepentant observations on a contemporary epoch in disarray, *Ohne Titel (Held)* offers a poignant manifestation of this acute insight.

Georg Baselitz. *Ein neuer Typ*, 1966
Private Collection
Image: © Jochen Littkemann, Berlin
Artwork: © Georg Baselitz 2020

7

A.R. PENCK

(1939 - 2017)

Welt des Adlers I (World of the Eagle I)

dispersion on canvas

280 by 250 cm. 110¼ by 98½ in.

Executed in 1981.

⊕ £ 300,000-500,000
€ 354,000-590,000 US$ 391,000-655,000

PROVENANCE

Thomas Ammann Fine Art AG, Zurich

Private Collection

Acquired from the above by the present owner

EXHIBITED

Bern, Kunsthalle Bern, α*.Y. (a.r.penck) T,* August - September 1981, illustrated (cover) and p. 16, illustrated

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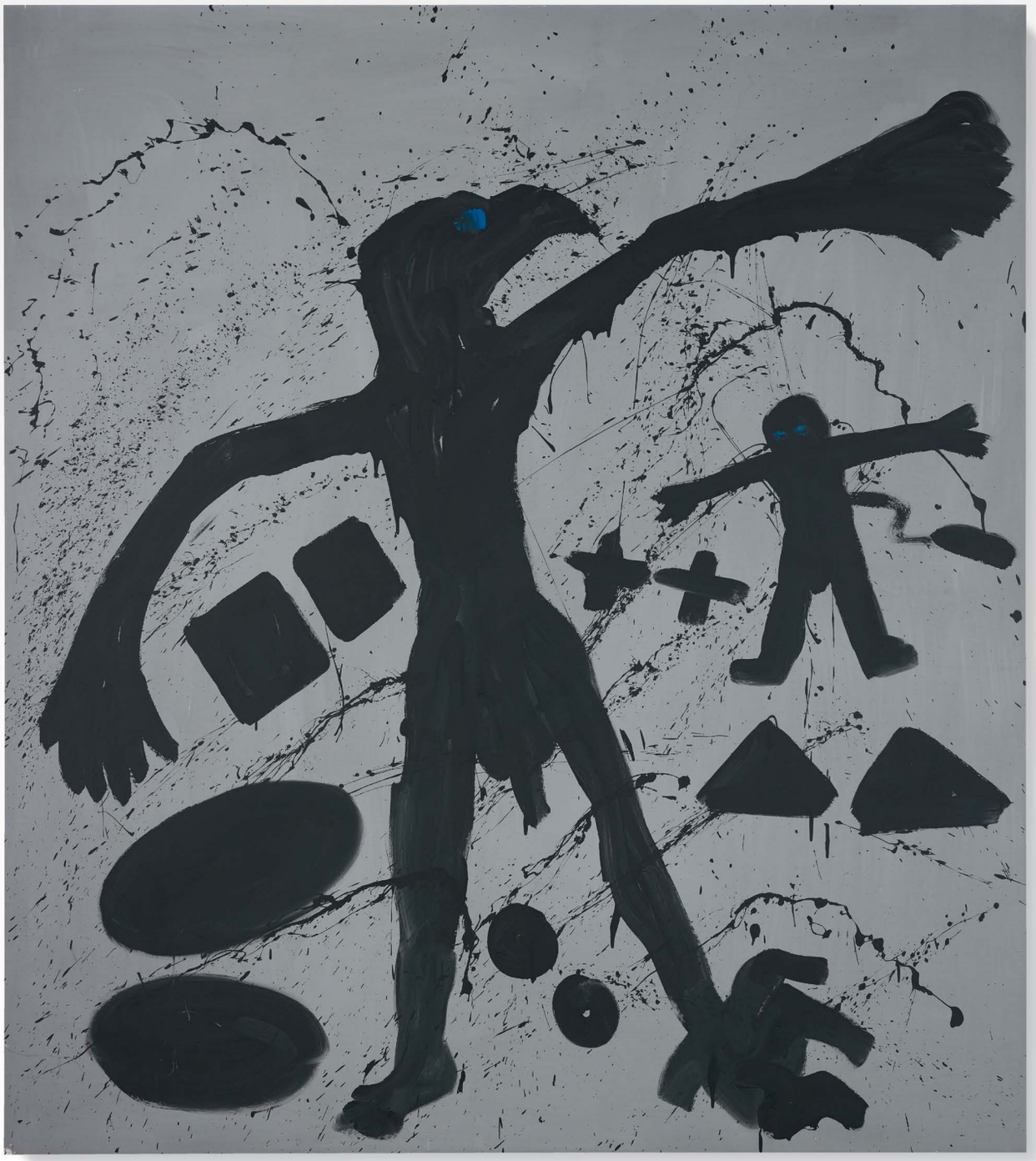


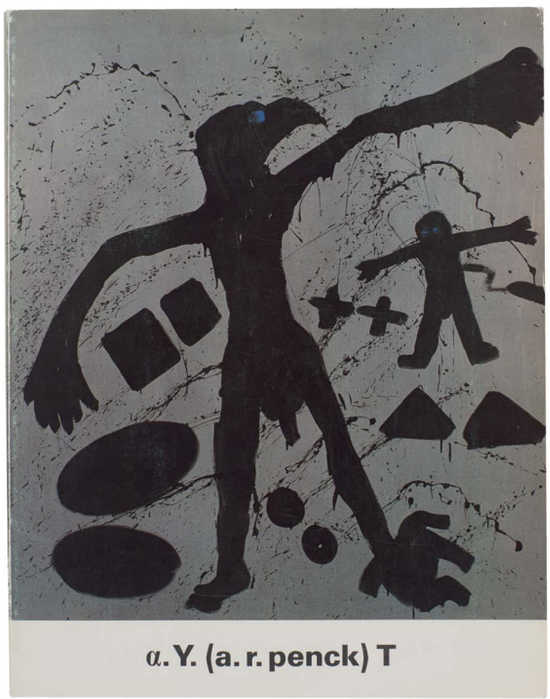
A.R. PENCK

WELT DES ADLERS I (WORLD OF THE EAGLE I)

Encapsulating A.R. Penck's complex idiom of symbols and cyphers, *Welt des Adlers I* (World of the Eagle I) is a seminal work from the German artist's celebrated oeuvre. The painting was executed in 1981, at a pivotal moment in Penck's career following his life altering move from East Germany to West in August 1980. Exhibited in the year of its creation in the artist's retrospective at the Kunsthalle Bern, *Welt des Adlers I* was illustrated on the front cover of the exhibition catalogue, marking its vast importance within his oeuvre. Rendered in dispersed black pigment on a grey ground, the painting depicts a monumental central figure – part-eagle, part-man – surrounded by rudimentary shapes and symbols including a smaller stick figure, X's, triangles, circles and squares. Both figures' eyes are aglow in a pool of electric blue. Ostensibly simple, his pictorial language is in fact deeply intricate and profound: drawing from an array of sources spanning cave art, ancient hieroglyphics and African tribal art, the work appears at once mythic and contemporary, otherworldly and naive. As critic Mark Stevens noted in 1983, "His pictures are at once simple and complex; they suggest all kinds of systems but ones not fully understood by modern man" (Mark Stevens, *Newsweek*, Vol. 102, New York 1983, n.p.).

With its bold delineations and crudely rendered forms, *Welt des Adlers I* draws dialogue with the work of Jean-Michel Basquiat. Composed with a similarly 'primitive' aesthetic, Basquiat's *Self-Portrait* from 1982 bears an almost uncanny resemblance to the present work: both paintings are charged with a raw vitality and ferocious spirit; both artists were fuelled by an erudite knowledge of art history, and united in their quest for a universal pictorial syntax that would overcome segregation in all its forms. The two artists shared a great mutual respect for one another and, in 1984, Penck payed homage to his friend with a poem that was published in Basquiat's exhibition catalogue of the same year.

Penck coined the term Standart to describe his distinctive pictorial style, which he developed from the late 1960s onwards. A conflation of 'standard' and 'art', combined with an echo of the German word *standarte,* signifying a banner or flag, the term represented a universally accessible aesthetic, a standard art for all, which would transcend language, boundaries and borders. As the artist described, "Every Standart can be imitated and reproduced and can thus become the property of every individual. What we have here is



The present work illustrated on the retrospective exhibition catalogue for *α.Y. (a.r.penck) T*, Kunsthalle Bern, Bern August - September 1981
Artwork: © DACS 2020

Jean-Michel Basquiat, *Self-Portrait*, 1982
Private Collection
Image © Bridgeman Images
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2020

a true democratisation of art" (A.R. Penck cited in: Oliver Basciano, 'A.R. Penck Obituary', *The Guardian*, 5 May 2017, online). Penck was born in Dresden in 1939 and grew up in a war-torn and divided nation: his experiences were to profoundly impact his life and career. At a time when the East 'Democratic Republic' and the West 'Federal Republic' forged a fractured arena in which the diametrically opposed ideologies of Soviet Communism and Western Capitalism met head-to-head, Penck forged his artistic identity. Under the strict communist regime of East Germany, Penck's works were smuggled out and exhibited in the West under various pseudonyms. By the 1970s, he had sufficiently roused the suspicions of the secret police, who began confiscating his artworks for alleged dissidence. In 1980, he was formally expatriated and emigrated to West Germany, marking his momentous transition to international prominence. Abounding with historical import, poignant significance and mythic allure, *Welt des Adlers I* potently exemplifies Penck's revolutionary practice.

"I say to you hello
the struggle against the past
would be tomorrow
with x-ray eyes
through the stone-walls
through the mountains of flesh
through the brain-projections
self-infections
through all the books of mathematics
physics
politics"

A.R. Penck, opening lines of 'Poem for Basquiat' written for: Exh. Cat., New York, Mary Boone; Michael Werner, *Jean-Michel Basquiat*, 1984, n.p.

8

JEAN-MICHEL BASQUIAT

(1960 - 1988)

Rubber

titled; signed, titled and dated *'85* on the reverse

acrylic, oil stick and collage on canvas

218.5 by 173 cm. 86 by 68 in.

£ 6,000,000-8,000,000
€ 7,080,000-9,440,000 US$ 7,810,000-10,410,000

PROVENANCE

Estate of the Artist

Robert Miller Gallery, New York

Private Collection, New York

Sotheby's, New York, 17 November 1998, Lot 57
(consigned by the above)

Acquired from the above sale by the present owner

EXHIBITED

Salzburg, Galerie Thaddaeus Ropac, *Jean-Michel Basquiat: Paintings 1984-86,* 1986, p. 29, illustrated in colour

LITERATURE

Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat*, Vol. I, Paris 1996, p. 309, illustrated in colour

Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat*, Paris 2000 (3rd edition), p. 305 (Vol. I) and p. 232, no. 1 (Vol. II), illustrated in colour

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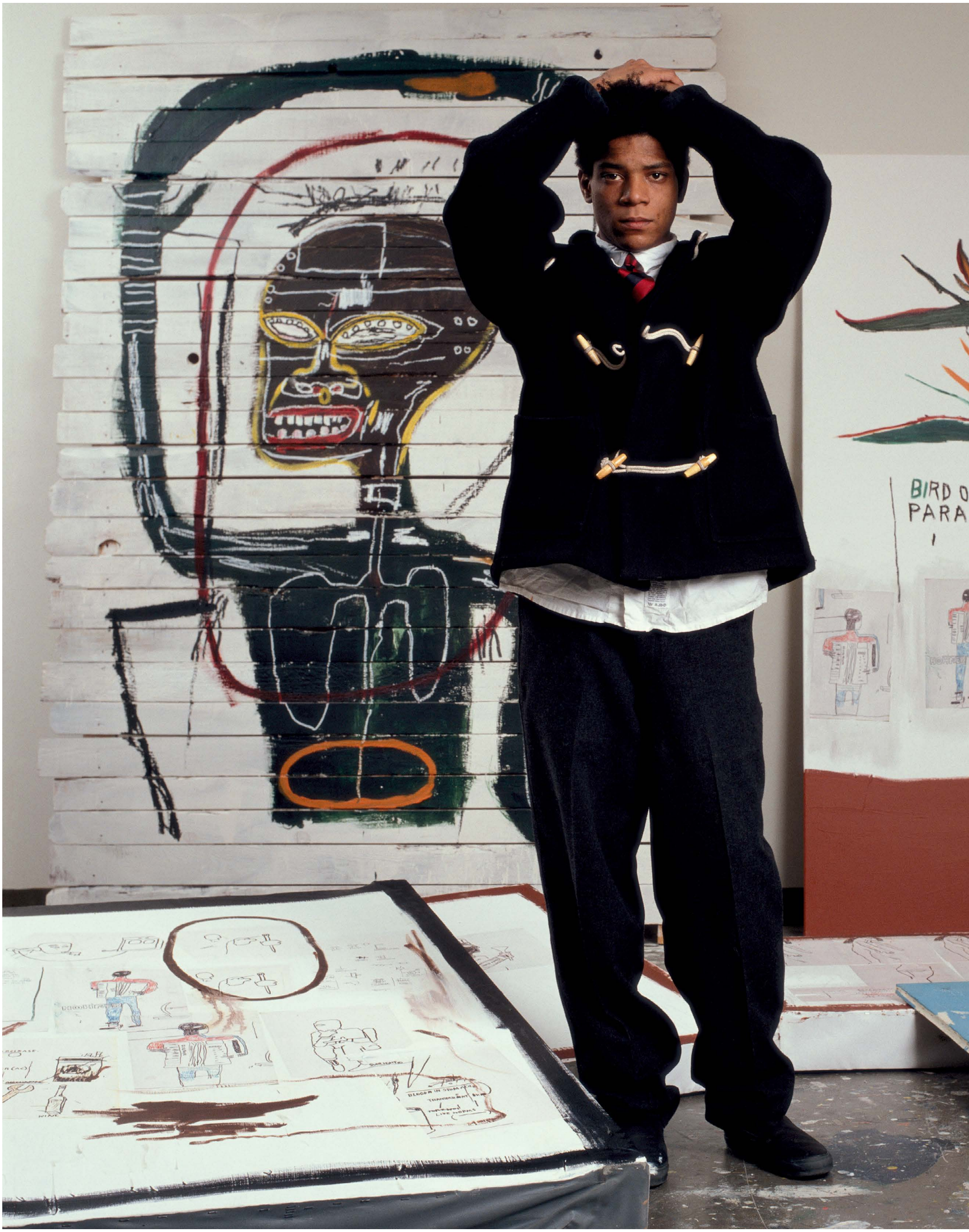
RUBBER


BIRD O
PARA

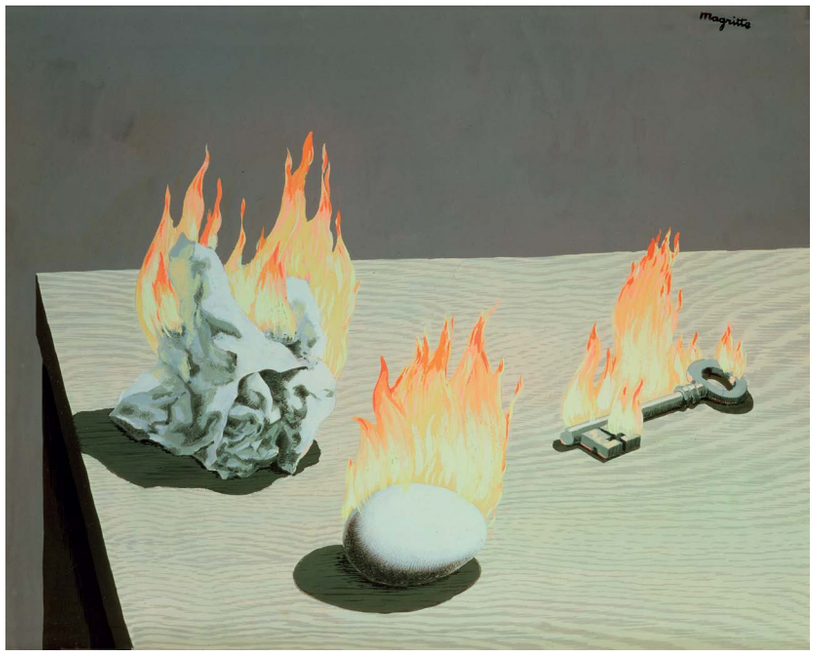
Jean-Michel Basquiat in his studio
Image: © Lizzie Himmel
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2020

JEAN-MICHEL BASQUIAT

RUBBER

Characterised by its graphic force and visual directness, *Rubber* from 1985 brings together many of the central themes of Jean-Michel Basquiat's influential oeuvre. The work offers a vibrant medley of Basquiat's unique visual vocabulary, at once presenting the artist's signature outline of a human head, a saturated palette, the potent conflation of image and word, his intuitive working method, and pervasive political concerns. One of the first artists to successfully and radically infiltrate the institutional art world with the outsider language of graffiti, Basquiat imbued his paintings with a sense of the alternative New York street culture of which he was an integral part, without losing sight of the urgency and ideology of his agenda. This is perfectly embodied in the present work: not only does *Rubber* juxtapose the formal language of street art and traditional painting by melding rapidly applied oil stick and paper collage with thickly painted smears of acrylic; it also contends with some of the most important and enduring subjects and concerns of the artist's pioneering practice.

In *Rubber*, an explosion of wild colour, frenetic gesture and emblematic imagery erupts across the canvas. The scene is engulfed in flames that rip and roar across the picture plane with a vital and urgent ferocity. A falling man – a reference, perhaps, to original sin and the downfall of humanity – tumbles through the inferno. Depicted in blazing hues of orange, yellow, red and blue, each painted lick of fire is rendered with an expressionistic energy that recalls the sweeping gestural brushstrokes and enlivened palette of Willem de Kooning in seminal works such as his *Composition* of 1955 (Solomon R. Guggenheim Museum, New York), as much as Jackson Pollock's early painting from *circa* 1934-38, *The Flame* (The Museum of Modern Art, New York). To the top right of *Rubber*, Basquiat has rendered a crude



Rene Magritte. *L'Echelle du Feu*, 1939
Private Collection
Image: © Gordon Roberton Photography Archive / Bridgeman Images
Artwork: © ADAGP, Paris and DACS, London

"Jean-Michel lived like a flame. He burned really bright. Then the fire went out. But the embers are still hot."

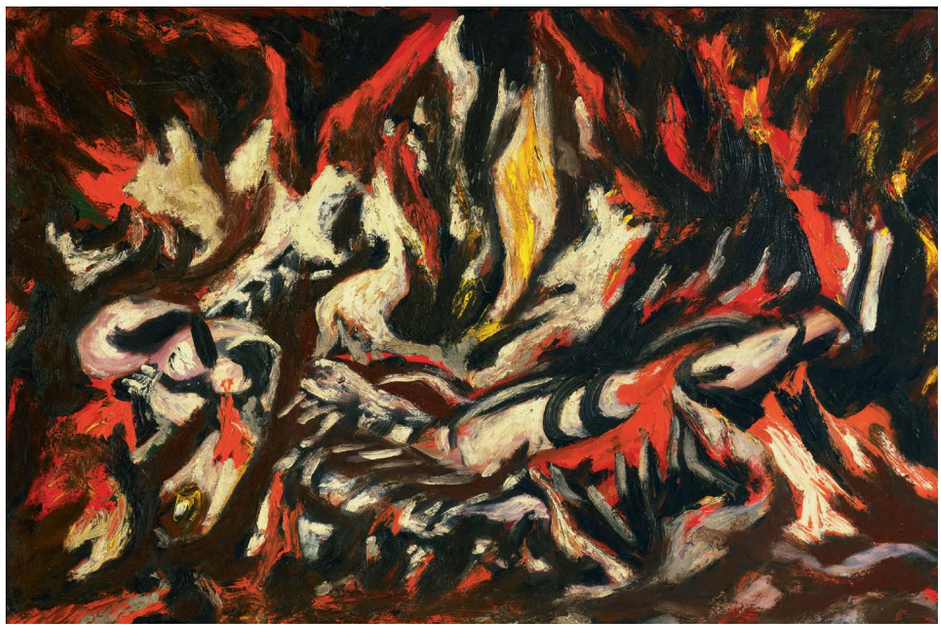
Fred Bathwaite in 1988 cited in: Enrico Navarra, *Jean-Michel Basquiat*, Paris 1996, p. 220.

and skull-like head: one of the most ubiquitous emblems of the artist's complex pantheon of cyphers and symbols, its inclusion offers a self-referential allusion to the artist himself. Portrayed in jet-black paint, a warm amber glow invigorates his mask-like face, searing through his bared teeth and hollow eye sockets like an electric current, radiating from his very core. It is a bold and powerful image which conjures, to an almost uncanny degree, the vivacious spirit for which the artist was known amongst acquaintances and friends: "he was electric", recalls the writer Glenn O'Brien, "A Tesla coil with dreadlocks – cool fire emanating wherever he went. Magic" (Glenn O'Brien, 'Greatest Hits' in: Exh. Cat., Ontario, Art Gallery of Ontario, *Jean-Michel Basquiat: Now's the Time*, 2015, p. 176). Simultaneously suggestive of a traditional African mask, the reductive, even primitive form of the silhouette seems to pay homage to the artist's ancestral roots.

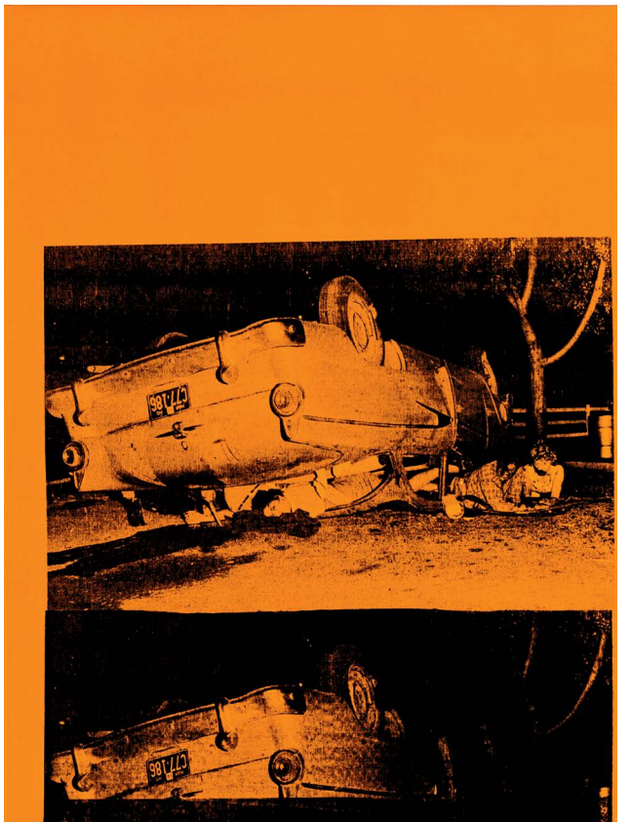
Born in 1960 to a Haitian-Puerto Rican family in Brooklyn, New York, Basquiat grew up at a time of deeply prevalent racism within American society. His experiences of marginalisation would profoundly impact his life and work, and indeed his oeuvre is pervaded by references to outsider cultures and critiques of mainstream politics. His most iconic motif is arguably that of the silhouetted and mask-like head, as exemplified in *Rubber*, which poignantly presents the black man as the central subject of his paintings. Whilst visiting museums at a young age, the artist quickly noticed how the subjects of Western art were exclusively white, with people of colour traditionally only occupying inferior positions. By elevating his 'black heroes' (predominantly sportsmen and jazz musicians as well as self-portraits) to the key figures in his paintings, Basquiat forcefully countered this racial imbalance.

Whilst black identity is indeed at the centre of Basquiat's oeuvre, the artist was equally critical of capitalism and its side-effects. *Rubber* provides a powerful example of his concern with systems that control and exploit natural resources for the creation of wealth. At the lower left of the picture plane, Basquiat has inscribed the canvas with the word RUBBER, giving the painting its name. As suggested by the black car tires portrayed within the work, the artist's interest in rubber goes back to the Second World War when the United States introduced rubber rationing to steer all supplies to the army for use in gas masks, inflatable rafts and military vehicles – leaving families immobile with a limited number of car tires to get through the war. Perhaps more pertinently, however, the word alludes to the fraught and loaded history of natural rubber production that is intertwined with colonialism, plantations and the slave trade, revealing the complex and politicised relationship between society and natural resources. As curator Richard Marshall has observed: "These frequent references... reveal Basquiat's interest in aspects of commerce – trading, selling and buying. Basquiat is scrutinizing man's seizure and monopolization of the earth's animal and material resources, and questioning why and how these resources, that are ideally owned by all of the world's inhabitants, have become objects of manipulation, power, and wealth at the expense of the well being of all mankind" (Richard Marshall, 'Jean-Michel Basquiat and his Subjects' cited in: Enrico Navarra, *Jean-Michel Basquiat*, Paris 2000, p.43).

The merging of image and word, as *Rubber* encapsulates, is deeply emblematic of Basquiat's pioneering technique. Reminiscent of the work of artists including Cy Twombly, Robert Rauschenberg and Roy Lichtenstein, Basquiat's inclusion of text in his artworks is indebted to his graffiti days in the 1970s as part of the street-art duo SAMO©. Taking the essence of the streets to the studio, Basquiat would later paint with endless energy on anything he could get his hands on, from wall space and discarded cardboard to old television sets and refrigerators, elevating the quotidian to ever new heights. Pulsating with energy and emotionally charged, the



Jackson Pollock, *The Flame*, *circa* 1934-38
The Museum of Modern Art, New York
Image: © 2020 The Museum of Modern Art, New York/Scala, Florence
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2020



Andy Warhol, *5 Deaths*, 1963
Private Collection
Image: © Bridgeman Images
Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London

tactile qualities of his paintwork – at times scrawled, at others dripping, smudged or seemingly sprayed – retain and exalt the vital immediacy of graffiti art. As Diego Cortez states, "[Basquiat] constructs an intensity of line which reads like a polygraph report, a brain-to-hand 'shake.' The figure is electronic-primitive-comic" (Diego Cortez cited in: *Jean-Michel Basquiat: Volume 2*, California 1996, p. 160). Boldly merging word, gesture and form, *Rubber* testifies to the ferocious splendour and raw, uncensored authenticity which has come to define the artist's radical oeuvre.

In Basquiat's practice, the dichotomous energies of life and death compete with equal and explosive force. This is nowhere better encapsulated than in *Rubber*: teeming with haphazard iconography, textural meanderings, and brilliant colour, this painting is simultaneously life affirming and foreboding, invigorating and catastrophic. Much like Andy Warhol's deeply prophetic reflections on mortality in works such as the *Death and Disaster* series of 1963, Basquiat's own oeuvre is frequently permeated by an astute and haunting sense of premonition. Indeed, like a foreboding weight, the suggestion of death and destruction imbues the present work with a powerful intensity. As Glenn O'Brien once wrote, "[Basquiat] was the once-in-a-lifetime real deal: artist as prophet" (Glenn O'Brien, 'Greatest Hits' in: Exh. Cat., Art Gallery of Ontario, *Jean-Michel Basquiat: Now's the Time*, 2015, p. 180). In his tragically curtailed life, which abided all too literally by the mantra 'live fast, die young', Basquiat produced a prolific, fiery and ground-breaking body of work which would alter the course of art history forever. As his friend Fred Bathwaite, known colloquially as Fab 5 Freddy, poignantly stated following his death in 1988, "Jean-Michel lived like a flame. He burned really bright. Then the fire went out. But the embers are still hot" (Fred Bathwaite cited in: Enrico Navarra, *Jean-Michel Basquiat,* Paris 1996, p. 220). Radiating with ebullient ferocity, *Rubber* is an enduring testament to the passionate, emotive and influential spirit of Basquiat's incomparable and prodigious painterly mark.

9

KERRY JAMES MARSHALL

(b. 1955)

Draw Me

signed, signed with the artist's initials, titled and dated *2012*

acrylic and graphite on PVC, in artist's frame

148.6 by 120.7 cm. 58.5 by 47.5 in.

‡ £ 1,500,000-2,000,000
€ 1,770,000-2,360,000 US$ 1,960,000-2,610,000

PROVENANCE

Jack Shainman Gallery, New York

Private Collection, Los Angeles (acquired from the above)

Sotheby's, New York, 17 May 2018, Lot 429 (consigned by the above)

Acquired from the above sale by the present owner

EXHIBITED

Vienna, Vienna Secession, *Kerry James Marshall: Who's Afraid of Red, Black and Green*, September - November 2012, p. 44, illustrated, and pp. 58-59, illustrated (installation view)

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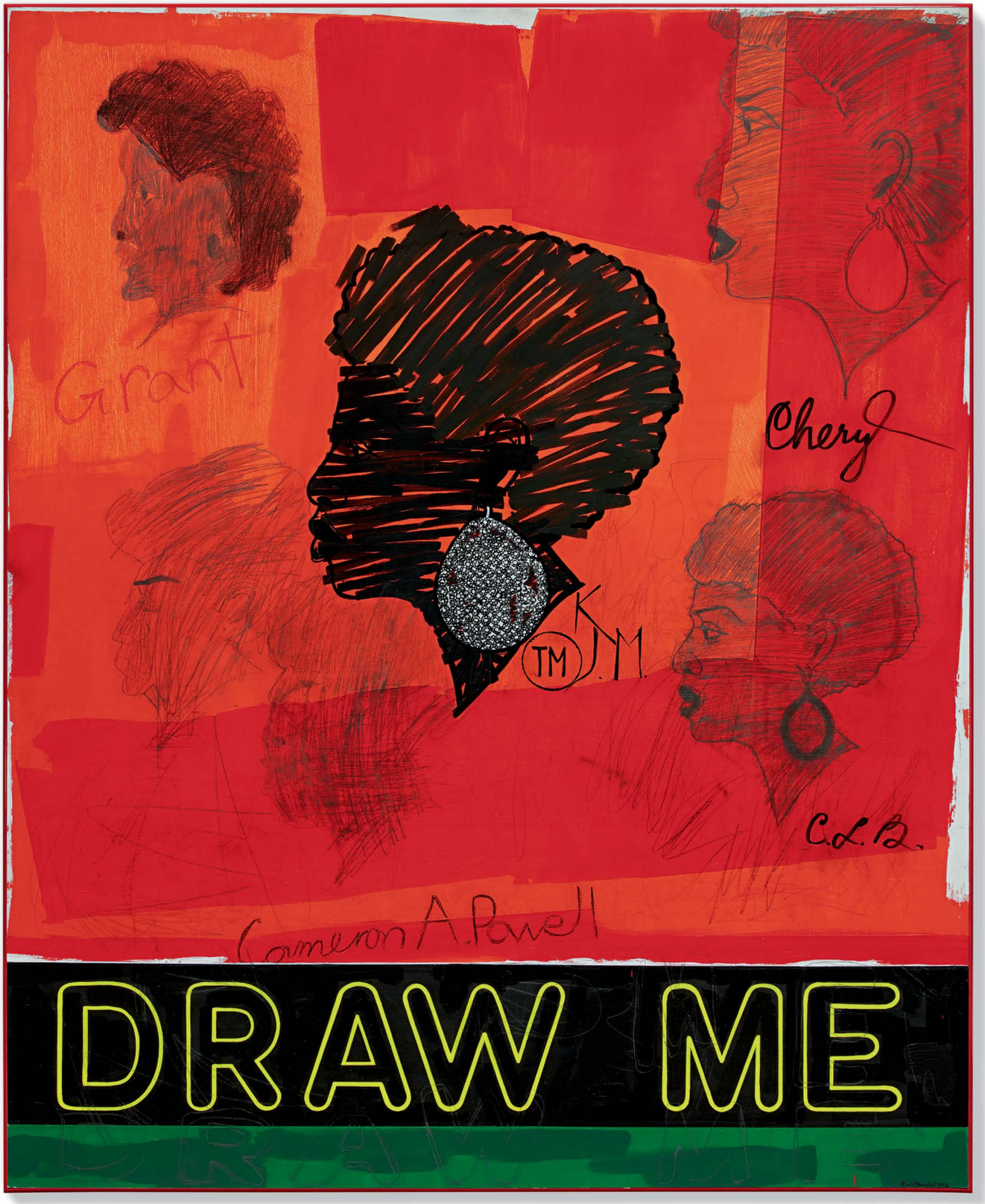
Grant
Cheryl
TM
C.L.B.
Cameron A. Powell
DRAW ME

KERRY JAMES MARSHALL

DRAW ME

Embodying Kerry James Marshall's career-long commitment to rewriting race in representation, *Draw Me* is a powerful work from the American artist's interrogative practice. Executed in 2012, the painting was first exhibited in the Vienna Secession show, *Who's Afraid of Red, Black and Green*, which took place in the year of the work's creation and garnered international acclaim. *Draw Me* belongs to a 16-part series of works for which Marshall adopted a symbolic palette of red, black and green as a means of channelling an art historical address of black African subjectivity. A riff on Barnett Newman's monumental group of abstract paintings entitled *Who's Afraid of Red Yellow and Blue* (1966-1970) – itself a twist on Edward Albee's 1962 play *Who's Afraid of Virginia Woolf?* – the title of the exhibition makes overt reference to the three colours of the Pan-African flag in order to confront and challenge racial prejudices deeply ingrained within both contemporary social structures and the psyche.

In the present work, Marshall portrays the silhouette of a black woman in profile view against a brilliant red ground; several further profile studies encircle her – one of which is inscribed with the first name and initials of his wife, Cheryl Lynn Bruce – whilst below, a banner of black and green labelled DRAW ME in bold yellow font, gives the work its title. At once an invitation and an imperative, the title both alludes to the absence of black representation throughout the history of art and implores change. The artist explains: "[my] overarching principle is still to move the black figure from the periphery to the center and, secondly, to have these figures operate in a wide range of historical genres and stylistic modes culled from the history of painting... I am using African American cultural and social history as a catalyst for what kind of pictures to make. What I'm trying to do in my work is address Absence with a capital A" (Kerry James Marshall in conversation with Dieter Roeltraete in: Nav Haq, Ed., *Kerry James Marshall: Painting and Other Stuff*, Ghent 2014, p. 26). In this respect, his work can be viewed in dialogue with the practices of artists such as Ellen Gallagher, Kara Walker and Hurvin Anderson, all of whom seek to readdress, reinsert and re-envisage black representation within artistic discourse.

In *Draw Me,* Marshall's vivid colour palette of red, black and green is charged with symbolic potency. With its origins in the Universal Negro Improvement

Hurvin Anderson, *Peter's Sitters 3*, 2009
Private Collection
Artwork: © Hurvin Anderson. All Rights Reserved, DACS 2020

Barnett Newman, *Who's Afraid of Red, Yellow, and Blue III*, 1967-1968
Stedelijk Museum, Amsterdam
Image: © akg-images / WHA / World History Archive
Artwork: © The Barnett Newman Foundation, New York / DACS, London 2020

"Paintings on the scale of Barnett Newman's *Who's Afraid of Red Yellow and Blue*, and Mark Rothko's rectangles, were designed to engulf the spectator and stimulate a transcendental experience of the sublime. I'm not particularly interested in transcendence, per se, but I am trying to retain a certain sense of awe and amazement... I am trying for a kind of disembodied poetry firmly tethered to Black American history and culture."

Kerry James Marshall cited in: Exh. Cat., Vienna, Vienna Secession, *Kerry James Marshall: Who's Afraid of Red, Black and Green*, 2012.

Association (U.N.I.A.) founded in the 1920s by the Jamaican-born black nationalist Marcus Garvey, this tricolour forms the tripartite chromatic register of the Pan-African flag. Symbolising the blood, skin and land of the African people, the flag would become an emblem of the Black Power Movement, specifically the more radical Black Panther Party, in its address to the African diaspora for which it proposed a radical new solidarity between all peoples of African descent. Thus, recalling David Hammons's influential series of *African American Flags* (1990), Marshall's integration of the tricolour in *Draw Me* situates this work within a wider history of social justice and activism.

The African American female profile in *Draw Me* is potent in its reductive and simplified form. Surrounded by several preliminary illustrations, the woman's head has been rendered with crudely delineated lines in the deepest shade of black acrylic. A hallmark of Marshall's practice, the use of pure black pigment to represent skin tone simultaneously serves to examine the way blackness is perceived, and to reclaim both term and colour as a tool of empowerment. In the words of critic Wyatt Mason, Marshall creates portraiture "that looks the way a black man might feel about being looked at in a white world by people who see, in the face of a black man, not a person but a shade, a shadow, a pigmentation: blackness" (Wyatt Mason, 'Kerry James Marshall is Shifting the Color of Art History', *The New York Times,* 17 October 2016, online). In *Draw Me*, the deliberate and dramatic darkness of Marshall's female profile casts the abysmal exclusion of black bodies from canonical art history into radical relief.

PROPERTY FROM A PRIVATE COLLECTION, USA

10 CHRISTOPHER WOOL

(b. 1955)

Untitled

signed, dated *2007* and numbered *P559* on the reverse

enamel on linen

274.3 by 274.3 cm. 108 by 108 in.

‡ £ 5,500,000-6,500,000
€ 6,490,000-7,670,000 US$ 7,160,000-8,460,000

PROVENANCE

Luhring Augustine, New York

Acquired from the above by the present owner in 2009

EXHIBITED

Antwerp, Galerie Micheline Szwajcer, *Christopher Wool,* January - March 2009

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CHRISTOPHER WOOL

UNTITLED

Created in 2007, Christopher Wool's *Untitled* exemplifies the artist's post-modern and post-conceptual approach to painting. Born in Chicago in 1955, Wool rose to prominence in New York during the mid-1980s. Caught between the gesture of Abstract Expressionism, the inward-looking reduction of Minimalism, the readymade immediacy of Pop art, and the intellectual piety of conceptualism, Wool's work resists codification and interpretation. However, as curator of Wool's 2007 Guggenheim retrospective Katherine Brinson has stated: "A restless search for meaning is already visualised *within* the paintings, photographs, and works on paper that constitute the artist's nuanced engagement with the question of how to make a picture" (Katherine Brinson, 'Trouble is my Business' in: Exh. Cat., New York, Solomon R. Guggenheim Museum (and travelling), *Christopher Wool*, 2014, p. 35). Fluently demonstrating this feat in belonging to the artist's corpus of monochrome, and seemingly gestural, enamel works on canvas – a series Wool calls his *Gray Paintings* – *Untitled* harbours an outwardly urban sensibility and expressive abandon that is simultaneously repudiated by the act of erasure. Pollock-esque tendrils of black enamel, drawn onto canvas using a spray gun, have been scrubbed-out and overlaid with yet more abstract marks to impart an incessant cycle of affirmation and negation. This piece is an icon of artistic uncertainty, doubt, and indecisiveness: a creative position that Wool privileges above all, describing it as akin to "poetry" (Christopher Wool cited in: Glenn O'Brien, 'Christopher Wool: Sometimes I Close My Eyes', *Purple Fashion 3,* No. 6, Fall-Winter 2006-07, p. 164).

By 2007, Wool had overcome the technical issues he encountered when painting solely in enamel on canvas and was producing works of great confidence and resolution. Belonging to this moment, *Untitled* is a monumental and eloquent essay on lightness and abstract fluency. It possesses gestures and impulses that cannot be found in the silkscreened works, yet the wealth of arcane enamel washes imparts a unique effect akin to misty celluloid or the ghostly forms of X-ray photography: smooth, faded, and translucent. Like the most potent of Gerhard Richter's *Abstrakte Bilder,* this work has a kind of weightlessness,

Jackson Pollock, *One: Number 31, 1950*, 1950
The Museum of Modern Art, New York
Image: © 2020 The Museum of Modern Art, New York/Scala, Florence
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2020

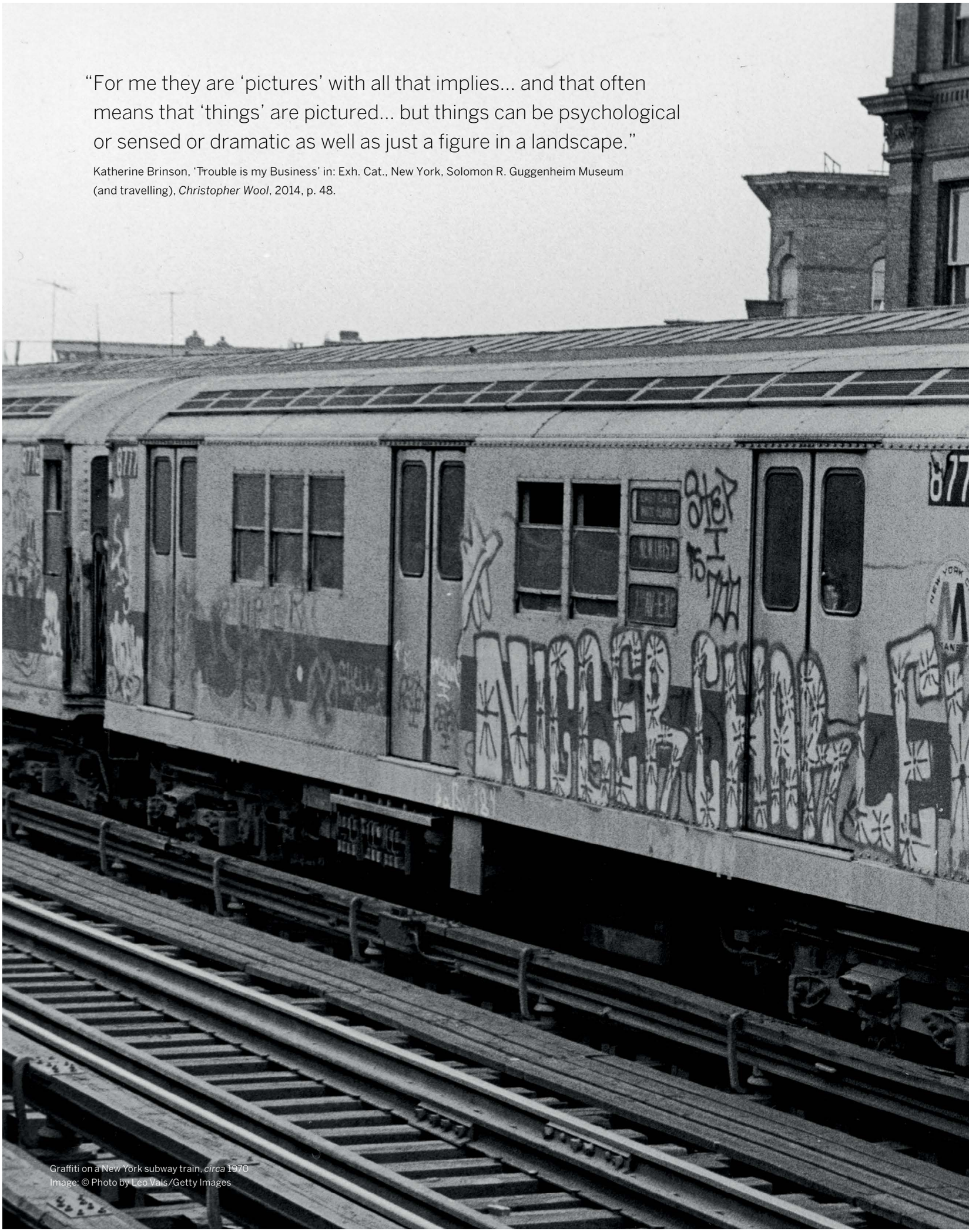
Willem De Kooning, *Painting*, 1948
The Museum of Modern Art, New York
Image: © 2020 The Museum of Modern Art, New York/Scala, Florence
Artwork: © The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London 2020

perhaps the mark of all truly great abstract painting, defined not by the absence of recognisable things but by the implication of natural forces. Speaking about the *Gray Paintings*, Christopher Wool has stated: "For me they are 'pictures' with all that implies... and that often means that 'things' are pictured... but things can be psychological or sensed or dramatic as well as just a figure in a landscape" (Christopher Wool cited in: Katherine Brinson, 'Trouble is my Business', *op. cit.*, p. 48). By administering an inscrutable, yet symbiotic, cycle of doing and undoing, Wool creates a space in which free-hand chaotic lines, nebulous shapes, and indistinct forms co-exist in remarkable aesthetic and emotive cohesion.

Having developed his practice at the critical height of the Pictures Generation – a group of artists whose appropriative and largely photographic strategies fundamentally undermined the validity of painting in contemporary art – Wool set out to prove the critical agency of painting within a set of newly defined parameters. The influential critic Douglas Crimp had famously declared 'The End of Painting' in his eponymous essay of 1981; nevertheless, it was within this critical milieu that Wool pursued a trajectory that negated the expressive decision-making usually associated with the discipline. In the late 1980s, Wool began working with his hand at a remove from his paintings' surfaces. Using wallpaper pattern rollers, rubber stamps and stencils, Wool created all-over compositions of readymade motifs, banal patterns, and ubiquitous words and phrases on immaculate white aluminium surfaces in thick enamel paint. Combining the process-oriented practices of late-Minimalism with a quotidian 'borrowing' from everyday life, Wool's paintings deftly sidestepped the baggage of painterly expressivity; and yet, via the mistakes and chance slippages of his handmade-readymade method, Wool

"For me they are 'pictures' with all that implies... and that often means that 'things' are pictured... but things can be psychological or sensed or dramatic as well as just a figure in a landscape."

Katherine Brinson, 'Trouble is my Business' in: Exh. Cat., New York, Solomon R. Guggenheim Museum (and travelling), *Christopher Wool*, 2014, p. 48.



Graffiti on a New York subway train, *circa* 1970
Image: © Photo by Léo Vals/Getty Images

9000

was able to maintain a sense of free-hand energy. The skips and slides of the paint roller, the visual noise at the edge of a rubber stamp, or the pooling of enamel paint underneath a stencil, imparted remarkably painterly passages of poetic spontaneity in these early works.

From this moment onwards, Wool's oeuvre evolved through a cumulative progression of working and reworking. Following the rollers, stamps and stencils of the late 1980s and early 1990s, in 1993 Wool began applying the same motifs via silkscreen. By taking on Andy Warhol's trademark method, Wool was afforded greater levels of mechanical mediation and control that nonetheless preserved the potential for dissonant slipups. The even effect of the silkscreen allowed the artist to apply layer-upon-layer of patternation that resulted in dense strata. While this sometimes resulted in compositional collapse, Wool's cumulative layering would also throw up new forms and unexpected configurations. The push-pull of the destructive-creative impulse thus came to the fore in Wool's work for the first time; as Brinson has explained, it was "only by sabotaging his own images" that Wool could "find the freedom to generate new ones" (*Ibid*., p. 42). It was off the back of these hyper-automated works that Wool would begin to overturn his injunction against freehand mark making: in many of the early silkscreen on aluminium works, layers of broad linear brushstrokes and graffiti-esque spray-gunned loops mark the first appearance of Wool's own hand. These compositional elements serve to redo and redact, whilst also divulging ghostly palimpsest-like effects via occlusion.

In 1998, the appropriative complexity of Wool's compositions took on a markedly self-reflexive direction when he began to silkscreen images of his previous work. In the studio, Wool would use finished paintings and transfer their compositions onto photo-silkscreens; the subsequent 'second generation' paintings, created using silkscreen ink on linen, are characterised by a photographic flatness and loss of detail through heightened contrast, as well as the presence of new visual information in the guise of halftone printing dots. Following a chain of processes that began in the late-1980s with the rollers, rubber stamps and stencils on aluminium, through to Wool's transposition of these motifs onto silkscreens that were then applied to aluminium in many layers through the mid-1990s,

Cy Twombly, *Untitled*, 1970
The Museum of Modern Art, New York
Image: © 2020 The Museum of Modern Art, New York/Scala, Florence
Artwork: © Cy Twombly Foundation

Gerhard Richter, *Cage 4*, 2006
Private Collection
Image/Artwork: © Gerhard Richter 2020

the tautological cyclicality of Wool's cumulative process reached a fever pitch with the 'next generation' silkscreens on linen. In many of these works Wool would use enlarged motifs from previous works and/or overlay the silkscreen prints afresh with new brushstrokes or sprayed loops. The composite of hand-painted brushwork and printed silkscreen obfuscates both execution and origin, whilst simultaneously implying an act of vandalism that is compounded by the urban aesthetic of Wool's spray-gunned loops. However it was not until 2000 that the concept of vandalism and erasure would take centre stage in Wool's next major series: the *Gray Paintings*.

It was almost by accident that Wool alighted upon this entirely free-hand body of work. Frustrated by an unsuccessful composition of sprayed yellow enamel, the artist took a turpentine-soaked rag to the canvas and rigorously effaced his work. Surprisingly pleased with the result, Wool mobilised this ostensible failure to kick-start an entirely new sequence of tremendously successful paintings. Once again brandishing his characteristic black enamel paint, Wool thus cultivated a pictorial creation out of an act of self-repudiation. Where his previous works approached compositional collapse through automation and accumulation, the *Gray Paintings* privilege the potential of detraction. In *Untitled*, a lattice-like structure of broad scrubbings, ghost-like residues, and half concealed arabesques form an endless imbrication of doing and undoing. Representing an antiheroic paradigm in the art of mark-unmaking, the *Gray Paintings* are oxymoronic images of definitive uncertainty. Addition is levied by subtraction to depict the ultimate post-modern condition: doubt. As explained by Brinson, the effect of these works is surprisingly emotive: "the literal loss enacted in the realisation of these paintings endows them with the character of a lamentation, chiming with the potent strands of angst and melancholia that have always run close to the surface of his work, despite its game face of cool indifference" (*Ibid.*, p. 47). Poignantly borne of conceptual doubt and pictorial denial, *Untitled* is an overwhelming affirmation of paintings' critical agency.

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

11

GERHARD RICHTER

(b. 1932)

Stadtbild Sa (Townscape Sa)

signed, titled, dated *69* and numbered *219* on the reverse

oil on canvas

124 by 124 cm. 48⅞ by 48⅞ in.

‡ ⊕ £ 1,800,000-2,500,000
€ 2,130,000-2,950,000 US$ 2,350,000-3,260,000

PROVENANCE

Galerie Rudolf Zwirner, Cologne

Private Collection (acquired from the above in 1970)

Private Collection, Germany

Sotheby's, London, 7 February 2002, Lot 13 (consigned by the above)

Acquired from the above sale by the present owner

EXHIBITED

Aachen, Gegenverkehr e.V. Zentrum für aktuelle Kunst, *Gerhard Richter*, March - April 1969

Lucerne, Kunstmuseum Luzerne, *Düsseldorfer Szene,* June - July 1969, n.p., no. 51

Munich, Galerie Heiner Friedrich, *Gerhard Richter - Städtebilder*, April - May 1970

LITERATURE

Exh. Cat., Venice, La Biennale di Venezia, German Pavillion, *Gerard Richter,* May - October 1972, n.p., no. 218-1, illustrated (incorrectly numbered)

Exh. Cat. (and catalogue raisonné), Dusseldorf, Städtische Kunsthalle Düsseldorf (and travelling), *Gerhard Richter: Bilder/ Paintings 1962-1985*, 1986, p. 96, no. 219-3, illustrated, and p. 373 (text)

Exh. Cat. (and catalogue raisonné), Bonn, Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, *Gerhard Richter: 1962-1993*, Vol. III, 1993-94, n.p., no. 219-3, illustrated

Dietmar Elger, Ed., *Gerhard Richter: Catalogue Raisonné 1968-1976,* Vol. II, Berlin 2017, p. 123, no. 219-3, illustrated in colour

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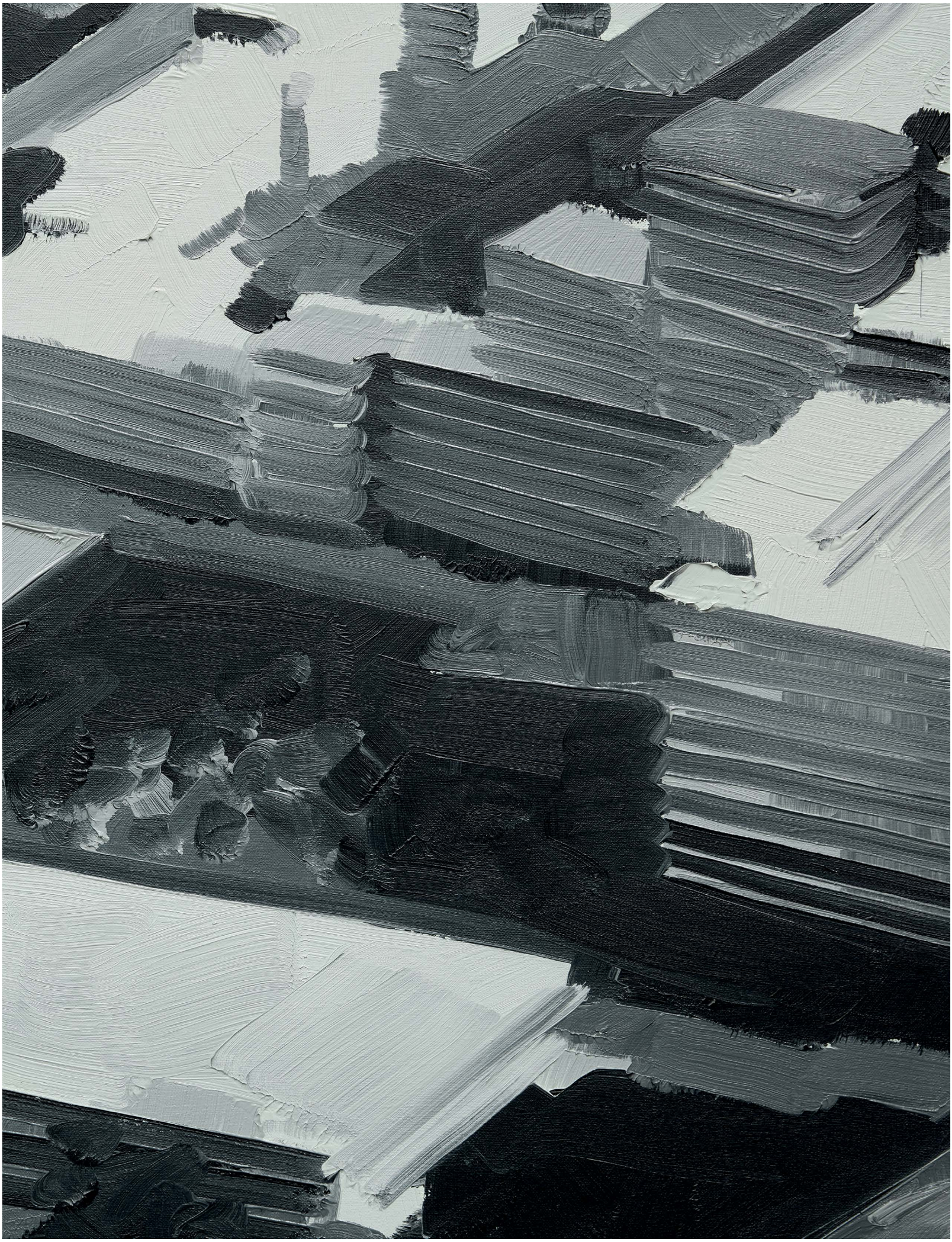

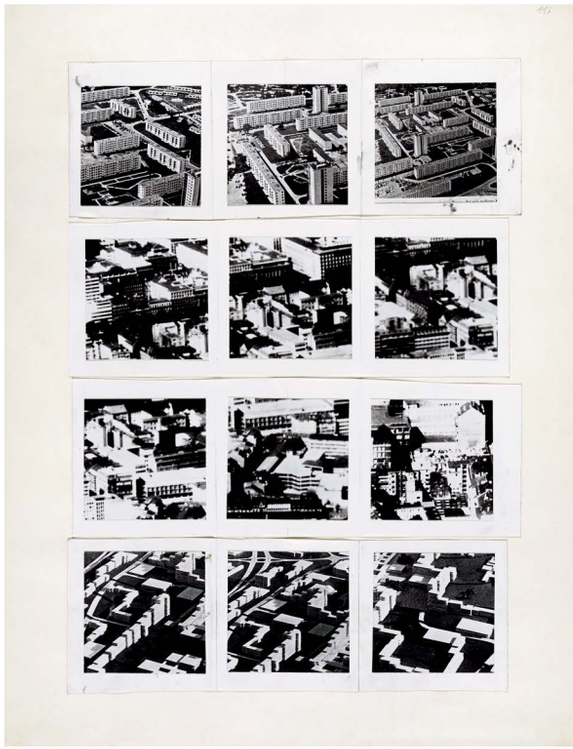

Gerhard Richter. *Städte (Cities), Atlas Sheet: 120*, 1968
Private Collection
Image/Artwork © Gerhard Richter 2020

GERHARD RICHTER

STADTBILD SA (TOWNSCAPE SA)

Stadtbild Sa (Townscape Sa) forms part of Gerhard Richter's series of *Stadtbilder*, a body of work that marks a crucial turning point in Richter's oeuvre, namely the moment at which the artist made a departure from photo-painting and moved towards a more abstract, painterly approach. Created between 1968 and 1970, the small series of *Stadtbilder* comprises 47 paintings, almost half of which today reside in important museum collections. The series at large falls into two categories: those based on birds-eye aerial photographs of major cities executed in expressive and impasto brushstrokes of grayscale, and those based on photographs taken of architectural models. Belonging to the latter, *Stadtbild Sa* and its sister paintings present an almost minimalistic counterpoint to the expressive abandon of paintings that summon bombed European cityscapes in the fall-out of the Second World War. In contrast, the clean lines, rigid geometry and regulated town planning redolent in paintings such as *Stadtbild Sa* distill a mood of post-war optimism; the devastation present in the aerial-photo cityscapes is here replaced by plans to rebuild war-damaged Germany.

In conjuring a dialogue with the history of inner-city destruction, these paintings signify a return of repressed national trauma. In Germany during the 1960s, so much energy was directed towards re-building and erasing traces of a troubled past that an acknowledgement of the bombings was greatly supressed in the nation's collective memory. As Tate curator Mark Godfrey elucidates: "An extraordinary sequence of reversals takes place in the townscapes. Richter started with aerial photographs that were made to document the rebuilding of cities after the war and to celebrate the achievements of architects, town planners and labourers… Rendering the images of rebuilt cities in his brushy impasto, he effectively re-destroyed the cities, albeit in the imaginary field of painting" (Mark Godfrey, 'Damaged Landscapes' in: Exh. Cat., London, Tate Modern (and travelling), *Gerhard Richter: Panorama*, 2011-12, p. 76).

The *Stadtbilder* were first conceived in response to a major commission from the Siemens Corporation who asked Richter to paint a large-scale work for their Milan office. Richter took this commission as an opportunity to abandon the blurred yet photographic painterly style

Gerhard Richter, *Stadtbild Madrid (Townscape Madrid)*, 1968
San Francisco Museum of Modern Art, San Francisco
Image/Artwork: © Gerhard Richter 2020

which had first made his reputation as an artist. While still employing photographs for his base motif, the artist started to create a monumental abstract painting of Milan's cathedral square using thickly impastoed brushstrokes. Even though Siemens had requested a painting in the photo-realist style of his previous work, Richter instead replaced his blurred, out-of-focus figuration with a gestural abstraction of grey-scale daubs and dashes. Unsatisfied with the outcome of this large-scale painting, however, Richter eventually dissected the canvas into nine smaller works – these paintings marked the very beginning of the *Stadtbilder* and introduced a completely new pathway for Richter's practice. Although the artist went on to create a second painting for the Siemens commission, which was to become the iconic *Cathedral Square, Milan (Domplatz, Mailand)*, the earlier experimentation had imparted a new, objective yet painterly style in which Richter would continue to work for the next two years.

From a distance, works from this series present a discernible arrangement of houses viewed from a high view-point; however, upon approaching the canvas, these marks progressively morph into thickly applied abstract brushstrokes. A departure from the blurred yet figurative subjects of Richter's earlier works, the *Stadtbilder* stand on the cusp between figuration and abstraction. Commenting on the supposed neutrality of the *Stadtbilder*, Richter explained that these paintings were intended as a "rejection of interesting content and illusionist painting. A spot of paint should remain a spot of paint, and the motif should not project meaning or allow any interpretation" (Gerhard Richter cited in: Dietmar Elger, *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 158). In its move towards gradual abstraction, the *Stadtbilder* can be viewed as means to leave the figurative reality of his earlier paintings, and their associated, preconceived, interpretations, behind. A depiction of an anonymous and, likely, fictional city, the present work is almost dreamlike in its faceless sterility and pared back lines, an effect underlined by the work's facture: here characterless buildings dissipate into thick applications of paint. Evocative of El Lissitzky's abstract compositions which looked to present an interchange between architecture and painting, *Stadtbild Sa* abstracts its subject through geometric pattern and grayscale.

Signalling a decisive change in Richter's practice which introduced a progressive shift away from blurred figuration and a move towards abstraction, the *Stadtbilder* ushered in a new approach to gestural painting as subject to the objectivity of photography. A hallmark within this important series, the present work is as conceptually rigorous as it is aesthetically enthralling.

Gerhard Richter *circa* 1970
Image: © bpk | Angelika Platen
Artwork © Gerhard Richter 2020

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

12 # PHILIP GUSTON

(1913 - 1980)

Duo

signed; signed, titled, and dated *1970* on the reverse

acrylic on panel

76.2 by 81.2 cm. 30 by 32 in.

‡ £ 1,000,000-1,500,000
€ 1,180,000-1,770,000 US$ 1,310,000-1,960,000

PROVENANCE

Estate of Philip Guston, New York

McKee Gallery, New York (acquired from the above)

Timothy Taylor Gallery, London (acquired from the above)

Acquired from the above by the present owner in 2015

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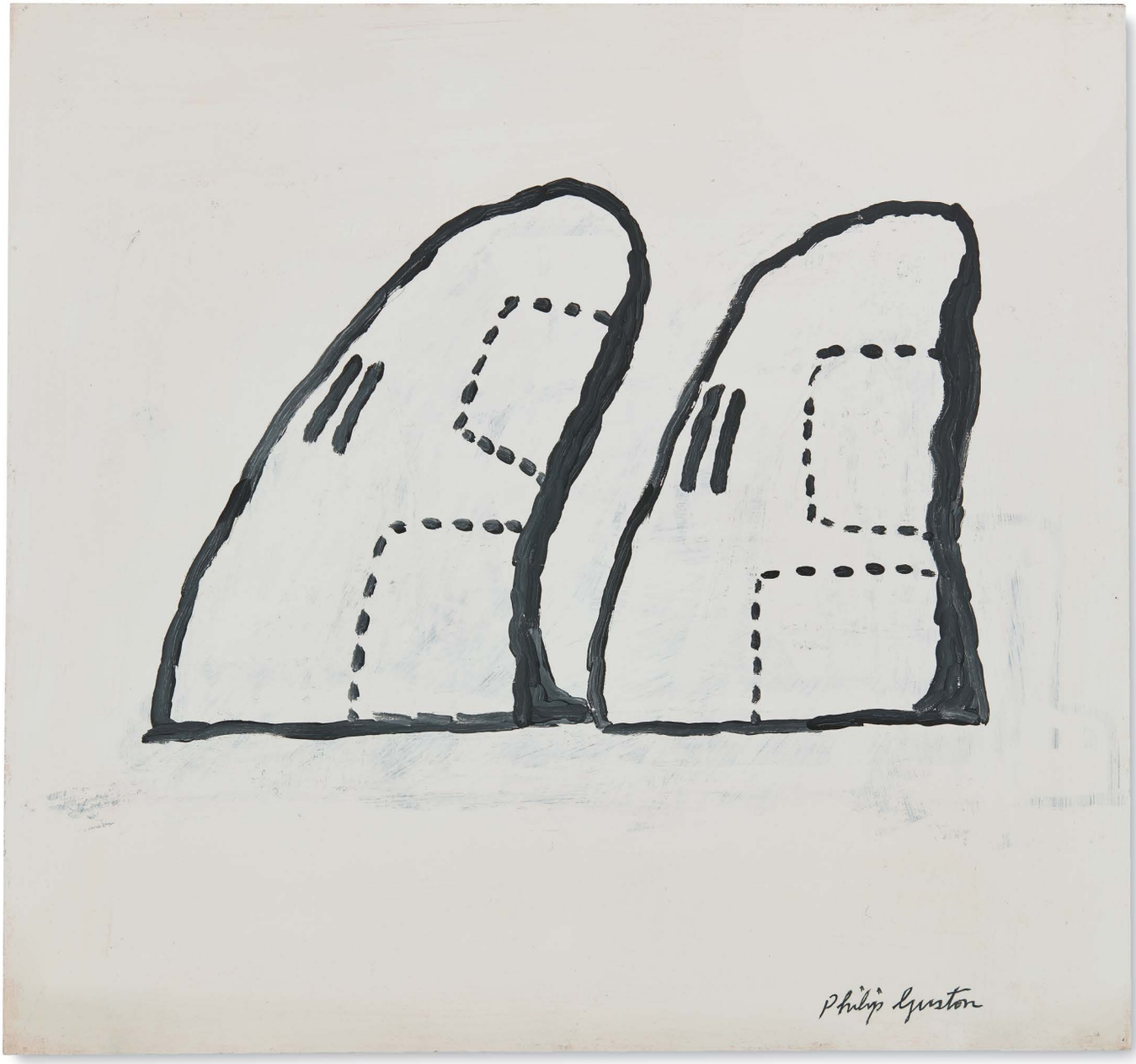
Philip Guston

PHILIP GUSTON

DUO

Executed in 1970, *Duo* offers a punchy iteration of Philip Guston's radical mature praxis. After decades of acclaim, not only as a key member of the New York School but also as the so-called "high priest of the abstract expressionist painting cult", Guston abandoned the flourishes of abstract colour and gestural freedom that had become the hallmarks of his earlier aesthetic, replacing them instead with bold, stylistic, and symbolically charged figurative paintings (Christoph Schreier, 'Path to an Impure Painting Style' in: Exh. Cat., Bonn, Kunstmuseum Bonn, *Philip Guston,* 1999, p. 9). The delightfully absurd subjects of the present work, with their ghoulish hooded cloaks, constitute one of the most iconic motifs of the late paintings which explore a strange and intriguing hinterland of mischievous beings often engaged in indecorous behaviour. Enigmatically charged, *Duo* recalls René Magritte's unsettling Surrealist masterpiece, *The Lovers* (1928, The Museum of Modern Art, New York), whose similarly masked protagonists implore the viewer to question what lies beyond and beneath their shrouded forms. A striking example of Guston's late oeuvre, *Duo* presents the stylistic culmination of an artist who yielded to the creative impulse and dared to forge a new path.

When Guston first unveiled the radical figurative style of his new works at Marlborough Gallery, New York, in 1970, his abrupt departure from abstraction was initially met with shock and trepidation by artists and critics alike. The revolutionary simplicity of these new works – rendered in a reductive palette and filled with ominously hooded figures, surreal post-apocalyptic cityscapes, and a mischievous sense of immorality – was viewed as a betrayal to the New York School's lofty principles. Indeed, Guston's radical paintings of figures and objects were wholly antithetical to the unchallenged dogma of Abstract Expressionism, backed by Clement Greenberg's supposition that the future of American art would be invariably linear, abstract, and decidedly non-figurative. One of the few to immediately grasp the genius and originality of Guston's transformation was Willem de Kooning, who had also received an initially apathetic reception to his late paintings. Upon viewing Guston's new works, de Kooning remarked that he was struck by the palpable "freedom" in Guston's idiosyncratic figurative compositions (Willem de Kooning cited in: Exh. Cat., London, Royal Academy, *Philip Guston: A Retrospective,* 2004, p. 55). As an early example of

Philip Guston. *Edge of Town*, 1969
The Museum of Modern Art, New York
Image © 2020 The Museum of Modern Art/Licensed by SCALA / Art Resource, NY
Artwork © 2020 The Estate of Philip Guston, Courtesy Hauser & Wirth

Rene Magritte, *The Lovers*, 1928
The Museum of Modern Art, New York
Image: © 2020 The Museum of Modern Art, New York/Scala, Florence
Artwork © ADAGP, Paris and DACS, London

the late works, *Duo* captures the transformation from action to figure painting as part of an aesthetic strategy to destabilise and undermine gestural abstraction. Articulated in bold black outlines over a white ground, the huddled and cartoonish forms of the present work are at once blunt and illegible, visceral and cerebral, comic and ominous, achieving the acute psychic intensity which marks the very best of the artist's mature output.

The newfound visual vocabulary evident in *Duo* enacts a brilliant fusion of politically charged iconography and satirical self-portraiture. The seventh and youngest child to Ukranian-Jewish emigrants in Canada, Guston relocated to Southern California with his family in 1919 at a time when the Ku Klux Klan had a strong presence in the region. As a result of this early exposure, depictions of the Klansman were central to the artist's earliest work of the 1930s. Banished for decades to the depths of his imagination, the spectre of these earlier Klansmen resurfaces in the present work as cartoonish, simplified caricatures of human vice. By burying these villains in sardonic and absurd figuration, *Duo* provides a fictional arena in which the shadowy aspects of human nature can be explored without consequence; in their abandonment of abstraction, the late paintings granted Guston a platform upon which to tell psychologically complex, politically charged and shockingly self-effacing stories. Although cloaked in absurdity, the hooded figures of *Duo* – indisputably the primary antiheroes of the late works – offer a candid portrait of the artist himself. As Guston remarked: "This was the beginning. They are self-portraits. I perceive myself as being behind a hood... The idea of evil fascinated me... What would it be like to be evil? To plan and to plot? I started conceiving an imaginary city being overtaken by the Klan. I was like a movie director. I couldn't wait, I had hundreds of pictures in mind, and when I left the studio I would make notes to myself, memos: 'Put them all around the table, eating, drinking beer.' Ideas and feelings kept coming so fast; I couldn't stop, I was sitting on the crest of a wave" (Philip Guston cited in: Exh. Cat., New York, The Museum of Modern Art, *Against the Grain: Contemporary Art from the Edward R. Broida Collection,* 2006, n.p.). Indeed, for Guston, painting was not so much made as lived: a perpetual process of negotiation and discovery of his own identity as an artist. Elegantly positioned within the striking simplicity of the present composition, the cartoonish figures of *Duo* encapsulate many of the themes that occupied the final years of Guston's oeuvre.

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

13

MORRIS LOUIS

(1912 - 1962)

Sidle

signed, titled and dated *62* on the reverse

Magna on canvas

204 by 73.7 cm. 80¼ by 29 in.

£ 400,000-600,000
€ 472,000-710,000 US$ 525,000-785,000

PROVENANCE

Park International, New York

Lawrence Rubin Gallery, New York

Galerie Schmela, Dusseldorf

Fänn and Willy Schniewind Collection, Neviges (acquired from the above in 1963)

Thence by descent to the present owner

EXHIBITED

Dusseldorf, Galerie Schmela, *Morris Louis*, April - May 1962

Wuppertal, Kunst-und Museumsverein Wuppertal, *Kunst der Gegenwart in Wuppertaler Privatbesitz*, March - April 1965, n.p., no. 74 (text)

Dusseldorf, Städtische Kunsthalle; and Brussels, Palais des Beaux-Arts, *Morris Louis*, June 1974 - April 1975, n.p., no. 33 (text)

LITERATURE

Diane Upright, *Morris Louis: The Complete Paintings: A Catalogue Raisonné*, New York 1985, p. 174, no. 456, illustrated in colour

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MORRIS LOUIS

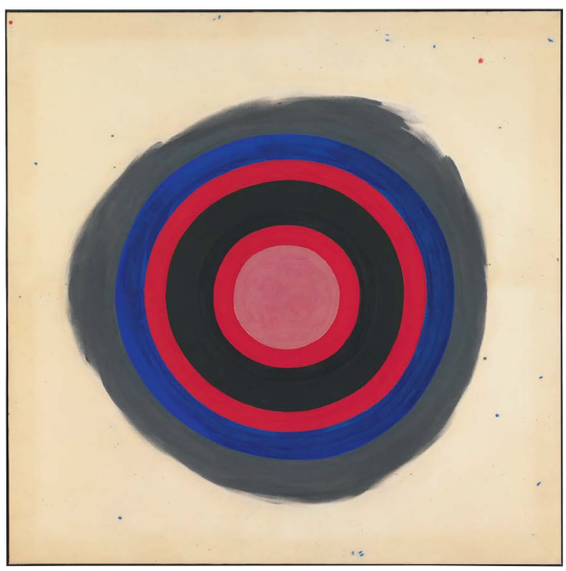
SIDLE

Executed in 1962, Morris Louis's *Sidle* is charged with a vibrant and optic allure. Bands of colour cascade down the canvas in vertical stripes which appear to pulsate with energy. Each hue seems to converse and collide in a powerful celebration of colour as both subject and medium. *Sidle* belongs to Louis's series of *Stripe* paintings, a prolific body of work which he produced from early 1961, immediately after his *Unfurled* series, right up to his untimely death in 1962. The *Stripe* paintings are widely considered to represent the culmination of the artist's intense preoccupation with the individual characteristics of paint and his desire to elevate colour as an individual force unto itself. Indeed, testament to its great importance within Louis's oeuvre, a number of *Stripe* paintings reside in major museum collections including The Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; the Palm Springs Art Museum, California; and the Flint Institute of Arts, Michigan, to name a few.

As the present composition supremely demonstrates, each band of colour exists as an autonomous entity, bleeding into the fibres of the canvas and becoming one with it. Meticulously ordered, the colour palette of Louis's *Stripe* paintings is highly complex, selected so that each coloured band engages a tonal push-pull between primary, secondary, and tertiary hues. In *Sidle,* the primary pillars of red, yellow and blue are offset by secondary tones of forest green and cadmium orange. Intensifying the palette further still, Louis's colour combinations create almost indescribable tertiary tones of more muted – yet all the more interesting – offshoots of amber, ochre and olive. The effect of such amalgamated tones is that their brilliancy is not hindered by the deep inky black stripe which starts the run of colour to the left of the canvas, but rather is enhanced as a result of this visual weight.

Louis began teaching at the Washington Workshop Center of the Arts in 1952, and here became close friends with fellow instructor and painter, Kenneth Noland. Noland and Louis bonded over a shared enthusiasm for the work of artists including Jackson Pollock and Robert Motherwell and, in April 1953, they visited New York for a weekend trip that would profoundly impact the future trajectory of both their careers. While in New York, Noland introduced Louis to Clement Greenberg, the foremost art critic and essayist of their time. Together, the trio visited a number of galleries and artists' studios most notably including Helen Frankenthaler's. This particular visit in 1953 was a transformative experience for Louis and his exposure to Frankenthaler's staining techniques opened up a realm of new possibilities for the artist. Upon witnessing Frankenthaler's innovative method of pouring pigment over a flat, unstretched canvas, Louis declared her work as "a bridge between Pollock and what was possible" (Morris Louis cited in: Exh. Cat., New York, The Museum of Modern Art, *Morris Louis,* 1986, p. 13). For Louis, this realm of possibility meant an absolute abandonment of gestural representation. By soaking the canvas with paint, rather than painting onto its surface, the paint and the canvas became one.

As its title infers, the bands of paint in the present composition seem to slink and sidle down the length of the canvas in accordance with Louis's technique. Seeking to maintain an even sense of saturated colour throughout the vertical length of each stripe, Louis created the works in this series by carefully pouring a thin ribbon of paint down the surface of the canvas, before employing a long painting stick wrapped with cheesecloth to spread the paint to its desired width, carefully nestling each colour up against its neighbouring stripe. This restrained control and evenness was a direct result of advancements in the chemical makeup of Louis's paint formula. Illuminated by a valiant energy, *Sidle* consummates Louis's most esteemed body of work and endures as a shimmering apotheosis of the artist's creative genius.



Kenneth Noland, *Song*, 1958
The Whitney Museum of American Art, New York
Image: © 2020 Whitney Museum of American Art / Licensed by Scala
Artwork: © Estate of Kenneth Noland/VAGA at ARS, NY and DACS, London 2020

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

14

SAM FRANCIS

(1923 - 1994)

Untitled

signed and dated *58* on the reverse

watercolour and gouache on paper

68.4 by 110.5 cm. 27 by 43½ in.

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

PROVENANCE

Kunstverein Düsseldorf, Dusseldorf

Fänn and Willy Schniewind Collection, Neviges (acquired from the above in 1959)

Thence by descent to the present owner

EXHIBITED

Wuppertal, Kunst-und Museumsverein Wuppertal, *Kunst der Gegenwart in Wuppertaler Privatbesitz*, March - April 1965, n.p., no. 51 (text)

Dusseldorf, Kunsthalle Düsseldorf, *Handzeichnungen des 20. Jahrhunderts*, May - July 1968, n.p., no. 33 (text)

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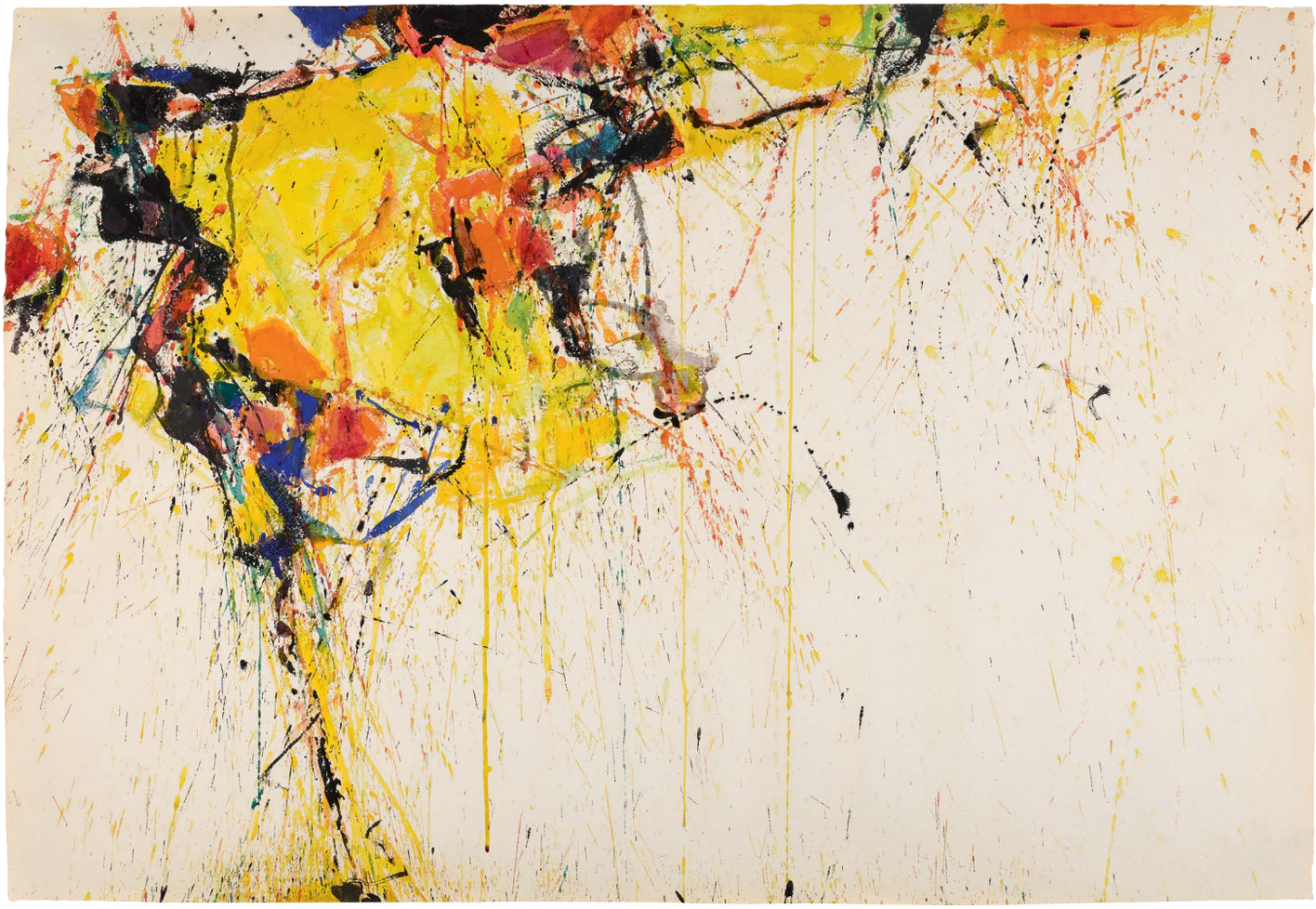

"Colour is a kind of holy substance for me. It's the element in painting which I am most fascinated with. It is an element of painting which overcomes me... Colour in a way is a receptacle for a feeling and a way for you to hold it until understanding arrives or meaning is extracted."

Sam Francis in conversation in: Michael Blackwood Productions, *Sam Francis*, 1975 documentary.

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

15

WAYNE THIEBAUD

(b. 1920)

Fruit Stand

signed and dated *1963*; signed, titled and dated *1963* on the stretcher

oil on canvas

43 by 61.2 cm. 16⅞ by 24 in.

£ 800,000-1,200,000
€ 945,000-1,420,000 US$ 1,050,000-1,570,000

PROVENANCE

Allan Stone Gallery, New York (acquired directly from the artist)

Galleria Schwarz, Milan

Fänn and Willy Schniewind Collection, Neviges (acquired from the above in the 1960s)

Thence by descent to the present owner

EXHIBITED

Milan, Galleria Schwarz, *Wayne Thiebaud,* June - July 1963, p. 5, illustrated

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ICE COLD
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WAYNE THIEBAUD

FRUIT STAND

Voluptuous sweeps of oil paint and a confectionary colour palette converge on the surface of *Fruit Stand,* an early and brilliant example of Wayne Thiebaud's painterly technique and formidable draughtsmanship. The work belongs to a series of two paintings of the same composition, the larger of which was notably included in the early exhibition of the artist's work which took place in 1968 at the Pasadena Museum of Californian Art. Executed in 1963, the present work exemplifies the sense of desire and seduction most central to the artist's oeuvre. As seen in Thiebaud's celebrated compositions of cakes and pastries from the same period, here the artist sets a strategic distance between the viewer's gaze and its desired objects; a fruit stand on a hot summer's day appears just out of reach, tempting passersby with sumptuous boxes of fresh cherries, watermelons, bananas, and oranges. Thiebaud's expressionistic, impastoed surface and harmonious colour palette give his objects an uncanny presence, and the artist's dreamlike composition appears to negotiate the ambiguous boundary between the ideal and the actual, in turn offering prescient illusions to the great American Dream. Art historian David Anfam affirms, "Finessing the commonplace, Thiebaud is the visual artisan of this late, so casual-seeming enactment of the sacred versus the profane... This is why his sunny art is haunted by the American Dream with its glimpse of possibilities on the horizon of the familiar. The knack is to grasp that Thiebaud's cheap, familiar and transient things are wedded indissolubly to a larger whole" (David Anfam cited in: Exh. Cat., London, Faggionato Fine Art and travelling, *Wayne Thiebaud,* 2009-10, p. 9).

Reinventing the traditional still-life genre to reflect the age of mass production and consumption, Thiebaud's compositions retain a nuanced dialogue with art history. Indeed, the complex balance and harmony present on the surface of *Fruit Stand* allude to a modern fascination with the colour theories of Paul Cézanne. Like his predecessor, Thiebaud looks to the mechanical contingencies of colour, as vibrant hues of red, yellow, orange and green are juxtaposed against cornflower blue shadows; a chromatic variation that endows the present work with an unparalleled liveliness that far surpasses what is expected of an otherwise prosaic subject matter. Thiebaud's painterly brushwork and radiating colours further recall the whimsical still lifes of Pierre Bonnard, in which extravagant baskets of fruit and buffets of pastries are rendered in soft, pastel hues. Bonnard, too, explored the complexities of light and shadow throughout his work in this genre, and both artists' compositions exhibit foreshortened angles, flattened expanses, and a clever delineation between light and dark.

Thiebaud is fundamentally a draughtsman, and the significance of drawing, caricature and cartoon is evident on the surface of *Fruit Stand.* In the summer of 1936 Thiebaud worked briefly as an animator at the Walt Disney Studios in California, before joining the Air Force as a poster designer between 1942 and 1945. He continued to work as a commercial designer for several advertising agencies after his tenure in the military, and began teaching in Sacramento in 1950. The precipice between commercial and fine art is therefore persistently explored throughout Thiebaud's oeuvre, and it is for this reason that he is most often remembered as a Pop artist. Yet Thiebaud differs from his contemporaries such as Andy Warhol, Roy Lichtenstein and Claes Oldenburg; his aim is not to criticise American society, but rather to celebrate and remember it. While Andy Warhol's soup cans present a cynical and ironic commentary on consumerism in post-war America, Thiebaud's delightful images of every-day objects are careful and sincere – their very aim is to invoke a real and pure pleasure or a shared nostalgia. Finding beauty in the commonplace, *Fruit Stand* exquisitely presents Thiebaud's captivating exploration into the transient joys, delights and sentimentality of American life in the 1960s.

ICE COLD
OPEN

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

16

DAVID HOCKNEY

(b. 1937)

The Splash

signed, titled and dated *1966* on the reverse

acrylic on canvas

183 cm by 183 cm. 72 by 72 in.

‡ ⊕ £ 20,000,000-30,000,000
€ 23,590,000-35,380,000 US$ 26,020,000-39,030,000

PROVENANCE

Landau-Alan Gallery, New York

Galerie Renée Ziegler, Zurich

Hans-Edmund Siemers, Hamburg

Sotheby's, London, 5 July 1973, Lot 20 (consigned by the above)

Kasmin Gallery, London (acquired from the above sale)

Private Collection, London

David Geffen, Los Angeles

Private Collection, California (acquired from the above *circa* 1985)

Sotheby's, London, 21 June 2006, Lot 8 (consigned by the above)

Acquired from the above sale by the present owner

EXHIBITED

New York, Landau-Alan Gallery, *David Hockney: New Paintings and Drawings*, March - April 1967, n.p., no. 2 (text)

Hanover, Kestner-Gesellschaft, *David Hockney*, May - June 1970, n.p., no. 38

New York, William Beadleston, Inc., *David Hockney in America*, November - December 1983, illustrated in colour (cover), and p. 16, no. 11, illustrated in colour

Los Angeles, Los Angeles County Museum of Art; New York, The Metropolitan Museum of Art; and London, Tate Gallery, *David Hockney: A Retrospective, February 1*988 - January 1989, p. 156, no. 35, illustrated in colour

Tokyo, Takashimaya Art Gallery; Kagawa, Marugame Genichiro-Inokuma Museum of Contemporary Art; Fukushima, Koriyama City Museum of Art; and Chiba, Chiba Sogo Museum of Art, *Hockney in California,* April - August 1994, p. 57, no. 7, illustrated in colour

Los Angeles, Los Angeles County Museum of Art, *Made in California: Art, Image and Identity 1900-2000*, October 2000 - March 2001, p. 201, illustrated in colour (detail)

LITERATURE

Exh. Cat., London, The Whitechapel Art Gallery, *David Hockney - Paintings, Prints and Drawings: 1960-1970*, 1970, p. 62, no. 66.9 (text)

Nikos Stangos, Ed., *David Hockney by David Hockney,* London 1976, p. 161, no. 194, illustrated

Nikos Stangos, Ed., *Pictures by David Hockney,* London 1979, p. 50, illustrated in colour

Peter Webb, *Portrait of David Hockney,* New York 1988, p. 83 (text)

Paul Melia and Ulrich Luckhardt, *David Hockney,* Munich 1994 and 2011, p. 84 (text)

Matthew Sperling, 'Ripple Effect: The Pull of Hockney's Pool Paintings,' *Apollo Magazine*, 4 February 2017, p. 54 (text)

Martin Hammer, 'The photographic source and artistic affinities of David Hockney's 'A Bigger Splash'', *The Burlington Magazine*, Vol. 159, No. 1370, May 2017, p. 386 (text)

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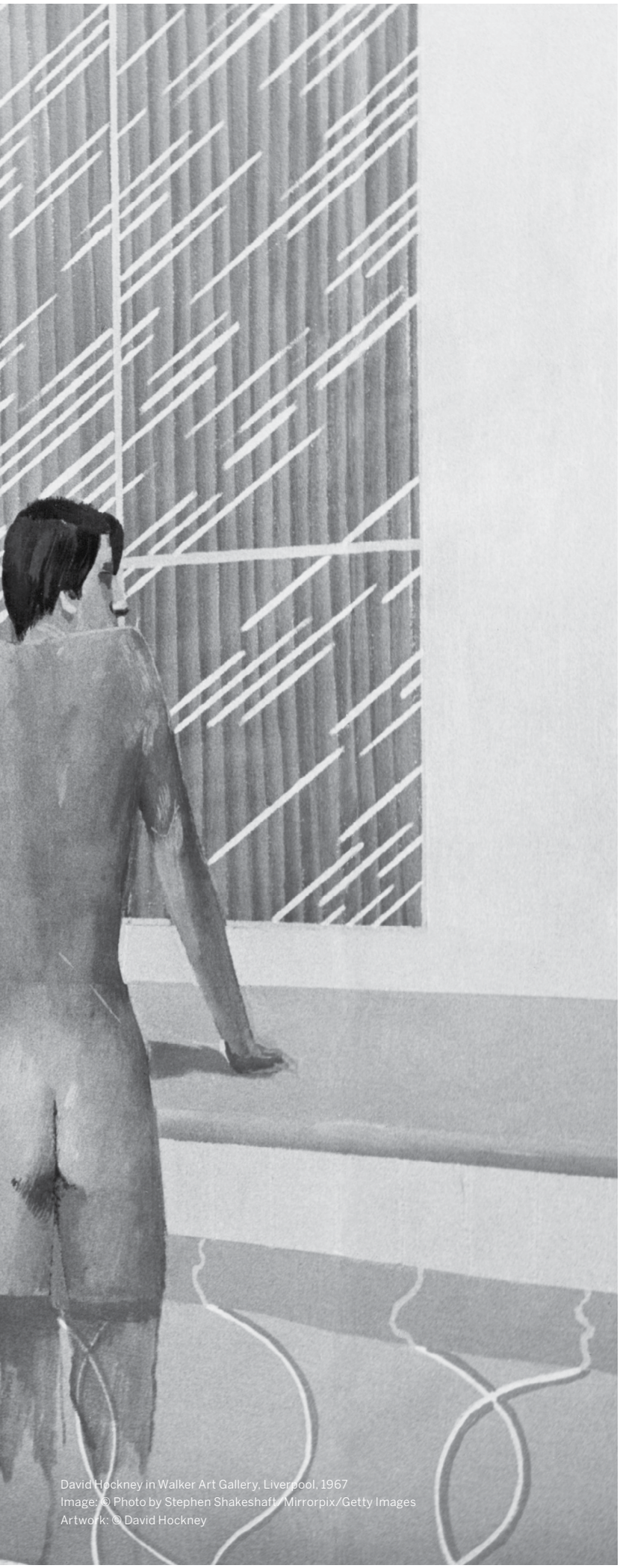


David Hockney in Walker Art Gallery, Liverpool, 1967
Image: © Photo by Stephen Shakeshaft / Mirrorpix/Getty Images
Artwork: © David Hockney

DAVID HOCKNEY

THE SPLASH, 1966

David Hockney's *The Splash* is undoubtedly one of the most iconic Pop art images of the Twentieth Century. In tandem with its sister painting, Tate's *A Bigger Splash*, Hockney's composition of a sun-drenched swimming pool disturbed by a torrent of cascading water is a definitive image, not only within the artist's career and the Pop art movement at large, but also within the greater canon of art history itself. Indeed, looking beyond the Twentieth Century, there are very few artworks to have attained such a status: equally as recognisable as Edvard Munch's *The Scream*, Vincent van Gogh's *Sunflowers* and Claude Monet's *Waterlilies*, this motif is a masterstroke of ingenuity that sits squarely in the select pantheon of true art history icons. Semiotically tied to our very understanding of what Pop art is and inextricable from an ideal of Californian living, this image is utterly ingrained within the contemporary cultural imagination. It is an irrefutably famous and undeniably rare painting of masterpiece calibre and mythic proportion.

Painted in Los Angeles towards the end of 1966, *The Splash* is the second in a three-part sequence of variations on the very same theme. It is sandwiched between the much smaller *The Little Splash* (Private Collection) and Tate's *A Bigger Splash*, which was created early the following year in Berkeley whilst Hockney was fulfilling a teaching post. When comparing the two, the present work's scale of 72 by 72 inches is immersive and rivals the colossal dimensions

DAVID HOCKNEY'S
SPLASHES, 1966–67

David Hockney, *A Little Splash*, 1966
Private Collection
Image/Artwork: © David Hockney

David Hockney, *The Splash*, 1966
The present work

of its sister version at Tate Britain; the compositions are almost identical, with large bands of unprimed canvas framing the clean lines and still colour fields of the central image, whilst the splash itself is rendered with equal deftness and dexterity in both canvases – the immediacy of a split-second moment is here immortalised by brushstrokes of careful application and minute articulation. *The Splash* and its pendent piece undoubtedly represent the apex of Hockney's Californian fantasy which truly began following the artist's first trip to LA in 1964. Cleansing the air of the previous decade, which had seen Abstract Expressionism gradually suffocate under its own earnestness, Hockney's 'Splashes' revealed the artist's pre-eminence as a leading light of his generation. With the present work, Hockney at once coined a visual identity for LA during the 1960s whilst absorbing and resolving the disparate concerns of Abstract Expressionism, Minimalism, and Pop art in a style that was entirely his own.

After spending time in New York, Hockney travelled to the West Coast of America for the first time during the summer of 1964. Upon arriving, he was instantly struck by the quality of light, the landscape of California, and by the ubiquity of swimming pools. "As I flew over San Bernardino and looked down and saw the swimming pools and the houses and the sun," Hockney recalled, "I was more thrilled than I've ever been... I thought it was really terrific, I really enjoyed it and physically the place did have an effect on me" (David Hockney cited in: Exh. Cat., London, Whitechapel Art Gallery, *David Hockney: Paintings, Prints and Drawings 1960-70*, 1970, p. 11). Hockney fell under the spell of California almost immediately; the vivid and undoubtedly erotic frisson of a city in which every house seemed to have its own Bacchanalian retreat in the backyard was the hedonistic escape the young artist had so longed for back in dreary Blighty. Upon his return to London later that year, the first thing

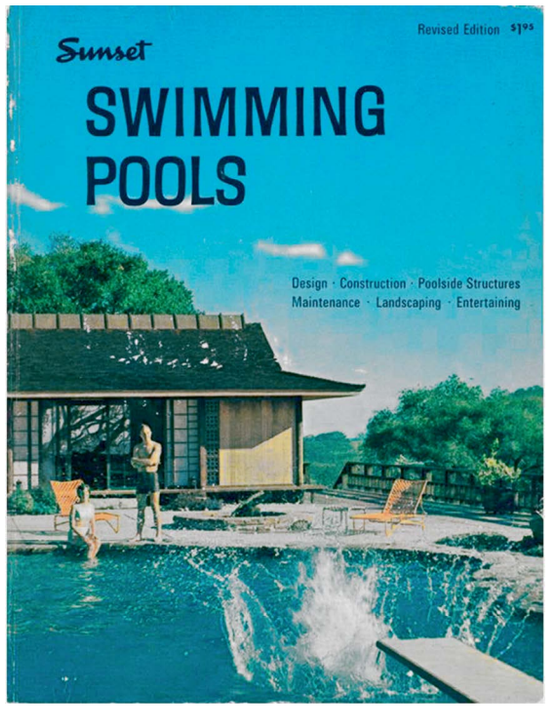
David Hockney, *A Bigger Splash*, 1967
Tate, London
Image: © Tate, London 2020
Artwork: © David Hockney

Hockney painted was *Picture of a Hollywood Swimming Pool,* and thus began the artist's most important body of work and enduring subject: Southern California.

In 1966, Hockney decided to relocate more permanently to California and took up an apartment/studio near the junction of Pico and Crenshaw Boulevards in Los Angeles. It was here, between the summers of 1966 and 1967, that Hockney would paint some of his most famous works, including the present composition. During those twelve months the young artist veered away from the naive line and abstract forms redolent in his previous work and instead took up a truer approach grounded in the visual effects of light and shadow on figure and form. With works such as *Peter Getting Out of Nick's Pool* (Walker Art Gallery, Liverpool), *Portrait of Nick Wilder* (Private Collection), and *Sunbather* (Museum Ludwig, Cologne) – all painted in 1966 – Hockney had arrived at a mature and accomplished style that demonstrated greater realism, visual fidelity and conceptual ingenuity, heightened by an idealised and synthetic use of colour and line. Indeed, Hockney's Edenic vision of California has been likened to that of Gauguin's Tahiti; as outsiders, both artists exoticized and idealised their own personal paradises. Created mid-way through this prolific burst of energy at the close of 1966, Hockney's *The Splash* delivered a culmination of the themes explored in his Californian opus to date. Against a Modernist building surrounded by striking high-key colour, the absent presence of a diver, who, at an instant forever captured in paint, is submerged and masked by an explosion of displaced water, delivers a triumph of invention that throws immediacy and permanence into impossible stasis.

Since the beginning, Hockney's creative urge has been driven by a desire to explore the intricacies and ambiguities of perception. In this regard, the swimming pools of Los Angeles presented him with a fresh challenge – that of depicting a substance in motion that

Hockney Swimmer portrayed by Michael Childers, 1978
Image: © Photo by Michael Childers/Corbis via Getty Images



Source material for Hockney's Splash paintings: Sunset Books, *Swimming Pools*, Menlo Park 1959

is essentially transparent to the eye. It also involved another of his most-loved paradoxes: that of freezing in a still image something which is never still. He had attempted this previously in a series of 'Shower' paintings, as well as in several portraits of his friends in pools such as *Portrait of Nick Wilder;* however, with his 'Splashes' Hockney responded to the challenge with even greater innovation and commitment, banishing human presence altogether and replacing it with a dramatic post-dive aftershock.

The inspiration for *The Splash* came from the front cover of a popular technical manual, first published in 1959, on how to build swimming pools. From this image Hockney crucially derived the main tenets of his paintings' cropped compositions; however, to cite art historian Martin Hammer, who recently wrote on the genesis of *A Bigger Splash* and its companion pieces, "[a] good deal was already omitted: the trees, pool furniture, complex reflections on glass and water, and above all the couple looking admiringly at their athletic offspring. In Hockney's second version and in *A Bigger Splash*, the replacement of the folksy architecture with a modernist bungalow, the substitution of a pair of palm trees for the mountains and other picturesque details, and the general sense of order, serve to heighten the effect of distillation. In the absence of figures or a fully developed setting, we are left with the idea of house and pool as the collective fantasy of wealthy, sophisticated Los Angeles society" (Martin Hammer, 'The photographic source and artistic affinities of David Hockney's "A bigger splash"', *The Burlington Magazine*, May 2017, No. 1370, Vol. 159, online). For the latter two works in the series, Hockney scaled-up his composition onto large square formats with unprimed borders – a formal device that echoes the photographic origin of his composition and underlines the artist's abiding use of photography in creating his work. In fact, as Hammer outlines, 1965 saw the release of Polaroid's Swinger model, the first truly inexpensive instant camera whose instantaneous square prints, echoed in the present work's format, would later be used directly in the artist's polaroid composites of the late 1970s and '80s.

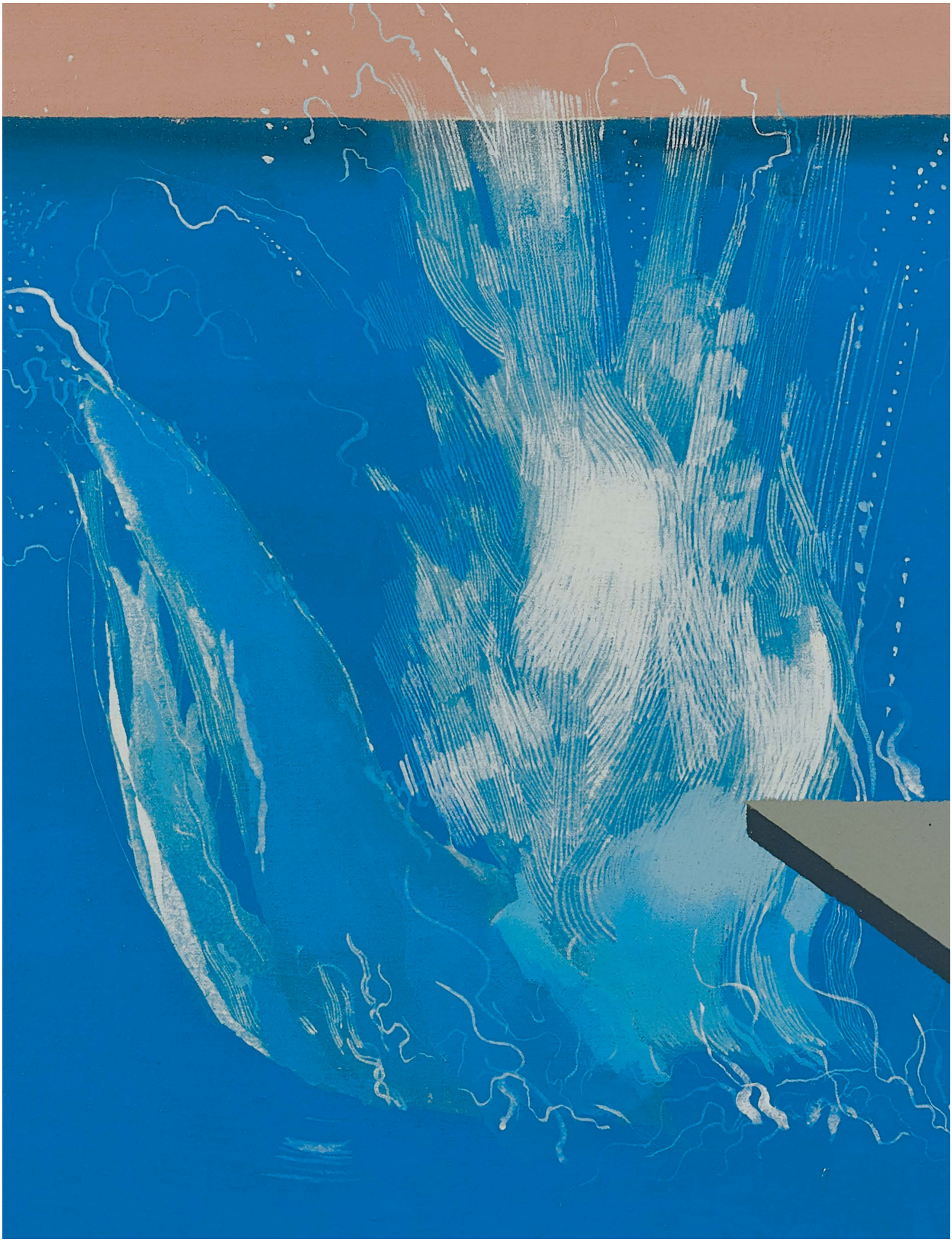
Against a minimalistic, almost colour-field, composition, Hockney's undisputed and undisturbed protagonist takes centre stage: a splash of water in the form of an eruption of brushstrokes. The effect, though painstakingly rendered, is utterly spontaneous; heavy white tendrils snake against jets of foam, while specks and droplets cascade from transparent veil-like screens of plumed water. "The splash itself," Hockney explained when remembering painting *A Bigger Splash*, "is painted with small brushes and little lines; it took me about two weeks to paint the splash. I loved the idea, first of all, of painting like Leonardo, all his studies of water, swirling things. And I loved the idea of painting this thing that lasts for two seconds; it takes me two weeks to paint this event that lasts for two seconds. Everyone knows a splash can't be frozen in time, so when you see it like that in a painting it's even more striking than in a photograph" (David Hockney cited in: Exh. Cat., London, Whitechapel Art Gallery, *op. cit.*, p. 124). This great explosion marks the split-second vanishing act of a diver about to emerge from the pool's cerulean depths. It is this dramatic play between tranquillity and intensity, between surface and depth, between spontaneity and calm that gives *The Splash* its visual punch. Moreover, in pitting compositional rigidity against an illusion of paroxysm, Hockney serves up a wry nod to Minimalism and Abstract Expressionism, most notably to the Action painting of Jackson Pollock who made splashing paint onto canvas hallowed ground during the 1950s. As outlined by Tate curator Chris Stephens, "If the abstract painter's gesture, captured in a single ejaculation, was an embodiment of emotional and psychological immediacy and authenticity, then Hockney's laborious rendering of a splash using a small brush over several days is surely a parodic subversion of that belief" (Chris Stephens, 'Sunbather' in: Exh. Cat., Tate Britain, London (and travelling), *David Hockney*, 2017-18, p. 67). The same parodic reading can be applied to Hockney's treatment of Modernist buildings, whose precise regularity provides a comment on the sterile forms and compositions of contemporary Minimalist art (*Ibid.*). Jumping to and from conventional pedestals whilst bridging diverse disciplines at the forefront of the avant-garde, Hockney's *The Splash* playfully scrutinises the formal issues of contemporary painting with unprecedented confidence and resolution.

David Hockney, *Portrait of Nick Wilder*, 1966
Private Collection
Image/Artwork: © David Hockney

David Hockney, *Sunbather*, 1966
Ludwig Museum, Cologne
Image/Artwork: © David Hockney

Ed Ruscha. *The Los Angeles County Museum on Fire*, 1965-68
Hirshhorn Museum and Sculpture Garden, Washington D.C.
Image/Artwork: © Ed Ruscha

The geometric order of the composition is almost too still, too refined and too composed, and this enhances the drama of *The Splash* as it erupts out of the canvas to momentarily break the graphic tension of its planar configuration. There is a suggestion too that the coherence of the rest of the surface is on the brink of collapse – trembling with a similar internal force. In California, Hockney had discovered his very own Arcadia; for him it embodied an ideal of freedom, a sexual promised land that had fuelled his imagination long before he had even arrived there. In the artist's own words: "I was drawn towards California, which I didn't know... because I sensed the place would excite me. No doubt it had something to do with sex" (David Hockney cited in: *ibid.*). The splash paintings, therefore, can be congruously read as a consummating explosion of joy and a voluptuous unleashing of pigment charged with sexual energy. Art critic Andrew Graham Dixon elucidates this point in more detail: "The subject of *A Bigger Splash* is both a disappearance and an immersion – the vanishing of the diver, his entry into the pool – which was surely Hockney's way of dramatising his own feelings on having arrived in America. He too had made his getaway, had plunged into a new and delightful place. The artist does not actually show us his alter ego, the diver, revelling in the sudden silence of underwater. But he makes much of the splash that hides him from us... a flurry of excited white paint into which the painter seems to have distilled all the happiness and energy of being young, and in love, and exactly where you want to be; an ejaculation of joy" (Andrew Graham-Dixon, 'A Bigger Splash by David Hockney', *Sunday Telegraph*, 13 August 2000, online). Indeed, it was in 1966 that Hockney fell passionately in love with Peter Schlesinger, and thus, with his first great romance came an assurance and visual directness that was previously absent in his work. Akin perhaps to the extraordinary period of Francis Bacon's career precipitated by the arrival of George Dyer – some paintings of whom feature streaks of white pigment flung across their surfaces – the intensifying effect of a new and important personal relationship invested Hockney's work with an erotically charged and Dionysian sense of *joie de vivre*.



Francis Bacon, *Jet of Water*, 1988
Private Collection
Image/Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/ Artimage 2020

Anathema to the idyllic, almost pastiche campness of a Californian ideal that is often associated with Hockney's paintings of 1960s LA, Martin Hammer has identified a darker sense of foreboding harboured by these works. In popular culture available to Hockney at the time, swimming pool's were already an established trope for death and destruction. For example, in F. Scott Fitzgerald's *The Great Gatsby* (1925) and the 1950 movie *Sunset Boulevard,* a swimming pool sets the scene for the male lead's death in both tales. Moreover, Hockney was newly acquainted with Christopher Isherwood, whose 1964 novel, *A Single Man*, tells the demise of its protagonist within a grim and newly developed, urban Los Angeles. By hinting at a bleaker reality existing beneath the superficial surface gloss of sunny California, Hockney's splashes evince a similar attitude to Ed Ruscha's contemporaneous picturing of LA. As Hammer outlines: "*A Bigger Splash* also makes for an interesting juxtaposition with Ruscha's monumental *Los Angeles County Museum on Fire* (Hirshhorn Museum and Sculpture Garden, Washington), begun in 1965, as the Museum's new wing opened... At a thematic level, both undercut the utopian connotations of sub-modernist Los Angeles architecture with a note of threat or transient disturbance. Hockney's splash, with its elusive narrative, is matched by the fire afflicting the museum of Ruscha's composition... The absence of human activity reinforces the desolate atmosphere" (Martin Hammer, *op. cit.*). For Hockney's composition, the latent threat which may lie just beneath the water's surface, poignantly reminds us that even in Arcadia, tragedy can occur (*Ibid.*).

Through a combination of both formal and metaphorical devices, an illusion of space and Californian life is here abstracted into an essence that is entirely unique, innovative, and utterly multifaceted. Although rooted firmly in popular culture, like much of Hockney's work there is a powerful autobiographical narrative that emanates from its close affinity to the events of his life. Hockney's discovery of California in 1964 signalled a watershed moment, an epiphany that finds visual expression in the handful of extraordinary paintings created between 1966 and '67, the culmination of which is undoubtedly *The Splash* and its pendent picture, a work visited by thousands every day at Tate Britain.

17

BRIDGET RILEY

(b. 1931)

Shift

signed and dated *'63* on the side edge; signed, titled and dated *1963* on the reverse

emulsion on canvas

76 by 76.5 cm. 30 by 30⅛ in.

‡ ⊕ £ 2,000,000-3,000,000
€ 2,360,000-3,540,000 US$ 2,610,000-3,910,000

PROVENANCE

Victor Musgrave, London

Dr & Mrs Robert J. Fussillo, Atlanta (acquired from the above in August 1964)

Steven Leiber Gallery, San Francisco

Private Collection, Europe (acquired from the above in 1987)

Christie's, London, 30 June 2016, Lot 5 (consigned by the above)

Acquired from the above sale by the present owner

EXHIBITED

London, Gallery One, *Bridget Riley,* September 1963, n.p., no. 2 (text)

Bochum, Städtische Kunstgalerie, *Profile III. Englische Kunst der Gegenwart*, April - June 1964, n.p., no. 134, illustrated

Hanover, Kunstverein; Bern, Kunsthalle Bern; Dusseldorf, Städtische Kunsthalle; Turin, Galleria Civica d'Arte Moderna; and London, Hayward Gallery, *Bridget Riley Paintings and Drawings 1951-71,* November 1970 - September 1971, n.p., no. 17 (text)

Buffalo, Albright-Knox Art Gallery; Dallas, Museum of Fine Arts; Sydney, Art Gallery of New South Wales; Perth, Art Gallery of Western Australia; and Tokyo, National Museum of Modern Art, *Bridget Riley: Works 1959-78*, September 1978 - March 1980, p. 17, no. 11, illustrated in colour

London, The Serpentine Gallery, *Bridget Riley: Paintings from the 1960s and 70s,* June - August 1999, p. 57, no. 6, illustrated in colour

Dusseldorf, Kunstverein für die Rheinlande und Westfalen, *Bridget Riley: Selected Paintings 1961-1999*, October 1999 - January 2000, p. 9, illustrated in colour

London, Tate Britain, *Bridget Riley*, June - September 2003, p. 35, no. 5, illustrated in colour

Aarau, Aargauer Kunsthaus, *Bridget Riley: Bilder und Zeichnungen 1959-2005*, September - November 2005, p. 63, no. 2, illustrated in colour

Paris, Musée d'Art Moderne de la Ville de Paris, *Bridget Riley: Rétrospective*, June - September 2008, p. 189, illustrated

LITERATURE

Anon., *Studio International*, Vol. 175, June 1968, p. 297, illustrated

Maurice de Sausmarez, *Bridget Riley,* London 1970, p. 67, no. 42, illustrated in colour

Exh. Cat., Kendal, Abbot Hall Art Gallery, *Bridget Riley Works: 1961-1998*, 1998, p. 9, illustrated

Robert Kudielka, Ed., *Bridget Riley: Dialogues on Art*, London 1999, p. 38, illustrated in colour

Francis Follin, *Embodied Visions: Bridget Riley, Op Art and the Sixties*, London 2004, p. 41, no. 11, illustrated in colour

Exh. Cat., Liverpool, Walker Art Gallery, National Museums Liverpool (and travelling), *Bridget Riley: Flashback*, 2009-10, p. 11, illustrated in colour

Exh. Cat., Siegen, Museum für Gegenwartskunst Siegen, *Bridget Riley: Malerei 1980-2012*, 2012, p. 69, no. 2, illustrated in colour

Robert Kudielka, Alexandra Tommasini and Natalia Naish, Eds., *Bridget Riley: The Complete Paintings: 1946-2017*, Vol. I, London 2018, p. 85, no. BR 29, illustrated in colour

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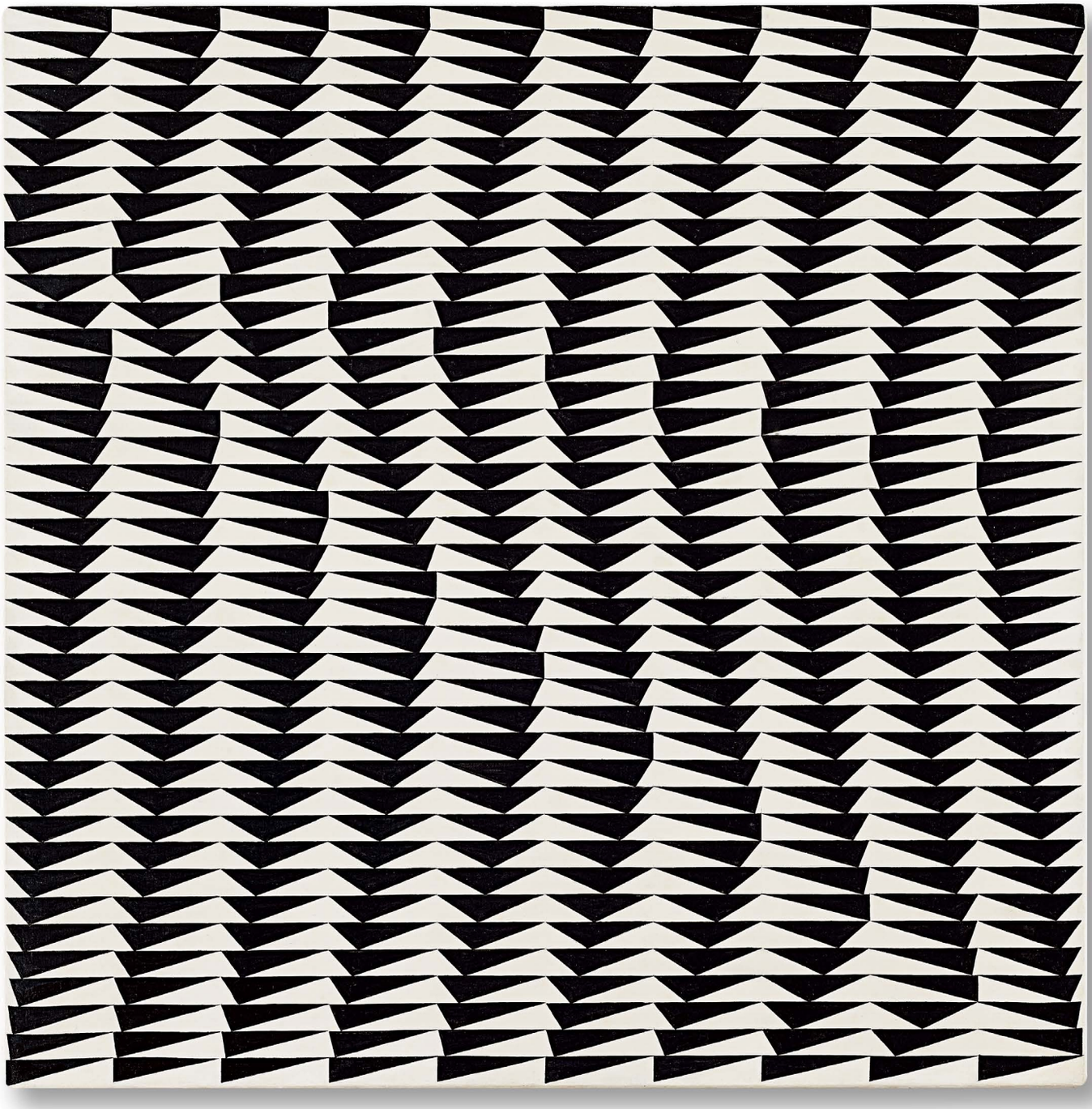


Bridget Riley in her studio, 1963
Image: © Photo by Romano Cagnoni/Getty Images
Artwork: © 2020 Bridget Riley. All rights reserved.

"I want [people] to feel as I do, or can sometimes, to have this particular joy... My aim is to make people feel alive."

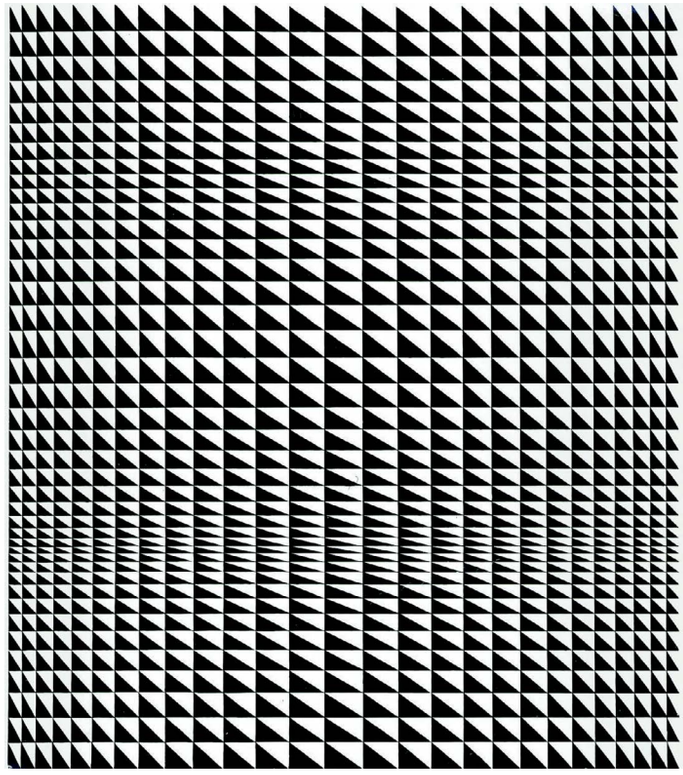
Bridget Riley cited in: Exh. Cat., London, Tate, *Bridget Riley*, 2003, p. 81.

BRIDGET RILEY

SHIFT

An iconic example of Bridget Riley's 1960s oeuvre, *Shift* is an exemplary work that highlights the artist's status as a pioneer of Op art. The significance of *Shift* was recognised very early on by its inclusion within a number of landmark exhibitions, including at the Städtische Kunstgalerie, Bochum, in 1964; the Hayward Gallery, London, in 1971; and a major travelling exhibition which started at the Albright-Knox Art Gallery, Buffalo, in 1978. Potently encapsulating the British artist's distinctive and mesmerising pictorial style, the work has been exhibited extensively since.

The striking black and white palette of *Shift* is a defining hallmark of Riley's earliest paintings: colour tones did not begin to appear in her work until 1967. The absence of chromatic hues within *Shift* and other major works of the period, such as *Movement in Squares* of 1961 (Arts Council Collection, London) and *Current* of 1964 (The Museum of Modern Art, New York) enables the purity of geometric form to be displayed to magnificent effect, whilst reinforcing the powerful dynamism of the composition. Indeed, 41 of Riley's black and white compositions from the '60s reside in important museum collections around the world. Writing in 1965, Riley outlined the particular impressions she was aiming for within her painting: "The basis of my paintings is this: that in each of them a particular situation is stated. Certain elements within that situation remain constant, others precipitate the destruction of themselves



Bridget Riley, *Straight Curve*, 1963
Dia Art Foundation, New York
Image: © Karsten Schubert
Artwork: © 2020 Bridget Riley. All rights reserved.

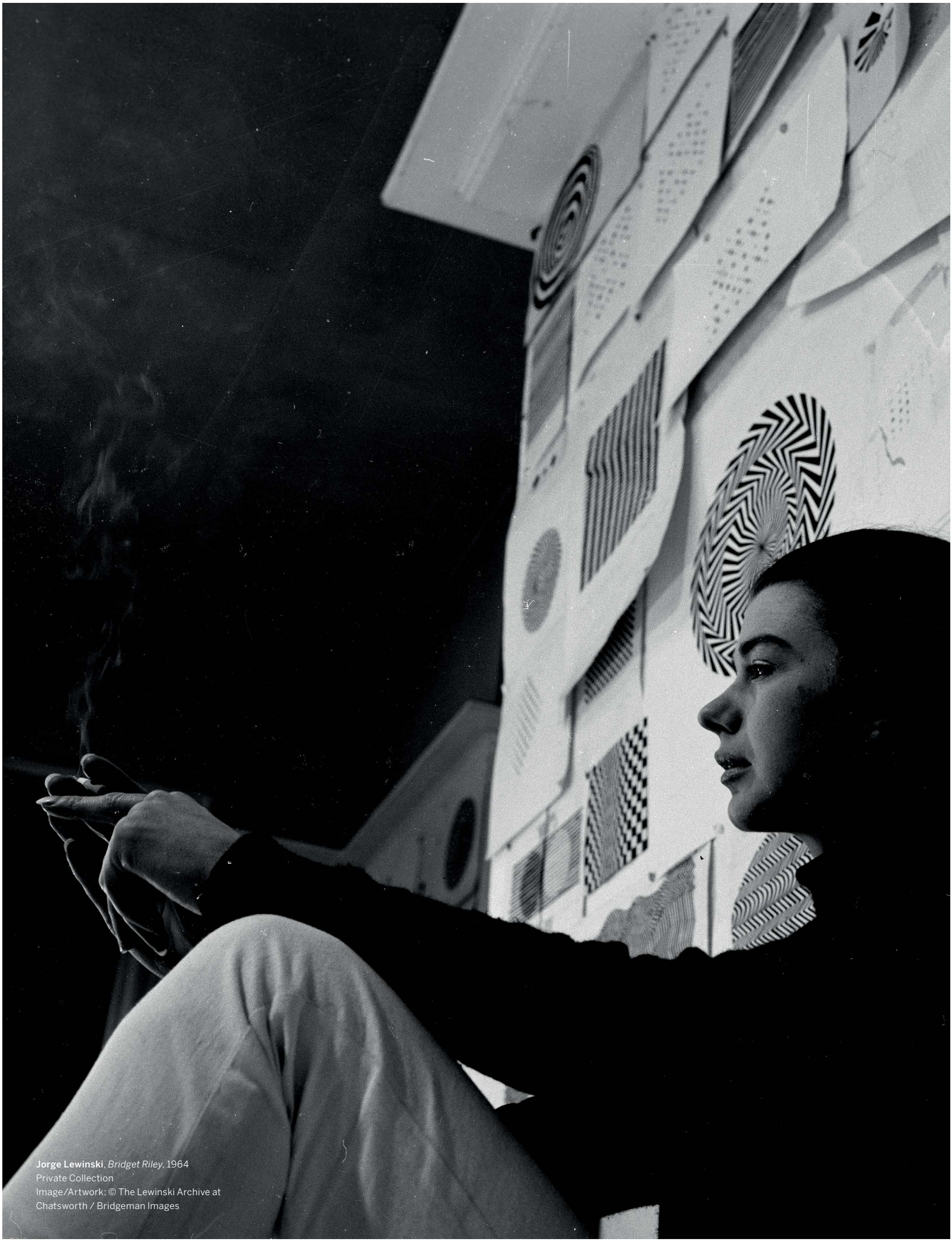
by themselves. Recurrently, as a result of the cyclic movement of repose, disturbance and repose, the original situation is restored" (Bridget Riley cited in: Exh. Cat., London, Tate Britain, *Bridget Riley*, 2003, p. 15). This sense of instability imbues *Shift* with an extraordinary energy, seeming to pulsate with an ever-changing whirl of black and white triangular elements that remain caught in a self-perpetuating loop of annihilation and creation. Generating an effect of strobing movement, the meticulous forms of *Shift* captivate the viewer with an almost sculptural force. Some 56 years after *Shift* was painted, Riley's domineering impact on the art world is still felt as strongly as ever, as exemplified by her current major show at the Hayward Gallery.

Within *Shift* a vortex of black and white triangular forms seems to twist and warp with an endlessly rotating columnar force, whilst diagonals appear to alternately oppose and complement one another as if in perpetual motion. The overall effect is one of inexorable rotation and circulation, as though the sharply depicted black shapes are struggling to escape the confines of the compositional edge. *Shift* projects an astonishing sensation of constant movement: unpredictable and fascinating, the composition appears to zig-zag wildly across the canvas, demanding an intimate, yet utterly personal, form of engagement on the part of the onlooker. Riley encourages a profound, fundamental shift – as its title implies – in the very nature of sight and seeing itself, causing the eye to glimpse extraordinary outlines and shapes seemingly concealed within the wavering trilateral forms. With reference to the concept of perception in Riley's work, Paul Moorhouse argues that: "Riley's early paintings radically reversed the traditional relationship between the work of art and the viewer… The process of looking 'activates' the painting. Its formal structure is catalysed and destabilised by

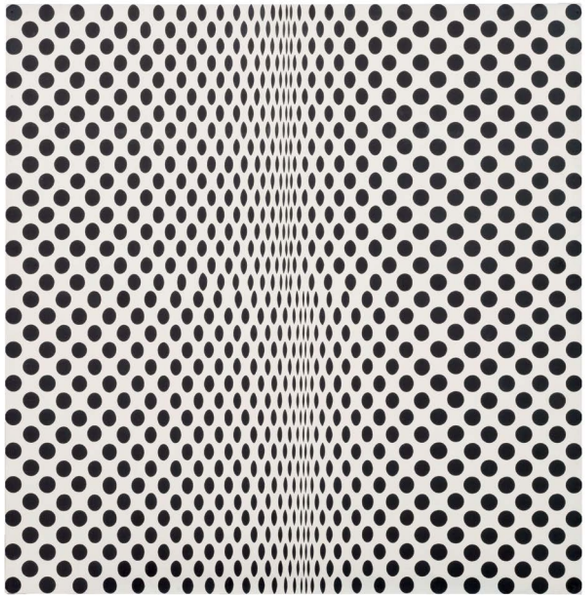
"The basis of my paintings is this: that in each of them a particular situation is stated. Certain elements within that situation remain constant, others precipitate the destruction of themselves by themselves. Recurrently, as a result of the cyclic movement of repose, disturbance and repose, the original situation is restored."

Bridget Riley cited in: Exh. Cat., London, Tate Britain, *Bridget Riley*, 2003, p. 15.

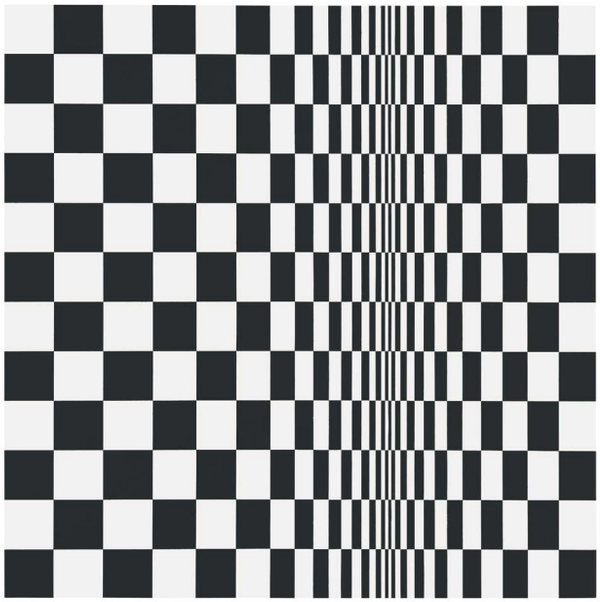
Installation view of *Bridget Riley: Paintings and Drawings, 1951-71*, Hayward Gallery, London, July - September 1971
Image: © John Webb / Hayward Gallery / Southbank Centre Archive
Artwork: © 2020 Bridget Riley. All rights reserved.



Jorge Lewinski, *Bridget Riley*, 1964
Private Collection
Image/Artwork: © The Lewinski Archive at Chatsworth / Bridgeman Images



Bridget Riley, *Fission*, 1963
The Museum of Modern Art, New York
Image: © 2020 The Museum of Modern Art, New York/Scala, Florence
Artwork: © 2020 Bridget Riley. All rights reserved.



Bridget Riley, *Movement in Squares*, 1961
Arts Council Collection, Southbank Centre, London
Image: © Arts Council Collection
Artwork: © 2020 Bridget Riley. All rights reserved.

the viewer's gaze. As the mind struggles to interpret the sensory information with which it is presented, it veers from one visual hypothesis to another, vainly trying to fix the image. This state of flux generates vivid perceptual experiences of movement and light, which are the defining characteristics of Riley's early work" (Paul Moorhouse in: Exh. Cat., Sydney, Museum of Contemporary Art, *Bridget Riley, Paintings and drawings 1961-2004*, 2004, p. 15). The opposing diagonals are reminiscent in form of rolling waves or undulating hills, reflecting the influence of nature and landscape that was of paramount importance to the artist's creative development. Riley had spent her childhood living near the craggy rocks and sea in Cornwall, and the memory of light playing atop the surface of the Atlantic Ocean exerted a lasting impact on her work. Indeed, light seems to radiate out of *Shift*, created through the compression of the contrasting elements and monochrome scheme. The result is a painting that seems to shimmer and ripple, creating a work of intricate and multifaceted complexity.

Shift was painted during a period of intense creativity for Riley; a time in which her work was garnering increasing national and international acclaim. The early 1960s also represented a cultural and social watershed as a generation of younger artists reacted against the strictures and conventions of the 1950s, a decade still dominated by post-war austerity. Riley's electric, innovative style of painting seemed to reflect the atmosphere of emancipation and experimentation that welcomed new rock bands alongside daringly short hemlines in fashion, and the corresponding relaxation of previously rigid social mores. Author Frances Follin notes: "As an Op artist, Riley was part of 'new Britain' along with the Beatles, Mary Quant and David Frost, her art aligned with the urban, scientific, socially progressive face of a new, young national identity" (Frances Follin, *Embodied Visions: Bridget Riley, Op Art and the Sixties*, London 2004, p. 120). In its celebration of an entirely innovative form of abstraction, *Shift* brilliantly epitomises the energy and dynamism of this time.

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

18

ROY LICHTENSTEIN

(1923 - 1997)

Grapes

signed and dated *'74* on the reverse

oil and Magna on canvas

61 by 76.5 cm. 24 by 30⅛ in.

£ 1,500,000-2,000,000
€ 1,750,000-2,340,000 US$ 1,960,000-2,610,000

PROVENANCE

Leo Castelli Gallery, New York

The Mayor Gallery, London (acquired from the above in April 1974)

Private Collection, Germany (acquired from the above in May 1974)

Thence by descent to the present owner

EXHIBITED

London, The Mayor Gallery, *Roy Lichtenstein: Recent Paintings*, April - May 1974, n.p., no. 1, illustrated

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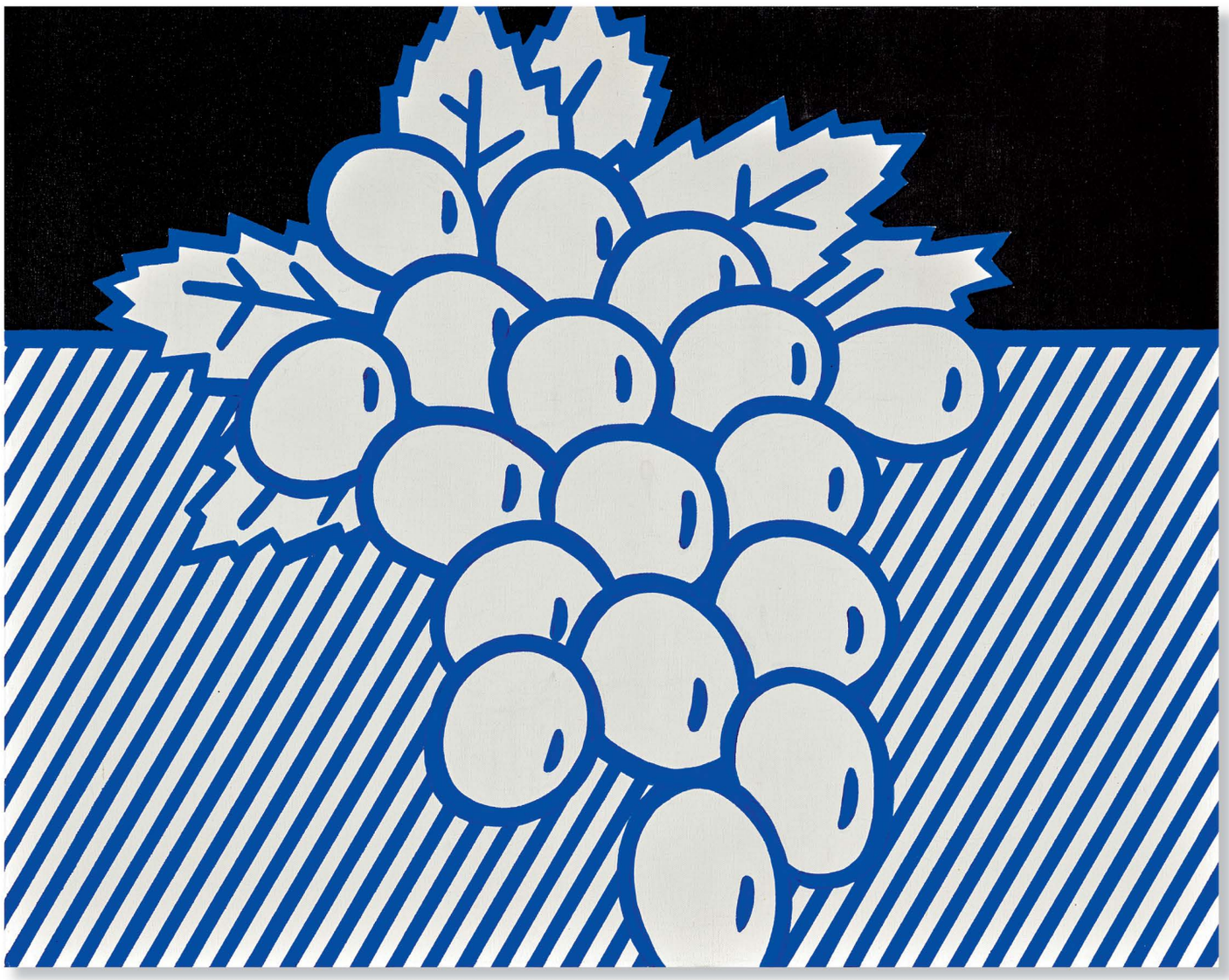


Andy Warhol, *Little Campbell's Soup Can (Minestrone)*, 1962
Private Collection
Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London

ROY LICHTENSTEIN

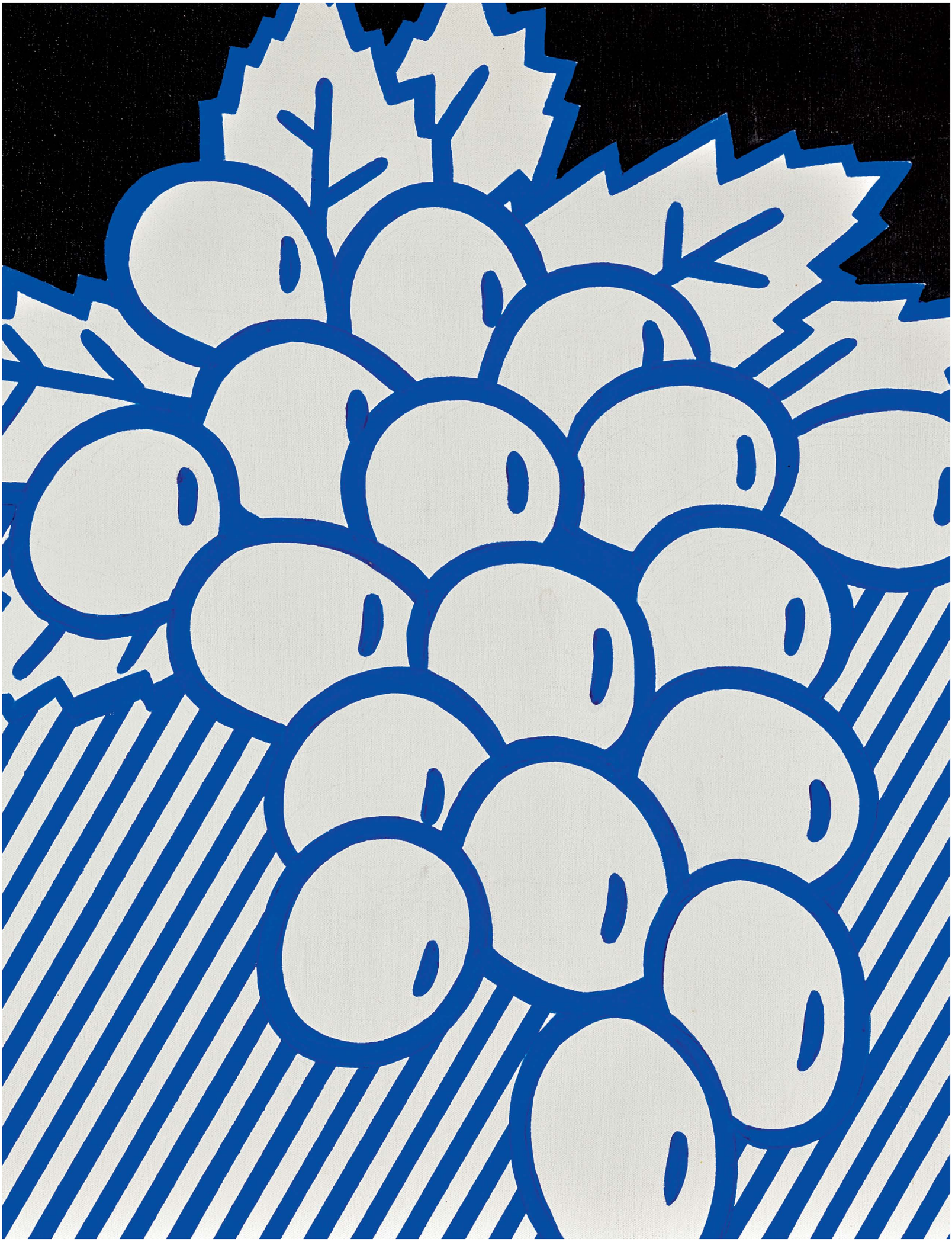
GRAPES

Executed in monochromatic shades of black, white and Egyptian blue, *Grapes* is an outstanding example of Roy Lichtenstein's exploration into the genre of still life, as well as the artist's command of line, colour, concept, and form. Between 1972 and 1976, Lichtenstein composed a series of still life paintings in a plethora of art historical styles, ranging from nineteenth-century American still life, to Abstraction, Purism and Cubism. Here, the rigorous tradition of *nature morte* is transformed through Lichtenstein's immaculate Pop aesthetic, and indeed, the traditional accoutrements of Dutch seventeenth century still life – fruit and table – are imbued with a brilliantly modern sensibility.

Lichtenstein first broached still life as a subject matter for his 1961-62 paintings of solitary objects, such as *Tire* (1962), *Ice Cream Soda* (1962) and *Cherry Pie* (1962). Placed against flat monochromatic backgrounds and rendered in restrained palettes, these paintings exemplify Lichtenstein's early foray into the stark, graphic style common to print advertisements. Returning to the still life genre in 1971, Lichtenstein's later canvases depict more complex compositions, yet retain the highly graphic quality of his earlier works. The bold, confident composition of *Grapes*, executed in 1974, therefore reveals an instinctive assurance arising from these earlier experiments. Indeed, examples from this important period are held in prestigious museum collections, such as *Still Life with Green Vase* at The Broad in Los Angeles (1972), and *Still Life with Crystal Bowl* (1972) at the Whitney Museum of American Art, New York.

Lichtenstein's celebrated use of bold, primary colours is evident on the surface of the present work, where only three colours form the chromatic structure of subject, foreground, and background. The artist himself asserted, "I use colour in the same way as line. I want it oversimplified... It is mock insensitivity. Actual colour adjustment is achieved through manipulation of size, shape and juxtaposition" (Roy Lichtenstein cited

Roy Lichtenstein, 1964
Image: © Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved.
Artwork: © Estate of Roy Lichtenstein/DACS/ 2020



in: Exh. Cat., London, Tate Gallery, *Roy Lichtenstein*, 1968, p. 9). Here Lichtenstein intelligently toys with our preconceived notions of perspective so that there is no real sense of depth, flattening the table surface against the wall to such an extent that the grapes appear to hover at the centre of the configuration; similarly, no shadow mars the background of the composition, further accentuating the flat, two-dimensionality of Lichtenstein's still life. Though *Grapes* is highly idealised, the fruit still appears remarkably tactile and appealing in its vitality, inviting Bacchanalian associations. The result is an immensely attractive work bursting with sheer exuberance which aptly conveys the artist's fascination with his subject.

Along with Andy Warhol, Claes Oldenburg and Tom Wesselmann, Lichtenstein is considered a giant of Pop art and a key figure in the continuing story of avant-garde art in twentieth-century America; he worked in an instantly identifiable style, developing his own unique artistic language that looked beyond the commercial realm and towards that of art history, using canonical works from previous movements as his source imagery. The still lifes of the 1970s, like their predecessors from the 1960s, feature food and domestic items common for their time, positioned at the centre of the canvas. A quotation from a 1966 interview with David Sylvester serves to explain Pop art's insistence upon blowing up and enlarging simplified forms. "In America," said Lichtenstein, "the biggest is always the best" (Originally recorded in January 1966 by David Sylvester in New York City for broadcast by BBC Third Programme. The interview was re-edited for publication in 1997 for David Sylvester's *Some Kind of Reality*, London, 1997). *Grapes* provides a brilliant illustration of this concept: the grapes themselves appear uncommonly large, reinforcing the idea of America as the 'land of plenty.' Visually arresting and innately joyful, *Grapes* delivers an outstanding reinvigoration of the traditional still life genre, while offering a succinct commentary on consumerism in America.

Roy Lichtenstein, *Still Life with Crystal Bowl*, 1972
The Whitney Museum of American Art, New York
Image/Artwork: © Estate of Roy Lichtenstein/DACS/Artimage 2020

19

JEAN DUBUFFET

(1901 - 1985)

Épisode Champêtre

signed with the artist's initials and dated *74*; signed, titled and dated *74* on the reverse

vinyl on canvas

195 by 130 cm. 76⅞ by 51 in.

‡ ⊕ £ 900,000-1,200,000
€ 1,070,000-1,420,000 US$ 1,180,000-1,570,000

PROVENANCE

The Pace Gallery, New York (acquired directly from the artist in 1975)

Private Collection, Paris (acquired from the above in 1975)

The Pace Gallery, New York

Private Collection, Switzerland (acquired from the above in 1977)

Christie's, New York, 14 May 1999, Lot 614

Nahmad Collection (acquired from the above sale)

Acquired from the above by the present owner

EXHIBITED

Paris, Centre National d'Art Contemporain*, Jean Dubuffet: Paysages Castillans, Sites Tricolore*s, February - March 1975, n.p., no. 35, illustrated in colour

London, Robert Sandelson Gallery, *Jean Dubuffet: Painting and Sculpture from 1960s and 1970s,* October - November 2007

Seoul, Shinsegae Gallery; Busan, Shinsegae Gallery; and Gwangju, Shinsegae Gallery*, Jean Dubuffet and the World of Hourloupe*, October - November 2010, p. 43, illustrated in colour

Paris, Galerie Hopkins, *Jean Dubuffet,* October - November 2019

LITERATURE

Max Loreau, *Catalogue des Travaux de Jean Dubuffet, fascicule XXVIII: Roman Burlesque, Sites tricolores,* Paris 1979, p. 143, no. 193b, illustrated

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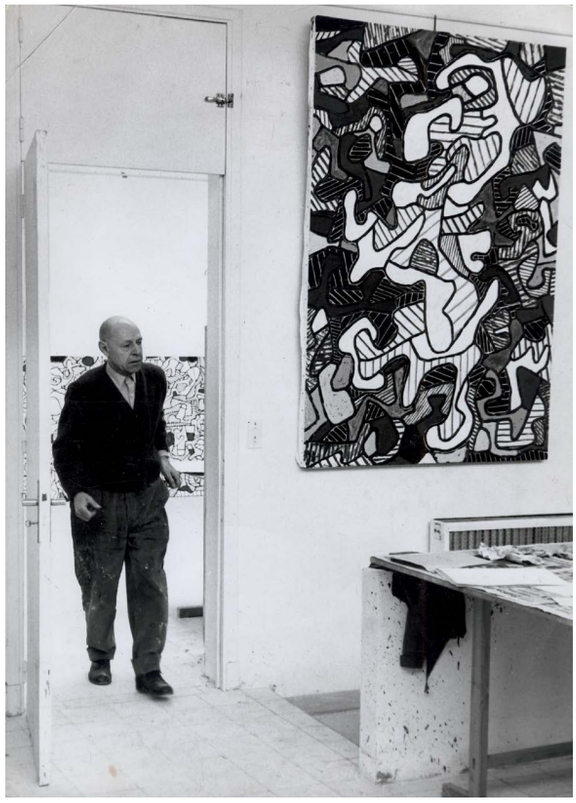
JEAN DUBUFFET

ÉPISODE CHAMPÊTRE

Composed in 1974, *Épisode Champêtre* is an exemplary mature work from Jean Dubuffet's paradigm-shifting *L'Hourloupe* series. One of the longest and most celebrated cycles of the French artist's career, the *Hourloupe* paintings were first conceived in the summer of 1962 when, whilst speaking on the telephone, Dubuffet absent-mindedly produced a fluid drawing in red and blue ballpoint pen on paper with his free hand while the other held the receiver. This instantiated what was arguably the *Art Brut* pioneer's most recognised and acclaimed visual dialect. While some early examples of the *Hourloupe* represent a logical extension of Dubuffet's preceding *Paris Circus* series of 1961-62, others, including the present work, build upon Dubuffet's longstanding interest in portraiture to create works which morph between figuration and abstraction. Just as the human figures in the *Paris Circus* are gradually enveloped by unstoppable bursts of colour, the biomorphic shapes of *Épisode Champêtre* revel in the sheer two-dimensionality of the picture plane as they simultaneously form the outlines of two individuals. Recalling the vibrant visual syntax of Dubuffet's predecessor Fernand Leger with its ebullient forms and richly saturated palette, *Épisode Champêtre* presents a joyful expression of unrestricted impulses and liberated thought.

In the *Hourloupe* series, by reducing his palette to red, white and blue against a black background, Dubuffet simultaneously pays homage to his motherland, and encapsulates the career-defining quality of his oeuvre: an ineffable beauty achieved through bewilderingly simple medium and form. With a sense of perpetual evolution and mutual communication, multiple visual motifs combine in *Épisode Champêtre* to evoke the wanderings of the unconscious mind and the triumph of chaos over order. As the artist himself proclaimed, "Have we lost our joy in celebrating the arbitrary and the fantastic? Are we interested only in self-improvement? Would it not be legitimate, for once at least... to forget truth, to succumb to the vagaries of errors and pitfalls and to take pleasure in cultivating our function as drunken dancers?" (Jean Dubuffet cited in: Exh. Cat., Salzburg, Museum der Moderne, (and travelling), *Jean Dubuffet*, 2003, p. 14).

The *Hourloupe* is widely lauded as the most enduring series within Dubuffet's oeuvre. Channelling the precepts of *Art Brut*, which sought to elevate the strange, the outcast, and the outsider over academic methods and art world norms, *Épisode Champêtre* perfectly encapsulates the artist's unique and enthralling pictorial syntax. Dubuffet's neologism 'hourloupe' recalls both the French verbs 'hurler' and 'hululer' – meaning 'to roar' and 'to hoot' respectively – as well as the word 'loup', the French noun for 'wolf'. It was, however, precisely the sound of the word that appealed most emphatically to the artist, who explained: "this '*Hourloupe*' term is a noun invented on account of its phonetics. In French, it evokes a character who's at once somewhat enchanting and grotesque; a kind of tragic, growling, lumbering figure" (Jean Dubuffet cited in: Daniel Abadie, 'La création du monde' in: Exh. Cat., Paris, Centre Pompidou, *Jean Dubuffet*, 2001, p. 244). Pulsating with energy and mesmerising to behold, *Épisode Champêtre* exemplifies the vital, jubilant and spontaneous spirit of Dubuffet's mature style.



Jean Dubuffet in his studio, Vence, 1964
Image: © Archives Fondation Dubuffet / Max Loreau
Artwork: © Archives Fondation Dubuffet / DACS, 2020

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

20

LUCIO FONTANA

(1899 - 1968)

Concetto spaziale, Attese

signed, titled, and inscribed *Vorrei addormentarmi su il più bel prato verde* on the reverse

waterpaint on canvas

95 by 74 cm. 37½ by 29 in.

Executed in 1964.

‡ ⊕ £ 1,300,000-1,800,000
€ 1,520,000-2,100,000 US$ 1,700,000-2,350,000

PROVENANCE

Gallerie Burén, Stockholm

Private Collection, Sweden (acquired from the above in 1966)

Christie's, London, 27 June, 1996, Lot 52 (consigned by the above)

Private Collection

Christie's, London, 24 October 2005, Lot 23 (consigned by the above)

FaMa Gallery, Verona

Acquired from the above by the present owner in 2008

EXHIBITED

Beirut, Aïshti Foundation, *New Skin, Curated by Massimiliano Gioni,* October 2015 - September 2016

LITERATURE

Enrico Crispolti, *Lucio Fontana: Catalogue Raisonné des Peintures, Sculptures et Environnements Spatiaux,* Vol. II, Brussels 1974, p.153, no. 64 T 31, illustrated

Enrico Crispolti, *Lucio Fontana: Catalogo Generale*, Vol. II, Milan 1986, p. 521, no. 64 T 31, illustrated

Enrico Crispolti, *Lucio Fontana Catalogo Ragionato di Sculture, Dipinti, Ambientazioni,* Milan 2006, Vol. II, p. 711, no. 64 T 31, illustrated

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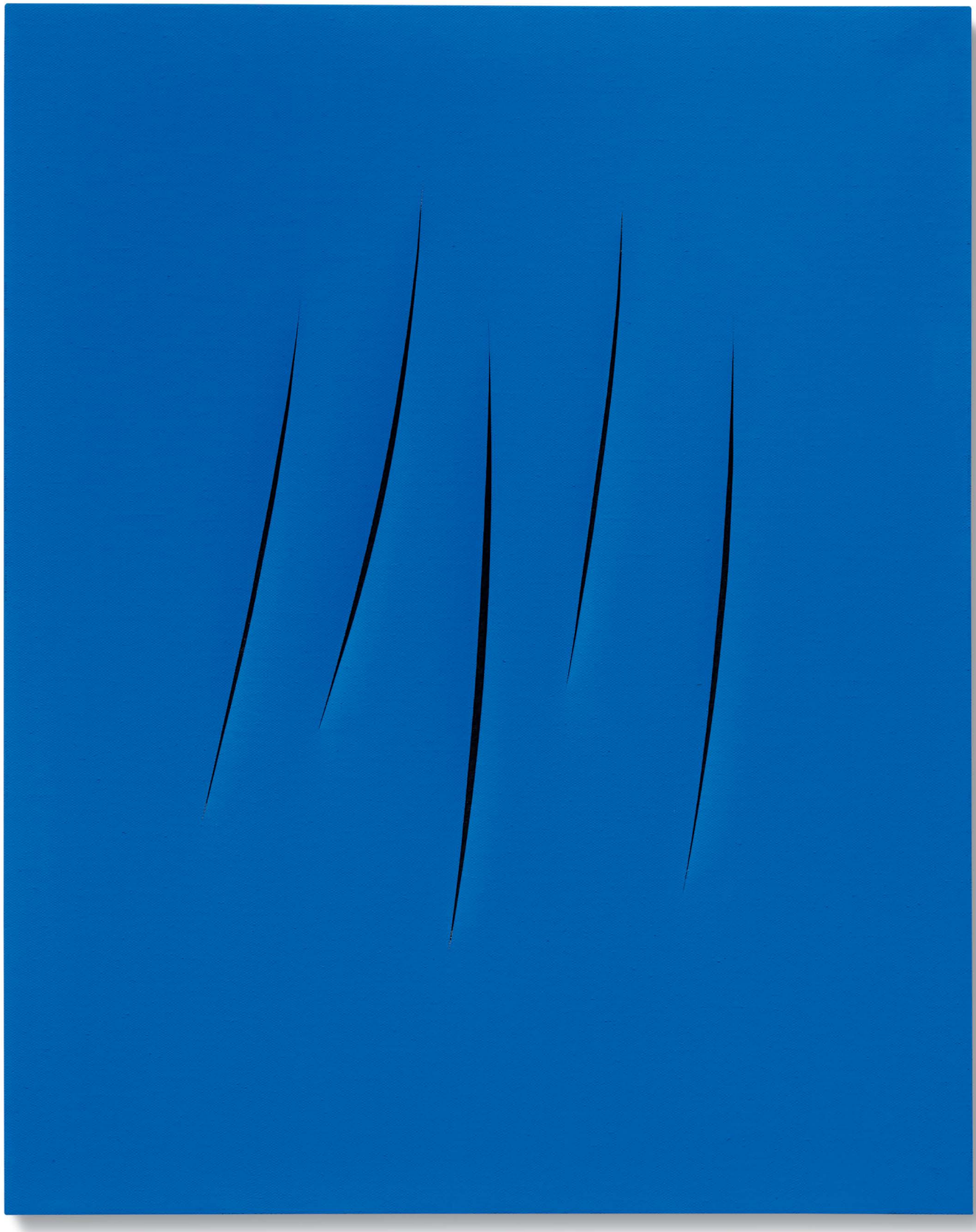
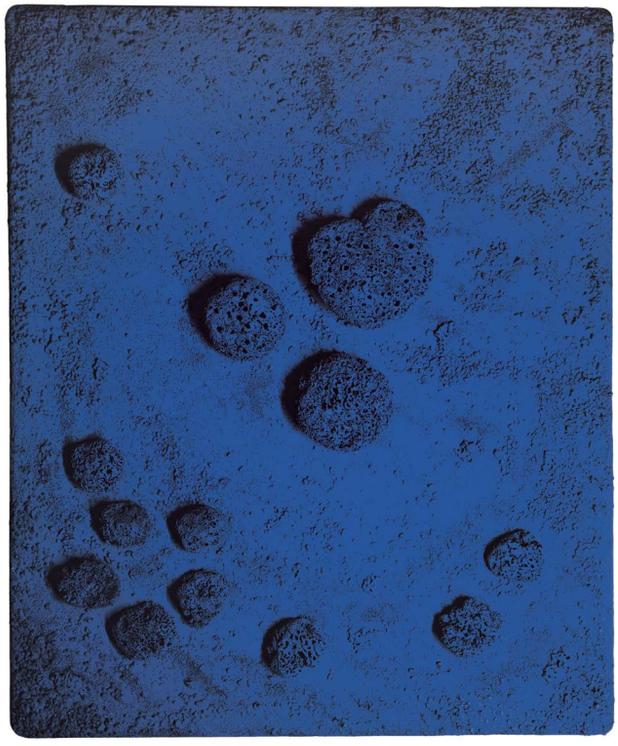




Yves Klein, *Untitled Sponge Relief (RE 11)*, 1960
Private Collection
Artwork: © Succession Yves Klein c/o ADAGP, Paris and DACS, London 2020

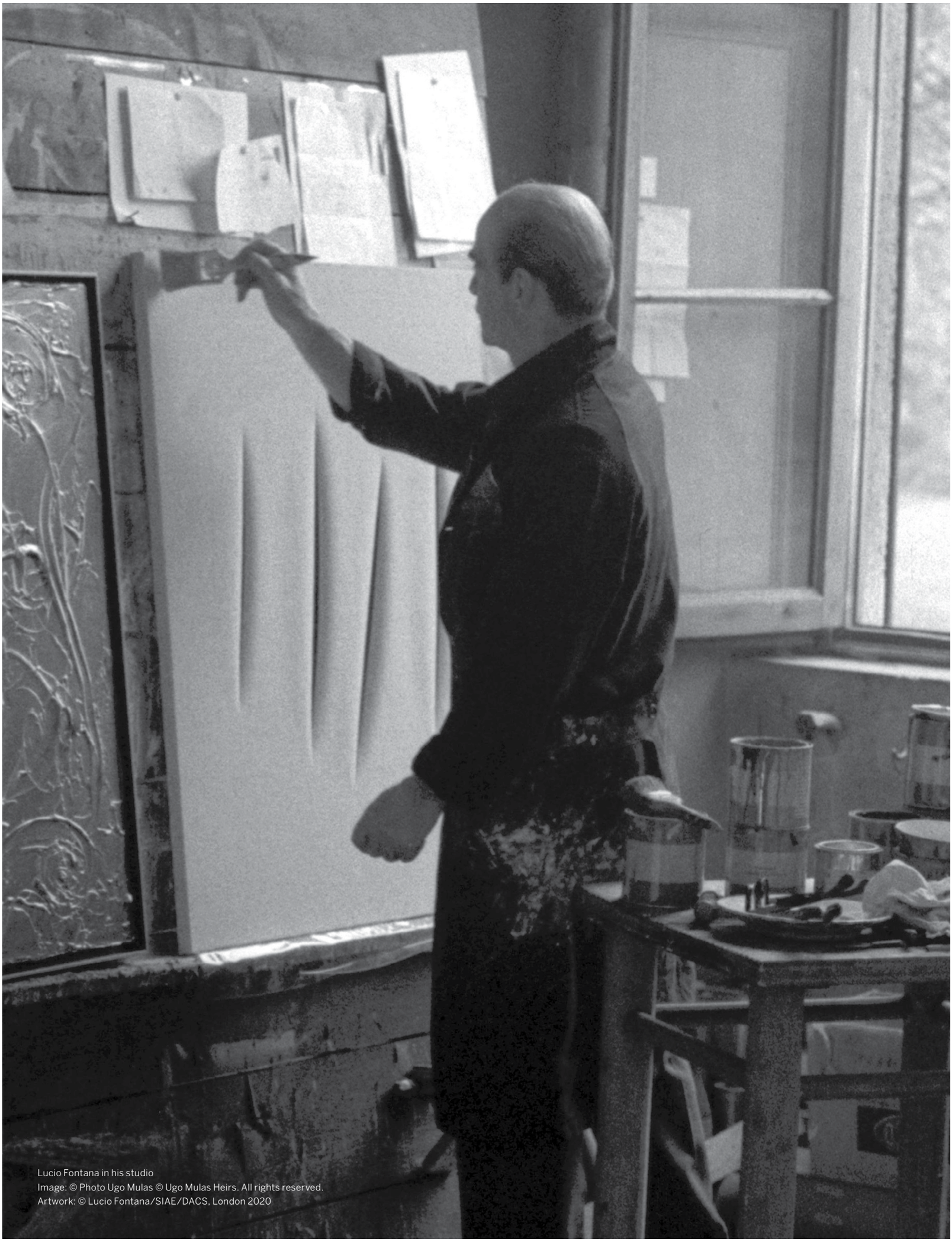
LUCIO FONTANA

CONCETTO SPAZIALE, ATTESE

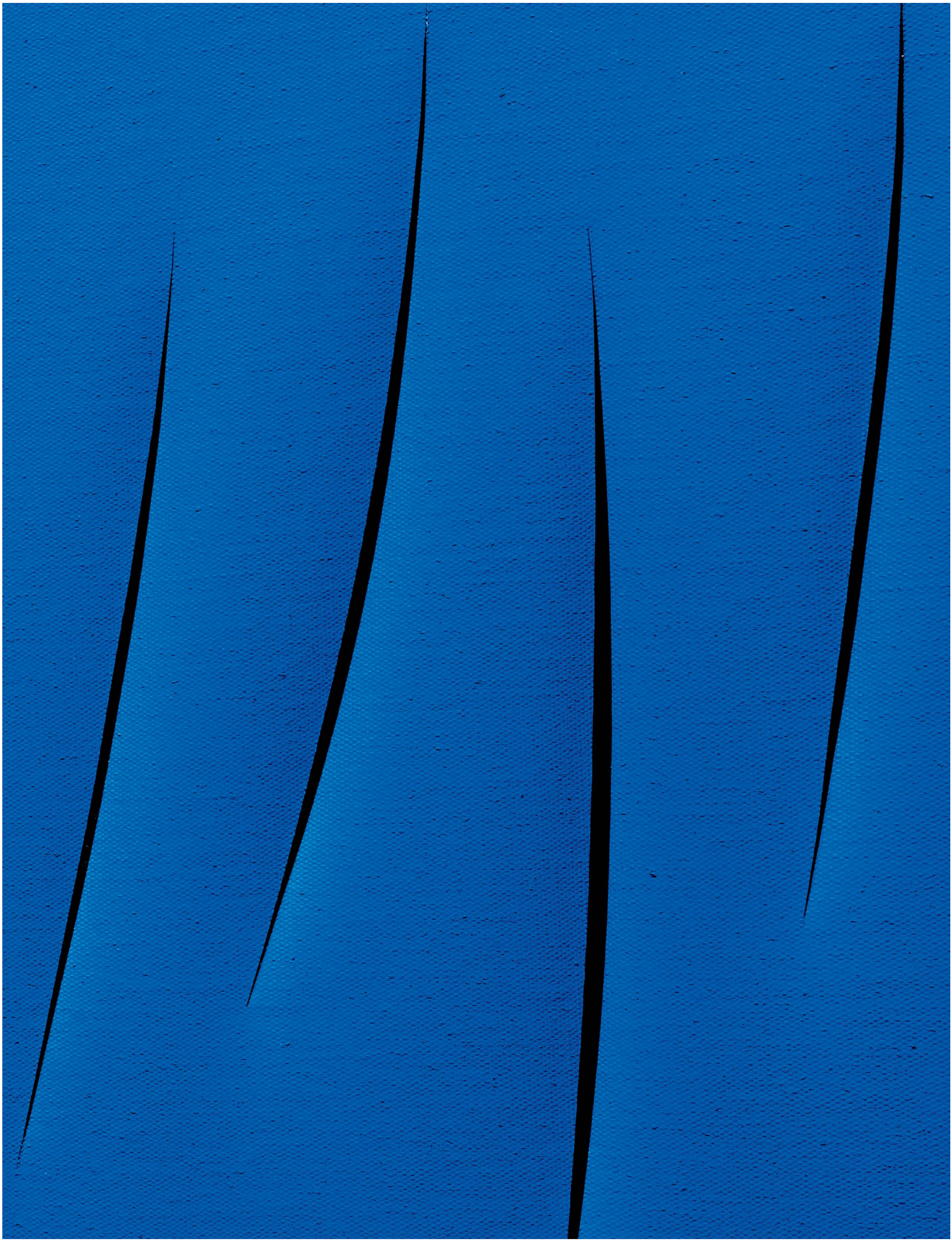
Lucio Fontana's rhythmic and elegant *Concetto spaziale, Attese* comprises a syncopated progression of incisions across an azure blue canvas: an archetypal exemplar of the artist's famed *Tagli* series rendered in a deep and contemplative hue. The rich vitality of the vivid blue pigment is immediately impactful, its saturated intensity amplified through contrast with the plunging black voids. Bristling with connotations, this canvas is charged with the colour of calm and serenity – of meditative introspection and allusion to the natural world. Its abundant richness is tempered only by the punctuating presence of five deep and lyrical slashes, each imbued with a fleeting, dance-like vigour, as if part of an immutable crescendo of beauty and brutality.

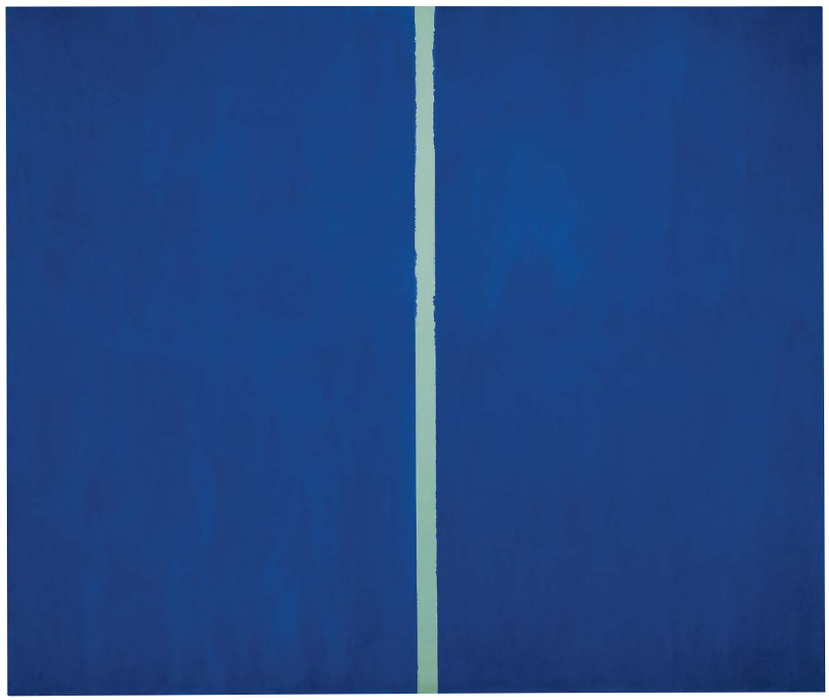
The artistic theory behind the creation of the *Tagli* (cuts) was professed in Fontana's first manifesto, the *Manifiesto Bianco*, published in 1946. Here Fontana proposed the birth of a new Spatialist art, which sought to articulate the fourth dimension. In this quest, Fontana proposed the artist as the source of creative energy: anticipating future events and engaging with technological advancement, he asserted that the artist's work should aspire to enlighten ordinary people to the possibilities offered by their environment and society. Thus, ever since first puncturing a canvas in 1949, Fontana had been singularly committed to the Spatialist mission to explore the conceptual depths beyond the limits of the two-dimensional picture plane.

With its electric blue palette, *Concetto spaziale, Attese* is deeply reminiscent of Yves Klein's *Blue Monochromes.* Indeed in 1957, Fontana famously acquired one of Klein's iconic paintings after seeing a series of them in an exhibition at the Apollinaire Gallery in Milan. Although born some 30 years apart, each artist found resonance in the other's work and, inspired by the searing potency of Klein's blue, Fontana sought to imbue his own paintings with the transcendent force of colour. In the present work, the azure and celestial blue of the hand-painted



Lucio Fontana in his studio
Image: © Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved.
Artwork: © Lucio Fontana/SIAE/DACS, London 2020





Barnett Newman, *Onement VI*, 1953
Private Collection
Artwork: © The Barnett Newman Foundation, New York / DACS, London 2020

canvas amplifies the painting's innate organicism: its vividness and intensity invoke the great expanse of the sky above. Where a 19-year old Klein, lying on a beach in Nice, famously imagined signing his name in the clouds and declared the sky as his first work of art, so Fontana distilled the sky's unknowable essence and abyssal blue into the very fabric of the present work.

By the 1960s, Fontana's practice of breaking through the canvas and into a heretofore unexplored territory beyond had gained newfound relevance alongside ground-breaking concurrent advances in space travel. The 'Space Race' had established the moon as the next frontier for human exploration and dominated the global political zeitgeist. As such, Fontana was at pains to emulate this scientific paradigm shift in his artistry: just as Yuri Gagarin broke through the atmosphere to reveal the void behind it, Fontana irrevocably changed the course of art. To this end, the strips of black gauze positioned behind each cut, or *telleta*, are as central to the interpretation of this work as the narrow cuts themselves. They imply the blackness of space and the insurmountable nothingness of the cosmological void. Fontana was explicit with regard to his emulation of the cosmic explorations of his era, and confident in the implication that his actions had for the course of art history: "The discovery of the Cosmos is that of a new dimension, it is the Infinite: thus I pierce the canvas, which is the basis of all arts and I have created an infinite dimension, an x which for me is the basis for all Contemporary Art" (Lucio Fontana cited in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Lucio Fontana: Venice/New York*, 2006, p. 19). Distilling the past, present, and future into a composition of striking simplicity and contemplative calm, *Concetto spaziale, Attese* is a prime example of the manner in which Fontana was able to instigate a paradigm shift in post-war art, galvanising the discourse to keep up with concurrent progressions in space travel. It is works of this nature that have installed Fontana's oeuvre at the pinnacle of Italian post-war art.

PROPERTY FROM A PRIVATE COLLECTION, EUROPE

○ **21**

YVES KLEIN

(1928 - 1962)

Untitled Anthropometry (ANT 132)

dry pigment and synthetic resin on paper laid down on canvas

150 by 96 cm. 59⅛ by 37¾ in.

Executed in 1960.

‡ ⊕ £ 6,000,000-8,000,000
€ 7,080,000-9,440,000 US$ 7,810,000-10,410,000

PROVENANCE

Svensk-Franska Konstgalleriet, Stockholm

Galerie Bonnier, Geneva (acquired from the above in March 1970)

Galerie Neuendorf, Frankfurt

Private Collection, Germany (acquired from the above in 1987)

Thence by descent to the present owner

LITERATURE

Paul Wember, *Yves Klein*, Cologne 1969, p. 113, no. ANT 132, illustrated

Exh. Cat., Paris, Centre Georges Pompidou, *Yves Klein*, 1983, p. 354, illustrated (in progress during the performance 'Anthropometry' in the artist's studio, 14 rue Campagne-Première, Paris)

Exh. Cat., Seibu Takanawa, The Museum of Modern Art (and travelling*), Yves Klein*, July 1985 - February 1986, p. 39, illustrated (in progress during the performance 'Anthropometry' in the artist's studio, 14 rue Campagne-Première, Paris)

Frankfurt, Galerie Neuendorf, *Galerie Neuendorf,* 1987, n.p, no. 28, illustrated in colour

Exh. Cat., Nice, Musée d'art moderne et d'art contemporain (and travelling), *Yves Klein: La Vie, la view elle-même qui est l'art absolu*, April 2000 - January 2001, p. 161, illustrated (in progress during the performance 'Anthropometry' in the artist's studio, 14 rue Campagne-Première, Paris)

Exh. Cat., Frankfurt, Schirn Kunsthalle Frankfrut (and travelling), *Yves Klein,* September 2004 - May 2005, p. 226, illustrated (in progress during the performance 'Anthropometry' in the artist's studio, 14 rue Campagne-Première, Paris)

Klaus Ottmann, *Yves Klein: Works and Writings*, Barcelona 2010, p. 114, illustrated (in progress during the performance 'Anthropometry' in the artist's studio, 14 rue Campagne-Première, Paris)

Hannah Weitemeier, *Yves Klein, 1928 - 1962: International Klein Blue,* Cologne 2016, p. 55, illustrated (in progress during the performance 'Anthropometry' in the artist's studio, 14 rue Campagne-Première, Paris)

Matthias Koddenberg, *Yves Klein: In/Out Studio,* Dortmund 2016, illustrated (cover, in progress during the performance 'Anthropometry' in the artist's studio, 14 rue Campagne-Première, Paris) and illustrated in colour (back cover)

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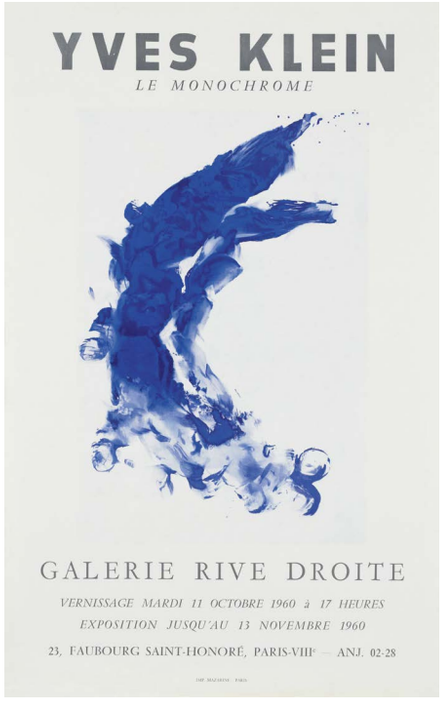

Poster for the exhibition *Yves Klein - Le Monochrome*, Galerie Rive Droite, Paris, 1960
Image/Artwork: © Succession Yves Klein c/o ADAGP, Paris and DACS, London 2020

YVES KLEIN

UNTITLED ANTHROPOMETRY (ANT 132)

Dense in its conceptual framework and mesmerising in its elegiac beauty, *Untitled Anthropometry* (ANT 132) represents a distillation of the central tenets of Yves Klein's visionary oeuvre and exemplifies the beauty of his *Anthropometries*. Amongst this extraordinary series, the present work is exceptional, considered rare not only for its grand-scale, but also for its inclusion of two full figures, and further still for its conception during one of Klein's legendary performances. In this work, using the human body as an anthropomorphic brush, Klein created a composition that set a course for a new frontier of painting, one in which the heretofore antithetical poles of abstraction and figuration achieve a stunning and ground-breaking coalescence. *Untitled Anthropometry* (ANT 132) is a paradigmatic example of a seminal series that has remained in one family collection for 35 years. With works such as this, Klein broke apart the very definition of painting, radicalised the enduring art historical motif of the nude, and laid conceptual foundations that have continued to inform performance art to the present day.

Untitled Anthropometry (ANT 132) was initiated during Klein's Anthropometry performance at his Paris studio on 27th February 1960. During this performance, Klein instructed nude female models to press their paint-covered bodies against prepared sheets of paper. The sheet that forms the present work was cut from a wall-mounted frieze of paper, along which Klein's "living brushes" pressed themselves in sequence. The model for the present work was Elena Palumbo who had met Klein whilst working as an au pair for his friend and collaborator Arman. She later described the experience: "He knew me well, knew that I liked using my body and my energy, and also that I would strive to understand his purpose. And now what can I add? Perhaps, simply, thanks to Yves' genius and his intrepidity, I lived a happy and intense experience of reality, having even managed to leave the trace of my fugitive presence in the uninterrupted stream of life... In fact, working in the Rue Campagne Première, it soon became clear that the creation of the "Anthropometries" was a kind of

The present work during the Yves Klein *Anthropometry* performance, Paris, 27 February 1960
Image: © J. Paul Getty Trust / Harry Shunk
Artwork: © Succession Yves Klein c/o ADAGP, Paris and DACS, London 2020

The present work during the Yves Klein *Anthropometry* performance, Paris, 27 February 1960
Image: © J. Paul Getty Trust/ Harry Shunk
Artwork: © Succession Yves Klein c/o ADAGP, Paris and DACS, London 2020

ritual: once we had started, the physical impregnation of my body by the blue of Yves (IKB) silently in a very intense atmosphere: Yves - like an ancient priest - just told me where to apply blue. My body impregnated with blue then became a clear symbol of vital energy" (Elena Palumbo-Mosca, 'Testimonial of Elena Palumbo-Mosca', *Yves Klein Archives*, July 2006, online).

Klein conducted a number of these shamanic performances in 1960. What distinguishes the performance of 27th February, and allows us to deduce so much about the formation of the present work, is the documentary photographs by Harry Shunk who recorded the event in detail. As the resultant images show, Klein revelled in the theatre of the event; the precise orchestrations and the juxtapositions that abounded within its conception. This event prefigured the legendary *Anthropométrie de l'Époque Bleue* performance, which was preceded by Klein's *Monotone Symphony,* and held in front of a large audience at the Galerie National d'Art Contemporain. At each of these events, the propriety of the invited guests contrasted with the energy and drama of the performance, while the state of the performers – naked and covered in blue paint – seemed at odds with Klein's suited attire. Works such as *Untitled Anthropometry* (ANT 132) exist not only as captivating objects in their own right, but also as the beautiful relics of these beguiling ceremonies. Indeed, in their appreciation, we are wholly reminded of Klein's oft-repeated motto: "Painting is no longer for me a function of the eye. My paintings are the ashes of my art" (Yves Klein, 'Yves the Monochrome 1960: Truth Becomes Reality' in: Yves Klein, trans. Klaus Ottman, *Overcoming the Problems of Art: The Writings of Yves Klein*, New York 2007, p. 185).

The son of two artists, Klein was extremely well-versed in art history. Indeed, while the *Anthropometries* undoubtedly presented something entirely original to the avant-garde, the likes of which had never been seen before, they can also be linked to some of Klein's contemporaries and historical predecessors in certain stylistic aspects. The present work bears a visual similarity to Henri Matisse's renowned series of cut-outs, such as *Blue Nude* from 1952, not only in its deployment of a similar palette, but also in its equitable brevity of form and comparable simplicity of composition. In this respect, the viewer is also put in mind of Robert Rauschenberg, who created works of striking aesthetic similarity using blueprint paper and photographic exposure techniques in the early 1950s.

Yves Klein during the Performance *Anthropometries of the Blue Epoch*, Paris, March 1960
Image: © bpk / Charles Wilp
Artwork: © Succession Yves Klein c/o ADAGP, Paris and DACS, London 2020

Yves Klein, *Anthropometrie de l'Epoque Bleue, (ANT 82)*, 1960
Centre Georges Pompidou, Paris
Image: © bpk, CNAC-MNAM, Philippe Migeat
Artwork: © Succession Yves Klein c/o ADAGP, Paris and DACS, London 2020

Looking further back into art history, we are even reminded of the fragmented remnants of classical and antique sculpture. Klein's imprint of the human form, left identifiable only by the contours of its legs and torso, recalls numerous Greco-Roman marble figures, such as the *Belvedere Torso*, whose full corporeal structures have fallen prey to the passage of time, and who exist similarly and solely in the rendering of the central section of their bodies. We know that Klein was enamoured by classical sculpture of this type from his well-known sculpture edition of *Victoire de Samothrace*, which consists of a plaster cast of the famous antique sculpture, covered in a layer of International Klein Blue pigment. We also know that it was the central section of the body that he found most engaging and expressive in his art: "It was the block of the body itself, that is to say the trunk and part of the thighs that fascinated me… Only the body is alive, all-powerful, and non-thinking" (Yves Klein cited in: Exh.Cat., London, Hayward Gallery (and travelling), *Yves Klein*, 1994, p. 175).

Klein also used his in-depth knowledge of art history and its practitioners to break away from the avant-garde and forge his own path. He had risen to prominence in the second half of the 1950s, when Abstract Expressionism reigned supreme in America, and *Tachisme* enjoyed stylistic hegemony in Europe. These artistic movements seemed to fetishise gesture; and glorify the individual painter's ability to convey emotion through entirely abstract forms. Klein purposefully took a diametrically opposite approach. In imprinting the human body directly upon the canvas, he created the ultimate figurative work – as directly representative of its subject matter as possible. Moreover, in using his models as anthropomorphic paintbrushes, he removed any sense of gesture from the finished canvas. In his *Anthropometries*, he appropriated the trope of the nude – that motif that for centuries had been treated with idealised sensuality – splashed it in his blue pigment and let it push itself against the picture plane with unabashed immediacy and radical intimacy. Where throughout history, the nude had stood as a test of painterly skill and draughtsmanship, it is here achieved with blatant unconcern for those conventionally held indicators of artistic dexterity. In these works, Klein deliberately dons the weighty mantle of tradition only to warp it, subvert it, and thrust it back into the creative consciousness of his viewer.

In keeping with the best of Klein's oeuvre, *Untitled Anthropometry* (ANT 132) is sublime in aesthetic, charged with intellectual significance, and rich in art-historical self-awareness. In truth, it should be considered a distilled gem of conceptual verve; the glimmering residue of a preclusive performance. It acted as a precursor to countless strands of avant-grade art, and exists today as tribute to an artist at the forefront of the Parisian zeitgeist, who covered the world in his patented pigment, and leapt forth into the void.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

22 MARLENE DUMAS

(b. 1953)

Cathedral

signed, titled and dated *2001* on the reverse

oil on canvas

229.9 by 60.3 cm. 90½ by 23¾ in.

‡ ⊕ £ 2,200,000-2,800,000
€ 2,600,000-3,310,000 US$ 2,870,000-3,650,000

PROVENANCE

Jack Tilton Gallery, New York

Private Collection, New York

Acquired from the above by the present owner in 2016

EXHIBITED

New York, Jack Tilton/Anna Kustera Gallery, *All is Fair in Love and War*, June - July 2001

LITERATURE

Dominic van den Boogerd, Barbara Bloom and Mariuccia Casadio, *Marlene Dumas*, London and New York, 1999 and 2009, p. 173, illustrated in colour (installation view, *All is Fair in Love and War,* Jack Tilton/Anna Kustera Gallery, New York, 2001), p. 173 (text) and p. 176, illustrated in colour

Ghada Amer, 'Nine Painters: An On-the-Page Installation', *Modern Painters,* Vol. 15, June - August 2002, p. 76, illustrated in colour

Exh. Cat., Los Angeles, Museum of Contemporary Art; and New York, Museum of Modern Art, *Marlene Dumas: Measuring your own Grave*, 2008, p. 140, illustrated in colour (installation view, *All is Fair in Love and War,* Jack Tilton/Anna Kustera Gallery, New York, 2001)

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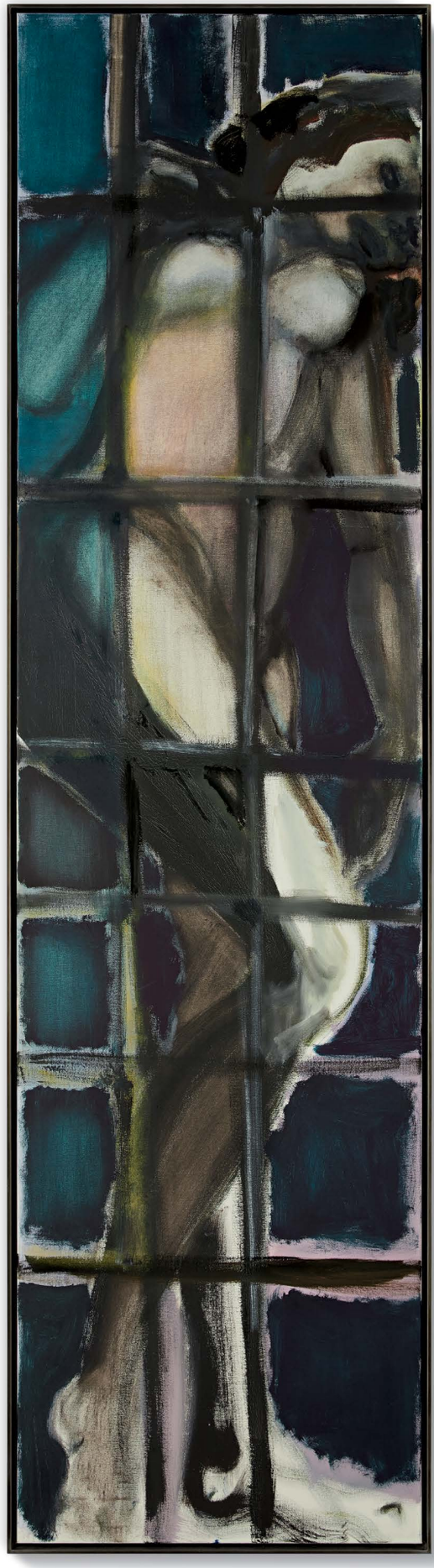


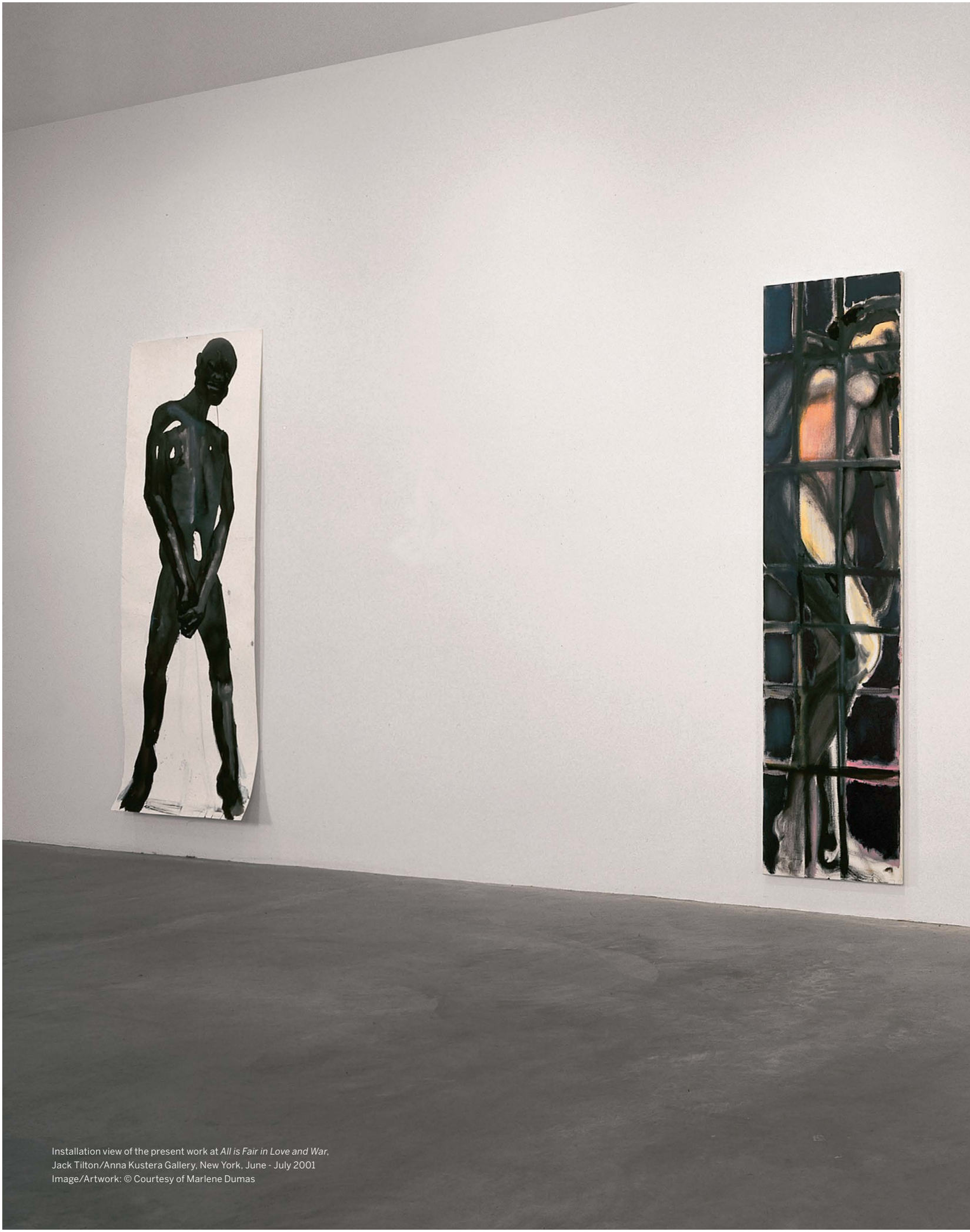
Marlene Dumas, *Electra*, 2000
Private Collection
Image: © Peter Cox, Eindhoven
Artwork: © Courtesy of Marlene Dumas

MARLENE DUMAS

CATHEDRAL

Melding the female caryatid columns of ancient Greece with the window brothels of Amsterdam's red-light district, Dumas's *Cathedral* confronts the female body as a locus of pleasure and sin. Imbued with a columnar solidity and exaggerated verticality, this painting is architectural in its grandeur, a characteristic underlined by the painting's majestic title. However, the seductive allure of the figure's elongated limbs and classical contrapposto pose is complicated by Dumas's salubrious source and subject: the prostitutes of De Wallen. Very much heir to the artist's series of Magdalenas created in 1995 for the Venice Biennale of that year, *Cathedral* continues Dumas's important inquiry into the trope of the 'fallen' woman. Unflinching and unashamed, *Cathedral* embodies a mode of femininity that neither identifies with the label of mother, daughter, or coquettish ingénue. Towering over two meters in height and possessing a fluid and glowing treatment of pigment, Dumas reviews and revises the supplicatory, virginal female nudes familiar to the annals of art history.

The coy contrapposto lean of the subject's right leg and sumptuous contours of limbs and womanly curves echo the classical goddesses and icons of an art historical ideal. In pose and sensual countenance, she belongs to a lineage that can be traced back to the ancient sculptor Praxiteles and his Aphrodite of Knidos; it was this sculpture that set the standard for hundreds of years to come, inspiring canonical works of the Renaissance, such as Botticelli's *Birth of Venus,* through to Neoclassical France with Ingres's *La Source*. Yet, while the pose of Dumas's figure may conjure a paragon of chaste and voluptuous femininity, this contemporary Venus is cropped tightly in her frame and pressed up against a cage-like grid; a compositional device that serves to underline the contemporaneity of her subject. Indeed, the viewer is left to ponder whether these are prison bars or window panes. First exhibited in 'All is Fair in Love and War' at Jack Tilton Gallery in 2001, the present work was shown alongside other works focussed on the same theme: the sex industry. Tall, slender canvases containing top-to-toe images of nude women standing fully frontal, on display for our consideration and scrutiny, were here exhibited *en masse* in a tour de force of Dumas's engagement with the painted female form. Some, such as the present work, *Electra,* and *Stella,* portray women painted behind bars,



Installation view of the present work at *All is Fair in Love and War*,
Jack Tilton/Anna Kustera Gallery, New York, June - July 2001
Image/Artwork: © Courtesy of Marlene Dumas

"You enter the theatre of seduction. You pay for the pleasure to quiver with anticipation. You stick to the rules. Strippers might stretch the rules. You don't. You have to know your place. You have come, so that she can make you wait."

Marlene Dumas, *Strippinggirls*, February 2000, online.

Francis Bacon, *Reclining Woman*, 1961
Tate, London
Image: © Tate, London 2020
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS 2020

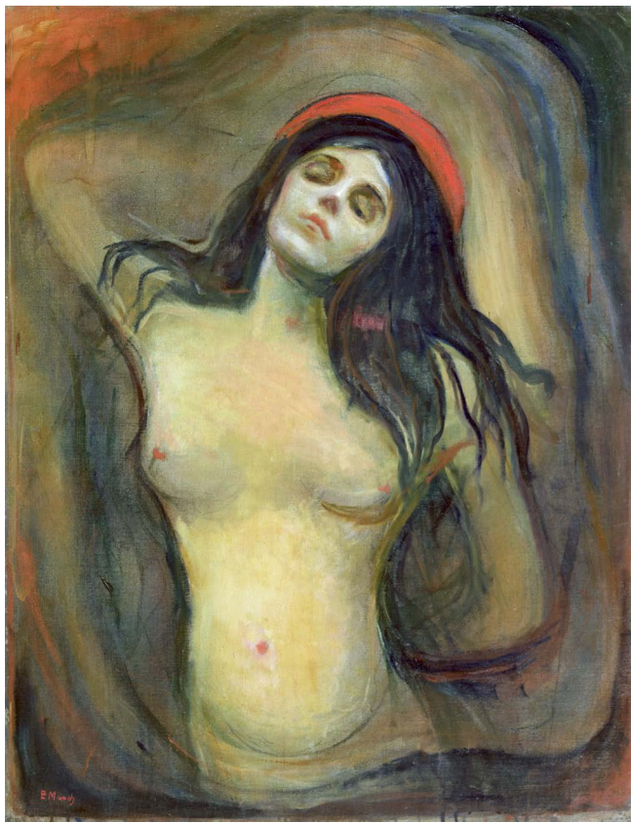
while others, such as the luminous pink *Red Head*, are uninterrupted and unceremonious in their stark presentation of the female form on view and for sale.

Dumas first moved to the Netherlands from South Africa in 1976, and it was here that she was struck by the overt and normalised presence of the sex industry. Speaking on the dynamics of the commercial exchange at hand in strip clubs Dumas explicates: "You enter the theatre of seduction. You pay for the pleasure to quiver with anticipation. You stick to the rules. Strippers might stretch the rules. You don't. You have to know your place. You have come, so that she can make you wait" (Marlene Dumas, *Strippinggirls*, February 2000, online). In her paintings, gawped-at window-front prostitutes, Polaroids of pole dancers, and images borrowed from porn magazines are melded with a commercially sanctioned female ideal culled from fashion glossies and ad campaigns – references to Naomi Campbell frequently abound in Dumas's work of this period. Sexual appeal, though seemingly explicit, is nonetheless complicated by Dumas's deliberately veil-like application of paint and peculiar cropping. With facial features mystified to the point of effacement and seemingly drained of identity, Dumas's *Cathedral* does not possess the same allure of the mythical Venus, nor the slick sexuality of commercially sanctioned femininity, nor even the graphic window displays of De Wallen. Instead this painting, with its claustrophobically narrow depth of field and compressed composition, is at once dream-like, fantastical and starkly objective, even harrowing.

By titling this work *Cathedral*, Dumas invests her painting with a religiosity – a sacred quality that buts up against its profane subject matter; a linguistic tactic that serves to both elevate and ennoble. Indeed, working in tandem with the architectonic and columnar composition, the almost glassy quality of darkly incandescent paint

focused within individual rectangular frames suggests the luminosity of a stained-glass window. However, with breasts pressed up against the screen-like picture plane and a palette that conjures the dingey electric light of a strip club, this sacrosanct reading is frustrated by the hard reality of sex work. Dumas's treatment of the figure thus comes via an expressionism begun by Edvard Munch and furthered by Francis Bacon. An array of strange, unearthly colours makes up the artist's palette here, engendering a frightening aura evocative of Munch's deathly figures and Bacon's unadorned recapitulation of the human body. This also lends her work an innate violence; as writer Marina Warner notes, "... the daubs and streaks of the paint, the irresolution of colour in the skin tones seem to struggle to put some distance of abhorrence between herself and the livid flesh" (Marina Warner, 'Marlene Dumas: In The Charnel House of Love', *Parkett*, Vol. 38, 1993, p. 76).

As an artist Dumas has frequently courted controversy for her confrontation of difficult taboos. Having left South Africa for the Netherlands in 1976, a resistance to apartheid ideology has in many ways been the catalyst for Dumas's incessant questioning of discriminatory binaries in her work. Black/white, beauty/ugliness, good/bad: these dichotomies represent the very core of Dumas's practice and are nowhere better confronted than in the series of strippers and prostitutes to which the present work belongs. Walking a tightrope line between the taboo of sex work and a mythologized ideal of femininity, Dumas's *Cathedral* bypasses strict binaries to revisualise the female form in paint for our contemporary moment. Indeed, this painting utterly personifies the emotional ambiguity that underpins Dumas's virtuoso ability to reconfigure and complicate the consumption of women in representation.



Edvard Munch, *Madonna*, 1894-95
Nasjonalgalleriet, Oslo
Image: © O. Vaering / Bridgeman Images

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

23 FRANCIS BACON

(1909 - 1992)

Turning Figure

oil on canvas

198 by 147.5 cm. 78 by 58 in.

Executed in 1963.

‡ ⊕ £ 6,000,000-8,000,000
€ 7,080,000-9,440,000 US$ 7,810,000-10,410,000

PROVENANCE

Marlborough Fine Art Ltd, London

Private Collection, London

Thomas Gibson Fine Art Ltd, London

Galerie Beyeler, Basel and Thomas Ammann Fine Art, Zurich (acquired from the above on 1 May 1985)

Acquired from the above by the present owner on 22 April 1986

EXHIBITED

London, Marlborough Fine Art Ltd, *Francis Bacon: Recent Work,* July - August 1963, n.p., no. 1 (text) and illustrated in colour (cover)

Hamburg, Kunstverein, *Francis Bacon: Gemälde 1945–1964,* January - February 1965, n.p., no. 47 (text)

Stockholm, Moderna Museet, *Francis Bacon: Målningar 1945–1964*, February - April 1965, p. 31, no. 49, illustrated

Dublin, The Municipal Gallery of Modern Art, *Francis Bacon,* April - May 1965, n.p., no. 46 (text)

Basel, Galerie Beyeler, *Francis Bacon: Retrospektive*, 12 June - 12 September 1987, n.p., no. 15, illustrated in colour

LITERATURE

John Russell, *Francis Bacon*, London 1964, p. 32, illustrated

Ronald Alley, *Francis Bacon,* London 1964, n.p., no. 212, illustrated

Wieland Schmied, *Francis Bacon: Commitment and Conflict*, Munich 2006, p. 77, no. 89, illustrated

Martin Harrison, *Francis Bacon – New Studies: Centenary Essays,* Göttingen 2009, p. 33, no. 16, illustrated and p. 110 (text)

Katharina Günther, *Francis Bacon: Metamorphoses*, London 2011, p. 39, illustrated in colour

Martin Hammer, *Francis Bacon and Nazi Propaganda*, London 2012, pp. 47 and 203 (text) and p. 202, illustrated in colour

Martin Harrison, *Francis Bacon: Catalogue Raisonné, Volume III, 1958–1971*, London 2016, p. 713, no. 63-03, illustrated in colour

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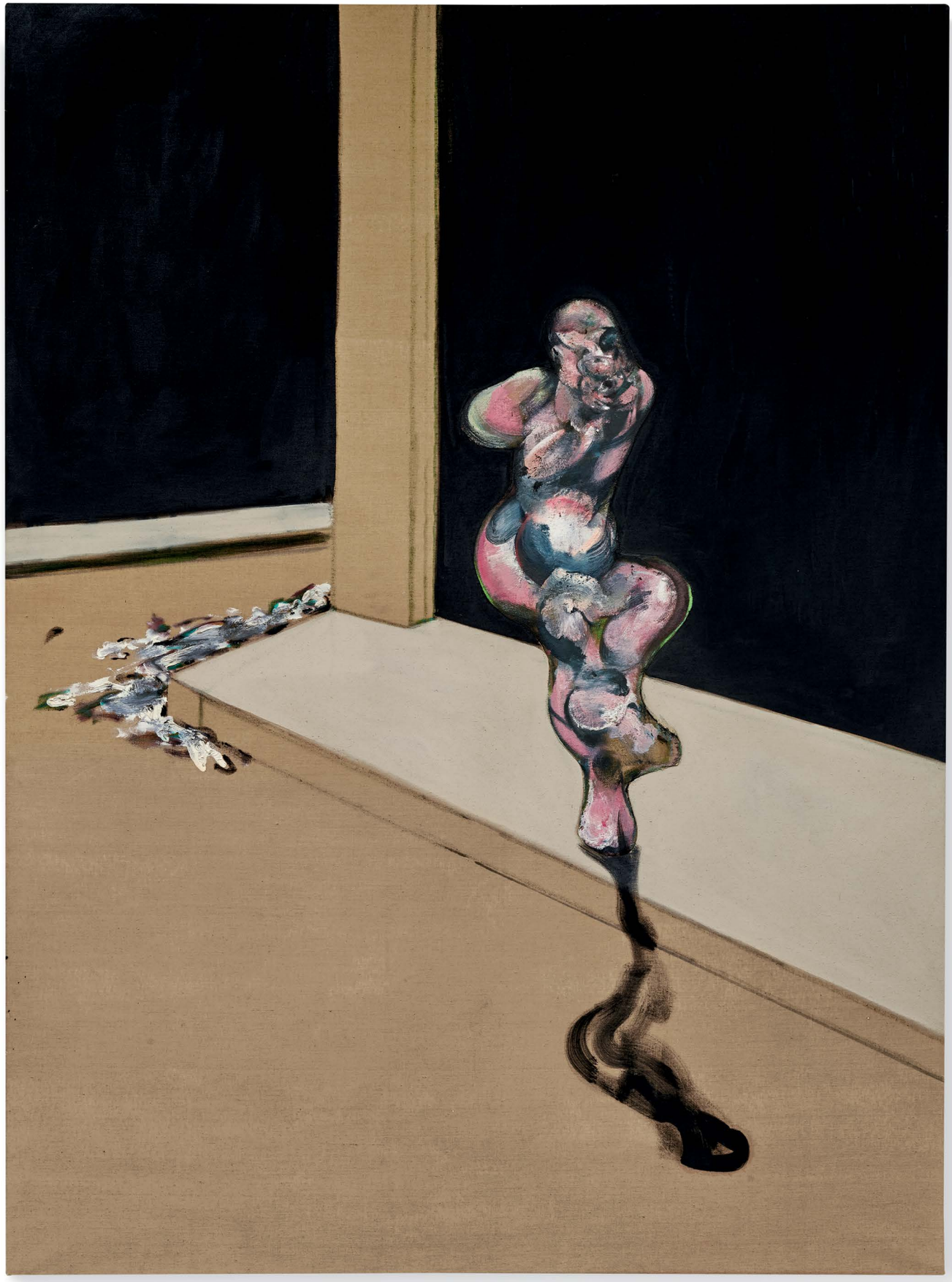
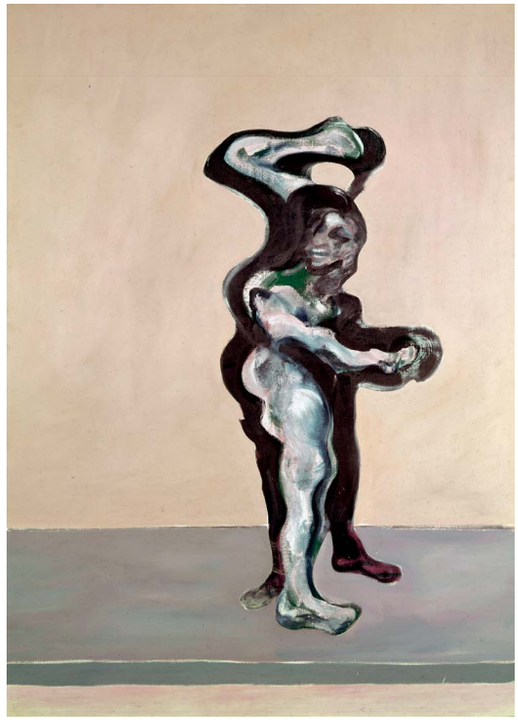


Francis Bacon in his London studio, photo by Mario Dondero, 1966
Image: © Bridgeman Images
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS 2020.



Francis Bacon, *Two Figures*, 1961
The Estate of Francis Bacon Collection
Image/Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/ Artimage 2020.

FRANCIS BACON

TURNING FIGURE

Painted in early 1963, *Turning Figure* by Francis Bacon illuminates the beginning of an extraordinary phase in the artist's career, first signalled by the seminal 1962 triptych *Three Studies for a Crucifixion* (Collection of the Guggenheim Museum, New York). This stage in Bacon's oeuvre is marked both by personal tragedy and critical success; only six months prior to the execution of *Turning Figure*, Bacon's first major institutional retrospective opened at the Tate Gallery, the preview of which coincided with the death of his first great – yet profoundly tumultuous – love and muse: Peter Lacy. Furthermore, Bacon's relocation to 7 Reece Mews in 1961 – the house and studio he would retain for the rest of his life – helped end the widely cited 'transitional' period in Bacon's work of the mid-late 1950s. Indeed, the paintings created at his South Kensington Mews house heralded the best work of Bacon's career; from 1962 onwards, his pictures demonstrate greater assurance, resolution, and simplicity. This amplified level of invention is successfully illustrated in *Turning Figure* via a compositional matrix that imparts a sophisticated figure/ground relationship. As the final work in a loosely affiliated series that Bacon had begun in 1959, in which anonymous and contorted figures are depicted variously lying or standing, for example *Two Figures* of 1961 (The Estate of Francis Bacon Collection), the present work possesses an elevated degree of compositional ingenuity and deep pictorial allusion.

As with Francis Bacon's great paintings, *Turning Figure* forces the viewer to confront the unadorned truth of the artist's principal subject: the human animal. There is something sordid about the fleshy twist of this figure's corporeality that demands the viewer acknowledge rather than repudiate the darker undercurrent of humanity and its fetid, abject nature. Turning inside-out, a corkscrew of androgynous limbs, muscle and bone pirouettes upon a single point and casts its shadow. A luminescent green outlines the figure; a vibrant contrast to the shocking pink of the figure's fleshy passages that stands out against the abyssal black of the background. Indeed, sharply delineated against bands of black, cream and bare canvas, this figure seems

Alberto Giacometti, *Le Chien*, 1951
The Museum of Modern Art, New York
Image: © 2020 The Museum of Modern Art, New York/Scala, Florence
Artwork: © The Estate of Alberto Giacometti (Fondation Annette et Alberto Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2020

to project away from the work's surface, an effect no doubt enhanced by the collaged central form. Cut from another canvas and seamlessly applied – a method Bacon had previously employed for his 1961 painting, *Reclining Nude* in the Tate's collection – this form possesses a cleanness of line and stark definition that Bacon could not have achieved any other way. This chromatic and compositional device here emphasises the deft simplicity of Bacon's execution whilst also hinting at concurrent developments in contemporary art, particularly those of Abstract Expressionism and Colour Field painting. Created only one year prior, Bacon's *Study for P.L.* strongly suggests the influence of Mark Rothko via bands of blue, green and golden-yellow that form the painting's backdrop. Less explicit perhaps, yet notable is the background of *Figure Turning* which calls to mind Rothko's striking *Untitled (White, Blacks, Grays on Maroon)*, also painted in 1963, currently housed in the collection of the Kunsthaus Zürich. Though Bacon would undoubtedly deny this connection and repudiate any such reading of his work, the settings and backdrops of his paintings from 1962 onwards display a striking planarity and vibrancy evocative of contemporaneous developments in abstract art.

Isolated against this pitch-black ground within an anonymous interior/exterior street scene, this figure is joined by what appears to be scattered newspaper littering the pavement; a presence that seems to creep around the corner and inch along the gutter as though in pursuit of the central form. It is this perspectival arrangement and enigmatic setting which serves to both strengthen and underpin the psychological and haunting intensity in *Turning Figure;* a painting that prefigures and anticipates much of the artist's later output, especially the urban landscapes of the 1980s such as *Sand Dune* (1983). However, as outlined by art historian Martin Hammer, the genesis of Bacon's setting for the present work can be traced back to a photograph of wartime Rotterdam from a June 1940 issue of *Picture Post* (Martin Hammer, *Francis Bacon and Nazi Propaganda*, London 2012, p. 203). In this black and white image of a devastated street scene after a bombing raid, a man gazes upon the dead body of his daughter; her prone corpse appears foreshortened and almost indistinguishable from the rubble that surrounds her. In this respect, great importance has been assigned to the immense 'archive' of crumpled photographs, paint-splattered reproductions,

and torn magazines that gathered in piles on the floor of Bacon's studio. Following the artist's death, the significance of these images – as the photo from the June 1940 issue of *Picture Post* attests – has been a revelatory tool in decoding some of the meaning behind, and origin of, Bacon's extraordinary paintings. For an artist who detested working from life, the importance of this vast compendium of source material has since been widely unpacked and is particularly revealing when considering the impact of World War II on Bacon's work.

Since the very beginning, as apparent in the 1944 masterpiece *Three Studies for Figures at the Base of a Crucifixion*, Bacon's work has been steeped in visual references to the Second World War. Indeed, Nazi Germany and the figure of Hitler can be conceived as one of the principle subjects of Bacon's art, heavily influencing much of his 1940s and early '50s output in both atmosphere and visual cues. Nonetheless, while Bacon had always been attuned to the great atrocities of the Second World War, the immediate postwar cultural climate had been one of systemic amnesia over the war and its criminals. By the late 1950s, however, this fog had begun to lift: following a wave of belated court cases against former Nazis in 1958, the prosecution and execution of high-ranking Nazi officials, most notoriously Adolf Eichmann who was subsequently executed in 1962, received international attention in the media; a collective awakening that firmly established what was thereafter known as the Holocaust, acknowledging it as a singular phenomenon within the Second World War's theatre of violence. That this was clearly at the forefront of Bacon's mind is apparent in the swastika-brandishing figure of the right panel in Bacon's 1962 *Crucifixion* and the wartime source of the present work's composition.

Using it as a springboard therefore, Bacon abstracted the forms and figures of the *Picture Post* image to deliver a painting of enigmatic allusion and complex metaphor. While maintaining the essential geometry and perspective of his source image, Bacon has nonetheless transfigured the girl's body into the rubble and detritus that surrounds her; her form becoming one with the squalid fallout of an urban bombsite. Watched over by a twisting corporeal form that bears little resemblance to the watchful father in the black and white photo, Bacon's twisted figure and the resounding atmosphere of post-war squalor calls to mind the strained and

Source material for the present work from *Total War* by Peter Calvocoressi and Guy Wint, originally published in *Picture Post*, 8 June 1940
Image: © Hugh Lane Gallery, Dublin (Reg. No. RM98F130:91)

Francis Bacon's 7 Reece Mews studio, London, 1998
Image/Artwork: © The Estate of Francis Bacon
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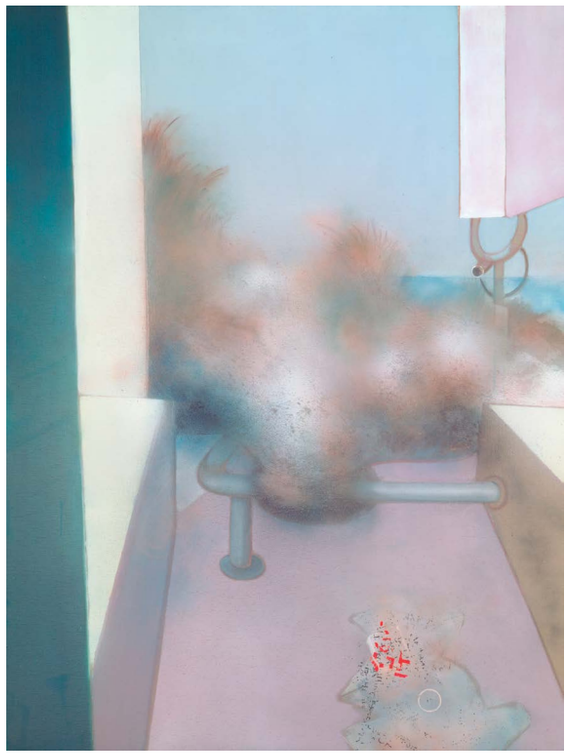


Francis Bacon, *Sand Dune*, 1981
Private Collection
Image/Artwork: © The Estate of Francis Bacon. All rights reserved, DACS/ Artimage 2020.

pulverized forms of Alberto Giacometti's works of 1936 onwards. For example, the bedraggled loping form of Giacometti's *Le Chien* (1951) looks equally at home next to Bacon's painting as it does beside an evocation of the dismal streets of war-torn Paris. Herein, the impact of Giacometti on Bacon's work cannot be overestimated. Having moved beyond abstraction in a truly innovative way, Giacometti is often thought of as the principal influence on the School of London painters, and Bacon himself once described the Swiss master as "the greatest living influence on my work" (Francis Bacon cited in: Daniel Farson, *The Gilded Gutter Life of Francis Bacon*, London 1994, p. 167). David Sylvester, whose interviews with Bacon are of canonical importance, also wrote extensively on Giacometti, focussing on the sense of loss and transience of life evoked by his paintings and sculptures. These evocations also permeate Bacon's work as well, with existential crises providing the drive and recurring themes for his career.

The stark architecture, decontextualised street setting, and detritus which clusters in the gutter imbues *Turning Figure* with a palpable and weighty post-war atmosphere. In the catalogue raisonné of Bacon's work, Martin Harrison pays particular attention to this detritus or trash, noting that *Turning Figure* foreshadows the appearance of newspapers and the use of Letraset in Bacon's paintings from 1969 onwards. Where the inference of newspaper-like forms may call to mind the mess of the artist's studio, it is in reference to the written word that this painting unlocks another important facet of Bacon's practice: literature and poetry. As the exhibition 'Bacon en toutes lettres' at the Centre Pompidou has recently illuminated, the written word was held in equal regard by Bacon to that of photographic source material. Akin to the visual ephemera found in his studio, fragments of poetry and evocative cantos would "bring up images" and "open up valves of sensation" in exactly the same aleatory, associative, and chaotic way (Francis Bacon in conversation with David Sylvester in 1984, David Sylvester, *Looking Back at Francis Bacon*, London, 2000, p. 236). Hugely inspired by the grand melodrama and pathos of Aeschylus, Greek tragedy, and the philosophy of Friedrich Nietzsche, Bacon's figures are imbued with an intense Dionysian abandon countered by the Apollonian calm interiors and isolated stages upon which his tragic dramas unfold. This can be traced as far back as the three Eumenides of his seminal 1944 triptych and carries through to the mythical grandeur of *Triptych, 1976*, a work centred on a complex musing and conflation of the Promethean and Oresteian myths. For Bacon, ancient myth presented the imaginative 'armature' upon which all kinds of sensations and feelings attuned to the violence of contemporary existence could be hung.

Mark Rothko, *Untitled (White, Blacks, Grays on Maroon)*, 1963
Kunsthaus Zürich, Zurich
Image: © Kunsthaus Zürich
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London

As a contemporaneous literary corollary to his paintings, T.S. Eliot's modern-day poetic recapitulation of classical mythology reverberates throughout Bacon's work. The fragmentary and intensely concentrated emotive sensibility manifest in Eliot's *Sweeney Agonistes* and *The Waste Land* – literary works that would provide titles for two of Bacon's paintings in 1967 and 1982 respectively – find visual echoes and atmospheric redolence in Bacon's grand theatre of distorted forms and enigmatic settings. According to Michael Peppiatt, when Bacon repeatedly claimed not to know where his images originated, he spoke of them materialising semi-consciously from the vast "memory traces" that had remained in his "grinding machine" – an analogy that Eliot himself had employed to define the "poet's mind" as a "receptacle for seizing and storing up numberless feelings, phrases, images, which remain there until all the particles which can unite to form a new compound are present together" (Francis Bacon and T.S. Eliot in: Michael Peppiatt, *Francis Bacon: Anatomy of an Enigma*, London 2008, p. 282). For Bacon, poetry and words powerfully provided a direct link to sensation, breeding images and unlocking the valves of feeling in equal measure to the gamut of photographs and visual ephemera at his disposal.

Tortured and isolated, the subject of *Turning Figure* reflects the existential crises that peppered Bacon's career while the mulch of unidentifiable paper and trash mirrors the solace from those crises that he found in literature. The influence of Giacometti is also undeniable given the weighty post-war atmosphere and violent manipulation of the human form; a body distorted by the impact of war. As with all of Bacon's paintings, what we are primarily confronted with here is a body that does not perform as we expect it to. As Brenda Marshall describes, this is "a body that oozes, shifts frantically, a body that has muscles distended into grotesque animality, a body that knows about the smears of slippery substances that swill over and around it, a body that is made of water and blood and excrescences from unfathomable interiors" (Brenda Marshall, 'Francis Bacon, Trash and Complicity' in: Martin Harrison, Ed., *Francis Bacon: New Studies*, Göttingen 2009, p. 209). The urgent immediacy and primal drive of Bacon's work is in full evidence here. Unapologetic and strident in its representation and recapitulation of the human form and more broadly the human condition, *Turning Figure* represents a milestone in Bacon's oeuvre, both for its position in his canon and for the quality of its execution.

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

24 FRANK AUERBACH

(b. 1931)

Head of J.Y.M.

oil on board

38.1 by 38.1 cm. 15 by 15 in.

Executed in 1976.

⊕ £ 1,000,000-1,500,000
€ 1,180,000-1,770,000 US$ 1,310,000-1,960,000

PROVENANCE

Marlborough Fine Art Ltd, London

Ivor Braka, London

Acquired from the above by the present owner in 2005

LITERATURE

William Feaver, *Frank Auerbach*, New York 2009, p. 278, no. 365, illustrated in colour

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.

FRANK AUERBACH

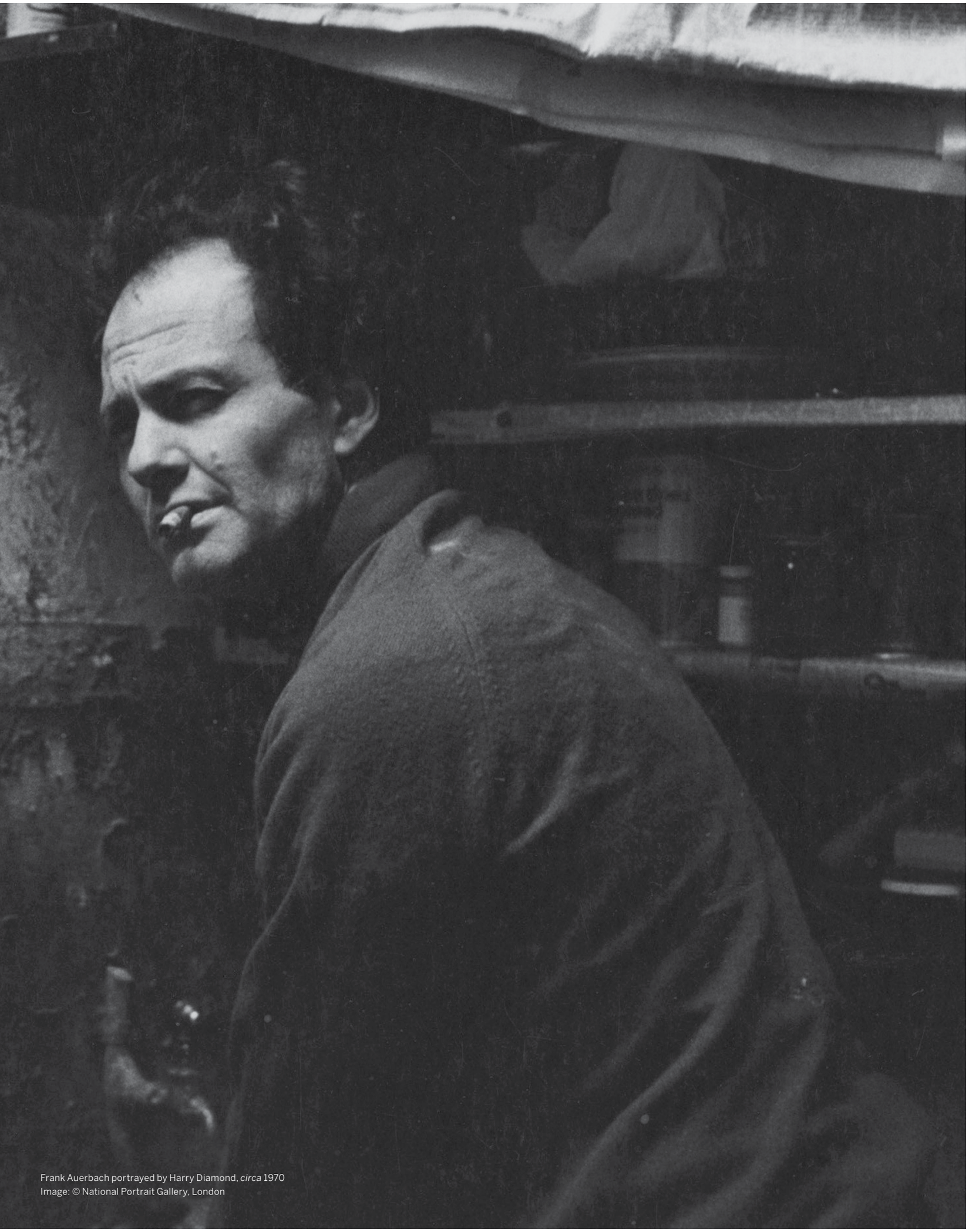
HEAD OF J.Y.M.

Among the most psychologically arresting portraits of Frank Auerbach's prodigious output, *Head of J.Y.M* is immediately striking for its remarkable draughtsmanship and an impressive summation of the artist's powers of scrutiny. Auerbach's analysis of his subject's physiognomy is expressed here through a sensational use of medium that thoroughly narrates his unique working process. Portraiture has always been a key theme in Auerbach's career and his early renditions from the 1970s are amongst the most visceral and ambitious of his entire corpus. They are dense with surface matter and bear the scars of the artist's furious energy and the physicality with which he scrutinises his subjects. Indeed, the present work consists of a cacophony of forceful blows and furrowed brushstrokes that magnificently conjure the topography of the sitter's head. Held within the swathes of impasto and flurried mark-making, the character of Auerbach's subject emerges. Painted in 1976, just two years prior to his highly acclaimed retrospective show hosted by the Arts Council at the Hayward Gallery, the present work, *Head of J.Y.M.,* is a seminal exposition of Auerbach's thoroughly inimitable, emotionally urgent and psychologically compelling portraiture.

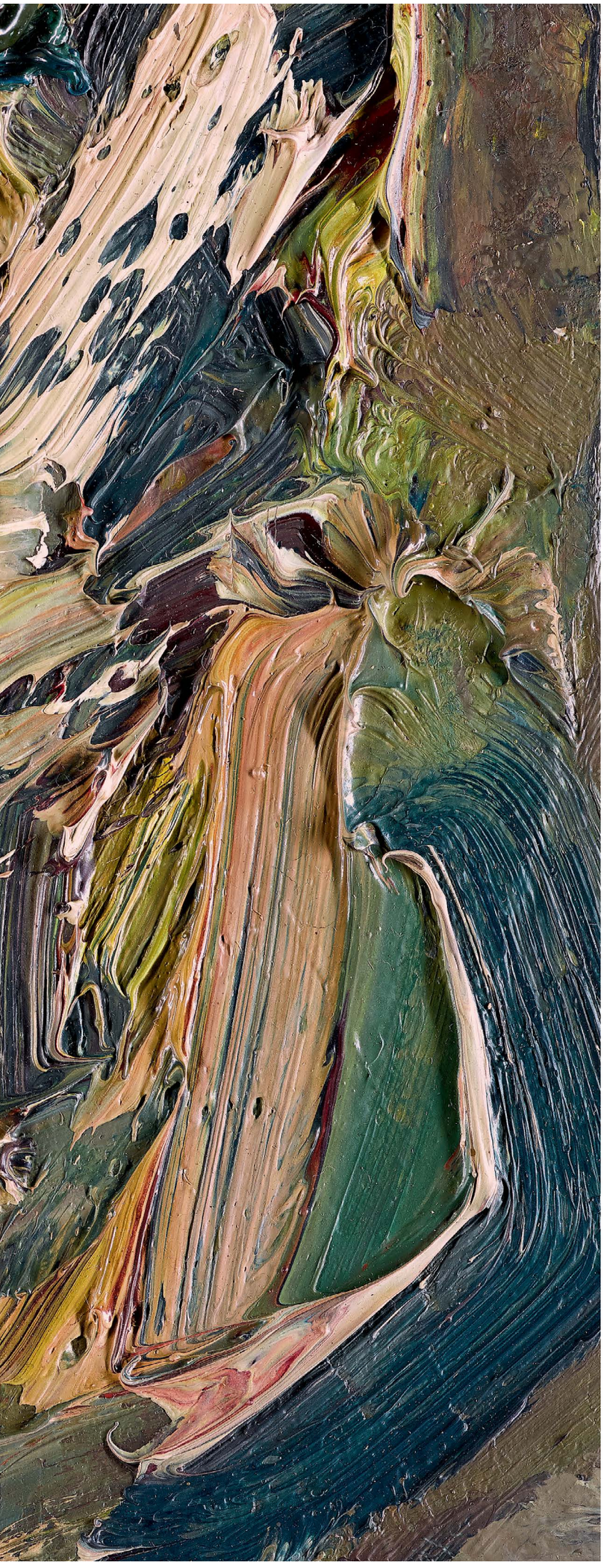
Beautifully composed within its square format, the intensity of the artist's response to sitter and subject is gloriously brought to life through a bravura handling of oil paint. Auerbach's majestic image has been reworked time and time again over a vastly extended period to forge an uncanny link between analysis and expression; the finished version emerging in an urgent crescendo of expressive brushwork. The paint has been acutely layered to create a textured topography of pigment where impasto seemingly drips from the surface enlivening the bold silhouette that emerges from the composition. In comparison to the earthy tones of black, grey and umber that characterise many of his portraits from the previous decade, the luminous hues of the sitter's face are immediately striking and contrast dramatically against the energetic outlines of black impasto which vigorously sculpt the eyes, nose, mouth and jaw. Swathes of red punctuate her shoulders, which are framed against a rich background of olive green.

The result of many hours spent before his subject, analysing her every feature and staring into her soul, *Head of J.Y.M* is undoubtedly one of the most psychologically arresting portraits from the decade. The intense accretion of pigment mirrors Auerbach's acute powers of scrutiny and reveals his passionate relationship with paint; building up the surface of the composition, then scraping it away only to build it up again. In this manner, Auerbach strives to capture the unique presence of the person, the very essence of being seated before him.

Auerbach infamously depicts only subjects with whom he is extremely familiar: social intimacy affording an expressive freedom emancipated from the hesitancy of unfamiliarity. J.Y.M., acronym for Juliet Yardley Mills, is one of the cornerstone subjects of the artist's canon: "She was brought into the world to be a model, she came and sat and it was not quite like anything else" (Frank Auerbach cited in: Catherine Lampert, *Frank Auerbach. Speaking and Painting,* London 2015, p. 184). She first posed for him in 1956 when she was a professional model



Frank Auerbach portrayed by Harry Diamond, *circa* 1970
Image: © National Portrait Gallery, London



Frank Auerbach, *Head of J.Y.M II*, 1984-85
Private Collection
Image/Artwork © Courtesy of The Artist and Marlborough, New York and London

at Sidcup College of Art and continued to do so for over forty years until 1997. Curator Catherine Lampert, who has sat for Auerbach since 1978, has accounted that J.Y.M. became the first regular sitter at the artist's Camden studio, where he had moved in 1954. As the artist remembers "she was able to sit for an infinite time, sometimes hours without any break, quite extraordinary, and didn't seem to mind it" (*Ibid*., p. 87). She arrived every Wednesday and Sunday until 1997 having taken two buses from her home in southeast London. Of this longstanding dialogue between artist and sitter, Mills has said: "we had a wonderful relationship because I thought the world of him and he was very fond of me. There was no sort of romance but we were close. Real friends" (Juliet Yardley Mills cited in: Exh. Cat., London, Royal Academy of Arts, *Frank Auerbach*, 2001, p. 26).

Through brilliant colour and a faultless exhibition of charismatic painterly gesture, this portrait carries a terrific psychological and emotional charge, encapsulating Lampert's observation that J.Y.M. "was a force of nature" (*Ibid*., p. 87). Indeed, having by this point known J.Y.M. for twenty-five years, the present work powerfully illustrates Auerbach's statement that: "The person you're involved with most, say, is the most complicated to capture because you can't do a superficial likeness, you can't do a portrait painter's impression. You want something that measures up to the amount of feeling you have there" (Frank Auerbach cited in: William Feaver, *Frank Auerbach*, New York 2009, p. 230).

25

GÜNTHER FÖRG

(1952 - 2013)

Untitled

signed and dated *06*

acrylic on canvas

240.5 by 221 cm. 94½ by 87 in.

This work is recorded in the archive of Günther Förg as No. WVF 06.B.0130. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

† ⊕ £ 300,000-400,000
€ 354,000-472,000 US$ 391,000-525,000

PROVENANCE

Galerie Max Hetzler, Paris

Acquired from the above by the present owner in 2015

EXHIBITED

Neuss, Langen Foundation, *Leiko Ikemura - Günther Förg - Zwischenräume*, June - November 2007, p. 95, illustrated in colour

Executed in 2006, *Untitled* is a magnificent example of Günther Förg's celebrated *Gitterbilder* or G*rid Paintings*. Rendered in an intense red on a monumental scale, the lattice of horizontal and vertical lines in the present work surrounds the viewer in a haze of intoxicating colour. With intersecting lines packed densely together, generating a potent cloud of red that saturates the picture plane, *Untitled* invokes a vast sense of depth that reacts against the painting's white ground.

Förg began working on his body of G*rid Paintings* in the early 1990s. This cycle of paintings and works on paper found its roots in the artist's earlier series, the *Fenster-Aquarelle* or *Window Watercolours*. Inspired by the pictorial practice of his predecessors, this present series of G*rid Paintings* draws further influence from various artworks such as Edward Munch's *Death of Marat*, a figurative work which is made up from different coloured abstract grids. Whereas Förg's earlier series of *Window Watercolours* explored a very classic motif in art history, the *Grid Paintings* disregard the modernist rectangular frame in favour of an informal and intuitive matrix that varies between conceptual methods and individual expression. Förg was not interested in the conceptual examination of a painting, but rather in its composition. For him, painting represented far more than its conceptual starting point, and became a celebration of colour, medium and form. Characterised by thick, sweeping brushstrokes merged with distant, almost minimalist lines, the *Grid Paintings* are simultaneously expressionistic and intimate, gestural and precise, abstract and representational. Indeed, with its criss-cross aesthetic, *Untitled* seems to evoke a cityscape view. As art historian Rudi Fuchs has commented, "Förg uses the idiom of geometric abstraction with the same naturalness with which Monet used the lilies in his garden pond: material and forms that happen to be at hand, easily available as the vehicle for aesthetic sensibility, painterly style and vision" (Rudi Fuchs, 'Abstract, Dialect, Förg' in: Exh. Cat., Amsterdam, Stedelijk Museum, *Günther Förg*, 1995, p. 20).

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.

06

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

26 GERHARD RICHTER

(b. 1932)

Ziege (Goat)

signed, dated *1984* and numbered *554-4* on the reverse

oil on canvas

200 by 180.3 cm. 78¾ by 71 in.

‡ ⊕ £ 6,000,000-8,000,000
€ 7,080,000-9,440,000 US$ 7,810,000-10,410,000

PROVENANCE

Galerie Jean Bernier, Athens

Galerie Michael Haas, Berlin

Galerie Neuendorf, Frankfurt

Collection Galerie Buchmann, Basel

Galerie Springer, Berlin

Hirschl & Adler Modern, New York

Steven & Ann Ames Collection (acquired from the above in 1989)

Sotheby's, New York, *The Triumph of Painting: The Steven & Ann Ames Collection*, 17 November 2016, Lot 10 (consigned by the above)

Acquired from the above sale by the present owner

EXHIBITED

Athens, Galerie Jean Bernier, *Gerhard Richter*, April - May 1985

Berlin, Galerie Michael Haas, *Gerhard Richter*, April - May 1986, n.p., illustrated in colour

Frankfurt, Galerie Neuendorf, *Galerie Neuendorf,* 1988, n.p, no. 41, illustrated in colour (as *Die Ziege*)

LITERATURE

Exh. Cat., Dusseldorf, Messegelände, *Von hier aus. Zwei Monate neue deutsche Kunst in Düsseldorf*, September - December 1984, p. 435, no. 11, illustrated (as *Abstraktes Bild (554-4)*)

Exh. Cat. (and catalogue raisonné), Dusseldorf, Städtische Kunsthalle Düsseldorf (and travelling), *Gerhard Richter. Bilder/ Paintings 1962-1985*, 1986, p. 304, no. 554-4, illustrated, p. 399 (text)

Exh. Cat. (and catalogue raisonné), Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, *Gerhard Richter 1962-1993*, Vol. III, 1993-94, n.p., no. 554-4, illustrated in colour

Dietmar Elger, Ed., *Gerhard Richter: Catalogue Raisonné 1976-1987,* Vol. III, Ostfildern 2013, p. 406, no. 554-4, illustrated in colour

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GERHARD RICHTER

ZIEGE (GOAT)

As an early archetype of what was to become the definitive mark of Gerhard Richter's artistic identity, *Ziege* (Goat) demonstrates the exceptional innovation and unique nature of the artist's captivating abstract paintings of the 1980s. Though reminiscent of earlier works of Abstract Expressionism in its broad gestural execution and indomitable spirit, the present work most brilliantly encapsulates Richter's unparalleled ability to temper gestural abandon with logical graphic calculation, setting it upon another plane entirely. Standing before *Ziege*, the viewer experiences the true innovation of Richter's *Abstrakte Bilder*: the sensation that beneath the vivid pigment, blurred gradation, and diaphanous veils of colour, there remains a specific, transcendent *something* to be known.

In a pyrotechnic explosion of primary and secondary colour, *Ziege* transmits a visual dynamism that has become the hallmark of Richter's early abstract paintings. Executed between 1980 and 1986, these complex pioneering works broadcast space as an illusion constructed through the repetitive layering of soft diffusive marks, geometric shapes, and free-hand strokes. Diaphanous veils of lilac and cyan imbue *Ziege* with an indomitable lightness, while the striking vertical crimson passage dissecting the canvas serves to ground the composition as it develops into a structured mass of dense green, scarlet, and shadowy grey toward the upper edges of the picture plane. This struggle between solidity and whimsical buoyancy is absolutely central to our perception of *Ziege* and makes for a truly captivating visual experience. Simultaneously joyful and cataclysmic in their vibrant, energetic abstraction, Richter's paintings of the 1980s marked a stark departure from the poignant nostalgia and exacting photorealism of his *Photo Paintings* and landscapes; likewise, these works bear no resemblance to the artist's earlier experimentation with anti-painting in the *Farben* and *Grau* works. Instead, this fundamental corpus bears witness to Richter becoming increasingly fascinated with the juxtaposition of purposeful representation and impulsive spontaneity within painting. During this time, the squeegee became a critical component of his artistic practice, allowing Richter to streak and smear passages of semi-liquid pigment, meanwhile retaining resolute control over the

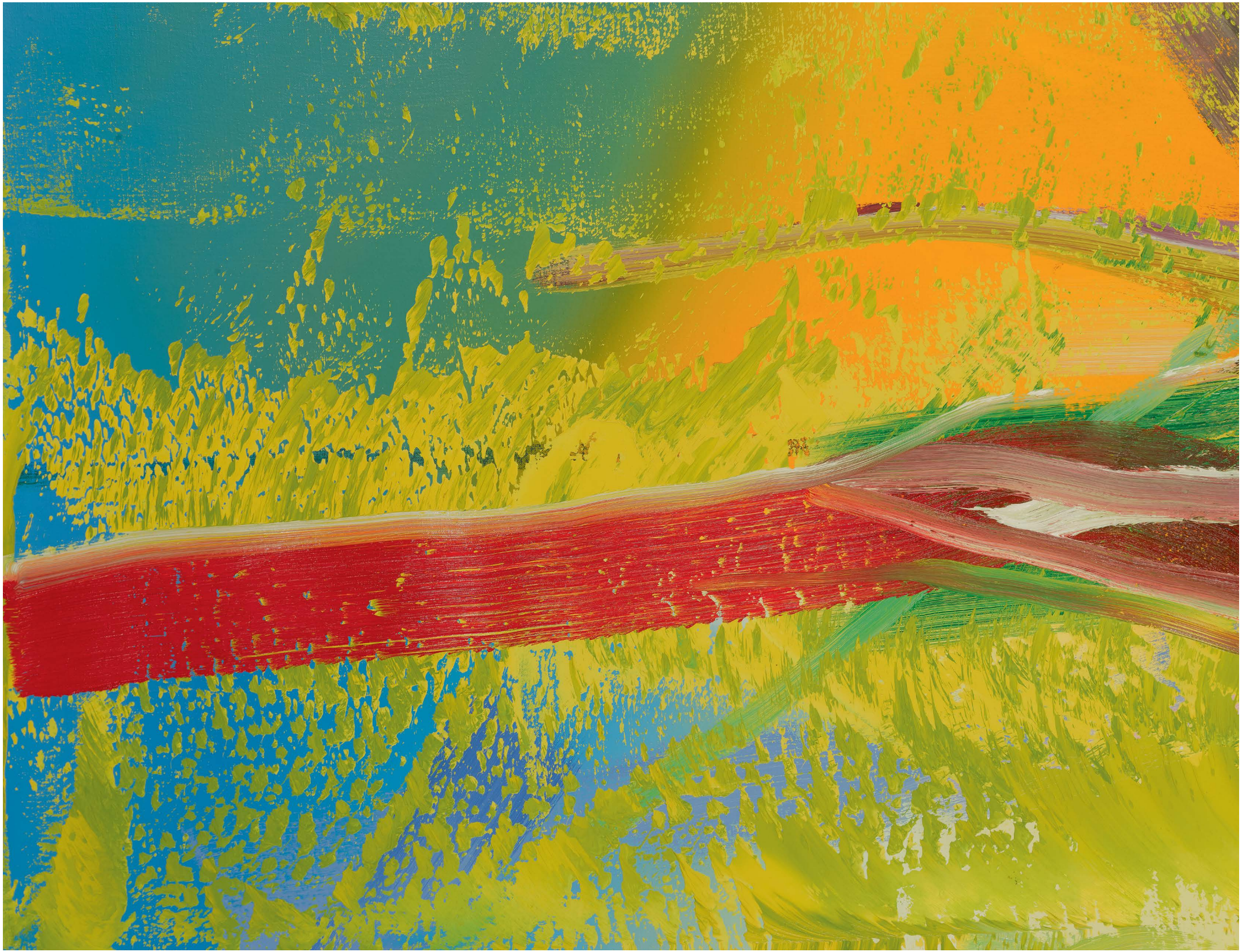
Gerhard Richter in his studio, Cologne, 1984.
Image/Artwork: © Gerhard Richter 2020

Mark Rothko, *No. 5/No. 22*, 1950
The Museum of Modern Art, New York
Image: © 2020 The Museum of Modern Art, New York/Scala, Florence
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.

finished composition. Executed on the cusp of his full espousal of the squeegee as the decisive painterly tool, the staccato ridges, crests, and peaks of impasto that punctuate *Ziege* express Richter's own acknowledgement of this instance of creative genesis.

While fully autonomous in their groundbreaking originality and transformative reinterpretation of the very limits of abstraction, many of the best examples of Richter's early *Abstrakte Bilder* evoke, in their incandescent expression of abstract form, the painterly dynamism of the New York School of Abstract Expressionism. However, while the sheer presence and visual power of Richter's abstract paintings echo the work of his American forebears, Richter was acutely aware of the limitations that faced the trailblazing artists that preceded him: "The Abstract Expressionists were amazed at the pictorial quality of their productions, the wonderful world that opens up when you just paint... But the problem is this: not to generate any old thing with all the rightness and spontaneity of Nature, but to produce highly specific pictures with highly specific messages" (Gerhard Richter, 'Notes, 1985', *The Daily Practice of Painting: Writings 1962-1993,* Cambridge, Mass. 1995, p. 122). Seeking a solution to the problem of abstract painting – to the insurmountable paradox between meaningful substance and spontaneous expression – Richter produced a form of abstract painting unlike anything that had come before.

Applying his tremendous skill as a photorealist painter to the frontier of abstraction, Richter sought the means of "letting a thing come, rather than creating it; no assumptions, constructions, preparation, invention, ideologies – to come closer to the actual, richer, more lifelike, to that which is beyond my comprehension" (Peter Moritz Pickhaus, 'Gerhard Richter. Abstrakte Bilder 1976-1981', *Kunstforum International*, April/May 1982, p. 250). Unlike the wild abandon of his Neo-expressionist contemporaries, Richter approached his abstract paintings with painstaking care, obsessively seeking the conceptual boundary between purpose and chance. Upon viewing Richter's new abstract works at the Kunsthalle Bielefeld in 1982, one critic remarked on the unique nature of Richter's project: "A floor full of very colourful paintings – paint, like a fist in your eye, finger thick and criss-crossing everywhere, shouting and garish, as if there really were a new spirit in painting. But everything is only half as wild; with Gerhard Richter it only appears that way, it is not at all what is meant. Even now his painting is neither sloppy nor of the unreflective subjectivity like that which is circulated abroad today as



'new German Chic.' Richter's chaos is calculated" (*Ibid.*, p. 220). The artist achieved this state of provocative visual turmoil by applying chromatic colour in careful layers, only to scrape, smudge, and squeegee the pigment back, transforming the visual field in a constant battle against his own mark. The sum of all these accretions and reductions, of Richter's tireless process of addition and subtraction, is a strident chaos of pigment that engulfs the viewer in a euphoric whirlwind of mesmerising hues. Speaking in 1984, the very same year he created the present work, Richter clarified: "A picture like this is painted in different layers, separated by intervals of time. The first layer mostly represents the background, which has a photographic, illusionistic look to it, though done without using a photograph. This first, smooth, soft-edged paint surface is like a finished picture; but after a while I decide that I understand it or have seen enough of it, and in the next stage of painting I partly destroy it, partly add to it; and so it goes on at intervals, till there is nothing more to do and the picture is finished. By then it is a something which I understand in the same way it confronts me, as both incomprehensible and self-sufficient... It is a highly planned kind of spontaneity" (Gerhard Richter, 'Notes, 1985', *op. cit.*, p. 112).

An electrifying example of masterful colouration and superb painterly ingenuity, *Ziege* is archetypal of a vital moment of transition in Gerhard Richter's inimitable career. Captivating in their dynamic juxtaposition of vibrant colour, complex space, and explosive mark-making, the abstract paintings of the 1980s are strident affirmations of their creator's technical abilities as a master painter. Executed in 1984, the chronological apex of the seven-year period in which Richter's iconic abstract lexicon began to principally occupy his creative energies, *Ziege* is exemplary of a moment of profound visionary breakthrough in Richter's prodigious career.

Gerhard Richter in his studio, 1977
Image: © Dietmar Elger
Artwork: © Gerhard Richter 2020

27

SIGMAR POLKE

(1941 - 2010)

Ohne Titel (Würfel) (Untitled (Dice))

signed on the reverse; signed and dated *1985* on the stretcher

dispersion on stitched fabric

180.4 by 149.7 cm. 71 by 59 in.

⊕ £ 800,000-1,200,000
€ 945,000-1,420,000 US$ 1,050,000-1,570,000

PROVENANCE

Galerie Schmela, Berlin (acquired directly from the artist)

Acquired from the above by the present owner in 2004

EXHIBITED

Schwerin, Staatliches Museum Schwerin, *Sigmar Polke: Transit*, October - December 1996, p. 4, illustrated (in the artist's studio) and p. 110, illustrated in colour

Oslo, Astrup Fearnley Museum of Modern Art; and Humlebaek, Louisiana Museum of Modern Art, *Sigmar Polke: Alchemist*, January - July 2001, p. 76, no. 33, illustrated in colour

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The present work in the artist's studio
Image © Manfred Leve / Marc Leve, Estate of Manfred Leve
Artwork: © The Estate of Sigmar Polke, Cologne/ DACS 2020

SIGMAR POLKE

OHNE TITEL (WÜRFEL) (UNTITLED (DICE))

Executed in 1985, *Ohne Titel (Würfel)* (Untitled (Dice)) manifests Sigmar Polke's brilliant and ambitious process of mark-making, as well as his skilful negotiation of the boundary between painterly gesture and manufactured form. The work belongs to an iconic series that Polke made using industrially produced fabric, which he initiated in the 1960s with major works such as *Palme auf Autostoff (Palm Tree on Fabric)*, 1969. To create these works, he poured and splashed paint over the regulated patterns of manufactured materials to deliberately disrupt and subvert the geometry of mass produced fabric. Indeed, in the present work, an amalgamation of patterned fabric and dispersed pigment form a pictorial flow of competing influences, colour and form. Polke's work thus raises critical questions about aesthetic conventions, challenging ideas concerning authorship, spectatorship and authenticity. As art critic Peter Schjeldahl attests, "Polke's true significance lies beyond the antic surfaces of his art, in a philosophical attitude that has haunted recent artistic theory and practice like a ghost in a machine. It is an attitude of bottomless scepticism that contemplates... its own endlessly ramifying contradictions" (Peter Schjeldahl, 'The Daemon and Sigmar Polke' in: Exh. Cat., San Francisco, San Francisco Museum of Modern Art, *Sigmar Polke,* 1990, p. 17).

In *Ohne Titel (Würfel)*, the painting's support is composed of two different fabrics: to the left, a black expanse of material patterned with vibrant dice from which the painting's title is drawn; to the right a smaller stretch of fabric in a shimmering metallic silver adorned with colourful dots. Uniting the composition is a gestural splattering of white paint which drips, spreads and disperses across the pictorial plane with dynamic force. In reference to commercial printing systems, the work harks back to Polke's iconic Rasterbilder of the 1960s and yet simultaneously encapsulates the artist's exceptional return to the medium of painting in the 1980s after a decade of experimenting with other media such as photography and film. Commenting on these machinations, art historian Sean Rainbird has stated: "Polke appears now to delegate ever more processes in his painting, while remaining in ultimate control... [His motifs] are often readable only as fragments depicting human agency, against the increasingly unstructured grounds on which he has limited the autograph mark by allowing the liquids he applies to find their own final shape" (Sean Rainbird, 'Seams and Appearances: learning to paint with Sigmar Polke' in: Exh. Cat., Liverpool, Tate Liverpool, *Sigmar Polke, Join the Dots*, 1995, p. 22). In spilling, layering and dispersing paint across the pictorial plane, Polke procures an effect that flits between translucency and opacity, in places offering a veiled intimation of the patterned fabric beneath. This almost alchemical aesthetic recalls the artist's influential apprenticeship at a stained-glass factory in Dusseldorf, which he undertook early on in his career. As such, Polke's work of the 1980s exhibits complex and multifarious influences, constituting an exceptionally productive period in his practice. Indeed, just a year after *Ohne Titel (Würfel)* was executed, Polke received the Golden Lion prize at the Venice Biennale, denoting the mid-1980s as one of the most significant and formative periods of his career.

Polke's work at once challenges us to unravel the riddles presented across the canvas and simultaneously throws open the door to endless interpretation. Exploring the enigmatic nature of Polke's oeuvre, Schjeldahl writes, "To learn more and more about him, it has sometimes seemed to me, is to know less and less. His art is like Lewis Carroll's Wonderland rabbit hole, entrance to a realm of spiralling perplexities..." (Peter Schjeldhal, o*p. cit*., p. 17). The present work is similarly multi-faceted, at once demonstrating Polke's disruptive painterly style and exemplifying his vast ambition as one of the most innovative artists of our time.

Sigmar Polke, *Palme auf Autostoff (Palm Tree on Fabric)*, 1969
Private Collection
Artwork: © The Estate of Sigmar Polke, Cologne/ DACS 2020

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

28

PER KIRKEBY

(1938 - 2018)

Inferno VII

signed, titled, dated *1993* and variously inscribed on the reverse

oil on canvas

198.1 by 129.5 cm. 78 by 51 in.

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

PROVENANCE

Private Collection (acquired directly from the artist)

Acquired from the above by the present owner in 2003

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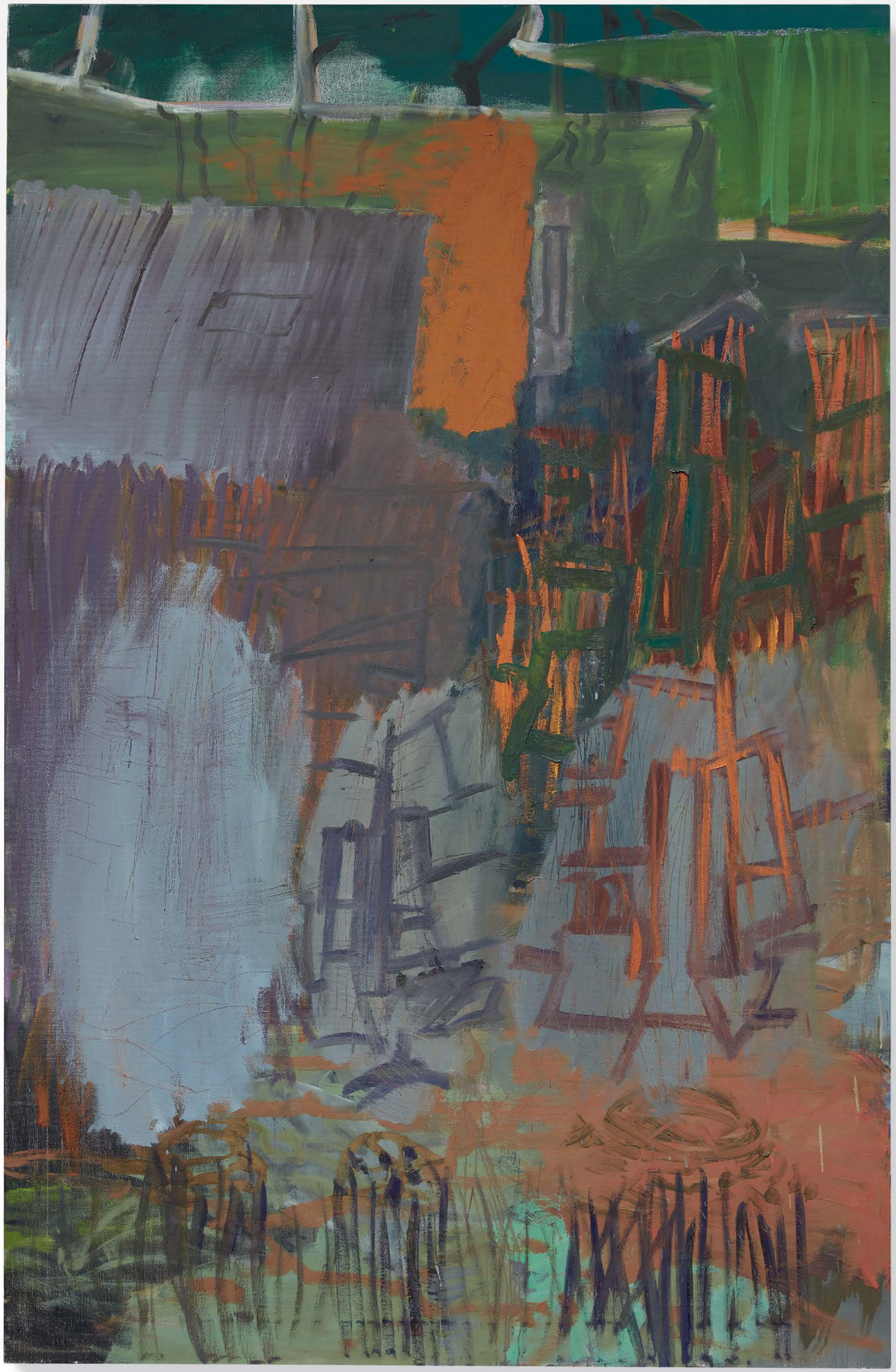


29

MARIA HELENA VIEIRA DA SILVA

(1908 - 1992)

L'Incendie II ou le Feu
(The Burning II or The Fire)

signed and dated *44*

oil on canvas

81 by 100 cm. 31⅞ by 39¼ in.

⊕ £ 1,200,000-1,800,000
€ 1,420,000-2,130,000 US$ 1,570,000-2,350,000

PROVENANCE

Collection of the Artist

Private Collection, Paris (acquired as a gift from the artist *circa* 1990)

Jeanne Bucher Gallery, Paris (acquired from the above in 2003)

Acquired from the above by the present owner in 2007

EXHIBITED

Paris, Fondation Dina Vierny-Musée Maillol, *Maria Helena Vieira da Silva,* March - June 1999, p. 53, illustrated in colour

Lisbon, Museu Coleção Berardo; and Valencia, Institut Valencià d'Art Modern, *Intuition and Structure: From Torres-García to Vieira da Silva, 1929-1949*, December 2008 - May 2009, p. 28, illustrated in colour

LITERATURE

Nelson Alfredo Aguilar, *Figuration et spatialisation dans la peinture moderne brésilienne: le séjour de Vieira da Silva au Brésil (1940-1947),* Lyon 1984, pp. 141-42, no. XCVIII, illustrated

Guy Weelen and Jean-François Jaeger, *Vieira da Silva: Monographie*, Geneva 1993, p. 183, illustrated in colour

Guy Weelen and Jean-François Jaeger, *Vieira da Silva: Catalogue Raisonné*, Geneva 1994, p. 87, no. 427, illustrated

Gisela Rosenthal, *Vieira da Silva, 1908-1992: The Quest for Unknown Space*, Germany 1998, p. 32, illustrated in colour

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.

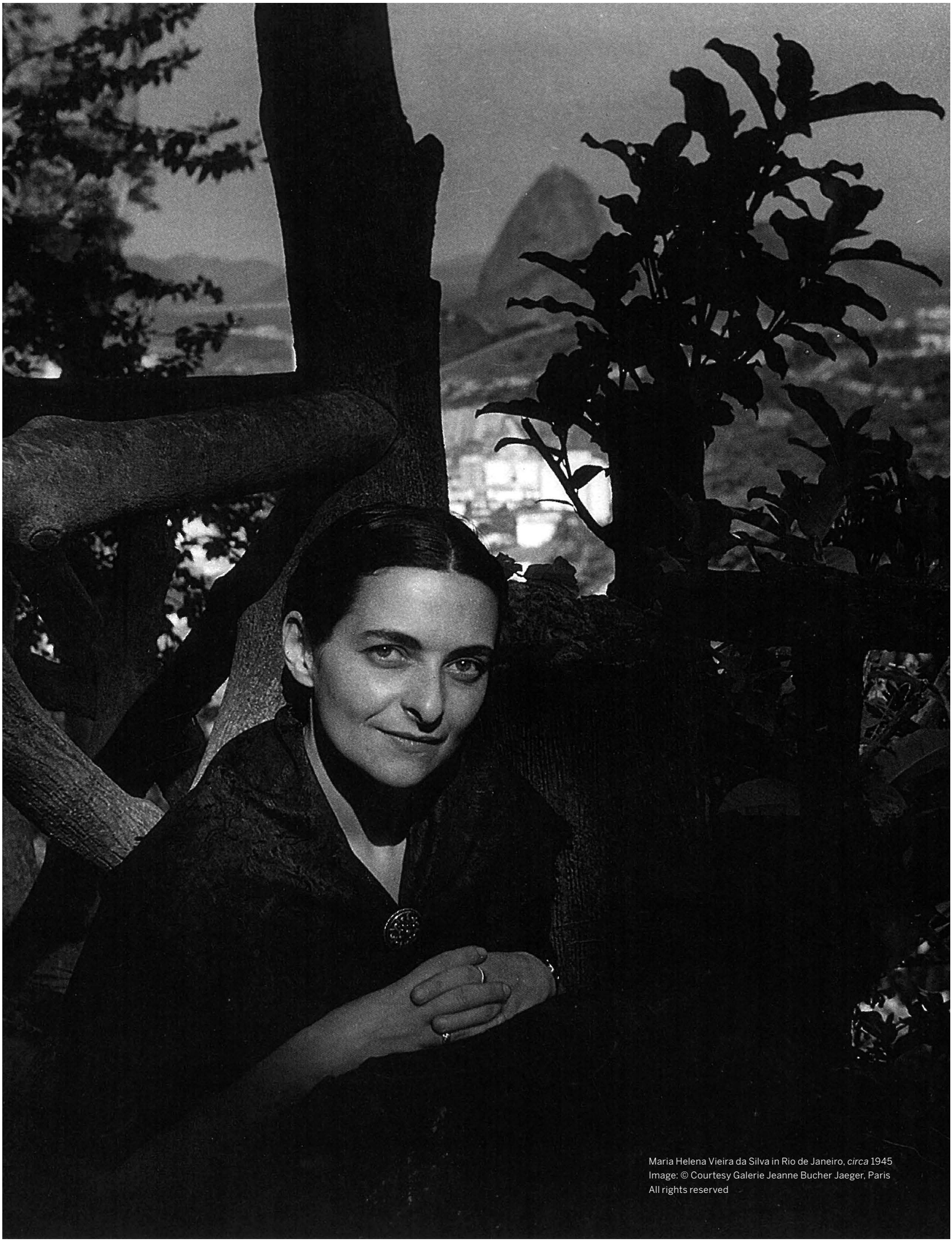
Maria Helena Vieira da Silva, *The Disaster*, 1942
The Museum of Modern Art, Paris
Image: © Bridgeman Images
Artwork: © ADAGP, Paris and DACS, London 2020

MARIA HELENA VIEIRA DA SILVA

L'INCENDIE II OU LE FEU (THE BURNING II OR THE FIRE)

Composed during the Second World War in 1944, *L'Incendie II ou le Feu* (The Burning II or The Fire) constitutes one of the most important paintings from Maria Helena Vieira da Silva's acclaimed oeuvre. Of great personal significance, the painting remained in the artist's collection until the early 1990s, when she gifted the work to one of her closest friends. *L'Incendie II ou le Feu* was executed during the Portuguese artist's exile in Rio de Janeiro, Brazil, where she fled in 1940 with her Jewish husband – the painter Árpád Szenes – to escape Nazi persecution, returning to Paris only in 1947. During this period, Vieira da Silva produced just twenty-one canvases, three of which were executed in 1944. Dark and introspective, these paintings became visual diaries through which the artist could reflect upon the war that was ravaging Europe, as much as her own turbulent state of mind.

Charged with a vital sense of urgency, the present painting depicts a simultaneously iridescent and disquieting scene in which countless figures and houses morph into flickering flames. Hovering between the realms of figuration and abstraction, *L'Incendie II ou le Feu* at once calls to mind the apocalyptic visions of Hieronymus Bosch, the spiritual hallucinations of El Greco, and the gestural intensity of Jackson Pollock. The world ablaze in a rich palette of golden yellow, amber, umber, burnt orange, gas blue, searing white and charcoal black, *L'Incendie II ou le Feu* powerfully offers a tormented vision of war at a time of global suffering, anguish and atrocity. Claustrophobic in its dense rendering of pictorial space, the present work is deeply influenced by the European Cubists and Futurists' pioneering treatment of depth and perspective. The result is a world marred and fractured by the ravages of conflict and warfare. In the words of curator Gisela Rosenthal, "In these disaster pictures, [Vieira da Silva] practically forced figurative elements into her spatial system, despite the formal strains that this involved. She tightened the tension created by the latent contradiction between the real space, represented, and space as an abstract entity in her art almost to breaking point" (Gisela Rosenthal, *Vieira da Silva, 1908-1992: The Quest for Unknown Space*, Cologne 2005, p. 48).



Maria Helena Vieira da Silva in Rio de Janeiro, *circa* 1945
Image: © Courtesy Galerie Jeanne Bucher Jaeger, Paris
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Maria Helena Vieira da Silva, *História Trágico-Marítima ou Naufrage*, 1944
Galouste Gulbenkian Museum, Lisbon
Artwork: © ADAGP, Paris and DACS, London 2020

Born in Lisbon in 1908, Vieira da Silva was only nineteen years old when she decided to go to Paris to pursue her passion for painting. In Paris she found the excitement she was after; art seemed to be in constant evolution and development, with new movements and –isms being created almost simultaneously. She discovered Picasso's and Cezanne's Cubism, where reality was augmented and rendered more palpable by introducing different views into the same picture plane. A study trip to Italy, where she saw the frescoes by the masters of the Trecento and Quattrocento, allowed her to fully understand the principles she would go on to shatter herself. From then onwards the artist developed her own visual language, where architectural landscapes teeming with energy perfectly encapsulated the Zeitgeist of the new century in what was, at the time, the artistic capital of the world. Recognised as one of the most important war-time and post-war painters of the Twentieth Century, Vieira da Silva's works are today held in important collections throughout the world, including the Tate, London; The Museum of Modern Art, New York; the Centre Georges Pompidou, Paris; and the Stedelijk Museum, Amsterdam.

In *L'Incendie II ou le Feu,* the picture plane seems to fracture and crack, presenting a composition that is as compelling as it is disorienting. At the very centre of the fiery tumult, a dazzling white figure seems to radiate an ethereal light, as if in promise of new life emerging from the depths of destruction. A powerful emblem of hope for the future, Vieira da Silva in fact reworked this figure slightly following the end of the war and her return to Paris, symbolically brightening and intensifying its glow. Meticulously rendered, the artist dexterously allows the viewer a glimpse into her creative process, with each brushstroke eloquently articulating a helmeted soldier, a sweeping tendril, a burning flame. As Vieira da Silva would explain: "In adding little stain after little stain, laboriously, like a bee, the picture makes itself. A picture should have its heart, its nervous system, its bones and its circulation. It should resemble a person in its movements" (Maria Helena Vieira da Silva cited in: Guy Weelen and Jean-François Jaeger, *Vieira da Silva*, Geneva 1993, p. 91). Simultaneously melding elements of Cubism, Futurism, and Constructivism into a unique pictorial syntax, whilst poignantly contending with the horror and brutality of war, *L'Incendie II ou le Feu* is a potent work from the apex of Vieira da Silva's pioneering oeuvre.

PROPERTY OF A PRIVATE COLLECTOR, EUROPE

30

SALVATORE SCARPITTA

(1919 - 2007)

The Corn Queen

signed, titled and dated *1959* on the reverse

bandages and mixed media on canvas

120.5 by 76 cm. 47½ by 30 in.

‡ ⊕ £ 1,200,000-1,600,000
€ 1,420,000-1,890,000 US$ 1,570,000-2,090,000

PROVENANCE

Leo Castelli Gallery, New York

Private Collection (acquired from the above in 1960)

Leo Castelli Gallery, New York

Galleria Notizie, Turin (acquired from the above in 1972)

Private Collection (acquired from the above in 1975)

Studio Guenzani, Milan

Private Collection, Italy (acquired from the above in the mid-1990s)

Sotheby's, London, *Italian Identity: An Important Private Collection,* 13 October 2011, Lot 11 (consigned by the above)

Private Collection, London (acquired from the above sale)

Christie's, New York, 13 May 2014, Lot 25 (consigned by the above)

Acquired from the above sale by the present owner

EXHIBITED

Radda in Chianti, Castello di Volpaia, *Splendente: Salvatore Scarpitta*, September 1992, p. 27, no. 8, illustrated in colour

Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Salvatore Scarpitta*, October 2012 - February 2013, p. 132, illustrated in colour

New York, Luxembourg & Dayan, *Salvatore Scarpitta: 1956 - 1964*, October 2016 - January 2017, p. 12, illustrated in colour

LITERATURE

Luigi Sansone, *Salvatore Scarpitta: Catalogue Raisonné*, Milan 2005, p. 170, no. 238, illustrated

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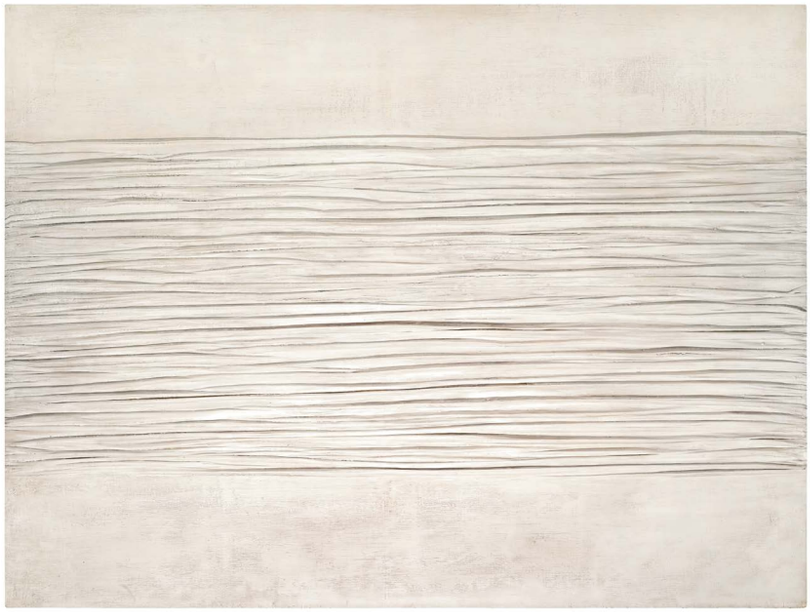
SALVATORE SCARPITTA

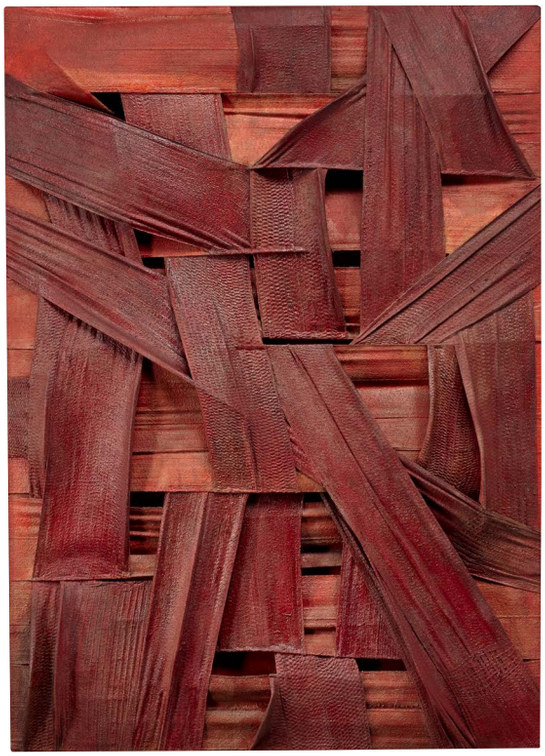
THE CORN QUEEN

Salvatore Scarpitta's *The Corn Queen* belongs to the highest tier of the artist's oeuvre and series of pioneering 'torn' paintings initiated in 1957. It was with this body of work that Scarpitta arrived at a form of absolute abstraction in which the canvas became the central focus of the work, rather than a surface to be worked upon. Created in 1959, *The Corn Queen* represents the climax of this series in its rigorously disciplined schema of interlacing bands of monochrome canvas loaded with resin and sand. Allied with groundbreaking contemporaries Alberto Burri, Piero Manzoni and Lucio Fontana, Scarpitta, through works such as the present, put forth a radical deviation from painterly convention, and in doing so forged a revolution in artmaking that would come to characterise an entire generation of artists emerging from the postwar political climate in Europe.

Born in New York in 1919, Scarpitta travelled to the country of his ancestral roots in 1937 to pursue a career as a painter. In 1957, Scarpitta's breakthrough followed two critically acclaimed solo shows at the Galleria del Naviglio in Milan and at the Galleria La Taratuga in Rome; it was here that the first 'torn' paintings were exhibited. Having previously developed a painterly style inspired by Arshile Gorky and close in aesthetic to the contemporaneous abstraction of Afro, the new works signalled a minimal approach to the canvas as a three-dimensional art-object. No longer acting as a support, the stretcher became an armature around which swathes of monochrome torn canvas were rhythmically wrapped and woven as overlapping textural bandages. In describing his own method Scarpitta expressed a certain degree of separation from artistic control: "I didn't have a plan, I took the canvas, I cut it, reversed it and wrapped it around the frame" (Salvatore Scarpitta in conversation with Laura Cherubini in: Exh. Cat., Castello di Volpaia, *Splendente*, 1992, p. 17). While this dialogue with the surface of the canvas may be most famously associated with Fontana, there is evidence to suggest that Fontana's first *Spatial Concept* was preceded by a visit to Scarpitta's studio in 1957. Piero Dorazio later wrote of this event: "when Fontana came to Rome I took him to Salvatore's studio… The next year I went to visit Fontana and his



Piero Manzoni, *Achrome*, 1958-59
Private Collection
Artwork: © DACS 2020



Salvatore Scarpitta, *Housing Developed*, 1960
Private Collection
Artwork: © The Estate of Salvatore Scarpitta

"[Scarpitta's] geometrization becomes evident in works like *The Corn Queen*, an anticipation of post-informel art, the need to reduce expression to its minimal extreme, that will become typical in the work of the next decade. The invention of the wrapped canvases is the model for the surpassing of informalism. The sole canvas, not being covered with pigmentation anymore, above all tells us of a need for silence."

Elena Pontiggia, 'Salvatore Scarpitta, The Uniqueness of Expression' in: Exh. Cat., Arbur, Centro d'Arte Arbur, *Scarpitta*, 2000, pp. 85-86.

studio was full of cavases with the famous slashes, which could only have been suggested by the swathing bands of Scarpitta" (Piero Dorazio, 'For Salvatore Scarpitta' in: Exh. Cat., Arbur, Centro d'Arte Arbur, *Scarpitta*, 2000, pp. 61-62). Scarpitta's involvement in the cultivation of a new artistic generation principally attributed to the pioneering work of Fontana and spearheaded by the *Arte Povera* movement, should therefore not be underplayed.

Nonetheless, ostensibly appearing to presage the autonomous metaphysicality championed by Fontana and Manzoni, Scarpitta was uninterested in an intellectual anti-colourism and tautological detachment. Instead, the call for myth and tradition is evident in the titles of his works. In this regard, *The Corn Queen*, alongside *Moby Dick*, and *The Flying Dutchman*, both from 1958, evince a relationship with myth, tradition, and the great art of the past: the achromatic chiaroscuro of the weighted canvas swathes evoke the monumentality of marble statuary, whilst the bandaged modulations of light and shadow recall Leonardo's repeated studies of luminous folds of drapery, as well as the Flemish obsession with reproducing cloth realistically. Moreover, present in what Scarpitta identified as the "human content" of his work is an extraordinary tension: "His work is the reflection of man's condition in our times, it is the testimony of the continuous constrictions to which he is subjected, the constant obstructions set in his path and against all of which he must find a way of struggling" (Lorella Giudici, 'Salvatore Scarpitta's Art' in: *ibid.*, p. 13). Akin to the reception of Burri's sutchered burlap *Sacchi*, these torn works evoke emotional wounds and scars testament to a post-traumatic response to the Second World War. As described by Elena Pontaggi, Scarpitta's bandaged canvases represent "a battle ground without the screaming voices" (Elena Pontiggia, 'Salvatore Scarpitta, The Uniqueness of Expression' in: *ibid.*, p. 85). Executed on a grand scale, *The Corn Queen* shows how Scarpitta explored the limits and pushed the portent of the canvas as a medium for artistic expression.

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

31

LUCIO FONTANA

(1899 - 1968)

Concetto spaziale, Attese

signed, titled and inscribed *Domani domenica dobbiamo andare a votare* on the reverse

waterpaint on canvas

80 by 60 cm. 31½ by 23⅞ in.

Executed in 1965.

This work is registered in the Foundazione Lucio Fontana, Milan under no. 4276/1 and is accompanied by a photo-certificate issued by the Foundazione Lucio Fontana, Milan.

⊕ £ 800,000-1,200,000
€ 945,000-1,420,000 US$ 1,050,000-1,570,000

PROVENANCE

Private Collection, Germany (acquired directly from the artist)

Acquired from the above as a gift to the present owner

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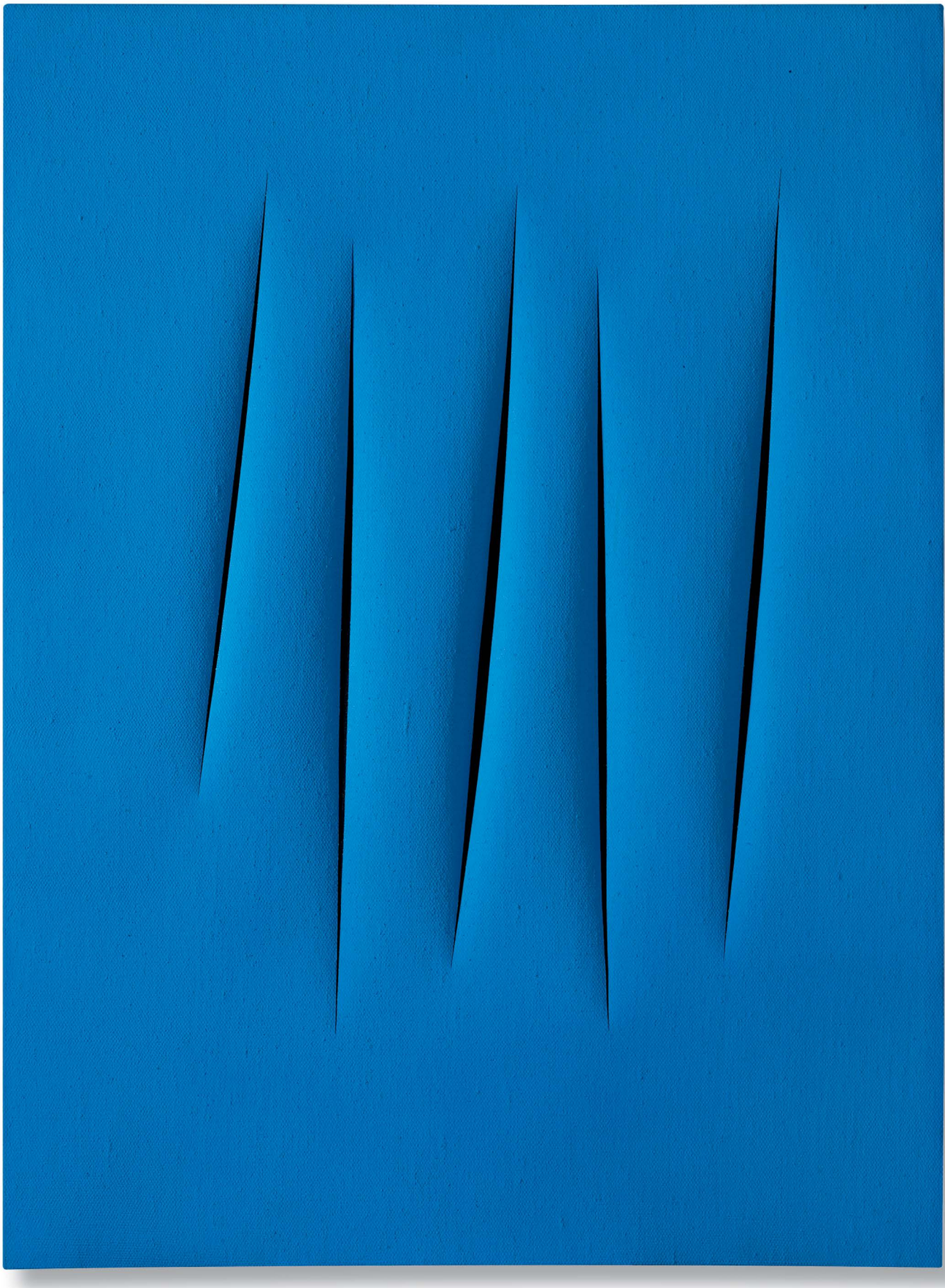

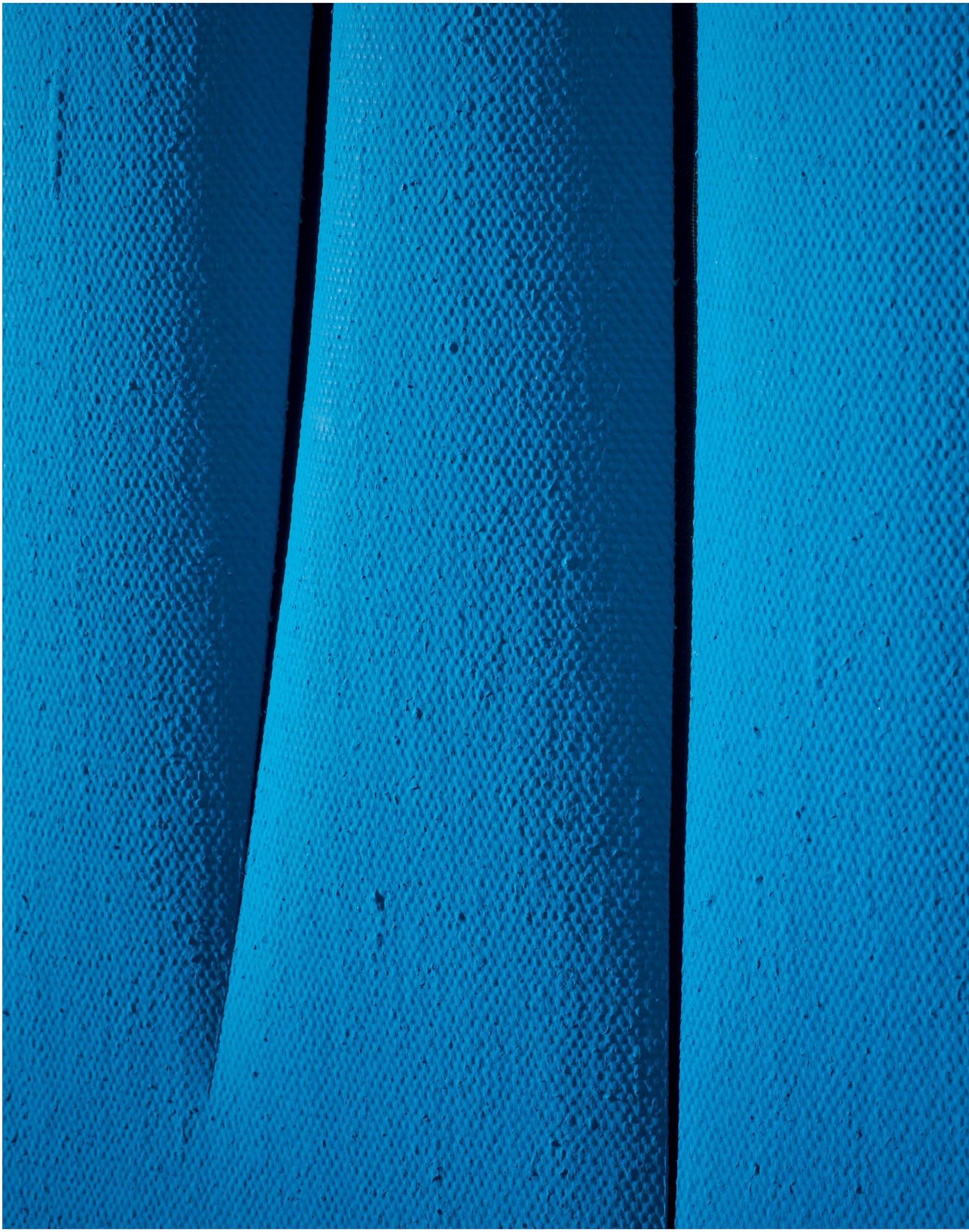

LUCIO FONTANA

CONCETTO SPAZIALE, ATTESE

Rendered in deep azure blue, *Concetto spaziale, Attese* is a captivating example of Lucio Fontana's celebrated series of slashed canvases. Executed in 1965, at the apex of the artist's critically acclaimed career, the work displays five asymmetrical incisions that violently perforate an otherwise smooth and pristine canvas. Alluring and hypnotic in their rhythmic intervals, the *tagli*, or cuts, transport the viewer into a dynamic sculptural realm of space and depth, perfectly epitomising Fontana's intent "to give the spectator an impression of spatial calm, of cosmic rigor, of serenity in infinity" (Lucio Fontana cited in: Enrico Crispolti, *Lucio Fontana, Catalogo ragionata di sculture, dipinti, ambientazioni, tomo I,* Milan 2006, p. 105). This is further emphasised by the vibrant blue palette which, much like the transcendent paintings of Mark Rothko, draws the viewer into introspective contemplation.

Fontana was deeply inspired by the ground-breaking developments in cosmic exploration which came to define the Twentieth Century. In boldly rupturing the picture plane of the *tagli*, he sought to express a seminal redefinition of the concept of space within art. Having advanced his intellectual theory of Spatialism over five formative manifestos, Fontana forged a path toward radical advancements in artistic ideology that sought to engage technology and find expression for a fourth dimension: space-time. He first embarked upon his *tagli* in the autumn of 1958 and developed the motif by bathing his canvases in an extensive palette of hues that ranged from blazing reds, oranges and pinks, through more muted white and grey tones, to shimmering baroque golds, silvers, and, as evidenced in the present work, vivid blues.

The crisp and syncopated incisions in *Concetto spaziale, Attese* are infused with the artist's unbridled enthusiasm for space as ineffable and infinite yet brimming with the promise of uncharted and boundless adventure – the ultimate realisation of his revolutionary concept of Spatialism. As the artist proclaimed: "My cuts are above all a philosophical statement, an act of faith in the infinite, an affirmation of spirituality. When I sit down to contemplate one of my cuts, I sense all at once an enlargement of the spirit, I feel like a man freed from the shackles of matter; a man at one with the immensity of the present and of the future" (Lucio Fontana cited in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Lucio Fontana: Venice/ New York,* 2006, p. 23). Radiating with an intangible luminescence, *Concetto spaziale, Attese* exemplifies the artist's pioneering aesthetic in which colour, movement and space triumphantly converge.

32

GÜNTHER UECKER

(b. 1930)

Weißes Feld (White Field)

signed, titled and dated *82* on the reverse

nails and oil on canvas laid down on wood

154 by 154 by 21.2 cm. 60⅞ by 60⅞ by 8¼ in.

This work is registered in the Uecker Archiv under the number GU.82.127 and will be noted for inclusion in the forthcoming Uecker Catalogue Raisonné.

† ⊕ £ 680,000-750,000
€ 805,000-885,000 US$ 885,000-980,000

PROVENANCE

Helge Achenbach, Dusseldorf (acquired directly from the artist)

Acquired from the above by the present owner in 1983

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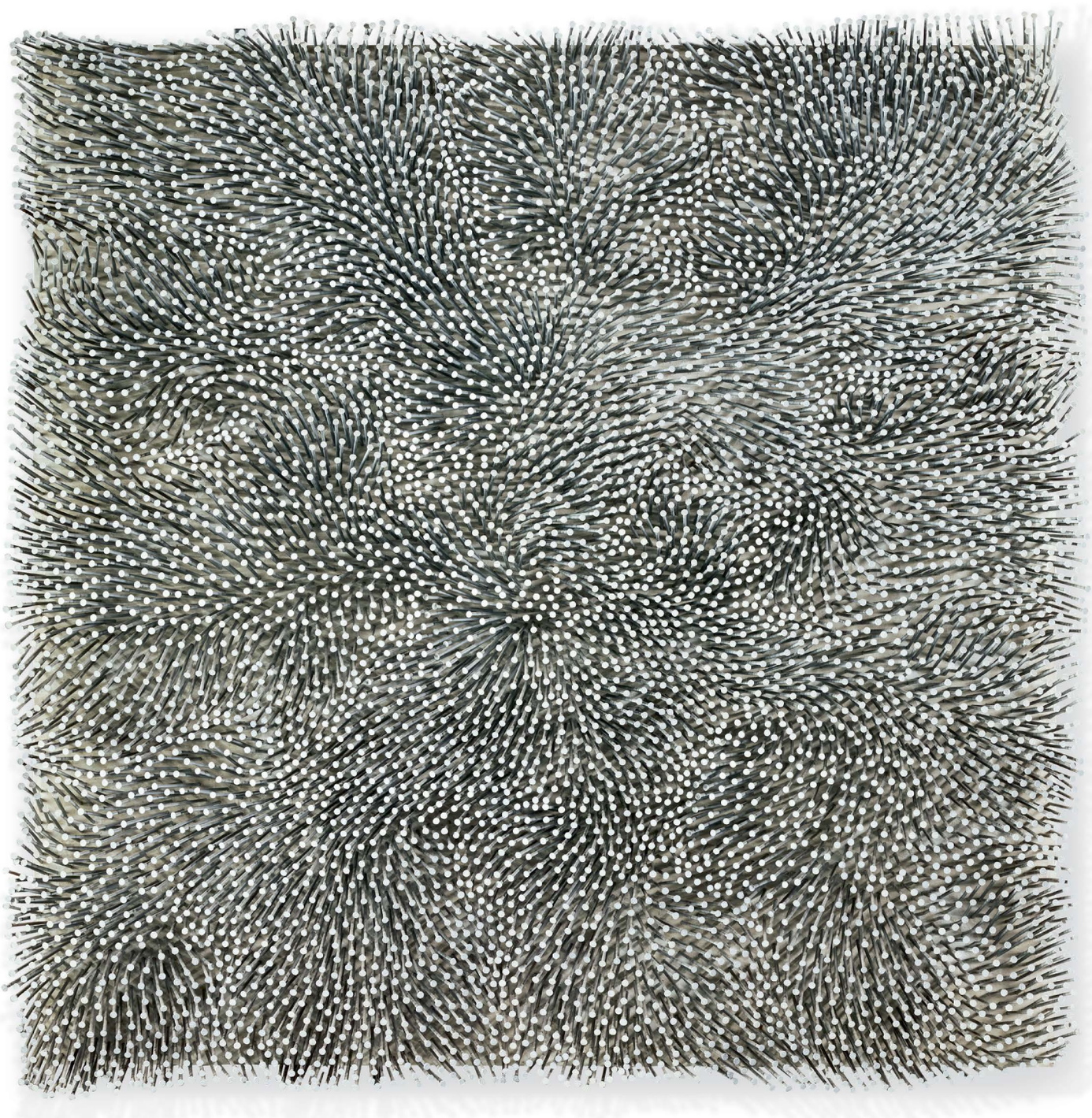
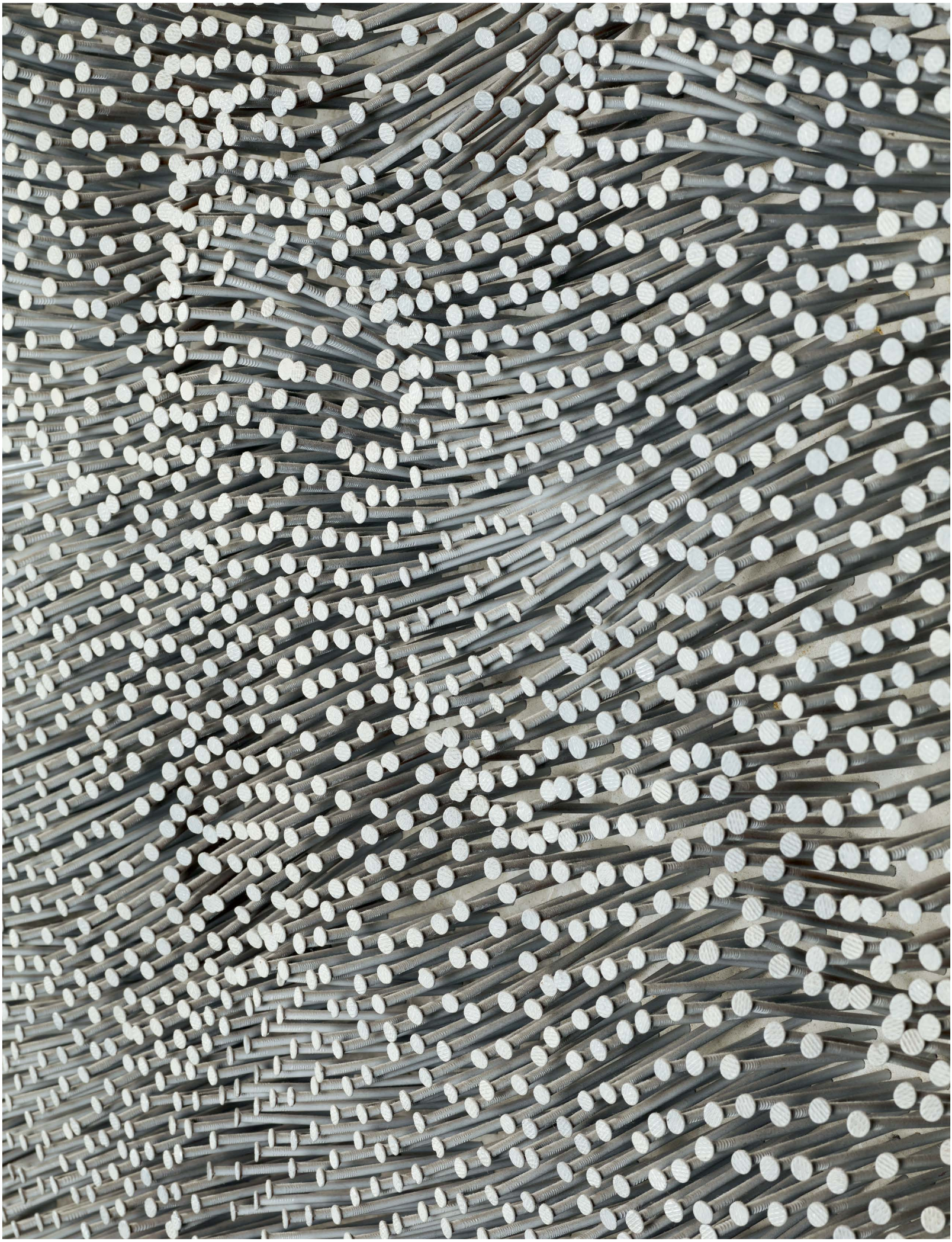




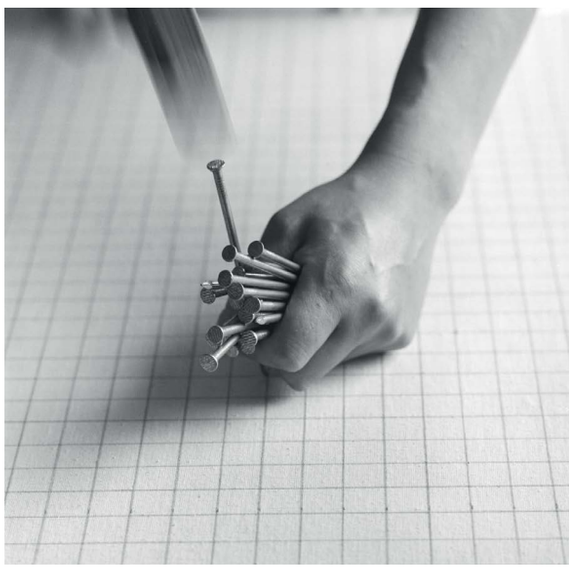
GÜNTHER UECKER

WEIßES FELD (WHITE FIELD)

Created in 1982, *Weißes Feld* (White Field) is a prime example of Günther Uecker's archetypal nail reliefs. One of the central proponents of the ZERO movement, alongside fellow artists Otto Peine and Heinz Mack, Uecker strove to pare artistic creation back to the most primal and elemental facets of visual perception: light, shadow, and movement. For Uecker, who began incorporating these mass-produced, industrial items into his work around 1957, nails were the perfect means to express the concerns of ZERO, and, to this day, they remain his favoured medium. For Uecker, the nail presented what he termed "the ideal object with which to model light and shadow – to make time visible... It protrudes as a tactile feeler from the flat surface, much like a sundial" (Günther Uecker cited in: Alexander Tolnay, Ed., *Günther Uecker Twenty Chapters*, Ostfildern-Ruit 2006, p. 72). In the present work a dense landscape comprising countless positioned and angled nails is transformed by a dramatic chiaroscuro, an effect dependent upon the subject's viewpoint and the direction and strength of the surrounding light source. With an almost ritualistic repetition, Uecker hammered in nails at slanting angles and various depths to create an engaging duality of linear structure and organic form.

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

Comprising a white-washed relief suffused by a vivid interplay of light and dark, *Weißes Feld* reflects the primary concerns of the ZERO movement. Considered to be the very essence of cosmic power, light and colour would become synonymous for the ZERO artists with the spiritual liberation of the individual. As outlined by Uecker: "My objects are spatial realities, zones of light. I use mechanical means in order to overcome the subjective gesture, to objectify it, and to create the situation of freedom" (Günther Uecker cited in: Alexander Tolnay, *op. cit.* 2006, p. 54). *Weißes Feld* endures as a model of subtle elegance and dynamism, a lyrical work that is at once static, where the artist encourages the viewer to walk around and experience the piece. Each of the nails was affixed to the board with physical force and exertion, yet together as a final composition they appear dynamic, their ambulatory patterns creating an effect that forever refuses to abate. From every angle the viewer discovers a new mix of patterns, motions and shadows. It is this optical effect that invites the viewer's eye to roam across the surface of the work, seeking new relationships between volume and shadow. A lyrical coalition of the primary principles of Uecker's idiosyncratic oeuvre, *Weißes Feld* affords a revolutionary departure from the conventional concepts of pictorial space. It is a poetic embodiment of the meditative power of art.



Günther Uecker in his studio *circa* 1980
Image: © Lothar Wolleh Estate, Berlin

△

33

SIGMAR POLKE

(1941 - 2010)

Untitled

artificial resin on polyester fibre

117 by 137.8 cm. 46 by 54¼ in.

Executed in 1989.

‡ ⊕ £ 450,000-650,000
€ 535,000-770,000 US$ 590,000-850,000

PROVENANCE

Michael Werner Gallery, New York (acquired directly from the artist)

Acquired from the above by the previous owner in 2006

EXHIBITED

New York, Michael Werner Gallery, *Sigmar Polke: Polke - Bernstein - Amber,* November 2006 - January 2007, p. 91, no. 55-58, illustrated in colour

London, Christie's Mayfair, *Richter/Polke, Polke/Richter,* 2014 pp. 128-29, illustrated in colour

Tel Aviv, Tel Aviv Museum of Art, *Red over Yellow, A Selection from a Private Collection*, June - November 2017, p. 86, illustrated in colour

Reverse of the present work

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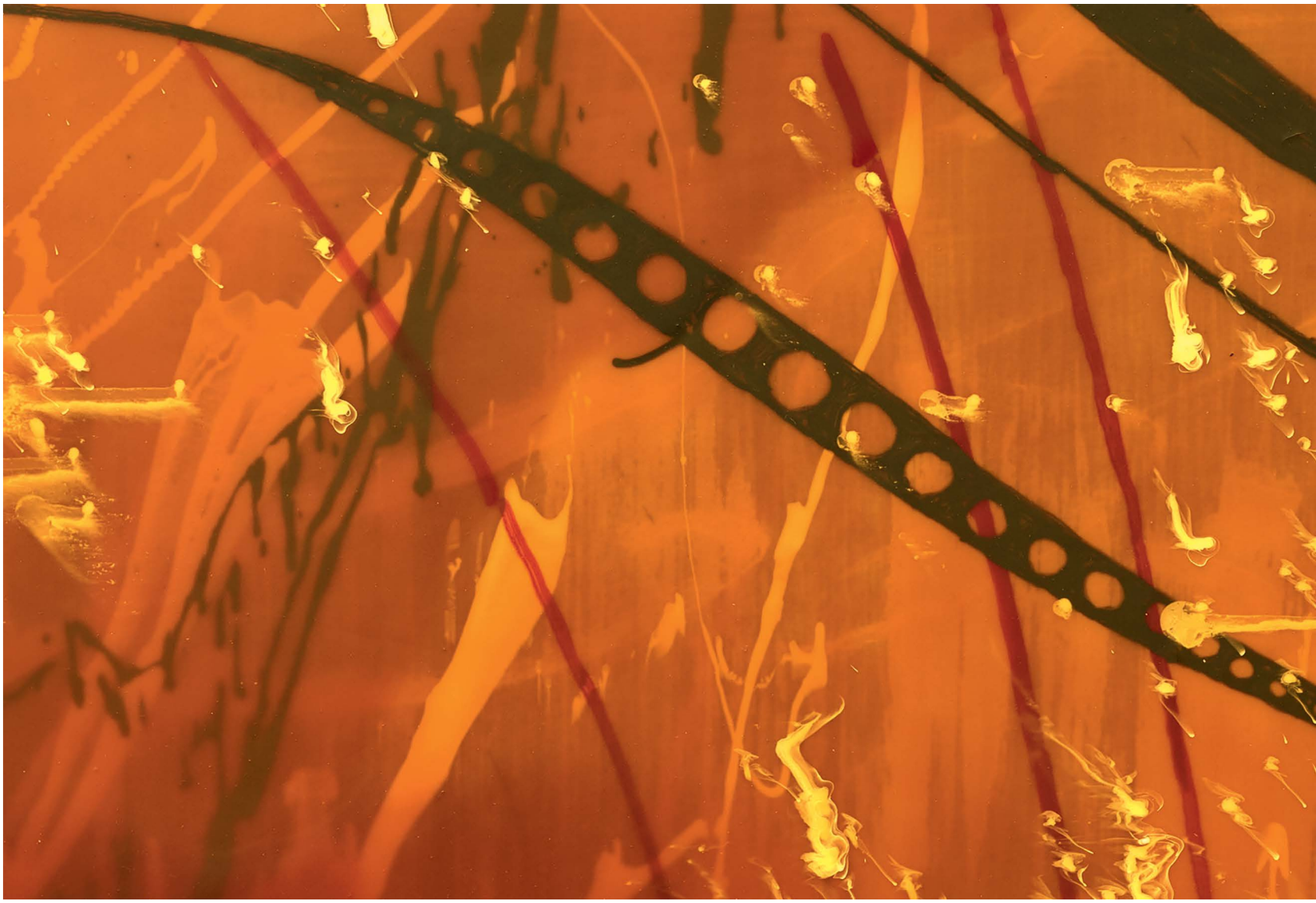
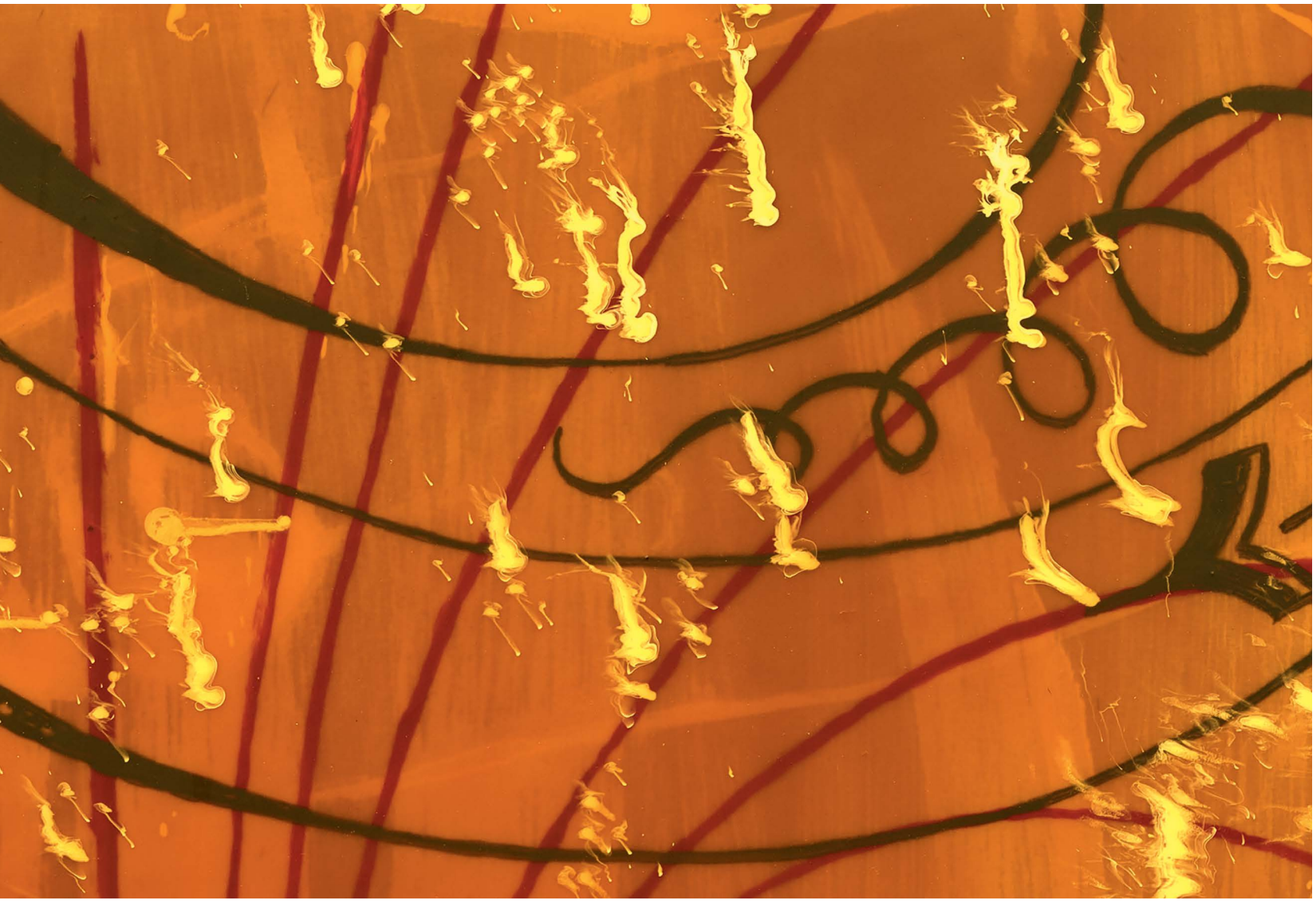


SIGMAR POLKE

UNTITLED

Radiating with an ethereal glow, Sigmar Polke's *Untitled* encapsulates the German artist's experimental and highly influential practice. Executed in 1989, this double-sided work belongs to a body of paintings inspired by the mysterious and mystical qualities of amber. Captivated by its lustrous translucency as much as its art historical import, Polke sought to produce an enigmatic body of work driven by a refusal of iconographic or symbolic interpretation. To create the works in this series, Polke applied thick layers of resin to semi-transparent fibre, tilting the support to create swirling, arabesque-like forms on either side of the picture plane charged with an incandescent allure. The present work is replete with the historical awareness that defines Polke's oeuvre, and indeed was exhibited in 2006 in an acclaimed show at Michael Werner Gallery, New York, which explored the artist's paintings in relation to the symbolic significance of amber within the Renaissance and Baroque period. "When I was young I was interested in Renaissance art," the artist recalled; "As a child I copied Dürer drawings and Bruegel. All this for me was very familiar" (Sigmar Polke cited in: Carol Vogel, 'The Alchemist's Moment: The Reclusive Mr. Polke', *The New York Times,* May 2007, online). Just three years before the present work was created, Polke produced a cycle of eight paintings inspired by Dürer's famed 1522 print *The Great Triumphal Chariot of Maximillian I*, for the West German pavilion of the Venice Biennale. Instilled with a luminescent force that feels simultaneously prehistoric and otherworldly, *Untitled* seems influenced by this earlier series which won Polke the prestigious Leone d'Oro for Lifetime Achievement in 1986.

In *Untitled,* subtle layers of rich amber and deep umber hues oscillate on both the front and back of the picture plane, coalescing to project a spectral and resonating



aura. Rendered in artificial resin on polyester fibre, this double-sided work exemplifies Polke's pioneering use of unconventional materials and techniques. At once recalling aged parchment, photographs of deep space nebulas, a volcanic eruption, and the cave and landscape drawings of Leonardo da Vinci, Polke's *Untitled* poetically transmutes its base materials into a potent and evocative atmosphere. The title of the artist's 1986 West German pavilion exhibition was *Athanor*, the term for an alchemical kiln. Polke was renowned for his fascination with alchemy as a system of understanding nature beyond the confines of science, and indeed *Untitled* is imbued with a deep and mystic allure. Describing the glow that seems to emanate from within the layered strata of his paintings, the artist proclaimed: "I am trying to create another light, one that comes from reflection. Like celestial light, it gives the indication of new, supernatural things" (*Ibid.*).

A testament to Polke's aesthetic innovation and technical mastery, *Untitled* draws the viewer into a state of profound contemplation. Its seductive resin hues entwine and enmesh across the recto and verso of the pictorial plane to form two immense abstract surfaces of phenomenal presence and enduring impact. Epitomising Polke's deft manipulation of the qualities of light and transparency, the present work appears to have been inspired by a formative apprenticeship that the artist undertook in a stained-glass factory in Dusseldorf. Indeed, with its heavily saturated areas of luscious pigment contrasted by softer passages of glassy translucency, one cannot help but recall the divine and spiritual brilliance of stained-glass windows. Searingly beautiful and fundamentally revolutionary, *Untitled* stands as a superlative and spellbinding example of the artist's eminent practice.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

34 CHRISTOPHER WOOL

(b. 1955)

Untitled

signed, dated *1988* and numbered *P61* on the reverse

enamel and flashe on aluminium

182.8 by 121.9 cm. 72 by 48 in.

‡ £ 300,000-400,000
€ 350,000-467,000 US$ 391,000-525,000

PROVENANCE

Luhring Augustine & Hodes Gallery, New York

Private Collection

Luhring Augustine, New York

Acquired from the above by the present owner in 2000

EXHIBITED

New York, Skarstedt Gallery, *Christopher Wool: Pattern Paintings 1987-2000*, November - December 2007

New York, Albertz Benda & Friedman Benda, *Under the Night Sky,* October - December 2018

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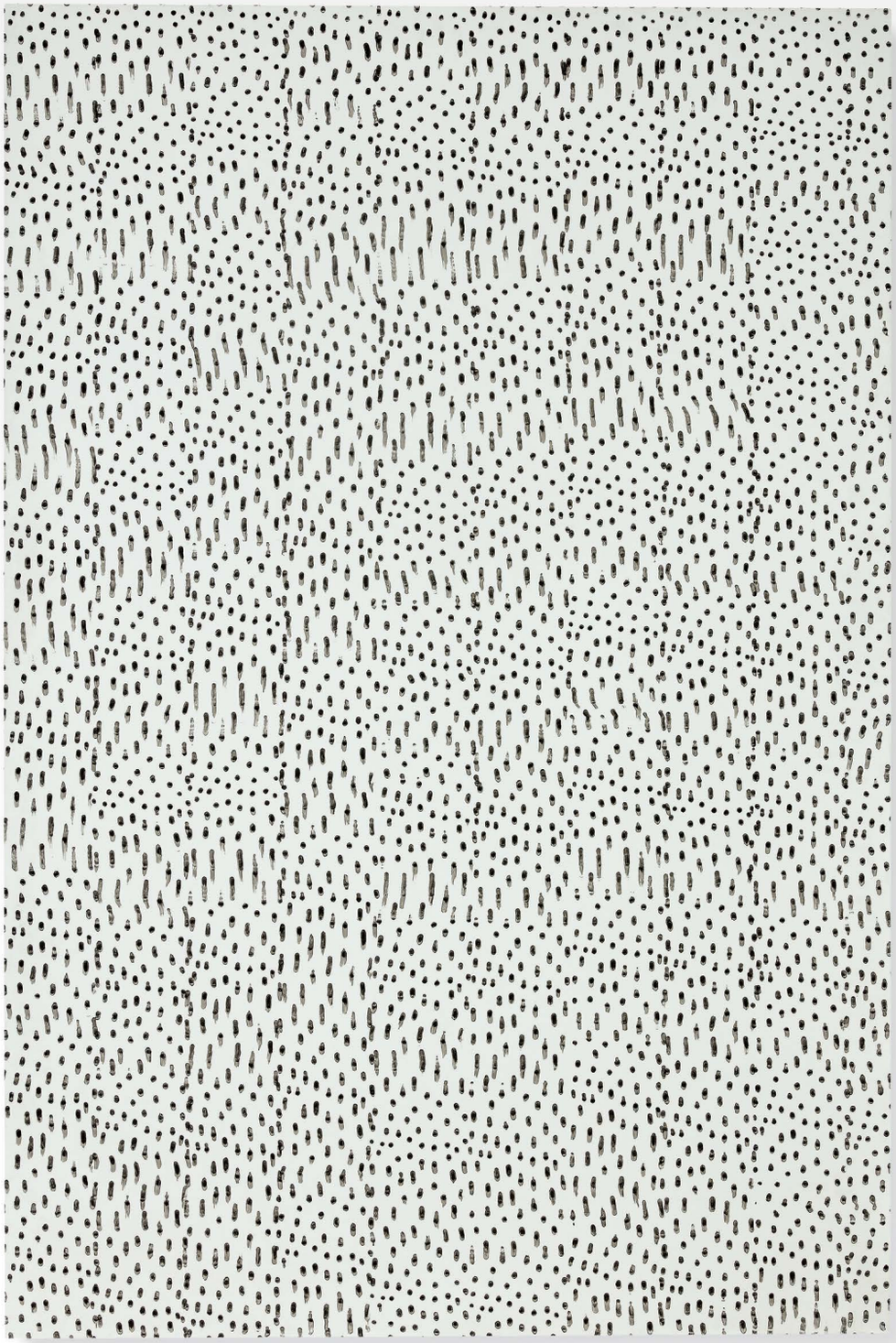

35

RUDOLF STINGEL

(b. 1956)

Untitled

signed and dated *2007* on the reverse

oil and enamel on canvas

241.3 by 193 cm. 95 by 76 in.

‡ ⊕ £ 1,400,000-1,800,000
€ 1,640,000-2,100,000 US$ 1,830,000-2,350,000

PROVENANCE

Private Collection (acquired directly from the artist)

Gagosian Gallery, New York

Acquired from the above by the present owner

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.

RUDOLF STINGEL

UNTITLED

Glistening with a façade of golden opulence, Rudolf Stingel's monumental *Untitled* envelopes the viewer in a translucent and transcendent aura. Executed in 2007, the work comes from the artist's celebrated series of wallpaper paintings. Shifting and slipping between object and artwork, illusion and allusion, the works in this series playfully and provocatively blur the line between traditional painting and the readymade. As noted by Chrissie Iles, curator of Stingel's renowned 2007 retrospective at The Whitney Museum of American Art, New York: "In Rudolf Stingel's work, the parameters of painting and architecture are turned inside out. The traditional qualities of painting... pictorialism, flatness, illusion, composition, and autonomy... become corrupted by a new symbolic framework in which painting metamorphoses" (Chrissie Iles, 'Surface Tension' in: Exh. Cat., Chicago, Museum of Contemporary Art Chicago, *Rudolf Stingel*, 2007, p. 23). Stingel's work was the subject of a major show last year at the Fondation Beyeler, Basel, testifying to the importance of the artist's influential and innovative practice.

One of the most striking expressions of Stingel's highly coveted series, the present work contends with some of the major themes addressed throughout the artist's diverse and interrogative practice of image-making. Oscillating between the faculties of abstraction and figuration, Stingel's multifarious oeuvre employs a host of processes, textures and materials in order to question the principle issues facing contemporary painting today; amongst them, concerns regarding high art versus low and the contested role of artist as producer. By innovatively engaging with these questions in *Untitled,* Stingel simultaneously demystifies and intensifies the mystic allure enshrouding his art. Melding ornamentation with a strict sense of geometrically guided repetition, *Untitled* is an attractive testimony to the artist's profound expansion of the definition of painting. Upon entering the New York art scene in 1987, Stingel eschewed the dominant reactionary minimalist and neo-expressionist tendencies, pioneering a process-oriented approach to painting through the initiation of his now-iconic silver monochromes. In 1989, the artist released his seminal *Instructions*: a limited-edition art book that outlined the step-by-step method by which his idiosyncratic enamel works could be replicated. Codifying his technique with a democratic release into the public sphere, Stingel's critique at once exposed his studio processes and subverted notions of authorial genius in favour of a sense of industrial manufacture and mechanised labour akin to Andy Warhol's practice. Created by applying paint through a fine and detailed stencil, *Untitled* extends Stingel's pioneering industrialised processes and rigorously critical approach to painting. By outsourcing the authorship of his work, Stingel pertinently emulates some of the homogenised features and processes of the very technology which has been threatening the genre of painting since the mid-Twentieth Century.

With a deadpan insistence on the materiality and abstract presence of surface, the trajectory of Stingel's painting, from the silver works to the opulent gold of the present composition, recalls the deeply intricate paintings of Gustav Klimt or the lavish gold leaf monochromes of Yves Klein. Engaging with notions of authorship and originality, *Untitled* encapsulates Stingel's artistic investigations in a radiantly ornate, meticulously executed, and profoundly mesmeric canvas. In the words of the eminent curator Francesco Bonami: "by disrupting painting's assumption of material, process, and placement, Stingel not only bursts open the conventions of painting, but creates unique ways of thinking about the medium and its reception" (Francesco Bonami, *ibid*., p. 10).

Yves Klein, *Untitled Monogold* (MG 23), 1961
Private Collection
Image: ©2020 Adagp Images, Paris, / SCALA, Florence
Artwork: © Succession Yves Klein c/o ADAGP, Paris and DACS, London 2020

PROPERTY OF A PRIVATE COLLECTOR, EUROPE

○ 36 CECILY BROWN

(b. 1969)

Twenty Million Sweethearts

signed with the artist's initials and dated *98-99* on the reverse; signed and dated *98-99* on the stretcher

oil on linen

193 by 249 cm. 76 by 93 in.

‡ ⊕ £ 900,000-1,200,000
€ 1,050,000-1,400,000 US$ 1,180,000-1,570,000

PROVENANCE

Deitch Projects, New York

Private Collection, Florida

Sotheby's, New York, 14 November 2000, Lot 1 (consigned by the above)

Private Collection, USA (acquired from the above sale)

Sotheby's, London, 6 October 2017, Lot 139 (consigned by the above)

Acquired from the above sale by the present owner

EXHIBITED

New York, Deitch Projects, *Cecily Brown: High Society*, April - May 1998

LITERATURE

Olav Velthuis, 'Promoters and Parasites. An Alternative Explanation of Price Dispersion on the Art Market,' *Economics of Art Auctions*, Milan 2002, p. 132 (text)

Olav Velthuis, *Talking Prices: Symbolic Meanings of Prices on the Market for Contemporary Art,* Princeton 2005, p. 79 (text)

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Arshile Gorky, *The Plough and the Song*, 1947
Allen Memorial Art Museum, Oberlin College, Ohio
Image: © R.T. Miller, Jr. Fund / Bridgeman Images
Artwork: © ARS, NY and DACS, London 2020

CECILY BROWN

TWENTY MILLION SWEETHEARTS

A luscious fusion of painterly abstraction and tantalising figuration, *Twenty Million Sweethearts* is a striking example of the pivotal body of work that solidified Cecily Brown's place as a modern master within the contemporary painterly canon. Created in 1998-99, this expansive canvas is an early example of the sensual command of pigment that has come to define her practice. Broad torso-like zones rendered in the fleshiest of yellows and pinks mingle with areas of colliding staccato brushstrokes, infusing the composition with pulsating energy. Drawing on references as diverse as Baroque Classicism, Impressionism, Proto-Cubism, and Abstract Expressionism, *Twenty Million Sweethearts* engages the vernacular of painting itself, capitalising on the sensuality of the medium and its ability to playfully manipulate the viewer's perception through suggestive possibilities.

Rendered in the warm spectrum of yellow and pink tones, a colour palette that defines Brown's paintings of this period, *Twenty Million Sweethearts* is a signature large-scale canvas, imbued with suggestive flickers of bodies and flesh. Here, Brown fractures and buries her explicit erotic imagery in a vortex of frenetic strokes and scrapes, as the roiling mass of impasto pigment offers glimpses of figurative elements, only to subsume them in the next frenzy of brushstrokes. Like an artistic game of hide-and-seek, the search for visual clues in the complex maze of paint highlights the main focus of Brown's work, whereby the act of looking converges with the voyeuristic pleasure elicited by her sexually charged imagery. Insinuating physical experience, Brown's use of pigment is malleable and voluptuous, a substitute for flesh that links her work to that of Chaim Soutine or Willem de Kooning. In this regard, the present work is among the most corporeal of Brown's oeuvre.

To this historical celebration of the tactile, material quality of paint, Brown has added a contemporary twist inspired by the dynamics of film. Titled after the 1934 Hollywood musical starring Ginger Rogers and Dick Powell, *Twenty Million Sweethearts* ironically draws on the traditional Broadway genre where illicit romance and repressed passion are indirectly veiled within cultivated codes of social etiquette. The 'sweethearts' – our singing hero's female fans, with whom his fiancée finds herself competing – are here translated into a turbulent maelstrom of coital bodies, the metaphorical joke of the title made lasciviously real. This playful irony is coupled with an earnest interest in fantasy and illusion and executed on an expansive scale; the painting's vast, volatile surface conjuring both the grandeur and the instability of the silver screen. As images slip in and out of view, here cleverly obscured or there shockingly clear, Brown's composition invites prolonged looking in much the same way as a cinematic event.

Playfully challenging traditionally perceived boundaries of abstraction and figuration, *Twenty Million Sweethearts* illuminates the extraordinary potential of paint to unpack the admixture of sensorial faculties that makes up our human experience of seeing. In a cacophony of carnal, fleshy pigment, Brown luxuriates in the unpredictability of paint, hinting at figuration in unexpected places while ultimately embracing abstraction.

37

TOM WESSELMANN

(1931 - 2004)

Study for Drop Out Nude

signed by the Estate of Tom Wesselmann and Claire Wesselmann, titled, dated *1981*, and variously inscribed on the overlap

oil on canvas

109.3 by 172 cm. 43 by 68 in.

‡ £ 800,000-1,200,000
€ 945,000-1,420,000 US$ 1,050,000-1,570,000

PROVENANCE

The Estate of Tom Wesselmann, New York

Private Collection (acquired from the above in 2006)

Almine Rech Gallery, New York

Acquired from the above by the present owner in 2017

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Roy Litchtenstein, *Nude Sunbathing*, 1995
Private Collection
Artwork: © Estate of Roy Lichtenstein/DACS/ 2020

TOM WESSELMANN

STUDY FOR DROP OUT NUDE

Bold, punchy and alluring, *Study for Drop Out Nude* exemplifies Tom Wesselmann's iconic Pop art aesthetic. Executed in 1981, the painting belongs to the American artist's celebrated series of Drop-outs. Initiated some twenty years earlier in 1965 with an early cycle of Seascapes, Wesselmann's Drop-outs innovatively employ negative space to invoke the female form. Exemplifying the artist's eroticised and simplified pictorial syntax, the nude's features have been entirely reduced to a sweep of blonde hair, pouted lips, and rounded nipples. Through this intriguing interplay between positive and negative space, abstraction and figuration, and a sophisticated *mise en abyme,* Wesselmann succeeds in producing a powerful composition that far surpasses the classic Pop imagery of his contemporary moment. As art historian Constance W. Glenn has remarked, Wesselmann was "a surprisingly sophisticated draughtsman with a great gift for a long, expansive Matisse-inspired line" (Constance W. Glenn, 'Wesselmann and Drawing' in: Exh. Cat., Rome, Museo d'Arte Contemporanea Roma, *Tom Wesselmann*, 2005, p. 237). Indeed, with their sinuous curves and lithe configuration, the voluptuously rendered forms in *Study for Drop Out Nude* are deeply reminiscent of Matisse's prolific body of painted odalisques. That examples of Wesselmann's Drop-outs reside in notable museum collections – from Tate, London, to the Whitney Museum of American Art, New York – is testament to their great importance within his oeuvre.

At once a product and celebration of its time, Wesselmann's iconography was largely driven by the language of consumerism. Conjuring the visual vocabulary and amplified scale of billboard advertisements, the artist's pictorial style engaged with an image saturated era of rising commercialism in America. Compelled by the reductive forms and instantaneous decipherability of advertising, in an age where sexuality was increasingly being used to sell products, Wesselmann developed a unique pictorial syntax for his nudes comprising soft curving lines and simplified anatomical shapes. In this way, works such as the present seamlessly meld the traditional motif of the classical odalisque, as exemplified by artists such as Titian, Ingres and Velázquez, with the thoroughly contemporary American visual culture of pin-up girls and erotica. As curator John Wilmerding attests, "One of [Wesselmann's] special achievements was to make the classic nude both contemporary and American" (John Wilmerding, Exh. Cat., New York, Maxwell Davidson Gallery, *Tom Wesselmann: Drop-out*, n.p.).

Working in stark contrast to the New York School of Willem de Kooning, Jackson Pollock, and Mark Rothko, Wesselmann struck out against the emotive and gestural abstraction that had come to define 'authenticity' for that generation. In a decisive break with Abstract Expressionism, Wesselmann looked not to inner-emotion and sentiment as a source of inspiration, but rather to the visual, fast-paced and dazzling world around him. One of the leading proponents of the Pop art movement alongside Andy Warhol and Roy Lichtenstein, Wesselmann sought to convey the excitement and evolutions of the modern day through a triumphant return to figurative art.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

38

JAMES ROSENQUIST

(1933 - 2017)

New Russian Business

signed, titled and dated *1996* on the overlap

oil on canvas

121.9 by 121.9 cm. 48 by 48 in.

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

PROVENANCE

Heland Wetterling Gallery, Stockholm

Wetterling Teo Gallery, Singapore

Private Collection, USA

Acquired from the above by the present owner in 2014

EXHIBITED

Beverly Hills, Gagosian Gallery, *Leo Castelli: An Exhibition in Honor of His Gallery and Artists*, January - March 1996

Chicago, Feigen Incorporated, *Target Practice: Recent Paintings by James Rosenquist,* May - July 1996, p. 7, illustrated in colour

Singapore, Wetterling Teo Gallery, *James Rosenquist: New Works, 1996,* August - September 1997, n.p., illustrated in colour

New York, Acquavella Contemporary Art, Inc., *James Rosenquist: Monochromes,* October - November 2005, p. 61, illustrated

LITERATURE

Suzanne Muchnic, 'Castelli: An Ageless Passion for Art', *Los Angeles Times*, 1 February 1996, p. F11 (text)

Alan G. Artner, 'James Rosenquist's Emotion-free Shooting Gallery', *Chicago Tribune,* 5 July 1996, p. 39 (text)

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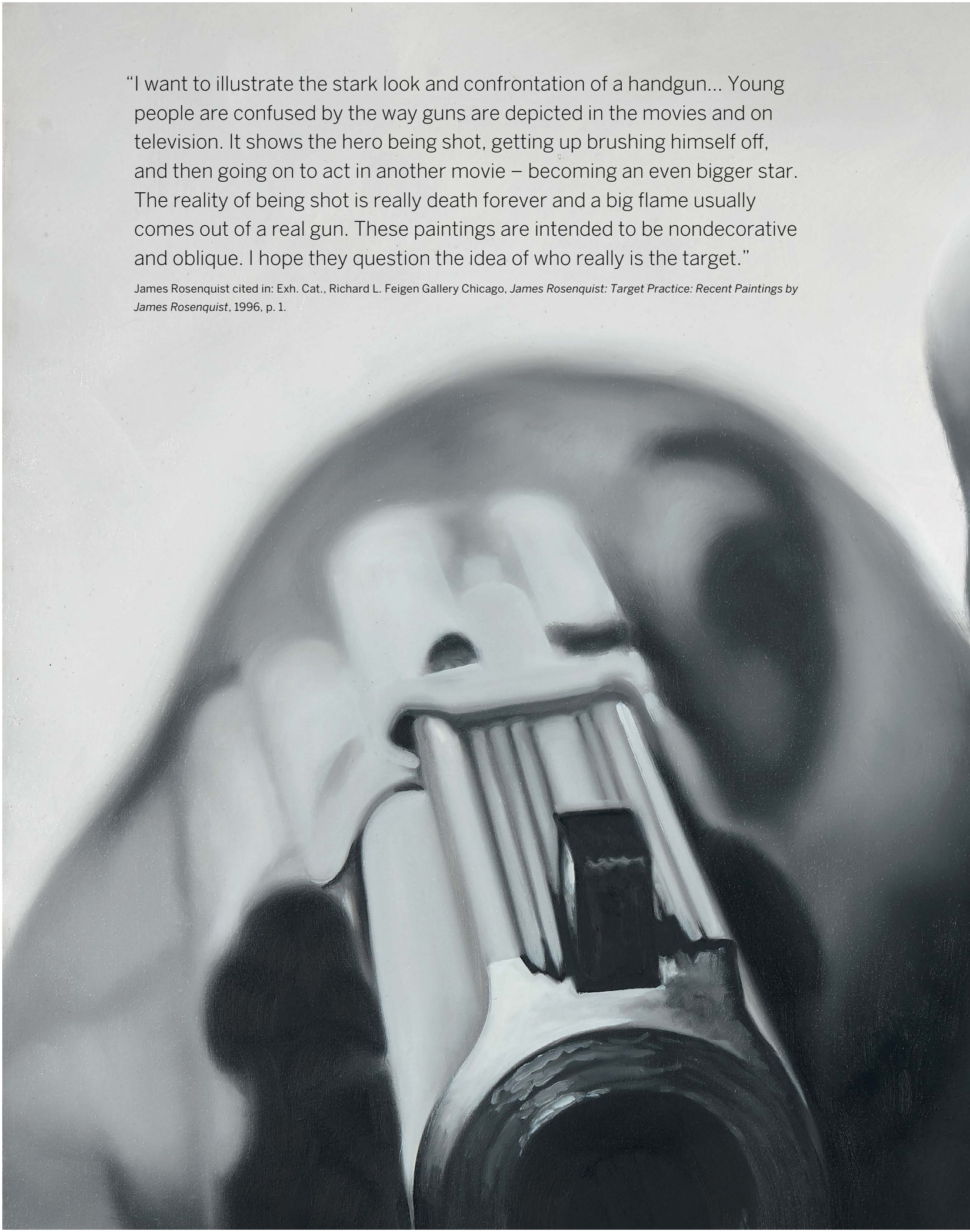
"I want to illustrate the stark look and confrontation of a handgun... Young people are confused by the way guns are depicted in the movies and on television. It shows the hero being shot, getting up brushing himself off, and then going on to act in another movie – becoming an even bigger star. The reality of being shot is really death forever and a big flame usually comes out of a real gun. These paintings are intended to be nondecorative and oblique. I hope they question the idea of who really is the target."

James Rosenquist cited in: Exh. Cat., Richard L. Feigen Gallery Chicago, *James Rosenquist: Target Practice: Recent Paintings by James Rosenquist*, 1996, p. 1.



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

39

ANTONY GORMLEY

(b. 1950)

Standing Ground

lead, fibreglass, plaster and air

193 by 191 by 35 cm. 75⅞ by 75⅛ by 13¾ in.

Executed in 1986-87.

‡ ⊕ £ 500,000-700,000
€ 590,000-830,000 US$ 655,000-915,000

PROVENANCE

Galerie Nordenhake, Berlin

Acquired from the above by the present owner in 2014

EXHIBITED

Stockholm, Galerie Nordenhake, *Skulptur*, September - October 1991

LITERATURE

John Hutchinson, E.H. Gombrich and Lela B. Njatin, Eds, *Antony Gormley*, London 1995 and 2000, p. 121, illustrated in colour

Michael Mack, Ed., *Antony Gormley*, Göttingen 2007, p. 507, illustrated in colour

Martin Caiger-Smith, *Antony Gormley*, New York 2017, pp. 238-39, illustrated in colour

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.

ANTONY GORMLEY

STANDING GROUND

Standing Ground comes from the very first phase of my 'body-case' works and is made from a mould of my body strengthened with fibreglass and covered in radiation-proof lead. I think of it as a scarecrow for the nuclear age, but it is also an attempt to link a space of an individual body with space at large.

My work is to make bodies into vessels that both contain and occupy space. *Standing Ground*, like all of the works in the series, has surfaces that are articulated by vertical and horizontal lines similar to the mapping of a geographer's globe. The horizontal of the arms mirrors the horizon and suggests a relationship between the physical bounding condition of the body and the perceptual boundary of the horizon.

To a greater or lesser extent, all my work attempts to collapse the mind-body division by suggesting that there is a continuum between the space of consciousness and space at large, bridged by the body. The air and darkness within the body-case is therefore as important as the air and space that surrounds it: intimating a connection between the darkness of the body and the darkness of deep space.

Antony Gormley, 2020

Installation view of the present work
Image/Artwork © Antony Gormley

40

MAURIZIO CATTELAN

(b. 1960)

Untitled

resin, paint, human hair, garment packing tissues, wood and screws

235.6 by 137.2 by 47 cm. 92⅞ by 54 by 18½ in.

Executed in 2007, this work is number 2 from an edition of 3, plus 2 artist's proofs.

‡ ⊕ £ 600,000-800,000
€ 710,000-945,000 US$ 785,000-1,050,000

PROVENANCE

Galerie Emmanuel Perrotin, Paris

Private Collection, New York

Venus Over Manhattan, New York

Zadig & Voltaire Collection, Paris (acquired from the above)

Christie's, New York, 17 May 2017, Lot 53B (consigned by the above)

Acquired from the above sale by the present owner

EXHIBITED

Bregenz, Kunsthaus Bregenz, *Maurizio Cattelan*, February - March 2008, (without crate, edition no. unknown)

Pulheim-Stommeln, Synagoge Stommeln, *Maurizio Cattelan*, June - August 2008 (A.P. 1/2, edition of 3)

Houston, The Menil Collection, *Maurizio Cattelan*, February - August 2010, p. 115, illustrated in colour (during the installation of *Maurizio Cattelan,* Kunsthaus Bregenz, edition no. unknown)

Kiev, PinchukArtCentre*, Sexuality and Transcendence*, April - September 2010, p. 9, illustrated in colour (edition no. unknown)

New York, Solomon R. Guggenheim Museum, *Maurizio Cattelan: All,* November 2011 - January 2012, p. 66 (text), p. 67, illustrated in colour (during the installation of *Maurizio Cattelan,* Kunsthaus Bregenz, edition no. unknown), and p. 238, illustrated in colour (installation view, *Maurizio Cattelan,* Synagoge Stommeln, Pulheim-Stommeln, 2008, A.P. 1/2, edition of 3)

Zurich, Kunsthaus Zürich, *Riotous Baroque: From Cattelan to Zurbarán – Tributes to Precarious Vitality,* June - September 2012, p. 41, illustrated in colour (edition no. unknown)

Warsaw, Center for Contemporary Art, *Maurizio Cattelan: Amen*, November 2012 - February 2013, p. 30, illustrated (during the installation of *Maurizio Cattelan,* Kunsthaus Bregenz, edition no. unknown)

New York, Venus Over Manhattan, *Fétiche*, February - April 2016 (the present work)

Paris, Monnaie de Paris, *Maurizio Cattelan: Not Afraid of Love*, October 2016 - January 2017 (edition no. unknown)

LITERATURE

Maurizio Cattelan and Brice Curiger, *Die/ Die more/ Die Better/ Die Again*, Paris 2008, p. 17 (text)

Ann-Katrin Günzel, 'Maurizio Cattelan: Ecclesia und Synagoge', *Kunstforum International,* No. 192, July - August 2008, p. 317, illustrated in colour (installation view, *Maurizio Cattelan,* Synagoge Stommeln, Pulheim-Stommeln, 2008, A.P. 1/2, edition of 3)

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.

Installation view of the present work at *Maurizio Cattelan*, Kunsthaus Bregenz, Austria, February - March 2008
Image: © Markus Tretter
Artwork: © Maurizio Cattelan

Francesca Woodman, *Untitled, Rome*, 1977-78
Private Collection
Image/Artwork: © Estate of Francesca Woodman/Charles Woodman / Artists Rights Society (ARS), New York / DACS, London 2020

MAURIZIO CATTELAN

UNTITLED

Imbued with a profound sense of horror and urgency, *Untitled* is an image of death, subversion and iconoclasm powerfully rendered through Maurizio Cattelan's unique language of extreme provocation. Executed in 2007, the life-size sculpture depicts a young girl dressed in a white nightgown, her hands nailed to wooden boards above her head in pseudo-crucifixion. The feeling of ambiguity and unease is augmented by the girl's position in a large wooden crate; her back to the viewer and face hidden as if suffocated by the crate's tissue-paper wrapping. The composition of *Untitled* originates from a 1977 photograph by Francesca Woodman, who, in a self-portrait, depicted herself hanging from a doorway in a white nightgown. The image appears to profoundly foreshadow the photographer's own death, as she took her life in 1981 at the age of 22. The original version of the present work, installed at Kunsthaus Bregenz in Austria in 2008, replicated Woodman's well-known photograph almost precisely: here the resin sculpture of the girl – without crate – was hauntingly installed in a doorway atop a dark, foreboding staircase. Nancy Spector, curator of Cattelan's major 2011-12 Guggenheim retrospective, explains, "When installing an unnervingly veristic resin version of this figure at Kunsthaus Bregenz in Austria, a glimpse of the sculpture in its packing crate led Cattelan to decide to alter the work in future iterations. From then on he has exhibited the woman facedown in the crate with her hands pierced and arms and legs cordoned in place" (Nancy Spector cited in: Exh. Cat., New York, Solomon R. Guggenheim Museum, *Maurizio Cattelan: All*, 2011-12, p. 66). In its current and final iteration *Untitled* is one of Cattelan's most iconic and widely exhibited works, having been included in solo shows at renowned institutions, including Palazzo Reale, Milan (2010); the Solomon R. Guggenheim Museum, New York (2011-12); Kunsthaus Zürich (2012); and the Monnaie de Paris (2016-17).

The unmistakable allusion to crucifixion, suicide and torture inherent to *Untitled* illustrates Cattelan's succinct interpretation of death, a theme relentlessly explored throughout the artist's greater oeuvre. Although sarcastic humour is present throughout much of the artist's work – his 2011 Venice Biennale installation of two thousand defecating pigeons is a prescient example

prossima donna?"
LANCETTI

Installation view of the present work at *Maurizio Cattelan: All*, Guggenheim Museum, New York, November 2011 - January, 2012
Image: © David Heald/ Solomon R. Guggenheim Foundation, New York. All Rights Reserved
Artwork: © Maurizio Cattelan

of the artist's light-hearted and imaginative wit – a rumination on mortality lies at the very core of his practice. *Bidibidobidiboo* (1996) is an early example of his meditations on death; here a taxidermy squirrel has committed suicide in his kitchen, his gun having dropped to the floor. *Novecento*, executed in 1997, follows suit as an embalmed horse is hung from the ceiling by a sling, its head hung limp and eyes eerily vacant. Earlier works, such as the present *Untitled*, allow Cattelan to question his audience's perception of death. The artist himself claims, "To me the real question always has been: is there life before death? The thing that scares me to death is people around me being afraid of everything" (Maurizio Cattelan cited in: Thibaut Wychowanok, 'We met Maurizio Cattelan: "Is this interview our first analysis session"', *Numéro*, December 2005, online). While an undertone of mortality pervades Cattelan's visual lexicon, so too does a focus on religious iconography; the pseudo-crucifixion of *Untitled* here recalls a plethora of art historical religious imagery, from the crucifixion scenes of Diego Velázquez and Caravaggio, to those of Salvador Dalí and Marc Chagall. Cattelan's *La Nona Ora* (1999) is an early example of the artist's subversion of religion, for here a wax figure of Pope John Paul II has been hit by a meteorite, and the Pope's body is left splayed across the floor in a scene of palpable agony. *La Nona Ora* and *Untitled* question our contemporary understanding of fear, death, religion and, indeed, the complexities of humankind: "The duty of art is to ask questions, not to provide answers. And if you want a clearer answer, then you're in the wrong place" (Maurizio Cattelan cited in: *ibid.*).

A masterful provocateur, Cattelan seeks to subvert and disrupt established order, while questioning our perceptions and most fundamental beliefs. As a sculptural analogue to photography, the shackled woman of *Untitled* is rendered with a phenomenal degree of realism, and her spectre-like body veritably haunts us. Through its premonition of mortality, the present work, together with Cattelan's greater repertoire, thus functions as "a cipher for the human condition, the inevitability of death, and the power of the image to seduce and horrify with this existential truth" (Nancy Spector cited in: o*p. cit.*, p. 113).

○ ∋ **41**

KAWS

(b. 1974)

AT THIS TIME

afromosia wood

250 by 116 by 93 cm. 98½ by 45⅞ by 36½ in.

Executed in 2013, this work is number 2 from an edition of 3, plus 2 artist's proofs.

‡ £ 700,000-900,000
€ 830,000-1,070,000 US$ 915,000-1,180,000

PROVENANCE

Friedman Benda, New York (acquired directly from the artist)

Acquired from the above by the present owner in 2014

EXHIBITED

Fort Worth, Modern Art Museum of Fort Worth; and Shanghai, Yuz Museum, *KAWS: WHERE THE END STARTS*, October 2016 - July 2017, pp. 116 and 118-19, illustrated in colour (installation view, *KAWS: WHERE THE END STARTS,* Modern Art Museum of Fort Worth, Fort Worth, edition no. unknown)

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.

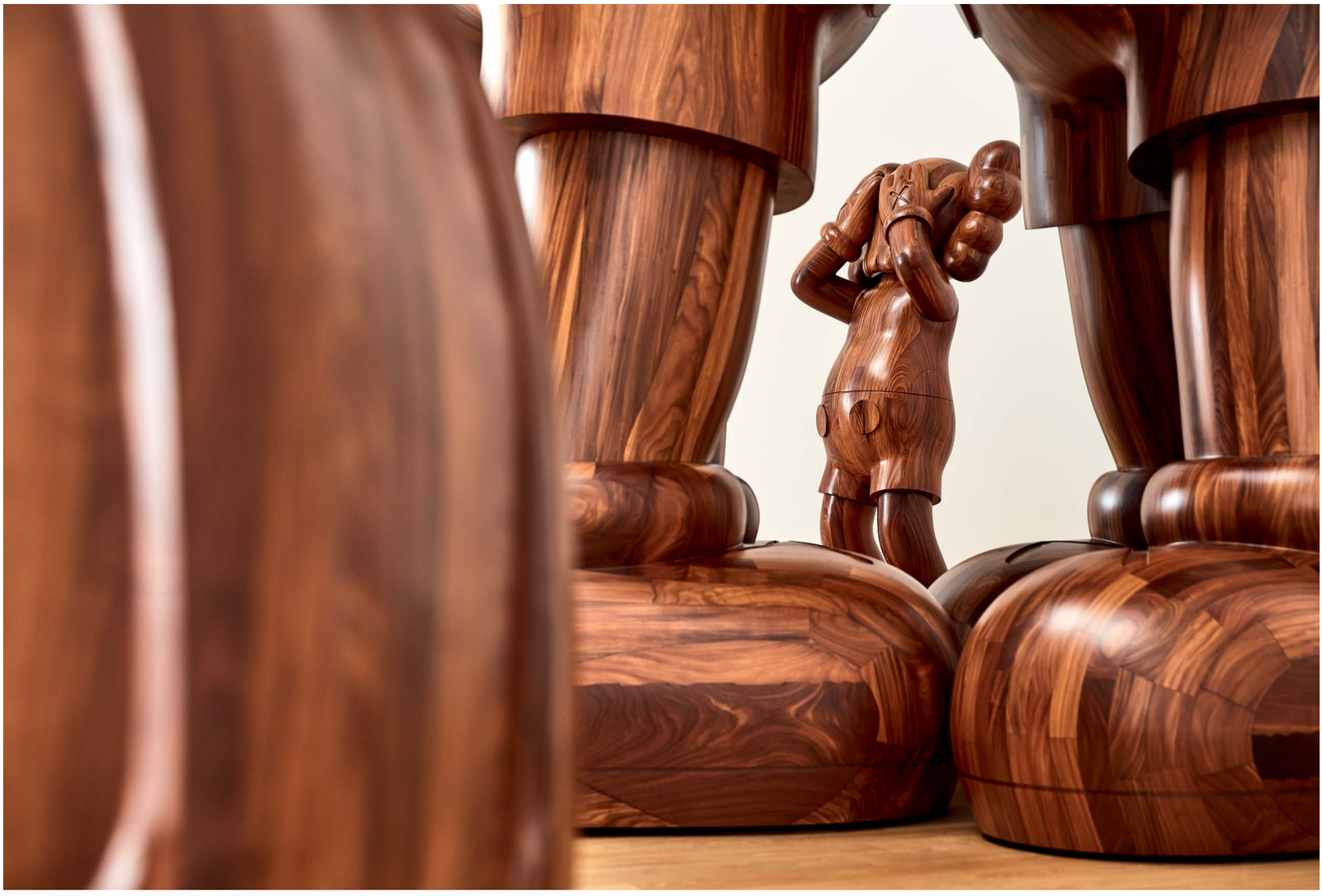
KAWS

AT THIS TIME

Towering over the viewer at eight feet tall, KAWS's monumental wooden sculpture *AT THIS TIME* belongs to the artist's signature series of COMPANION sculptures. KAWS's COMPANIONS rank amongst the most emblematic figures within the American artist's pervasive visual lexicon. In recent years, Brooklyn-based Brian Donnelly – known more widely by his moniker KAWS – has not only earned his position as one of the most acclaimed sculptors of our generation but has also become firmly established as a universally recognised household name. It is principally through his large-scale public sculptures that KAWS successfully traverses the realms of high art and mass culture, with his trademark COMPANION character at the very forefront of this campaign. Global icons of our time, the COMPANION figures are simultaneously endearing and sinister, playful and psychologically charged. Their universal appeal lies in KAWS's attention grabbing aesthetic "that merges," as writer Emily Gosling attests, "childhood nostalgia with the macabre... [to join] up the dots between street art, fine art and merch" (Emily Gosling, 'No KAWS for concern', *It's Nice That,* 4 February 2016, online). Housed in numerous public collections including Modern Art Museum of Fort Worth; Brooklyn Museum; Museum of Contemporary Art, San Diego; Nerman Museum of Contemporary Art, Overland Park; and High Museum, Atlanta, works such as the present are poignant emblems of our contemporary society.

The figure in *AT THIS TIME* stands with his head tilted backwards and his hands pressed firmly into his eyes, as if in a state of mock despair. Two large X's – the hallmark of KAWS's practice – are carved into his hands. Simultaneously celebrating and mourning a globalised age of capitalism, mass consumption and accelerated diffusion of information, the present

Jeff Koons, *Bear and Policeman*, 1988
Private Collection
Image/Artwork: © Jeff Koons



Installation view of the present work at *Kaws: Where the End Starts*, Fort Worth Museum, Fort Worth, October 2016 - January 2017
Image: © Matt Hawthorne / Fort Worth Museum
Artwork: © KAWS 2020

sculpture encompasses the unique duality of joy and anguish that characterises our contemporary moment. While his X-eyes are simultaneously closed yet all-seeing in defiance of a world pervaded with brands, logos, and homogenised consumerism, the figure's cartoon presence harnesses our childhood memories to remind us of the power of hope and faith in humanity.

One of the most prominent heirs of Pop art alongside artist's such as Jeff Koons, KAWS studied illustration at the School of Visual Arts in New York. After graduating, he worked briefly as a freelance illustrator before adopting the name KAWS as a young graffiti artist in Jersey City. In the 1990s, after moving to New York, he began to practice 'subvertising' to parody and spoof corporate and political advertisements on bus shelters, phone booths and billboards. Gradually, the artist expanded his imagery beyond graffiti, inventing his own host of characters appropriated from classic cartoons including *SpongeBob SquarePants, The Simpsons* and *Garfield*. Extending the art historical lineage of appropriated images by Pop artists such as Roy Lichtenstein and Andy Warhol, KAWS supplants his characters' heads with his skull motif, updating the universally cherished childhood iconography for our contemporary context. With works such as *AT THIS TIME*, KAWS compellingly infiltrates the realm of mass consumerism, reinventing a truly distinctive lexicon that permeates the world of contemporary art and popular culture. In the artist's own words: "[COMPANION] deals with life the way everyone does... [and] is more real in dealing with contemporary human circumstances. He reflects attitudes we all have" (KAWS cited in: Exh. Cat., Fort Worth, Modern Art Museum of Fort Worth, *KAWS: WHERE THE END STARTS*, 2016, p. 5).

42

DAMIEN HIRST

(b. 1965)

Compassion

butterflies and household gloss paint on canvas

diameter: 213.4 cm. 84 in.

Executed in 2007.

‡ ⊕ £ 600,000-800,000
€ 710,000-945,000 US$ 785,000-1,050,000

PROVENANCE

Haunch of Venison, London

Acquired from the above by the present owner in 2007

Image: © Prudence Cuming Associates. Artwork: © Damien Hirst and Science Ltd. All rights reserved, DACS 2020

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Jean Dubuffet. *Paysage aux argus*, 1955
Fondation Dubuffet, Paris
Image: © 2020 BI, ADAGP, Paris/Scala, Florence
Artwork:© ADAGP, Paris and DACS, London 2020

DAMIEN HIRST

COMPASSION

An exuberant, elaborate mosaic of gold, cobalt, and tangerine, *Compassion* is a mesmerising example of Damien Hirst's Butterfly Kaleidoscope paintings. Radiating with celestial beauty, the present work comprises thousands of individual and delicately patterned butterfly wings laid on a monochromatic surface. While the symmetry and iridescence of the composition evokes a carefully-constructed Renaissance Tondo of fine stained glass, the intricate and alluring patterns affirm the superior artistry of natural forces. The arrangement of colours and designs create an enthralling illusionistic space in which the central focal point appears to approach or recede from the viewer, expressing the elusive nature of its subject. Executed in 2007, *Compassion* emerged from a series that encapsulates one of Hirst's most enduring motifs – the butterfly – as a spiritual symbol of love, religion, and death.

By appropriating the visual language of stained-glass windows, themselves indelibly associated with great cathedrals, Christianity, and religious iconography, Hirst has aligned his work with the symbolic and metaphysical concerns that characterise those belief systems. The fear of mortality and the aspiration to eternal life are central to religion; Hirst's meditation on this desire is suggested by his use of butterfly wings rather than glass, as their presence necessarily implies their demise, yet their lasting beauty in his canvas offers another form of life. Within Hirst's deliberate artistic lexicon, the butterfly has come to signify the soul itself, evoking both the ephemerality and the abiding joy of life. As he himself has declared, "'I think I've got an obsession with death, but I think it's like a celebration of life rather than something morbid. You can't have one without the other" (Damien Hirst in: Gordon Burn and Damien Hirst, *On the Way to Work*, London 2011, p. 21).

Butterflies were an early source of inspiration for Hirst and have appeared frequently throughout his oeuvre to date. Inspired by Victorian lepidopterists, who bred and organised butterflies by category for scientific understanding, he began to arrange the insects by colour and created astonishing and complex geometric compositions like *Compassion* that appear to transform kaleidoscopically from various perspectives. From afar, these individual wings resemble jewel-like tesserae in a mosaic; brimming with hues of amethyst, garnet, amber and sapphire, their iridescent surfaces reflect and refract light so that the entire canvas scintillates and transforms. Up close, the individual specimens become visible and a panoply of species is suddenly and poignantly revealed, as each wing among thousands serves as a reminder of death. This conflict between the destruction of life and the creation of art has become the most central theme of Hirst's career, forming the basis for works like *Compassion*, and offering a potent if paradoxical celebration of life.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

43 GEORGE CONDO

(b. 1957)

Untitled

signed and dated *7/2013*

acrylic, charcoal and pastel on linen, in artist's frame

134.6 by 106.7 cm. 53 by 42 in.

framed: 139.5 by 118 cm by 9.5 cm. 55 by 46½ by 3⅞ in.

£ 600,000-800,000
€ 710,000-945,000 US$ 785,000-1,050,000

PROVENANCE

Skarstedt Gallery, New York

Acquired from the above by the present owner in 2014

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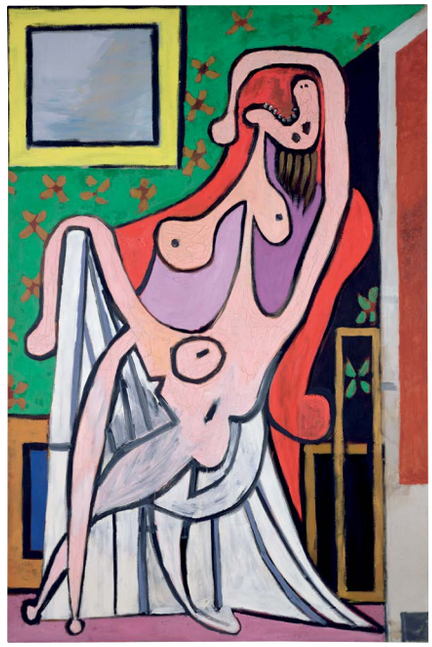
7/2013



Pablo Picasso, *Big Nude in a Red Armchair*, 1929
Musée Picasso, Paris
Image: © Bridgeman Images
Artwork: ©Succession Picasso/DACS, London 2020

GEORGE CONDO

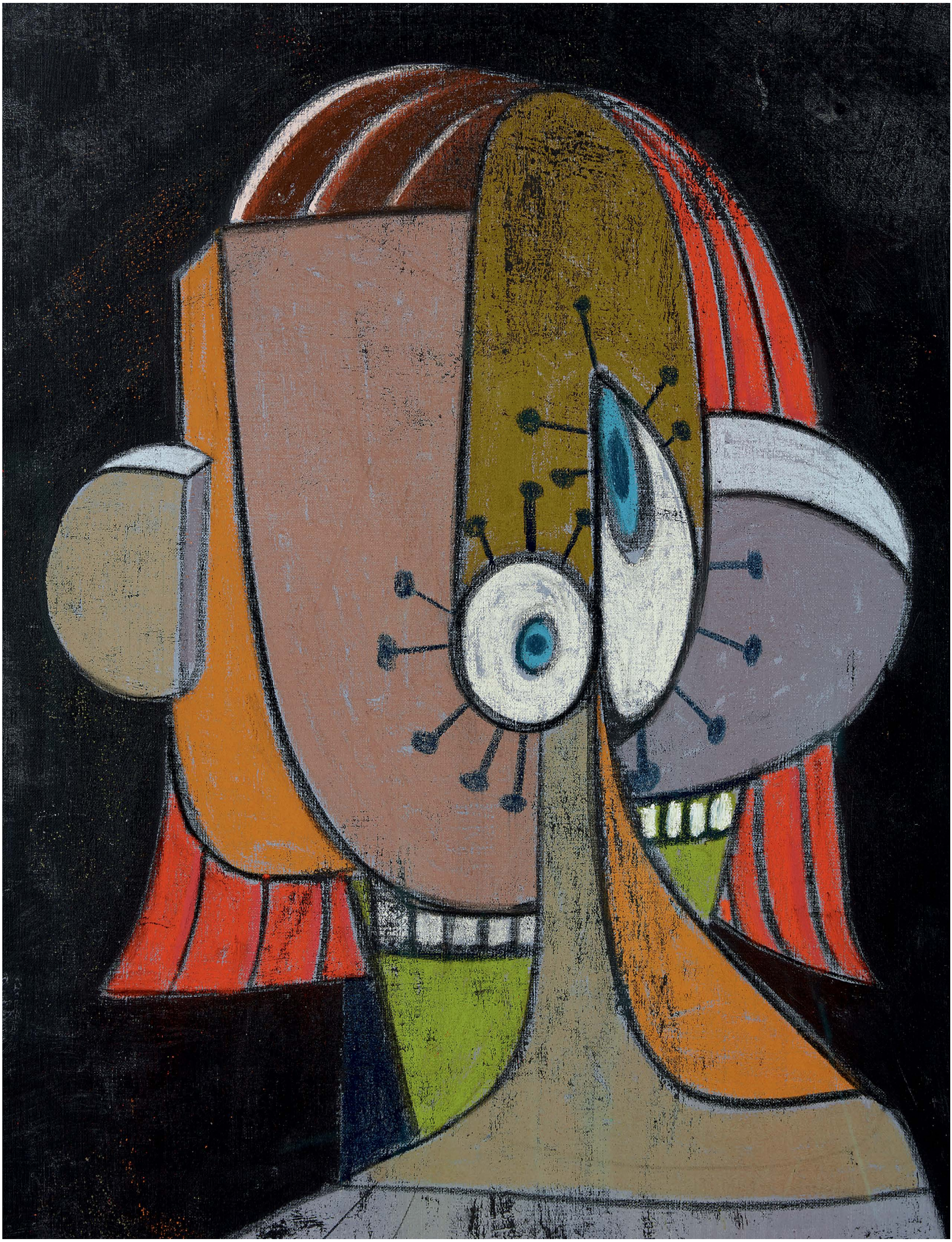
UNTITLED

Untitled epitomises George Condo's mature style. It is a remarkable example of the artist's celebrated *Drawing Paintings* (2009-present), so called because they marked a shift away from the oil paint that Condo had used up to that point towards a multi-media approach consisting of acrylic, charcoal and pastel. Unlike the portraits from the 2000s, where often grotesque and highly stylised figures seem to emerge from the dark recesses of his compositions, the present work is composed and Picasso-esque. Jazz-like in its recapitulation of the human form, these paintings, to quote the artist, are "about freedom of line and colour [that] blur the distinction between drawing and painting. They are about beauty and horror walking hand in hand. They are about improvisation on the human figure and its consciousness" (George Condo cited in: Press Release, New York, Skarstedt Gallery, *George Condo: Drawing Paintings*, November 2011, online).

Quite aside from these stylistic concerns, it is well worth examining the purpose of Condo's distortions, namely the desire to emulate Cubism, not for its attempt to show an object from various different angles, but rather by reflecting the ever changing, and often conflicting emotions of the human psyche in paint. Any traces of physical individuality are abandoned here, in favour of mapping out the furthest extremes of the human condition, a process that Condo has described as 'psychological Cubism'.

Condo's figurative work can be described in part as an assault upon the traditions of portraiture. Through his attempt to capture the embodied psychological essence of his subjects, Condo breaks the conceit of portrait painting as a whole, eliminating the illusion that drives it. As the artist has stated, "the affected part of people is the interesting side to me. It's the real side of them that's boring", and there can be little doubt that portraiture as a whole is an affectation (George Condo in conversation with Anney Bonney in: *BOMB 40*, 1 July 1992, online). The portrait that emerges from an artist's studio is propagandistic – it conveys the reality that the subject wants to transmit. However, through his attempts to trace psychology, rather than appearance, Condo subverts this aim, denying his figures the ability to curate their own image.

Clearly, this lampooning of established artistic mores, as well as of canonical artists themselves, serves to conflate lofty cultural aspiration with something altogether more base. The clownish and absurd representation of human nature and desire demonstrates the ease with which even the most admirable of intentions can become confused and perverted. Over the last three decades, in canvases that articulate this kind of potent and mixed emotional charge, to quote curator Ralph Rugoff, "Condo has explored the outer suburbs of acceptability while making pictures that, for all of their outrageous humor, are deeply immersed in memories of European and American traditions of painting" (Ralph Rugoff, 'The Mental States of America' in: Exh. Cat., London, Hayward Gallery, *George Condo: Mental States*, 2011, p. 11).



44

KAWS

(b. 1974)

GOTTA EAT

signed and dated *11* on the reverse

acrylic on canvas

diameter: 243. 5 cm. 95⅞ in.

£ 500,000-700,000
€ 585,000-820,000 US$ 655,000-915,000

PROVENANCE

Galerie Perrotin, Paris

Private Collection, Paris

Acquired from the above by the present owner in 2012

Rendered in richly saturated colours with boldly defined forms, *GOTTA EAT* (2011) exemplifies KAWS's investigations into the legacy of Pop culture. Presented across a circular canvas, the painting depicts a humorous cartoon face, with large bulging eyes and colourful teeth, from between which lolls a fuchsia pink tongue. Epitomising the American artist and designer's playful dynamism and intriguing aesthetic, the painting is marked with KAWS's signature 'X' eyes, a sinister yet fascinating hallmark of his practice which poignantly comments on our image-saturated and consumer-driven world. The product of a society overwhelmed by an endless abundance of images, posters, cartoons and adverts, KAWS's paintings hold a mirror up to our surroundings, compelling his viewers to reflect upon the world they live in. As curator Michael Auping attests, "KAWS is not just referring to pop culture, he is making it" (Michael Auping, 'America's Cartoon Mind' in: Exh. Cat., Fort Worth, Modern Art Museum of Fort Worth, *Where the End Starts*, 2017, p. 63).

KAWS, who worked as an animator for Disney before establishing his artistic practice, cites mainstream cartoons as a central influence, explaining that he "found it weird how infused a cartoon could become in people's lives; the impact it could have, compared to regular politics" (KAWS cited in: Murray Healy, 'Graffiti Artist Turned Gallery Artist Turned Art Toy Maker: KAWS', *Pop*, February 2007, pp. 260-65). Similar to animated cartoon imagery, KAWS deftly removes all trace of his hand, instead executing clean lines and saturated colours with the exacting precision of commercial fabrication. This manner of execution stems from KAWS's years as a graffiti artist, when he would modify billboards and other advertisements with such unerring skill that the additions would seamlessly integrate into the original imagery.

Building on the Pop legacy of such artists as Andy Warhol, Roy Lichtenstein and Claes Oldenburg, KAWS has risen to acclaim in recent years for his shrewd examination of mainstream visual culture. Infiltrating and appropriating the realms of the entertainment industry, his paintings and sculptures examine the psychology of contemporary society through an intriguing cast of cartoon characters that, in their iconic familiarity and suggestion of mass-production, blur the boundary between the commercial and the vanguard of contemporary art. Playfully indicative of our society's insatiable consumerist hunger, *GOTTA EAT* is quintessential KAWS.

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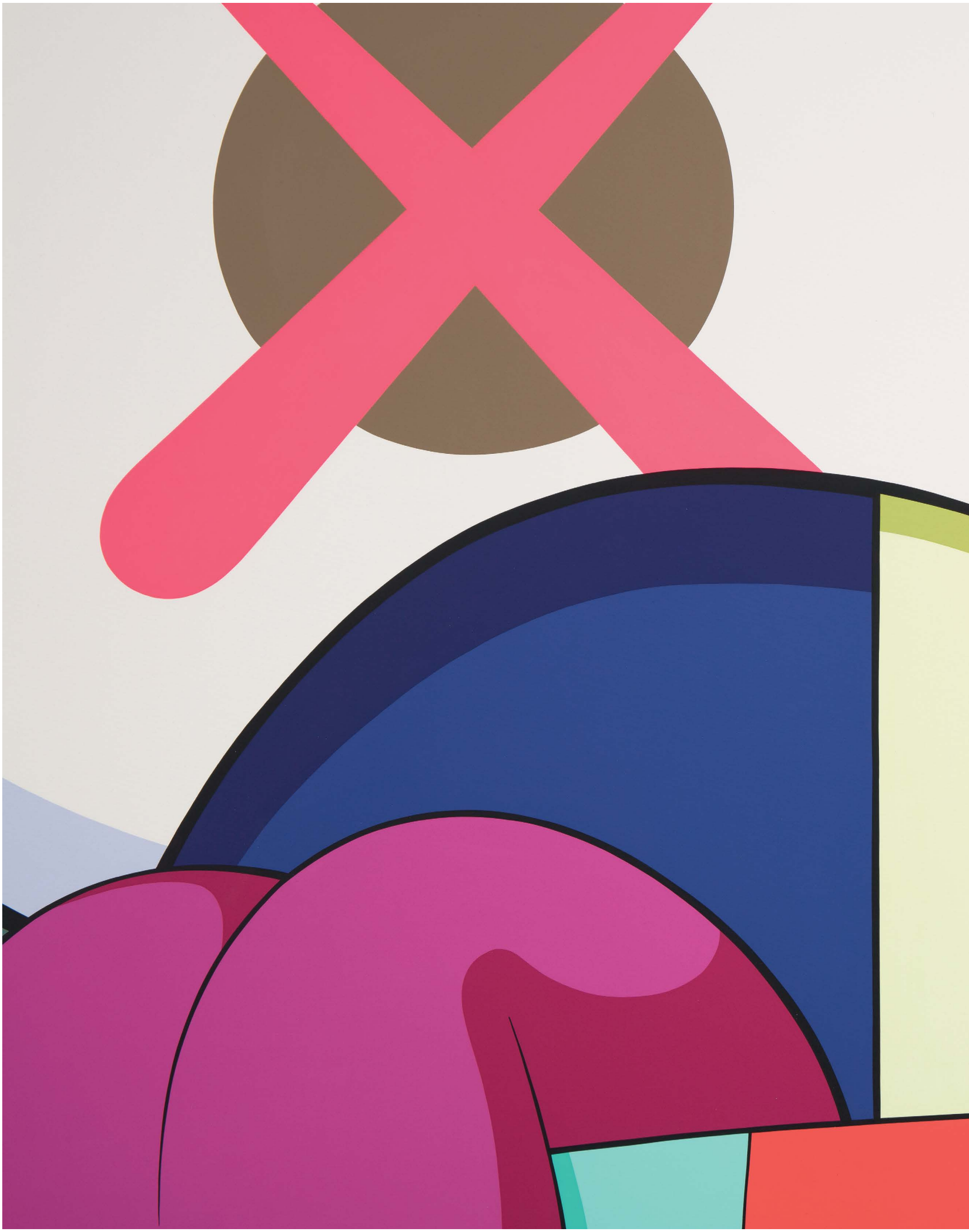

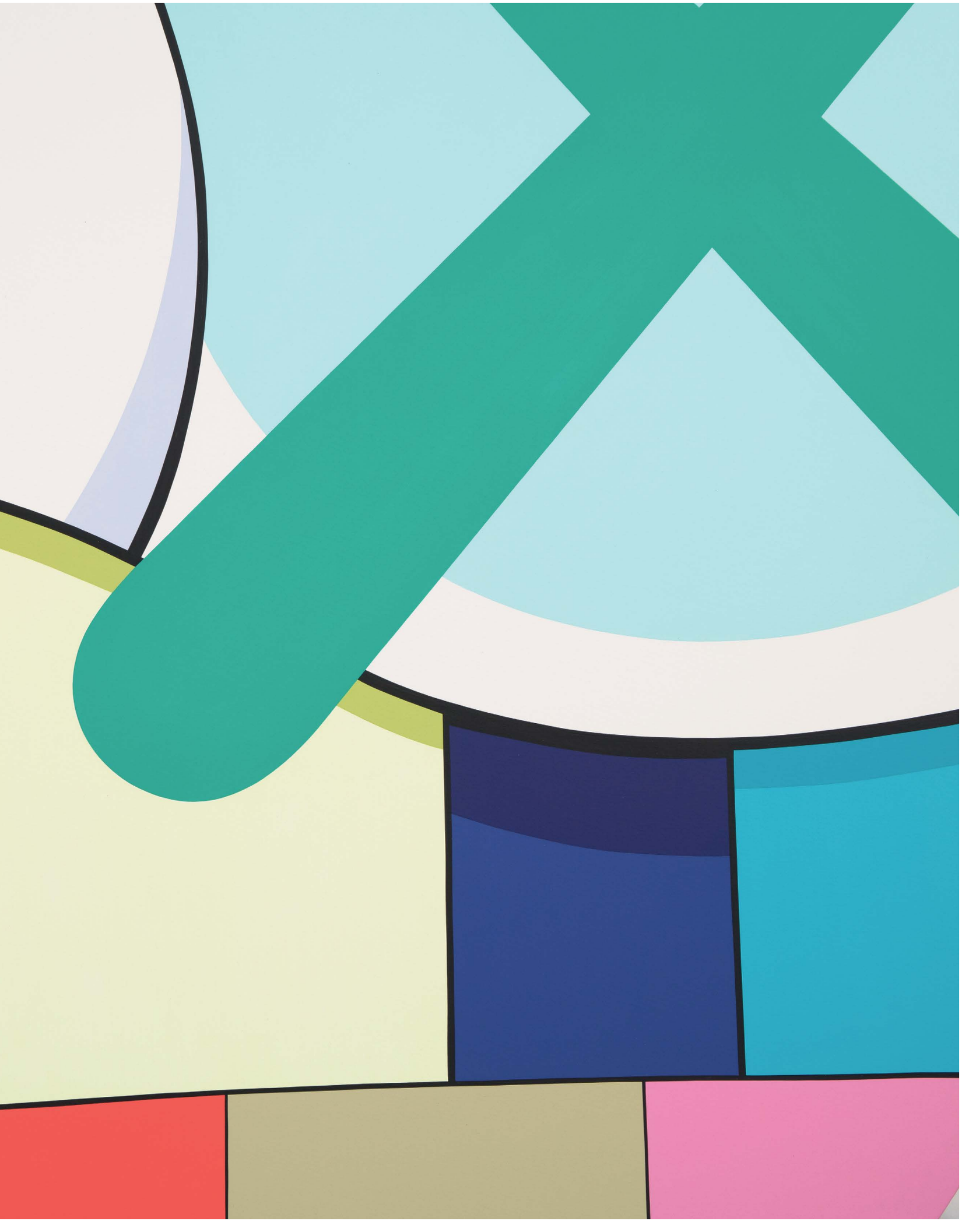

45

EDDIE MARTINEZ

(b. 1977)

Empirical Mind State

signed and dated *09*; signed with the artist's initials and titled on the reverse; signed on the stretcher

oil and spray paint on canvas

182.8 by 274.3 cm. 72 by 108 in.

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

PROVENANCE

ZieherSmith, New York

Private Collection

The Hole Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, ZeiherSmith, *Eddie Martinez*, January - February 2010

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E·MARTINEZ 09

46

ALBERT OEHLEN

(b. 1954)

Ohne Titel (Untitled)

signed and dated *82*

oil, lacquer and collaged mirrors on canvas

170 by 140 cm. 67 by 55 in.

⊕ £ 350,000-450,000
€ 413,000-535,000 US$ 456,000-590,000

PROVENANCE

Lambert Maria Wintersberger (acquired directly from the artist in 1983)

Thence by descent to the present owner

Executed in 1982, *Ohne Titel* (Untitled) was painted during a landmark period of great experimentation, art historical confrontation and provocative humour in Albert Oehlen's oeuvre. This work belongs to a series of mirror paintings which the artist produced during the 1980s by embedding pieces of mirror directly into his compositions. These works forefront the mirror as one of the most venerable, enduring and indeed contradictory symbols employed throughout the canon of art history. From the great paintings of classical mythology and Biblical allegory to the famed seventeenth-century masterpieces by Diego Velázquez and Johannes Vermeer, the mirror has been invariably adopted as a dichotomous emblem of virtue and vanity, beauty and narcissism, myopic vision and illuminating clarity. Described as icons of a "highly contradictory" nature by Katja Hesch, the author of Oehlen's 2005 exhibition catalogue, *Albert Oehlen: Mirror Paintings*, the mirrors in *Ohne Titel* conjure paradoxical associations of reflection and opacity, lightness and dark (Katja Hesch, Exh. Cat., Berlin, Galerie Max Hetzler, *Albert Oehlen: Mirror Paintings,* 2005, p. 29). Positioned sporadically across the composition, the mirrors simultaneously reflect and distort the viewer's appearance, complicating our relationship to the pictorial plane. By incorporating real mirrors rather than painting illusory replicas, Oehlen at once invokes and lampoons the seminal painters of the past who conceived of painting as a window into another realm. This is further emphasised by the densely painted and deeply ambiguous interior scene, which appears to portray a dark and ultimately impenetrable doorway. Describing the duality inherent in his work, the artist has explained, "I define a vocabulary of qualities that I want to see brought together: delicacy and coarseness, colour and vagueness, and, underlying them all, a base note of hysteria" (Albert Oehlen cited in: Press Release, 'Albert Oehlen Elevator Paintings: Trees', *Gagosian*, January 2017, online).

Oehlen's work of the early 1980s is deliberately rebellious in nature, seditiously mocking paintings from the great canon of art history and revelling instead in the lude, crude and provocative. Indeed, alongside his fellow artist, close friend, and drinking partner Martin Kippenberger, Oehlen gained an infamous reputation as the *enfant terrible* of 1980s Cologne. Both Oehlen and Kippenberger famously subscribed to the notion of "bad painting", flagrantly rejecting aesthetic standards and traditional practices in a bid to "to get as far away from meaning as possible" (Albert Oehlen cited in: Sean O'Hagan, 'Albert Oehlen: "There's something hysterical about magenta"', *The Guardian*, 5 February 2016, online). As works such as *Ohne Titel* exemplify, Oehlen's early paintings stand at the juncture of modernist hegemony and punkish resilience: with their frenzied dynamism, deliberately crude paint-handling, and collaging of themes and images, the works from the 1980s positioned Oehlen at the cutting edge of contemporary painting.

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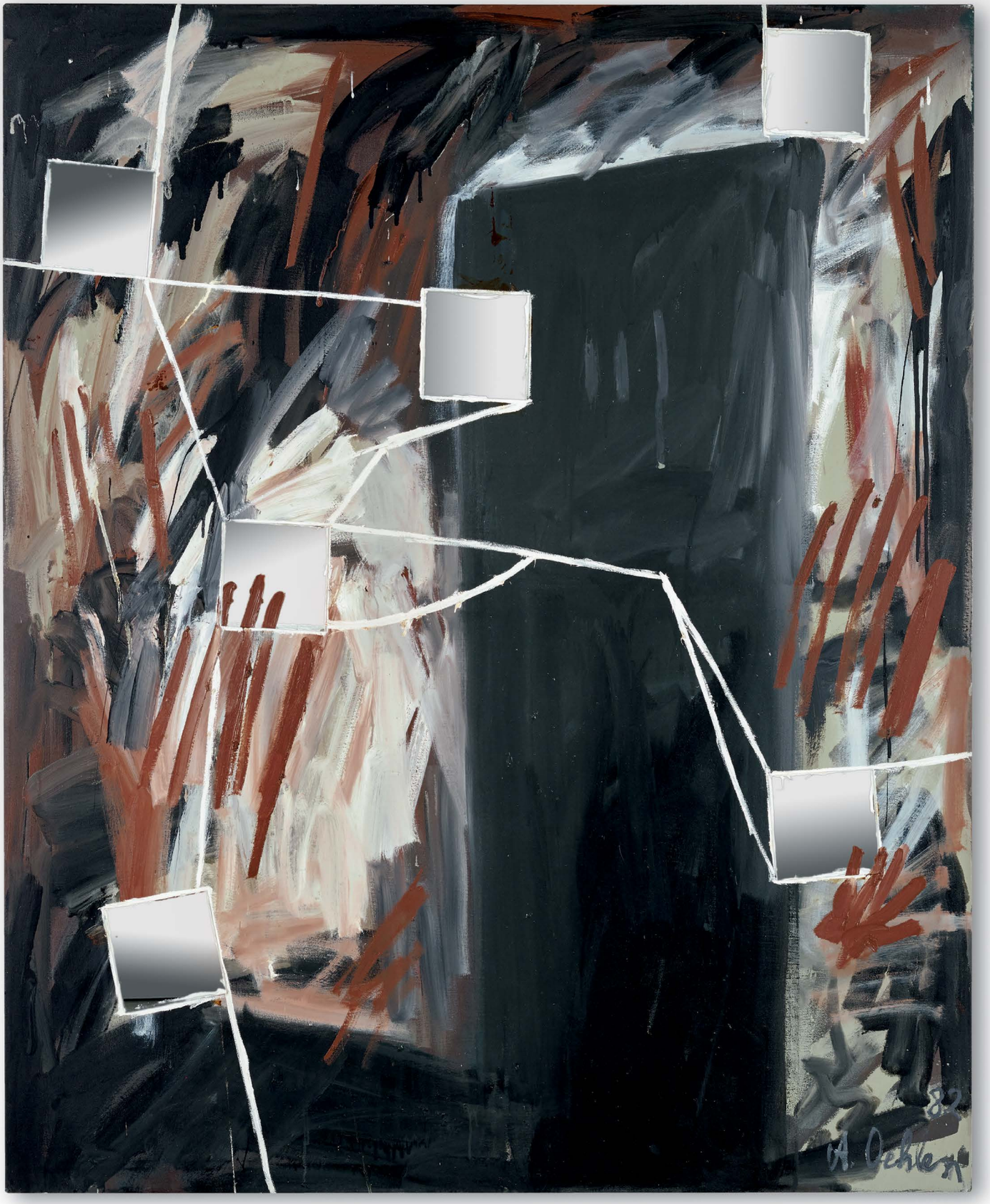

47

MAGDALENA ABAKANOWICZ

(1930 - 2017)

Relief avec deux collines
(Relief with Two Hills)

signed, titled and dated *1972* on a label stitched to the reverse

sisal

110 by 190 cm. 43¼ by 74⅞ in.

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

PROVENANCE

Estate of the Artist

Private Collection, Poland

Private Collection, Europe

Acquired from the above by the present owner

Intricate and vibrant, *Relief avec deux collines* (1972) belongs to the celebrated body of textile works by Magdalena Abakanowicz, one of the most critically acclaimed female artists of the Eastern Bloc. Although initially trained in painting, Abakanowicz chose to work in textile, both in order to challenge the perception of weaving as women's craft, and to avoid Soviet censorship, which dictated a government-approved style of socialist realism to painters, sculptors, and architects. Today, Abakanowicz's works are housed in numerous international collections such as The Museum of Modern Art and The Metropolitan Museum of Art in New York, as well as the Centre Pompidou in Paris. Currently, the artist's work can be viewed at MoMA in the *Taking a Thread for a Walk* exhibition which runs until April this year; and a major retrospective of Abakanowicz's textile sculptures will open in June at Tate Modern.

Relief avec deux collines was executed at a critical, early moment in Abakanowicz's career. In 1965 the artist received her first international award, which opened the doors to further projects and exhibitions outside of the Soviet Union. Throughout the 1960s and '70s Abakanowicz worked intensely on her renowned series of large hanging fabric sculptures, which she called (after herself) the Abakans. Like the sculptural Abakans, the present work challenges the traditional decorative context of tapestry through its coarse sisal threads. The densely woven red, orange, brown and black fibres reflect the light and react to the motions of air, together transforming the work's surface into a pulsating sculptural installation. Both the title of the tapestry and the pattern created with natural threads allude to organic cycles of metamorphosis. In turn, the spatial quality of the work suggests the artist's exploration of the concept of three-dimensionality in art, central also to the oeuvres of Abakanowicz's contemporaries, Lucio Fontana and Alberto Burri.

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Estimate £100,000–150,000*

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Estimate £8,000,000–12,000,000*

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ZAO WOU-KI
20.03.60, 1960 (detail)
Estimate HK$65,000,000–85,000,000

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FERNAND LÉGER
Nature Morte, 1923
Estimate £2,200,000–2,800,000*

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BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

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 reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate
Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol
The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:
HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items

for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions of Business for Live Online Bidding apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so

and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer..

((e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.].

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer 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) tthe 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 theses Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

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

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or

small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS AND EUROS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars and Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:
£1 = US$1.30
£1 = €1.18

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

AUTHENTICITY GUARANTEE

All lots are offered subject to the Sotheby's Authenticity Guarantee and Conditions of Business for Buyers, which are set forth in this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Buying at Auction section in the printed catalogue.

VAT INFORMATION

For all lots marked with a †, ‡, ɑ or Ω please refer to the VAT Information pages at the back of the catalogue.

VAT INFORMATION FOR OVERSEAS BUYERS

VAT is levied at 5% or 20% on the hammer price of any lot marked with the ‡ or Ω respectively. The VAT will not be charged if Sotheby's ship the property to a destination outside the EU. Alternatively the VAT can be reclaimed if the appropriate documentation is obtained from Sotheby's Shipping Logistics and their instructions for exporting the property are followed.

If you require any further information relating to VAT on lots offered in this sale, please contact Alexander Williams in the Contemporary Art department on 020 7293 5343. Alternatively please refer to the VAT Information For Buyers section printed at the back of this catalogue.

IMPORTANT NOTICE TO BUYERS OF LARGE WORKS OF ART

Please note that all paintings specified in the catalogue as measuring 5ft x 5ft (152cm x 152cm) or more, excluding frame, will be transferred to Sotheby's Greenford Park on the afternoon of the sale.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_IMPS CTP € US$

SOTHEBY'S AUTHENTICITY GUARANTEE

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

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4 Dimensions are given height before width.

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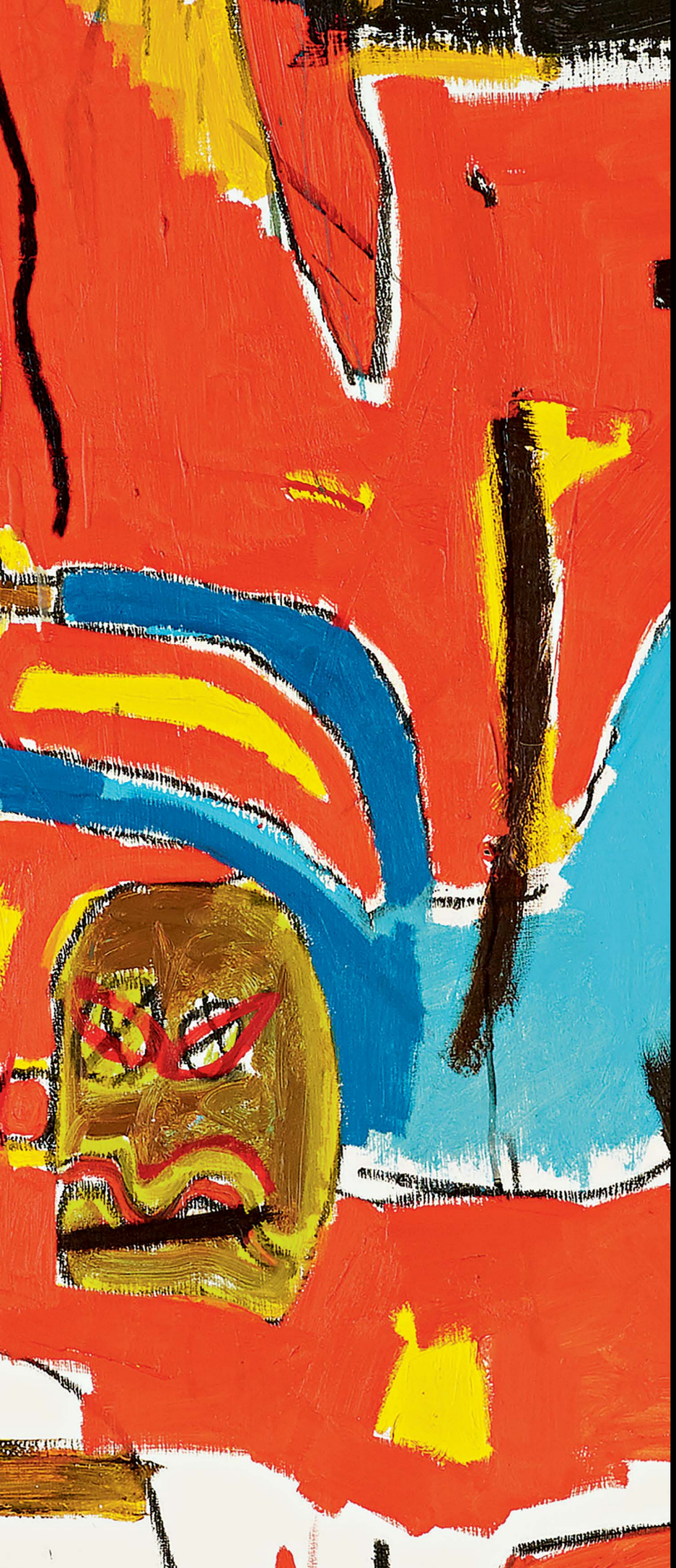

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