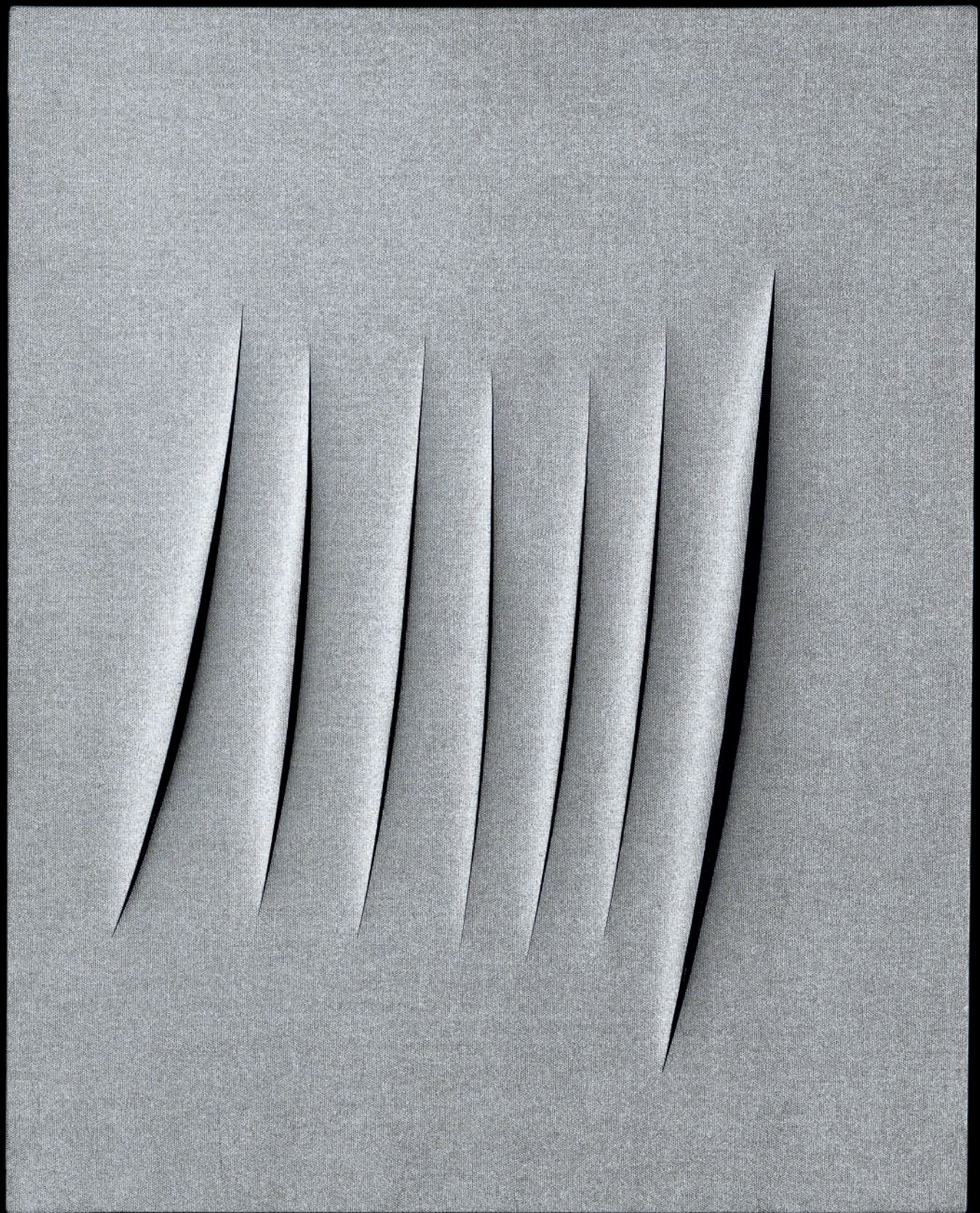

POST-WAR AND CONTEMPORARY ART | CHRISTIE'S









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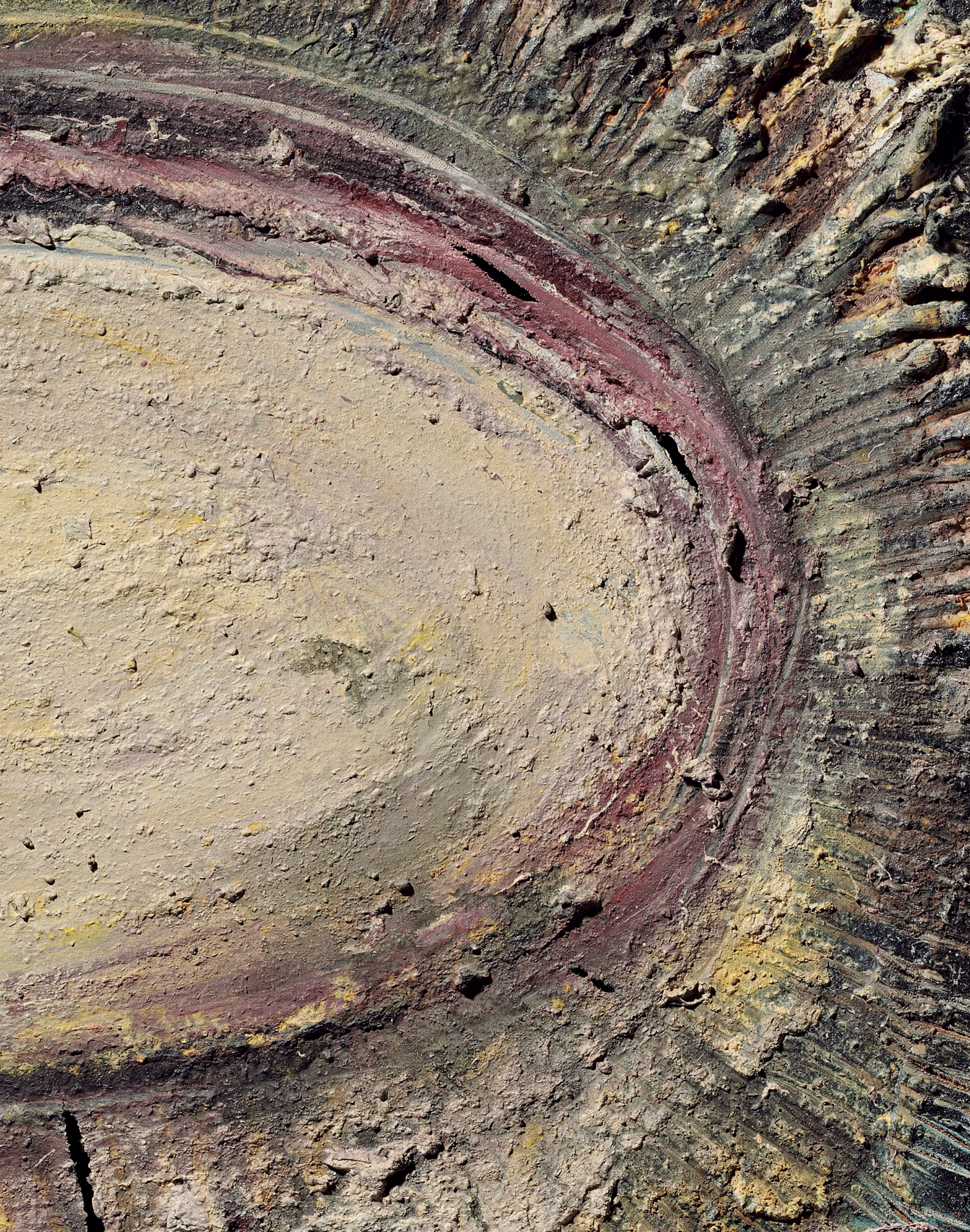

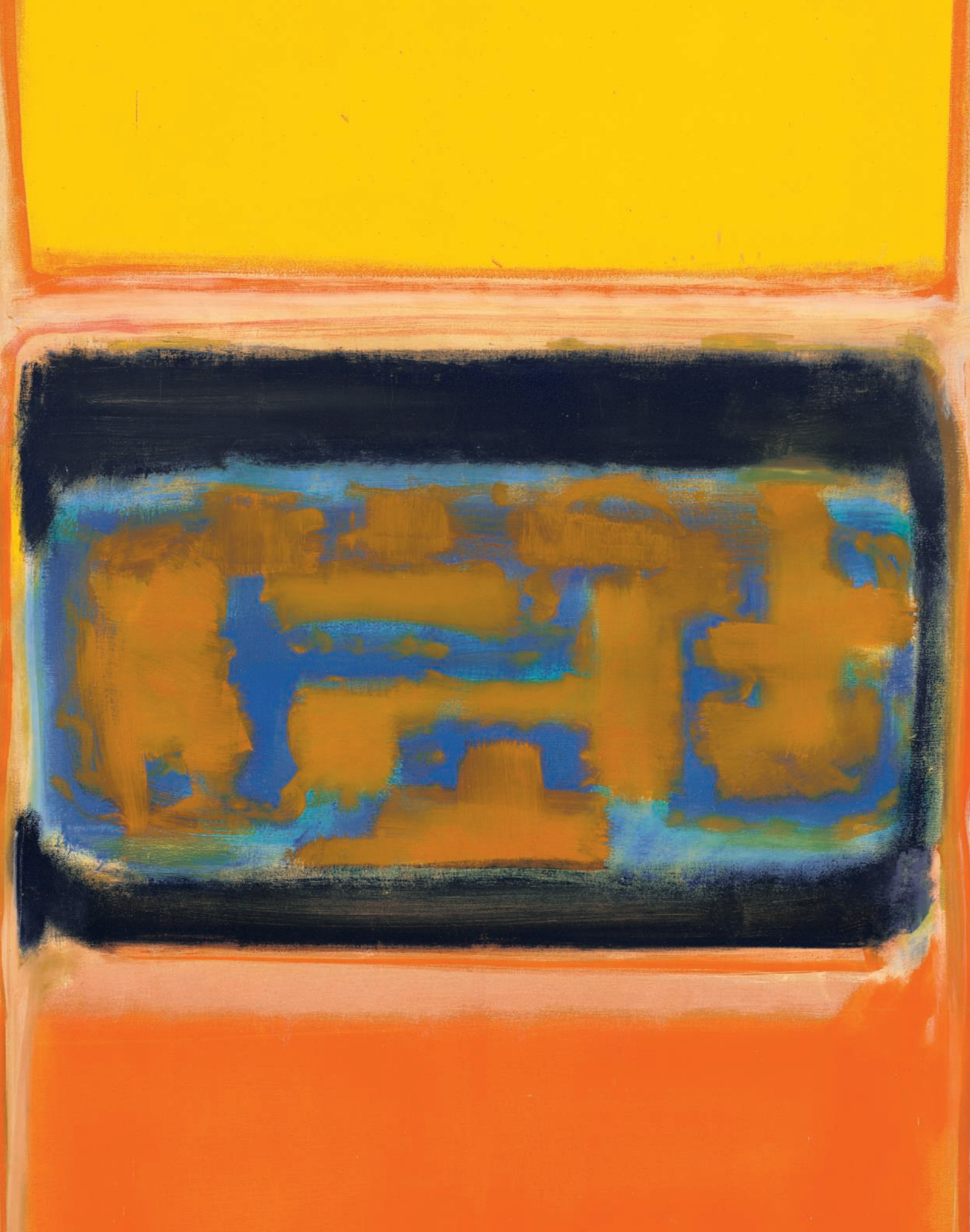

GALLERY TALK
Friday 3 March 2017 at noon
8 King Street, SW1Y 6QT
Robert Brown, Anna Campbell and Billy Jobling

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TUESDAY 7 MARCH 2017

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Catalogue notes written by:
Anna Campbell
Billy Jobling
Stephen Jones
Lily Le Brun
Annabel Matterson
Jennifer Duignam

Research:
Alexandra Wood

Copyright Coordinator:
Sophia Skalbania
Lydia Mills

Catalogue Artwork:
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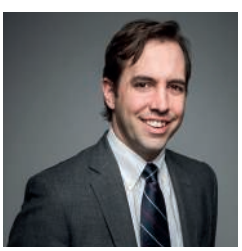

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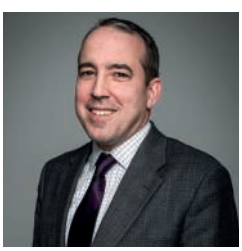

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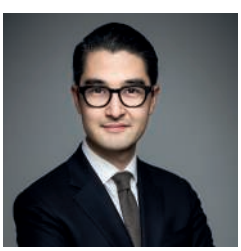

Koji Inoue
Global Head of Post-War and Contemporary Private Sales, International Director

INFORMATION AND SERVICES FOR THIS AUCTION

Enquiries

Katharine Arnold
Head of Auction
+ 44 20 7389 2024
karnold@christies.com

Tessa Lord
Associate Specialist
+ 44 20 7389 2683
tlord@christies.com

Emma Duret
Sale Coordinator
+ 44 20 7389 2068
eduret@christies.com

Zoe Ainscough
Regional Managing Director
+ 44 20 7389 2958
zainscough@christies.com

Elizabeth Winters Ronaldson
Head of Sale Management
+ 44 20 7752 3196
ewinters@christies.com

Melinda Melrose
Business Manager
+ 44 20 7389 2887
mmelrose@christies.com

Services

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Tereza Hlavackova
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+44 (0) 20 7752 3300 fax
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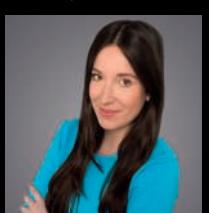

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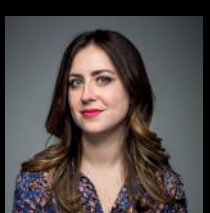

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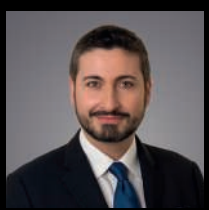

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Etienne Sallon
Specialist, France



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Ekaterina Klimochkina
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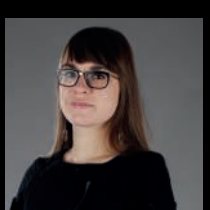

Elvira Jansen
Junior Specialist, Amsterdam



Han-I Wang
Specialist, Hong Kong



Danqing Li
Specialist, Shanghai

POST-WAR & CONTEMPORARY ART INTERNATIONAL SPECIALIST DIRECTORY

AMERICAS

New York

Martha Baer
+1 917 912 5426
mbaer@christies.com
Michael Baptist
+1 212 636 2660
mbaptist@christies.com
Alexander Berggruen
+1 212 636 2373
aberggruen@christies.com
Laura Bjorstad
+1 212 636 2249
lbjorstad@christies.com
Vivian Brodie
+1 212 636 2510
vbrodie@christies.com
Ana Maria Celis
+1 212 641 5774
acelis@christies.com
Noah Davis
+1 212 468 7173
ndavis@christies.com
+1 212 641 7554
Sara Friedlander
+1 212 641 7554
sfriedlander@christies.com
Loic Gouzer
+1 212 636 2248
lgouzer@christies.com
Alexis Klein
+1 212 641 3741
aklein@christies.com
Kathryn Marber
+1 212 641 5768
kmarber@christies.com
Andy Massad
+1 212 636 2104
amassad@christies.com
Laura Paulson
+1 212 636 2134
lpaulson@christies.com
Joanna Szymkowiak
+1 212 974 4440
jszymkowiak@christies.com
Barrett White
+1 212 636 2151
bwhite@christies.com
Rachael White
+1 212 974 4556
rrwhite@christies.com
Kathryn Widing
+1 212 636 2109
kwiding@christies.com
Jennifer Yum
+1 212 468 7123
jyum@christies.com

Los Angeles

Jackie Wachter
+1 310 385 2675
jwachter@christies.com

San Francisco

Charlie Adamski
+1 415 982 0982
cadamski@christies.com

EUROPE

London

King Street

Cristian Albu
+44 20 7752 3006
calbu@christies.com
Katharine Arnold
+44 20 7389 2024
karnold@christies.com
Alessandro Diotallevi
+44 20 7389 2954
adiotallevi@christies.com
Paola Saracino Fendi
+44 207 389 2796
pfendi@christies.com
Edmond Francey
+44 207 389 2630
efrancey@christies.com
Leonie Grainger
+44 20 7389 2946
lgrainger@christies.com
Tessa Lord
+44 20 7389 2683
tlord@christies.com
Leonie Moschner
+44 20 7389 2012
lmoschner@christies.com
Beatriz Ordovas
+44 20 7389 2920
bordovas@christies.com
Francis Outred
+44 20 7389 2270
foutred@christies.com
Bojana Popovic
+44 20 7389 2414
bpopovic@christies.com
Alice de Roquemaurel
+44 20 7389 2049
aderoquemaurel@christies.com
Alexandra Werner
+44 207 389 2713
awerner@christies.com
Rosanna Widen
+44 20 7389 2187
rwiden@christies.com

South Kensington

Zoe Klemme
+44 20 7389 2249
zklemme@christies.com

Austria

Angela Baillou
+43 1 583 88 12 14
abaillou@christies.com

Belgium

Peter van der Graaf, Amsterdam
+31 20 575 52 74
pvanderGraaf@christies.com
Pauline Haon
+32 2 289 1331
phaon@christies.com

France

Laetitia Bauduin
+33 1 40 76 85 95
lbauduin@christies.com
Florence de Botton
+33 1 40 76 84 04
fdebotton@christies.com
Christophe Durand-Ruel
+33 1 40 76 85 79
CDurand-Ruel@christies.com
Paul Nyzam
+33 1 40 76 84 15
pnyzam@christies.com
Etienne Sallon
+33 1 40 76 86 03
esallon@christies.com

Germany

Nina Kretzschmar, Cologne
+49 17 076 958 90
nkretzschmar@christies.com
Jutta Nixdorf, Munich
+41 44 268 10 10
jnixdorf@christies.com
Christiane Rantzau, Hamburg
+49 40 279 4073
crantzau@christies.com
Herrad Schorn, Dusseldorf
+49 211 491 59311
hschorn@christies.com
Eva Schweizer, Stuttgart
+49 711 226 9699
eschweizer@christies.com
Arno Verkade, Dusseldorf
+49 211 491 59313
averkade@christies.com

Italy

Mariolina Bassetti, Rome
+39 06 686 3330
mbassetti@christies.com
Laura Garbarino, Milan
+39 02 3032 8333
lgarbarino@christies.com
Barbara Guidotti, Milan
+39 02 3032 8333
bguidotti@christies.com
Renato Pennisi, Milan
+39 06 686 3332
rpennisi@christies.com
Elena Zaccarelli, Milan
+39 02 303 28332
ezaccarelli@christies.com

Netherlands

Jetske Homan van der Heide, Amsterdam
+31 20 575 5287
jhoman@christies.com
Elvira Jansen, Amsterdam
+31 20 575 5286
ejansen@christies.com
Nina Kretzschmar, Amsterdam
+49 17 076 958 90
nkretzschmar@christies.com

Spain

Guillermo Cid, Madrid
+34 91 532 66 27
gcid@christies.com

Switzerland

Eveline de Proyart, Geneva
+41 22 319 17 50
edeproyart@christies.com
Rene Lahn, Zurich
+41 44 268 10 21
rlahn@christies.com
Anne Lamuniere, Geneva
+41 22 319 17 10
alamuniere@christies.com
Jutta Nixdorf, Zurich
+41 44 268 10 10
jnixdorf@christies.com

ASIA

Hong Kong

Elaine Holt
+852 2978 6787
eholt@christies.com
Han-I Wang
+852 2978 6821
hwang@christies.com

India

Nishad Avari
+91 22 2280 7905
navari@christies.com

Indonesia

Charmie Hamami
+62 21 7278 6268
chamami@christies.com

Japan

Ryutaro Katayama
+81-3-6267-1771
gogo@christies.com

Indonesia

Gen Ogo
+81 362 671 782
mlim@christies.com

Shanghai

Danqing Li
+86 212 226 1519
danqingli@christies.com

Singapore

Tang Wen Li
+65 6235 3828
wtang@christies.com

South Korea

Hak Jun Lee
+82 2720 5266
hjlee@christies.com

Taiwan

Ada Ong
+886 2 2736 3356
aong@christies.com

REST OF WORLD

Argentina

Cristina Carlisle
+54 11 4393 4222
ccarlisle@christies.com

Australia

Ronan Sulich
+61 2 9326 1422
rsulich@christies.com

Brazil

Nathalia Lenci
+55 11 3061-2576
nlenci@christies.com

Israel

Roni Gilat-Baharaff
+972 3 695 0695
rgilat-baharaff@christies.com

Mexico City

Gabriela Lobo
+52 55 5281 5446
globo@christies.com

United Arab Emirates

Hala Khayat, Dubai
+971 4425 5647
hkhayat@christies.com
Masa Al-Kutoubi, Dubai
+971 4 425 5647
mal-kutoubi@christies.com

Email. First initial followed by last name@christies.com (eg. Martha Baer = mbaer@christies.com)

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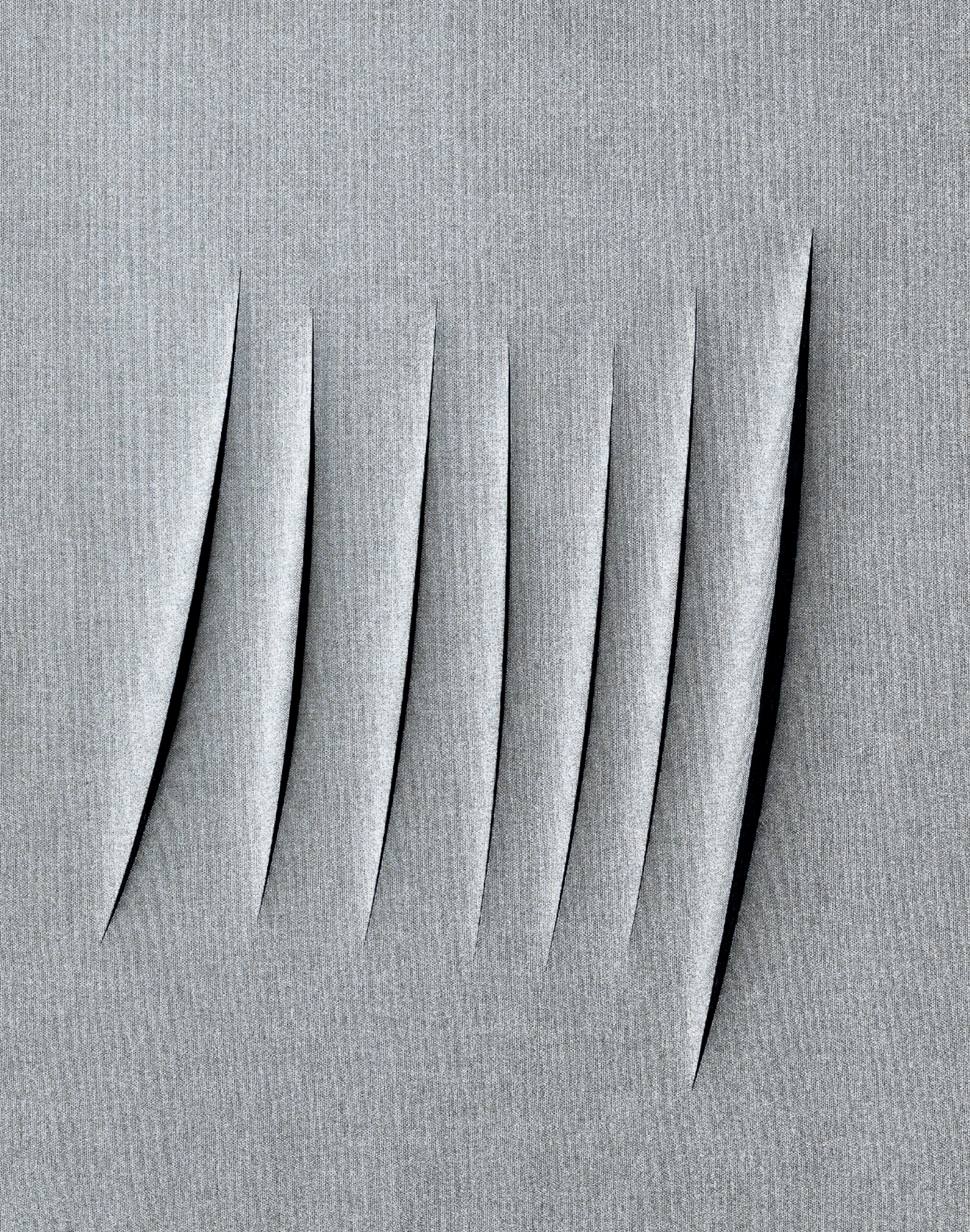

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Lot 3:Njideka Akunyili Crosby (b. 1983)
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Lot 8: Jean Dubuffet, *Être et paraître (To Be and to Seem)*, 1963

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λ**1**

WOLFGANG TILLMANS (B. 1968)

Freischwimmer 186

signed and numbered 'Wolfgang Tillmans 1/1+1' (on a label affixed to the reverse)
c-print in artist's frame
image: 66⅞ x 84⅛in. (170.6 x 213.6cm.)
overall: 71⅜ x 88⅛in.(181 x 223.8cm.)
Executed in 2011, this work is number one from an edition of one plus one artist's proof

£80,000-120,000
$100,000-150,000
€94,000-140,000



Yves Klein, *Blue Monochrome*, 1961.
Museum of Modern Art, New York.
Artwork: © Yves Klein, ADAGP, Paris and DACS, London 2017.
Photo: The Museum of Modern Art, New York/Scala, Florence.

PROVENANCE:
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Acquired from the above by the present owner.

'In Freischwimmer there is the most depth in the pictorial space. All associations with liquidity that the image and the name might suggest is made with light and without any liquids or other chemicals. It is important that these are not paintings: as the eye recognizes these as photographic, the association with machine in the head connects them to reality, whereas a painting is always understood by the eye as mark making by the artist'

—W. TILLMANS





Wolfgang Tillmans, *Freischwimmer 199*, 2012.
Museum of Modern Art, New York.
Artwork: © 2017 Wolfgang Tillmans.
Photo: The Museum of Modern Art, New York/Scala, Florence

'What connects all my work is finding the right balance between intention and chance, doing as much as I can and knowing when to let go, allowing fluidity and avoiding anything being forced'

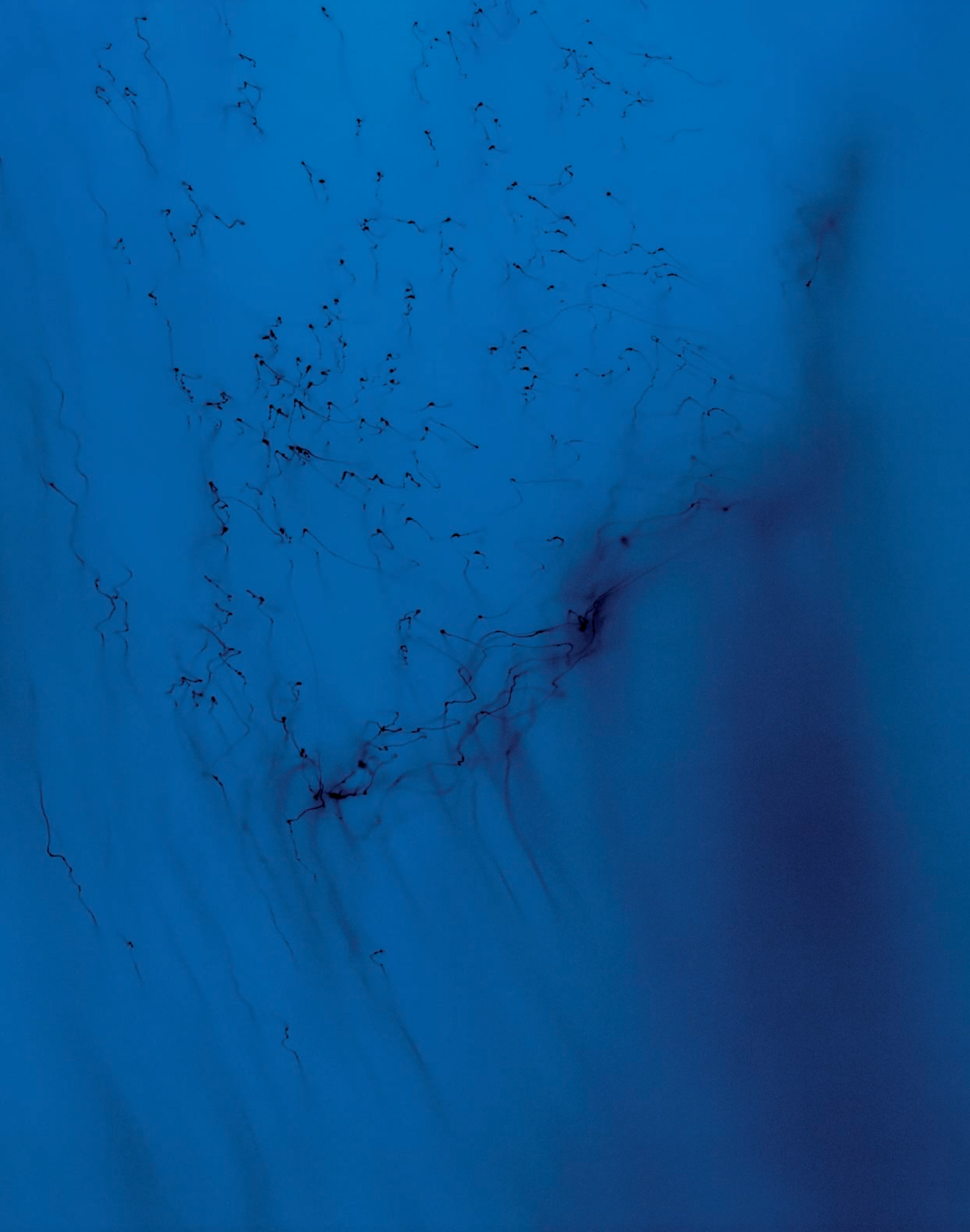
—W. TILLMANS

Immersing the viewer in a mesmeric expanse of deep blue, Wolfgang Tillmans' *Freischwimmer 186* lyrically transcends the boundaries between photography, painting and drawing. Working in a darkroom without a camera, the artist directs light onto photographic paper, using his hands as stencils to guide his ineffable medium across the picture plane. Staining the surface like rippling swathes of ink, hair-like tendrils unfold in sinuous formations, veiled by smouldering chromatic clouds that shift in and out of focus. Enlarged to vast proportions, line, colour and space are rendered inseparable, reduced to ephemeral by-products of Tillmans' hybrid technique. Executed in 2011, the work takes its place within one of the artist's most important series, examples of which are held in the Museum of Modern Art, New York and the Städel Museum, Frankfurt am Main. Though indicative of his increasing turn towards abstraction, these works offer momentary glimpses of figurative reality: underwater kingdoms, galactic voids, smoke, electricity and molecular tissue lurk within their depths. The title of the series – *Freischwimmer* – eloquently expresses this condition: as images swim freely in our peripheral vision, we are drawn into a volatile world of illusion. 'I'm always interested in the question of when something becomes something, or not, and how do we know?', the artist explains (W. Tillmans, quoted at https://artreview.com/features/feature_wolfgang_tillmans/ [accessed 7 December 2016]). Currently the subject of a major touring retrospective at the Tate Modern, London, Tillmans asks how photography – stripped of its traditional apparatus – can reveal invisible, alchemical states of being that exist beyond the everyday scope of our vision.

'The formidable size, restricted palette, and smouldering quality of the colour when it turns densest and darkest – all this lends the work a grand and sombre, even elegiac feel. But the work also possesses the elegant lyricism of drawing, albeit without the strenuous carving and chiselling into space that usually results from drawing's line. Tillmans makes colour and line appear as one indistinguishable substance; instead of colour being confined by and filling in drawn profile, here colour seems to thicken and extend into its own tendriled shapes, arriving at forms and fields that look organically spawned'

—L. RELYEA

Tillmans rose to prominence in the 1990s, initially publishing fashion and club shots in the magazine *i-D* before going on to become the first photographic artist to win the Turner Prize in 2000. As a teenager, he was fascinated by printed images, and recalls experimenting with a photocopier that could enlarge greyscale photographs in increments up to 400 percent. 'I became completely fascinated by how this industrially fabricated paper, that has no particular value, could be transformed into a beautifully charged, special and precious object through the touch of a button', he explains. 'For me that was a moment of initiation, and the way that I actually came to photography: in the realisation that, apparently, through other means besides my own hands, meaning can be instilled through the mechanics and in the material itself' (W. Tillmans, quoted at http://uk.phaidon.com/agenda/art/picture-galleries/2014/march/05/the-wolfgang-tillmans-picture-gallery/ [accessed 10 January 2017]). He was deeply influenced by artists who saw the world through screens, including Sigmar Polke, Gerhard Richter, Andy Warhol and Kurt Schwitters. As he began to move towards abstraction, his works began to evoke the visual effects of the Colour Field artists, in particular the staining techniques of Morris Louis and Helen Frankenthaler. Despite their painterly qualities, however, the *Freischwimmer* remain firmly positioned between media. They are photographs made without cameras, drawings made without pencils, pools of colour made without brushes. Deflecting the viewer's gaze at every turn, they are visions of a world both familiar and strange – one that exists just beyond the limits of our consciousness.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

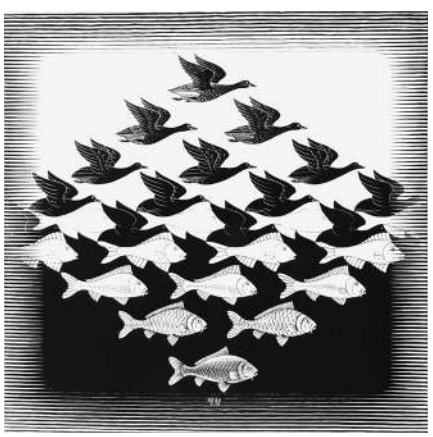
λ**2**

VICTOR VASARELY (1906-1997)

Zèbres (Zebras)

signed 'VASARELY' (lower right)
oil on canvas
43¾ x 40½in. (111 x 102.9cm.)
Painted in 1932-1942

£250,000-350,000
$320,000-440,000
€300,000-410,000



M.C. Escher, *Sky and Water*, 1938.
Artwork: © 2017 The M.C. Escher Company-The Netherlands. All rights reserved. www.mcescher.com

PROVENANCE:
Private Collection (acquired directly from the artist).
Anon. sale, Sotheby's London, 21 October 2003, lot 333.
Robert Sandelson Gallery, London.
Acquired from the above sale by the present owner in 2005.

EXHIBITED:
Paris, Galerie Denise René, *Vasarely*, 1955 (illustrated).
London, Robert Sandelson Modern and Contemporary British and International Art, *Victor Vasarely in Black and White*, 2005, p. 14 (illustrated in colour, p. 15).

LITERATURE:
M. Joray (ed.), *Vasarely*, Neuchâtel 1969, p. 192, no. 77 (illustrated, p. 69; listed with incorrect dimensions).

Please note this work has been requested for the following exhibition, *Compton Verney, Seurat to Riley: The Art of Perception*.


VASARELY



Bridget Riley, *Intake*, 1964.
Private Collection.
Artwork: © Bridget Riley 2017. All rights reserved, courtesy Karsten Schubert, London.

'I am opting for a world-view according to which "good and evil", "beautiful and ugly" and "physical and psychological" are inseparable, complimentary opposites, two sides of the same coin. Therefore black and white means to transmit and propagate messages more effectively, to inform, to give. Black and white, yes and no; black and white, dot and dash: binary units'

—V. VASARELY

One of the foundational images of the Op Art movement, Victor Vasarely's *Zèbres (Zebras)* is a pivotal early work that proclaimed the birth of a radical new artistic language. Executed over a ten year period between 1932 and 1942, it belongs to a landmark group of black and white studies in which Vasarely took his first steps towards kinetic abstraction. Alongside harlequins, tigers, Martians and chessboards, the zebras transform their figurative subjects into a quivering mass of optical distortion. Narrowing and bending his stripes towards the centre of the canvas, Vasarely creates a powerful centrifugal vortex that agitates the retina and generates the illusion of movement. Up close, the surface is thick with impasto, spiked with streaks of yellow and purple that divide and animate the black and white strips. From a distance, all ties to representation dissolve, liquefying the zebras into a dizzying abstract blur. Informed by Vasarely's early work as a graphic designer in Paris, and highly influenced by his affiliations with the teachings of the Bauhaus, these works reflect the *Zeitgeist* of a world animated by developments in cinema and space travel. As the film industry exploded and rockets defied gravity, movement became the final frontier in art. Twenty years earlier, Malevich's *Black Square* had liberated art from traditional notions of representation; now, Vasarely sought to free it from its static condition, releasing it into what he termed 'plastic space'. His early monochromatic experiments would have a profound impact not only on his subsequent *oeuvre*, but also on the international development of Op Art. Predating Bridget Riley's black and white compositions by almost three decades, *Zèbres* represents a pioneering recalibration of pictorial space that would continue to reverberate throughout the twentieth century.



Frank Stella, *Jill*, 1959.
Albright-Knox Art Gallery, New York.
Artwork: © Frank Stella. ARS, NY and DACS, London 2017.
Photo: Albright Knox Art Gallery/Art Resource, NY/Scala, Florence.

As a child, Vasarely spent hours drawing grids and linear networks – a body of work that would later form the basis of his *Naissances*. In 1925, after graduating from high school, he worked at a pharmaceuticals company where, alongside a series of administrative roles, he drew panels for the company's window displays. One day, a Bauhaus advertisement in the newspaper piqued his interest, and in 1929 he enrolled in Alexandre Bortnyik's 'Mühely' ('Studio') where he studied graphic design. As technicolour became the new benchmark for cinema, Vasarely was conversely drawn to the binary simplicity of black and white as a springboard for his optical investigations. 'I am opting for a world-view according to which "good and evil", "beautiful and ugly" and "physical and psychological" are inseparable, complimentary opposites, two sides of the same coin', he explained. 'Therefore black and white means to transmit and propagate messages more effectively, to inform, to give' (V. Vasarely, *Notes Brutes*, New York 1979). Whilst Malevich was influential in this regard, Vasarely felt that the Russian master had fundamentally reached a dead end: having stripped art down to its most basic planar form, where was left for it to go? His solution was to rotate the square in three dimensions: to spin it on its axis, to trim its corners, to observe it from all angles – in short, to liberate it from the flat surface of the canvas and conceive of it anew as a mobile web of infinite spatial possibilities. As his practice progressed, this new perspective would bring his graphic sensibilities in line with conceptual models drawn from the fields of psychology, physics and astronomy. In *Zèbres*, we witness the beginning of a journey that would redefine visual art as a gateway to the workings of the universe.

'[In 1961] Riley saw reproductions of work by Vasarely for the first time, and realised that her own work had long been anticipated by this master'

—M. DE SAUSMAREZ



*♦03

NJIDEKA AKUNYILI CROSBY (B. 1983)

The Beautyful Ones

signed and dated 'Akunyili 2012' (lower left)
acrylic, pastel, colour pencil and Xerox transfer on paper
95⅝ x 66⅞in. (243 x 170cm.)
Executed in 2012

£400,000-600,000
$500,000-750,000
€470,000-700,000



Diego Velázquez, *El príncipe Baltasar Carlos*, 1636.
Museo Nacional del Prado, Madrid.
Photo: © Museo Nacional del Prado.

PROVENANCE:
Zidoun and Bossuyt Gallery, Luxembourg.
Acquired from the above by the present owner in 2013.

EXHIBITED:
Luxembourg, Zidoun and Bossuyt Gallery, *New Works: Abigail DeVille and Njideka Akunyili*, 2013.

'So I pulled out my Velázquez book and I saw a beautiful painting of Prince Baltasar Carlos, the little prince wearing this really opulent, rich fabric with the balloony pants, pulling this really confident pose. Something about it reached out to me. This was a different time, different country, different continent, different socio-economic class, different lifestyle. But the gestures and the attitudes of posing in portraiture, especially when you know that you look good, is the same everywhere. It's a universal thing'

—N. A. CROSBY





Robert Rauschenberg, *Canto II: The Descent*, 1958.
The Museum of Modern Art, New York.
Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017.

Towering above the viewer, *The Beautyful Ones* offers a virtuosic, multi-media portrait of Njideka Akunyili Crosby's hybrid world. A young girl stands alone in an abstract interior, surrounded by a dense collage of images. They paper the walls, the floor, the skirting board; they spread onto her body, as if tattooed to the skin beneath her floating dress. One of the most important African artists to have achieved international recognition in recent years, Crosby draws upon her own experience as a Nigerian living in the USA in order to address global themes of relocation. Recently celebrated as part of the Whitney Museum of American Art Billboard Project, her works combine multiple techniques with erudite art-historical references, merging African and American cultural inflections with nostalgic childhood memories. Executed in 2012, during her residency at the Studio Museum in Harlem, *The Beautyful Ones* is the first and largest work in an ongoing series of the same title, based on the artist's relatives. The present work depicts her sister at the age of ten, filtered through Diego Velázquez's portrait of Prince Baltasar Carlos. 'Something about [this painting] reached out to me', she recalls. 'This was a different time, different country, different continent, different socio-economic class, different lifestyle. But the gestures and the attitudes of posing in portraiture, especially when you know that you look good, is the same everywhere' (N. A. Crosby, quoted in C. Davies, 'Interview with Njideka Akunyili Crosby', http://www.thewhitereview.org/interviews/interview-njideka-akunyili-crosby/ [accessed 5 February 2017]). The opulence of the Prince's regalia is here replaced by a spectral patchwork of photographs – many taken from Crosby's treasured family album. The slippage of time and place is amplified by her intricate layering of Xerox transfer, paint, pastel and coloured pencil, creating a matrix of interlocking visual planes. Evoking myriad artistic languages – from Manet, Bonnard and Braque to Robert Rauschenberg and Kerry James Marshall – it takes its place within a complex practice that is both private and universal in scope.

Born in Enugu, Nigeria in 1983, Crosby moved to Pennsylvania with her sister at the age of sixteen, after winning the Green Card Lottery. In 2009, she was awarded a coveted place on the prestigious Master's programme at Yale University School of Art. After a year of experimentation, punctuated by classes in postcolonial history and diasporic studies, her practice began to crystallize: 'something clicked for me', she recalls. 'Being a Nigerian woman who was also American at the same time felt like a very fascinating space … I wanted to contribute to that new crop of people who were really talking about that space – not just in art but in literature, in music, in fashion' (N. A. Crosby, http://www.tate.org.uk/context-comment/video/njideka-akunyili-crosby-tateshots [accessed 2 February 2016]). Seeking to reflect the experience of geographic dislocation, Crosby began to build up a reservoir of source imagery: fabrics from her childhood, old family snapshots, plants from Africa and Los Angeles, shoes and garments both traditional and cosmopolitan. Her settings slip between worlds, juxtaposing conflicting scenery, props, hairstyles and costumes. Her figures – predominantly feminine – consciously subvert the male gaze, challenging the viewer to engage with their scrambled identities. 'Once people begin to pull this space apart and what's happening, there is this feeling of being unable to put either the character or the space in a clearly defined box, because it doesn't


NIGERIA
SPECIAL
AFRO-ROCK &
IN 1970s
NIGERIA



Kerry James Marshall, *'Untitled (Studio)'*, 2014.
Metropolitan Museum of Art, New York.
Artwork: ©Kerry James Marshall/courtesy The Artist, Jack Shainman Gallery, New York.

'I think of myself as a woman .. a Nigerian, an African, a person of colour, an artist and the fascinating thing is that the layers I add to how I identify myself changes over time. It just keeps broadening as I move further out into the world'

—N. A. CROSBY

exist', she explains (N. A. Crosby, http://www.tate.org.uk/context-comment/video/njideka-akunyili-crosby-tateshots [accessed 2 February 2016]). This conflation of imagery is amplified by Crosby's rich technical dialogue: a carefully-calculated palimpsest of drawing, acrylic, charcoal dusting, pastel shadings and grainy photocopies. 'You're so engaged intellectually', she asserts; 'there's this complicated chess game going on in your head about how to resolve a work ... the equation is always changing' (N. A. Crosby, http://www.tate.org.uk/context-comment/video/njideka-akunyili-crosby-tateshots [accessed 2 February 2016]).

The present work marks Crosby's renewed engagement with the genre of portraiture. 'Before I started it I hadn't done a straight-up portrait for a while', she explains. 'Towards the end of my stay at the Studio Museum, I decided I wanted to do a full on portrait, just someone standing, looking straight at you, saying, "This is the history I have come from." It was time for me to stop running away from it because, at that point, I had been running away from it for two years'. Her chance encounter with Velázquez's portrait sparked a poignant childhood memory. 'I wanted to do my own version of Velázquez, and I thought of my sister and when she had this birthday party when she was around 10 years old. We weren't very rich, so we had one or two nice pieces of clothing that we wore all the time. My sister had this one that she was really proud of and wore it to all of her fancy things, a jumpsuit with harem pant legs. I wanted to do an image of her that closely mirrored the image of Prince Baltasar but was also different from it. The Velázquez is a really dark painting, his outfit is dark, but his skin really stands out against all that darkness. My sister is a person of colour, so I needed to do the flip, where I have this painting that is really light and then her head and arms are dark floating shapes.' A powerful collision of cultures, at once domestic and global in its reach, *The Beautyful Ones* marks the dawn of a trajectory that has already come to define Crosby's *oeuvre*: 'I'll probably work on that series for years to come', she claims (N. A. Crosby, quoted in C. Davies, 'Interview with Njideka Akunyili Crosby', http://www.thewhitereview.org/interviews/interview-njideka-akunyili-crosby/ [accessed 5 February 2017]).


NIGERIA
SPECIAL

λ*4

ADRIAN GHENIE (B. 1977)

The Hunter (Study for Kaiser Wilhelm Institute)

oil on canvas
78¾ x 52¾in, (200 x 134cm.)
Painted in 2011

£500,000-700,000
$630,000-880,000
€590,000-820,000

PROVENANCE:
Haunch of Venison, London.
Acquired from the above by the present owner in 2011.

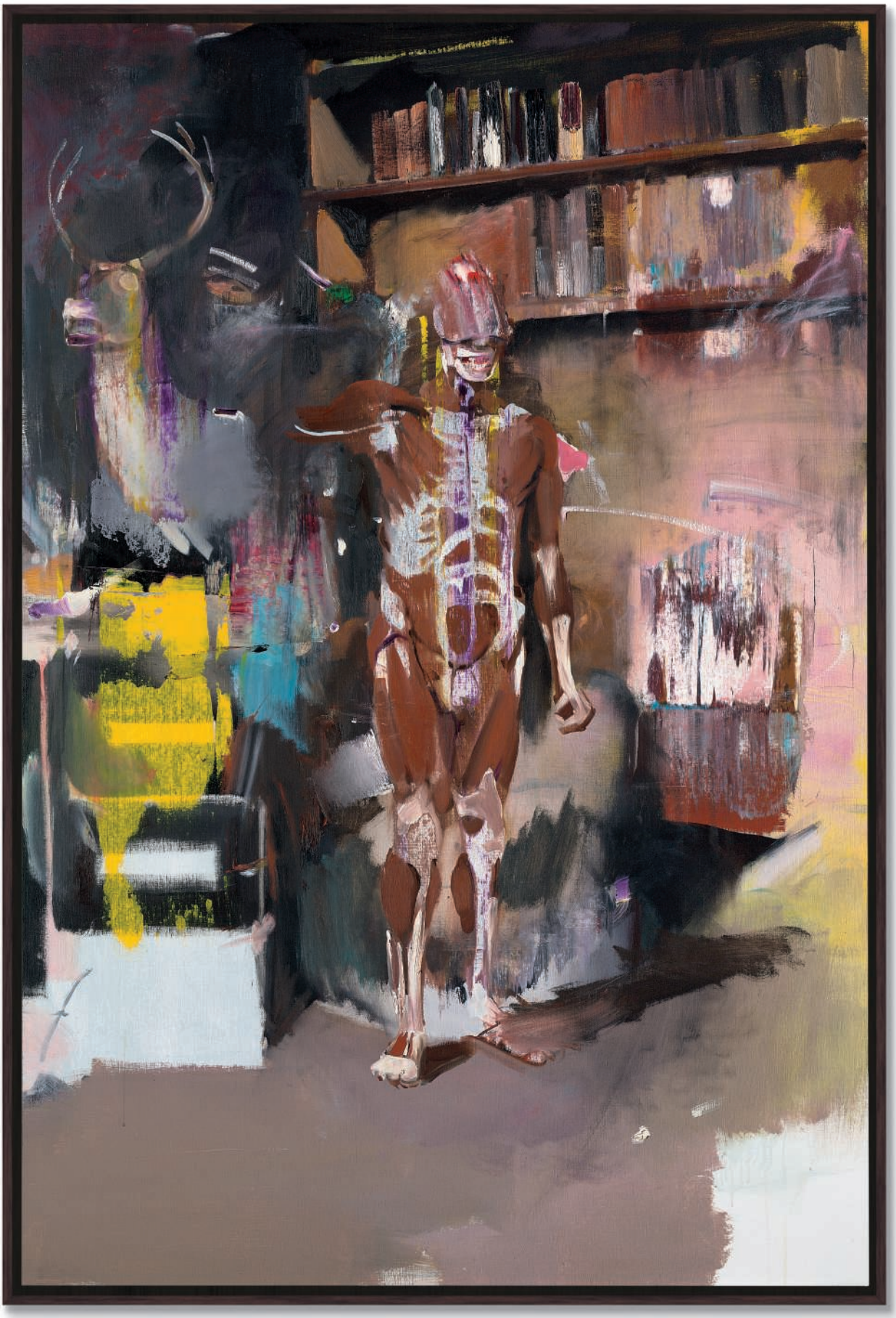
LITERATURE:
J. Judin (ed.), *Adrian Ghenie*, Ostfildern-Ruit 2014, p. 121 (illustrated in colour, p. 122).

'I am interested in the presence of evil, or more precisely, how the possibility for evil is found in every endeavour, even in those scientific projects which set out to benefit mankind'

—A. GHENIE



Rembrandt, *The Anatomy Lesson of Dr. Nicolaes Tulp*, 1632.
Mauritshuis, The Hague.
Photo: Bridgeman Images.





Gerhard Richter, *Hirsch [Deer]*, 1963.
Artwork: © Gerhard Richter 2017.

'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'

—A. GHENIE

A skeletal apparition stands alone in a darkened room, his arm raised in barely-visible salute. Behind him, his antlered prey looms large upon the wall. Books flank the unknown interior – study, library, medical chamber – dissolving down the length of the picture plane into an abstract chromatic haze. Rich in symbolic allusion and cinematic painterly effect, *The Hunter* is among the largest and most complex works from Adrian Ghenie's landmark sequence of *Studies for "The Kaiser Wilhelm Institute"*. Taking its name from the notorious eugenics research centre, the series encapsulates the very essence of the artist's practice, dramatizing the darkest depths of history upon ambiguous, dimly-lit stages. Veiled and blurred with streaks and washes of pigment, art historical visions quiver before our eyes: Gerhard Richter's squeegeed panoramas, Francis Bacon's figural dissections, the stately poise of *vanitas* and *nature morte*. Yet, in the work's deep Old Masterly shadows, other stories linger. In certain lights, the figure's skeleton speaks of classrooms and textbooks; in others, it evokes the all-too-familiar images of Second World War victims. In another, perhaps, it represents a piercing x-ray: a cold, hard look into the body and soul of the hunter. Though his identity remains unknown, the figures of Charles Darwin and Dr Josef Mengele – both key subjects for the artist – flicker in and out of recognition. 'I am interested in the presence of evil, or more precisely, how the possibility for evil is found in every endeavour, even in those scientific projects which set out to benefit mankind', explains Ghenie (A. Ghenie, quoted in A. Akbar, 'Adrian Ghenie puts fiends in the frame', *The Independent*, 29 September 2011). Through painterly and semantic sleight of hand, the artist attempts to visualise the way in which the past cements itself in collective consciousness. In doing so, he forces a haunting slippage between illusion and reality that challenges the viewer to avert their gaze.

The Hunter is a virtuosic example of Ghenie's erudite painterly technique. 'In terms of composition, colours, atmosphere, I borrow many things from cinema', he has explained, citing David Lynch and Alfred Hitchcock as particularly significant influences (A. Ghenie, quoted in R. Wolff, 'Adrian Ghenie: The Past is Present – And Never Resolved – In the Romanian Artist's Absorbing, Ambiguous Canvases', *Art + Auction*, March 2013). Like a motion picture paused on rewind or a long camera exposure, Ghenie's brooding *mise-en-scène* stutters with instability. Pigment piles up on the canvas like a series of translucent, filmic membranes, creating a disarming confluence of foreground and





Francis Bacon, *Three Studies for a Crucifixion*, 1962.
Solomon R. Guggenheim Museum, New York.
Artwork: © The Estate of Francis Bacon. All rights reserved. DACS 2017
Photo: Bridgeman Images.

background. In places the surface is thick with impasto; elsewhere, it dissolves into an aqueous mirage. Unplanned abrasions, drips and splatters – characterised by Ghenie as 'staged accidents' – litter the painting in impervious textural layers. Each time we come close to comprehending the scene before us, our gaze is overpowered by a sense of dream-like transfiguration: a trick of the light that transforms surreal images into disturbing truths. Immersed in billowing swathes of gloom, the work invokes the spirit of Renaissance *memento mori*: indeed, when viewed from a certain angle, a second skull hovers like a *trompe l'oeil* behind the figure's legs, whose calf muscles suddenly seem to double as its nose. Elsewhere, Mark Gisbourne has drawn attention to the work's baroque overtones, citing the dawn of anatomical research and dissection during this period (M. Gisbourne, 'Baroque Decisions: The Inflected World of Adrian Ghenie', in J. Judin (ed.), *Adrian Ghenie*, Ostfildern-Ruit 2014, p. 38). Ghenie's proliferation of tendrils, rivulets, smudges and smears pushes the work's figurative subject matter to the brink of abstraction, momentarily resolving before unravelling again in the blink of an eye. Like Richter, who rigorously challenged the notion of the image as a true expression of reality, Ghenie's painterly palimpsests force us to question our readiness to recognise our own histories in their saturated, illusive depths.



Chaim Soutine, *Beef Carcass*, 1925.
Private Collection.
Photo: Bridgeman Images.

Ghenie's unique historical imagination is founded upon an interest in turning points. Third Reich officials sit alongside Darwin and Van Gogh as key members of his cast: all of them figures who, in the artist's mind, ruptured the course of humanity. 'We inevitably live in a post-WWII epoch', he explains, 'which means that we constantly have to look back to that watershed moment in order to understand our present condition' (A. Ghenie, quoted in M. Radu, 'Adrian Ghenie: Rise & Fall,' *Flash Art*, December 2009, p. 49). Having lived in Berlin before moving to London, Ghenie was fascinated by the impact of the Second World War upon the country's collective psyche: an interest fuelled by his own memories of growing up in Romania under the tyrannical dictatorship of Nicolae Ceaușescu. In particular, Ghenie was moved by the contrast between the Kaiser Wilhelm Institute's claim to scientific advancement, and the atrocities committed in its very name. 'Charles Darwin's ideas, for example', he explained, 'were co-opted by the Nazis, such as the concepts of natural selection and the survival of the fittest' (A. Ghenie, quoted in A. Akbar, 'Adrian Ghenie puts fiends in the frame', *The Independent*, 29 September 2011). In the present work, symbols of learning join hands with symbols of corruption. Is the hunter the man who cracked the evolutionary code, or the one who perverted it? With its multifaceted web of questions that refuse to subside, the work offers a powerful and deeply poignant enigma.

> 'In terms of composition, colours, atmosphere, I borrow many things from cinema'
>
> —A. GHENIE





Albert Oehlen, Cologne.
Photo: Andreas Rentz/Getty Images.



λ♦°5

ALBERT OEHLEN (B. 1954)

Selbstporträt mit Palette (Self-portrait with Palette)

signed, titled and dated 'A. Oehlen, Selbstportrait mit Palette, 02/05' (on the reverse)
oil on board
65⅜ x 42⅛in. (166.5 x 107cm.)
Painted in 2005

£2,500,000-3,500,000
$3,200,000-4,400,000
€3,000,000-4,100,000



Albrecht Dürer, *Self Portrait at the Age of Twenty-Eight*, 1500. Alte Pinakothek, Munich.
Photo: Bridgeman Images.

PROVENANCE:
Skarstedt Gallery, New York.
Acquired from the above by the present owner in 2005.

EXHIBITED:
New York, Skarstedt Gallery, *Self Portraits: Condo, Haring, Kelley, Kippenberger, Mapplethorpe, Oehlen, Prince, Shaw, Sherman*, 2005.
London, Christie's Mayfair, *Reflections on the Self-From Dürer to Struth*, 2014, p. 214 (illustrated in colour, p. 95; detail illustrated in colour, p. 94).

LITERATURE:
K. Hesch (ed.), *Albert Oehlen: Spiegelbilder/Mirror Paintings*, Berlin 2005 (illustrated in colour, p. 33).
Albert Oehlen: I Will Always Champion Good Painting/I Will Always Champion Bad Painting, exh. cat., Whitechapel Gallery, London, 2006 (illustrated in colour, p. 108).

'In Oehlen's self-portraits you can always tell that he's thinking. He perfectly captures that transparent, blank moment right before the Eureka of epiphany'

—G. O'BRIEN





Francisco de Goya, *Self-Portrait While Painting, circa* 1795.
Museo de la Real Academia de Bellas Artes de San Fernando, Madrid.
Photo: Scala, Florence.



Lucian Freud, *Painter Working, Reflection,* 1993
Private Collection.
Artwork: © Lucian Freud Archive / Bridgeman Images

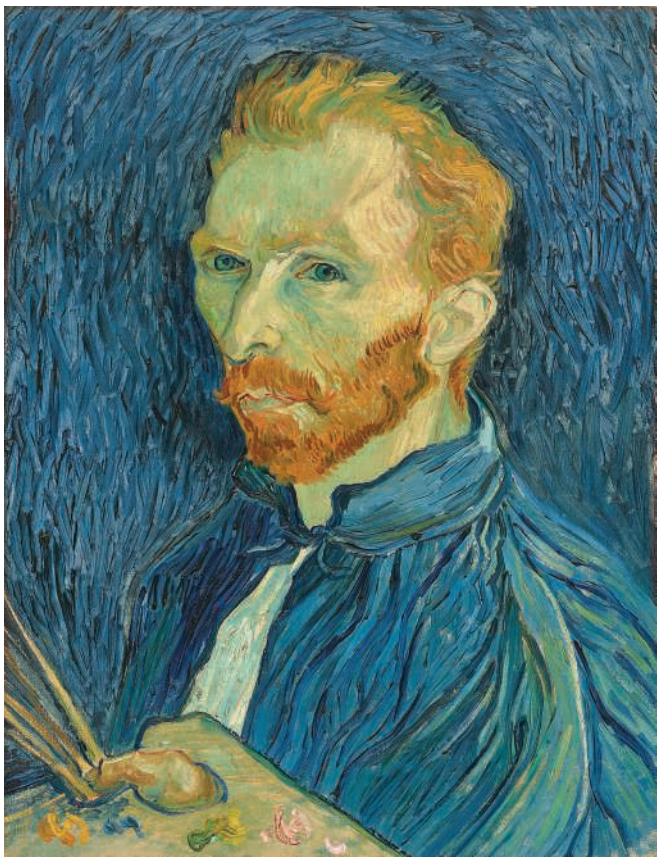
'Somehow or other it's fun, but it's very strange, because you don't know your face in that way, you learn to define details. The curve of the bridge of the nose, you see if there's a dent there or not. Suddenly you notice that they are rather small – these are things that don't really tell you anything about yourself. You don't ascribe meaning to them, but you define the face via wrinkles, the size of the ears, the curve of the nose, and such things. And in the end you know just those things about your face'

—A. OEHLEN

INTRODUCTION

Among the select number of self-portraits that punctuate Albert Oehlen's diverse painterly career, *Selbstporträt mit Palette* (Self-portrait with Palette) (2005) is unquestionably his masterpiece. Witty, subversive and rich in art-historical allusion, the self-portraits occupy a vital position within Oehlen's radical reinvigoration of painting, representing unique statements that span the breadth of his practice. *Selbstporträt mit Palette* takes its time-honoured format as a mode for Oehlen to not only examine himself, but also, as is central to his work, to interrogate the very status of painting as a means of expression. Rendered in dramatic life-size scale, Oehlen wears a simple grey polo shirt and jeans, and holds only his brush and palette. He stands in a void of ink-blue and rich brown tones, conjuring the dark Old Masterly settings of Rembrandt or Goya. His face is realised with a careful treatment of colour and detail, bringing his features – five-o-clock shadow, clear blue-green eyes, parted ash-blonde hair – into sensitive relief. His gaze is averted from the viewer, caught as if lost in thought; he looks wise and well-practiced, trim and alert despite the signs of middle age. Crowning a career that has thrived through wrongfooting viewers and outplaying genres at their own game, this self-portrait makes a statement of penetrating honesty, placing





Vincent van Gogh, *Self-Portrait*, 1889.
National Gallery of Art, Washington DC.
Photo: Bridgeman Images.



Pablo Picasso, *Self-portrait with Palette*, 1906
Philadelphia Museum of Art, Pennsylvania.
Artwork: © Succession Picasso/DACS, London 2017.
Photo: Bridgeman Images.

'I posed the self-portrait as a problem for myself in my search for new levels of difficulty, precisely because there's a huge historical apparatus attached to it, and because it makes you think of art, of seriousness and meaning. Putting myself next to the masters'

—A. OEHLEN

Oehlen firmly within and behind the picture. He is both medium and message, himself and his work. The painter within the painting faces the world, armed with nothing but the tools of his trade. Oehlen's trial-by-combat practice has toppled painting from its pedestal, and forged a new place for it in the postmodern universe: in *Selbstporträt mit Palette* he surveys his territory and emerges, ultimately, as a hero.

'PUTTING MYSELF NEXT TO THE MASTERS:' OEHLEN AND THE PAINTERS OF THE PAST

Aside from its clear compositional echoes of works by those 'masters' who have gone before him – parallels to his palette-wielding pose can be found from Van Gogh to Cézanne, Picasso to Freud – Oehlen's technique in *Selbstporträt mit Palette* highlights his deliberate self-alignment with the painters of old. Oehlen has executed the work in oil on board, following the form of Rembrandt and others who painted themselves in previous centuries. Determined to engage with the tradition from within, he has also painted his own face directly from a mirror. As with all of his self-portraits, which began in 1982-83, this method marks a clear departure from his usual 'post-non-representational' paintings, which are born of abstract, imagined and second-hand imagery. 'Somehow or other it's fun,' the artist says of painting from his own reflection, 'but it's very strange, because you don't know your face in that way, you learn to define details. The curve of the bridge of the nose, you see if there's a dent there or not. Suddenly you notice that the ears are rather small – these are things that don't really tell you anything about yourself. You don't ascribe meaning to them, but you define the face via wrinkles, the size of the ears, the curve of the nose, and such things. And in the end you know just those things about your face' (A. Oehlen, quoted in R. Goetz, 'Self-Portrait with Open Mouth: New conversations about painting 2001/2002,' in *Albert Oehlen: Self Portraits*, exh. cat. Skarstedt Fine Art, New York 2002, p. 78).

With his deft handling of oil paint, Oehlen comes closer to classical practice in *Selbstporträt mit Palette* than in any of his previous works. His style, he observes, 'has become slightly finer than the older self-

portraits, where I was practicing more of an East German-style expressionism, as Penck once said about my first pictures. I wanted more resemblance, so did the fine work using glazing paint, and then let myself be carried along by that … You work with many layers of thin oil paint. You can model the subject of the painting by bringing it to where you want it very slowly, instead of putting down the right colour at once with one brush stroke' (A. Oehlen, quoted in R. Goetz, 'Self-Portrait with Open Mouth: New conversations about painting 2001/2002,' in *Albert Oehlen: Self Portraits*, exh. cat. Skarstedt Fine Art, New York 2002, p. 46). This careful layering process opens a previously unexplored area of painterly territory for Oehlen, and heightens the haunting statement of *Selbstporträt mit Palette*. The cavernous space in which he stands – a shadowy non-setting, swirling with deep earthy tones and midnight blues – evokes a sense of sublime mystery, even hinting at the pitch-dark mythic strain of Goya's *Black Paintings* (1819-23). His finely conveyed features and the diaphanous definition of his clothes make him seem vulnerable against this encroaching emptiness, almost as if threatened by dissolution. His treatment of the paint on his palette reminds us, however, that he is in control. The bright daubs of pigment sit in proud, textural impasto against the palette's smoothly-glazed flatness, a smear even adorning the thumb that Oehlen protrudes through its hole. Smartly blurring the line between abstraction and figuration, this detail affirms that Oehlen is quite literally in touch with his materials. He is in his element, fashioning a version of himself from the medium that has defined his life.

In this refined approach, Oehlen expresses his artistic maturity and moves on from the 'East German-style expressionism' of his early portraits. His delicate depiction of his own face establishes his position within a no less distinctly German lineage that reaches as far back as Albrecht Dürer's *S Self Portrait at the Age of Twenty-Eight* (1500). Dürer's bold, beautifully painted statement of intent – seductive, messianic, meeting the viewer with full-frontal gaze – set a new precedent in the self-presentation of the artist. It was both a display of his virtuosity and an expression of his singular personality. At a time when an artist's depiction of their own likeness could help secure fame, patronage and further commissions, the self-portrait



Martin Kippenberger, *Ohne Tiel [Untitled]*, 1988.
Artwork: © Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne.

'The great achievement of Oehlen, Martin Kippenberger, and colleagues is the transformation of the function of taste in painting … an exploration of the boundaries that constitute taste, and a revelation of the arbitrary, abstract nature of the conventions that constitute the most aggressive form of cultural repression, the most secret and unspoken of agreements. The evidence is everywhere, in the celebration of excess, in the riot of the palette, in the too-muchness that is the spirit of the thing'

—G. O'BRIEN



Gerhard Richter, *Selbstportrait [Self-portrait]*, 1996.
Museum of Modern Art, New York.
Artwork: © Gerhard Richter 2017.

'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'

—A. OEHLEN

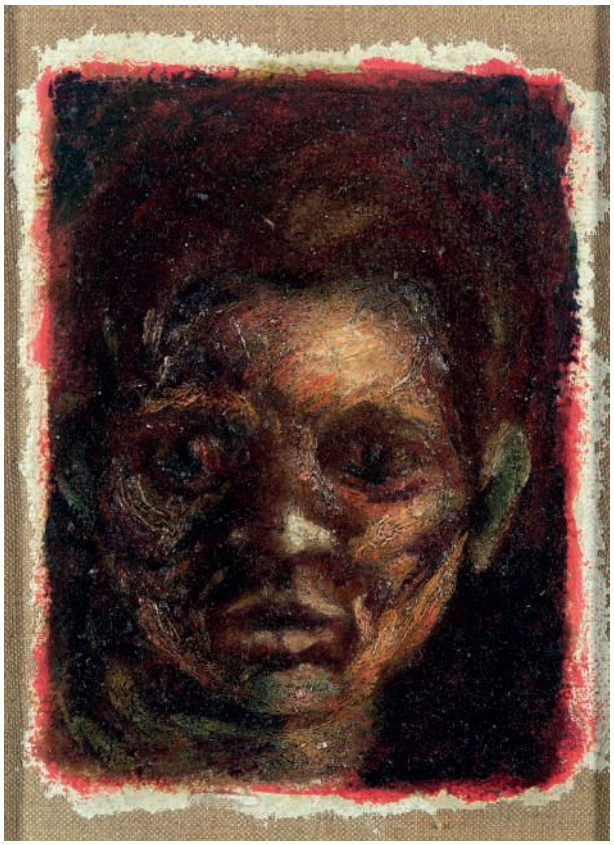
was a public image to be fashioned with care. Much later, Gerhard Richter's 1971 *Ohne Titel (Selbstporträt)* (Untitled (Self-portrait) took this idea of the painter displaying his style to an extreme conclusion, presenting an abstract array of smeared brown and ochre brushstrokes that reveal no recognisable human figure at all: an apt vision from an artist who has long probed the problems of how painting can sustain its relevance in the post-photography era. The silkscreened visages of Andy Warhol are likewise in perfect concert with his professedly flat, affectless aesthetic. 'If you want to know all about Andy Warhol,' he once said, 'just look at the surface of my paintings and films and me, and there I am. There's nothing behind it' (A. Warhol, quoted in G. Berg, 'Andy, My True Story,' Los Angeles Free Press, March 1967, p.3). Like these masters before him, Oehlen is keenly aware that the self-portrait is a fictional construct to be manipulated at will, operating as mask, screen or disguise. While Oehlen's averted gaze in *Selbstporträt mit Palette* withholds any definitive reading, it seems to present him as a thinker on the verge of breakthrough. Dreaming up constructed worlds to fill the blankness around him, he has only his paints, brush and palette to depend on: the same means by which he creates his own identity.

'PUT YOURSELF IN THIS EMBARRASSING SITUATION AND GIVE IT A MEANING:' OEHLEN AND KIPPENBERGER

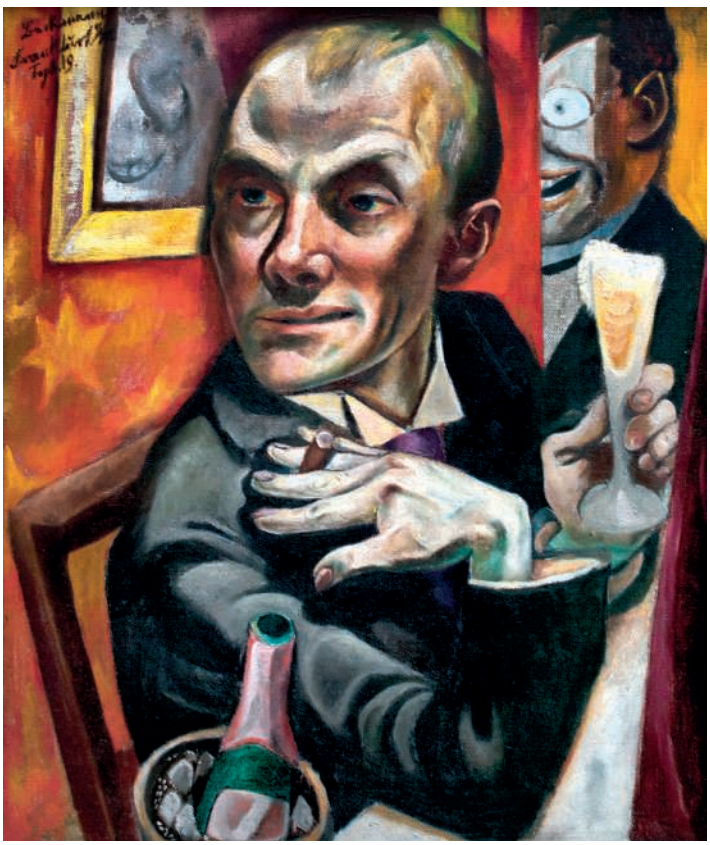
Self-portraits do not reflect an unchanging reality for the artist, but represent specific moments of being. Rembrandt's are a case in point. As a successful young man, he sketched himself as if cavorting in front of the camera, laughing, posing proudly with his wife Saskia, and even pulling comical faces; in his later years, having been through the hard times of bankruptcy and being made a widower, his self-images took on a more reflective tone and technique, studying the lines and hollows of his aged face amid dark, brooding interiors. Oehlen would insist, of course, that these features 'are things that don't really tell you anything about yourself.' Even if it makes no Rembrandtian claim as a psychological window, however, *Selbstporträt mit Palette* represents a personal evolution for Oehlen.

In a career defined by iconoclasm and irreverence, Oehlen's friendship with Martin Kippenberger played a crucial role. Kippenberger's painfully honest and enormously funny self-portraits engaged bathetically with the role of the artist, casting him as drunk, jester, scoundrel, or depraved deity. Discussing these works, Oehlen declares that Kippenberger 'did it exactly right. He worked according to the method we three had agreed on tacitly, that is Werner [Büttner], Kippenberger and I: don't denounce anything; rather, put yourself in this embarrassing situation and give it a meaning, or define something. So, it wasn't: hey, that looks like shit; rather: how would it look if I were the villain, or the ugly one, or the stupid one. And there these pictures are very precise and significant; in fact they're especially good' (A. Oehlen, quoted in R. Goetz, 'Self-Portrait with Open Mouth: New conversations about painting 2001/2002,' in *Albert Oehlen: Self Portraits*, exh. cat. Skarstedt Fine Art, New York 2002, p. 72).

As Martin Prinzhorn writes, 'the "self" is only a quotation inside art which has a constructed meaning inside psychology. The paintings of Kippenberger make an illusion out of the concept of self-perception, which we only invent in order to be able to say something



Jackson Pollock, *(Self-Portrait), circa* 1930-33.
Private Collection.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2017.
Photo: Bridgeman Images.



Max Beckmann, *Selbstbildnis mit Sektglas [Self-Portrait with Champagne Glass]*, 1919.
Artwork: © DACS, 2017.
Photo: Peter Horree / Alamy Stock Photo.

'That picture by Pollock where he tried to regress himself back to infancy in front of the mirror. There's Pollock, looking at his drunken face, and trying to imagine what he looked like as a baby, or as a small child. I think that's absolutely great, it's one of the things Pollock can be praised for. And it makes me wonder, what is the real self-portrait? The other one, the old one? The thing that's always been there, and that you rely on even to make something different?'

—A. OEHLEN

about us and others' (M. Prinzhorn, in *Martin Kippenberger*, exh. cat. Max Hetzler, Cologne 1992, p. 59). This is equally true of Oehlen's early self-portraits, which situated him with Kippenberger at the forefront of the 'bad painting' movement of the 1980s. In these paintings Oehlen worked decidedly in the Kippenberger mould, brashly deconstructing the genre's traditional prerogatives. 1984's *Selbstporträt mit verschissener Unterhose und blauer Mauritius* (Self-portrait with Shitty Underpants and Blue Mauritius) depicts him, as the title indicates, in an abject state examining a rare postage stamp. *Selbstporträt als Holländerin* (Self-Portrait as Dutch Woman) (1983) won the accolade from Kippenberger that 'It is not possible to paint worse than that!' (M. Kippenberger, quoted in P. Scheldjahl, 'Painting's Point Man,' *New Yorker*, 22 June 2015). Both artists worked in an idiom of antiheroic self-abasement, but emerge victorious, even majestic, from these riotously inventive post-Punk self-images. Oehlen recalls that Kippenberger's 'were based on a very reasonable observation: what profit is there in presenting yourself as good-looking? None at all, for, either no one will believe you and you make yourself look ridiculous, or they won't like you. But if you portray yourself ass-uglier than you are, both artist and painting benefit' (A. Oehlen, quoted in A. Goldstein, *Martin Kippenberger: The Problem Perspective*, exh. cat. The Museum of Contemporary Art, Los Angeles 2008, p. 92).

Oehlen remembers of his time with Kippenberger that 'we spurred each other



Albert Oehlen, *Selbstporträt mit Palette (Self-Portrait with Palette)*, 1984
Artwork: © Albert Oehlen.

'[My style] has become slightly finer than the older self-portraits, where I was practicing more of an East German-style expressionism, as Penck once said about my first pictures. I wanted more resemblance, so did the fine work using glazing paint, and then let myself be carried along by that … You work with many layers of thin oil paint. You can model the subject of the painting by bringing it to where you want it very slowly, instead of putting down the right colour at once with one brush stroke'

—A. OEHLEN

on and everyone wanted to wow everyone else … we were euphorics' (A. Oehlen, quoted in S. Kippenberger, *Kippenberger: The Artist and His Families*, Berlin 2007, p. 264). Competitive and driven, the duo combined uproarious public personalities and extreme prankster behaviour with a mutual dedication to reinventing the conceptual parameters of painting. They collaborated on art and music projects, exhibited and lectured together, shared a flat in Vienna and worked and travelled around Spain. 'I'm never bored with Albert,' Kippenberger told *Artfan*. 'He sees the whole panorama of your discoveries, the big picture, and he has one too' (M. Kippenberger, quoted in S. Kippenberger, *Kippenberger: The Artist and His Families*, Berlin 2007, p. 276). In a sense, Oehlen's continued engagement with self-portraiture can be read as a commitment to the memory of his late friend, an ongoing development of their personal brand of boundary-pushing mayhem. In its poise and polish, however, *Selbstporträt mit Palette* moves on from the achievements of his Kippenberger era, reanimating tradition from within to cast a new light on his practice.

'Once a year you should make a self-portrait. But you have to have an idea, you don't want to do the same thing again'

—A. OEHLEN

'SOMEHOW OR OTHER, YOU WIND UP WHERE IT'S BEAUTIFUL:' OEHLEN AND 'BAD PAINTING'

Through its bombastic engagement with painting's historical clichés, narratives and techniques, Oehlen's work sits alongside Kippenberger's within the scheme of so-called 'bad painting.' Involving a deliberate rejection of standard aesthetic values and an often humorous excoriation of the absurdities of Germany's postwar capitalist excess, 'bad painting,' not least within Oehlen's oeuvre, has paradoxically been responsible for the revival of a medium that many had declared dead by the 1970s. Oehlen's approach follows the precedent of artists such as his fellow 'bad painter' Georg Baselitz – there is perhaps an echo of his infamous *Die große Nacht im Eimer (The Big Night Down The Drain)* (1962-63) in Oehlen's self-portrait – and the eminent radical Sigmar Polke, who taught him at the Hochschule für Bildende Künste in 1978. As Werner Büttner explains, 'it was all about who was quickest with the bright ideas … We were a reaction to the terrible '70s, when everything was so normal and black and white' (W. Büttner, quoted in S. Kippenberger, *Kippenberger: The Artist and His Families*, Berlin 2007, p. 264). Reflecting upon his work in a recent interview, Oehlen claims 'That's the interesting thing about art: that somehow, you use your material to make something that results in something beautiful, via a path no-one has yet trodden. That means working with something that is improbable, where your predecessors would have said "You can't do that." 'First you take a step towards ugliness and then, somehow or other, you wind up where it's beautiful' (A. Oehlen, quoted in S. Frenzel, 'Stress Findet Statt,' *Monopol Magazin*, No. 1, January 2010, pp. 45-46).

The controlled resolution of *Selbstporträt mit Palette* seems to encapsulate this sense of beauty arrived at by unconventional means. It is like the eye of the storm, a point of serenity within the maelstrom of Oehlen's wider practice. In *Selbstporträt mit Palette*, the chaotic 'too-muchness' so pervasive in



Albert Oehlen, *Selbstporträt mit verschissener Unterhose und blauer Mauritius (Self portrait with shitty underpants and blue Mauritius)*, 1984
Private Collection.
Artwork: © Albert Oehlen.



Albert Oehlen, *Selbstportrait mit Totenschädel [Self-Portrait with Skull]*, 1983.
Artwork: © Albert Oehlen.

'First you take a step towards ugliness and then, somehow or other, you wind up where it's beautiful'

—A. OEHLEN

Oehlen's exploratory framework takes a back seat. He stands outside the new paradigm he has created, instead inhabiting the conventions that he has declared arbitrary. His subtle, painstaking painting establishes a distance from which he can reflect upon his medium, and – perhaps despite himself – upon his own contributions to its history, complexity, and validity.

In an interview about his self-portraits, Oehlen draws a revealing parallel between them and a self-portrait by Jackson Pollock, another artist who pushed painting to frenetic new frontiers. 'Strangely,' Oehlen says, 'I have the feeling that my self-portraits are different from all the self-portraits by others. I forget that quite a few painters have had equally crazy experimental setups that led them to paint self-portraits. That picture by Pollock where he tried to regress himself back to infancy in front of the mirror. There's Pollock, looking at his drunken face, and trying to imagine what he looked like as a baby, or as a small child. I think that's absolutely great, it's one of the things Pollock can be praised for. And it makes me wonder, what is the real self-portrait? The other one, the old one? The thing that's always been there, and that you rely on even to make something different?' (A. Oehlen, quoted in R. Goetz, 'Self-Portrait with Open Mouth: New conversations about painting 2001/2002,' in *Albert Oehlen: Self Portraits*, exh. cat. Skarstedt Fine Art, New York 2002, p. 70).

As with all of Oehlen's statements, painted or verbal, there is more here than meets the eye. His question of what constitutes 'the real self-portrait' underlines the illusion of the real 'self' as a static or defined entity. If painting's value for Oehlen lies in its process – in the work observing its own creation as a constructed art product, each brushstroke hovering between expression and commentary – *Selbstporträt mit Palette* sees him achieve a similar masquerade with his own likeness, presenting an image that shifts between self-fashioning and self-revelation. Roland Barthes declared the death of the author in 1967, asserting that a work and its creator are distinct from one another and should be studied separately. The enduring fascination of the self-portrait in the postmodern age seems to prove the difficulty of disentangling the two, and in this difficulty lies its attraction for Oehlen. 'You paint yourself looking the way you feel,' he says, 'not as a "Vanitas" motif' (A. Oehlen, quoted in R. Goetz, 'Self-Portrait with Open Mouth: New conversations about painting 2001/2002,' in *Albert Oehlen: Self Portraits*, exh. cat. Skarstedt Fine Art, New York 2002, p. 80). Perhaps, then, *Selbstporträt mit Palette* admits that he is present in his paintings, thinking, in all his evasion and iconoclasm, 'of art, of seriousness and meaning.' But is Oehlen a reliable narrator? How much of Oehlen is in this picture, and vice versa? A master of his craft, he reveals only what he chooses, and revels in the powers and paradoxes of paint.

PROPERTY OF AN IMPORTANT
PRIVATE EUROPEAN COLLECTOR

λ**6**

THOMAS SCHÜTTE (B. 1954)

United Enemy (Udo)

signed, dedicated, titled and dated 'UDO, 1993, Th Schutte" (under the wooden element)
fimo, fabric, wood, plastic string, pvc pipe and glass dome
figure: 14¾in. (37cm.)
overall height: 72⅜in. (184cm.)
overall diameter: 9¾in. (25cm.)
Executed in 1993

£700,000-1,000,000
$880,000-1,300,000
€820,000-1,200,000



Alberto Giacometti, *Small Bust on a Stand, circa* 1951-52. Collection Fondation Alberto & Annette Giacometti. Artwork: © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2017. Photo: Bridgeman Images.

PROVENANCE:
Acquired directly from the artist by the present owner in 2000.

'Here we find ourselves facing a creative adventure that acquires the sense of an in-depth investigation into human feelings and into man's relationship with himself, with authority and power, and with history. If this is a tragic age, Thomas Schütte is surely its poet'

—A. BELLINI





United Enemy (Udo) is a work from Thomas Schütte's most important series of sculptures. Made the subject of several key photographic portfolios in the mid-1990s and revisited in monumental bronze form in 2011, the *United Enemies'* first iteration was in 1992 – the year the present work was made. While Schütte was on a six-month residency in Rome, dozens of Italian politicians were arrested, unmasking a deeply corrupt system through which the ruling classes had held onto power and influence for over forty years. In response, Schütte conceived the puppet-like sculptures with heads of Fimo modelling clay and bodies of sticks and fabric which were to become the defining figures of his practice. Each under 40cm high, the miniature men are displayed under bell-jars and raised on tall plinths, giving them the aura of scientific specimens; indeed, Schütte aims for a sort of typology of the absolute, playing the intimate, personal scale of the models off against their near-mythic quality as eternal archetypes. They can no longer hide behind sharp suits and false smiles. *Udo* has a white-marbled head of brownish purple with piercing blue beads for eyes, and a body swaddled in pale green robes and yellow shirt, tied at the waist with green ribbon. His arms are missing – or perhaps straitjacketed – and his legs a trussed-up tripod of wooden sticks, giving him a material vulnerability at odds with his deep-set authoritarian frown. Schütte's work is born of the contradiction of sculptural monumentalism in a time of fallen idols: the *United Enemies* are not for worship, but are placed on pedestals to be made precarious. They stand as if on trial, pilloried and defensive, taking part in a Beckett-like theatre of the absurd that posits ideology as oppression and all power as questionable. *United Enemy (Udo)* captures the essence of Schütte's work, as arresting in its execution as in its groundbreaking revision of figurative sculpture for the modern age.

Schütte brings contemporary alertness into conversation with timeless concerns. The immediate circumstance of Italy's nationwide *mani pulite* ('clean hands') operation – which saw the total downfall of many political parties and town councils – was a springboard for his own investigation into the enduring vice and corruption that have plagued the leaders

of mankind throughout history. The heads of the *United Enemies* are reminiscent of the grotesque 'character head' busts created in the late eighteenth century by German-Austrian baroque sculptor Franz Xaver Messerschmidt, who aimed to define 64 'canonical grimaces;' Schütte likewise caricatures not individuals but anonymous physiognomic 'types' that speak across the ages. 'I was there in 1992,' recalls Schütte, 'the year there was this peaceful revolution in Italy where the heads of State and a lot of prominent people were being exposed and discredited and sent to jail. So the caricature and the satire was a reality … The first big set of [*United Enemies*] was made in Rome. They are just sticks with a head on top and another stick that builds the shoulders. I used my own clothes to wrap them in and form the body. For me they were puppets and not related to classical art … I disciplined myself to modelling each head for one hour only. They have no hair, so the face is more concentrated, more general, because hair always suggests a particular period. Many Roman heads have this fantastic curly hair, but that would have limited me too much' (T. Schütte in conversation with J. Lingwood, in J. Heynen et. al., *Thomas Schütte*, London 1998, p. 29). This 'concentrated' quality to the face of *Udo* gives him a palpable psychological force while eluding any individual referent; the head radiates voodoo-doll intensity from its scaffold of sticks and fabric, dark and defined as if stripped back to a talismanic essence of man.

'I like the small scale of the model,' Schütte has said, 'because you have the whole world inside a room or on a table top' (T. Schütte in conversation with J. Lingwood, in J. Heynen et. al., *Thomas Schütte*, London 1998, p. 25). For all that *United Enemy (Udo)* seems like a makeshift plaything, his puppet-like quality taps into an ancient tradition of storytelling. From religious dramas in ancient Egypt to versions of the Iliad performed in Greece, medieval morality plays to the slapstick of Punch and Judy, puppetry has for millennia been a mode of ritual, ceremony, entertainment and parody. The affairs of gods and men are played out in microcosm, on small stages with fetishistic figures – Schütte's 'whole world inside a room or on a table top.' Puppets, of course, usually have strings, while the *United Enemies* are freestanding. With their moulded heads and crudely assembled bodies, however, they bear the visible traces of their making: even if they represent powerful men, they are also shown to be shaped by a force greater than themselves. Herein lies the mordant wit of Schütte's sculpture, which presents history itself as the sculptor. With his scientist's bell-jar, the artist merely exhibits his findings. There is much to be learned in the faces of mankind in all their tragedy, comedy, horror and hilarity, and Schütte is here to teach us a lesson.



PROPERTY FROM THE COLLECTION OF ADAM CLAYTON

♦°7

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled

oilstick on paper
42⅝ x 30in. (108.3 x 76.2cm.)
Executed in 1982

£1,000,000-1,500,000
$1,300,000-1,900,000
€1,200,000-1,800,000



Il Sodoma, *St. Sebastian*, 1525.
Palazzo Pitti, Florence.
Photo: Bridgeman Images.

PROVENANCE:
Robert Miller Gallery, New York.
Acquired from the above by the present owner in 1990.

EXHIBITED:
New York, Robert Miller Gallery, *Jean-Michel Basquiat: Drawings*, 1990, no. 13 (illustrated in colour, p. 15; detail illustrated in colour on the front cover).
Philadelphia, Institute of Contemporary Art *Devil on the Stairs: Looking Back on the Eighties*, 1991-1992, p. 64. This exhibition later travelled to Newport Beach, Newport Harbor Art Museum.

'At the time people were talking about Jean-Michel as being the Jimi Hendrix of painting and I think it's true – he was an African American artist in a sea of white artists but doing something very different and extremely his own'

—ADAM CLAYTON





Jean Michel Basquiat, *Untitled,* 1982.
Private Collection.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2017. Photo: Christie's Images Ltd.

'A man will rise
A man will fall
From the sheer face of love
Like a fly from a wall
It's no secret at all'

—U2, LYRICS FROM *THE FLY*, 1991

'The idea that these young painters without any gallery experience could make their mark on the streets of New York – could go to the hippest night clubs, could mix with musical culture – was very exciting to me. It was where I came from – I always thought music and art went hand in hand together'

—ADAM CLAYTON

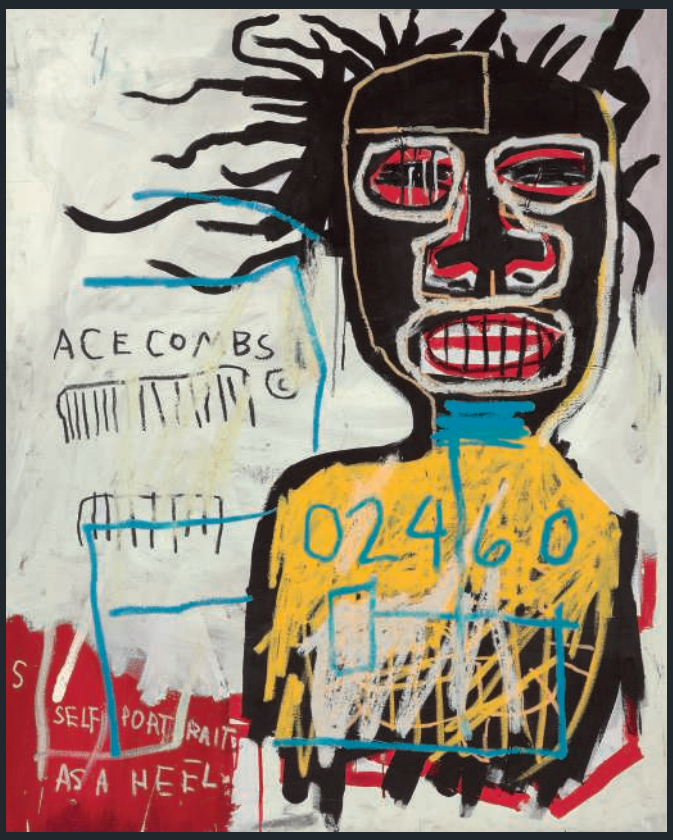
Held for over twenty-five years in the collection of U2 bassist Adam Clayton, Jean-Michel Basquiat's *Untitled* of 1982 is a deeply poignant self-portrait, offering a rare insight into the artist's psyche at a pivotal moment in his career. Rendered on an exceptional scale, the work bears all the hallmarks of the raw graphic language that, during this period, propelled Basquiat from anonymous graffiti artist to international superstar. Against a backdrop of painterly smears and traces – residue from his frenzied studio environment – a single figure looms large. Channelling influences ranging from Pablo Picasso and Leonardo da Vinci to comic books and cave paintings, the artist performs a rigorous anatomical dissection, wielding his oilstick with the intuitive immediacy of a master draughtsman. In contrast to the heroism of his self-portrait paintings from this period, here Basquiat casts himself as a victim of his new status: an itinerant street artist raised to meteoric heights in an unfamiliar world. A tear drops from his eye; his arms seem to pierce his body like an arrow. No longer athlete, king or prophet, here Basquiat depicts himself as a martyr: a Saint Sebastian-like figure for the contemporary age. *Untitled* featured on the front cover of the catalogue for the exhibition *Basquiat Drawings,* held in 1990 at The Robert Miller Gallery in New York. It was here, whilst living in the city, that Clayton came to acquire the work, along with another large-scale painting which subsequently hung in the band's studio. '[The works on paper] were generally very complex, with lots of lines and activity', he recalls. 'This work stood out because it had a very tragic image … It seems to me it's not just about Jean-Michel – it's about being African-American'.

The story of Basquiat's rise to fame is now legendary. In 1981, his inclusion in Diego Cortez's *New York/New Wave* exhibition at P.S.1 first brought him to the attention of international dealers. By December, critics were already historicising his work in relation to the post-War canon: 'if Cy Twombly and Jean Dubuffet had a baby and gave it up for adoption', suggested René Ricard, 'it would be Jean-Michel' (R. Ricard, 'The Radiant Child', *Artforum*, Volume XX, No. 4, December 1981, p. 43). In 1982, the success of his debut show at Annina Nosei's New York gallery led to a string of major solo exhibitions worldwide. His rapidly-advancing global reputation resulted in a prestigious invitation to *Documenta* 7 in West Germany, where he was the youngest exhibited artist in a line-up of established veterans including Gerhard Richter and Joseph Beuys. During this heady period, self-portraiture became an important means of expression for Basquiat. Where previous attempts had wittily incorporated his own hair and even – on one occasion – his own blood, the self-portraits of the early 1980s explored his growing status as an icon. The crown became a regular feature of his practice, frequently adorning messianic figures with strong, powerful stances. On other occasions, Basquiat placed himself in direct dialogue with his own idols: from Sugar Ray Robinson and Jesse Owens, to Miles Davis and Charlie Parker. In the present work, all traces of bravado are stripped away, replaced with an image of isolation, fragility and pathos. 'It's one of the very few genuinely stark images that he ever produced of himself without adding anything else to it', observes Clayton. 'It's an incredibly disciplined drawing but that's





Egon Schiele, *Self-Portrait With Bent Head. Study for 'Hermits'*, 1912.
Leopold Museum, Vienna.
Photo: Austrian Archives/Scala Florence.



Jean Michel Basquiat, *Self Portrait as as Heel*, 1982.
Private Collection.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2017. Photo: Bridgeman Images.

'This work stood out because it had a very tragic image – it's clearly an unobscured self-portrait, with what looks like a tear drop coming from the eye. It seems to me it's not just about Jean-Michel – it's about being African American'

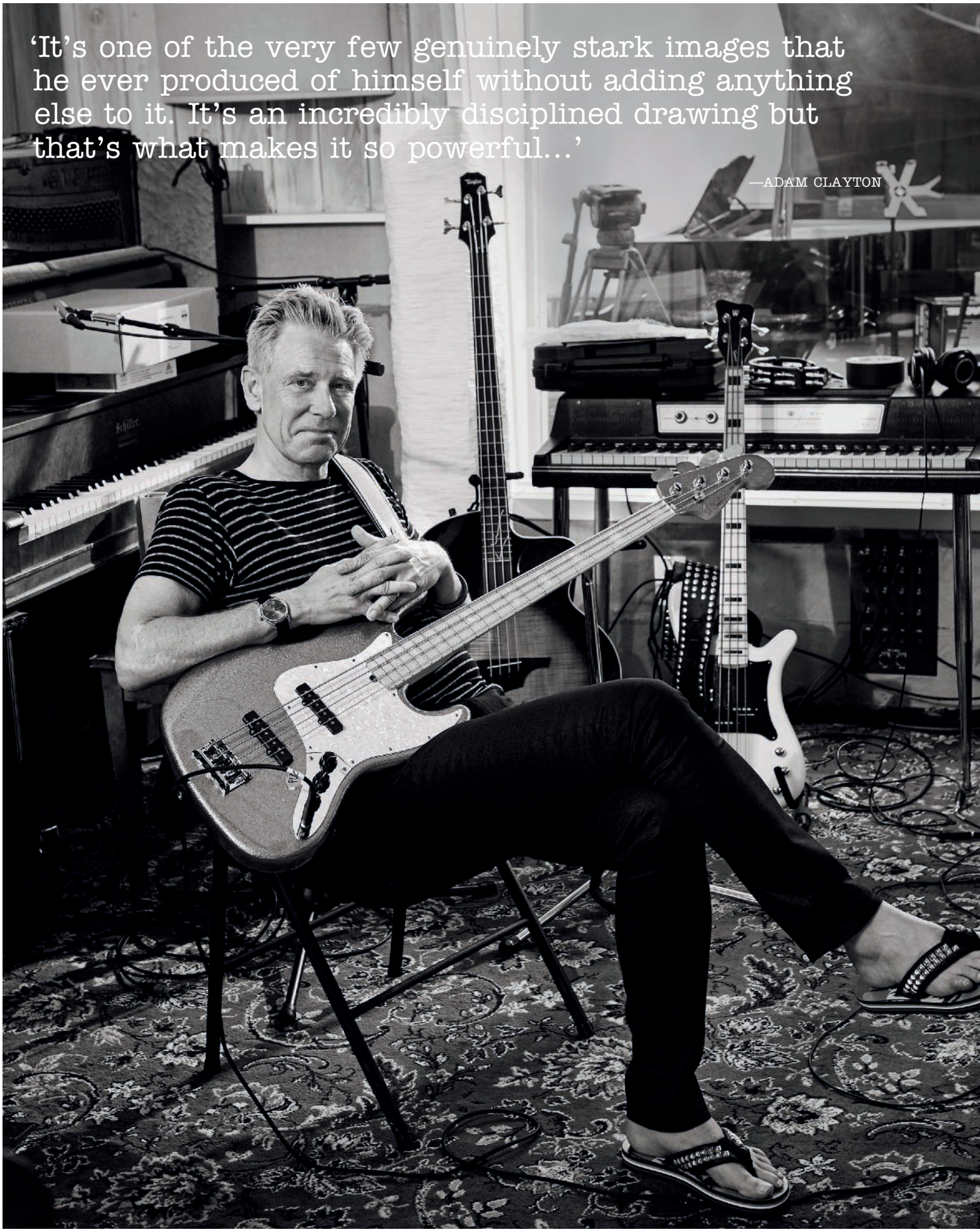
—ADAM CLAYTON

what makes it so powerful ... In some ways, [it] is an antidote to all the noise surrounding his work and all the attention it's had over the years. It brings you back to the artist and his difficulty of fitting into that world'.

When Clayton arrived in New York, less than two years after Basquiat's death, the buzz surrounding the artist's work was still very much alive. U2, by this point, were enjoying great success globally, and were exploring a new electronic sound world that would come to fruition in their celebrated album *Achtung Baby* (1991). 'I had some time off and had moved to New York to spend time in the art world meeting gallerists and artists', he recalls; '...there was a lot of energy around [Basquiat's] work'. For Clayton, it was in the works on paper that he came to identify a 'direct connection' with the artist. 'You can imagine him with an oilstick or a piece of charcoal working on a piece of paper over a couple of hours – you can see that concentration', he explains. Since childhood, drawing had been Basquiat's most vivid means of expression: from the hours he spent poring over his copy of *Gray's Anatomy*, to the notebooks he filled with his ideas. As Fred Hoffman explains, 'He discovered that he could shut out the myriad stimuli constantly bombarding him from the outside world; and at the same time, he could enable impressions, thoughts, memories, associations, fantasies, and observations formulating in his mind to simply pass through him, making their way onto a sheet of paper. From a very early age, Basquiat discovered that drawing was a process of "channelling" in which he essentially functioned as a medium' (F. Hoffman, *Jean-Michel Basquiat Drawing*, exh. cat., Acquavella Galleries, New York, 2014, p. 33). In *Untitled*, the artist's innate graphic impulse is brought to bear on an image of quiet personal resonance: an expression of vulnerability at the dawn of his own urban legend.



Jean-Michel Basquiat, New York, 1986.
Photo: © William Coupon.


‘It’s one of the very few genuinely stark images that he ever produced of himself without adding anything else to it. It’s an incredibly disciplined drawing but that’s what makes it so powerful…’
—ADAM CLAYTON



ADAM CLAYTON

in conversation with Francis Outred
London, January 2017

Francis Outred: When did you first become interested in Jean-Michel Basquiat?

Adam Clayton: I first started to seriously learn about him in 1990 – I had some time off and had moved to New York to spend time in the art world meeting gallerists and artists. It was just after his death, and there was a lot of energy around his work. He had been quite a character in New York – he would turn up to places in his Comme des Garçons suit splattered with paint and was very much part of the underground night club scene. He was around the same age as the musicians I was interested in, and around the same age as us, maybe by about five years at that time. There was a group of them – there was Basquiat, there was Keith Haring, and obviously Warhol was the granddaddy of the whole movement. The idea that these young painters without any gallery experience could make their mark on the streets of New York – could go to the hippest night clubs, could mix with musical culture – was very exciting to me. It was where I came from – I always thought music and art went hand in hand together.

FO: Can you recall your first encounter with this particular work?

AC: I was on 57th street in the Robert Miller Gallery – they had just taken over Basquiat's estate and were looking through the inventory. I definitely responded to the kind of work I would call 'biological', where there was a lot of archaeology in the skeleton and the bones. I had already selected a large painting that I thought would be a really great piece to share with the band and have in our studio, and we started to look through the works on paper. They were generally very complex, with lots of lines and activity, and this work stood out because it had a very tragic image – it's clearly an unobscured self-portrait, with what looks like a tear drop coming from the eye. It seems to me it's not just about Jean-Michel – it's about being African American.

FO: The scale of the work, and the fact it's been walked over and lived with for such a long time in Basquiat's studio, makes it very special. I'm interested that you hung a painting in your studio – did you and the band members share a passion for Basquiat?

AC: The interesting thing is that in New York and in musical culture there was this shift happening towards much more dance orientated music. It was the very early days of rap and hip hop which was a very exciting time because it had a real energy, and it also indicated – finally – that the African American voice within music had a really strong identity of its own. At the time people were talking about Jean-Michel as being the Jimi Hendrix of painting and I think it's true – he was an African American artist in a sea of white artists but doing something very different and extremely his own.

Left: Adam Clayton at a studio in California.
Photo: Sam Jones.



FO: Obviously your music transformed a lot at this time – *Achtung Baby* was really a big breakthrough and quite a transition from *Joshua Tree*.

AC: With *Joshua Tree* we were looking a lot of US music and trying to reinvent the form and at the same time tackling the darker side of what was going on in America. With *Achtung Baby*, which came a couple of years after, we were looking at a different sound and the technology at that point meant you could add more computer sounds, you could sample sounds and generate them. These were all sounds that were happening within club culture, so it felt like we were all working off the same palette.

FO: Do you think that living in New York changed your perception of Basquiat's work?

AC: It was a great time to be in New York as a creative in your mid-20s because everything was possible at that point. There were underground clubs, the gallery system didn't exist downtown in the way that it does now, and if you were an artist you were pretty much free. There wasn't a system that you had to be on in order to have access to collectors, and I think that was very much part of Jean-Michel. It's also part of young artists – they don't want to work the system as much they actually just want to make the work. It was the very early days of what the art world was about to become.

FO: When I look at this work, the arms remind me of arrows going into the body – it's almost as if he's portraying himself as a victim of the society he had grown up in. This is a portrait of Basquiat having just exploded onto the art scene in 1982, and possibly feeling the repercussions of this new world. Did you as musicians, who had a similar kind of growth, find that kind of exposure troubling, or were you more prepared for it?

AC: I think whether you're prepared or not you understand that the idea is to get your work to the greatest number of people possible because you want to share it. I think the art world works a bit differently in that you want to get it to an influential number of people and you want to get it into museums, so you have a different relationship with it – I think that's where the two goals separate. I think you're right about the arrows in this work – it's one of the very few genuinely stark images that he ever produced of himself without adding anything else to it. It's an incredibly disciplined drawing but that's what makes it so powerful. He represents himself with the crown in a lot of his works but this picture has a pathos and, in some ways, is an antidote to all the noise surrounding his work and all the attention it's had over the years. It brings you back to the artist and his difficulty of fitting into that world.

FO: It's true – a lot of his portrayals of himself are very confident with his arms raised, powerful and athletic, and here you have the direct opposite: a fragile figure who's coming to terms with a new kind of normality for himself. How do you see the relationship between Basquiat's paintings and drawings?

AC: I think the drawings were where he worked out ideas – a lot of images migrate towards the paintings, but I think the drawings are a direct connection with him. You can imagine him with an oilstick or a piece of charcoal working on a piece of paper over a couple of hours – you can see that concentration.

FO: This was a time of great success in your career – how does this work fit into that story?

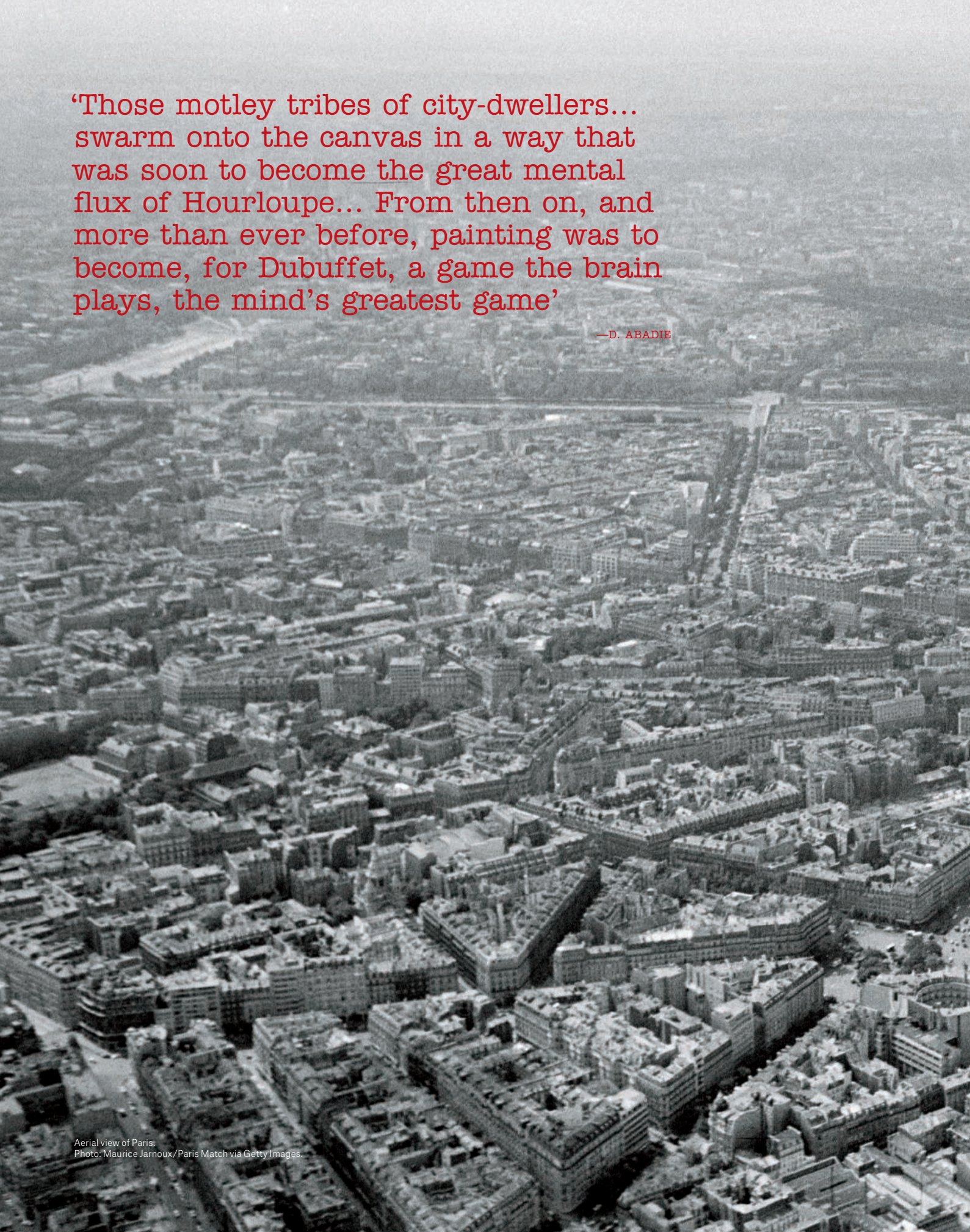
AC: My antidote to being on the road or in the recording studio has always been the opportunity to get out and see artworks. It's a much more meditative environment for me so when I see works that really speak to me I like to acquire them if I can. By bringing them into my home, they become something I have a direct relationship with them – I went and saw them, I went and bought them, I brought them into my space, and they keep on giving. It becomes a cyclical relationship and that was very much true of this particular drawing. Being in New York was certainly the beginning of my ability to understand and follow contemporary art, and I've continued to build on that.



Jean-Michel Basquiat and Bobby Grossman, 1981.
Photo: Edo Bertoglio © New York Beat Films LLC.

‘Those motley tribes of city-dwellers… swarm onto the canvas in a way that was soon to become the great mental flux of Hourloupe… From then on, and more than ever before, painting was to become, for Dubuffet, a game the brain plays, the mind’s greatest game’

—D. ABADIE



Aerial view of Paris.
Photo: Maurice Jarnoux/Paris Match via Getty Images.


JEAN DUBUFFET
Être et paraître
1963

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JEAN DUBUFFET (1901-1985)

Être et paraître (To Be and to Seem)

signed and dated '1963 J. Dubuffet' (lower left); signed again, titled and dated again "Être et paraitre J. Dubuffet juillet 63' (on the reverse)
oil on canvas
59 x 76¾in. (150 x 195cm.)
Painted in 1963

£7,000,000-10,000,000
$8,800,000-13,000,000
€8,200,000-12,000,000

PROVENANCE:
Galerie Daniel Cordier, Paris.
Private Collection, France.
Robert Fraser Gallery, London.
Private Collection, Switzerland.
Galerie Beyeler, Basel.
Galerie Le Clos de Sierne, Geneva.
Richard Gray Gallery, Chicago.
Acquired from the above by the present owner in 1984.

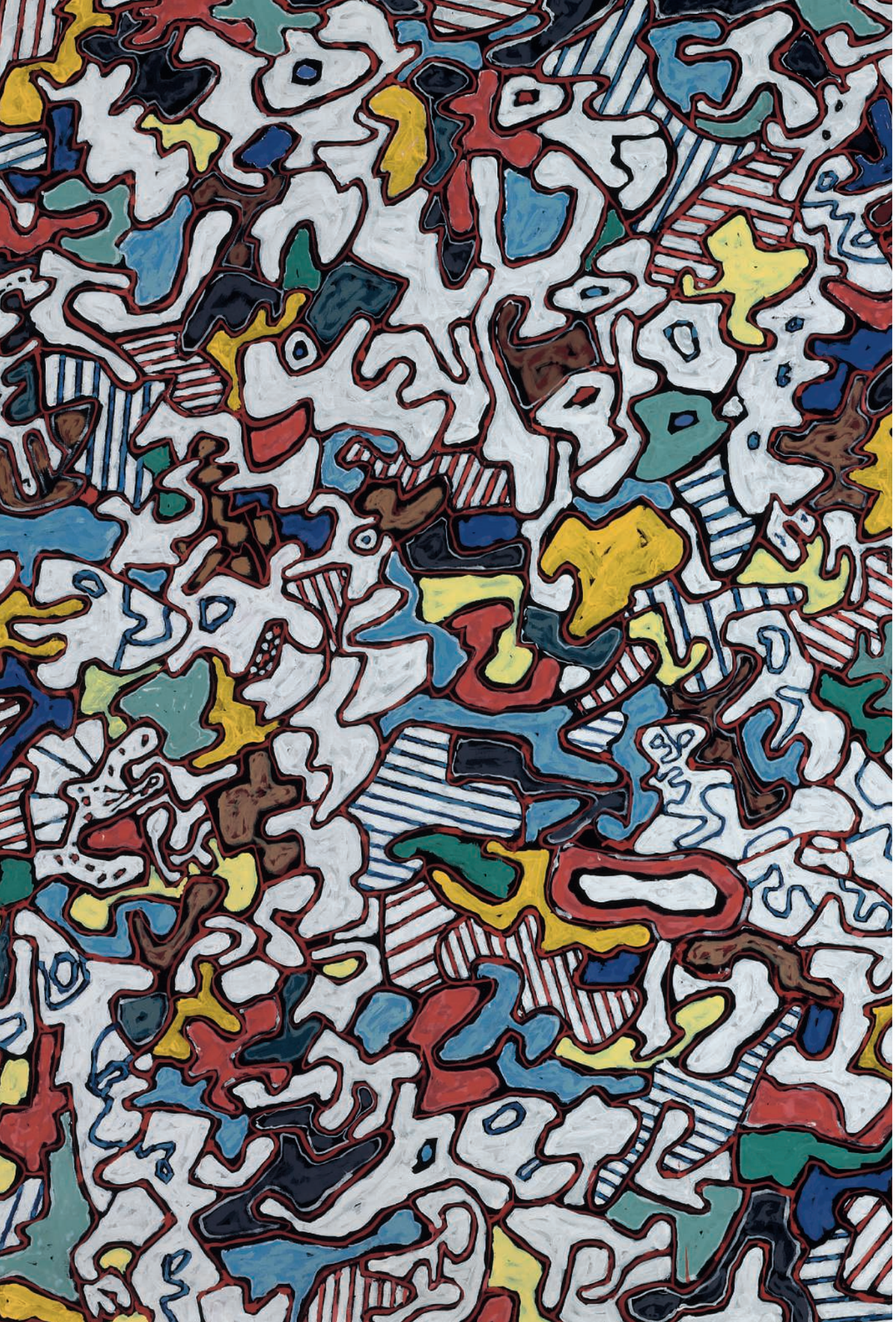
EXHIBITED:
Venice, Centro Internazionale Delle Arti e Del Costume: Palazzo Grassi, *L'Hourloupe di Jean Dubuffet*, 1964, no. 20 (illustrated in colour, unpaged).
London, Robert Fraser Gallery, *Dubuffet, Matta, Michaux, Requichot*, 1965, no. 1 (illustrated, unpaged)
London, The Tate Gallery, *Jean Dubuffet: Paintings*, 1966, no. 117 (illustrated, p. 60).
Amsterdam, Stedelijk Museum, *Dubuffet*, 1966, no. 109 (illustrated, p. 45).
New York, The Guggenheim Museum, *Jean Dubuffet 1962-66*, 1966-1967, no. 16 (illustrated with incorrect dimensions, p. 35).
New York, The Guggenheim Museum, *Jean Dubuffet: A Retrospective*, 1973, no. 123 (illustrated, p. 153). This exhibition later travelled to Paris, Galeries Nationales du Grand Palais.
Madrid, Fundacion Juan March, *Jean Dubuffet*, 1976, no. 32.

LITERATURE:
L. Trucchi, *Jean Dubuffet*, Rome 1965, no. 275 (illustrated in colour, p. 291).
M. Loreau, *Dubuffet et le voyage au ventre de la perception*, Paris 1966 (illustrated, unpaged).
M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet, Fascicule XX: L'Hourloupe* I, Lausanne 1966, p. 205, no. 158 (illustrated in colour, p. 81).
H. Abrams (ed.), *New Art Around the World: Painting and Sculpture*, New York 1966, p. 465, no. 21 (illustrated in colour, unpaged)
'Jean Dubuffet, de Franse Materie-Man' in *Algemen Handelsblad*, Amsterdam 20 August 1966 (illustrated, unpaged).
G. Picon, *Le Travail de Jean Dubuffet*, Geneva 1973, no. 7 (illustrated in colour, unpaged).
'Dubuffet' in *Opus International*, Paris, 1981, no. 82, p. 179 (illustrated in colour).
M. Thévoz, *Dubuffet*, Geneva 1986, p. 281 (illustrated in colour, p. 179).
A. Franzke, *Dubuffet*, Cologne 1990, no. 10 (illustrated, p. 33).

'Through sheer multiplication, proliferation and germination, Dubuffet [gives] birth to a new world, the likes of which had never been produced by art'

—D. ABADIE







Brigitte Bardot and Jack Palance in car in a scene from the film 'Le Mépris', 1963.
Photo: Embassy Pictures/Getty Images.

'There is no intrinsic difference between being and fantasy; being is an attribute that the mind assigns to fantasy'

—J. DUBUFFET

INTRODUCTION

An electrifying, technicolour vision of cellular chaos, Jean Dubuffet's *Être et paraître* (*To be and to seem*) proclaims the birth of a new language. Standing among the largest privately-held works created during the pivotal year of 1963, it represents an explosive denouement of the artist's ground-breaking *Paris Circus* series and an exhilarating overture to his greatest cycle of works: *Hourloupe*. Rare for its extraordinary chromatic range, the work offers a kaleidoscopic celebration of colour: a vibrant palette that Dubuffet would eventually restrict to red, blue, black and white. Infused with all the energy of the thriving post-War metropolis, it captures the bustling rhythms of cosmopolitan society, buoyed by the *Zeitgeist* of optimism, freedom and euphoria that swept the globe during the 1960s. Faces, figures and boulevards flicker in and out of focus as foreground and background oscillate in wild, untamed motion. At the same time, the composition is marshalled by a new internal logic: one of tight jigsaw-piece units, cross-hatched into abstraction, that quiver like amoebae under a microscope. Born from a series of distracted biro doodles, and titled with a made-up phonetic flourish, *Hourloupe* offered a parallel universe that would forge a new position for Dubuffet in the history of representation. Strains of Cubism, Abstract Expressionism and Pop saturate the canvas; its raw, scrubbed textures and optical pyrotechnics herald the birth of contemporary street art. Hovering before the spectator like a view of the earth from space, the work speaks directly to the heart of Dubuffet's aesthetic ambitions: to elevate everyday experience to a state of frenzied hyper-reality. Unseen in public for over four decades, *Être et paraître* channels the spirit of the Parisian streets into a writhing, protean script: the first utopian utterances of a new world that no longer saw a distinction between 'to be' and 'to seem'.

Against a heady backdrop of social and cultural transformation, the early 1960s was a time of great triumph in Dubuffet's career. In tandem with his major solo exhibition at the Museum of Modern Art, New York in 1962, London dealer Robert Fraser opened his Duke Street gallery with an exhibition of his work. As Pop Art exploded on both sides of the Atlantic – Roy Lichtenstein and Andy Warhol in America, David Hockney and his contemporaries in London – Fraser positioned *Hourloupe* firmly at the centre of this dialogue. *Être et paraître* was one of the earliest works from the cycle to pass through his hands, included in a group exhibition at

Right: Jean Dubuffet, Paris, 1959.
Photo: John Craven. © Photo John Craven / Archives Fondation Dubuffet, Paris.



‘For Dubuffet [l’Hourloupe] is a “festival of the mind”, luminous, brilliant, sparkling, and continual’

—F. HERGOTT AND V. DA COSTA



Jackson Pollock, *Blue Poles*, 1952.
National Gallery of Australia, Canberra.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2017.
Photo: Bridgeman Images.

'Hourloupe finally codified for [Dubuffet] the rules of the game of painting'

—D. ABADIE



Pablo Picasso, *Les femmes d'Alger (Version 'O')*, 1955.
Private Collection.
Artwork: © Succession Picasso/DACS, London 2017.
Photo: Christie's Images Ltd.

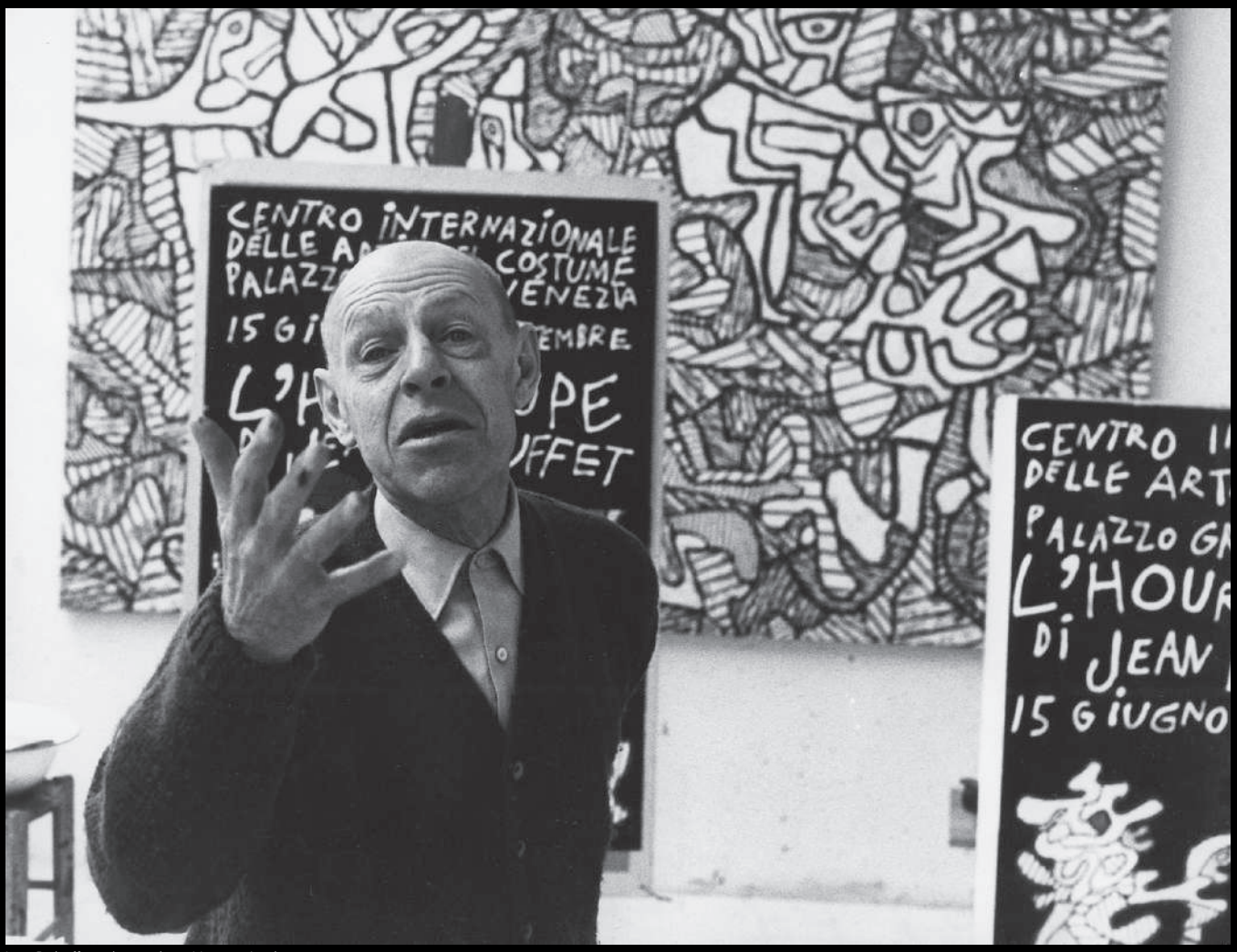
his gallery in 1965. 'Robert was one of the first champions of these now lauded works', writes Arne Glimcher. '... Dubuffet, one of the great intellectuals and philosophers of the 20th century, was drawn to Robert because he was colourful, original, and courageous about diving into the new, rather than following the aristocratic social norms; the manner to which he was born. His originality, his off-the-wall spontaneity, and his nuttiness appealed to the master of the perverse' (A. Glimcher, 'Robert Fraser', in *A Strong Sweet Smell of Incense*: *A Portrait of Robert Fraser*, Pace Gallery, London, 2015, p. 17). If *Hourloupe* was already a multi-lingual construct, Fraser's commitment allowed Dubuffet to push it onto a new global stage.

'Brilliant, all-encompassing virtuosity. As devilish as Picasso'

—M. RAGON

The present work sits at the dawn of this trajectory. During the following decade, it would travel the world as part of major exhibitions at the Palazzo Grassi, Venice (1964), the Tate Gallery, London (1966), the Stedelijk Museum, Amsterdam (1966), the Solomon R. Guggenheim Museum, New York (1966 and 1973), the Grand Palais, Paris





Jean Dubuffet in his studio in Venice, April 1964.
Artwork: © ADAGP, Paris and DACS, London 2017.
Photo: Max Loreau.
© Archives Fondation Dubuffet, Paris.

'In my thinking, the works that belong to the L'Hourloupe cycle are linked one to the other, each of them an element destined to become part of the whole. The cycle itself is conceived as the figuration of a world other than our own or, if you prefer, parallel to ours, and it is this world which bears the name L'Hourloupe'

—J. DUBUFFET

(1973) and the Fundacion Juan March, Madrid (1976). Early reviews of the series transformed Dubuffet's reputation. 'A complete departure from all received ideas', wrote one; 'one of the most dramatic and lyrical interpreters of our time', ran another. Some labelled him a genius comparable to Picasso; others named him the greatest European painter of the post-War period. Over the following twelve years, *Hourloupe* would evolve into a vast multi-media universe, transcending the canvas altogether as free-standing sculpture, and eventually brought to life in the celebrated performance piece *Coucou Bazar*. In *Être et paraître*, we are invited to glimpse the seeds of this language in its most primordial state. Nourished by the *joie de vivre* of 1960s Paris and still infused with its colours, it surpasses reality whilst still retaining something of its visceral charge. 'Through sheer multiplication, proliferation and germination', wrote Daniel Abadie, 'Dubuffet [gives] birth to a new world, the likes of which had never been produced by art' (D. Abadie, 'The mind's greatest game',



Jean Dubuffet in his workshop at Vincennes Cartoucherie.
Artwork: © ADAGP, Paris and DACS, London 2017.
Photo: Pierre Vauthey/Sygma/Sygma via Getty Images.

'Dubuffet let his red ball-point pen wander aimlessly over some small pieces of paper, and out of these doodles emerged a number of semiautomatic drawings, which he struck through with red and blue lines. The painter cut out these as yet undetermined compositions and quickly observed that they changed aspect as soon as they were placed against a black background'

—M. LOREAU

in *Jean Dubuffet*, exh. cat., Galerie Boulakia, Paris, 2007, p. 8).

'AN INEXHAUSTIBLE FANTASY': FROM *PARIS CIRCUS TO HOURLOUPE*

When Dubuffet had first returned to Paris in 1961, after nearly six years in the countryside, he had been struck by the city's transformation. The ghosts of the Second World War had been banished, replaced by a buzzing cosmopolitan energy that pounded through the streets. Dubuffet's initial pursuit of so-called *art brut* – raw visual languages unmarred by cultural tradition – had previously led him into the depths of nature: from the sands of the Sahara desert, to the pastures of rural France, to the grain of the soil beneath his feet. In *Paris Circus*, these investigations took on a new urban twist, evoking graffiti and cave paintings in their bid to capture the bacchanalia of modern life. It was not until 1962, when Dubuffet and his wife summered in their newly-built house in Le Touquet, that he began to contemplate a language that departed the material realm altogether. The



Jean Dubuffet, *Houle de Virtuel*, 1963.
Musee National d'Art Moderne, Centre Pompidou, Paris.
Artwork: © ADAGP, Paris and DACS, London 2017.
Photo: Bridgeman Images.



Yves Klein, *Relief éponge bleu (RE 19)*, 1958)
Museum Ludwig, Cologne
Photo © Rheinisches Bildarchiv Köln
© ADAGP, Paris and DACS, London 2017

'[It is] the figuration of a world other than our own or, if you prefer, parallel to ours, and it is this world which bears the name L'Hourloupe'

—J. DUBUFFET

story has since become legendary: whilst talking on the telephone, Dubuffet let his pen wander aimlessly in a series of semi-automatic doodles. He filled in the shapes with parallel red and blue lines, cut them out and was amazed at the effect achieved when stuck onto a black background. For the first time, he felt he had arrived at a mode of representation that was purely neuronal – a way of seeing unfettered by the physical world. As he travelled back and forth to the city from Le Touquet over the next year, *Paris Circus* would be absorbed into this paradigm. 'Those motley tribes of city-dwellers ... swarm onto the canvas in a way that was soon to become the great mental flux of *Hourloupe*', writes Abadie. '... From then on, and more than ever before, painting was to become, for Dubuffet, a game the brain plays, "the mind's greatest game"' (D. Abadie, 'The mind's greatest game', in *Jean Dubuffet*, exh. cat., Galerie Boulakia, Paris, 2007, p. 8).

In keeping with its aesthetic, *Hourloupe* was not a real word but rather a made-up concoction infused with evocative ties to common parlance. As the artist explained, 'I associate it, by assonance, with "hurler" [to howl], "hululer" [to hoot], "loup" [wolf], "Riquet à la houppe" [a French folk tale] and to the title of Maupassant's book *Le Horla*, that is inspired by psychological distraction' (J. Dubuffet, quoted at http://www.dubuffetfondation.com/focus.php?menu=38&lang=en [accessed 9 January 2017]). In French, its closest counterpart is 'entourlouper', meaning 'to make a fool of'. Dubuffet gave the title to a small book composed of his original doodles, accompanied by similarly invented phrases of colloquial French. The puzzle-like tessellation of cells recalled the teeming surfaces of his earlier landscapes and figures, whilst simultaneously rejecting their material associations. It was a language no longer bound to the world of matter, but a new type of handwriting that channelled the workings of the nervous system. Over the following years, *Hourloupe* would become increasingly formalised: the red, blue, white and black vocabulary of the initial drawings would reassert itself, reducing chromatic dialogue to a bare minimum. Objects began to reappear from the linear swamp – chairs, wheelbarrows, beds, teacups – now recast as alien figments of the imagination. Just as *Paris Circus* had rediscovered the joy of everyday existence, *Hourloupe* would cast new light upon the banal props of quotidian life. In *Être et paraître*¸ however, the metropolitan landscape still lingers in the artist's psyche. In the multi-coloured labyrinth of its rhapsodic surface, the 'motley tribes of city dwellers' continue to make their presence known, operating in counterpoint with the new order imposed by *Hourloupe*. As faces shift in an out of abstraction, Dubuffet pays homage to the rich tapestry of humanity, 'howling', 'hooting' and looping its way across the canvas.





Jean Dubuffet, *Le Plomb Dans L'Aile*, 1961.
Detroit Institute of Arts.
Artwork: © ADAGP, Paris and DACS, London 2017.
Photo: Bridgeman Images.

'In the rolling contours of [Paris Circus], we can see the germ of L'Hourloupe'

—F. HERGOTT AND V. DA COSTA

'THE MOST RADICAL STRUCTURAL REINTERPRETATION SINCE CUBISM': DUBUFFET'S ART-HISTORICAL DIALOGUES

Of all Dubuffet's visual innovations, it was *Hourloupe* – particularly in its early interface with *Paris Circus* – that transformed his position in the art-historical canon. In 1986, shortly after the artist's death, Thomas M. Messer declared that '*L'Hourloupe* [is] arguably the most radical structural reinterpretation since Cubism' (T. M. Messer, 'Jean Dubuffet (1901-1985): A Summary', in *Jean Dubuffet and Art Brut*, exh. cat., Peggy Guggenheim Collection, Venice, 1986, p. 24). Though its origins evoked the automatic drawing techniques espoused by the Surrealists – who similarly sought to access the subconscious fluctuations of the mind – its painterly incarnations spoke visually to the legacy of Picasso, Léger and Braque. *Hourloupe* abandoned all ties to traditional perspective, dissolving the relationship between figure and ground through a series of dizzying optical non-sequiturs. In the catalogue for the artist's 1966 exhibition at Tate, London, the present work is singled out as exemplary in this regard: 'There is a continual play of image against image (e.g. in *Être et paraître*) which gives a rhythmic pulse to many of the paintings. And as with Cubism, one has to learn the language before one can "read" them' (*Jean Dubuffet: Paintings*, exh. cat., Tate, London, 1966, p. 59). Like Cubism, all illusion of three-dimensional dialogue is created by a series of flattened planes that jostle for attention within our vision. It is not a real space, but rather a mental one: a complex, fractured terrain that is animated by the slippages of human cognition.

Equally, *Hourloupe* was very much a language of its time. When Fraser brought Dubuffet's work to London, the city was entering a new era. It was the heyday of British Pop Art, led by a radical generation of art school graduates including Allen Jones, Peter Phillips and David Hockney. 'Dubuffet can be said to have had a real influence on Pop Art in both America and Europe', observes Andreas Franzke; '...one need only look at some of the early paintings of David Hockney to see his influence' (A. Franzke, *Dubuffet*, New York 1981, p. 15). In works such as *Grand Procession of Dignitaries in the Semi-Egyptian Style* (1961), Hockney's carnivalesque figures resonate not only with Dubuffet's earlier *personnages*, but also with the curious characters that lie embedded in the surface of *Être et paraître*. Dubuffet's work chimed with the newfound dynamism of 'Swinging London': a revolutionary explosion of art, music and fashion against a backdrop of political activism and sexual liberation. With clients including members of The Beatles and The Rolling Stones, Fraser was at the epicentre of this movement, described by Paul McCartney as 'one of the most influential people of the London sixties scene'. His well-documented rebellious streak was immortalised in Richard Hamilton's iconic *Swingeing London 67* (1968-69), based on a photograph showing him handcuffed to Mick Jagger at the centre of their infamous drugs scandal. It was a time of turbulent cultural change, buoyed by the same sense of freedom and expression that Dubuffet had witnessed on the streets of Paris.

Alongside Dubuffet, Fraser was also responsible for bringing a number of US artists to London during this period. As *Hourloupe* continued to grow, the relationship between Dubuffet's practice and the evolving landscape of post-War American art became increasingly apparent. Just as Lichtenstein, Warhol and Oldenburg responded to the rise of global consumerism – a phenomenon that, in France, was driving the work of the Nouveau Réalistes – Dubuffet's new language sought to amplify the aura surrounding everyday experiences and objects. Beyond Pop Art, however, Dubuffet's transatlantic dialogue may equally be understood in relation to the legacy of Abstract Expressionism. In *Être et paraître*, the faces that emerge from the sea of loose, abstract strokes evoke the primal brutality of Willem de Kooning's *Women*; its proliferating, all-over surface patterns invite comparison with Jackson Pollock. At the same time, the meandering linear maze of *Hourloupe* points to Cy Twombly, who had left America for Rome in a bid to liberate his hand from conventional mark-making techniques. It also points to the future: to 1980s New York, where Jean-Michel Basquiat and Keith Haring would



Liz Karlson, Paris, 1963.
Photo: Norman Karlson/ Condé Nast/ Getty Images.



Andy Warhol, *Do It Yourself (Landscape)*, 1962.
Museum Ludwig, Cologne.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.



Richard Hamilton, *Swingeing London 67 (f)*, 1968–9.
Tate Modern, London.
Artwork: © R. Hamilton. All Rights Reserved, DACS 2017.
Photo: © Tate, London 2017.

'The word Hourloupe was the title of a small book recently published and in which figured, with a text in jargon, reproductions of drawings using red and blue ballpoint pens. I associate it, by assonance, with "hurler" [to howl], "hululer" [to hoot], "loup" [wolf], "Riquet à la houppe" and to the title of Mauspassant's book Le Horla, that is inspired by psychological distraction'

—J. DUBUFFET

hail Dubuffet one of the world's first truly urban artists. Evocative of chalk pavement drawings and marks daubed upon a subway wall, the caustic textures of *Être et paraître* seem to prefigure those of spray paint, applied in vigorous rough-hewn layers. As *Hourloupe* weaves its mesmeric script around a sea of abstract and figurative glyphs, we catch a glimpse of the encrypted graphic poetry that would take the art world by storm almost twenty years later.

'THE MIND'S GREATEST GAME': DEPARTING THE MATERIAL WORLD

'Painting can illumine the world with magnificent discoveries', wrote Dubuffet in his famous 1951 statement 'Anticultural Positions'. 'It can imbue man with new myths and new mystiques, to reveal the infinitely numerous undivined aspects of things and values of which we were formerly unaware' (J. Dubuffet, 'Anticultural Positions', 1951, reproduced in J. Glimcher, *Jean Dubuffet: Towards an Alternative Reality*, Minneapolis 1987, p. 132). In Dubuffet's early *Hourloupe* works, this belief was given new substance. Like micro-organisms under scrutiny or satellite photographs blown up to gigantic proportions, they offered a vision of the world that went beyond the limits of the human imagination. Over the following two decades, Dubuffet's art would increasingly attempt to map out uncharted mental terrains: from his *Théâtres de mémoire*, to the abstract swansongs of the *Non-lieux* and *Mires*. In *Être et paraître*, however, these investigations are still underpinned by the infectious rhythms of Paris: the great comedy of errors and mirages that Dubuffet witnessed on its streets. In the dialogue between *Paris Circus* and *Hourloupe*, the artist gave form to his most fundamental creed: that image-making should lead us into the realm of phantasmagoria. 'When the gala day arrives', he asked, 'can't we emulate those Chinese conjurers by reaching into our heads, pulling out the iridescent scarves of incongruities, and decorating our homes with them, in the tintinnabulation of the merry bells at the Carnival of Equivalences and Inconsistencies?' (J. Dubuffet, 'Carnival of Mirages', in *L'hourloupe*, exh. cat., Galerie Jeanne Bucher, Paris, 1964). In the surging optical vortex of *Être et paraître* – where nothing is as it seems – Dubuffet offers a resolute answer to this question.



PROPERTY OF A CHARITABLE FOUNDATION

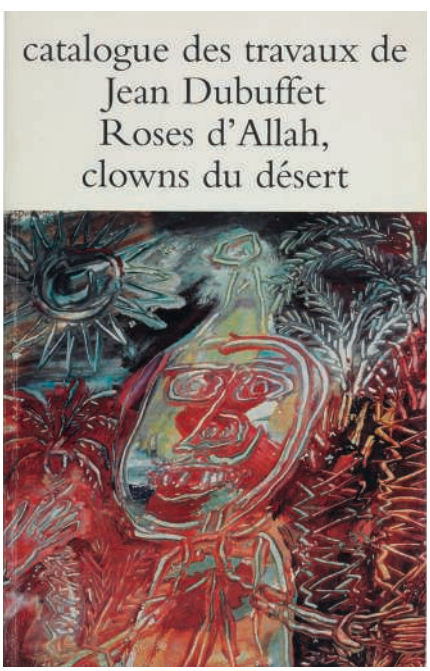
λ**9**

JEAN DUBUFFET (1901-1985)

Deux Arabes gesticulant (Two gesticulating Arabs)

signed 'J. Dubuffet' (upper centre)
distemper on paper
12⅝x 15¾in. (32.1 x 40cm.)
Executed in January-April 1948

£600,000-800,000
$750,000-1,000,000
€710,000-940,000



The present lot illustrated on the cover of Jean Dubuffet's catalogue raisonné, published by Jean-Jacques Pauvert, 1967. Fondation Dubuffet, 2008 (la réédition augmentée).

PROVENANCE:
Galerie René Drouin, Paris.
Charles Ratton Collection, Paris (1967/1973).
Acquired by the present owner *circa* 1970s.

EXHIBITED:
Paris, Galerie Cercle Volney, *Exposition de peintures, dessins et divers travaux exécutés de 1942 à 1954 par Jean Dubuffet*, 1954, no. 155.
New York, The Solomon R. Guggenheim Museum, *Jean Dubuffet: A Retrospective*, 1973, no. 160 (illustrated, p. 188). This exhibition later travelled to Paris, Galeries Nationales du Grand Palais.

LITERATURE:
M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet—Roses d'Allah, clowns du désert, fascicule IV*, Lausanne 1967, p. 213, no. 98 (illustrated in colour, p. 66; detail illustrated in colour on the front cover).
M. Loreau, *Jean Dubuffet Délits Déportements Lieux de Haut Jeu*, Lausanne 1971, p. 592 (illustrated in colour, p. 68).
A. Franzke, *Dubuffet*, New York 1981, p. 51 (illustrated, p. 50).
A. Vialatte, *Jean Dubuffet et le Grand Magma*, Paris 1988, p. 137 (illustrated in colour, p. 16; detail illustrated in colour on front cover)
J. Kriz, *Jean Dubuffet*, Prague 1989, no. 18 (illustrated in colour, p. 31).
M. Lecomte, *Le Regard des Choses*, Brussels 1992, p. 222 (illustrated in colour, p. 120).

'We came back from [the Sahara] absolutely cleansed of all the intoxications, really refreshed and renewed, as well as enriched in the ways of savoir-vivre'

—J. DUBUFFET







Jean-Michel Basquiat, *Dustheads*, 1982.
Private Collection.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2017.
Photo: Bridgeman Images.



Jean Dubuffet, *Le gai savoir*, 1963.
Private Collection.
Artwork: © ADAGP, Paris and DACS, London 2017.
Photo: © Christie's Images Ltd.

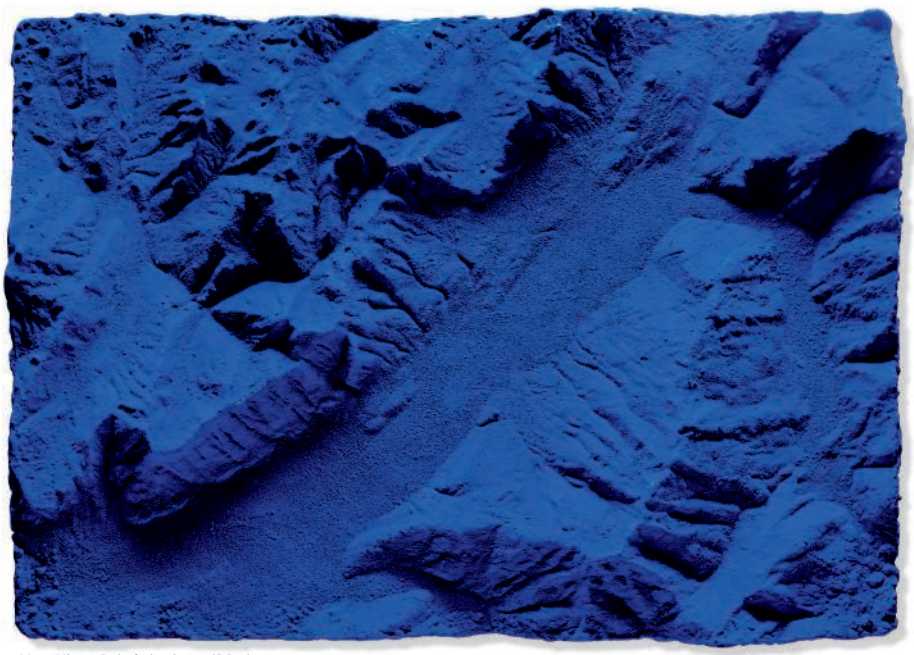
'Painting is a more immediate and direct vehicle than verbal language, much closer to the cry; or to the dance; that is why painting is a vehicle for expressing our inner voices which is more highly effective than that of words…'

—J. DUBUFFET

A hallucinogenic explosion of raw painterly sensation, Jean Dubuffet's *Deux Arabes Gesticulant* surges forth from the picture plane in psychedelic splendour. An intoxicating spectrum of electric, deeply saturated hues unfolds across the surface of the work, coalescing in thick layers of pure pigment. Like neon light refracted through a prism, the collision of red, orange, yellow, green, cerulean blue, indigo and violet produces a pulsating mirage, hypnotic in its physical immediacy. Like fragments of ancient graffiti carved into a rock face, or ephemeral traces in the sand, two figures emerge from Dubuffet's caustic terrain, baked into the ground as if by the heat of the sun. Deep incisions and schismatic lacerations scar the fossilised plateau, scoring the encrusted surface of the work to reveal geological strata of rich impasto and vibrant painterly scrawl. A primal, visceral rhythm courses through the work, throwing the figures into wild oscillating motion. Gracing the cover of volume IV of Dubuffet's catalogue raisonné, and granted a full-page colour illustration inside, *Deux Arabes Gesticulant* was painted between January and April 1948, during the second of the artist's three seminal journeys to the Algerian Sahara. Coinciding with his debut American solo exhibition at Pierre Matisse Gallery that year, it was a time of great professional triumph for the artist. The present work marks the dawn of Dubuffet's fascination with so-called *art brut*: raw, unschooled visual languages independent of teaching and tradition. Held in the same private collection since the 1970s, the work was acquired by the present owner from Charles Ratton, a pioneering collector of tribal art who – along with Dubuffet himself – was one of the founding members of *La Compagnie de l'Art Brut*, established during this period. Paving the way for his landmark series of *Paris Circus* paintings, created during the early 1960s, Dubuffet's gesticulating figures embody the primal *joie de vivre* that would characterise his life's work, infused with the freedom, mystery and magic of the desert.

Dubuffet and his wife Lili made their first trip to the small oasis of El Goléa in February 1947. Driven to its warmer climes by coal restrictions during a freezing Parisian winter, they returned periodically over the next two years. In the dreary aftermath of the Second World War, the Sahara offered Dubuffet 'a bath of simplicity' – an opportunity to escape the confines of historical tradition and strip back his art to its most embryonic form. Writing to Jacques Berne after his first excursion, he described how 'we came back from there absolutely cleansed of all the intoxications, really refreshed and renewed, as well as enriched in the ways of *savoir-vivre*' (J. Dubuffet, quoted in *Prospectus et tous écrits suivants*, vol. 2, Paris 1995, pp. 247-248). During these visits, Dubuffet spent much time in the company of the Bedouin people, whose influence was particularly prominent in this southern region of Algeria. He had purposefully studied the Arabic language in





Yves Klein, *Relief planétaire (RP 9)*, 1961.
Private Collection.
Artwork: © Yves Klein, ADAGP, Paris and DACS, London 2017.
Photo: © Christie's Images Ltd.

order 'to be able to communicate, not with the officials ... but with the ordinary local people over there' (J. Dubuffet, quoted in G. Limbour, *Tableau bon levain à vous de cuire la pate: L'art brut de Jean Dubuffet*, Paris 1953, p. 51). The ancient tribal rituals of these desert-dwelling people spoke directly to Dubuffet's fascination with unprocessed visual languages: the instinctive, the ungoverned and the raw that lay at the heart of his *art brut*-inspired practice. Rendered with the child-like naivety that would come to define his work, Dubuffet casts his gesticulating figures as powerful symbols of unknown elemental wisdom. Embedded in the painting's surface like prehistoric remains, they are harbingers of the ingrained, tactile knowledge he sought in the deserts of Africa. In a world that bore the recent, all-too-painful scars of war, the work represents a joyful eulogy to the rudimentary endurance of the human spirit.



Jean Dubuffet, *Bédouin sur l'âne (Bedouin on a donkey)*, 1948.
Private Collection.
Artwork: © ADAGP, Paris and DACS, London 2017.
Photo: © Christie's Images Ltd.
Sold in Christie's London, 2015. Price realised £2,830,000.

Fascinated by the primitive potency of his raw materials, Dubuffet experimented with numerous artistic techniques during the 1940s, including engraving and lithography. The lessons learnt from this close engagement with physical substance are palpable in *Deux Arabes Gesticulant*. Using the back of a paintbrush, Dubuffet physically carves his subjects into layers of coloured pigment, embellishing the palm trees with streaks of coarse, bark-like texture. Writing of Dubuffet's stylistic vocabulary in the 1940s, Peter Schjeldahl explains how 'Material and line collide – the paint pushing outward, the line digging inward – to create a surface not so much laid on fat as dynamically fattened: smashed and impacted between opposing forces. The lacerated paint leaks colour, the exact like of which had not been seen before in painting ... The effect recalls an old, ethereal aesthetic ideal of Symbolism, synaesthesia, realized this time with earthy directness. The effect requires prolonged looking, rewarding a patient viewer with wave upon wave of virtually timed-release pleasure' (P. Schjeldahl, '1942 and After: Jean Dubuffet and His Century', *Jean Dubuffet 1943-1963: Paintings, Sculptures, Assemblages*, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington D.C., 1993, p. 16). Thus, Dubuffet's figures are ultimately by-products of positive and negative space, taking shape through a hypnotic conglomeration of reliefs and incisions, scrapes, smears and subtractions. In this way, they are not formal constructs but rather nomadic traces: the transient result of Dubuffet's corrosive painterly technique.

The tangible, grainy build-up of pigment on the surface of the present work evokes the vast, uncharted expanses of sand that etched themselves into Dubuffet's imagination. As Valérie da Costa and Fabrice Hergott note, 'Undoubtedly here he had found material without form, but above all a complete modification of the relationship between the individual and the space that surrounds him: drunk with immensity in this world dominated by vertigo where the threat always exists of blacking out or losing consciousness... Sand is the only material on which the memory of time is not imprinted. These prints are ephemeral, gradually erased and soon forgotten. We are far from the spaces of memory which characterise Western civilization and which retain the impact of time' (V. da Costa and F. Hergott, *Jean Dubuffet: Works, Writings and Interviews*, Barcelona 2006, pp. 41-44). Sand allowed fresh beginnings and new representations; it did not harbour its own history nor dictate its future formations. In the infinite, ever-changing spaces of the deserted Saharan landscape, the mind was free to roam: to expand, to digress and to reinvent itself. In *Deux Arabes Gesticulant*, the conversation is unheard; yet it seems to prophecise a kind of spiritual rebirth. Hovering before the viewer as if excavated from billowing sand dunes, the two figures represent Dubuffet's search for a deeply concealed, long-silent existential truth.



Jean Dubffet, 1948.
Photo: Archives Fondation Dubuffet, Paris.



David Hockney in Arles, 1985.
Courtesy and © Atelier Lucien Clergue



DAVID HOCKNEY

Sunflowers In a Yellow Vase

1996

λ*10

DAVID HOCKNEY (B. 1937)

Sunflowers In a Yellow Vase

signed, titled and dated 'Sunflowers in a yellow vase, David Hockney, 1996' (on the reverse)
oil on canvas
48 x 36in. (121.9 x 91.4cm.)
Painted in 1996

£1,500,000-2,500,000
$1,900,000-3,100,000
€1,800,000-2,900,00



Vincent van Gogh, *Sunflowers,* 1888.
National Gallery, London.
Photo: The National Gallery, London/Scala, Florence.

PROVENANCE:
L.A. Louver, Venice, California.
Acquired from the above by the present owner.

EXHIBITED:
Humlebæk, Louisiana Museum of Modern Art, *The Flower as an Image*, 2004-2005, no. 36 (illustrated in colour).
Basel, Beyeler Foundation, *Blumenmythos/Flower Myth: Van Gogh to Jeff Koons*, 2005, p. 194, no. 62 (illustrated in colour, p. 160).

LITERATURE:
David Hockney: Flowers, Faces and Spaces, exh. cat., London, Annely Juda Fine Art, 1997 (illustrated in colour, unpaged; installation view illustrated in colour, unpaged).

'My paintings are ... a cry of anguish while symbolising gratitude in the rustic sunflower'

—V. VAN GOGH





Anthony van Dyck, *Self Portrait with Sunflower*, 1632.
Private Collection.
Photo: Bridgeman Images.



Paul Gauguin, *Vincent van Gogh Painting Sunflowers*, 1888.
Van Gogh Museum, Amsterdam.
Photo: Bridgeman Images.

With radiant yellow blooms set against a glowing backdrop, *Sunflowers in a Yellow Vase* witnesses David Hockney's visionary return to figurative painting at a poignant moment in his life. Among the largest flower paintings produced during the pivotal year of 1996, it captures the artist's powerful attempt to re-engage with reality as he struggled to come to terms with its cruelty. On the brink of his sixtieth year, Hockney was struck by a deep sense of melancholy following the deaths of a number of close friends. Like Francis Bacon before him, the loss of those who had punctuated his life and work – among them Joe McDonald, Jean Léger, Nathan Kolodner and Ossie Clark – had a transformative impact upon his artistic outlook. His first sunflower paintings had initially served as get-well cards for several of these figures; as time went by, the motif would become a vehicle for catharsis, allowing him to reconnect with the world through paint. The previous year, his spirits had been lifted by Claude Monet's retrospective at The Art Institute of Chicago, as well as Johannes Vermeer's at The Hague. Having spent much of the previous decade immersed in photography, Hockney lifted his eyes from the camera lens, vowing to savour the beauty of his surroundings with the studied intensity of his forebears. Stripping away the models and idioms that had informed his earlier practice – Cubism, collage, theatre sets – he redirected the sparkling light of California onto a subject that had once fascinated his hero Vincent Van Gogh. Where the latter's *Sunflowers* had functioned as expressive conduits – as a means of escaping the present – Hockney's

'It's obvious that [Van Gogh] could already see a great deal when he was still in the north. But there's an extra clarity that occurs in the south – where we all see a bit more simply because you don't have misty horizons and water vapour in the atmosphere. Being in the south of France obviously gave Vincent an enormous joy, which visibly comes out in the paintings. That's what people feel when they look at them. They are so incredibly direct. I remember in some of his letters, Vincent saying that he was aware he saw more clearly than other people. It was an intense vision'

—D. HOCKNEY





David Hockney, *Looking at Pictures on a Screen*, 1977.
Private Colleciton.
Artwork: ©David Hockney.

'When I start painting I get into a good routine. I'm disciplined enough to concentrate for hours. I love it! It's terrific when I really get painting: squeezing the paint out and using it so it doesn't even have time to get a skin on it; working in the evenings where I'll set something up; and then continuing on it first thing in the morning'

—D. HOCKNEY

allowed him to look reality straight in the eye: to confront it face-on in all its splendour and brutality. Simultaneously tributes to departed friends and homages to the lessons of the past, *Sunflowers in a Yellow Vase* is above all a bittersweet testament to art's therapeutic power: to the haptic pleasure of sealing a living form in paint, even in the knowledge of its impermanence.

Since the early 1970s, vases of flowers had punctuated Hockney's works like recurring visions. In the celebrated double portrait *Mr and Mrs Clark and Percy* (1970-71, Tate, London) – depicting Ossie Clark and his wife – they vividly disrupt the flat planes of their interior setting. In *My Parents* (1970-71, Tate, London) – painted the year before his father's death – they function as poignant *memento mori*, luminous against a silent, empty expanse of wall. It was during this particular period of mourning that Hockney first began to explore the work of Van Gogh in earnest, initially through the medium of drawing. Using reddish-brown ink and reed pens similar to those used by Van Gogh in Arles, he sought to imbibe his predecessor's ability to transmit emotions to paper, most famously capturing his mother the day before her husband's funeral. Over time, Hockney came to engage more deeply with Van Gogh's command of paint, marvelling at his study of Provençal light. Having moved from East Yorkshire to Los Angeles, he understood the revelatory effect of bright southern skies upon an artist originally from northern territories. 'It's obvious that [Van Gogh] could already see a great deal when he was still in the north', he explains. But there's an extra clarity that occurs in the south – where we all see a bit

‘Hockney was quick to choose exactly the right place in his studio to paint the series of flower studies, picking a spot at the far end of the room, at the top of the stairs just outside the bathroom. He saw this was where the northern light came down in just the right way. It was the beginning of an intense period of painting’

—C. S. SYKES



David Hockney, *Mr and Mrs Clark and Percy*, 1970–1.
Tate Gallery, London.
Artwork: ©David Hockney.
Photo: © Tate, London 2017.

more simply because you don’t have misty horizons and water vapour in the atmosphere. Being in the south of France obviously gave Vincent an enormous joy, which visibly comes out in the paintings. That’s what people feel when they look at them’ (D. Hockney, quoted in M. Gayford, *A Bigger Message: Conversations with David Hockney*, London 2011, pp. 183-84). In *Looking at Pictures on a Screen* (1977), a reproduction of Van Gogh’s *Sunflowers* appears behind the figure of Henry Geldzahler, testifying to the work’s early impact upon his consciousness. Significantly, Geldzahler’s death just two years before the present work was among those that affected Hockney most deeply as the Dutch master re-entered his psyche in the 1990s.

From the Dutch Golden Age to Pop Art and beyond, flower painting and *nature morte* have long been vehicles for contemplating the ever-present spectre of death in life. Exhibited for the first time alongside a series of mournful portraits produced during the same period, Hockney’s sunflowers may be understood within this age-old trajectory: as memorials for those he had lost, and celebrations of their existence. At the same time, however, these works fundamentally hijack the motif as a means of revitalising his own practice. In 1995, Hockney had attended the exhibition *Claude Monet 1840-1926* in Chicago, and had emerged ecstatic. ‘I came out of that exhibition and it made me look everywhere intensely’, he explained. ‘That little shadow on Michigan Avenue, the light hitting the leaf. I



David Hockney, *My Parents*, 1977.
Tate Gallery, London.
Artwork: © David Hockney.
Photo: © Tate, London 2017.



Claude Monet, *Bouquet of Sunflowers*, 1881.
Metropolitan Museum of Art, New York.
Photo: The Metropolitan Museum of Art/Art Resource/Scala, Florence.



Adrian Ghenie, *The Sunflowers in 1937*, 2014.
Private Collection.
Artwork: © Adrian Ghenie, courtesy Pace Gallery.

'When I came out [of the Monet exhibition] I started looking at the bushes on Michigan Avenue with a little more care, because Monet had looked at his surroundings with such attention. He made you see more. Van Gogh does that for you too. He makes you see the world around just a little more intensely. And you enjoy seeing it like that, or I do'

—D. HOCKNEY

thought: "My God, now I've seen that. He's made me see it". I came out absolutely thrilled' (D. Hockney, quoted in C. S. Sykes, *David Hockney: A Pilgrim's Progress*, New York 2014, p. 320). During the same year, he was equally entranced by the exhibition *Vermeer, Royal Cabinet of Paintings, Mauritshuis* in The Hague. '[Vermeer] put the paint on so carefully in transparent layers', he enthused. '... Seeing how Vermeer handled the paint, and beyond that how he controlled the light on his subjects, sent me back to the studio with tremendous energy' (D. Hockney, quoted in C. S. Sykes, *David Hockney: A Pilgrim's Progress*, New York 2014, p. 321). Though laced with symbolic overtones, *Sunflowers in a Yellow Vase* is simultaneously a glowing exaltation of light, space, colour and form, refracted through the lens of art history. Rendered in a saturated palette of rich, modulated tonalities, Hockney's intricate brushstrokes chart the play of light across the translucent petals, the folds of the fabric and the exquisite curvature of the vase. Monet's dappled textures, combined with Vermeer's golden *chiaroscuro*, combine to create a powerful *mise-en-scène*, observed with the clear, unflinching gaze of an artist at peace with the world, and at one with his medium.

Energised by the revelations of these two exhibitions, Hockney set to work with a renewed sense of purpose. As Christopher Simon Sykes explains, '[He] was quick to choose exactly the right place in his studio to paint the series of flower studies, picking a spot at the far end of the room, at the top of the stairs just outside the bathroom. He saw this was where the northern light came down in just the right way. It was the beginning of an intense period of painting' (C. S. Sykes, *David Hockney: A Pilgrim's Progress*, New York 2014, p. 321). Working quickly over long periods of time, Hockney threw himself into his beloved medium with a new level of granular concentration. 'When I start painting I get into a good routine', he asserted. 'I'm disciplined enough to concentrate for hours. I love it! It's terrific when I really get painting: squeezing the paint out and using it so it doesn't even have time to get a skin on it; working in the evenings where I'll set something up; and then continuing on it first thing in the morning' (D. Hockney, quoted in C. S. Sykes, *David Hockney: A Pilgrim's Progress*, New York 2014, p. 321). In the radiant depths of *Sunflowers in a Yellow Vase*, Hockney's newfound delight is palpable. The sunflower heads quiver with visceral, emotive charge: fleeting records of the joy of painting, illuminated like beacons in a world tinged with darkness.



A portrait of the artist.
Artwork: ©David Hockney.

***11**

MARK ROTHKO (1903-1970)

No. 1 (1949)

signed and dated 'MARK ROTHKO 1949' (on the reverse)
oil on canvas
78¼ x 38¾in. (198.8 x 98.4cm.)
Painted in 1949

Estimate on Request

'... in 1949 his painting was transformed into a world of extreme light whose radiance obliterated all objects. Its subject, that transcendent "I" of the absolute subjective, is hidden within the painting, woven into the substance of paint itself, and in light itself. What remains invested of human presence in these radically new paintings is the drama of Rothko's consciousness – and what it mirrors of ourselves'

—B. ROSE

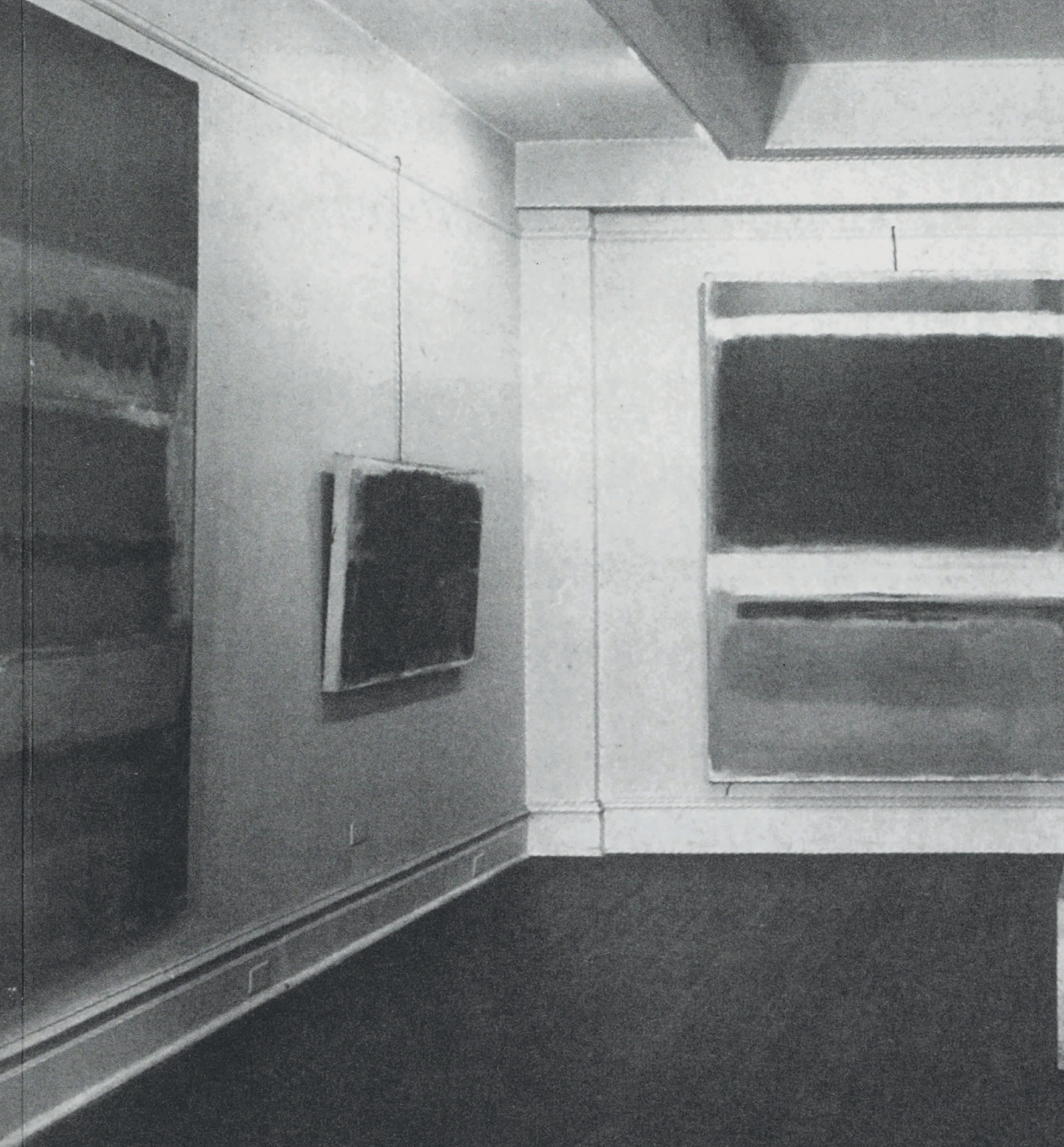
PROVENANCE:
Estate of the Artist (1970).
Marlborough Gallery Inc. New York.
Estate of the Artist (1977-1988).
Collection of Kate Rothko Prizel and Christopher Rothko.
Acquired by the present owner in 2008.

EXHIBITED:
New York, Betty Parsons Gallery, *Mark Rothko*, 1950.
New York, Pace Wildenstein, *Rothko: A Painter's Progress The Year 1949*, 2004, p. 66 (illustrated in colour, p. 41; installation view illustrated on the front cover).
New York, Di Donna Galleries, *Paths to the Absolute: Kandinsky, Malevich, Mondrian, Newman, Pollock, Rothko and Still*, 2016, pp. 68 & 90, pl. 10 (illustrated in colour, pp. 69 and 90; installation view illustrated in colour, pp. 23, 44 and 66).

LITERATURE:
Mark Rothko, exh. cat., New York, The Solomon R. Guggenheim Museum, 1978 (installation view illustrated, p. 280).
Mark Rothko 1903-1970, exh. cat., London, Tate Gallery, 1987 (installation view illustrated, p. 48).
D. Anfam (ed.), *Mark Rothko: The Works on Canvas, Catalogue Raisonné*, New Haven 1998, no. 408 (illustrated in colour, p. 312; installation view illustrated, p. 61; verso illustrated, p. 62).
Mark Rothko, exh. cat., Washington, D.C., National Gallery of Art, 1998, p. 342 (installation view illustrated, p. 339).
A. de Lima Greene (ed.), *Mark Rothko: An Essential Reader*, Houston 2015 (installation view illustrated, p. 164).
D. Cohen, 'Arts and Letters Gallery-Going: Mark Rothko/Pace Wildenstein' in *The New York Sun*, February 12 2004 (illustrated, p. 18).
D. Anfam (ed.), *Abstract Expressionism*, exh. cat., London, Royal Academy of Arts, 2016 (installation view illustrated, p. 95).

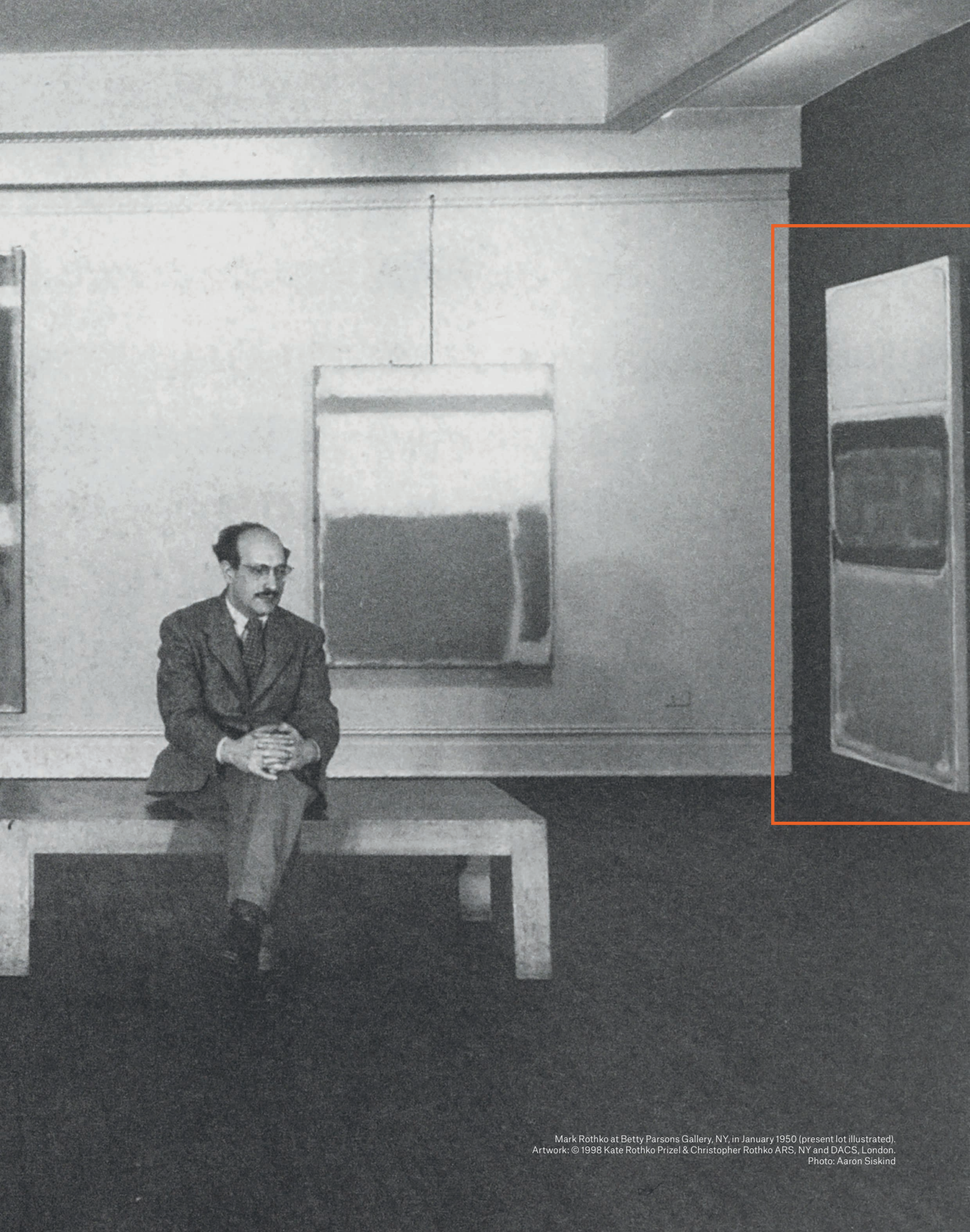
This work is registered in the artist's archives under the inventory number 5198.49.





BETTY PARSONS GALLERY, NEW YORK, JANUARY 1950

No. 1 (1949) was one of twelve pioneering paintings displayed in Mark Rothko's breakthrough solo show at Betty Parsons Gallery, New York, in January 1950. This historic exhibition summarised Rothko's achievements of 1949, marking the leap towards the iconic fields of colour that would characterise all his subsequent masterpieces.



Mark Rothko at Betty Parsons Gallery, NY, in January 1950 (present lot illustrated).
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.
Photo: Aaron Siskind

BETTY PARSONS GALLERY, NEW YORK, JANUARY 1950



The present lot.
78¼ x 39¾in. (198.8 x 100.8cm.)



Mark Rothko, *No. 2 (Yellow and Orange)*, 1949.
The Museum of Contemporary Art, Los Angeles.
55¼ x 43¼in. (140.3 x 109.9cm.)



Mark Rothko, *No. 3/ No. 13*, 1949.
The Museum of Modern Art, New York.
Photo: © The Museum of Modern Art,
New York/Scala, Florence.
85¼ x 64½in. (216.5 x 163.8cm.)

'This is the year that he finally broke free of the obligation to make interestingly varied compositions and discovered the power of large, simple, symmetrically ordered blocks of colour. He began to make the paintings that we now view as classic Rothkos. So part of the excitement is seeing the moment when an artist dares to become fully himself. The other part is sheer beauty'

—K. JOHNSON



Mark Rothko, *No. 4/ No.32*, 1947-48.
Los Angeles County Museum of Art.
29 x 50¼in. (73.8 x 127.6cm.)

All Artworks: © 1998 Kate Rothko Prizel & Christopher Rothko ARS,
NY and DACS, London.



Mark Rothko, *No. 5 (Untitled)*, 1949.
The Chrysler Museum of Art, Norfolk, Va.
85 x 63in. (215.9 x 160cm.)



Mark Rothko, *No. 6 (?)/ No. 12*, 1949.
Walker Art Center, Minneapolis.
67½ x 42½in. (171.5 x 108.1cm.)



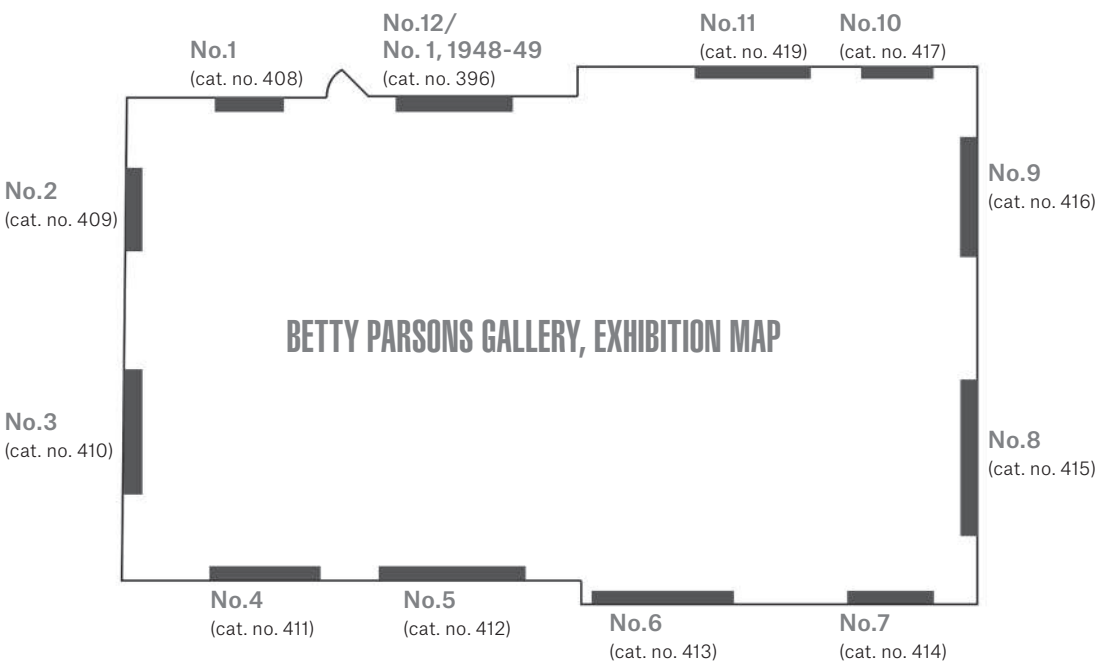
Mark Rothko, *No. 7/ No.11 (Untitled)*, 1949.
National Gallery of Art, Washington.
68⅛ x 43¼in. (173 x 109.9cm.)



Mark Rothko, *No. 8 (Multiform)*, 1949.
National Gallery of Art, Washington.
89⅞ x 65⅞in. (228.3 x 167.3cm.)



Mark Rothko, *No. 9 / No. 24*, 1949.
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC.
88 x 57½in. (223.5 x 146.1cm.)





Mark Rothko, *No. 10*, 1949.
Private Collection.
60¾ x 29¼in. (154.3 x 74.3cm.)



Mark Rothko, *No. 11/ No. 20 (Untitled)*, 1949.
Collection of Christopher Rothko.
93¾ x 53in. (238.1 x 134.6cm.)



Mark Rothko, *No. 12/ No. 1 (No. 18, 1948)*, 1948-49.
Frances Lehman Loeb Art Center, New York.
67⅝ x 56⅛in. (171.8 x 142.6cm.)



Edward Hopper, *Railroad Sunset*, 1929.
Whitney Museum of Art, New York.
Artwork: © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.

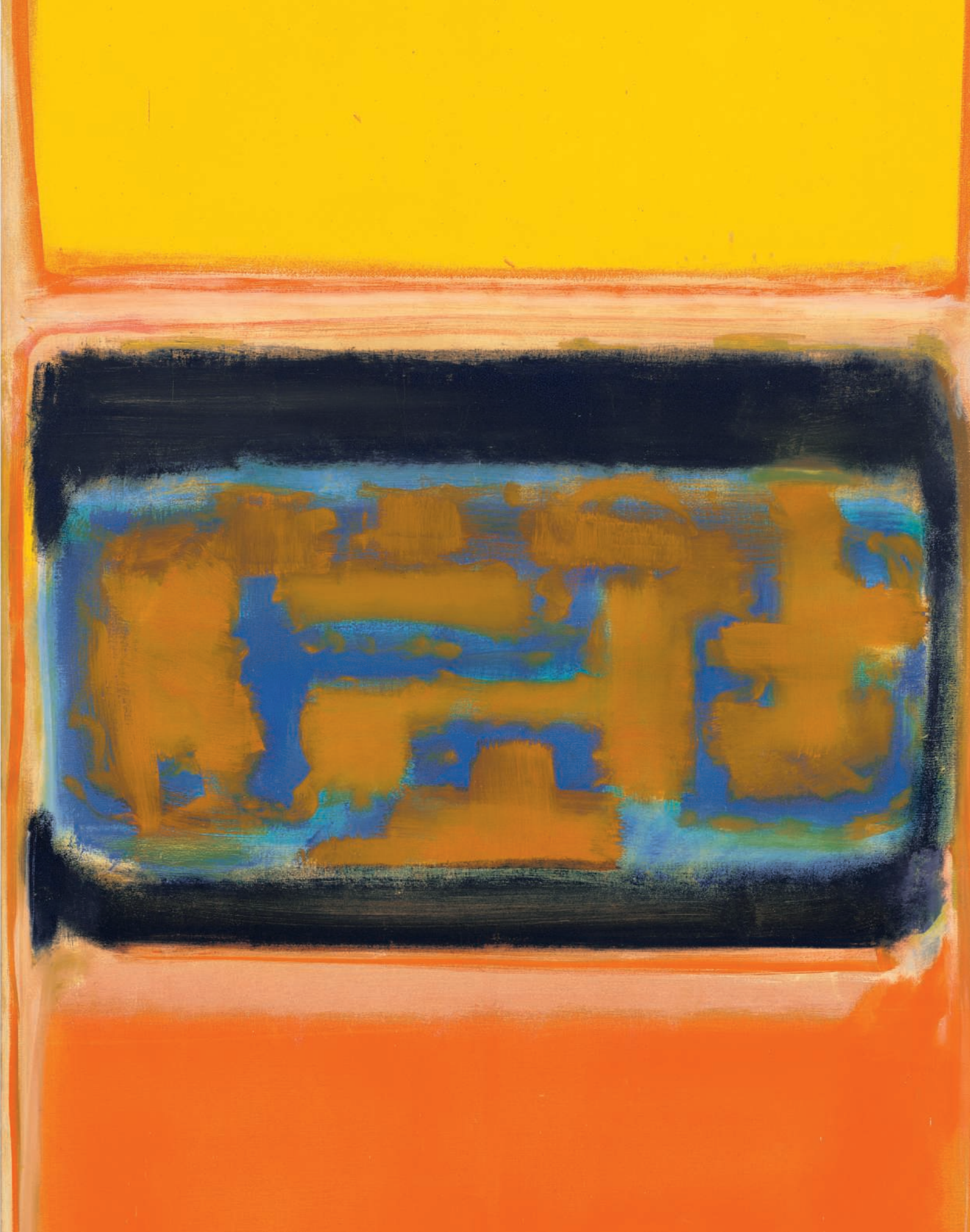
'If we tend toward the imaginative, our experience waxes metaphorical and we gain a greater sense of light and space, looking through that surface as though it concealed depths and revealed radiances. Whatever the standpoint, the work responds with a certain stealth, meeting the onlooker with the kind of frontal, vertical and symmetrical order associated with the poise of a human being… while revealing little about its real intent'

—D. ANFAM

INTRODUCTION

Ablaze with resplendent solar colour, *No. 1 (1949)* was one of twelve pioneering paintings displayed in Mark Rothko's breakthrough solo show at Betty Parsons Gallery, New York, in January 1950. This historic exhibition summarised Rothko's achievements of 1949, marking the leap from his earlier painting, which had been freighted with figuration and mythic allusion, towards the iconic fields of colour that would characterise all his subsequent masterpieces. The title *No. 1* places the work at the beginning of a sequence of twelve paintings that ran anticlockwise round the gallery's main room (an adjacent room contained four smaller canvases). Of these twelve major works, only three now remain in private hands: *No. 1*, *No. 10*, and *No. 11*, which is owned by the artist's son, Christopher Rothko. All of the others are held in major American museums: The Museum of Contemporary Art, Los Angeles (*No. 2*), The Museum of Modern Art, New York (*No. 3*), Los Angeles County Museum of Art (*No. 4*), The Chrysler Museum of Art, Walker Art Center, Minneapolis (*No. 6*), National Gallery of Art, Washington (*No. 7, No. 8*), Hirshhorn Museum and Sculpture Garden, Washington (*No. 9*), and Frances Lehman Loeb Art Center, New York (*No. 12*). For the first time in art history, colour was distilled to mood itself. Commenced following the death of his mother in late 1948, these extraordinarily important paintings cemented Rothko's place alongside Willem de Kooning and Jackson Pollock as an avant-garde trailblazer, and marked the New York School's ascendance to the global stage.

Towering two metres high, *No. 1* is among the most vivid and assured of the group, alight with a visual vitality that rivals Rothko's mid-1950s period. The tall canvas is divided into three sectors that roughly correspond to the head, torso and legs of the human body, inviting a potently physical experience of the painting. At its middle is a maze of ochre strokes upon a bar of vaporous blue and teal, which glows against a coal-black border. This dramatic central zone floats above a larger arena of rich orange, painted with dry intensity upon a ground of pale peach whose pastel tenor flares through, dissolving harsh outlines to an uneven haze. At the head of the canvas, this same orange haloes a more solid field of fervent, lemon-bright yellow, firmly luminous against a flickering rim of sandy hues. With these lambent zones of dematerialised





Clyfford Still, *PH-4*, 1952.
Collection of the Clyfford Still Museum, Colorado.
Artwork: © City & County of Denver,
Courtesy Clyfford Still Museum / DACS 2017.

'Rothko said he wanted a presence, so when you turned your back to the painting, you would feel that presence the way you feel the sun on your back'

—M. ISRAEL

colour, Rothko had finally eliminated representation: freed from the confines of symbol and image, he had refined his paintings themselves to environments of pure, immersive experience. Capturing the culmination of two decades of effort, *No. 1* heralds his arrival at the incandescent union of light and form that would define his life's work.

No. 1 may ultimately have been forged by grief. Rothko's mother, Kate Rothkowitz, had died in October 1948 after a long illness. He had lost his father when he was only ten. 'In the year following the death of his mother,' writes Rothko's biographer James E. B. Breslin, 'Rothko, now distilling his paintings down to two or three large and empty rectangles, began to paint his deprivation, as if that absence constituted a self he *could* recognise; and he painted his deprivation as *full* – of coloured light, sensual pleasure, fluctuating movement, charged feeling. … After mid-

'I do not believe that there was ever a question of being abstract or representational. It is really a matter of ending this silence and solitude, of breaching and stretching one's arms again'

—M. ROTHKO

1949, Rothko's paintings confront, and then transcend, loss – by universalising it within an abstract painting language that can express "one's direct sensations with violence and conviction" by freeing those feelings from their specific occasions in the external world' (J. E. B. Breslin, *Rothko: A Biography*, Chicago and London, 1993, pp. 267-68). Rothko's mother's death represented a personal tragedy of mythic impact. The turbulent exchange between absence and presence, order and chaos that Rothko had grappled with for so long in his work was brought to catalytic clarity, and fused, as if by violent reaction, into the stunning resonance of his new paintings. Through works like *No. 1* Rothko resolved his struggle with paint and began a new era in his life, armed with the most potent, luminous and lucid of means.

ABSTRACT EXPRESSIONISM REACHES ITS CRESCENDO, 1947-51

Rothko was notoriously exacting. He would engage in fierce battles with gallerists about the lighting and placement of his works. 'Since I have a deep sense of responsibility for the life my pictures will lead out in the world,' he wrote in 1952, 'I will with gratitude accept any form of their exposition in which their life and meaning can be maintained, and avoid all occasions where I think that this cannot be done' (M. Rothko, letter to L. Goodrich, associate director of the Whitney Museum of American Art, 20 December 1952). Photographs of him sat with Betty Parsons herself in the main room of the January 1950 show, with *No. 1* visible on a dark wall to the right, seem to attest that he was content with this particular installation. Parsons was a vital early supporter of Abstract Expressionism, having shown Ad Reinhardt since 1946, and Pollock since 1947. She gave Barnett Newman his first solo show in 1950, which Rothko helped to hang. Rothko would hold his own fifth show at the gallery



Jackson Pollock, *Number 1*, 1948.
Museum of Modern Art, New York.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2017.
Photo: The Museum of Modern Art, New York/Scala, Florence.

in April 1951. As Anfam observes, 'There was something apt about the fact that this was also his last show there, because it concluded what the first had begun – the trajectory of the work from its exploratory premises in the mid-1940s to a complete flowering by the end of 1950' (D. Anfam, *Mark Rothko – The Works on Canvas – Catalogue Raisonné*, New Haven and London, 1998, p. 71).

Rothko's 'flowering' came not only at the midpoint of the twentieth century, but also at the centre of a landmark period of Abstract Expressionist achievement. Pollock's 'drip period' lasted from 1947 until his fame peaked in 1950; Robert Motherwell painted his first *Elegy for the Spanish Republic* in 1949; Willem de Kooning's *Woman I* was begun in 1950, the series ending in 1953. In the wake of the global disaster of World War II, Rothko was part of a bold group of New York protagonists who broke free of the figurative, transcending tradition to paint new frontiers of human experience. Writing to Edward Alden Jewell, Art Editor of the *New York Times*, Rothko stated with his friend Adolph Gottlieb in 1943 that 'No possible set of notes can explain our paintings. Their explanation must come out of a consummated experience between picture and onlooker. The appreciation of art is a true marriage of minds. And in art, as in marriage, lack of consummation is ground for annulment' (M. Rothko and A. Gottlieb, letter to E. A. Jewell, Art Editor, *The New York Times*, 7 June 1943). Indeed, to attempt a verbal exegesis of *No. 1* is to miss the point. The 'consummated experience,' the dialogue between work and viewer that Rothko describes, is his painting's entire and only *raison d'être*. The painting itself operates as unalloyed idea and encounter.



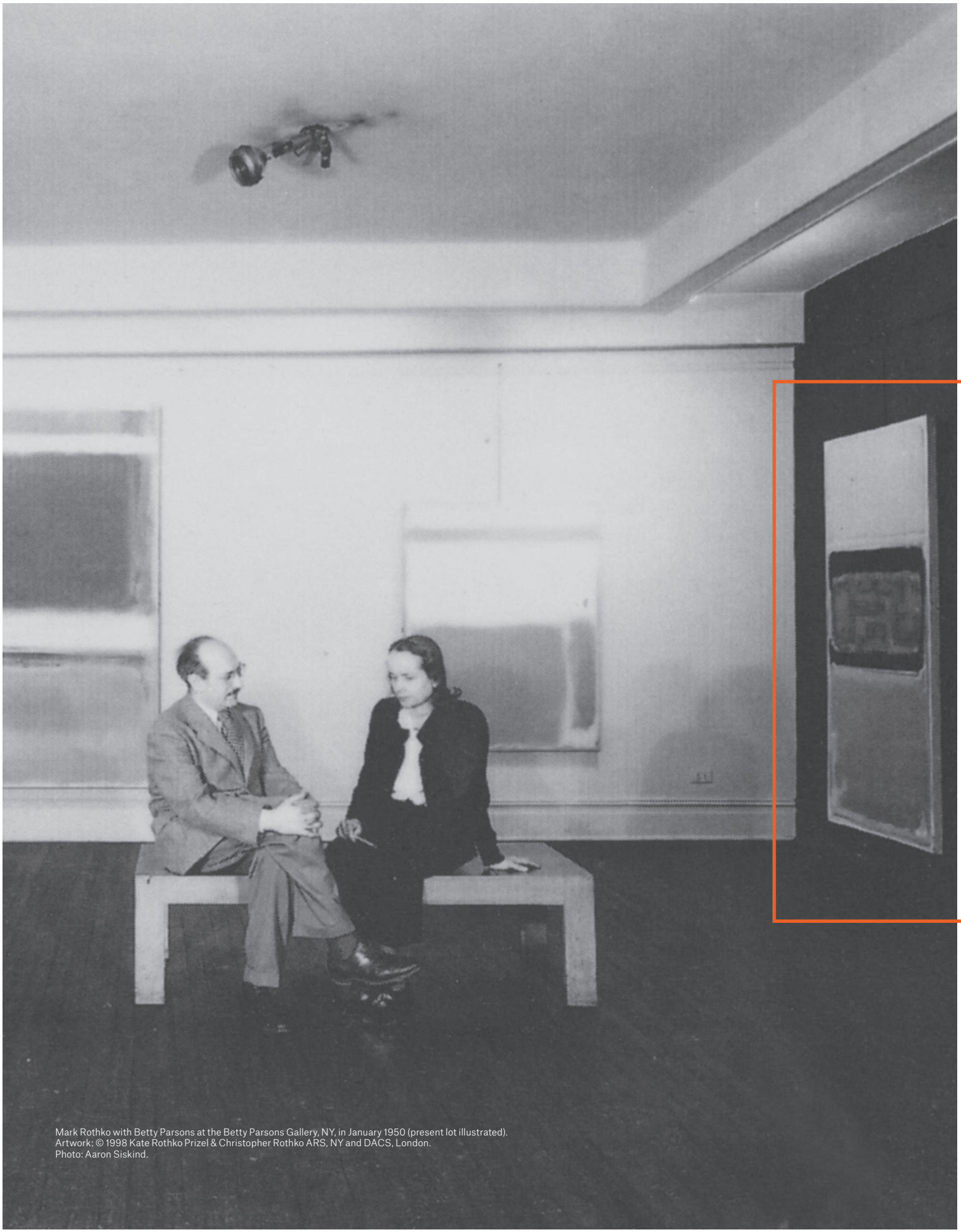
Willem de Kooning, *Woman I*, 1950-52.
Museum of Modern Art, New York.
Artwork: © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London.
Photo: The Museum of Modern Art, New York/Scala, Florence.

The 1943 statement, despite its relevance for Rothko's work of 1949 and afterwards, dates from a Surrealist period in his output, far removed from the immersive paintings that would see him achieve his goal. *No. 1* represents the finale of a long and difficult journey. Early inspirations for Rothko included Max Weber and Arshile Gorky, who taught him in the 1920s at the Parsons School of Design and the Art Students League. Throughout the 1930s he would paint melancholy figures and scenes inflected by an indebtedness to his Modernist tutors, and by his own involvement in left-wing politics. His early painting was also profoundly coloured by his encounters with Surrealism and the writings of Friedrich Nietzsche. Until the late 1940s he would oscillate between competing styles, as if acting out the conflict of principles – the calm, ordered Apollonian urge versus the sensual and emotive Dionysiac – that Nietzsche saw at the source of creativity. Fascinated by the philosopher's *Birth of Tragedy* (1872), Greek myth and drama and the automatist painting of artists like Joan Miró, Rothko began to strive for a 'mythomorphic' abstraction that would express an exhilarated tragic experience. In the febrile years during and following World War II, these grand, transhistorical human themes were afire with urgent relevance. 1945 marked the beginning of the post-Holocaust era, as well as the dawn of the Atomic Age with the United States' detonation of the first nuclear weapon. Rothko and Gottlieb believed that new modes of expression were vital for comprehending the catastrophic times they lived in. It was Rothko's mother's death, it seems, that gave him the key.

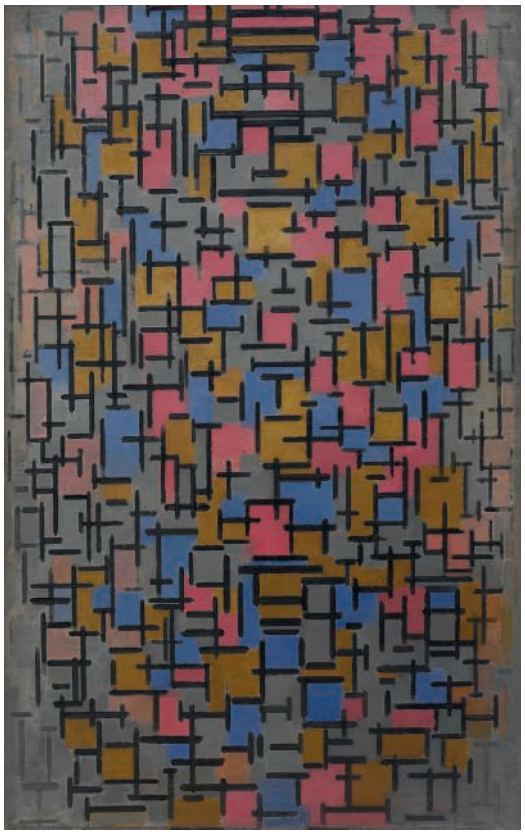
COLOUR AS MOOD

Led by *No. 1*, it was the seminal Betty Parsons show that saw the climax of this dramatic transformation in Rothko's work. Arrived at by a process of effacement and cancellation, Rothko's sensitive, levitating planes of pigment unshackled his painting from object and allusion. He had eroded the traces of the material world from his paintings and reached a visual language that could truly and directly access feeling itself. In these works, form is colour, and colour is mood, creating an all-encompassing emotional experience.

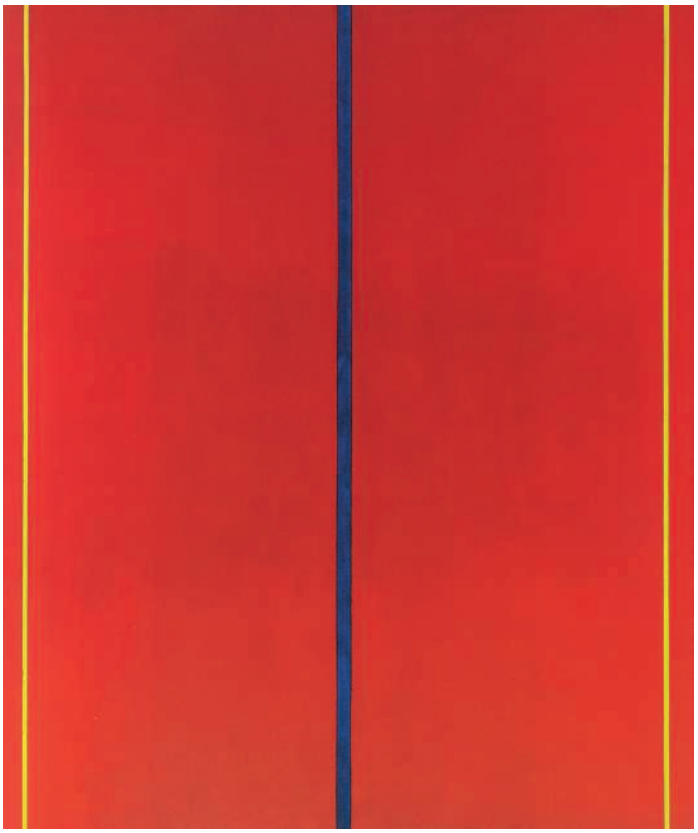
Discussing Rothko's 1949 paintings, Ken Johnson writes that 'part of the excitement is seeing the moment when an artist dares to become fully himself. The other part is sheer beauty' (K. Johnson, 'Art in Review: Mark Rothko – "A Painter's Progress: The Year 1949,"' *New York Times*, 6 February 2004). This 'sheer beauty' arises majestically in *No. 1*. Rothko's quest for universal truths through



Mark Rothko with Betty Parsons at the Betty Parsons Gallery, NY, in January 1950 (present lot illustrated).
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.
Photo: Aaron Siskind.



Piet Mondrian, *Composition*, 1916.
Solomon R. Guggenheim Museum, New York.
Photo: The Solomon R. Guggenheim Foundation/Art Resource, NY/ Scala, Florence.



Barnett Newman, *Who's Afraid of Red, Yellow, and Blue II*, 1966.
Staatsgalerie Stuttgart.
Artwork: © 2017 The Barnett Newman Foundation, New York / DACS, London.

'The progression of a painter's work, as it travels in time from point to point, will be toward clarity: toward the elimination of all obstacles between the painter and the idea, and between the idea and the observer … To achieve this clarity is, inevitably, to be understood'

—M. ROTHKO

myth had led him to a new kind of splendour, an abstraction that could communicate the timeless realities of sensation without recourse to symbolism or representation. No longer was figuration adequate for connecting the viewer with human tragedy. David Anfam observes of Rothko's transitional work that 'details, objects, patternings, planes and quasi-figurative traces are recalled only to be shattered, effaced or dissolved … A painterly patchwork or "hide-and-seek" appearance comparable to the variegations of camouflage is often the result, as half-recognisable snippets of figuration are churned into the colouristic mazes of these canvases' (D. Anfam, *Mark Rothko – The Works on Canvas – Catalogue Raisonné*, New Haven and London, 1998, p. 59). Approaching 1949, Rothko gradually purged his figures and motifs for abstract 'multiforms' as he explored different possibilities in paint; from these embers would spring his idiom's purest manifestation as powerful, interacting chromatic fields.

No. 1 sustains a magisterial tension between serenity and fierce, pent-up energy. As Anfam writes, in the 1950 show's arrangement 'there was both continuity and contrast as well as a richer counterpoint than any orchestrated before. Overall, the polarities might be summed up by references to the names "Bonnard" and "Mondrian" – tutelary painters who can be taken to personify the extremes inherent in Rothko's sensibility in the late 1940s. Representative of the former's legacy are the yellow, cinnamon, gold, cerulean blue, white and black of *No. 1* (cat. no. 408) – the quintessential palette of the late Bonnard. Mondrian's severity – toward which Rothko had a love/hate attitude – guides the simpler, flatter planes of *No. 2* (cat. no. 409)' (D. Anfam, *Mark Rothko – The Works on Canvas – Catalogue Raisonné*, New Haven and London, 1998, p. 62). In its soft-edged yet disciplined array of colour and form, *No. 1* arguably brings together Bonnard's Impressionist light and Mondrian's geometric intelligence into conversation within a single canvas,





Pierre Bonnard, *Table in Front of the Window*, 1934-35.
Private Collection.
Artwork: © DACS 2017.



Milton Avery, *Autumn*, 1944.
Private Collection.
Artwork: © 2017 Milton Avery Trust / Artists Rights Society (ARS), New York and DACS, London.
Photo: Bridgeman Images.

'He, too, has been changed in his turn,

Transformed utterly:

A terrible beauty is born'

—W. B. YEATS

embodying the clash between sensuousness and restraint that had fired Rothko's journey towards creative breakthrough. The Betty Parsons show saw Rothko eclipse even the achievements of the School of Paris, taking painting into uncharted new realms of emotive potential.

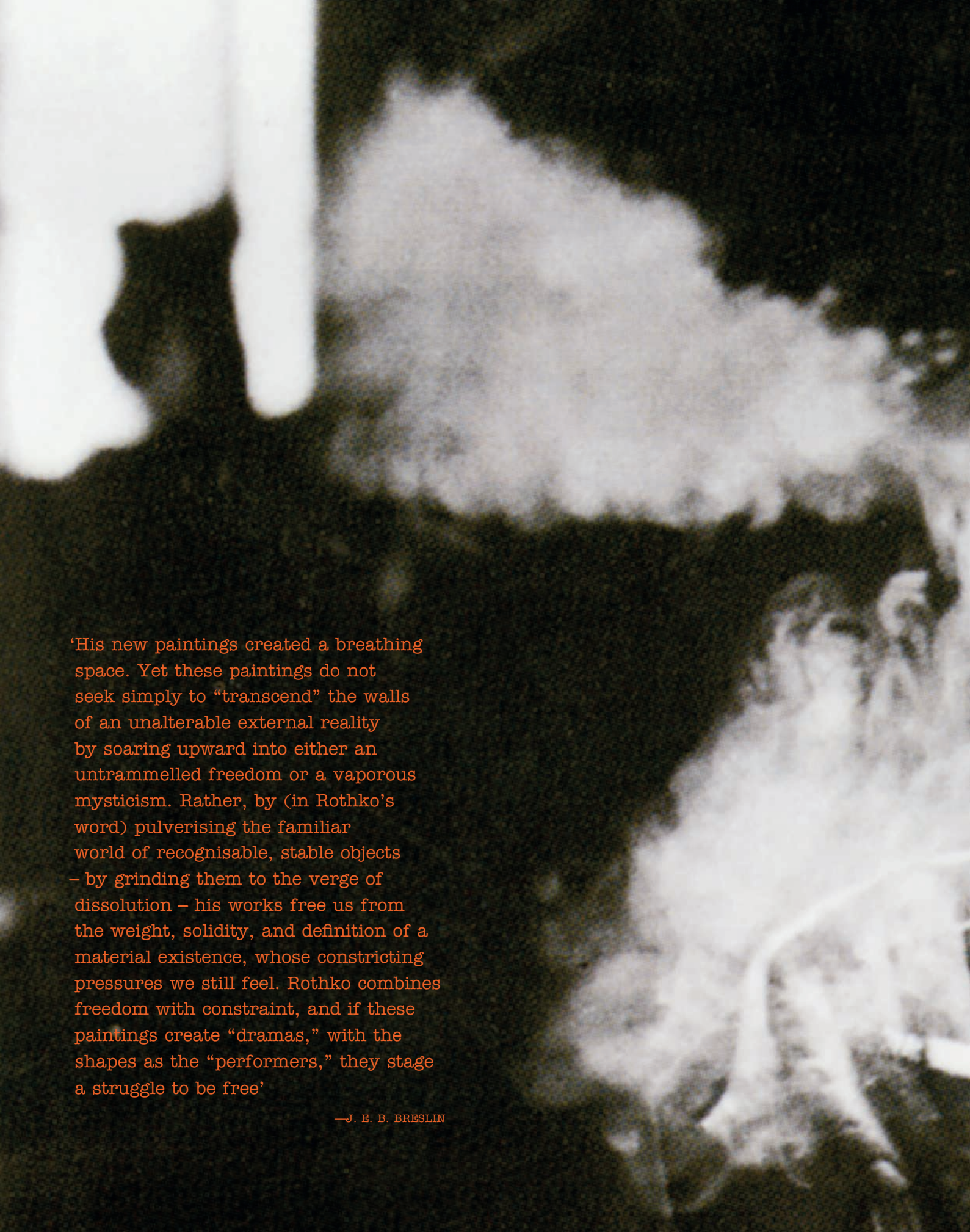
'TRAGEDY, ECSTASY, DOOM'

Cataclysm can be sensed in *No. 1*, with its fiery contrasts of simmering hue and turbulent hints of dissolution. The rapture of Rothko's painting, however – his unfolding captivation with the medium of colour itself – outshines any apocalyptic timbre. Rothko has applied thin strata of paint with supreme subtlety, sinking countless tones into the fibres of the canvas and building them up carefully to sing against one another in radiant new ways.

Significantly, it was the landscape painter Milton Avery, introduced to him by Gottlieb in 1930, who had first convinced Rothko that life as a professional artist was possible. The rich fields of saturated colour in Avery's landscapes – which were also a huge inspiration to Barnett Newman – attained an astonishing chromatic sublimity that Rothko would later transcend. Insistently figurative, Avery never gained the recognition in his lifetime that Rothko felt he deserved. Speaking at Avery's memorial service in 1965, Rothko unknowingly foreshadowed the very phrase that would later be used to describe his own 1949 paintings. 'Avery is first a great poet. His is the poetry of sheer loveliness, of sheer beauty' (M. Rothko, Memorial address delivered at the New York Society for Ethical Culture, 7 January 1965, quoted in *Milton Avery*, exh. cat. Whitney Museum of American Art, New York, 1982, p. 181).

The words Rothko used in relation to his own work were often aggressive, charged with the anger of an artist who felt misunderstood by many of his viewers. 'To those who are friendly to my pictures on the basis of their serenity,' he wrote in 1955, '... I would like to say that they have found endurable for human life the extreme violence that pervades every inch of their surface' (M. Rothko, unpublished essay draft, 1955, James E. B. Breslin Research Archive, 1940-1993, Getty Research Institute). Certainly, *No. 1* can be understood as born of violence. Behind its brilliance glows the pain of Rothko losing his mother; the raw, echoing horror of the postwar years; his stormy relationship with himself, his work, his own drives and desires; and, as Rothko would have it, a vision of the eternal, cyclical tragedy of human existence that resounds across the ages. The beauty of *No. 1* lies not only its tragic splendour, however, but also in its crystalline realisation of a new visual language. In paint, Rothko had finally found a radiant and absolute way of expressing what he called 'basic human emotions – tragedy, ecstasy, doom and so on' (M. Rothko, quoted in S. Rodman, *Conversations with Artists*, New York 1957, p. 93). *No. 1* is a dawning of beauty incarnate in truth, in purity, in communication. As Rothko wrote in 1949, 'The progression of a painter's work, as it travels in time from point to point, will be toward clarity: toward the elimination of all obstacles between the painter and the idea, and between the idea and the observer ... To achieve this clarity is, inevitably, to be understood' (M. Rothko, 'Statement on his attitude in Painting,' *The Tiger's Eye*, No. 9, 15 October 1949, p. 114).





‘His new paintings created a breathing space. Yet these paintings do not seek simply to “transcend” the walls of an unalterable external reality by soaring upward into either an untrammelled freedom or a vaporous mysticism. Rather, by (in Rothko’s word) pulverising the familiar world of recognisable, stable objects – by grinding them to the verge of dissolution – his works free us from the weight, solidity, and definition of a material existence, whose constricting pressures we still feel. Rothko combines freedom with constraint, and if these paintings create “dramas,” with the shapes as the “performers,” they stage a struggle to be free’

—J. E. B. BRESLIN



Mark Rothko, California School of Fine Arts, 1949-50.
Photo: William R. Heick

PROPERTY FROM THE COLLECTION OF A EUROPEAN LADY

12

CARL ANDRE (B. 1935)

Nineteenth Copper Cardinal

copper, in nineteen parts
each: ¼ x 19 ⅝ x 19 ⅝in. (0.5 x 50 x 50cm.)
overall: ¼ x 193¾ x 374in. (0.5 x 50 x 950 cm.)
Executed in 1975

£200,000-300,000
$250,000-380,000
€240,000-350,000

PROVENANCE:
Collection of the Artist.
Konrad Fischer Galerie , Dusseldorf.
Van de Velde Collection, Antwerp (acquired from the above in 1987).
Acquired from the above by the present owner in the late 1980s.

EXHIBITED:
Bern, Kuntshalle Bern, *Carl Andre*, 1975.
Flassans-sur-Issole, Domaine de Peyrassol, *Esthétiques Industrielles*, 2015.

LITERATURE:
C. Andre, R. Sartorius and P. de Jonge, *Carl Andre,* exh. cat., The Hague, Haags Gemeentemuseum Den Haag, 1987, p. 88, no. 20.
C. Andre and E. Meyer-Hermann, *Carl Andre: Sculptor 1996, Krefeld at home, Wolfsburg at large*, exh. cat., Krefeld, Museum Haus Lange, 1996, p. 188.

This work is accompanied by a certificate of authenticity.

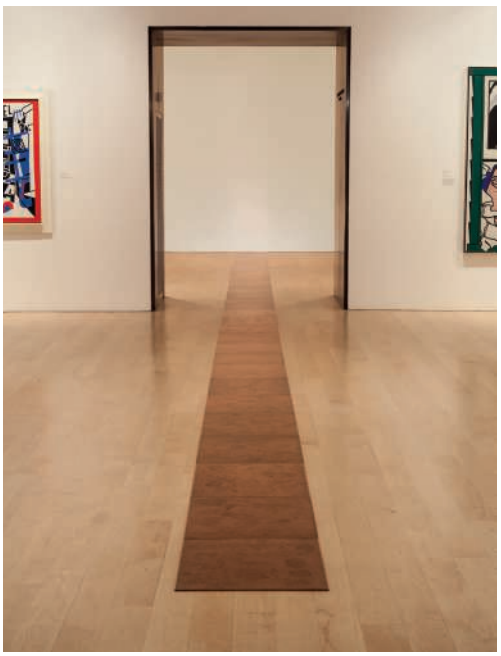
'My work is atheistic, materialistic, and communistic. It is atheistic because it is without transcendent form, without spiritual or intellectual quality. Materialistic because it is made out of its own materials without pretension to other materials. And communistic because the form is equally accessible to all men'

—C. ANDRE





Barnett Newman, *Onement I*, 1948.
Museum of Modern Art, New York.
Artwork: © 2017 The Barnett Newman Foundation, New York / DACS, London.
Photo: The Museum of Modern Art, New York/Scala, Florence.



Carl Andre, *Twenty Ninth Copper Cardinal*, (1975).
Whitney Museum of American Art, New York;
Photograph by Sheldan C. Collins, © Carl Andre/VAGA, New York/ DACS, London 2017.



Constantin Brâncuși, The Endless Column in Targu Jiu, 1938.
Photo: Biris Paul Silviu / Contributor via Getty Images.

Carl Andre's *Nineteenth Copper Cardinal* (1975) is an impressive example of a series that is arguably one of the most iconic artistic forms of the past fifty years. Comprised of nineteen copper plates laid out perpendicular to the wall in a single line which stretches 9.5 metres across the floor, it is a vivid instance of Andre's unique approach to non-referential and non-hierarchical composition. Each of the work's elements is a 50cm square piece of industrially milled copper, its utilitarian form and heavily burnished surface showing the evidence of its creation yet eschewing the hand of the artist completely. The placement of the plates is the extent of the installation – each element is laid directly on the floor with no preparation and without joining or securing the pieces in any way. Brazenly invading the space they occupy, these are forms described by Andre as 'causeways' – because 'they cause you to make your way along them or around them or to move the spectator over them' (C. Andre, quoted in P. Tuchman, 'An Interview with Carl Andre,' *Artforum* 8:10, June 1970, p. 57). This almost performative aspect of the work was one that was encouraged by the artist, in part as an act of rebellion against perceived staidness of the art world with its mantra of 'look, but don't touch.'

Based on the cardinal number system (a mathematical classification which is the measure of the number of elements in a set), each work in this series is made up of a specific number of units indicated in the work's title: *Nineteenth Copper Cardinal* has nineteen elements, *Twenty-Ninth Copper Cardinal* has twenty-nine, and so forth. Among the series of works, there are rows, squares and rectangles made up of varying numbers of identical plates. The number of units in the rows is always prime; the numbers of units in the squares is always a square; and the number of units in the rectangles is always the product of two primes. The *Copper Cardinal* series has become one of the most famous within the canon of American Minimalism. Examples are held in major museum collections including the Whitney Museum of American Art (*Twenty Ninth Copper Cardinal*, 1975) and the Staatliche Muzeen zu Berlin (*Tenth Copper Cardinal*, 1973).

The flat metal plates in these works challenge the basic representational premise of sculpture which had dominated the medium for millennia. There is no preferred direction, beginning or end in the plates' arrangement: they exist, like the floor, as a tangible fact. Quite literally removing sculpture's pedestal, Andre seeks to divulge nothing with his work other than what is in front of the viewer, embodying Frank Stella's Minimalist maxim that 'What you see is what you see' (F. Stella, quoted in B. Glaser, 'Questions to Stella and Judd,' *Art News*, September, 1966, p. 6). Andre always steered clear of art's traditional modes, telling the critic Phyllis Tuchman that he had no intention of becoming a carver, modeller, or welder. 'Even as a child I hated plaster,' he told her: 'You always had to turn plaster into something else … I've always been drawn to materials that were strong and durable and would be final in themselves' (C. Andre, quoted in P. Tuchman, 'An Interview with Carl Andre,' *Artforum* 8:10, June 1970, p. 58). With these squares of copper laid in gleaming, uncompromising paths, such finality is triumphantly realised. 'My life has been a search for my true limits,' Andre declared. 'Such limits define an artist. I realised that my vocation was to use my materials as cuts into space rather than cutting into the space of my materials' (C. Andre, quoted in E. Meyer-Hermann (ed.), *Carl Andre: Sculptor 1996*, exh. cat. Museen Haus Lange und Haus Esters, Krefeld 1996, p. 54).



PROPERTY FROM THE SAMMLUNG FER COLLECTION

13

ELAINE STURTEVANT (1926-2014)

Stella Union Pacific

signed, titled and dated '"Stella Union Pacific/Sturtevant '89' (on the overlap)
aluminium oil paint on canvas
77 x 148½in. (195.5 x 377.1cm.)
Painted in 1989

£400,000-600,000
$500,000-750,000
€470,000-700,000

PROVENANCE:
Galerie Paul Maenz, Cologne.
Acquired from the above by the present owner.

EXHIBITED:
Cologne, Galerie Paul Maenz, *Sturtevant. Werke aus 25 Jahren*, 1989.
Stuttgart, Württembergischer Kunstverein, *Sturtevant*, 1992 (illustrated in colour pp. 90-91).
Hamburg, Deichtorhallen, *Sturtevant*, 1992.
Nice, Villa Arson, Musée d'Art Contemporain, 1993.
Berlin, Neuer Berliner Kunstverein, *Shifting Mental Structures*, 2002 (illustrated in colour, unpaged)
Karlsruhe, Center for Art and Media (on long term loan).
Frankfurt, MMK Museum für Moderne Kunst, *Sturtevant: The Brutal Truth*, 2004, p. 203 (preparatory notes illustrated, p. 82; detail illustrated, p. 83).

LITERATURE:
N. Messler, "Sturtevant" in *Noema* 24/25, 1989 (illustrated, p. 51).
A. Nemeczeck, "Die Kunst ist gar nicht so frei" in *Art*, July 1989 (illustrated, pl. 18).
L. Maculan, *Sturtevant: Catalogue Raisonné, 1964-2004*, Ostfildern-Ruit 2004, p. 104, no. 227 (illustrated in colour)

'The brutal truth of the work is that it is not a copy. The push and shove of the work is the leap from image to concept. The dynamics of the work is that it throws out representation'

—E. STURTEVANT





Elaine Sturtevant, *Warhol's Diptych*, 1973.
Private Collection.
Artwork: © Estate Sturtevant, Paris.
Photo: © Christie's Images Ltd.

When questioned about his process and technique, Warhol famously replied

'I don't know. Ask Elaine'

—A. WARHOL



Robert Rauschenberg, *Short Circuit*, 1955.
Art Institute of Chicago.
Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017.

Boldly conceptual and acutely prescient, *Stella Union Pacific* is a monumental example of Elaine Sturtevant's ground-breaking use of appropriation. Resplendent with shimmering metallic paint, the entire picture plane is covered with uniform silver stripes arranged in a strictly abstract composition. Measuring nearly four metres in width and two in height, the work is an almost identical copy of Frank Stella's 1960 work *Union Pacific* (Des Moines Art Centre, Iowa) – his largest Aluminium Painting, and among his first works to deploy shaped canvas. Sturtevant's appropriation, executed on the same scale, is the largest of six works based on Stella's series of twelve, all rendered in aluminium radiator paint. Painted in 1989, *Stella Union Pacific* forms part of one of the most significant series of Sturtevant's later career, and has been exhibited widely throughout Europe, including at the Württembergischer Kunstverein, Stuttgart (1992), the Deichtorhallen, Hamburg (1992), the Musée d'Art Contemporain, Nice (1993), the Neuer Berliner Kunstverein, Berlin (2002), the Museum für Moderne Kunst, Frankfurt (2004), and the Museum fur Neue Kunst, Karlsruhe.

From the early 1960s until the final decade of her life, Sturtevant almost exclusively made art that directly referenced other artists' work. In doing so, she astutely questioned the way in which an object becomes an artwork, fundamentally challenging long-standing concepts of originality, authenticity and authorship. Fearlessly interrogating the idea that an artist can instill an object with a transformative aura, she probed the foundations that underpin all acts of artistic creation. As Peter Eleey has written, 'While she appeared to be making her art about the art of others, Sturtevant was in fact cranking up the surface noise of that other art, and focusing her own upon the broader systems of value supporting it' (P. Eleey, 'Dangerous Concealment: The Art of Sturtevant,' in *Sturtevant: Double Trouble*, exh. cat., Museum of Modern Art, New York, 2014, pp. 53-54).

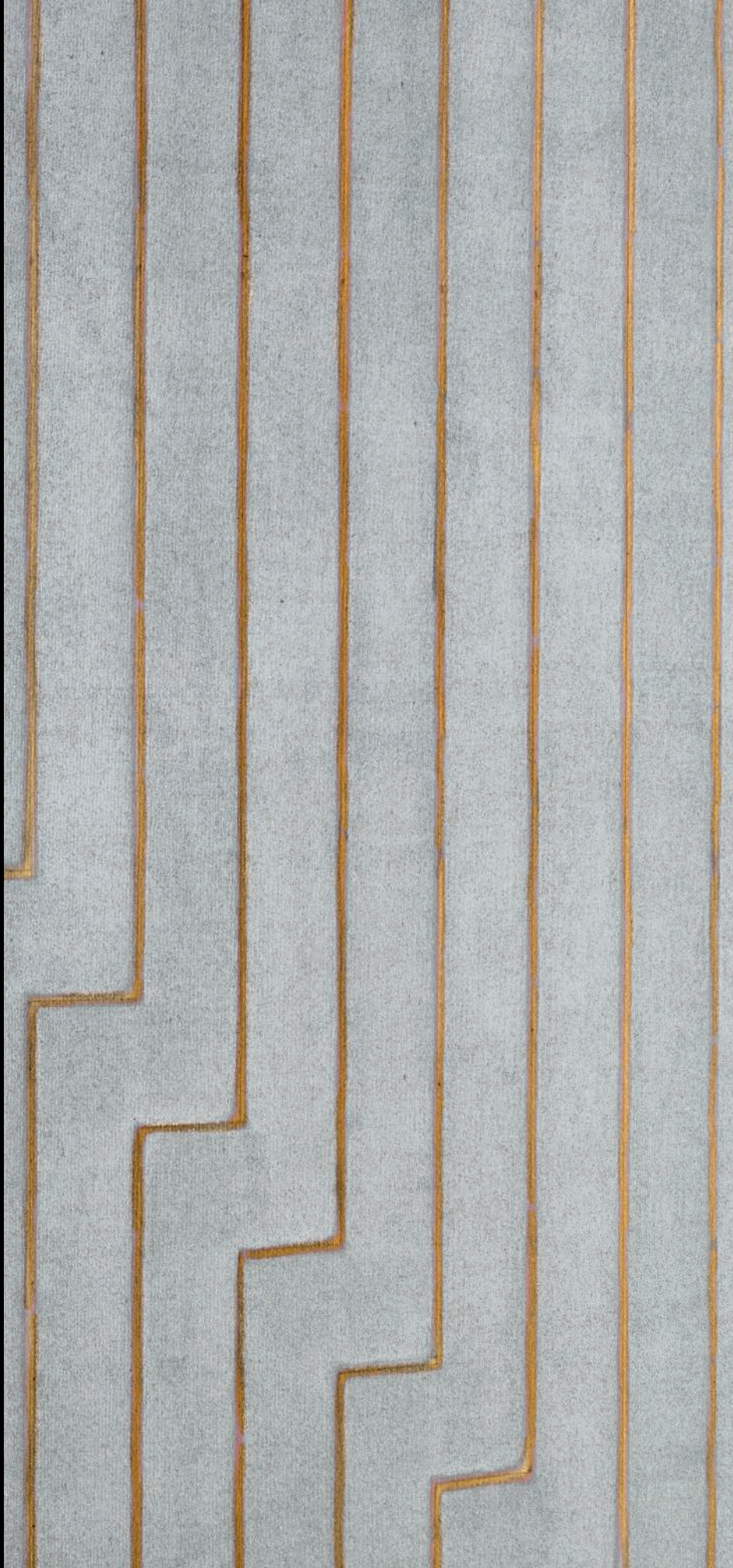
Sturtevant worked without employing mechanical tools, which allowed her art to be slightly different from the work she had chosen to replicate. She also worked predominantly from her memory, using the same techniques and materials as the artist. Andy Warhol, who along with Frank Stella was one of the first artists whose work she co-opted into her practice, willingly assisted

‘While she appeared to be making her art about the art of others, Sturtevant was in fact cranking up the surface noise of that other art, and focusing her own upon the broader systems of value supporting it’

—P. ELEEY

her in this respect. When questioned about his process and technique, Warhol famously replied, ‘I don’t know. Ask Elaine’ (A. Warhol, quoted in B. Arning, ‘Sturtevant’, *Journal of Contemporary Art*, vol. 2, no. 2, Fall/Winter 1989, p. 43). The slight imperfections that emerge during this hand-crafted process heighten the stimulating effect of the moment when the viewer realises that the work they are looking at is entirely independent from its original. In Sturtevant’s words, ‘The brutal truth of the work is that it is not a copy. The push and shove of the work is the leap from image to concept. The dynamics of the work is that it throws out representation’ (E. Sturtevant, quoted in *The Brutal Truth*, exh. cat., Museum für Moderne Kunst, Frankfurt am Main, 2004, p. 19).

Sturtevant chose her subjects carefully, selecting well-known artists whose work had strong conceptual foundations. Frank Stella, who is widely credited with bridging the gap between Abstract Expressionism and Pop Art, makes work that deliberately eschews interpretation and resists any emotional or transcendent reading. The materials he used in the aluminium series – commercial reflective paint, un-primed cotton duck and house painter’s brushes – deliberately grounds the work in reality, and keeps the viewer at a distance. As he famously said, ‘My painting is based on the fact that only what can be seen there is there. All I want anyone to get out of my paintings and all I ever get out of them is the fact that you can see the whole idea without any confusion. What you see is what you see’ (F. Stella, quoted at http://www.tate.org.uk/art/artworks/stella-six-mile-bottom-t01552] accessed 24 January 2017]). Rejecting illusionistic space in favour of the physicality of the flat surface, each painting is a statement of itself alone. In *Stella Union Pacific,* Sturtevant has absorbed Stella’s idea – itself a radical concept – and taken it one important step further.



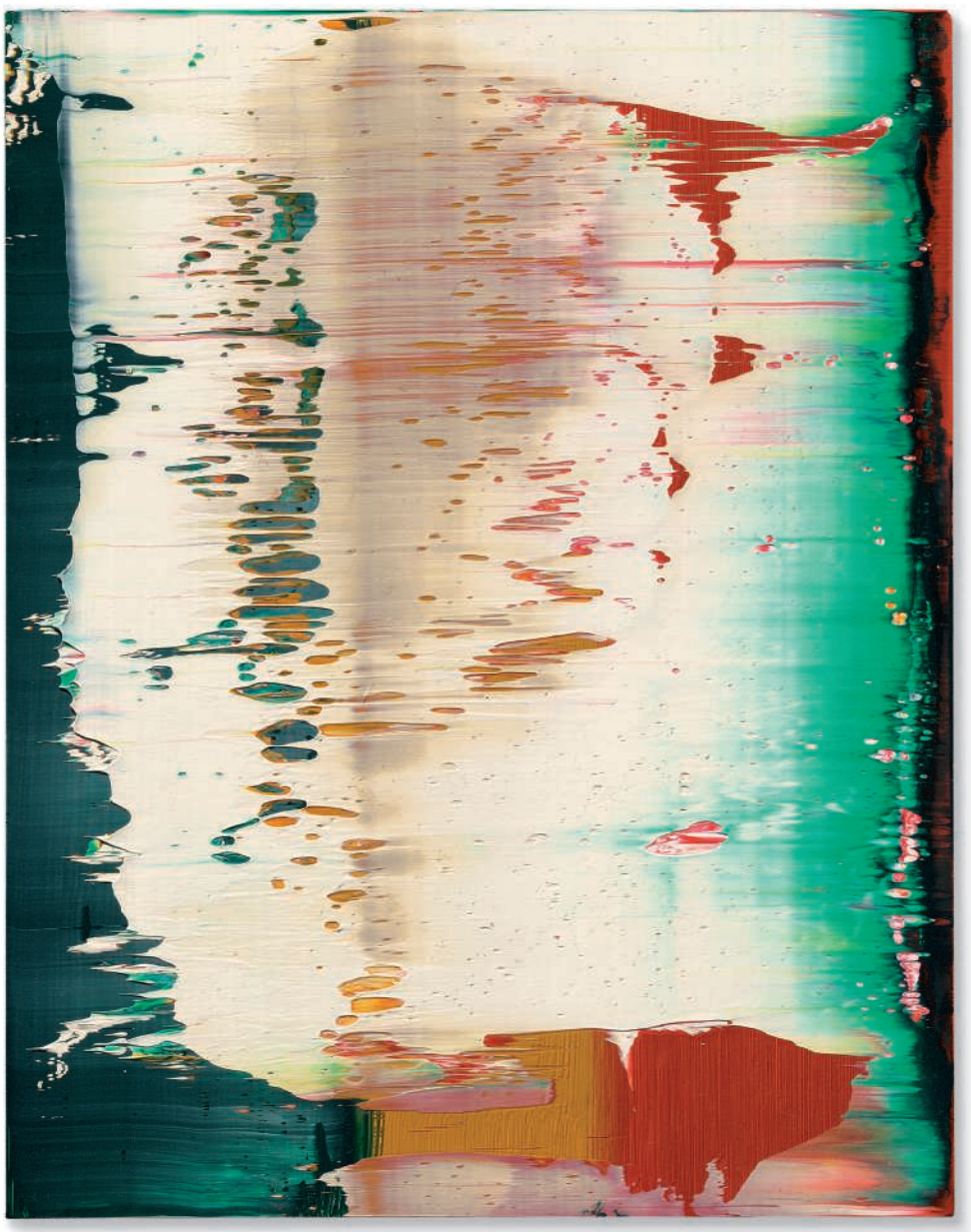




GERHARD RICHTER *Fuji* 1996

The present three works are spectacular examples of Gerhard Richter's *Fuji* series. A sequence of 110 unique paintings, *Fuji* was conceived in 1996 to aid the Städtische Galerie im Lenbachhaus, Munich, in its purchase of *Atlas* – a collection of photographs, newspaper cuttings and sketches that the artist has been assembling since the mid-1960s. Much as *Atlas* discloses Richter's inspirations and working method, the *Fuji* works tell the story of their creation in shifting layers of addition and concealment. Displaying Richter's distinctive abstract language on an intimate scale, each painting presents an exuberant chromatic fusion of red, orange and viridian oil paint on aluminium, overlaid with a squeegeed layer of white that drags the surface into symphonic splendour. Gliding transitions of colour are accompanied by abrupt breaks that reveal shimmering gradients beneath, creating the electric dialogue between chance and control that distinguishes Richter's work.





As variations on a theme, the *Fuji* paintings appropriately echo the hues of Katsushika Hokusai's iconic woodblock series *36 Views of Mount Fuji* (1826-33). Where Hokusai depicted the mountain from multiple viewpoints and varying weather conditions, Richter exults in the infinite spectra of chromatic combination and textural nuance occasioned by his process. From a strictly defined palette he conjures an astonishing range of radiant tonal relationships: surfs of seafoam green offset flickering zones of fiery depth; canyons of malachite plunge through bright swathes of white. 'I want to end up with a picture that I haven't planned,' Richter has said. 'This method of arbitrary choice, chance, inspiration and destruction may produce a specific type of picture, but it never produces a predetermined picture. Each picture has to evolve out of a painterly or visual logic: it has to emerge as if inevitably' (G. Richter, quoted in D. Elger, *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 312). In their vivid, jewel-like beauty, these works capture the majesty of an artist who has mastered his medium.

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ**14**

GERHARD RICHTER (B. 1932)

Fuji

signed 'Richter' (on the reverse) and numbered '839-89' (on a paper label affixed to the reverse)
oil on aluminium (Alucobond plate)
14¾ x 11½in. (37.5 x 29.2cm.)
Painted in 1996

£200,000-300,000
$250,000-380,000
€240,000-350,000

PROVENANCE:
Galerie Fred Jahn, Munich.
Private Collection, Germany.
Acquired from the above by the present owner in 1997.

EXHIBITED:
Munich, Städtische Galerie im Lenbachhaus, *Serielle Strukturen. Die Sammlung I*, 1996.

LITERATURE:
Gerhard Richter 1998, exh. cat., London, Anthony d'Offay Gallery, 1998, p. 107, no. 839/1-110 (another from the series illustrated in colour, unpaged).
H. Butin (ed.), *Gerhard Richter Editions 1965-2004 Catalogue Raisonné*, Ostfildern-Ruit 2004, no. 89 (another from the series illustrated in colour, p. 238).
Gerhard Richter Werkverzeichnis 1993-2004, exh. cat, Dusseldorf, K20 Kunstsammlung Nordrhein-Westfalen, 2005, p. 312, no. 839/1-110 (another from the series illustrated in colour, unpaged)
H. Butin, S. Gronert and T. Olbricht (eds.), *Gerhard Richter Editions 1965-2013*, Ostfildern 2014, no. 89 (another from the series illustrated in colour, p. 260).
H. Butin, *Gerhard Richter, Unique Pieces in Series*, Cologne 2017 (another from the series illustrated in colour, pp. 134 and 135).

'I want to end up with a picture that I haven't planned. This method of arbitrary choice, chance, inspiration and destruction may produce a specific type of picture, but it never produces a predetermined picture. Each picture has to evolve out of a painterly or visual logic: it has to emerge as if inevitably'

—G. RICHTER



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ15

GERHARD RICHTER (B. 1932)

Fuji

signed 'Richter' (on the reverse) and numbered '839-83' (on a paper label affixed to the reverse)
oil on aluminium (Alucobond plate)
14¾ x 11½in. (37.5 x 29.2cm.)
Painted in 1996

£200,000-300,000
$250,000-380,000
€240,000-350,000

PROVENANCE:
Galerie Fred Jahn, Munich.
Private Collection, Germany.
Acquired from the above by the present owner in 1997.

EXHIBITED:
Munich, Städtische Galerie im Lenbachhaus, *Serielle Strukturen. Die Sammlung I*, 1996.

LITERATURE:
Gerhard Richter 1998, exh. cat., London, Anthony d'Offay Gallery, 1998, p. 107, no. 839/1-110 (another from the series illustrated in colour, unpaged).
H. Butin (ed.), *Gerhard Richter Editions 1965-2004 Catalogue Raisonné*, Ostfildern-Ruit 2004, no. 89 (another from the series illustrated in colour, p. 238).
Gerhard Richter Werkverzeichnis 1993-2004, exh. cat, Dusseldorf, K20 Kunstsammlung Nordrhein-Westfalen, 2005, p. 312, no. 839/1-110 (another from the series illustrated in colour, unpaged)
H. Butin, S. Gronert and T. Olbricht (eds.), *Gerhard Richter Editions 1965-2013*, Ostfildern 2014, no. 89 (another from the series illustrated in colour, p. 260).
H. Butin, *Gerhard Richter, Unique Pieces in Series,* Cologne 2017 (another from the series illustrated in colour, pp. 134 and 135).



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ16

GERHARD RICHTER (B. 1932)

Fuji

signed 'Richter' (on the reverse) and numbered '839-94' (on a paper label affixed to the reverse)
oil on aluminium (Alucobond plate)
14¾ x 11½in. (37.5 x 29.2cm.)
Painted in 1996

£200,000-300,000
$250,000-380,000
€240,000-350,000

PROVENANCE:
Galerie Fred Jahn, Munich.
Private Collection, Germany.
Acquired from the above by the present owner in 1997.

EXHIBITED:
Munich, Städtische Galerie im Lenbachhaus, *Serielle Strukturen. Die Sammlung I*, 1996.

LITERATURE:
Gerhard Richter 1998, exh. cat., London, Anthony d'Offay Gallery, 1998, p. 107, no. 839/1-110 (another from the series illustrated in colour, unpaged).
H. Butin (ed.), *Gerhard Richter Editions 1965-2004 Catalogue Raisonné*, Ostfildern-Ruit 2004, no. 89 (another from the series illustrated in colour, p. 238).
Gerhard Richter Werkverzeichnis 1993-2004, exh. cat, Dusseldorf, K20 Kunstsammlung Nordrhein-Westfalen, 2005, p. 312, no. 839/1-110 (another from the series illustrated in colour, unpaged)
H. Butin, S. Gronert and T. Olbricht (eds.), *Gerhard Richter Editions 1965-2013*, Ostfildern 2014, no. 89 (another from the series illustrated in colour, p. 260).
H. Butin, *Gerhard Richter, Unique Pieces in Series,* Cologne 2017 (another from the series illustrated in colour, pp. 134 and 135).



***17**

ROBERT RAUSCHENBERG (1925-2008)

Transom

signed, initialled, titled and dated 'TRANSOM RAUSCHENBERG 1963 RR' (on the reverse)
oil and silkscreen ink on canvas
56 x 50in. (142.2 x 127cm.)
Executed in 1963

£4,000,000-6,000,000
$5,100,000-7,500,000
€4,700,000-7,000,000



Jasper Johns, *Flag*, 1954. Museum of Modern Art, New York. Artwork: © Jasper Johns / VAGA, New York / DACS, London 2017. Photo: The Museum of Modern Art, New York/Scala, Florence.

PROVENANCE:
Leo Castelli Gallery, New York (LC #166).
Private Collection, Turin (acquired from the above in 1964).
Private Collection (acquired from the above in 2003).
Acquired from the above by the present owner in 2011.

EXHIBITED:
Turin, Gian Enzo Sperone Arte Moderna, *Rauschenberg*, 1964 (illustrated, unpaged).
Krefeld, Museum Haus Lange, *Robert Rauschenberg*, 1964, no. 22 (illustrated unpaged).
New York, Whitney Museum of American Art, *Robert Rauschenberg: The Silkscreen Paintings 1962-64*, 1990-1991, pp. 147 and 179, no. 51 (illustrated in colour, pl. 25, p. 68).
London, Gagosian Gallery, *Pop Art is: Popular, Transient, Expendable, Low cost, Mass produced, Young, Witty, Sexy, Gimmicky, Big business*, 2007, no. 11 (illustrated in colour, unpaged).

LITERATURE:
A. Forge, *Rauschenberg,* New York 1969, pp. 102 and 227 (illustrated, p. 139).
J. Lipman & R. Marshall, *Art About Art*, exh. cat., Whitney Museum of American Art, New York, 1978, p. 72.
D. Crimp, 'On the Museum's Ruins' in *October*, no. 13, 1980, p. 56 (illustrated, p. 43).
C. Tomkins, *Robert Rauschenberg and the Art World of Our Time*, New York 1980, p. 305.
D. Crimp, 'Robert Rauschenberg' in *October Files* #4, Cambridge 2002 (illustrated, p. 62).

'Almost the whole of Rauschenberg's oeuvre, but most particularly the Silkscreen Paintings, anticipates contemporary works in which images are used to create images, and in which the entire image bank of culture is viewed as potential material to be used and manipulated at will'

—R. FEINSTEIN


ARMY

'He did not merely hold a mirror up to the world's multiplicity; rather, he exploited multiplicity to reveal something profound and universal about consciousness in an urban, industrialised world'

—R. FEINSTEIN



Diego Velázquez, *The Rokeby Venus, circa* 1647-51.
National Gallery, London.
Photo: Bridgeman Images.

'Such are the beauties of Rauschenberg's new colours, eliciting a chromatic transparency midway in effect between Titian and colour television, that it would take another article merely to do justice to them. He satisfies an appetite for the contemporaneous, for an explicit crystallisation of what art must respond to at this moment, which few can even claim to excite. He does so in a way that is not only far from self-defeating but gives every evidence of becoming a classic of our time'

—M. KOZLOFF

INTRODUCTION

A pyrotechnic display of Robert Rauschenberg's groundbreaking visual language, *Transom* (1963) is a brilliant large-scale work from his series of Silkscreen Paintings. Rauschenberg was a pioneer in silkscreening, commencing this series around the same time his friend Andy Warhol first employed the process; the works also bear the lyrical traces of his relationship with Cy Twombly. All executed between 1962 and 1964, a number of the Silkscreen Paintings were part of the sensational show that earned Rauschenberg the Grand Prize for painting at the 1964 Venice Biennale. This was the first time an American artist had won the award, heralding a dramatic new chapter in American art: the win sparked wide controversy in Europe, with Rauschenberg seen as the standard-bearer for an American Pop invasion. Rauschenberg is currently the subject of a major retrospective exhibition at London's Tate Modern until April 2017, later travelling to the Museum of Modern Art, New York. A key room is dedicated to the Silkscreen Paintings – many of them on loan from major museum collections – reflecting their centrality to his oeuvre. These works mark a full flowering of Rauschenberg's freeform creativity, releasing the bricolage of his earlier Combine works into pictorial space through his astoundingly inventive use of the silkscreen.

A kaleidoscopic array of imagery bursts forth from *Transom*, with all the bold hallmarks of this important series. The title refers to a horizontal beam or the window above a door, underlining the artist's sharp-eyed concerns with scale and structure. Strikingly original and deeply startling to many early viewers, Rauschenberg's radical arrangements eschewed classical composition, instead embodying the visual-informational flux of mass media, global news, advertising and colour television. Golden Age painting, urban photography, contemporary photojournalism and abstract brushwork are combined in *Transom*'s explosive scheme, shot through with repetition and chromatic distortion. At the heart of the picture is Velázquez's *Rokeby Venus*. She arrives in a blaze of red and yellow, her buttocks outlined by an attentive panel of overpainted white. Her body is screened once more in a cyan slice along the upper edge; at the lower edge is her free-floating face, looking out from her mirror below a red truck wheel and accompanied by a blue fragment of girdered building site. Painted over her at the centre is a red 'space box,' a diagrammatic form that Rauschenberg employed throughout the series 'to heighten the viewer's intellectual awareness' (R. Rauschenberg, quoted in D. Swanson, *Robert Rauschenberg: Paintings 1953-1964*, exh. cat. Walker Art Center, Minneapolis 1965, n.p.): we are encouraged to study the work's structure, to watch how image, colour and form play off one another.

The action takes place upon a white ground, enhanced with areas of subsequently layered white paint. Repeated rooftop water towers, derived from a Polaroid taken by Rauschenberg, are silkscreened in black and blue, framing the composition right and





Robert Rauschenberg, *Buffalo II*, 1964.
Private Collection.
Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017.



Robert Rauschenberg, *Tree Frog*, 1964.
Museum Ludwig, Cologne.
Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017.



Robert Rauschenberg, *Tracer*, 1963.
The Nelson-Atkins Museum of Art, Kansas City.
Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017.

RAUSCHENBERG
Triumphant in Venice
1964

At the 1964 Venice Biennale, Rauschenberg became the first American to win the Grand Prize for a display that included a number of outstanding Silkscreen Paintings. This was a watershed moment in 20th-century art. With Rauschenberg, American Pop had arrived in Europe.



Robert Rauschenberg, *Flush*, 1964.
Philadelphia Museum of Art.
Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017.



Robert Rauschenberg, *Stop Gap*, 1963.
Hara Museum of Contemporary Art, Tokyo.
Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017.



Robert Rauschenberg, *Kite*, 1963.
Private Collection.
Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017.

left as if each edge is a horizon. Measuring the right-hand towers is a numbered section of scale or ruler. A cherry-red Shawnee helicopter hovers to the top left, its whirring blades accentuated by visible strokes of squeegeed ink. This was based on a photograph taken by Larry Burrows in Vietnam, used in *LIFE* magazine's 25 January 1963 cover article 'We Wade Deeper Into Jungle War.' Unlike Rauschenberg's earlier Combines, which married painting, assemblage and sculpture, the Silkscreen Paintings are exclusively photograph-based, sourced from his own snapshots or from magazines such as *LIFE*, *Time*, and *National Geographic*: the images are placed at a double remove from the things themselves, and art history is brought into direct conversation with current events. Flares of yellow paint, a dripped splash of white and zones of rough impasto bolt the eye back to the work's surface, lending its iconographic play a sophisticated self-consciousness. A deliberate puncture near the space box's upper right corner – signed and circled by Rauschenberg on the reverse – exposes the canvas as a material object.

RAUSCHENBERG TRIUMPHANT IN VENICE

At the 1964 Venice Biennale, Rauschenberg was awarded the Grand Prize for a display that included eight outstanding Silkscreen Paintings. This was a watershed moment in 20th-century art. Despite the spectacular rise of the New York School over the preceding decade, the Grand Prize for painting had until now persistently been awarded to European painters, especially those who were followers of the School of Paris. With Rauschenberg, American Pop had arrived in Europe – to cries of 'cultural colonisation' from outraged European critics.

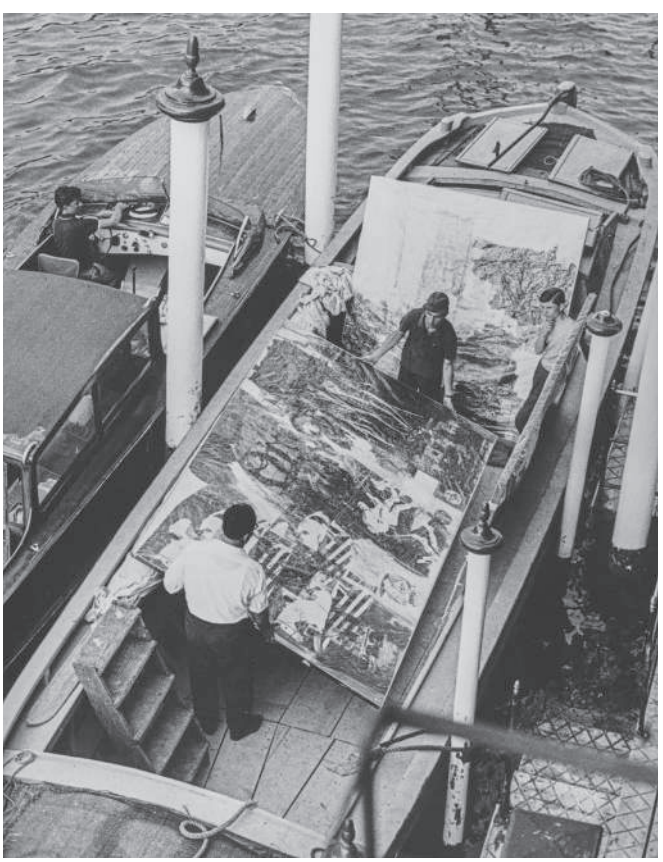
The U.S. pavilion at the Biennale was almost laughably small, dwarfed by its European counterparts. Its ambitious curator Alan Solomon had instead installed his display of twenty-two Rauschenberg works in the larger U.S. Consulate, alongside works by Jasper Johns, Frank Stella, Jim Dine, Claes Oldenburg and John Chamberlain; he later agreed to move three Rauschenbergs to the pavilion in order to make him eligible for the Grand Prize. Ugo Mulas' famous shot of three men loading the Silkscreen Painting *Express* (1963) onto a barge was widely reproduced in the European press as a suggestion of underhand American plots surrounding Rauschenberg's win.

Calvin Tomkins was with Rauschenberg when he won the Grand Prize. 'Later that morning,' he remembers, 'after the formal prize ceremony in the Giardini (Rauschenberg for painting, Kemeny for sculpture), Leo Castelli threw another victory party for forty people, at a restaurant on the island of Burano. Motoscafi ferried us across the lagoon. The day was clear and warm, the seafood was delicious, the wine was sparkling. Lunch continued, course after course, for more than three hours at the long table. When it was over, and we were strolling in small groups back to the dock, I asked Rauschenberg how he felt about winning the Biennale (I was working on a *New Yorker* profile of him at the time, and had come to Venice partly in anticipation of his victory). He thought for a minute, concentrating hard on the banal question. "That scene in San Marco yesterday really got to me," he said. "Butterflies in the stomach and a lump in the throat – like it really did mean something after all"' (C. Tomkins, *Off the Wall: A Portrait of Robert Rauschenberg*, New York 1980, p. 11).

Shortly after his historic victory, the ceaselessly innovative artist telephoned a friend in New York to have his silkscreens destroyed, forcing himself to move onto a new method. No less dramatic was



Robert Rauschenberg awarded Grand Prize for painting, Venice Biennale 20 June 1964. Photo: Shunk-Kender © J.Paul Getty Trust. The Getty Research Institute, Los Angeles. (2014.R.20).



Rauschenberg's *Express* (1963) being transported by boat to the Giardini grounds of XXXII Esposizione Biennale Internazionale d'Arte, Venice, June 1964.
Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017.
Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved.

‘It’s as much like Christmas to me as using objects I pick up on the street … There’s that same quality of surprise and freshness. When I get the screens back from the shop, the images on them look different from the way they did in the original magazine cutouts because of the change in scale, so that’s a surprise. They look different again when I transfer them to canvas. And they constantly suggest different things when they’re juxtaposed with other images’

—R. RAUSCHENBERG



American helicopter during the Vietnam War.
Photo: Larry Burrows/The LIFE Picture Collection/
Getty Images.

the response of his continental detractors, as Richard Meyer relates. ‘The award set off something of a panic among European critics who took it as proof of the vulgarising effect of American art on the world stage. The leftist French newspaper *Combat* called the prize “an offense to the dignity of artistic creation”; on the other side of the political spectrum, the Vatican City newspaper *L’Osservatore Romano* ran an editorial denouncing “the total and general defeat of culture” at the Biennale. In similar distress, the French magazine *Arts* declared “Venice Colonised by America” on its front page’ (R. Meyer, ‘An invitation, not a command,’ in *Robert Rauschenberg*, exh. cat. Tate Modern, London 2016, p. 195). But do Rauschenberg’s Silkscreen Paintings really participate in the destruction of painting through their reliance on photography and on mechanical process? Arguably, in his compositional technique, Rauschenberg had as much in common with the Cubism of Picasso or the découpage of Matisse (who had staged a major retrospective at the Biennale in 1948 and won the prize in 1950 respectively) as with Warhol – he worked through a decision-making process of accreting fragments, and each finished Silkscreen Painting remains a vivid and painterly standalone art object, despite its internal use of repetition.

‘US SILKSCREENERS GOTTA STICK TOGETHER’

Tomkins remembers Rauschenberg on the phone to Warhol in his studio, joking that ‘Us silkscreeners gotta stick together’ (R. Rauschenberg, quoted in C. Tomkins, ‘The Sistine on Broadway,’ in *Robert Rauschenberg: The Silkscreen Paintings, 1962 – 64*, exh. cat. Whitney Museum of American Art, New York 1991, p. 14). The two artists, introduced by Henry Geldzahler in 1962, shared a fruitful relationship. It was the younger Warhol who referred Rauschenberg to Aetna Silk Screen Products, the company who manufactured his screens from the images he provided; in return Rauschenberg sent a group of personal snapshots, which would result in Warhol’s first ever silkscreens of a fellow artist.

While Warhol readily subsumed his work and his Pop persona into the world of consumerism and celebrity, Rauschenberg wished his art to remain separate from such concerns. Like Warhol, he and Jasper Johns worked together on storefronts and advertisements to support themselves financially, but did so under the dual pseudonym Matson Jones to keep their artistic identities apart from this ‘commercial’

Robert Rauschenberg, *Untitled [Waters Towers], circa* 1962.
Photo: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017.




ARMY



Andy and Robert Rauschenberg in Rauschenberg's Studio, NYC, winter 1964-65.
Photo: courtesy of David McCabe.



‘... us silkscreeners gotta stick together’

—R. RAUSCHENBERG TO A. WARHOL



Robert Rauschenberg in his Manhattan studio, 1968.
Artwork: © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017.
Photo: © Henri Cartier-Bresson/Magnum Photos.

work. Despite such divergences, the exchange between Warhol and Rauschenberg's working methods would prove pivotal to both artists' careers. If Warhol seems to have been the first to have embarked upon silkscreening, this move itself was likely influenced by Rauschenberg's earlier 'transfer prints' such as his suite of illustrations for Dante's *Inferno* (1958-60). Rauschenberg executed these by dousing newsprint photographs with lighter fluid before rubbing them onto a clean sheet of paper – a radical freeing of imagery from its original surface, mobilising it into new contexts and media. The image was unbound and unfixed, creating a multi-layered sense of time in shifting fields of visual information that reflected the pervasive influx of the moving picture in 1950s television. This transfer process, however, limited Rauschenberg to the intimate scale and ghostly definition that make the *Inferno* series so ethereal. With the Silkscreen Paintings his works gained in size, complexity, colour and variety, allowing electrifying expression of what he called the 'availability' of the modern image.



Andy Warhol, *Coloured Mona Lisa*, 1963.
Private Collection.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London. Photo: © Christie's Images Ltd.

Rauschenberg's silkscreens went beyond a cool Warholian focus on commercial imagery. Taught by Josef Albers at Black Mountain College in the late 1940s and an intimate friend of both Jasper Johns and Cy Twombly, Rauschenberg was keenly alert to mark-making and the craft of composition. He travelled Europe with Twombly in the early 1950s, accumulating experiences and images that would have a deep impact on both their practices. The hawkeyed assemblage of his Combines bears the legacy of these travels; the Silkscreen Paintings also learn from Twombly's freehand constructions and expressive paintwork, setting off an associative dialogue of images through nuanced manual execution and careful colour-handling. Rauschenberg would knock back some images to paler tone by wiping them with a benzine-soaked rag, offset others with oil paint, and endlessly experiment with rotation and resizing to create stimulating patterns of sight and thought. Indeed, there is a mobile theatricality to *Transom*'s arrangement that calls to mind Rauschenberg's concurrent work as lighting and stage designer for the choreographer Merce Cunningham.

Four colours – cyan, magenta, yellow and black – are required to build a complete 'natural' picture using silkscreens. At first, Rauschenberg would stick pins through his canvas to align the successive screens used to apply each colour. He quickly became frustrated, however, and abandoned this layering method; embracing more expressionistic, handmade-looking results, he often used just a single hue with each screen, as seen in *Transom*. As Feinstein recalls, 'Rauschenberg had initially been repelled by the colours of the silkscreen inks. The red, for example, is not a true red, but more of a magenta. But he rapidly came to appreciate his aversion as a challenge to his taste. "The material is never wrong," he once said. "It's only me that can be wrong." So he played the colour of the silkscreen ink against artist pigments, painting a clashing red flourish over a screened magenta image' (R. Feinstein, *Robert Rauschenberg: The Silkscreen Paintings, 1962–64*, exh. cat. Whitney Museum of American Art, New York 1991, pp. 50-51). We see an example of precisely this clash in the magenta helicopter of *Transom*, which carries a jarring, unearthly glow against its neighbouring painted red. This same red outlines the adjacent Velázquez, amplifying a playful contrast between the helicopter blades' mechanical flight and the soft, feathered wings of Venus' mirror-bearing cherub.

'A POLYVALENT AND IMAGINATIVE INVENTORY OF MODERN LIFE'

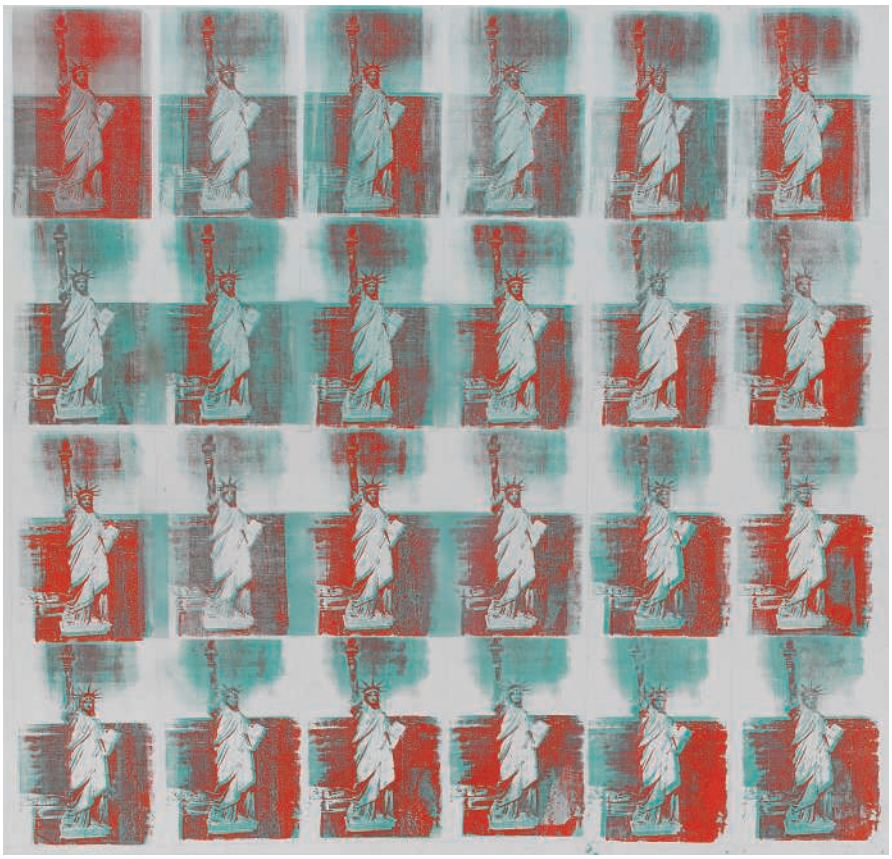
In 1963, the cultural importance of television and photography – capturing such epochal moments as the Kennedy assassination in vivid colour, and relaying the carnage of the unfolding Vietnam War – was in rapid ascendance. Levelling distinctions between charged symbols, seemingly arbitrary motifs and recognisable art-historical reference, the Silkscreen Paintings reflected the global democratisation of the image at large as much as the vibrant urban experience of 1960s New York. Rauschenberg furthered the displacement of art and life explored in his

mixed-media Combine works to exhilarating, defamiliarising effect.

With the Combines, Rauschenberg remembered, 'I enjoyed the fact that I didn't know what my materials would be from day to day, and there was real adventure about knowing that you need something in order to make something out of and just looking around and seeing what there was … My interest wasn't so much in rubbish as it was in – in just availability' (R. Rauschenberg in conversation with J. Jones, John Jones Collection (TGA 201520), Tate Archive, 13 January 1966, p. 7). He found a similar joy in creating his Silkscreen Paintings, saying 'It's as much like Christmas to me as using objects I pick up on the street … There's that same quality of surprise and freshness. When I get the screens back from the shop, the images on them look different from the way they did in the original magazine cutouts because of the change in scale, so that's a surprise. They look different again when I transfer them to canvas. And they constantly suggest different things when they're juxtaposed with other images' (R. Rauschenberg, quoted in C. Tomkins, 'The Sistine on Broadway,' in *Robert Rauschenberg: The Silkscreen Paintings, 1962 – 64*, exh. cat. Whitney Museum of American Art, New York 1991, p. 16). The agility of the silkscreen process allowed him to bring his resourceful, recombinant eye to its full potential with the printed image, freeing his art of recontextualisation into tableaux of trailblazing pictorial force.

Writing in 1963, Max Kozloff offered a prescient appraisal of the Silkscreen Paintings. 'Other than Rauschenberg,' he said, 'no artist I know (even including Jasper Johns) takes such a polyvalent and imaginative inventory of modern life. It is this fullness of response that gains respect and is deeply moving. Ultimately he stands aside from the Pop art that owes so much to him, not by his methodology … but by his ambition to derive as much sensuous profit from it as he can' (M. Kozloff, 'Art,' *The Nation*, 7 December 1963, p. 403). In *Transom*, we see this ambition at play. Deployed in an ingenious game of layered illusion, the *Rokeby Venus* looks out of her mirror and out of the painting; contrasted with abstract splashes, textural paint and the graphic form of the 'space box,' her wry reflection of the viewer's own gaze sparks an immediate consciousness of the illusory nature of depth and volume as represented on a flat surface. Disembodied to the lower right as if peering through a window, her face also takes on a formal role: its shape echoes that of the truck wheel, outlined buttocks and flash of white paint above, engaging in a formal rhythm dictated by contour rather than content. Her status as a painting within a painting is heightened, and we are compelled to distinguish among competing levels of artifice, abstraction and reproduction.

Through these modulated remixes of her original presentation, Venus is revealed and re-examined from a profusion of appealing new angles – an impulse not so far removed from the Cubists' collaging and fracturing of objects on the picture plane into multiple, simultaneous facets. Rauschenberg often used an image of Rubens' *Venus at a Mirror*, taken from the 30 August 1963 issue of *LIFE*, to equally beguiling effect, alongside such contemporary images as a photograph of John F. Kennedy or a parachuting astronaut. Discussing *Barge* (1963), another large Silkscreen Painting in which both the army



Andy Warhol, *Statue of Liberty*, 1962.
Private Collection.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London. Photo: © Christie's Images Ltd.

'Other than Rauschenberg, no artist I know (even including Jasper Johns) takes such a polyvalent and imaginative inventory of modern life. It is this fullness of response that gains respect and is deeply moving. Ultimately he stands aside from the Pop art that owes so much to him, not by his methodology – the interjection of a banal motif into a new context – but by his ambition to derive as much sensuous profit from it as he can'

—M. KOZLOFF



Cy Twombly (left) with Robert Rauschenberg (right) , Rome, 1961.
Photo: Mario Schifano. © DACS, 2017.



Cy Twombly, *Untitled*, 1969.
Artwork: © 2017 Cy Twombly Foundation.

'A light bulb in the dark can not show its self without showing you something else too'

—R. RAUSCHENBERG

truck and *Rokeby Venus* appear, Feinstein observes that the two 'readily present themselves as opposites, not only in theme but in form as well, the one rectilinear and hard, the other curvaceous and soft. Certain male-female stereotypes are thus connoted. To the left of Venus is a satellite package known as the "Venus Probe"' (R. Feinstein, *Robert Rauschenberg: The Silkscreen Paintings, 1962–64*, exh. cat. Whitney Museum of American Art, New York 1991, p. 86). While *Transom* offers perhaps less lurid allusions, its military chopper and reclining nude create just as startling a sensual duet of love and war. Countless possible formal and thematic associations and oppositions are set off through Rauschenberg's dance of juxtaposition, breathing new life into every element.

'A LIGHT BULB IN THE DARK'

The impact of works like *Transom* can hardly be overstated. As Feinstein has written, 'Almost the whole of Rauschenberg's oeuvre, but most particularly the Silkscreen Paintings, anticipates contemporary works in which images are used to create images, and in which the entire image bank of culture is viewed as potential material to be used and manipulated at will' (R. Feinstein, *Robert Rauschenberg: The Silkscreen Paintings, 1962–64*, exh. cat. Whitney Museum of American Art, New York 1991, p. 92). Rauschenberg's early dialogues with Warhol, Twombly and Johns were electric. His work of the 1950s and early 1960s would inspire Pop artists on both sides of the Atlantic, including David Hockney and Ed Ruscha. His influence can also be traced in the work of his German contemporary Sigmar Polke, who first saw his paintings alongside Twombly's in 1960. His ideas course through Richard Prince's 1980s appropriations, and the urban and literary image-channelling of Jean-Michel Basquiat. Following in Rauschenberg's footsteps today, the painterly silkscreens of Christopher Wool and the accelerated post-Internet collisions of artists such as Kelley Walker continue to exploit the 'availability,' multiplicity and excitement of the modern image, using tactics that remain deeply indebted to Rauschenberg's Silkscreen Paintings.

The *Rokeby Venus*, helicopter, rooftop water towers and army truck all recur in a number of important Silkscreen Paintings. Rauschenberg seems to have assigned special significance, however, to the towers, which frame *Transom* with their strong silhouettes and conjure a distinctly New York skyline. He used this Polaroid photograph, which he had taken himself, in a collage for a 1963 magazine article titled 'Random Order.' Here it is captioned in the artist's handwriting: 'A LIGHT BULB IN THE DARK CAN NOT SHOW ITS SELF WITHOUT SHOWING YOU SOMETHING ELSE TOO' (R. Rauschenberg, 'Random Order,' *Location*, I, Spring 1963, p. 29). This makes an apt epigraph for the Silkscreen Paintings themselves. With their lessons in heightened perception and in finding connectedness within a disconnected world, these poetic, evocative and open-ended visual constellations celebrate the power of image in determining our lived experience. Radical, influential and alive with the adventure of modern life, works such as *Transom* are amongst Rauschenberg's greatest triumphs: dazzlingly refracting and reflecting the things they contain against one another, they are able, ultimately, to illuminate the external world anew.



PROPERTY FROM A EUROPEAN COLLECTION

λ18

LUCIO FONTANA (1899-1968)

Concetto Spaziale

signed 'l.fontana' (on the underside)
glazed ceramic
diameter: 9¾in. (25cm.)
Executed in 1962

£100,000-150,000
$130,000-190,000
€120,000-180,000



Lucio Fontana, *Concetto spaziale, La fine di Dio,* 1963.
Private Collection.
Artwork: © Lucio Fontana/SIAE/DACS, London 2017.
Photo: Bridgeman Images.

PROVENANCE:
Marlborough Galleria d'Arte, Rome.
Acquired from the above by the present owner in 1969.

EXHIBITED:
Minneapolis, Walker Art Centre, *Lucio Fontana: The Spatial Concept of Art*, 1966, no. 52. This exhibition later travelled to Austin, University of Texas Art Museum; Buenos Aire, Centre de Artes Visuales, Instituto Torcuato di Tella and New York, Marlborough-Gerson Gallery.

This work is registered in the Fondazione Lucio Fontana, Milan, no. *4101/1*.

'I am a sculptor, not a ceramicist. I have never turned a plate on a wheel nor painted a vase. I detest lacy designs and dainty nuances'

—L. FONTANA



Acquired by the present owner in 1969, Lucio Fontana's *Concetto Spaziale* (1962) is a captivating orb of lustrous black ceramic, its surface scored round to create two hemispheres and its upper half erupting with ragged, directional holes that seem to have burst from within. Below, Fontana has inscribed his signature in a large, exuberant hand. Revisiting the ideas of his *Nature* series of 1959, in which he formed solid meteorites of terracotta or bronze gashed with his distinctive *tagli* (cuts) or gouged with *buchi* (holes), this work elegantly brings Fontana's Spatialist explorations of the void and man's presence in the universe – themes excitingly relevant following the first manned spaceflight of 1961 – into conversation with the sculptural roots of his practice. Evoking an asteroid or planet coursing through space, the work directly references the form of the globe, a mode of three-dimensional mapping by which humanity has situated its terrestrial existence for centuries; by rupturing its surface with a constellation of *buchi*, Fontana opens the infinite fourth dimension of space that he had explored through his slashed and punctured canvases since the early 1950s. The work's enigmatic cosmic presence is heightened by its high-gloss black glaze, which at once reflects and absorbs light – this *Concetto Spaziale* is a solid material object, but is cloaked in the non-colour of the abyss.

Fontana's earliest artworks were produced in ceramic. He spent the spring of 1936 at Albisola, a small city on the Ligurian coast that had become the centre of a circle of Futurist artists interested in ceramic production; he also worked in ceramic at the Manufactures Sèvres in France, and later in his birth country of Argentina, before his return to Italy in 1947. He would restlessly model sea creatures and baroque figures at high speed, enjoying the instantaneous fusion of pigment and surface when the glaze was fired. 'I am a sculptor, not a ceramicist,' he wrote in 1939. 'I have never turned a plate on a wheel nor painted a vase. I detest lacy designs and dainty nuances' (L. Fontana, 'La mia ceramica,' *Tempo*, 21 September 1939). With their gaping and incised spheroid forms, the *Nature* of 1959 represented a later evolution in sculpture in his practice, incorporating the Spatialist ideas set out in his 1946 *Manifesto Bianco*, which called for 'art based on the unity of time and space' (*Manifesto Blanco*, Buenos Aires 1946, in E. Crispolti et al. (eds.), *Lucio Fontana*, Milan 1998, p. 116). With the *Nature*, he explained, 'I was thinking of those worlds, of the moon with these … holes, this atrocious unnerving silence, and the astronauts in a new world. And, then, these … in the artist's imagination … these immense things billions of years old – man arrives, in this deathly silence, in this anguish, and leaves a living sign of his presence … were these not the solid shapes that bore signs of wanting to make inert matter come alive?' (L. Fontana, quoted in *Lucio Fontana*, exh. cat., Hayward Gallery, London, 2000, p. 194).

Concetto Spaziale, with its deftly cratered oil-black skin and expressively scored equator, takes these ideas even further through a virtuoso revisiting of ceramic as medium. Fontana was particularly fascinated at this point by the physical and mental tolls placed on astronauts, which had become matters of great public interest since Yuri Gagarin's pioneering voyage into space in April 1961. The welts in *Concetto Spaziale*'s northern hemisphere echo those of the canvases Fontana produced in the same year, in which he would enlarge holes with his fingers as if tearing at a wound. Discussing the increasing violence of his 1962 works, Fontana said 'They represent the pain of man in space. The pain of the astronaut, squashed, compressed, with instruments sticking out of his skin, is different from ours … He who flies in space is a new type of man, with new sensations, not least painful ones' (L. Fontana, quoted in *Lucio Fontana*, exh. cat. Hayward Gallery, London 2000, p. 197). The bursting globe of *Concetto Spaziale* can be seen to reflect not only Gagarin's historic orbit of the earth, but also the vulnerability of the body in space, and the profound danger invited by human endeavours into the infinite unknown. The innocence and optimism of Fontana's 1940s Spatialist vision, fuelled by the gathering momentum



'I was thinking of those worlds, of the moon with these … holes, this atrocious unnerving silence, and the astronauts in a new world. And, then, these … in the artist's imagination … these immense things billions of years old – man arrives, in this deathly silence, in this anguish, and leaves a living sign of his presence … were these not the solid shapes that bore signs of wanting to make inert matter come alive?'

—L. FONTANA

of scientific knowledge, was scarred with corporeal drama once the physical reality of space travel was achieved. Much like the similarly climactic *Fine di Dio* canvases which would follow in 1963-64, *Concetto Spaziale* is a thrilling and dynamic object, embodying both the excitement of exploration and the grandeur of catastrophe as man journeys to the end of the universe.

'They represent the pain of man in space. The pain of the astronaut, squashed, compressed, with instruments sticking out of his skin, is different from ours ... He who flies in space is a new type of man, with new sensations, not least painful ones'

—L. FONTANA





Lucio Fontana in his studio, Milano, 1968.
Photo: Lothar Wolleh. © Lothar Wolleh.



LUCIO FONTANA

Concetto spaziale, Attese

1961

'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 '

—L. FONTANA

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

λ19

LUCIO FONTANA (1899-1968)

Concetto spaziale, Attese

signed, titled and numbered 'l Fontana "Concetto spaziale' ATTESE 1+1-37HI0'
oil on canvas
39⅜ x 31½in. (100 x 80cm.)
Executed in 1961

£3,000,000-5,000,000
$3,800,000-6,300,000
€3,600,000-5,900,000

PROVENANCE:
Galleria dell'Ariete, Milan
Federico Zaina, Trecate.
Galeria Narciso, Turin.
Vivian Horan Fine Art, New York.
Albert Totah, New York.
Acquired from the above by the present owner in 2004.

EXHIBITED:
Turin, Galleria Martano/Due, *Lucio Fontana: Opere 1931-1968*, 1969, no. 21 (illustrated, unpaged).
Frankfurt, Schirn Kunsthalle, *Lucio Fontana Retrospective*, 1996-1997, no. 140 (illustrated in colour, p. 183). This exhibition later travelled to Vienna, Museum moderner Kunst Stiftung Ludwig.
Parma, Galleria d'arte Niccoli, *L'informale italiano pittura di segno e di materia negli anni cinquanta*, 1997 -1998 (illustrated in colour, p. 77).
Palma, Fundación 'la Caixa' en las Illes Balears, *Lucio Fontana, Entre materia y espacio*, 1998, p. 132, no. 44 (illustrated with incorrect orientation in colour, p. 93). This exhibition later travelled to Madrid, Museo Nacional Centro de Arte Reina Sofia.
London, Hayward Gallery, *Lucio Fontana*, 1999-2000, p. 205, no. 70 (illustrated in colour, p. 129).

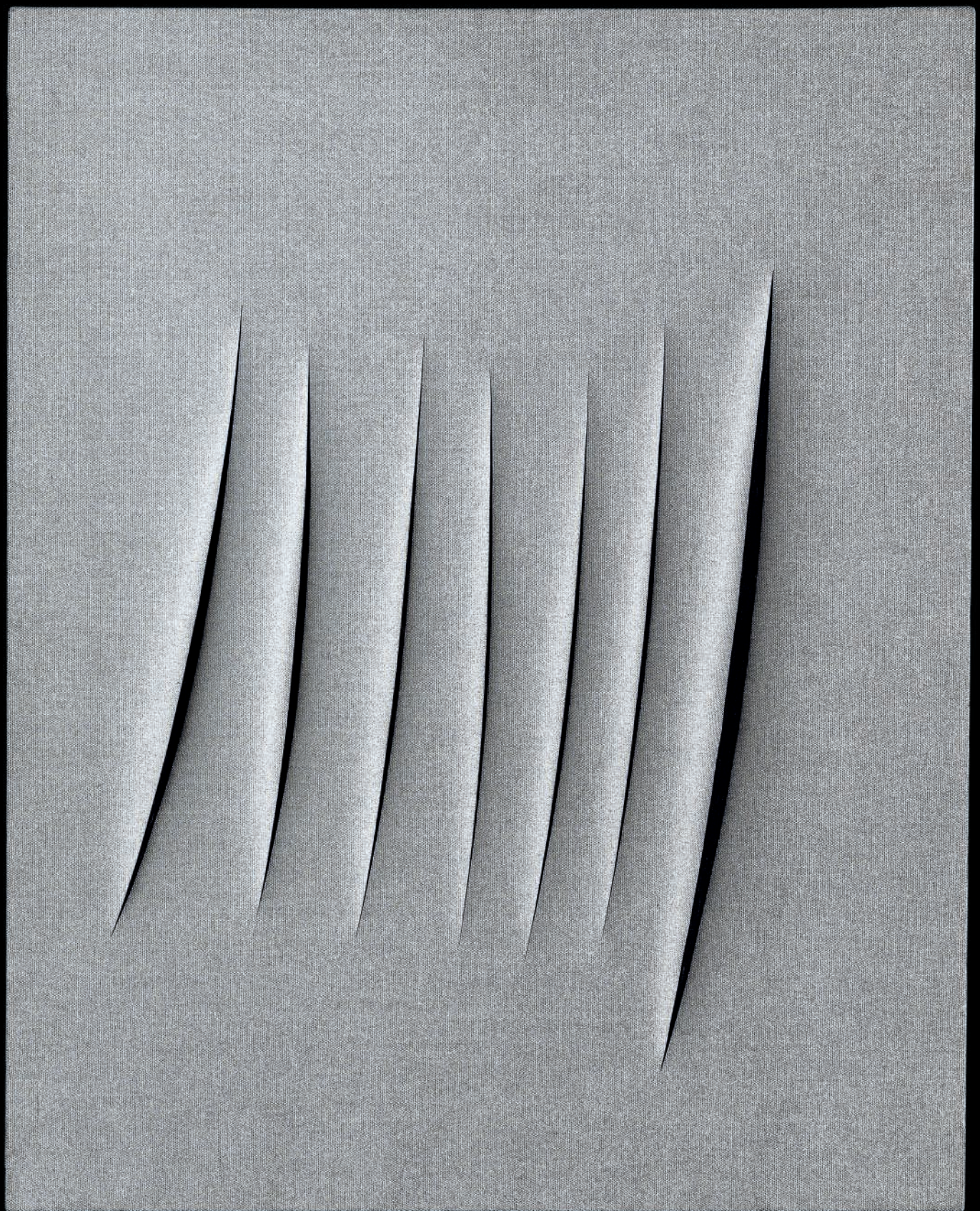
LITERATURE:
E. Crispolti, *Lucio Fontana, Catalogue raisonné des peintures, sculptures et environnements spatiaux*, vol. II, Brussels 1974, no. 61 T 18 (illustrated p. 127).
E. Crispolti, *Lucio Fontana catalogo generale*, vol. II, Milan 1986, no. 61 T 18 (illustrated with incorrect orientation, p. 426).
E. Crispolti, 'E l'infinito divenne gesto', in *l'Unità,* 30 September 1996 (illustrated, p. 2).
M. Grazia Messina, 'Milano anni '50: la pittura rivoluziona il linguaggio' in *l'Unità,* 24 July 1997 (illustrated).
R. Diez, 'Arte e Mercato – Investimenti- Lucio Fontana. Attenti ai « tagli »' in *ARTE*, no. 319, December 1999 (illustrated, p. 241).
C. Pickstone, 'Not quite letting go of God : Lucio Fontana at the Hayward', in *The Month*, December 1999 (illustrated with incorrect orientation, p. 494).
E. Crispolti, *Lucio Fontana catalogo ragionato di sculture, dipinti, ambientazioni*, vol. II, Milan 2006, no. 61 T 18 (illustrated, p. 614).

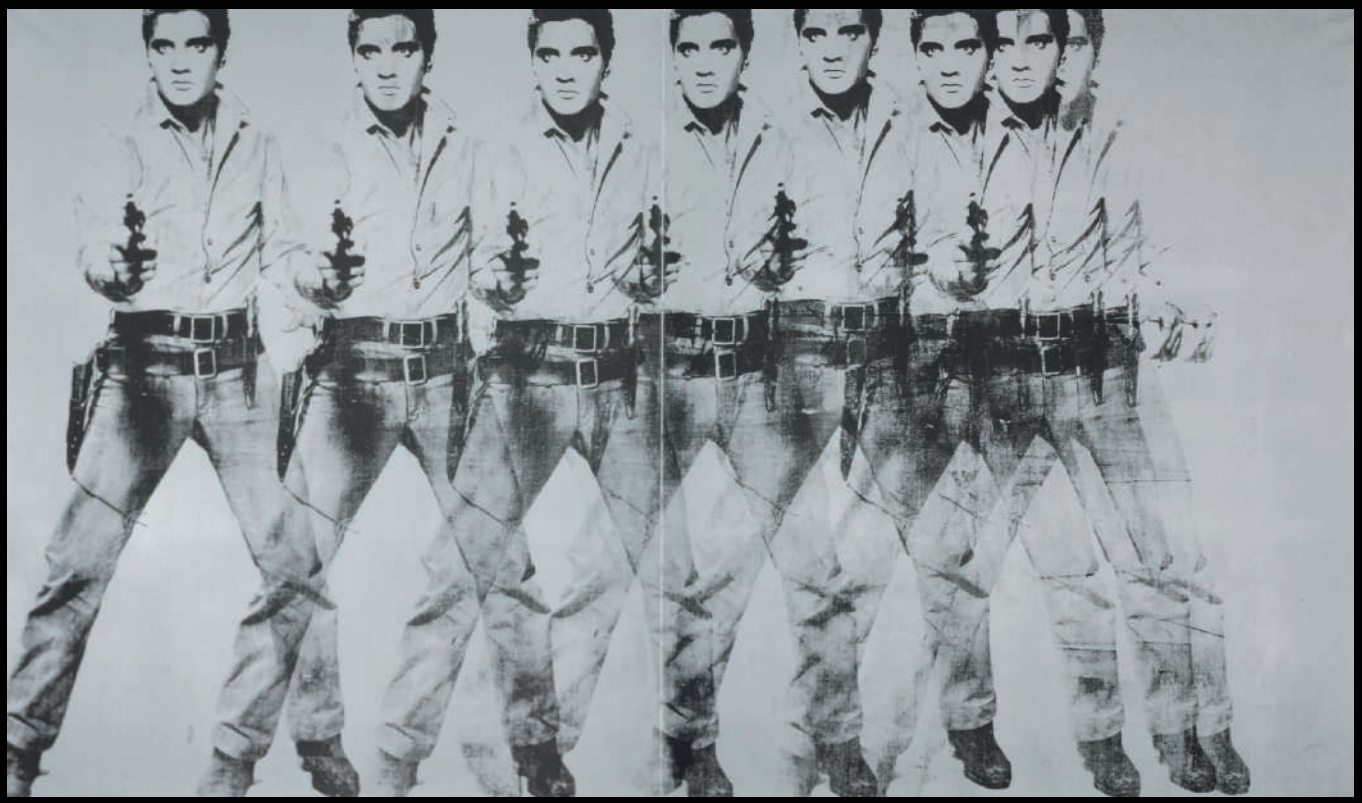
'I assure you, that on the moon they will not be painting, but they will be making Spatial art'

—L. FONTANA



Astronaut Buzz Aldrin On The Moon.
Photo: Neil Armstrong/Keystone/Getty Images.





Andy Warhol, *Eight Elvises*, 1963.
Private collection.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.

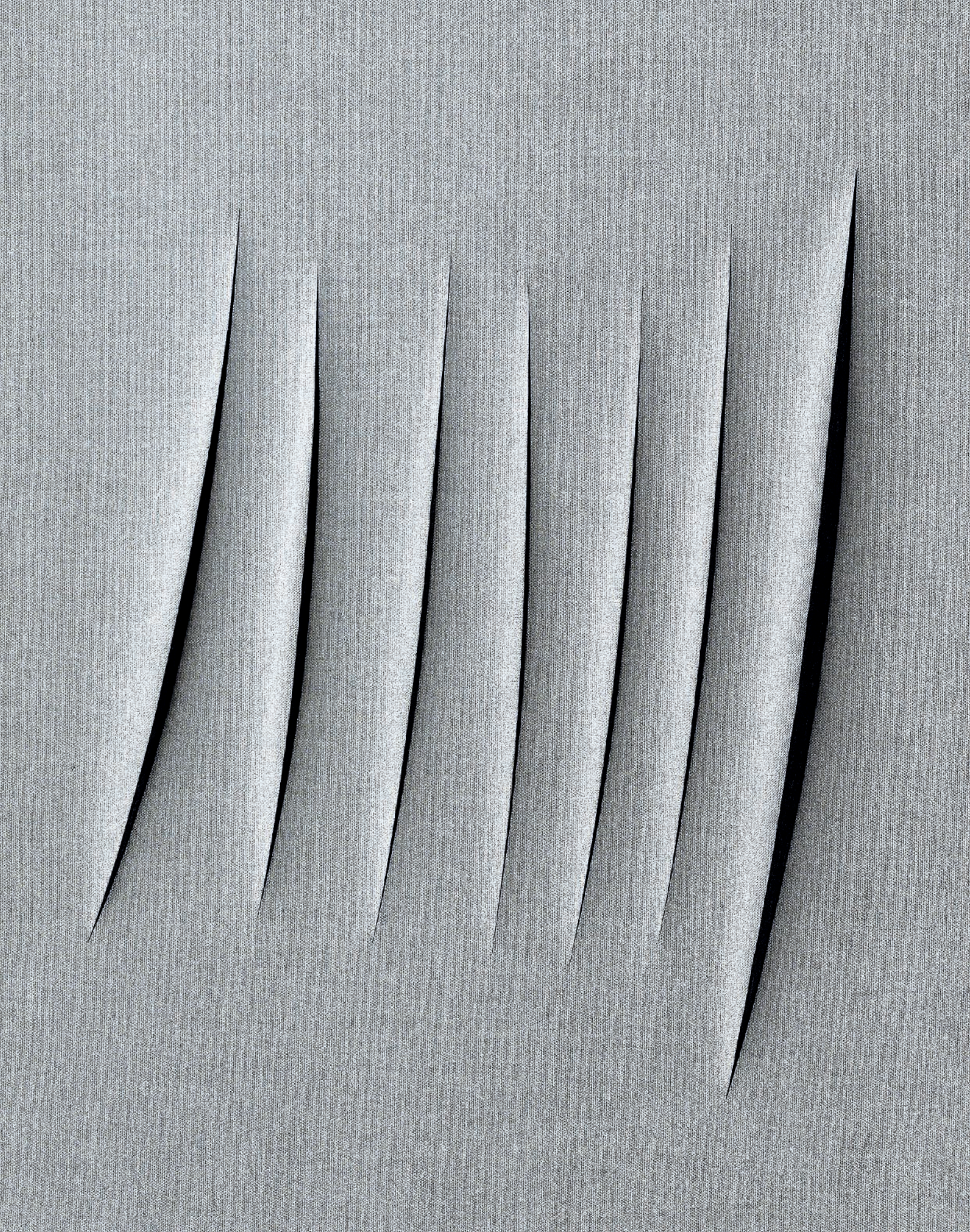
'When, in the final burning moments of the universe, time and space no longer exist, no-one will remember the monuments built by man although not one hair of his head will have been lost. We do not intend to abolish art or stop life: we want paintings to come out of their frames, and sculptures from under their glass case. An aerial, artistic portrayal of a minute will last for thousands of years in eternity '

—SECOND SPATIALIST MANIFESTO



Lucio Fontana, *Concetto Spaziale. Venice Moon*, 1961.
Private Collection.
Artwork: © Lucio Fontana/SIAE/DACS, London 2017.

A luminous vision of cosmic serenity, *Concetto spaziale, attese* is the largest of only three purely silver *tagli* paintings by Lucio Fontana, comprising seven calligraphic cuts on a gleaming, shimmering surface. Occupying a rare position within the artist's pioneering series of slashed canvases, the work offers a dazzling vision of light and movement at the dawn of the Space Age. Scored with elegant precision, the near-balletic sequence of incisions captures the motion of the artist's hand as he penetrates the fibres of the linen, revealing the unchartered black void that lies beyond its surface. Executed in 1961, the work is closely related to the iridescent oil and metal paintings inspired by Fontana's





‘I moved beyond the limits of perspective … pushing towards a discovery of the universe and a new dimension; that of infinity. It was this research that drove me to perforate the canvas, the base that had always supported all of arts, and so in doing, I created an infinite dimension, a value x that, for me, represented the base of all contemporary art’

—L. FONTANA

visits to Venice and New York that year. Enraptured by the glimmering reflective surfaces he encountered – from the Baroque glory of St. Mark’s, to the futuristic splendour of Manhattan’s skyscrapers – Fontana felt he had glimpsed the machinations of the universe on earth. His recourse to silver and gold – the colours of the moon and sun – reflected his desire to incorporate this celestial radiance into his art. Having harnessed the invisible forces of time and motion in the radical slashing gestures of the *tagli*, Fontana now sought to capture the unearthly transcendence of the rays that illuminated our world from afar. A powerful expression of this aesthetic, the present work was included in the artist’s 1996 retrospective at the Schurn Kunsthalle, Frankfurt, subsequently travelling to the Museum moderner Kunst Stiftung Ludwig, Vienna, as well as his 1998 solo show at the Fundacion ‘La Caixa’, Palma and the Museo Nacional Centre de Arte Reina Sofia, Madrid. It subsequently featured in the artist’s landmark exhibition in 2000 at the Hayward Gallery, London.

Fontana’s journeys to Venice and New York in 1961 built upon the considerable acclaim already achieved by his *tagli*: a revolutionary series of works hailed as the purest expression of his Spatialist theories. Following on from his early *buchi* (‘holes’) – the first works to penetrate the surface of the canvas – Fontana’s sweeping vertical incisions were a consummate extension of the aims set out in his *Manifesto Blanco*. This document – written in the mid-1940s in conjunction with a group of avant-garde artists in Buenos Aries – declared that a new art form was required to match the discoveries made by the burgeoning field of space travel. Fascinated by the new conception of the cosmos as an infinite spatial void, Fontana and his contemporaries proposed that ‘we abandon the practice of known art forms and we approach the development of an art based on the unity of time and space’ (L. Fontana, *Manifesto Blanco*, 1946, reproduced in R. Fuchs, *Lucio Fontana: La cultura dell’occhio*, exh. cat., Castello di Rivoli, Rivoli, 1986, p. 80). The traditional categories of painting and sculpture would dissolve, to be replaced by *concetto spaziali* (‘spatial concepts’): indeterminate, multi-dimensional objects born of physical actions and temporal gestures. In contrast to the singular perforations of the *bucchi*, the *tagli* captured a sense of motion: of particles rippling in the wake of a meteor, or the sweeping arc of a comet mid-orbit. Where the *bucchi* had permitted only the merest glimpse of the dark territory beyond the canvas, the *tagli* parted the fibres of the canvas to reveal what Fontana would later describe as ‘the fourth dimension’. ‘Infinity passes through them, light passes through them’ he elaborated; ‘there is no need to paint’ (L. Fontana, quoted in E. Crispolti, ‘Spatialism and Informel. The Fifties’, in *Lucio Fontana*, exh. cat., Palazzo delle Esposizioni, Milan, 1998, p. 146).

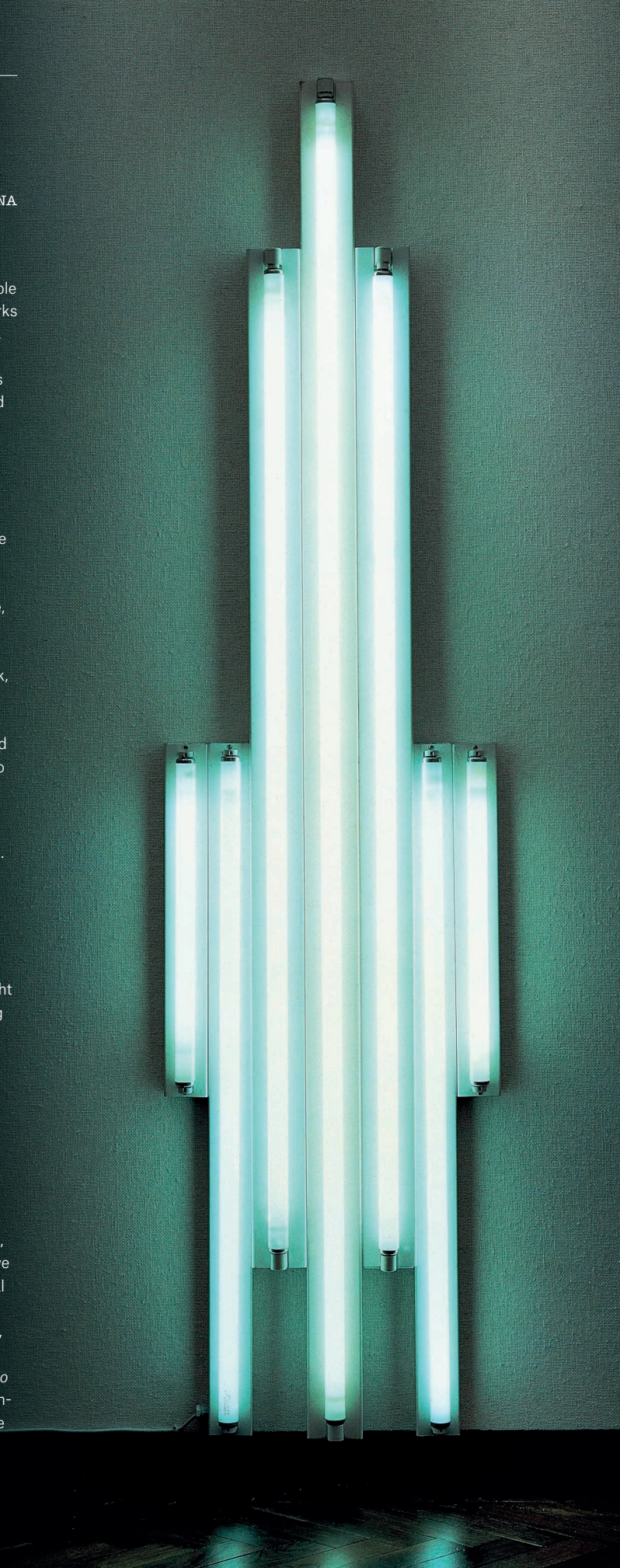
Left: Leonid meteors.
Photo: Dr Fred Espenak/Science Photo Library via Getty Images.

‘I do not want to make a painting; I want to open up space’

—L. FONTANA

Having hit upon a mode of expression that no longer depended on earthbound matter, Fontana still perceived light as one of art’s most ineffable frontiers. His visit to Venice left him spellbound, inspiring a series of oil works (*olii*) that sought to channel the opulence of the city’s architectural façades. His subsequent journey to New York, following the acquisition of two *tagli* works by the Museum of Modern Art, was something of an epiphany in this regard. The city’s sparkling skyline of glass and metal sky-scrapers seemed to make visible the imperceptible workings of the cosmos. ‘New York is a city made of glass *colossi* on which the Sun beats down, causing torrents of light’, he exclaimed (L. Fontana, quoted in G. Livi, ‘Incontro con Lucio Fontana’, in *Vanità*, vol. VI, no. 13, Autumn 1962, p. 53). Recounting his first impressions of the Seagram Building, Fontana described how ‘yesterday I went to the top floor of the most famous of the skyscrapers … the one made of bronze and gilded glass … It seemed to contain the Sun’ (L. Fontana, quoted in L. Massimo Barbero, ‘Lucio Fontana: Venice/New York’ in *Lucio Fontana: Venice/New York*, exh. cat., Peggy Guggenheim Collection, Venice, 2006, p. 42). The *metalli* that followed sought to capture these revelations. ‘How was I to paint this terrible New York?’ he asked himself. ‘Then all of a sudden I had an intuition: I took some sheets of shiny metal and set to work, sometimes scratching them vertically to convey the idea of sky-scrapers, sometimes puncturing them with a metal punch, sometimes flexing them to suggest dramatic skies, sometimes reflecting them in a piece of coloured tin-foil to obtain the effect of neon lights’ (L. Fontana, quoted in L. Massimo Barbero, *Lucio Fontana: Venice/New York*, exh. cat., Guggenheim Museum, New York, 2006, p. 45).

Concetto spaziale, attese may be seen to relate directly to this body of work. Its dazzling silver surface speaks not only to Fontana’s fascination with the gilded glory of the Baroque, but also to the utopian sheen of the urban landscape. Seen in this light, Fontana’s slashes conjure not only the dark infinity of the cosmos, but equally the extraordinary vertical towers – pillars of innovation and progress – that punctured the skyline like incisions. Operating in counterpoint with their iridescent surroundings, they invite light to play around the edges of their gaping cavities, swallowing and deflecting it at every turn. As Fontana’s metallic rhapsodies added a new dimension to his dialogue with the immaterial, his cuts took on a new significance in relation to the transcendental philosophies of Abstract Expressionism. Fontana had almost certainly encountered the work of these artists during his visit to the city, with leading exponents of the movement flocking to his exhibition of *Olii* at Martha Jackson Gallery in New York. Like Barnett Newman’s ‘zips’, Fontana’s slashes were conceived as gateways to new states of being: as portals to the boundless territories of the universe. Just as Newman and his contemporaries sought to invoke the metaphysical sensation of the sublime, Fontana’s slashes sought to make visible the vast, spatial realm that lies beyond the limits of the human imagination. ‘What we want to do is to unchain art from matter, to unchain the sense of the eternal from the preoccupation with the immortal’, claimed Fontana in 1947. ‘And we don’t care if a gesture, once performed, lives a moment or a millennium, since we are truly convinced that once performed it is eternal’ (L. Fontana, ‘First Spatialist Manifesto’, 1947, reproduced in E. Crispolti et al. (eds.), *Lucio Fontana,* Milan 1998, pp. 117-18). In the present work, Fontana offers a seven-fold response to this statement: a glowing vision of infinity, animated by the elusive dance of cosmic rays.



Right: Dan Flavin, *Monument for V. Tatlin*, 1964.
Museum of Fine Arts, Boston.
Artwork: © 2017 Stephen Flavin / Artists Rights Society (ARS), New York.
Photo: Museum of Fine Arts, Boston. All rights reserved/Scala, Florence.

PROPERTY FROM THE COLLECTION OF
THE PROVINZIAL RHEINLAND VERSICHERUNG, DUSSELDORF

λ20

PETER DOIG (B. 1959)

Cobourg 3 + 1 More

signed twice, titled and dated 'COBURG [sic] THREE PLUS ONE MORE PETER DOIG 1994 Peter Doig on CANVAS' (on the reverse)
oil on canvas
78½ x 98⅜in. (200 x 250cm.)
Painted in 1994

£8,000,000-12,000,000
$10,000,000-15,000,000
€9,400,000-14,000,000

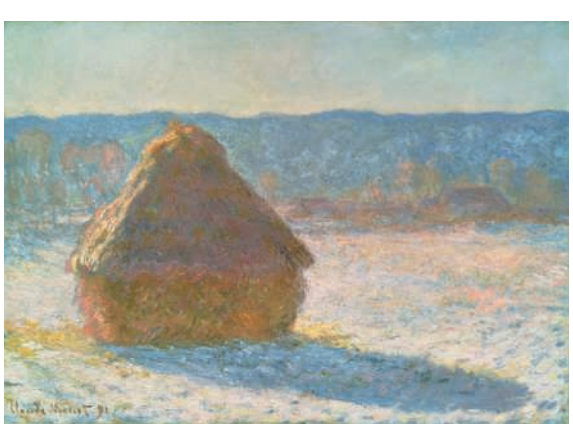
PROVENANCE:
Victoria Miro, London.
Acquired from the above by the present owner in 1994.

EXHIBITED:
London, Serpentine Gallery, *Here and Now*, 1994.
Berkeley, Berkeley Art Museum. Pacific Film Archive, *Peter Doig/ MATRIX 183,* 2000 (illustrated in colour, unpaged).
Dueren, Leopold Hoesch Museum, *Sammlung der Provinzial*, 2005-2006.
Dusseldorf, Museum Kunst Palast, *Die Kunst zu Sammeln*, 2007, p. 185 (illustrated in colour).
London, Tate Britain, *Peter Doig*, 2008-2009, p. 156 (illustrated in colour, p. 72). This exhibition later travelled to Paris, ARC/Musée d'Art moderne de la Ville de Paris and Frankfurt, Schirn Kunsthalle Frankfurt.
Bonn, Kunstmuseum Bonn, *Remote Proximity: Nature in Contemporary Art*, 2009, p. 194 (illustrated in colour, pp. 74-75).
Basel, Foundation Beyeler, *Peter Doig*, 2014-2015, no. 72 (illustrated in colour, p. 144). This exhibition later travelled to Humlebaek, Louisiana Museum of Modern Art, p. 94 (illustrated in colour, p. 44).

LITERATURE:
Twisted, Urban and Visionary Landscape in Contemporary Art Painting, exh. cat., Eindhoven, Stedelijk Van Abbemuseum, 2000, unpaged.
R. Shiff and C. Lampert (eds.), *Peter Doig*, New York 2011, p. 61 (illustrated in colour, p. 60).
F. Conzen & O. Salié, *Corporate Collections: feat Ritter, Deutsche Bank, AXA, Faber Castell, Allianz, DWS, B. Bruu, Melsungen, Gen RE, Montblanc...*, Cologne 2012, p. 335 (installation view illustrated in colour).

'I think the paintings always refer back to a reality that we all have experience of. .We've all experienced the sensation of light dropping and producing strange natural effects, and I think in a way I am using these natural phenomena and amplifying them through the materiality of paint and the activity of painting ... When I was making the "snow" paintings I was looking a lot at Monet, where there is this incredibly extreme, apparently exaggerated use of colour'

—P. DOIG



Claude Monet, *Grainstack (Snow Effect),* 1891.
Museum of Fine Arts, Boston, Massachusetts.
Photo: Bridgeman Images.





Jackson Pollock, *Lavender Mist: Number 1*, 1950.
National Gallery of Art, Washington D.C.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2017.
Photo: Bridgeman Images.

A visionary apparition rendered on a majestic scale, *Cobourg 3 + 1 More* is a masterpiece of technical virtuosity that stands among the great icons of Peter Doig's early *oeuvre*. Through incandescent layers of snow and mist, the artist conjures a distant, half-remembered reality: a moment suspended within the oneiric drift of his psyche. Beneath a shimmering membrane of scattered pigment, sprayed and splattered like rain upon a window, a hallucinogenic, filmic panorama hovers in and out of focus. Suffused with light and movement, animated to the point of incoherence, a deliquescent spectrum of colours saturates the canvas, refracted and reflected in kaleidoscopic, prismatic splendour. At times thick with impasto, at others reduced to a powdered miasma, Doig's itinerant painterly surface vividly dramatizes the wanderings of memory. Painted in London in 1994 – a pivotal year that saw the production of some of his finest canvases – it is a sublime apotheosis of his early practice, situated at the pinnacle of his most significant body of work. Alongside *Ski Jacket* (Tate, London) and *Pond Life* – both included in his Turner Prize exhibition that year – as well as *Blotter* (Walker Art Gallery, Liverpool), it marks the grand culmination of the artist's meditations on the snow-filled landscapes of his Canadian youth. Beneath iridescent veils of texture, Doig depicts four figures – including flickering traces of himself and his brother – standing on the shore of a frozen lake in Cobourg, where he grew up. As the blizzard subsumes their forms, all sense of perspective is confounded: foreground and background dissolve into a near-cinematic expanse of abstraction, marshalled by an underlying grid of horizontal bands and cascading vertical lines. A centrepiece of Doig's major touring retrospectives at Tate, London (2008) and the Fondation Beyeler, Basel (2015), the work represents a *tour de force* of the diverse influences that nourished his unique painterly aesthetic, filtering, splicing and recombining the languages of Claude Monet, Jackson Pollock, Gerhard Richter, Pieter Bruegel, Mark Rothko, Barnett Newman and Pierre Bonnard. It is a mesmeric synthesis of painterly, personal and art-historical narratives, re-enacting the slippages of reverie and daydream within its luminous depths.





Cy Twombly, *Untitled,* 2003.
Private Collection.
Artwork: © 2017 Cy Twombly Foundation.

'What Doig discovered in this very short period of time was that paint is like mud and can be drawn out into trails and strokes like dangling vines, tendrils or branches. It can make a clean white shape, like a canoe or a broken inchoate mess of spatters, like a sudden cough or wind-whipped sleet … It can be as heavy and sodden as wet hair, or as immaterial as a reflection in ice, or fog on the breath'

—A. SEARLE

LOOKING BACK, LOOKING THROUGH: DOIG'S VISUAL SCREENS

For Doig, the act of looking back is intrinsically bound up with the act of looking through. Though much of his work draws inspiration from his own past, he is less interested in specific recollections than in the mechanics of memory itself. Raised between Scotland, Trinidad and Canada before settling at art school in London during the 1980s, his enigmatic, fractured pictorial surfaces are deeply informed by his own experience of geographical displacement. Working from





Titian, *Portrait of Cardinal Filippo Archinto*, 1558.
Philadelphia Museum of Art.
Photo: The Philadelphia Museum of Art/Art Resource/Scala, Florence.



Felix Gonzalez-Torres, *"Untitled" (Petit Palais)* 1992.
Light bulbs, porcelain light sockets and extension cord.
Overall dimensions vary with installation.
© The Felix Gonzalez-Torres Foundation
Courtesy of Andrea Rosen Gallery, New York.

'[Doig's snow] induces introspection, as if, through it, you were remembering yourself, looking into your soul'

—R. SHIFF

photographs, fragments of film and his own mental archive, he attempts to capture the inarticulate, neuronal sensation of remembering – its half-lucid, semi-conscious undulations, its uncertainties and distortions. It was during the early 1990s that the act of looking through became fully established as a compositional device in Doig's work, founded on the artist's belief that 'the eye never sees a still'. In *Charley's Space* and *Rosedale* – significant precursors to *Cobourg 3 + 1 More* – we are invited to peer through a flurry of snowflakes to the rigid architectural structures beneath. In *The Architect's Home in the Ravine*, made in the wake of his breakthrough exhibition at the Whitechapel Art Gallery, a dense tangle of frost-lined branches obscures an isolated house. By 1994, propelled onto a new international stage by his Turner Prize nomination, Doig was already absorbed in his celebrated series of *Concrete Cabin* paintings, in which the notion of looking through took on a new level of complexity. In many of these works, the viewer's gaze is interrupted not only by a cacophony of branches and leaves, but also by thick, abstract globules of pigment that replicate the paint-splattered surface of his source photographs. As the eye attempts to navigate these schisms, ruptures and layers, a strange sense of déjà-vu takes hold: a feeling of wandering through fog, of losing one's bearings, of grasping for a memory just out of reach.

The present work is situated at the apex of these explorations. Unlike its two later, smaller-scale studies, in which falling snow is sparse, *Cobourg 3 + 1 More* presents a blizzard of unprecedented grandeur. Physically throwing handfuls of pigment at the canvas, Doig creates the ultimate screen: a strange, holographic space in which medium and subject – paint and snow – become one. At times it is thick and impenetrable, like drifting ice-floes upon a thawing river; elsewhere, it hovers like liquid or dissolves into an ethereal haze. Like a reflection in a lake, a long camera exposure or a film paused on rewind, the scene is shrouded in instability – a split-second of a motion picture captured in transition. Doig was entranced by snow less as an elemental feature of the Canadian landscape, but rather as a kind of smoke-and-mirrors device – a metaphor for obfuscation and interruption. He has spoken in this regard of his admiration for Pieter Bruegel the Elder's *The Adoration of the Magi in the Snow*: 'When you look at



Pieter Bruegel the Elder, *The Adoration of the Magi in the Snow*, 1567.
Oskar Reinhart Collection, Winterthur.
Photo: Oskar Reinhart Collection, Winterthur, Switzerland / Artothek / Bridgeman Images.

'When you look at [Bruegel's painting] the snow is almost all the same size, it's not perspectival, it's this notion of the "idea" of snow, which I like. It becomes like a screen, making you look through it'

—P. DOIG

[Bruegel's painting]', he explains, 'the snow is almost all the same size, it's not perspectival, it's this notion of the "idea" of snow, which I like. It becomes like a screen, making you look through it'. As an artist deeply fascinated by moving images, Doig felt that Bruegel had anticipated the so-called 'snow' that flickers across television screens in moments of electronic interference: it 'keeps you back [yet] looking through and into [the] picture within', he explains (P. Doig, quoted in L. Edelstein, 'Peter Doig: Losing Oneself in the Looking', in *Flash Art*, Vol. 31, May-June 1998, p. 86). In *Cobourg 3 + 1 More*, Doig creates a volatile surface that, as Richard Shiff has written, 'induces introspection, as if, through it, you were remembering yourself, looking into your soul' (R. Shiff, 'Incidents', in *Peter Doig*, exh. cat., Tate Britain, London, 2008, p. 30).

BETWEEN FIGURATION AND ABSTRACTION: DOIG'S DIALOGUE WITH THE MASTERS

The uncanny sense of déjà-vu in *Cobourg 3 + 1 More* is magnified by Doig's erudite dialogue with art history. The work represents a complex homage to his great artistic forebears, knitted together to form a unique vocabulary that is entirely his own. More than any other work in his *oeuvre*, the painting bears witness to his fascination with Claude Monet's study of winter light: spellbound visions of frozen beauty, punctuated by revolutionary prismatic effects. 'I often use heightened colours to create a sense of the experience or mood or feeling of being there, but it's not a scientific process', Doig explains. 'I think the paintings always refer back to a reality that we all have experience of … We've all experienced the sensation of light dropping and producing strange natural effects, and I think in a way I am using these natural phenomena and amplifying them through the materiality of paint and the activity of painting … When I was making the "snow" paintings I was looking a lot at Monet, where there is this incredibly extreme, apparently exaggerated use of colour' (P. Doig, quoted in A. Searle, K. Scott and C. Grenier (eds.), *Peter Doig*, London 2007, p. 132). As we peer beneath the frosted surface of the painting, a psychedelic array of colours bleeds across the picture plane: a veritable *aurora borealis*, evoking both the hallowed glow of twilight and the chromatic splendour of dawn. Like Pierre Bonnard, whom Doig claimed to have succeeded in 'painting the





‘... snow somehow has this effect of drawing you inwards’

—P. DOIG



Peter Doig, *Blotter*, 1993.
Walker Art Gallery, Liverpool.
Artwork: © Peter Doig. All Rights Reserved, DACS 2017.
Photo: © Walker Art Gallery, National Museums Liverpool / Bridgeman Images.

'So many of the paintings are of Canada, but in a way I want it to be more of an imaginary place – a place that's somehow a wilderness'

—P. DOIG

space behind the eyes', the artist mirrors the shifting residues of light that play on the inside of closed eyelids. In doing so, he invokes the transitory half-way state between waking and sleeping – between day and night, winter and spring – that lies at the heart of his practice.

At the same time, *Cobourg 3 + 1 More* demonstrates the depth of Doig's engagement with the legacy of abstraction. Beneath the Pollock-esque furore of action painting that covers the surface, Doig crafts an architectonic structure reminiscent of Barnett Newman's 'zip' paintings: a decisive influence on the artist during his formative



Peter Doig, *Pond Life*, 1992.
Private Collection.
Artwork: © Peter Doig. All Rights Reserved, DACS 2017. Photo: © Christie's Images Ltd.



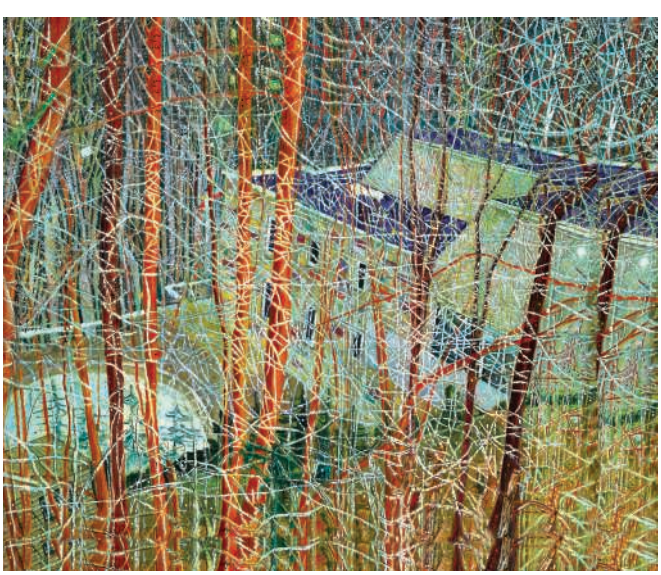
Peter Doig, *Rosedale*, 1991.
Private Collection.
Artwork: © Peter Doig. All Rights Reserved, DACS 2017.

'People occupy his landscapes, only to be rendered indistinct by atmosphere that takes a more material form than the figures (the falling snow in Cobourg 3 + 1 more)'

—R. SHIFF

RECURRING DREAMS: DOIG'S CANADIAN REVERIES

Doig's images are fundamentally products of the distance engendered by time and place. Like Francis Bacon – a significant influence on his early practice – he found it was only by consciously removing himself from his subjects that he was able to translate their forms into paint. The works created in London during the 1990s were the first in his *oeuvre* to successfully transmit sensory recollections onto canvas, tinged with longing, desire and wistful strains of yearning. 'During the time that I returned to Canada I tried to make a painting of the landscape *en plein air*, and I found it impossible to have either a focus or years. Against the three horizontal planar divisions of the canvas – a structure that runs like a golden thread throughout Doig's practice – a forest of vertical lines springs up on the horizon, splintering the canvas into infinite shards. In counterpoint with this underlying geometry, Doig's reverberant chromatic strata echo the quivering colour fields of Mark Rothko, unfurling and mingling across the canvas as if on a single continuum. As textures and patterns resolve, only to be fractured again by the intrusion of snow, we are reminded of Gerhard Richter, whose squeegeed palimpsests of colour are mirrored in Doig's transcendent chromatic eddies. Like Richter, who had completed his celebrated cycle of *Eis* (*Ice*) paintings just a few years previously, Doig's composition sits on the knife-edge between abstraction and figuration: a liberated zone of painterly and psychological power. 'There is something quite primal about painting', Doig has written. '... [My paintings] are totally non-linguistic. There is no textual support to what you are seeing. Often I am trying to create a "numbness". I am trying to create something that is questionable, something that is difficult, if not impossible, to put into words' (P. Doig, quoted in A. Searle, K. Scott and C. Grenier (eds.), *Peter Doig*, London 2007, p. 125).



Peter Doig, *The Architect's Home in the Ravine*, 1991.
Private Collection.
Artwork: © Peter Doig. All Rights Reserved, DACS 2017. Photo: © Christie's Images Ltd.



Wassily Kandinsky, *Winter Landscape*, 1909.
State Hermitage Museum, St. Petersburg.
Photo: Bridgeman Images.

distance on that image', Doig explained. 'I was much more comfortable with looking at something on a page, as a way to contain the image. On my return I would go to Canada House in London and look through the brochures ... And I discovered a whole set of images that refer to this almost dream-like notion of what these places are actually like' (P. Doig, quoted in A. Searle, K. Scott and C. Grenier (eds.) *Peter Doig*, London 2007, p. 131). *Cobourg 3 + 1 More* is among the richest repositories of this research, featuring motifs that recur like beacons throughout Doig's early work. Is this the same body of water that glistens in *Reflection (What does your soul look like)*? Is that the forest that looms before the protagonists of *Figures in Trees*, or the same snowstorm that rages in *Pink Snow*, *White Out* and *Window Pane*? Is it the same frozen lake upon which Doig's brother stood in *Blotter*? And is the surface, perhaps, not simply a blizzard, but a projection of the hallucinogenic experience that Doig claims to have recorded in that very painting?

It is in questions such as these that *Cobourg 3 + 1 More* ultimately finds its meaning. The physical slippages of its surface relate directly to the slippages of consciousness that arise from temporal and geographical dislocation. Its vivid dramatisation of art history and painterly technique is simultaneously a reservoir of psychological sensation and mental nuance. Suspended in a world of reflection and obscurity – a world on the brink of total white-out – Doig's landscape is not only a projection of his past, but also a metaphor for the incalculable, indefinable act of looking inside one's own head; of attempting to glimpse the 'space behind the eyes'. In attempting to map the ineffable territories of the mind, *Cobourg 3 + 1 More* performs an impossible sleight of hand: a slip of the imagination and a trick of the light, in which paint and memory become one.

'Journeys real and metaphorical, places of arrival and departure, no-man's lands between waking and sleeping, and the slippage between the present and the past, the real and the imaginary, are the territories of Doig's art. There's a slippage, too, in the surface of his paintings. A painting can be layered in the same way that a view or a story has layers'

—A. SEARLE



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

λ*21

NEO RAUCH (B. 1960)

Kühlraum (Cold Store)

signed and dated 'RAUCH 02' (lower right)
oil on canvas
82¾ x 118⅛in. (210 x 300cm.)
Painted in 2002

£700,000-900,000
$880,000-1,100,000
€820,000-1,100,000



Kazimir Malevich, *Suprematism / Supremus No.55*, 1916. Krasnodar Art Museum, Russia. Photo: De Agostini Picture Library / E. Lessing / Bridgeman Images.

PROVENANCE:
David Zwirner, New York.
Acquired from the above by the present owner in 2002.

EXHIBITED:
New York, David Zwirner, *Neo Rauch*, 2002.
Maastricht, Bonnefantenmuseum, The *Vincent Van Gogh Biennial Award for Contemporary Art in Europe: Neo Rauch*, 2002 (illustrated in colour, pp. 103 and 135).
Munich, Pinakothek der Moderne, *Neo Rauch: Paintings*, 2010 (illustrated in colour, pp. 40-41).

LITERATURE:
H.W. Holzwarth (ed.), *Neo Rauch*, Cologne 2012, p. 459 (illustrated in colour, pp. 162-163).

'If I can't have the perspective of the man on the moon, then I at least have the glimpse out of the corner of my eye. Perception via the corner of the eye is actually, in its poetic substance, like a dream. Everyone has experienced it. You perceive something in your peripheral vision, turn towards it, and it is gone. I might add that I regularly check the signal quality of my paintings from this perspective'

—N. RAUCH







Edward Hopper, *Nighthawks*, 1942.
The Art Institute of Chicago.
Artwork: © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.
Photo: Bridgeman Images.

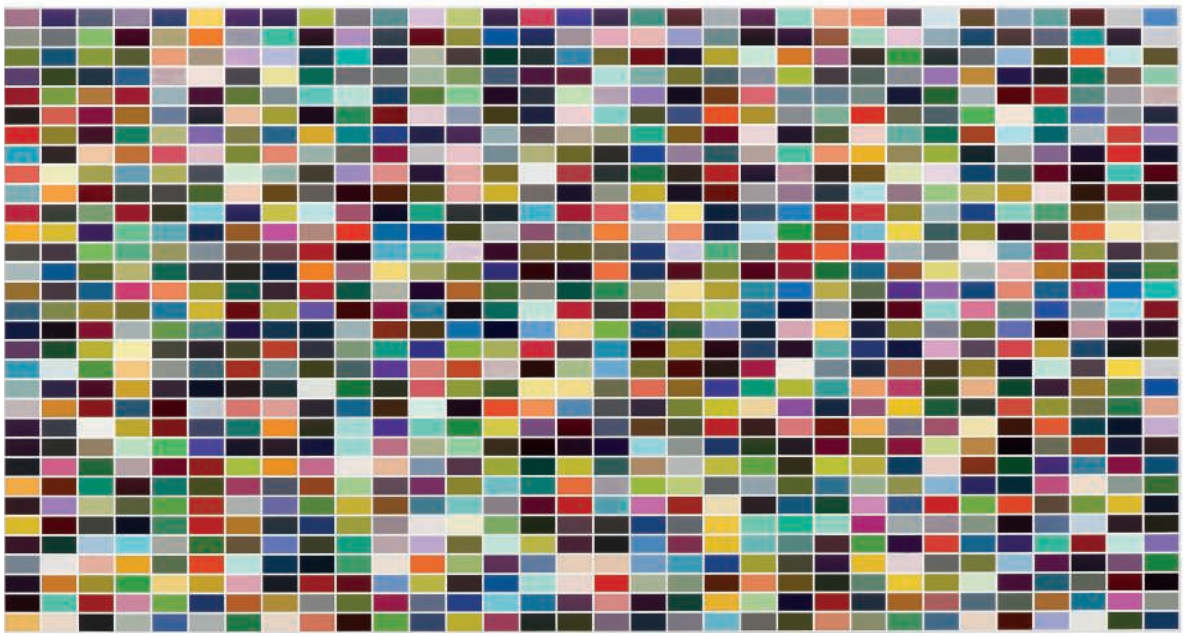
'I am a storyteller; I need figuration to reach closer to the poetry of my dreams. Then I started to fish beings out of the veils of colour that had something vegetative, amoeboid about them'

—N. RAUCH

A vast panorama in blazing hues, Neo Rauch's *Kühlraum* (Cold Store) (2002) was included in the artist's winning exhibition for the 2002 Vincent van Gogh Biennial Award at the Bonnefantenmuseum, Maastricht – a pivotal moment in his ascendance to the global stage. Rauch presents a vision as arresting as it is enigmatic. A worker, uniformed in turquoise shirt, pink gloves and white cap and apron, unloads a yellow mandrake, embryonic in a cocoon of ice, from a vast freezer. Behind him, a second employee lays an unfrozen larger mandrake – complete with sprouting leaves for hair – on a gurney. These figures fill the picture's right-hand foreground, and are backed by an incomplete wall of slender bricks glossed in green, off-white and magenta; above them hangs a fantastical ceiling of the same deep pink, its parabolic structures bristling with pale stalactites that cast an unearthly glow. To the left of this bizarre tableau, which resembles an unfinished stage set, three ranks of open-air supermarket shelves – empty save a single floret of broccoli – recede into the background, where a distant shopper regards an aisle full of produce. Closer to us, a woman dressed in grey stares blankly at her empty trolley. Strange yellow pylons soar into the flat blue sky above; a man in the centre is erecting another, plunging its foundation into a dark pool that has ruptured the supermarket floor. Echoing the jagged edges of this pond, in the image's lower left is an abstract intrusion of flat greys and blacks, reinforcing the sense that we are witness to a mirage of painting under (de)construction. Behind each gleaming aisle of the eerie outdoor emporium we glimpse what look like volcanoes, smoking quietly into the sky. What is happening in *Kühlraum*? The work is dreamlike in its disjunctive, surreal imagery, tantalising in its sense of underlying meaning. A refusal to be decoded, however, is the key to Rauch's paintings. 'I see it as my responsibility,' he has said, 'to keep the well of inspirational flow in darkness and protect it from being dried out by the beam of analytical headlights' (N. Rauch, quoted in S. Russ, 'Neo Rauch,' *BOMB – Artists in Conversation*, 12 December 2014).

Rauch gathers his source material from the deep subconscious currents of his dreams and the magical worldview of childhood memory, and arranges these elements according to pictorial, rather than narrative logic. As he has explained, 'My basic artistic approach is that I let things permeate through me, without any hierarchical pre-selection. And from the material I filter out, I then construct a private, very personal mosaic. And if that works well, then patterns appear which point to things beyond what is usually ascribed to the things' (N. Rauch, quoted in H. Liebs, 'Nothing Embarrasses me Now,' *Süddeutsche Zeitung*, 13 September 2006, p. 18). Reflecting this near-shamanic attitude, Rauch





Gerhard Richter, *1024 Farben [1024 Colours]*, 1973.
Daros Collection, Zurich.
Artwork: © Gerhard Richter 2017.

'Painting has its strongest effect on me when it appears as an unpremeditated, spontaneous thing like an act of nature, and makes me realise the force of amazement and of sensual experience. I can only hope that, some way, with some of my works, I can communicate something to all those people who are open on that level'

—N. RAUCH

paints directly onto the canvas, without any preparatory studies or underdrawing; kaleidoscopic and seemingly unbridled, the resulting scenes are nonetheless anchored by a keen visual organisation that suspends their features in captivating, inscrutable tension. With bewitching poise, Rauch's allusive dreamscapes seize figurative painting to deliver a unique thrill of the otherworldly.

In all its impenetrability, Rauch's *oeuvre* does take cues from recognisable artistic sources. The traces of Socialist Realist propaganda, advertising, Surrealism and sci-fi comics can all be felt, if in disorienting and disjunctive guises. In *Kühlraum*, the history of the artist's native East Germany (he grew up under the DDR in Leipzig, where he still lives today) sheds some light on proceedings. Could the partition between cool-room and supermarket be a hallucinogenic echo of the Berlin Wall? The empty shelves and distantly plentiful aisle in *Kühlraum* certainly evoke this division: poorly stocked shops were common under communist rule, while capitalist West Germany was seen as a bounty of consumer goods. In another nod to the Cold War era, the painting's workers – engaged in the oblique tasks of building outlandish structures or defrosting magical man-plant hybrids – subvert the idealised Teutonic industry portrayed in East German propaganda. The air of secrecy, alienation and concealment is heightened by the volcanic potential in the background, hinting at explosive currents beneath the candy-coloured surface of what we see.

The artist cautions against undue focus on the Wall, however. 'It was never true that the clash of the two ideologies or systems defined my work. My imagination and vision have always emerged from the mining shafts of my subconscious, and those run in a vertical, not horizontal direction' (N. Rauch, quoted in S. Russ, 'Neo Rauch,' *BOMB – Artists in Conversation*, 12 December 2014). Indeed, Rauch's fascination with mining, sediments and excavation can often be felt, as in the dark pool in *Kühlraum*. Its swampy depths confer a liminal quality that the artist values: 'the blurry region between water and land, terra firma and bog, the conscious and the unconscious. It's also the region where marsh gases rise and will o' the wisps drift around … These regions have a certain attraction for me and, as a framework, it's very suitable for trawling in the unconscious, in brackish water and bogs. Duckweed and frog spawn. Scum. Things rotting' (N. Rauch, quoted in W. Büscher, 'I have huge respect for drawing,' in *Neo Rauch: Works on Paper*, Munich 2009, p. 100). The mandrakes – fairytale amalgams of vegetal and human form, said to scream upon their uprooting – are likewise a subterranean enigma, existing in an uncanny, hybrid state. Like so much in this work, the question of whether they are being prepared for consumption or freed from cryogenic storage is left hauntingly unclear. In all *Kühlraum*'s tensions, mystery and metamorphoses, all we can be sure of is the spectacular power of paint, and the magnetic visionary force of Rauch's imagination.



λ*22

ALBERT OEHLEN (B. 1954)

3rd Gear - It's All Right

signed, titled and dated 'A. Oehlen 98 3rd gear - it's alright' (on the reverse)
oil and resin on canvas
59¼ x 59¼in. (150.4 x 150.4cm.)
Executed in 1998

£300,000-500,000
$380,000-630,000
€360,000-590,000



Martin Kippenberger, *Untitled (Self Portrait)*, 1988.
Portland Art Museum, Oregon.
Artwork: © Estate of Martin Kippenberger,
Galerie Gisela Capitain, Cologne.

PROVENANCE:
Luhring Augustine, New York.
Private Collection.
Luhring Augustine, New York.
Acquired from the above by the present owner in 2013.

LITERATURE:
H. W. Holzwarth (ed.), *Albert Oehlen*, Cologne 2009, p. 351 (illustrated in colour).

'First gear, it's all right
(Honda, Honda, go faster, faster)
Second gear, I'll lean right
(Honda, Honda, go faster, faster)
Third gear, hang on tight
(Honda, Honda, go faster, faster)
Faster, it's all right'

—THE BEACH BOYS, *LITTLE HONDA*, 1964





Gerhard Richter, *Juni (June)*, 1983.
Musée National d'Art Moderne, Centre Georges Pompidou, Paris.
Artwork: © Gerhard Richter 2017.

3rd Gear - It's All Right (1998) is an outstanding large-scale vision, displaying Albert Oehlen's brush at its pyrotechnic best. A churning galaxy of de Kooning-esque corals, peaches and pastels is beset by swathes of emerald and khaki, strafed with dark brown rays, spattered with fireworks of white, orange and yellow. From this chaos of paint – by turns pearlescent and swampy – a face emerges. Outlined in royal purple, his most prominent features are a scalloped nose and extravagant curlicued moustache, which echoes the fanciful calligraphic form of a large brown 'H' to the upper right. The same purple describes what looks like a wooden crossbeam behind his head, and a scaffolding of supporting lines almost lost in the maelstrom. The title is taken from the chorus of the 1964 Beach Boys song 'Little Honda,' a playful ode to a popular small motorbike of the time: *First gear, it's all right … Second gear, I'll lean right … Third gear, hang on tight … Faster, it's all right*. The lyrical association with freewheeling speed and movement aptly reflects Oehlen's gleeful approach to painting, whereby he pushes representation, composition and colour to their limits. The mind-altering mirage of the present work verges on anarchy, but confronts the practice of painting on its own terms. 'I see it this way: it's the confluence of earnestness and ridiculousness that allows the artist to run riot,' Oehlen has said. 'It's comparable to a classic jazz soloist. He runs riot within his harmony and stretches it as far as it can go' (A. Oehlen, quoted in 'Fredi Fischli and Niels Olsen in conversation with Albert Oehlen', *Albert Oehlen: Home and Garden*, exh. cat., New Museum, New York, 2015, p. 102).

Oehlen – who listens to a wide variety of music as he works – has often discussed his process in the musical terms of experiment, iconoclasm and improvisation. 'People can interpret them how they want, but, for me, painting is about trying to get as far away from meaning as possible, which is perhaps the most difficult thing of all. Really, I am just trying to make something new every time. I'm an experimenter who can live with the contradictions and even the mistakes that experimentation entails. If we were talking musically, it's definitely Frank Zappa, not Leonard Cohen' (A. Oehlen, quoted in S. O'Hagan, 'Albert Oehlen: "There's something hysterical about magenta,"' *The Guardian*, 5 February 2016). Perhaps there is even a memory of Zappa in the moustachioed visage of *3rd Gear – It's All Right*: he would certainly make an appropriately eclectic, irreverent and inventive avatar for Oehlen's painting. The moustache also reveals the artist's own improvisational methods. Its curved design echoes not only that of the gothic 'H,' but also the face's left nostril, as well as numerous further abstract loops, spirals and serifs that can be glimpsed in the surrounding psychedelia. Line suggests form, which melts back into line; with the surface's subsequent blurring, veiling, sunbursts and eruptions, Oehlen only partly covers his tracks, deliberately leaving his painting turbulent with existential dilemmas. As Stephan Berg has written of Oehlen's work, 'Painting gazes over its own shoulder, as it were, and thereby formulates each brushstroke as an ambivalent gesture between self-expression and commentary. Like every important painterly oeuvre of the last thirty years, the painting of Albert Oehlen attains its authenticity only through the mode of non-authenticity' (S. Berg, 'Cold Fever,' in *Albert Oehlen*, exh. cat. Kunstmuseum Bonn, 2012, pp. 32-33).

'Painting gazes over its own shoulder, as it were, and thereby formulates each brushstroke as an ambivalent gesture between self-expression and commentary. Like every important painterly oeuvre of the last thirty years, the painting of Albert Oehlen attains its authenticity only through the mode of non-authenticity'

—S. BERG

Beach Boys guitarist Carl Wilson recalled the genesis of 'Little Honda' in a 1976 interview with *Rolling Stone*. 'I remember – this is so funny – when we did "Little Honda," Brian wanted me to get this real distorted guitar sound, real fuzzy. "This guitar sounds like shit," I said. "Brian, I hate this." And he goes, "Would you fucking do it? Just do it." When I heard it, I felt like an asshole. It sounded really hot. That was before fuzz became a big deal' (C. Wilson, quoted in D. Felton, 'The Healing of Brother Brian,' *Rolling Stone*, 4 November 1976). Brian Wilson's bold disregard for traditional sound made for a hit single: Oehlen's exuberant disruption of paint likewise creates a new and electrifying image. 'I try to have something really difficult or daring,' he says, 'because the more daring it is, the more surprising the result is' (A. Oehlen, quoted in A. Tarsia, 'In Conversation: Albert Oehlen with Andrea Tarsia,' *Albert Oehlen: I Will Always Champion Good Painting/I Will Always Champion Bad Painting*, exh. cat. Whitechapel Gallery, London 2006, p. 1). *3rd Gear – It's All Right* is the payoff, the 'surprising' reward of this artistic daring. Racing free from any painterly comfort zone, Oehlen careers around the canvas like a teenage biker, revving everything up to fever pitch: we might worry that the painting will overwhelm itself, but somehow, in all its dynamism, energy and clashing contradictions, it's all right.



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

λ**23**

ADRIAN GHENIE (B. 1977)

Pie Fight Study

signed and dated 'Ghenie 2014' (on the reverse)
oil on canvas
29⅜ x 21⅜in. (74.5 x 54cm.)
Painted in 2014

£300,000-500,000
$380,000-630,000
€360,000-590,000

PROVENANCE:
Galerie Judin, Berlin.
Acquired from the above by the present owner.

EXHIBITED:
Berlin, Galerie Judin, *Berlin Noir*, 2014.

'You can't invent a painting from scratch; you are working with an entire tradition … The pictorial language of the twentieth century, from Kurt Schwitters's collages to Jackson Pollock's drip paintings, makes up a range of possibilities that I utilise in order to create a transhistorical figurative painting – a painting of the image as such, of representation'

—A. GHENIE





Adrian Ghenie, *The Trial*, 2010.
The San Francisco Museum of Modern Art, San Francisco.
Artwork: © Adrian Ghenie, courtesy Pace Gallery.

An outstandingly vivid example of Adrian Ghenie's most iconic series, *Pie Fight Study* (2014) exemplifies the lush brushwork and supreme command of atmosphere that have made Ghenie one of the leading figurative painters of his generation. Against a bipartite background – strident yellow and green impasto to the left, dark folds of red and green curtain to the right – Ghenie depicts a woman dressed in a tiger-skin coat. She has had a pie thrown in her face, and claws cream (or is it paint?) from her eyes. She is painted in shimmering strata of translucency and rupture, evoking the haunting quality of printer glitch, worn film footage and damaged photographs. Flickering violet and ochre strokes conjure a sense of lurid dissolution. The images for this series originate in stills of early black-and-white comedy movies, sourced by the artist from the Internet: the filtering screen of his laptop adds to the rich layers of history, memory, and distortion that are central to Ghenie's practice. With deft distortions of face and figure inherited from Francis Bacon and a cinematic sensibility inspired by David Lynch, *Pie Fight Study* combines cartoonish slapstick with a dreamlike meditation on screens, surface, and how the lenses through which we view the past can alter our present. The result is a kaleidoscopic and unsettling vision, dramatising the shifting depths of history in glorious technicolour.



Francis Bacon, *Portrait of Isabel Rawsthorne*, 1971.
Private Collection.
Artwork: © The Estate of Francis Bacon. All rights reserved. DACS 2017.
Photo: © Christie's Images / Bridgeman Images.

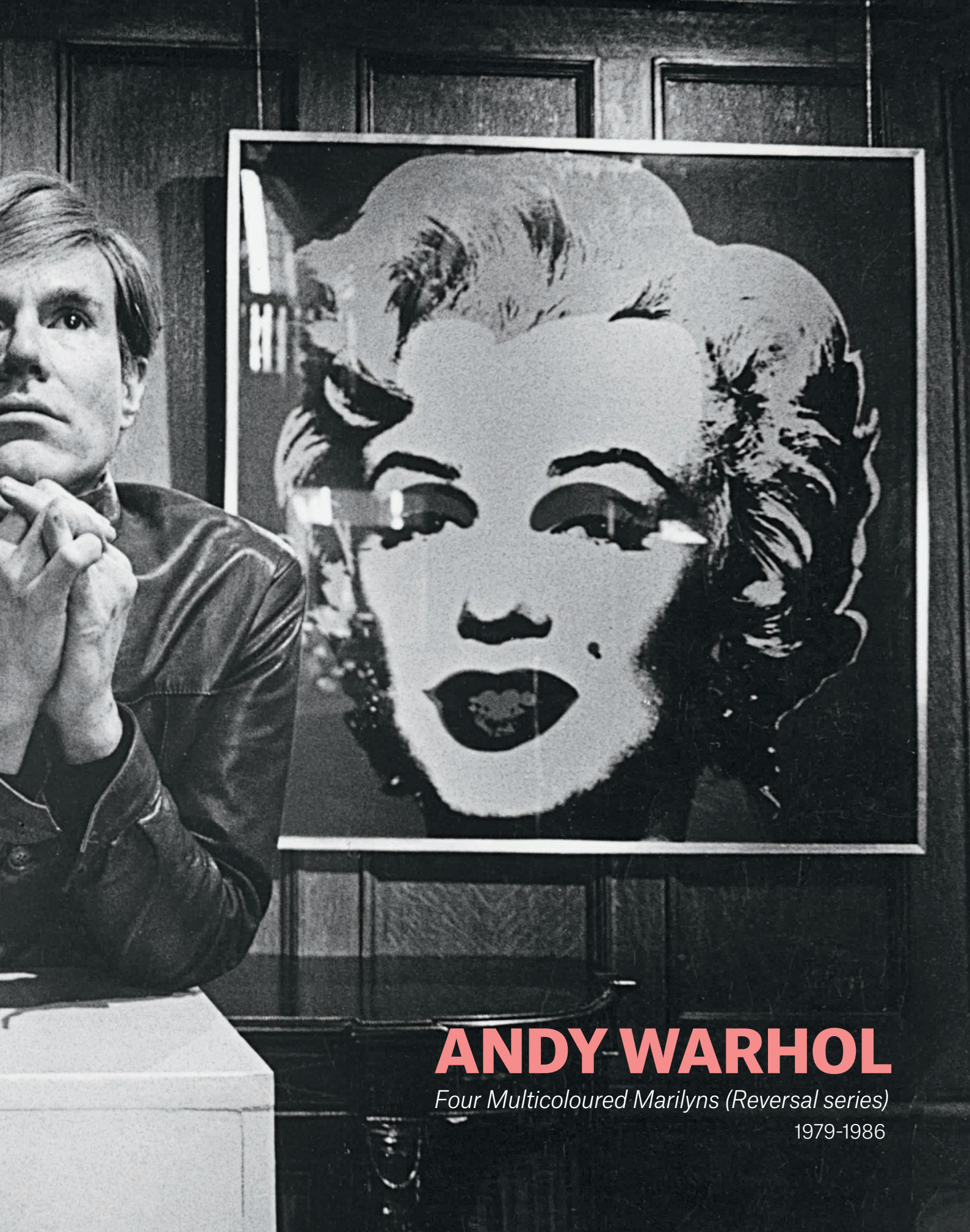
The woman's extravagant furs make reference to an infamous leopard-skin coat worn by Nicolae Ceaușescu's wife, Elena. Having grown up under Ceaușescu's communist dictatorship, Ghenie, like millions of other Romanians, saw the couple executed on television on Christmas Day in 1989. The cartoon humiliation of the pie fight is thus brought into electric conversation with the memory of death by firing squad; the paint on the woman's face becomes a powerful image of façades slipping and dark realities being unmasked. Television, like the Internet, has a flattening effect on experience. A mere change of channel could switch from light entertainment to the darkest, most pivotal moment in a country's psyche. In paint, Ghenie finds the perfect medium through which to explore the ways that screens can at once illuminate, disguise and confuse. Ghenie's choice of subject in *Pie Fight Study*, however, is presented without any narrative context: for all that this picture may echo a chapter in Romanian history, we do not know who the woman is, or why or by whom she has been targeted. Ghenie throws the double-edged nature of situational humour into sharp relief – where do we draw the line between laughing at another's misfortune and pitying their plight? The ambiguous and complex nature of shame infuses the work with a compelling emotional resonance.

Ultimately, in works such as *Pie Fight Study*, texture, form and colour are rejuvenated as modes of narrative in themselves. Ghenie stages a reinvigoration of painterly tradition, subsuming the mirages of the motion picture into a vibrant tableau that celebrates the vast postmodern potential of the medium in an age of smooth, flat, impermeable surfaces. 'If you look at a Rembrandt,' Ghenie has said, 'you see that it is belaboured to a certain extent; things didn't come out right somewhere. The return to painting relates to the digitization of the world, in a way, but not entirely. Painting is like a plaster cast of the times in which we are living. It rematerializes the digital image. The bulk of the images I incorporate into painting come from the digital world – I see them through my laptop; I don't see them through a window anymore' (A. Ghenie, quoted in 'Adrian Ghenie in Conversation with Magda Radu,' *Adrian Ghenie: Darwin's Room*, exh. cat. Romanian Pavilion, Biennale de Venezia, 2015, p. 31).





Andy Warhol in front of two paintings from his Marilyn series.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.
Photo: Donald Getsug via Getty Images.



ANDY WARHOL

Four Multicoloured Marilyns (Reversal series)

1979-1986

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

24

ANDY WARHOL (1928-1987)

Four Multicoloured Marilyns (Reversal series)

signed, numbered and dated 'Andy Warhol A391.103 79/86' (on the overlap)
acrylic and silkscreen ink on canvas
36¼ x 28in. (92 x 71cm.)
Executed in 1979-1986

£3,000,000-5,000,000
$3,800,000-6,300,000
€3,600,000-5,900,000



Publicity still of Marilyn Monroe from *Niagara*, 1962.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.

PROVENANCE:
Galerie Bruno Bischofberger, Zurich.
Anon. sale, Sotheby's New York, 5 October 1989, lot 204.
Max Lang Gallery, New York.
Acquired from the above by the present owner in 2004.

'These frozen images are modern-day Madonnas. Andy was a strict Catholic. His Marilyn, Liz and Jackie become religious relics, and like Leonardo's La Gioconda. They are portraits of women radiating beauty. They are not photographs of public stars but... icons of our time'

—P. BRANT





Andy Warhol, *Marilyn Monroe's Lips*, 1962.
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.

'In Warhol's case it is not the images themselves that are of central importance – even if they are in most cases truly powerful and imprint themselves deeply in the memory of the spectator – but the space and time between these images where artistic subjectivity operates'

—B. GROYS



Andy Warhol, *Gold Marilyn Monroe*, 1962.
Museum of Modern Art, New York.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.
Photo: The Museum of Modern Art, New York/Scala, Florence.

Repeated four times, Andy Warhol's unmistakable Marilyn Monroe is presented in arresting blacklit vision. As in a photographic negative, what were once highlighted areas are now a deep, velvet black, and her shadows shimmer through in lambent, hand-painted strokes of green, coral and red. *Four Multicoloured Marilyns (Reversal Series)* (1979-86) is one of a key group of works, alongside the *Retrospective* series executed during the same period, which saw Warhol revisit his most iconic creations. Having multiplied da Vinci's *Mona Lisa* in 1963 with his silkscreen *Thirty Are Better Than One,* Warhol had long ago declared an image's fame to be more important than its art-historical significance: with his audacious title, he located its value as a commodity fetish rather than as a work of art. In the 1980s he reviewed his own oeuvre alongside further icons from the art-historical canon, situating his Marilyns in the same exalted cultural pantheon and lending them a new, unsettling radiance. This was the ultimate self-reflexive gesture, crowning a career that changed the way we look at images and celebrity forever. The *Multicoloured Marilyns* glow darkly, as if ignited from within by the light of their own fame.

By this stage, Warhol was a consummate master of the silkscreen, able to combine the medium's coolly serial mode with the expressive possibilities of paint. In *Four Multicoloured Marilyns (Reversal Series)*, nuanced brushwork in complementary greens and reds shines through the lush blackness of the overlaid silkscreen, creating subtle tonal variations: here a crisp contrast, there light almost melting into shadow. This iterated Monroe is a far cry from the original publicity shot of the starlet, taken for the 1953 film *Niagara*, on which Warhol's first Marilyns were based – yet through the power of Warhol's own manufactured image, seared into public consciousness since the 1960s, she remains instantly recognisable. Inherent to the earliest Marilyn works was the poignancy of the actress's premature death in 1962, and the





Andy Warhol, *Self-Portrait,* 1966.
Museum of Modern Art, New York.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.
Photo: The Museum of Modern Art, New York/Scala, Florence.

'I just see Monroe as just another person. As for whether it's symbolical to paint Monroe in such violent colors: it's beauty, and she's beautiful and if something's beautiful it's pretty colors, that's all. Or something. The Monroe picture was part of a death series I was doing, of people who had died by different ways. There was no profound reason for doing a death series, no victims of their time; there was no reason for doing it all, just a surface reason'

—A. WARHOL

ensuing power of the picture as a mode of immortality and memorial. Endlessly reborn in the collective image-world of Pop culture, Monroe is fated to live forever, her likeness at the mercy of the mass media. In this sense the dark *Reversal Series* takes on an almost demonic edge, registering a shift in tone over the decades of Marilyn's afterlife in the public eye: the image has taken on its own power beyond even Warhol's control. In tandem with his retrospective work of the 1980s was a move in other works to subjects tinged with melancholy and mortality – guns, knives, skulls, shadows. Plunged into blackness and shot through with electric colour, the Marilyns also present a morbid reflection on Warhol's own posthumous legacy.

From appropriation to reappropriation, Warhol's work ends where it began. Marilyn, however, is transformed: she is now more art object than sex symbol, more icon than real, historical person. For Warhol, her image had first been a way to explore the power of fame and mass culture, and by revisiting her in the *Reversal Series* at his artistic maturity he was able to examine his own relationship with these themes, and with visual history and society at large. Such was the resonance of his images that they had transcended the American frames of cultural reference that they once embodied: by reconsidering them alongside the work of Botticelli, da Vinci, de Chirico and Munch, Warhol was not merely flattening art history into his own narrative of repetition, commodification and variation, but also establishing himself within that history's preexisting international canon of great artists. Representing the postmodern culmination of Warhol's practice, *Four Multicoloured Marilyns (Reversal Series)* reveals him – despite himself – to be a creator of masterpieces.



John D. Schiff, *Andy Warhol, Marilyn Monroe , circa* 1955–59.
Photo: John D. Schiff. Courtesy of Leo Baeck Institute, New York.

PROPERTY OF AN IMPORTANT LONDON COLLECTOR

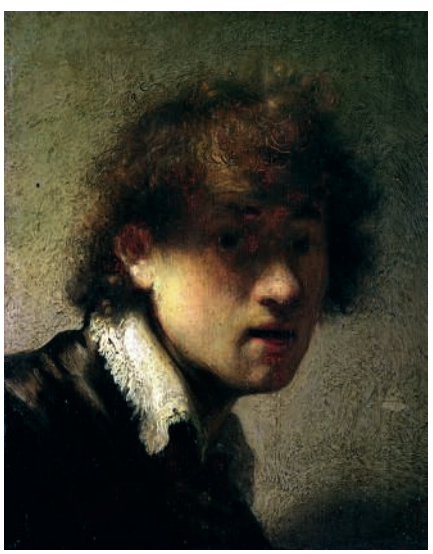
λ25

FRANK AUERBACH (B. 1931)

Head of Leon Kossoff

oil on board
8¾ x 8⅜ x 1⅜in. (22.2 x 21 x 3.5cm.)
Painted in 1956

£600,000-800,000
$750,000-1,000,000
€710,000-940,000



Rembrandt Harmensz van Rijn, *Head of a Young Man or Self-Portrait*, 1629.
Alte Pinakothek, Munich.
Photo: Bridgeman Images.

PROVENANCE:
Theo Waddington Fine Art, London.
Private Collection, London.
Acquired from the above by the present owner, *circa* 2000.

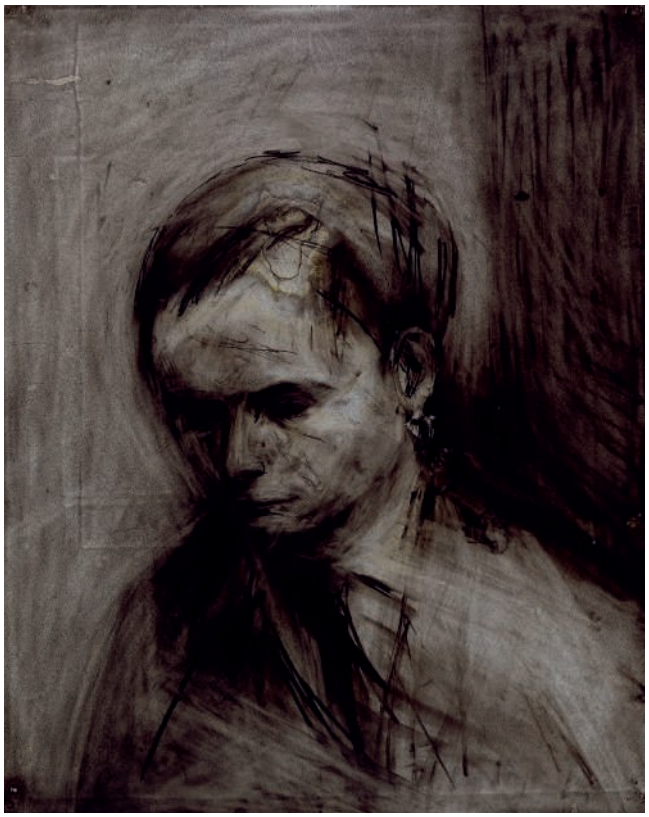
EXHIBITED:
London, Theo Waddington Fine Art, *Helen Lessore: Artist & Art Dealer*, 1994, no. 27 (illustrated in colour, p. 18).
London, Offer Waterman & Co., *Frank Auerbach: Early Works 1954-1978,* 2012, p. 57, no. 2 (illustrated in colour, p. 21)

LITERATURE:
W. Feaver (ed.), *Frank Auerbach*, New York 2009, no. 50 (illustrated in colour, p. 241).

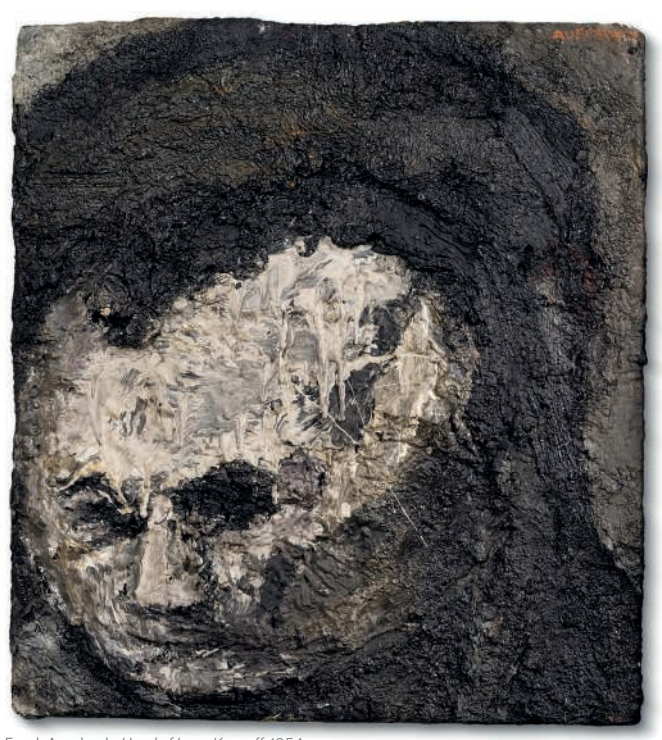
'We were like two mountain climbers roped together'

—F. AUERBACH ON L. KOSSOFF





Frank Auerbach, *Portrait of Leon Kossoff*, 1957.
Robert and Lisa Sainsbury Collection, University of East Anglia.
Artwork: © Frank Auerbach, courtesy Marlborough Fine Art.
Photo: Bridgeman Images



Frank Auerbach, *Head of Leon Kossoff*, 1954.
Private Collection.
Artwork: © Frank Auerbach, courtesy Marlborough Fine Art.
Photo: © Christie's Images Ltd.

'Auerbach's heads of Kossoff, painted and drawn, indicate precisely what he was doing: landscape into portraiture and portraiture into landscape, tangible spaces, intimacy and distance reconciled … it was a striving for lyrical authenticity'

—W. FEAVER

With its thick terrain of impasto piled high, Frank Auerbach's *Head of Leon Kossoff* is an intimate, jewel-like testament to one of the twentieth century's most important artistic relationships. From a dense topography of molten pigment, physically moulded to near-sculptural proportions, the face of Leon Kossoff emerges in profile, his eyes downcast. Visceral flesh tones and mottled swathes of shadow punctuate the gleaming visage, animating its three-dimensional presence against a blanket of darkness. Executed in 1956, the present work is one of eight early oil paintings by Auerbach depicting his friend and comrade. Painted between 1950 and 1956, these works are highly sought after with two in museum collections: the first, dating to 1950, now resides in Tate, London, with a further portrait from 1955 currently housed in the Yale Center for British Art. Following their first meeting in 1948, the two artists formed a close bond under the radical tutelage of David Bomberg, united by their shared disregard for the conservative teachings of the academy. Between roaming the streets of war-torn London and poring over Rembrandt in the National Gallery, they would take it in turns to capture one another's likeness in their studios. For Auerbach, who had his breakthrough exhibition at the Beaux Arts Gallery in London that year, his depictions of Kossoff were among the first decisive expressions of his artistic language. They were portraits that quivered like geological landscapes: paintings that bordered on reliefs. They offered a new, instinctive mode of representation that sought – as Bomberg instructed – to reveal 'the spirit in the mass' (D. Bomberg, quoted in *Leon Kossoff*, exh. cat., Tate, London, 1996, p. 12). As with Lucian Freud and Francis Bacon, or Georges Braque and Pablo Picasso before them, the fruitful dialogue between the two artists had a transformative effect on the development of figurative painting in the twentieth century. 'We were like two mountain climbers roped together' said Braque of Picasso. It was a statement Auerbach would later use to characterise his early relationship with Kossoff (F. Auerbach, quoted in C. Lampert, *Frank Auerbach: Speaking and Painting*, London 2015, p. 62).

Whilst studying at St Martin's School of Art in the late 1940s and early 1950s, Auerbach and Kossoff found an outlet for their shared anti-institutionalism in Bomberg's evening classes. 'I think Leon and I were perhaps a bit rougher and more rebellious than the other students', recalls Auerbach. 'We wanted something a little less urbane, a little less tea-time, a little less limited. And not so linear and illustrative' (F. Auerbach, quoted in R. Hughes, *Frank Auerbach*, London 1990, p. 29). Bomberg, who championed physical intuition over studied precision, encouraged them to 'define their experience of matter': to 'apprehend the weight, the twist, the stance, of a human being anchored by gravity: to produce a souvenir of that' (F. Auerbach, quoted in R. Hughes, *Frank*





Lucian Freud, *Frank Auerbach*, 1975-76.
Private Collection
Artwork: © The Lucian Freud Archive / Bridgeman Images.



Lucian Freud, *Francis Bacon*, 1952.
Tate Modern, London.
Artwork: © The Lucian Freud Archive / Bridgeman Images.

'The only true guide in this search is the special relationship the artist has with the person or landscape from which he is working. Finally, in spite of all this activity of absorption and internalization the images emerge in an atmosphere of freedom'

—L. KOSSOFF

Auerbach, London 1990, p. 31). From manning the Kossoff family bakery on Brick Lane to sketching on Hampstead Heath, the two artists became increasingly entwined in each other's lives. When Kossoff married in 1953, he passed the tenancy of his studio to Auerbach: a north-facing room near Mornington Crescent, where he would remain for the rest of his career. Together, they watched as a devastated city attempted to rebuild itself, spending time at construction sites and using lead white paint sourced from a local builder's merchant. The influence of the urban post-War landscape, as well as the teachings of Bomberg, resounded in their ears as they took it in turns to capture one another, alternating hourly over extended periods of time. 'Auerbach's heads of Kossoff, painted and drawn, indicate precisely what he was doing', asserts William Feaver: 'landscape into portraiture and portraiture into landscape, tangible spaces, intimacy and distance reconciled' (W. Feaver, *Frank Auerbach*, New York 2009, p. 10). Embedded in the painterly rubble like a fossil, the present work is simultaneously a portrait of a young man and a skull-like *momento mori*, with darkened orbits rising to the peak of white cheekbones. It is a meditation on the passage of time and a tribute to the human spirit, illuminated like a beacon amidst the granular darkness.

'I think [Leon Kossoff] and I were perhaps a bit rougher and more rebellious than the other students. We wanted something a little less urbane, a little less tea-time, a little less limited. And not so linear and illustrative'

—F. AUERBACH

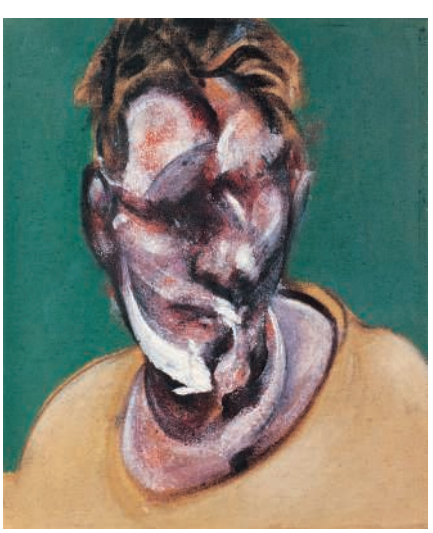
Head of Leon Kossoff is situated at the culmination of this early period. In contrast to his first paintings of Kossoff, the present work bears witness to Auerbach's increasingly focused study of the Old Masters: a passion shared by his sitter. 'Frank and I are the only people in England who *really* understand Rembrandt', Kossoff once asserted; Auerbach, for his part, enthused, '[his] handling is so rapid and responsive, but the mind is that of a conceptualising architect, making coherent geometries in space' (L. Kossof and F. Auerbach, quoted in R. Hughes, *Frank Auerbach*, London 1990, p. 87). Here, Auerbach weaves these observations into his own work, manipulating the pigment with a tactile



Frank Auerbach in the studio with *Head of Leon Lossoff* (1954), *circa* 1955.
Artwork: © Frank Auerbach, courtesy Marlborough Fine Art.
Photo: Courtesy Marlborough Fine Art.

combination of paintbrushes and his own fingers. An 'architectural' approach is borne out in the work's stacked strata of impasto: up close, they dissolve into abstract fragments of matter, whilst from a distance they resolve into anatomical segments. The development of Auerbach's language, by 1956, had earnt him glowing critical acclaim, buoyed by the success of his debut solo show at Beaux Arts Gallery in January that year. Reviewing the exhibition, which included two portraits of Kossoff, David Sylvester wrote '[Auerbach] has given us, at the age of twenty-four, what seems to me the most exciting and impressive one-man show by an English painter since Francis Bacon's in 1949 … these paintings reveal the qualities that make for greatness in a painter – fearlessness, a profound originality: a total absorption in what obsessed him; and, above all, a certain authority and originality in his forms and colours. Here at last is a young painter who has extended the power of paint to remake reality' (D. Sylvester, quoted in C. Lampert, *Frank Auerbach: Speaking and Painting*, London 2015, p. 67). Completed later that year, the present work immortalises in paint a relationship that Auerbach would later describe as one of his most important inspirations: a friendship that would effectively change the face of figurative portraiture.

> ''Auerbach and Kossoff … worked companionably with parallel ambition. They were seen in the life room together emitting clouds of red chalk as they drew'
>
> —W. FEAVER



Francis Bacon, *Portrait of Lucian Freud*, 1965.
Private Collection.
Artwork: © The Estate of Francis Bacon.
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PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ**26**

LUCIAN FREUD (1922-2011)

Gorse Sprig

signed and dated 'Lucian Freud 44' (lower right)
conté pencil and crayon on Ingres paper
18 x 12in. (45.8 x 30.5cm.)
Executed in 1944

£500,000-700,000
$630,000-880,000
€590,000-820,000

PROVENANCE:
Fritz Hess, London.
Anon. sale, Sotheby's London, 12 November 1975, lot 55.
James Kirkman, London.
Mary Glasgow C.B.E.
Private Collection.
Anon. sale, Sotheby's London, 15 February 2012, lot 37.
Acquired at the above sale by the present owner.



Lucian Freud, *Man with a Thistle (Self-Portrait)*, 1946.
Private Collection.
Artwork: © The Lucian Freud Archive / Bridgeman Images.

EXHIBITED:
London, Lefevre Gallery, *New Paintings and Drawings by Lucian Freud, Felix Kelly and Julian Trevelyan,* 1944, no. 18.
London, Hayward Gallery; *Lucian Freud*, 1974, no. 26 (illustrated, p. 44). This exhibition later travelled to Bristol, Bristol City Art Gallery; Birmingham, Birmingham City Museum and Art Gallery and Leeds, Leeds City Museum and Art Gallery.
London, Hayward Gallery, *Lucian Freud Works on Paper*, 1988-1989, p. 122, no. 17 (illustrated in colour, p. 41). This exhibition later travelled to Oxford, Ashmolean Museum; Edinburgh, The Fruitmarket Gallery; Hull Ferens Art Gallery; Liverpool, Walker Art Gallery; Exeter, Royal Albert Memorial Museum; San Francisco, The Fine Arts Museum; Minneapolis, Minneapolis Institute of Art; New York, Brooke Alexander Gallery; Cleveland, Cleveland Museum of Art and Saint Louis, The Saint Louis Art Museum.
Rome, Palazzo Ruspoli, *Lucian Freud: Dipinti e opere su carta 1940-1991*, 1991-1992, p. 110, no. 53 (illustrated in colour, p. 80). This exhibition later travelled to Milan, Castello Sforzesco and Liverpool, Tate Gallery.
Tochiyi, Prefectural Museum of Fine Arts, *Lucian Freud*, 1992-1993, p. 89, no. 42 (illustrated in colour, p. 61). This exhibition later travelled to Nishinomiya, Otani Memorial Art Museum; Tokyo, Steagaya Art Museum; Sydney, Art Gallery of New South Wales and Perth, Art Gallery of Western Australia.
New York, Robert Miller Gallery, *Lucian Freud: Early Works*, 1993-1994, p. 51.
London, Hazlitt Holland-Hibbert, *Lucian Freud: Early Works 1940-58*, 2008, p. 18, no. 6 (illustrated in colour, unpaged).

LITERATURE:
B. Bernard and D. Birdsall (eds.), *Lucian Freud,* London 1996, p. 352, no. 52 (illustrated in colour, unpaged).
S. Smee and R. Calvocoressi (eds.), *Lucian Freud on Paper*, London 2008, no. 70 (illustrated in colour, p. 116).

'A picture had become, and perhaps in a sense still is, a unique order of apparition, a spectre of the real. One remembers the little pictures as sharpened by their minuteness, as if to pierce the eye and haunt it. Sharpened equally by the penetrating authenticity, which made them irresistible and captivating'

—L. GOWING


LUCIAN FREUD 44



Albrecht Dürer, *The Great Piece of Turf*, 1503.
Graphische Sammlung Albertina, Vienna.
Photo: Bridgeman Images.



Lucian Freud, *Rabbit on a Chair*, 1944.
Private Collection.
Artwork: © The Lucian Freud Archive / Bridgeman Images.

'As the war drew to a close he sharpened his newly hatched habit of scrutiny on a series of spiky, asymmetrical, and sometimes moribund botanical forms – a sprig of gorse, a branch of sea holly, three cuttings of Scotch Thistle, a potted castor oil plant – each study charged with the same adamant, clean-lined peculiarity as his portraits'

—S. SMEE

Gorse Sprig (1944) is an exquisite early drawing by Lucian Freud, included in the first major exhibition of his career at Alex Reid and Lefevre Gallery in 1944. Freud models a cutting of gorse in pencil and crayon upon a plain sheet of paper, whose blankness amplifies the bold lucidity of line with which he describes the plant's form. The colours are radiant: its minute malachite spines of leaves, vivid yellow blossoms and blue-furred seedpods are brought into being with crystalline clarity. Subtle variegations convey the twig's coarse bark and brittle portions of dead foliage. Anticipating his intense portrayals of people, this work displays the astonishing exactitude of vision typical of Freud's early drawings. In its unerring totality, his subject is accorded a sense of microcosmic significance. Albrecht Dürer's Northern Renaissance masterpieces *Young Hare* (1502) and *The Great Piece of Turf* (1503), prints of which hung in Freud's boyhood apartment in Berlin, are forerunners in their lyrical beauty and unwavering, clear-sighted treatment of detail. By the pivotal year of 1944, Freud had developed an extraordinary eye that was entirely his own. As Bruce Bernard relates, 'in 1944 the prestigious Alex Reid and Lefevre Gallery, then in New Bond Street, hung several of his [works], establishing Freud as the figure he would continue to be – entirely singular, intriguing and provocative' (B. Bernard, 'Thinking about Lucian Freud,' in B. Bernard & D. Birdsall, *Lucian Freud*, London 1996, p. 11).

The jewel-like resolution of *Gorse Sprig* is born of a preternatural talent and focus, evident in Freud from an early age. Lawrence Gowing recalls that 'People who met Freud in his middle teens, and a lot of people did, recognized his force immediately; fly, perceptive, lithe, with a hint of menace. I met him first in the winter of 1938-39 when he





Lucian Freud, *Girl with Leaves*, 1948
Museum of Modern Art, New York.
Artwork: © Lucian Freud Archive / Bridgeman Images.
Photo: The Museum of Modern Art, New York/Scala, Florence.

'Drawing is the probity of art. To draw does not mean simply to reproduce contours; drawing does not consist merely of line: drawing is also expression, the inner form, the plane, the modelling. See what remains after that'

—INGRES

was fifteen or sixteen and already spoken of as a boy-wonder' (L. Gowing, *Lucian Freud*, London, 1982, p. 9). The Freuds had moved from Berlin to London in 1933; the young Lucian spent the year of 1938 at the Central School of Arts and Crafts, London, before joining Cedric Morris's East Anglian School in 1939. Despite accidentally burning the school down through careless smoking, he stayed on with Morris, painting flowerpots and cacti in the artist's stable in Langham. After a brief spell in the Merchant Navy in 1942, he returned to the school's new location at Hadleigh, Sussex, upon whose coast he likely gathered the cutting immortalised in *Gorse Sprig*. Freud's needle-fine linear precision is brought to bear aptly on his barbed subject. He painted portraits only occasionally during this period, for the most part studying inanimate things: fruit and flowers, dead birds and monkeys, plants, tables and taxidermy fill his early drawings and paintings. 'As the war drew to a close,' Sebastian Smee observes, 'he sharpened his newly hatched habit of scrutiny on a series of spiky, asymmetrical, and sometimes moribund botanical forms – a sprig of gorse, a branch of sea holly, three cuttings of Scotch Thistle, a potted castor oil plant – each study charged with the same adamant, clean-lined peculiarity as his portraits' (L. Freud, quoted in S. Smee, 'Introduction,' in S. Smee & R. Calvocoressi, *Lucian Freud on Paper*, London 2008, p. 7).

Freud undoubtedly enjoyed the formal qualities of these jagged 'botanical forms,' which bring his crisp, faceted gaze to a near-hallucinatory clearness. A fondness for plants – perhaps seeded in him by Morris, who was both a painter and a horticulturist – also runs through his later work, often offsetting his sitters to vivid effect. Unforgettable examples include the dramatic, adversarial presence of the potted yucca in *Interior at Paddington* (1951), or the pellucid plane leaves spreading over Freud's daughter Isobel in *Large Interior, Paddington* (1968-9). In a return to the delicate scrutiny of his early drawings, he would later paint the densely intricate *Two Plants* (1977-80), a detail of his garden in which, as Gowing notes, 'the innumerable leaves have an almost physiognomic life in common, making faces together' (L. Gowing, *Lucian Freud*, London, 1982, p. 202). Through Freud's immaculate inspection, *Gorse Sprig* likewise elevates its humble shrub to a gripping spectacle.

Gowing writes vividly of the unmistakable particularity of Freud's work of the 1940s, and of the central role of drawing in his development. 'I first knew this quality of liveliness, for which I should prefer a word that did not suggest animation or wholesomeness, when I think as much of a coiled vigilance and a sharpness in which one could imagine venom (my critical equipment was primitive and my sympathies limited) – knew it as a quality of drawing, one that was intrinsic to line and indeed to edges. Freud's view of a subject was marked from the first by a serpentine litheness in the ready, rapid way in which an object was confronted, the object of intellectual curiosity or sociable advantage or desire – it was apt then to be all of them at once. A personal flavour unlike any one had known was communicating itself to art; it still does ... one feels the quality of sharpened perception and pointed response that makes one think of the lowered muzzle of some hunting creature, and think with involuntary admiration, unless it is apprehension' (L. Gowing, *Lucian Freud*, London, 1982, p. 7). Indeed, there is a sort of mercilessness at play in Freud's hawkeyed approach – an unremitting honesty goes straight to the nerve of being, and which treats all subjects with equal intensity. As a record of his matchless, concentrated alertness, *Gorse Sprig* is electrically beautiful. The work displays Freud's faith in what Ingres called the 'probity' of drawing, in its absolute vitality as a way of looking at the world. Freud's commitment is uncompromising, complete and compulsive, fired with the urgency of a moral imperative: the gorse sprig, once realised, looks as if it could not possibly have been any other way.



Lucian Freud, *Large Interior, Paddington*, 1968-69.
Museo Thyssen-Bornemisza, Madrid.
Artwork: © The Lucian Freud Archive / Bridgeman Images.



Lucian Freud with a zebra head, *circa* 1943,
Photo: Ian Gibson Smith

PROPERTY OF A LADY

λ**27**

LUCIO FONTANA (1899-1968)

Concetto spaziale

signed, dated and titled 'l.fontana / concetto spaziale / 1953' (on the reverse)
oil and glass pebbles on canvas
20⅛ x 18⅞in. (51 x 48cm.)
Executed in 1953

£1,000,000-1,500,000
$1,300,000-1,900,000
€1,200,000-1,800,000



Lucio Fontana dropping *Pietre,* 1966.
Artwork: © Lucio Fontana/SIAE/DACS, London 2017.
Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved.

PROVENANCE:
Galleria Schettini, Milan.
Private Collection, Perugia, *circa* late 1950s.
Private Collection, Perugia, by descent from the above.
Anon. sale, Christie's London, 16 October 2006, lot 216.
Acquired at the above sale by the present owner.

LITERATURE:
E. Crispolti, *Lucio Fontana, Catalogue raisonné des peintures, sculptures et environnements spatiaux*, vol. II, Brussels, 1974, p. 32, no. 53 P 6 (illustrated, p. 31).
E. Crispolti, *Lucio Fontana, Catalogo generale*, vol. I, Milan, 1986, p. 118, no. 53 P 6 (illustrated p. 119).
E. Crispolti, *Lucio Fontana, Catalogo ragionato di sculpture, dipiniti, ambientazioni*, vol. I, Milan, 2006, no. 53 P 6 (illustrated p. 256).

'When I began using the "stones" I wanted to see if I could move forward … I thought that with the stones, the light would flow better – that it would create more the effect of movement'

—L. FONTANA



'[The] Baroque was a leap ahead … It represented space with a magnificence that is still unsurpassed and added the notion of time to the plastic arts. The figures seemed to abandon the flat surface and continue the represented movements in space'

—L. FONTANA



Gian Lorenzo Bernini, *Ecstasy of Saint Theresa*, 1647–52.
Santa Maria della Vittoria, Rome.
Photo: Scala, Florence/Fondo Edifici di Culto - Min. dell'Interno.

Evocative of constellations and galaxies, Lucio Fontana's *Concetto spaziale* is a jewel-like example of the *pietre* ('stones') that occupy a pivotal position in the development of his Spatialist theories. Two vivid eruptions of matter spiral like supernovae amidst a deep blue void, punctuated by holes and adorned with sapphire-like fragments of glass. Light courses through this matrix of peaks and craters, transforming the flat surface of the canvas into a dynamic, multi-dimensional terrain. Building on the philosophies first put forward in his *Manifesto Blanco* of 1946, Fontana sought to create a revolutionary art form equipped to translate the scientific advances of the Space Age. By piercing holes in the canvas, he sought to open up uncharted territories beyond its formerly sacrosanct surface: a gesture that corresponded to the recently-discovered infinity of the cosmos. There would be no more painting or sculpture, he claimed, but rather 'concetti spaziali', ('spatial concepts'): inter-dimensional objects that gave form to the invisible notions of time, space, light and movement. Between 1952 and 1956, the *pietre* became the primary expressions of these aesthetic aims. Combining the perforated surfaces of the early *buchi* ('holes') with sparkling mineral fragments that protruded into space, they may be seen to prefigure the landmark series of works that Fontana would produce following his revelatory trip to Venice in 1961. 'I thought that with the stones, the light would flow better', he explained; 'that it would create more the effect of movement' (L. Fontana quoted in *Lucio Fontana*, exh. cat., Hayward Gallery, London, 1999, p. 17). Like relics from distant planets, they act in counterpoint with the dark apertures beneath, creating a luminous force field that quivers with radiant, unearthly splendour.

At the dawn of the twentieth century, theories of modern physics fundamentally challenged the way man perceived himself in the universe. Fontana was fascinated by recent technological advancements that showed space as an indeterminate cosmos without confines or external points of reference. He felt it essential to change the nature of visual representation in order to match the spirit of the time, and in the mid-1940s, along with a group of avant-garde artists in Buenos Aires, began to postulate a new art form. Spatialism, as it came to be known, decreed that 'we abandon the practice of known art forms and

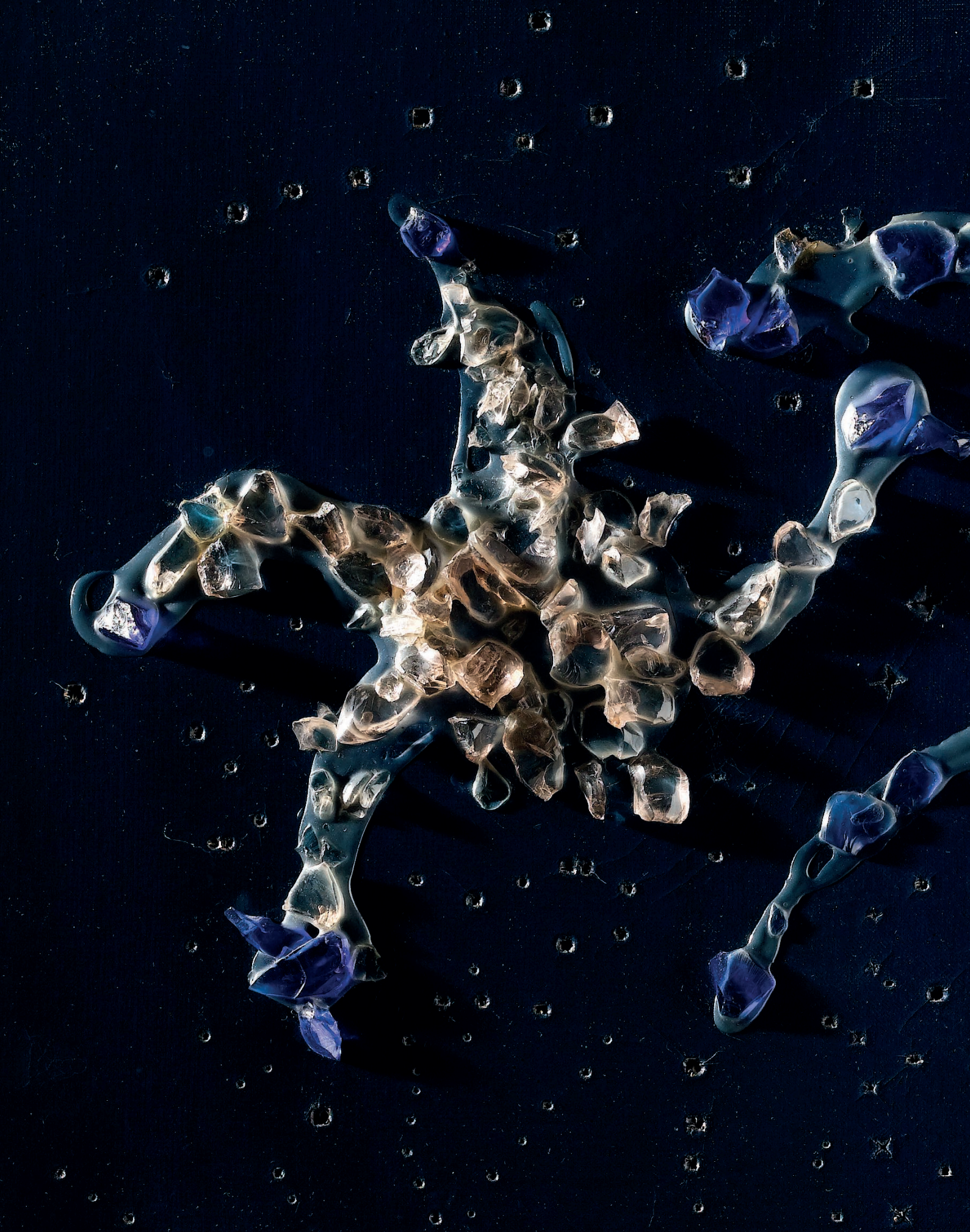




we approach the development of an art based on the unity of time and space' (L. Fontana, *Manifesto Blanco*, 1946, reproduced in R. Fuchs, *Lucio Fontana: La cultura dell'occhio*, exh. cat., Castello di Rivoli, Rivoli, 1986, p. 80). By puncturing the canvas, Fontana sought to capture these ephemeral concepts in a single gesture. The holes that clustered upon the surface were conceived as residual traces of energy that opened up the unknown void beyond the canvas. 'The discovery of the cosmos is a new dimension', he explained; 'it is infinity, so I make a hole in this canvas, which was at the basis of all the arts, and I have created an infinite dimension ... the idea is precisely that, it is a new dimension corresponding to the cosmos ... Einstein's discovery of the cosmos is the infinite dimension, without end ... I make holes, infinity passes through them, light passes through them, there is no need to paint' (L. Fontana, quoted in E. Crispolti, 'Spatialism and Informel. The Fifties', in *Lucio Fontana*, exh. cat., Palazzo delle Esposizioni, Milan, 1998, p. 146).

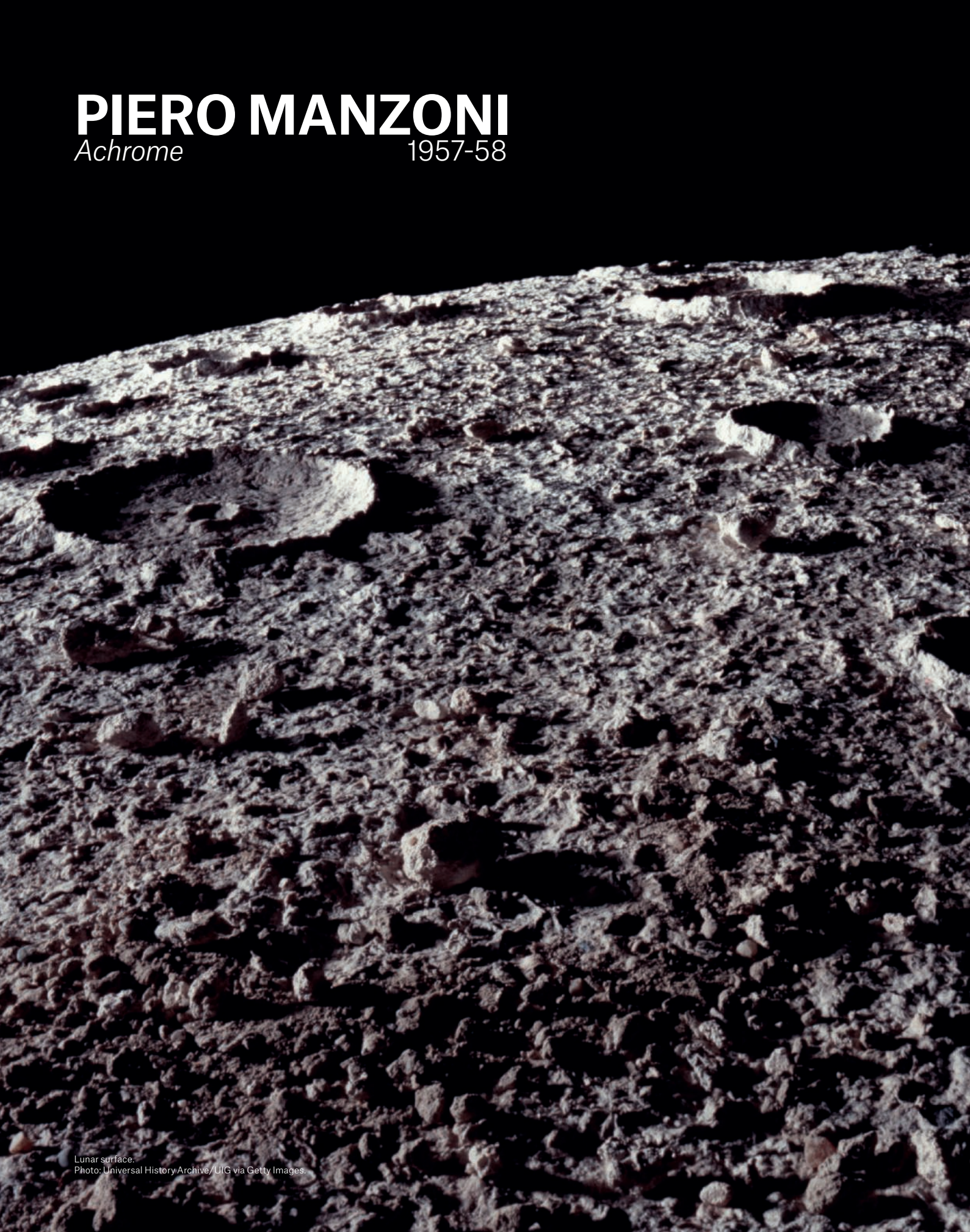
The *pietre* followed immediately on from these developments, embellishing the microcosmic language of the *buchi* with raw, concrete pieces of matter. By playing with the reflective properties of glass, Fontana was truly able to intensify his explorations of light and movement. Whilst the space behind the canvas was dark and unknown, the protruding mirror-like fragments created a kinetic pool of rays and beams, refracted like electric currents across the surface of the picture plane. In doing so, Fontana transformed traditionally earthbound media into a tools for visualising the dynamics of the cosmos. Stone and glass – once used to build cities – were now recast as vehicles for capturing the invisible forces of energy and motion. This was a concept that Fontana would further explore in his *barrochi*, in which oil, sand and glitter conspired to create visions of dazzling, mysterious worlds. In 1961, the *pietre* would allow Fontana to express his rapture at the glory of Venetian architecture, where light seemed to rebound from every gilded façade. The present work, in particular, seems to prefigure the aesthetic of these works, evoking the classical use of blue in Baroque Italian churches. '[The] Baroque was a leap ahead', Fontana explained. '... It represented space with a magnificence that is still unsurpassed and added the notion of time of the plastic arts. The figures seemed to abandon the flat surface and continue the represented movements in space' (L. Fontana, *Manifesto Blanco*, 1946, reproduced in *Lucio Fontana: La cultura dell'occhio*, exh. cat., Castello di Rivoli, Rivoli, 1986, p. 115). In *Concetto spaziale*, Fontana pays tribute to this concept, offering a euphoric vision of motion that is at once elemental and futuristic.

The Milky Way.
Photo: Getty Images.



PIERO MANZONI

Achrome 1957-58



Lunar surface.
Photo: Universal History Archive/UIG via Getty Images.



PROPERTY FROM A EUROPEAN COLLECTION

λ28

PIERO MANZONI (1933-1963)

Achrome

gesso and grit on canvas
27⅞ x 20⅛in. (71 x 51cm.)
Executed in 1957-1958

£700,000-1,000,000
$880,000-1,300,000
€820,000-1,200,000



Robert Ryman, *Untitled,* 1961.
Museum of Modern Art, New York.
Artwork: © 2017 Robert Ryman / DACS, London.
Photo: The Museum of Modern Art, New York/Scala, Florence.

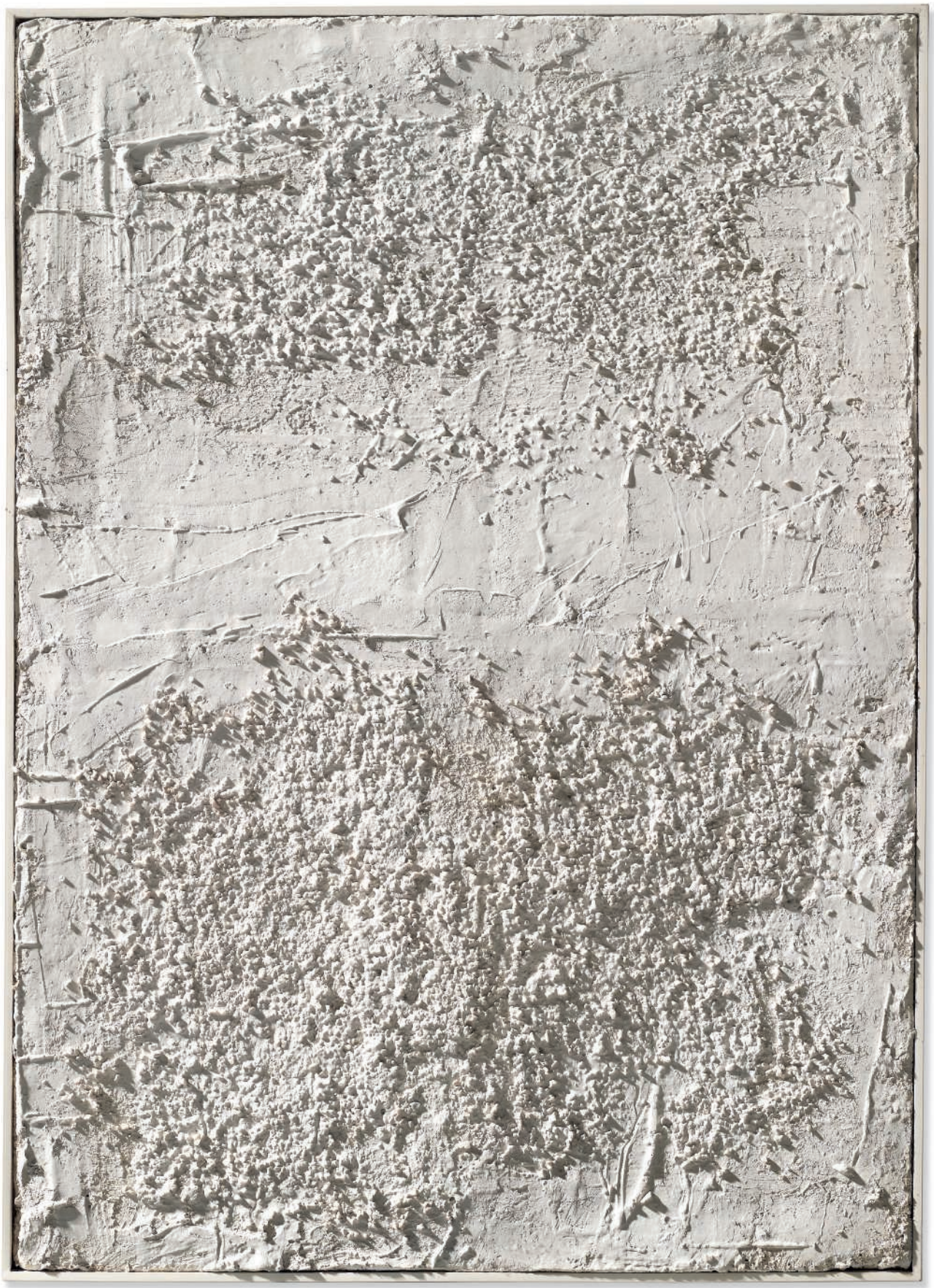
PROVENANCE:
Galleria Schettini, Milan.
Private Collection, Milan (acquired from the above in 1968).
Acquired from the above by the present owner.

EXHIBITED:
London, Tate Gallery, *Piero Manzoni. Paintings, reliefs and objects,* 1974, no. 30, p. 94 (illustrated, fig. 5, p. 20).
Milan, Padiglione d'Arte Contemporanea, *Azimuth e Azimut*, 1985, no. 55 (illustrated, fig. 28).
Milan, Palazzo Reale, *Piero Manzoni. Milano et Mitologia,* 1997, no. 19, pp. 97-98 (illustrated, fig. 19, p. 60).

LITERATURE:
G. Celant, *Piero Manzoni. Catalogo Generale*, Milan 1975, no. 10gg (illustrated, p. 105).
F. Battino and L. Palazzoli, *Piero Manzoni. Catalogue Raisonné*, Milan 1991, no. 277 BM (illustrated, p. 255).
G. Celant, *Piero Manzoni. Catalogo Generale*, Vol. I, Milan 2004 (illustrated in colour, p. 53); Vol. II, Milan 2004, no. 142 (illustrated, p. 415).
G. Celant (ed)., *Piero Manzoni*, exh. cat, MADRE Museo d'Arte Contemporanea Donnaregina, Naples, 2007, p. 386, no.44 (illustrated in colour, p. 131).
G. Celant (ed)., *Piero Manzoni: A Retrospective*, exh. cat., Gagosian Gallery, New York, 2009, p. 337, no. 55 (illustrated in colour, p. 27).
G. Celant, *Su Piero Manzoni*, Milan 2014, no. 155 (illustrated, p. 13).

'Why shouldn't this receptacle be emptied? Why shouldn't this surface be freed? Why not seek to discover the unlimited meaning of total space, of pure and absolute light?'

—P. MANZONI





Alberto Burri, *Cretto*, 1975.
Private Collection.
Artwork: ©DACS, 2017
Photo:© Christie's Images Ltd.

Piero Manzoni's *Achrome* is among the first of a radical, experimental series of works of the same name, with which the artist fundamentally expanded and redefined the concept of painting. Executed between 1957 and 1958, this *Achrome* is the first work of its type to be listed in Germano Celant's C*atalogo Generale* of the artist, serving as a visual embodiment of the initial genesis of the artist's breakthrough and career defining series. First titled *La nevicata (The snowfall)*, a reflection of the gently textured, pure white surface of the plaster, this work has a unique poeticism and is one of the most lyrical works of its type. A testament to its importance within the artist's oeuvre, *Achrome* was included in the one-man exhibition of the artist held at the Tate Gallery, London in 1974, the first major display of the artist's work in the capital. With the *Achromes*, Manzoni found the perfect solution to his quest to return art to a primal, virgin state, completely expunging the presence of the artist and thereby transforming a painting into a single, self-defining and self-referential entity. In this way, Manzoni radically redefined the possibilities of painting: the canvas was now an empty receptacle, liberated from representation, narrative and the ego of the artist, waiting instead to be activated by the mind of the viewer. 'The picture is our idea of freedom', Manzoni wrote in 1957, just before he executed the present work, 'in its space we set out on a journey of discovery and creation of images' (Manzoni, 'For the Discovery of a Zone of Images', quoted in M. Gale & R. Miracco, exh. cat., *Beyond Painting: Burri. Fontana, Manzoni*, London, 2005-2006, p. 40).



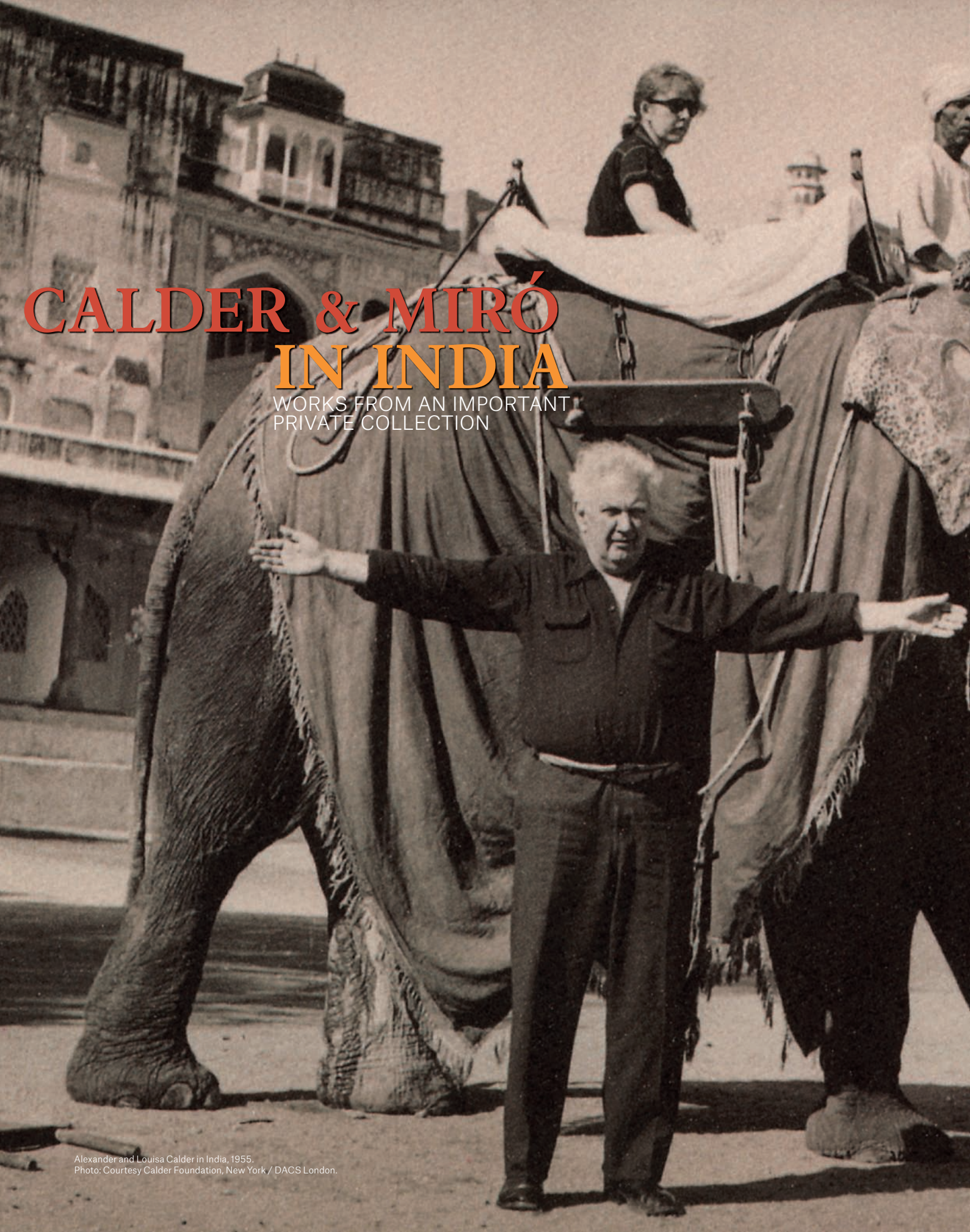
Lucio Fontana, *Concetto spaziale*, 1956.
Artwork: © Lucio Fontana/SIAE/DACS, London 2017.

Composed simply of white plaster, the present *Achrome* was the first iteration of what would become the defining series of Manzoni's career. A material most commonly used as a pictorial support, here the plaster has become the subject of the work itself. By choosing a naturally white material, Manzoni sought to eliminate possible figurative, symbolic or iconographic interpretations of the *Achromes* creating as a result a painting that referred solely to itself. As he explained in a manifesto, 'Dimensione libera': 'the question as far as I'm concerned is that of rendering a surface completely white (integrally colourless and neutral) far beyond any pictorial phenomenon or any intervention extraneous to the value of the surface. A white that is not a polar landscape, not a material in evolution or a beautiful material, not a sensation or a symbol or anything else: just a white surface that is simply a white surface and nothing else (a colourless surface that is just a colourless surface). Better than that: a surface that simply is: to be (to be complete and become pure)' (Manzoni, 'Free Dimension', *Azimuth*, no. 2, Milan, 1960, in *ibid.*, exh. cat., London, 1974, p. 46-7). As the components of painting – colour, line and form – were reduced to the bare minimum, the limitations of the painted, mimetic canvas were abolished, opening up new possibilities for painting and paving the way for successive generations of artists.

Milan in 1957 was a hotbed of artistic creativity. In January of this year, eleven of Yves Klein's radical International Klein Blue monochromes were shown at the Galleria Apollinaire, and in the same month, Alberto Burri's *Bianchi* – white monochrome works made from a range of materials – as well as one of the all black *Neri* were exhibited at the Galleria del Naviglio. In the midst of this progressive contemporary art world, Manzoni was forging a form of painting that was built upon the developments of Klein and Burri as well as the great godfather of Italian post-war art, Lucio Fontana. Experimenting with the use of gesso, Manzoni had begun a series of paintings in which he scratched or marked the white plaster, leading him, in the autumn of 1957, to conceive of the *Achromes*. With the inception of this series, Manzoni was looking beyond the materiality of Burri's works, or the mystical possibilities of monochrome colour as in Klein or Fontana's works, instead exploring the idea of a space freed of any image, colour, mark or material, creating, as he described, 'Images which are as absolute as possible, which cannot be valued for that which they record, explain and express, but only for that which they are: to be' (Manzoni, 'For the Discovery of a Zone of Images', in exh. cat., *Piero Manzoni: Paintings, reliefs & objects*, London, 1974, p. 17).



Piero Manzoni, 1959.
Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved.



CALDER & MIRÓ IN INDIA

WORKS FROM AN IMPORTANT PRIVATE COLLECTION

Alexander and Louisa Calder in India, 1955.
Photo: Courtesy Calder Foundation, New York / DACS London.



‘In 1954 I received a letter from a young Indian woman who wrote me mentioning Jean Hélion, my good friend. She was Gira Sarabhai, youngest of eight children of a large wealthy family in Ahmedabad, which is somewhere halfway between Bombay and Delhi. She offered Louisa and me a trip to India, if I’d consent to make some objects for her when there. I immediately replied yes’

—A. CALDER

INTRODUCTION

Gira Sarabhai’s letter to Calder was the start of an extraordinary journey, and the beginning of a lifelong friendship. In the three weeks that Calder spent at the Sarabhai family compound in Ahmedabad between January and February 1955, he produced one of the most fascinating bodies of work in his *oeuvre*. Gira, an architect, offered the artist an unparalleled opportunity: to become part of the thriving creative hub that, thanks to the patronage and vision of the Sarabhai family, was changing the cultural landscape of Ahmedabad during the 1950s. Following the Indian Independence Act of 1947—an achievement in which the Sarabhais had participated wholly—the country was on the brink of exciting new horizons. Gira and her brother Gautam had founded the Calico Textile Museum—arguably the best of its kind in the world—and had already welcomed leading figures of the European and American avant-garde to their home, including Isamu Noguchi, Le Corbusier and John Cage. Others would soon follow, including Robert Rauschenberg, Henri Cartier-Bresson, Richard Neutra—who visited whilst designing the US Embassy for Karachi—and Charles and Ray Eames, with whom Gira and Gautam would collaborate to establish the city’s celebrated National Institute of Design, commissioned by Prime Minister Jawaharlal Nehru. Calder was particularly intrigued, too, by the famous kite flying festival due to take place in Ahmedabad in January, writing to Gira ‘I certainly don’t want to miss that!’ (A. Calder, letter to Gira Sarabhai, August 24 1954). He announced that he would bring his pliers, but no other tools. Over the course of his stay, he produced a group of sculptures that rank among his finest works.

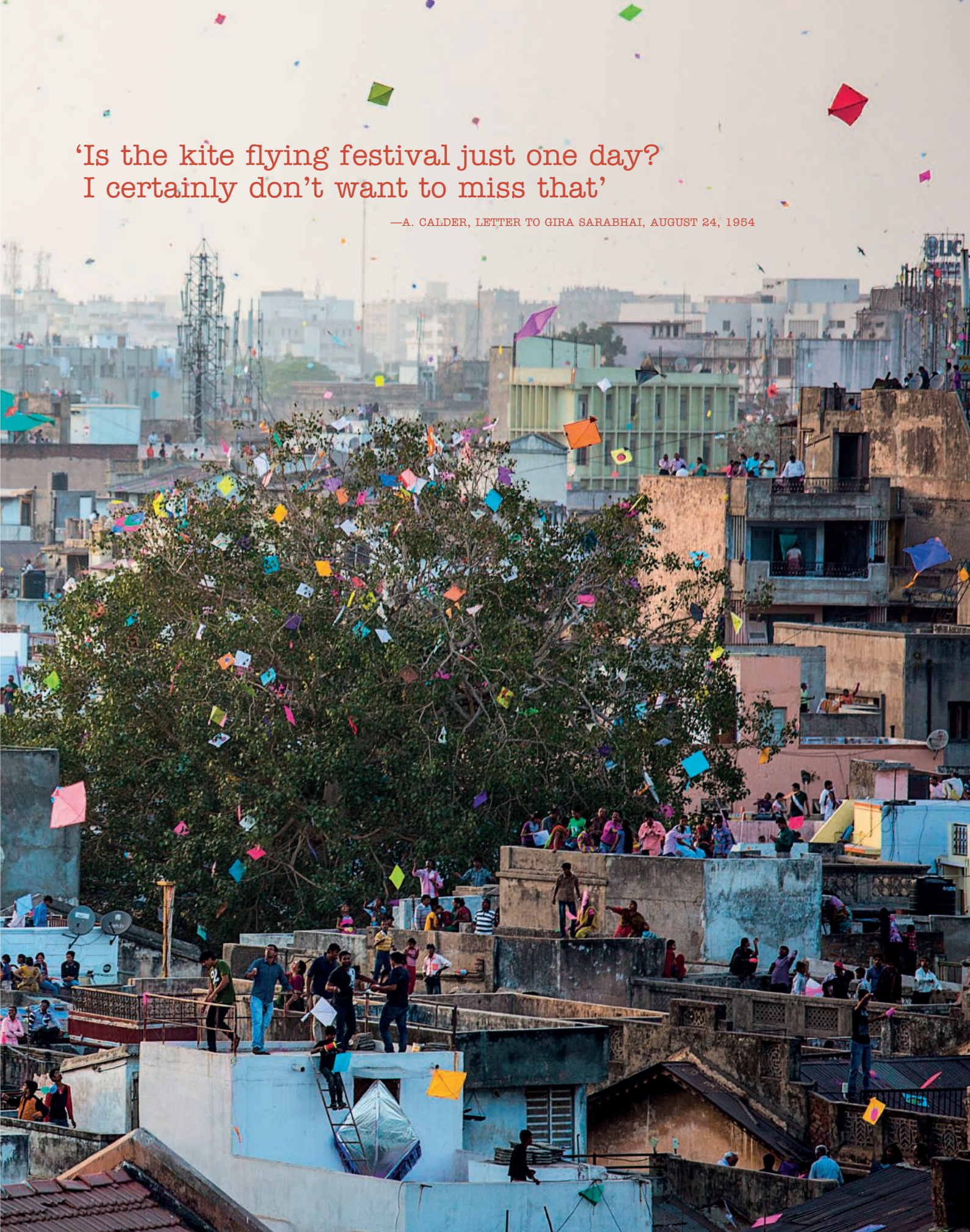
Held in the same private collection since their creation, and largely unseen by the public, the works offered for auction testify to an artist at the height of his powers, whose early studies in engineering and subsequent immersion in the 1920s Parisian art scene had given birth to one of the very first kinetic visual languages. By the mid-1950s, spurred on by his receipt of the Grand Prize for Sculpture at the 1952 Venice Biennale, Calder had achieved an unprecedented degree of



Annual kite festival in Ahmedabad, Gujarat, India.
Photo: Madeleine Jettre. © dbimages / Alamy Stock Photo.

‘Is the kite flying festival just one day?
I certainly don’t want to miss that’

—A. CALDER, LETTER TO GIRA SARABHAI, AUGUST 24, 1954



mastery over his materials. Hypnotic forms sprang to life from minimal combinations of painted sheet metal and wire, delicately balanced upon twisting, serpentine supports. Form, colour and motion were held in almost balletic tension with one another, subject to the slightest change in atmospheric conditions. A gust of air or a beam of sunlight could transform the sculpture from a static suspension to a piece of optical poetry: a living, breathing performance that unfolded before the eyes of its onlooker. Liberated by the striking economy of means to which he had distilled his practice, Calder began to travel, visiting Beirut and Caracas as well as India between 1954 and 1955. On each occasion, operating like a nomadic artisan, he set up a temporary studio and worked intensively over a few short weeks. It was during this period that Calder, who had hitherto split his time between New York and Paris, became a truly global artist.

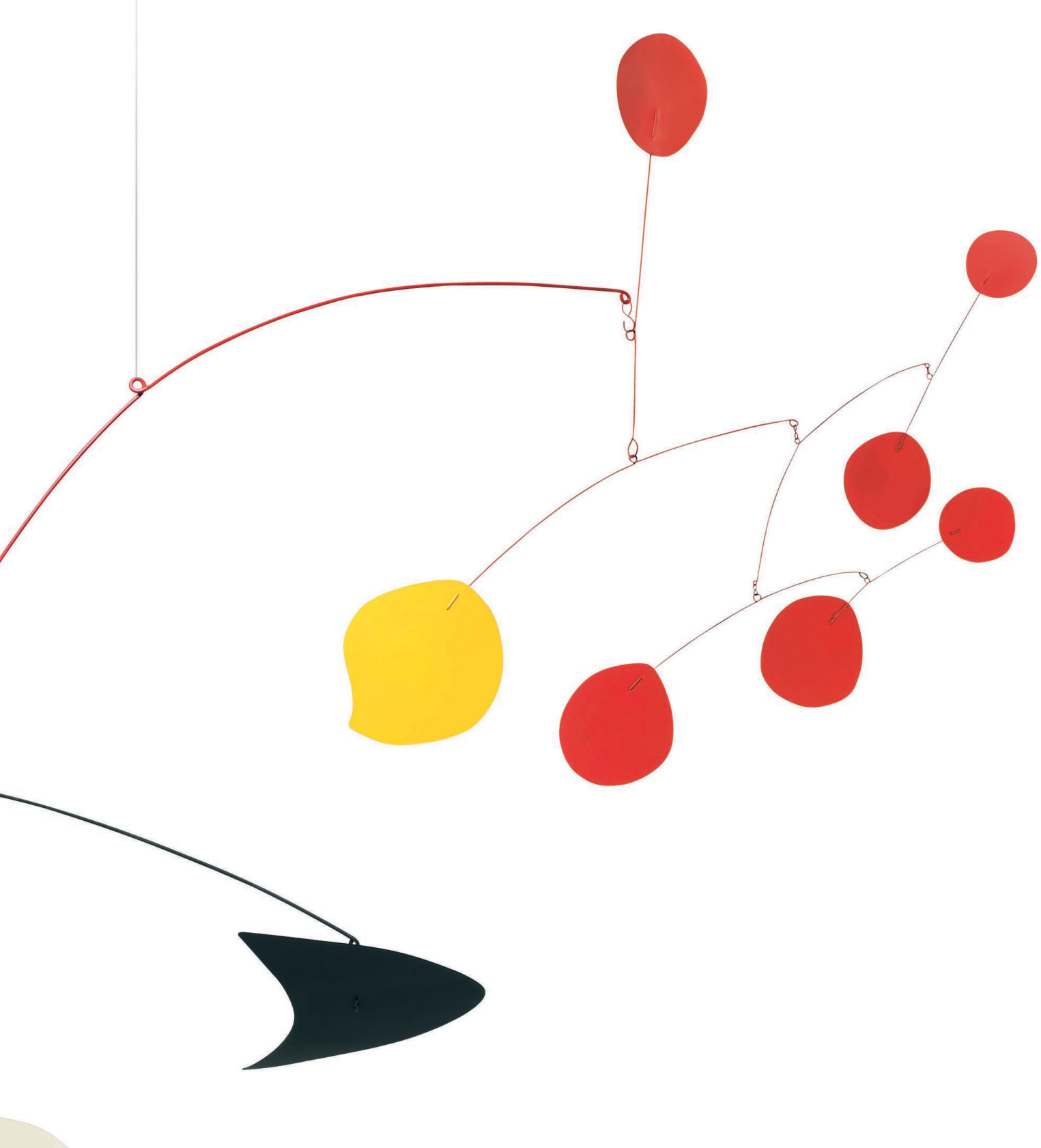
In India, Calder's pursuit of visual harmony reached new heights. Each work is a masterpiece of intuitive engineering: a triumphant fusion of optics and kinetics. Largely created outside, his sculptures became part of the landscape, intimately united with their natural environment. Originally suspended above a pool in the grounds, *Guava* offers an abstract vision of tropical fruits upon a twisted vine, brought to life by the languid tropical breeze. By contrast, the monumental standing mobile *Untitled* is almost architectural in its conception. Previously housed in the Sarabhais' garden, its gigantic form simultaneously exudes a sense of weightlessness, casting ever-changing shadows upon its surroundings. Each of these works powerfully conjures its original setting: through their colour, shape and motion, they evoke scented blooms, radiant sunlight and the verdant splendour of the Sarabhai estate. In India, Calder's practice found a fitting new home.

CALDER IN AHMEDABAD

The Sarabhais were a leading Jain business dynasty, who had played a pivotal role in India's industrial, political and cultural development. Amabalal Sarabhai, the patriarch of the family, founded a number of enterprises including Calico Textile Mills—one of India's largest textile companies—and became a prominent patron of the arts. He had been heavily involved in India's independence movement along with his wife Saraladevi, who had worked closely with Mahatma Gandhi himself. Calder himself refers to the couple throughout his correspondence as 'Papabhai' and 'Mummyben': affectionate names that reflected their warmth, generosity and impeccable hospitality. Alongside Gira and Gautam, their eight children included the scientist Vikram Sarabhai, widely acknowledged as the father of India's space programme, and the musician Gita Sarabhai, who famously provided the composer John Cage with the inspiration for his seminal work *4'33"*. Mridula Sarabhai was a politician and activist who continued her parents' legacy in fighting for India's freedom, whilst Leena Sarabhai established the Shreyas Foundation in order to educate orphaned and underprivileged children. As a family, the Sarabhais fostered creativity and innovation, and nurtured a wide variety of international relationships.

The Sarabhai family compound was a secluded twenty-acre estate known as the Retreat. The central family home—colloquially referred to as the Big House—was a large four-storey structure which contained apartments for each of Ambalal's children. As his children grew to adulthood, Ambalal offered each a plot of land within or outside the Retreat estate. Most chose the Retreat option and went on to design or commission their own home. At the direction of his hosts, a studio was set up for Calder on the estate, with a workshop at his disposal. However, as an artist whose work drew inspiration from the poetry of nature, Calder was unable to resist the allure of the Sarabhais' luscious gardens, and much of his work was completed on a bench outside in the grounds.



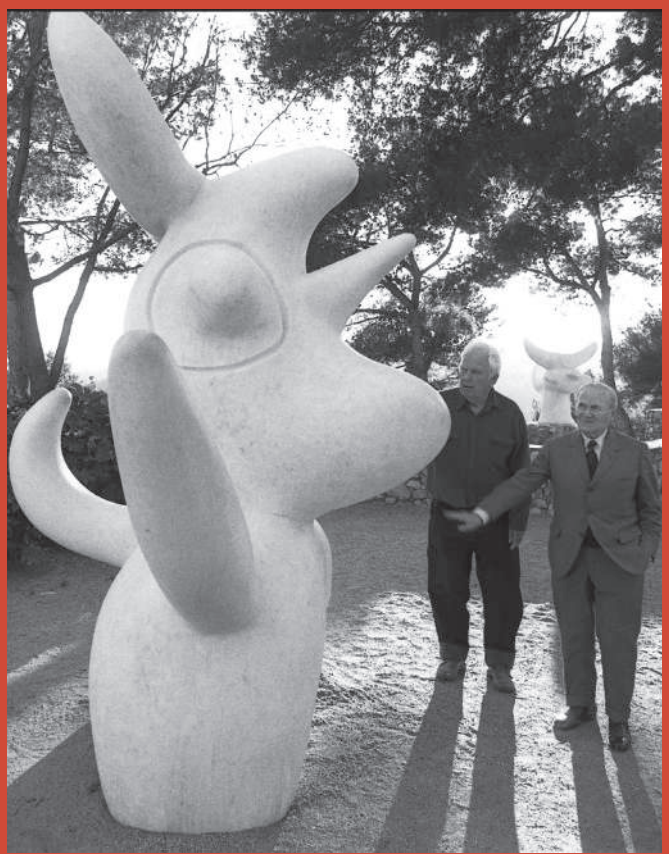


‘When everything goes right a mobile is a piece of poetry that dances with the joy of life and surprises’

—A. CALDER



Kamal Mangaldas, Alexander Calder, Anand, Ambalal and Anar Sarabhai at the Retreat, 1955. Photo: Courtesy Calder Foundation, New York / DACS London.



Alexander Calder and Joan Miró, Fondation Maeght, Saint-Paul-de-Vence, April 1969. Artwork: © Successió Miró / ADAGP, Paris and DACS London 2017. Photo: Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved.

'The underlying sense of form in my work has been the system of the Universe, or part thereof. For that is a rather large model to work from'

—A. CALDER

'Cows were tethered there, and a couple of water buffaloes', he recalled (A. Calder, quoted in *Calder's Universe*, exh. cat., Whitney Museum of American Art, New York, 1977, p. 335). It was an oasis of tranquillity and harmony, and a haven for the arts: a place of respite and creative experimentation, guided by the Sarabhais' deep appreciation of international artistic languages. Indeed, many of the artists whose works they acquired had played an important role in Calder's own life and practice: most notably Piet Mondrian, whose studio had inspired the artist's turn towards abstraction, and his close friend Joan Miró. During his stay, Calder produced nine sculptures, as well as several pieces of jewellery. On March 9, a selection of the works produced during his time in India were unveiled for the first time at a private exhibition at the Bhulabhai Memorial Institute, where Herbert Matter's 1950 film *Works of Calder* was also screened.

The 1950s was a pivotal decade in Calder's practice. Alongside his mobiles and stabiles of this period—many of which are now housed in major museum collections, including *Antennae with Red and Blue Dots*, c. 1953 (Tate, London) and *Red Lily Pads*, 1956 (Solomon R. Guggenheim Museum, New York)—he began to turn his attention to works executed on a grand scale, creating his first group of large outdoor sculptures during a year-long stay in Aix-en-Provence. Calder's growing fame earned him major commissions from across the world, including the mobile *.125* for the John F. Kennedy Airport in New York, *Spirale* for U.N.E.S.C.O. in Paris and *The Whirling Ear* for the American Pavilion at the 1958 Brussels World's Fair. At the same time, Calder also began to travel, reinvigorating his artisanal roots through a series of short residencies abroad—to Beirut in 1954, to Ahmedabad in 1955 and to Caracas shortly after his return from India. Each trip consisted of a short, intensive spurt of artistic production in a makeshift studio, followed by a small exhibition and a period of travelling and sightseeing with his wife. These sojourns provided Calder with an exhilarating challenge: by dramatically limiting his time and materials, and purposefully relocating to a foreign setting, the artist unlocked a newfound sense of creative freedom, submitting himself to intuition and the spirited impulses of his imagination. In India, Calder amplified this sense of spontaneity by titling his works just hours before their unveiling at the Bhulabhai Memorial Institute.

Calder's time in India allowed him to engage with his craft in its most basic form. The challenge of breathing life into earthbound materials with severely limited equipment required him to submit to intuition, relying solely upon the interaction between hand and eye. As James Johnson Sweeney recounted, '[Calder] has always avoided modelling in favour of direct handling—cutting, shaping with a hammer, or assembling piece by piece. Such an approach has fostered a simplicity of form and clarity of contour in his work. It allies him with Brancusi, Arp, Moore and Giacometti in their repudiation of virtuosity' (J. J. Sweeney, *Alexander Calder*, exh. cat., New York 1951, p. 8, reproduced in C. Giménez & A. S. C. Rower (eds.), *Calder: Gravity and Grace*, London 2004, p. 72). Calder had spent time early in his career visiting the ateliers of local metal workers, and relished the opportunity to reprise this activity in India. Indeed, the country's growing industrial landscape—at which the Sarabhais were at the very heart—resonated with the sense of pioneering technical innovation that had driven his practice from the beginning. Selden Rodman has drawn a compelling parallel between Calder's aesthetic and the work of the Wright brothers, explaining that 'the Wrights too were in love with simplicity, with perfection of motion and economy of means. They began and ended their work *as artists*' (S. Rodman, 'Conversations with Artists: Alexander Calder', in C. Giménez and A. S. C. Rower (eds.), *Calder: Gravity and Grace*, London 2004, p. 84). In the peace and tranquillity of the Sarabhais' secluded gardens, Calder was able to reconnect with the fundamental aim of his practice: transforming base materials into seemingly impossible expressions of natural beauty; coercing wire and metal into an ever-changing, life-affirming dance.

AHMEDABAD IN THE 1950S

The Sarabhai family's commitment to artistic patronage transformed the cultural scene in Ahmedabad throughout the 1950s. Following the Indian Independence Act of 1947—an achievement in which the Sarabhais had participated wholly—the country was on the brink of exciting new horizons. Calder was one of a group of artists, designers, photographers, architects and musicians who came to the city during this period, attracted to the exhilarating creative environment that was quickly taking hold. Leading figures of the Western avant-garde were drawn into a thriving artistic exchange, feeding off the city's atmosphere and transporting its influences back to their studios. Many stayed at the Retreat—including Noguchi, Cage and Rauschenberg—whilst Le Corbusier designed a villa in the family compound. At the same time, India was also beginning to export aspects of its culture to the West: indeed, it was in 1955—the same year that Calder visited Ahmedabad—that the Museum of Modern Art in New York mounted the most comprehensive exhibition of Indian textiles and ornamental arts ever to take place in the United States.

'We became very good friends and attended many things together. I came to love his painting, his colour, his personages'

—A. CALDER ON J. MIRÓ

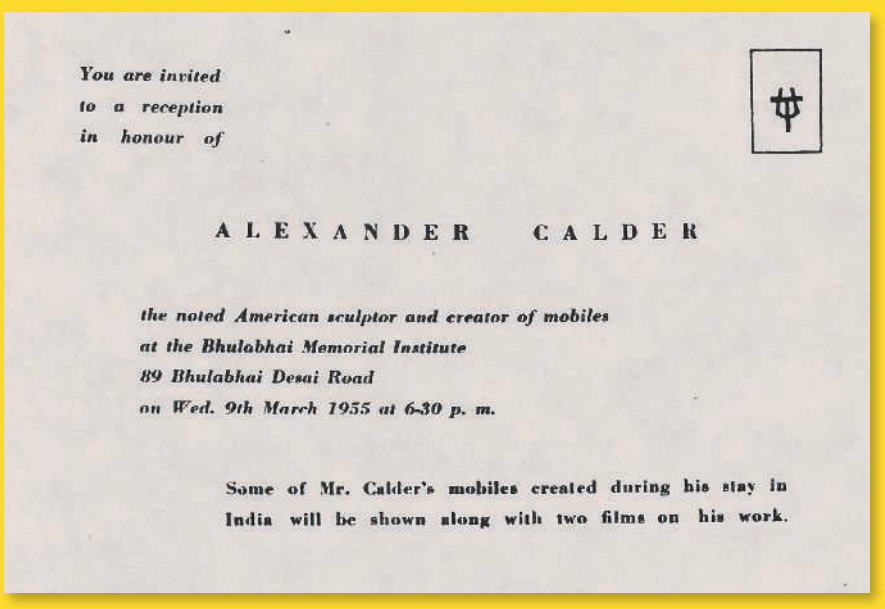


Lot 29, Joan Miró and Josep Llorens Artigas, *Vase*, 1941-1944

Perhaps the Sarabhais' biggest cultural contribution during this period was through Gira and Gautam's collaboration with the American husband-and-wife designers Charles and Ray Eames, with whom they worked closely to establish the National Institute of Design. In 1958, the Eames' were commissioned by the Nehru administration to produce a report on the various challenges that the country was facing in relation to Western design and technology. The first part examined the role of design in India from a number of different perspectives, including architecture, economics, sociology, psychology and anthropology. The second half proposed a new educational model for designers: an institute of consultancy and research directly linked to the Ministry of Commerce and Industry, staffed by experts in the fields of both art and government. In 1961, Gautam was appointed chairman of the Institute's governing council, and Gira later became chairwoman of its Board of Directors. A range of celebrated artists and designers visited the Institute during its early years, including Henri Cartier-Bresson—who had been photographing India since 1947—the architect Louis Khan, the filmmaker Gullio Gianini and typographer Adrian Frutiger.

Gira and Gautam's architectural passions also brought about an influx of leading Western architects. Most notable among them was Le Corbusier, who first came to India in the early 1950s to design the city of Chandigarh. 'At this moment in the evolution of modern civilization India represents a quality of spirit, particularly attractive', he wrote to his British correspondents in 1950. 'Our task is to discover the architecture to be immersed in the sieve of this powerful and profound civilization and the endowment of favourable modern tools to find it a place in present time' (L. Corbusier, quoted in S. Prasad, *Le Corbusier: Architect of the Century*, London 1987, p. 279). Over the course of fourteen years, Le Corbusier executed around ten substantial architectural projects, including Chandigarh's Palace of Justice, Palace of Assembly and Secretariat, as well as the Government Museum and Art Gallery, the Chandigarh College of Architecture and the Open Hand Monument. During the mid-1950s he turned his attention to Ahmedabad, designing the Mill Owners' Association Building, the Sanskar Kendra Museum, the Villa Shodhan and the Villa de Madame Manorama Sarabhai. The latter featured a slide leading down to a crystal clear swimming pool, and substituted all exterior doors for bamboo blinds that allowed light and air to filter freely through the house.

The American composer John Cage first visited Ahmedabad in 1955, having been introduced to the Sarabhais' musical

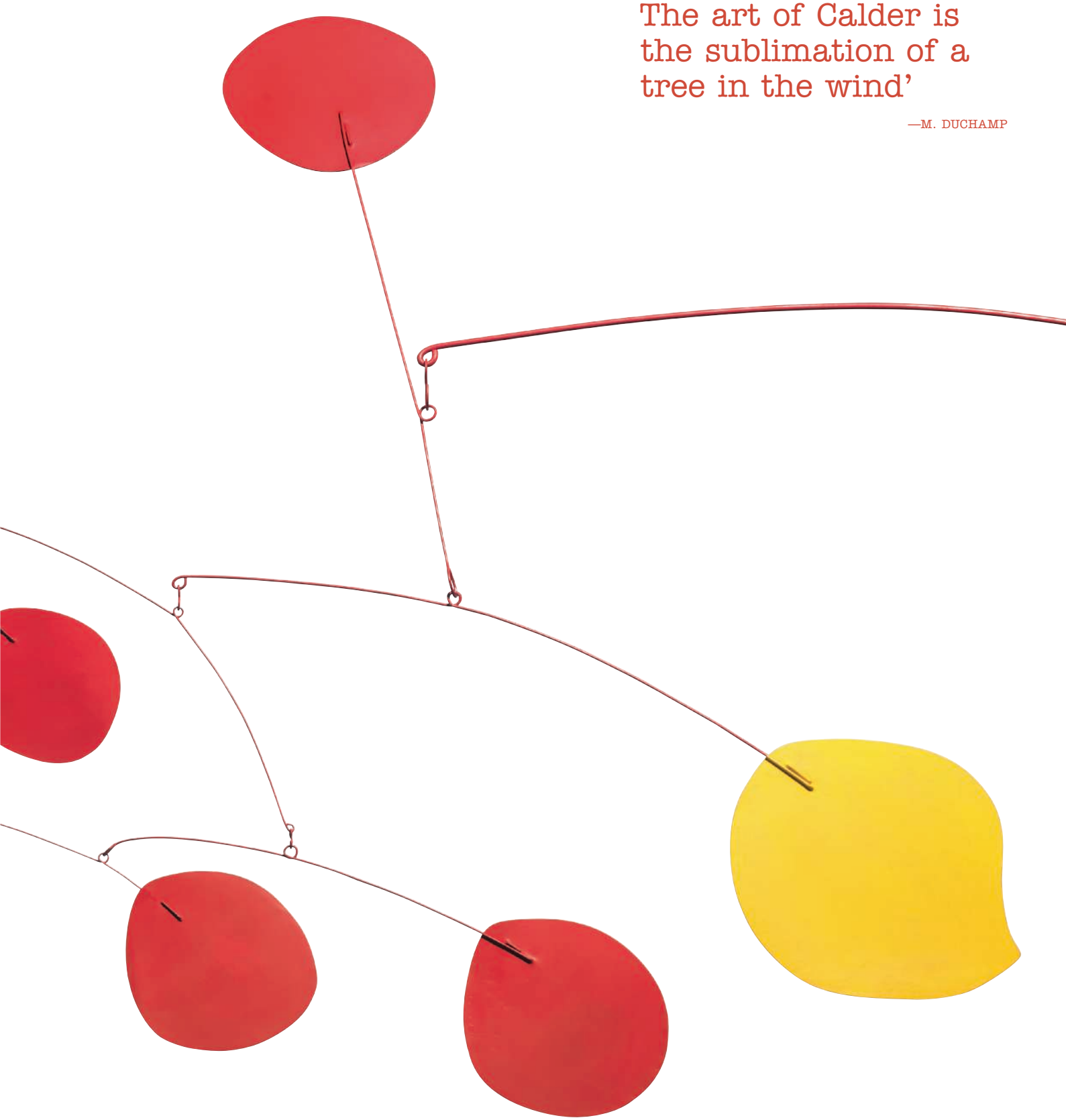


Invitation for reception in honour of Alexander Calder, Bhulabhai Memorial Institute, 9 March 1955.
Photo: Courtesy Calder Foundation, New York / DACS London.



‘Pure joie de vivre. The art of Calder is the sublimation of a tree in the wind’

—M. DUCHAMP





Isamu Noguchi, The *'Big House'*, the Retreat, Ahmedabad, *circa* 1949-56.
Photo: © 2017 Calder Foundation, New York / DACS London.

'It is very cold here, and so we will be delighted to come where it is warmer. But the great delight is to see India, and to meet you and your family. Cordially Sandy'

—A. CALDER



Robert Rauschenberg at Le Corbusier's Villa Sarabhai, Ahmadabad, India, 1975.
Photo: Gianfranco Gorgoni. ©2012-2013 Gianfranco Gorgoni.

daughter Gita by Isamu Noguchi in New York in 1946. Cage later claimed that Gita 'came like an angel from India', bringing with her the revelation that the purpose of music 'is to quiet and sober the mind, making it susceptible to divine influences' (J. Cage, quoted in J. Pritchett, *The Music of John Cage*, Cambridge 1996, p. 37). This concept was to become central to Cage's thinking, and is said to have inspired his infamous composition *4'33'*, comprising solely of the incidental noise made by a concert hall audience over a timed period of 4 minutes and 33 seconds. Cage visited Ahmedabad again in 1964 as musical advisor to the Merce Cunningham Dance Company during its world tour, along with the Company's resident designer Robert Rauschenberg.
The trip captured his imagination too, and in 1975 he was invited back by Anand Sarabhai to collaborate with papermakers at the ashram—or textile factory—founded by Mahatma Gandhi. The month-long trip inspired his *Jammer* series: a sequence of fabric works made from fragments of material he had collected during his stay. Rauschenberg was particularly struck by the contrast between the vibrantly-coloured, luxuriant textiles and the prevailing poverty and hardship he witnessed on a daily basis. It was, as he explained, a 'cruel combination of disease and starvation and poverty and mud and sand and yet it was all punctuated with maybe just that one piece of beautiful silk' (R. Rauschenberg, http://www.rauschenbergfoundation.org/art/art-in-context/mirage-jammer [accessed March 24 2016]).

Calder and the Sarabhais kept in touch, through their letter writing and visits, over the next twenty years. On April 27 1976, just months before the artist's death, Gira wrote to Calder, sending him fourteen photographs of the mobiles hanging in Ahmedabad and summarising her personal inventory of his works. 'In the past years, I have missed seeing you in New York and Paris', she wrote. 'I wonder when we shall meet again!' (G. Sarabhai, letter to Alexander Calder, April 27 1976). The works offered for auction represent a remarkable snapshot of an extraordinary cultural exchange between pioneers in their respective fields, whose combined legacies continue to reverberate today.



CALDER & MIRÓ IN INDIA

WORKS FROM AN IMPORTANT PRIVATE COLLECTION

λ*29

JOAN MIRÓ (1893-1983) AND JOSEP LLORENS ARTIGAS (1892-1980)

Vase

partially painted and glazed earthenware vase
height: 13½in. (34.6cm.)
Executed in 1941-1944, this vase is unique

£150,000-250,000
$190,000-310,000
€180,000-290,000



Joan Miró, *The Beautiful Bird Revealing the Unknown to a Pair of Lovers*, 1941.
Museum of Modern Art, New York.
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2017.
Photo: The Museum of Modern Art, New York/Scala, Florence.

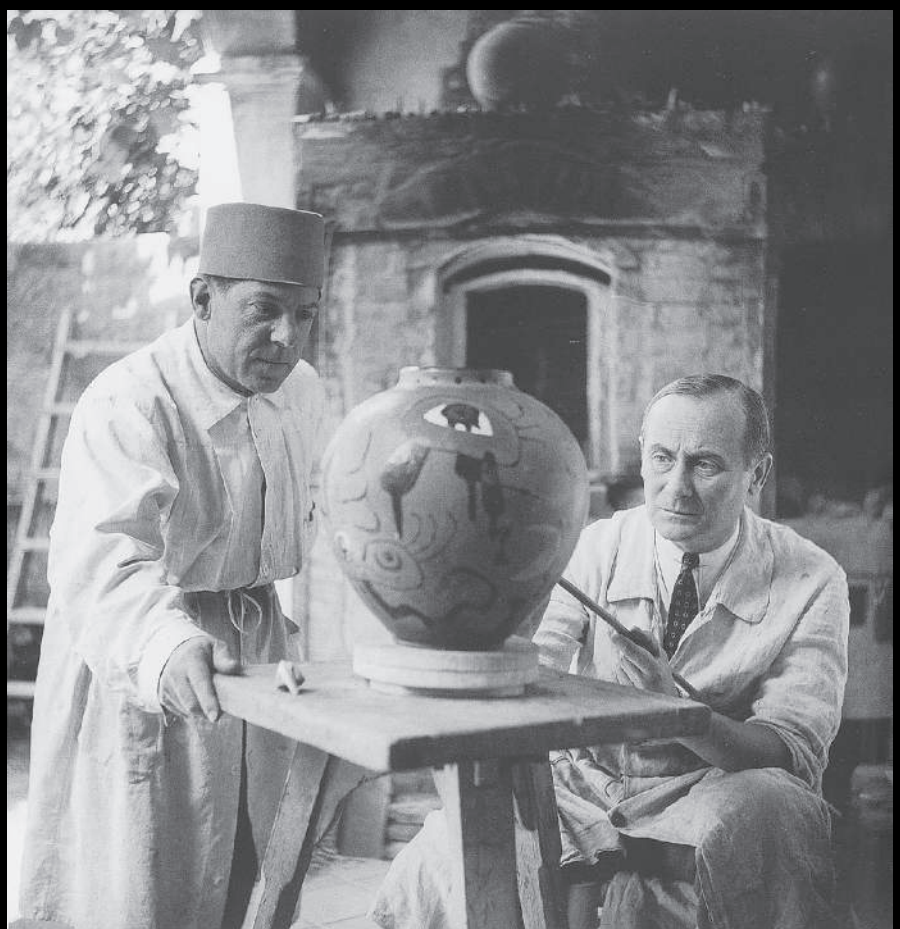
PROVENANCE:
Galerie Maeght, Paris.
Gira Sarabhai, Ahmedabad.
Acquired from the above by the present owners.

LITERATURE:
J. Prevert, G. Ribemont-Dessaigned, *Joan Miro*, Paris 1956, p. 200-201.
J. Pierre, J. Corredor-Matheos, *Céramiques de Miro et Artigas*, Paris 1974, no. 8, p. 201.
F. Miralles, *Llorens Artigas*, Barcelona 1992, no. 562, p. 254.
J. P Miro & J. G Artigas, *Joan Miro, Josep Llorens Artigas. Ceramic, catalogue raisonné 1941-1981*, Paris 2007, no. 6, p. 32 (illustrated).

'The requirements of ceramics altered Miró's line, simplified his colours, exaggerated his rhythms. He dove into nature's vast reserve, which surrounded him and the abandoned objects that he gathered. We run into his familiar themes, but the bird and the woman, serpents and stars have changed worlds and have submitted to ceramic's materiality as well as to the rules of its game. The union of line and real space, of colour and substance, recaptures the primitive resonance of his savage paintings. Here, it is the flames of the kiln, after a slow alchemical process, that perform the integration of mind into matter'

—J. DUPIN





Joaquim Gomis, *Artigas and Miró,* Barcelona, 1944.
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2017.
Photo: © Hereus de Joaquim Gomis. Fundació Joan Miró, Barcelona.

Filled with the raw energy and spontaneous, amorphous forms that characterise Joan Miró's style, this unique ceramic, titled *Vase,* dates from the artist's earliest collaborations with his friend and fellow artist, Josep Llorens Artigas. Here, form and colour appear suspended in almost balletic tension with one another, as the fluid strokes of the artist's brush fill the gently curving surface with symbols and characters plucked from Miró's highly personal, biomorphic symbolic system, their stark black outlines filled with swathes of glowing pigment. Appearing for the first time at auction, *Vase* was formally in the private collection of the pioneering architect, Gira Sarabhai, whose family's patronage of the arts transformed the cultural scene in Ahmedabad after the Indian Independence Act. Known for their efforts to foster creativity and innovation in a variety of fields, the Sarabhais nurtured a wide network of international relationships, hosting such luminaries as Le Corbusier, Alexander Calder and Robert Rauschenberg at their home, and creating a richly creative environment for their artistic friends to work in.

Miró's ceramics were the product of his close relationship with Josep Llorens Artigas, a highly skilled artist who's work in the medium focused on creating unique pieces that expressed the personality of their creator. Their friendship blossomed during their early years in Barcelona, where the pair met at the Cercle Artístic de Sant Lluc in 1912, and then during their studies together at the art school run by Francesc Galí. Both artists moved to Paris in the 1920s, where their paths often crossed and overlapped, as they each forged an artistic career for themselves. Their long, and highly productive collaboration in ceramics began towards the end of the Second World War as they both found themselves once again in Spain in the summer of 1944. Artigas's studio was filled with vases and pots that had been slightly misshapen or discoloured during the first stage of the firing process, and Miró was fascinated by the irregular forms and unique hues of this vast array of beautifully crafted objects. Choosing the vases he found most intriguing, Miró began to paint directly on to their surfaces, with Artigas producing a series of special glazes for him to use. These allowed Miró to achieve a greater luminosity in his forms, the fluid glaze providing more vibrant, brighter, and translucent hues than traditional materials.

As Jacques Dupin has explained, these experiments in ceramics allowed Miró to explore new creative avenues, opening his highly personal artistic language to new possibilities: 'The requirements of ceramics altered Miró's line, simplified his colours, exaggerated his rhythms. He dove into nature's vast reserve, which surrounded him and the abandoned objects that he gathered. We run into his familiar themes, but the bird and the woman, serpents and stars have changed worlds and have submitted to ceramic's materiality as well as to the rules of its game. The union of line and real space, of colour and substance, recaptures the primitive resonance of his savage paintings. Here, it is the flames of the kiln, after a slow alchemical process, that perform the integration of mind into matter' (J. Dupin, 'Terres de Grand Feu,' in *Joan Miró - Josep Llorens Artigas: Ceramics Catalogue raisonné, 1941-1981,* ed. J. Punyet Miró & J. Gardy Artigas, Paris, 2007, p. 22).



CALDER & MIRÓ IN INDIA

WORKS FROM AN IMPORTANT PRIVATE COLLECTION

***30**

ALEXANDER CALDER (1898-1976)

Guava

hanging mobile—sheet metal, rod, wire and paint
71¼ x 146½ x 46½in. (181 x 372.1 x 118 cm.)
Executed in 1955

£3,000,000-5,000,000
$3,800,000-6,300,000
€3,600,000-5,900,000

PROVENANCE:
Gira Sarabhai, Ahmedabad (acquired directly from the artist), 1955.
Acquired from the above by the present owners.

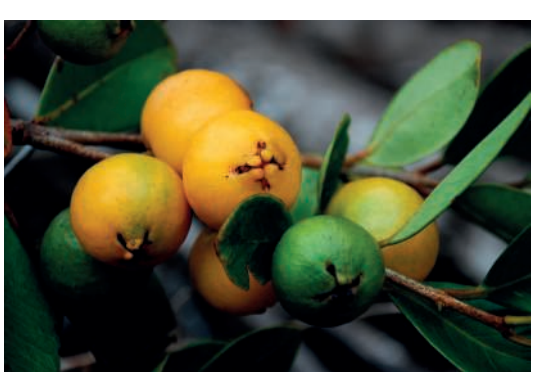
EXHIBITED:
Bombay, Bhulabhai Memorial Institute, 1955.
Bombay, Jehangir Art Gallery, 1955.
London, Ordovas, *Calder in India,* 2012, pp. 42 and 92 (illustrated in colour, pp. 44-45, pp. 70-71; installation view illustrated, p. 37; installation view illustrated in colour, p. 87).

LITERATURE:
S. Jhaveri, *Western Artists and India: Creative Inspirations in Art and Design*, London 2013, no. 5 (illustrated in colour, p. 45).

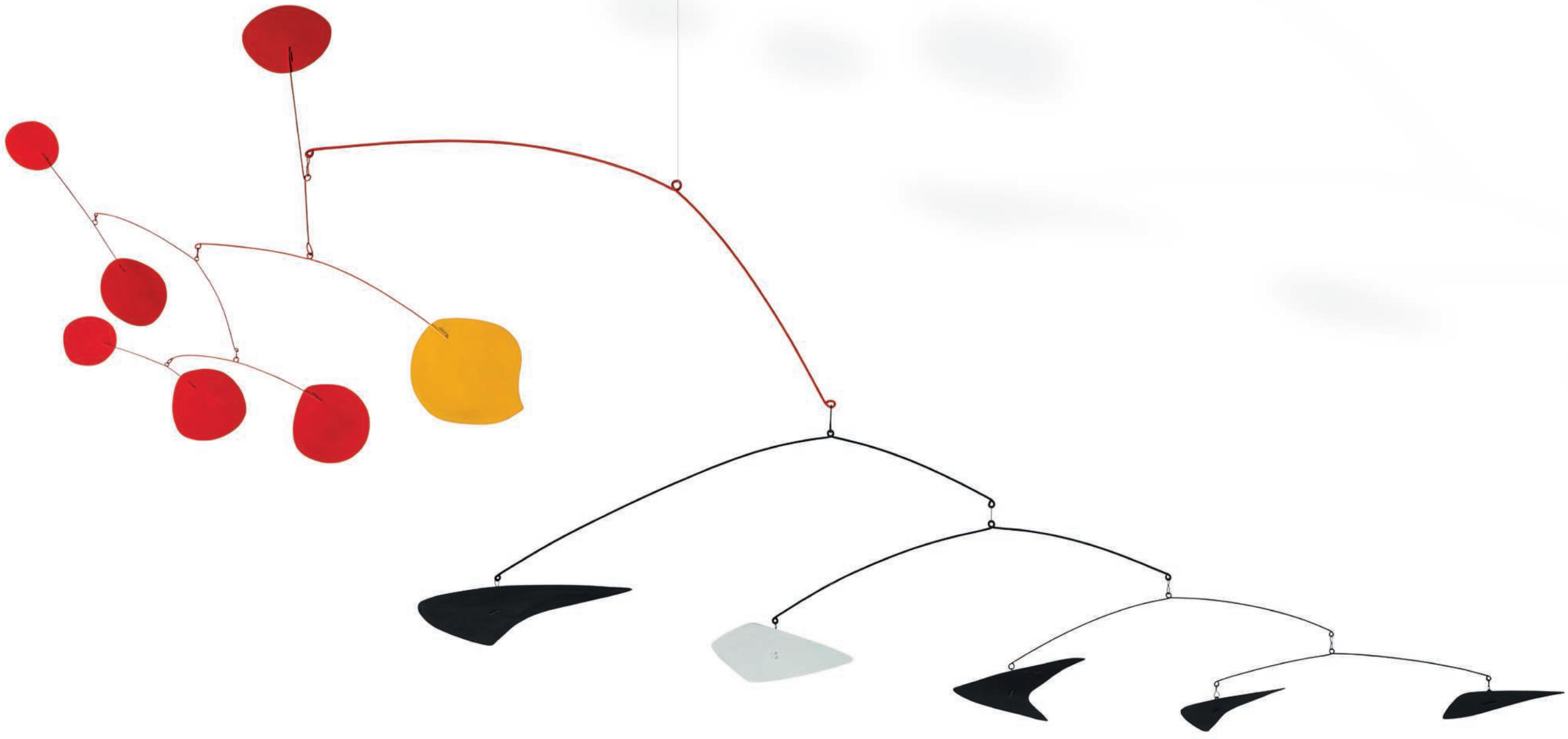
This work is registered in the archives of the Calder Foundation, New York, under application number A10123.

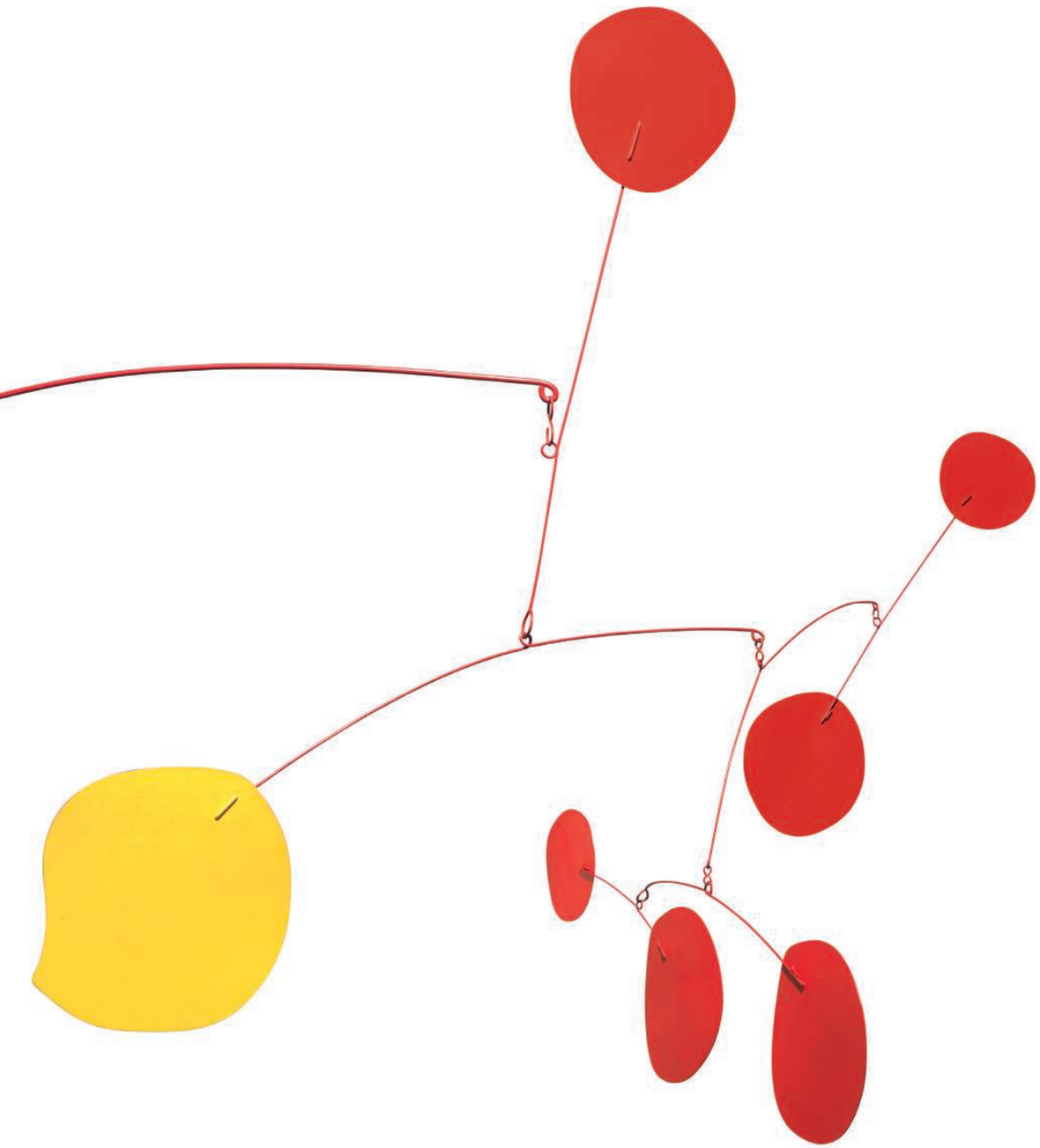
'I'd brought my pliers with me [to India], and I'd got some metal and wire in Bombay, so I went to work in the [Sarabhais'] garden. Cows were tethered there, and a couple of water buffaloes'

—A. CALDER

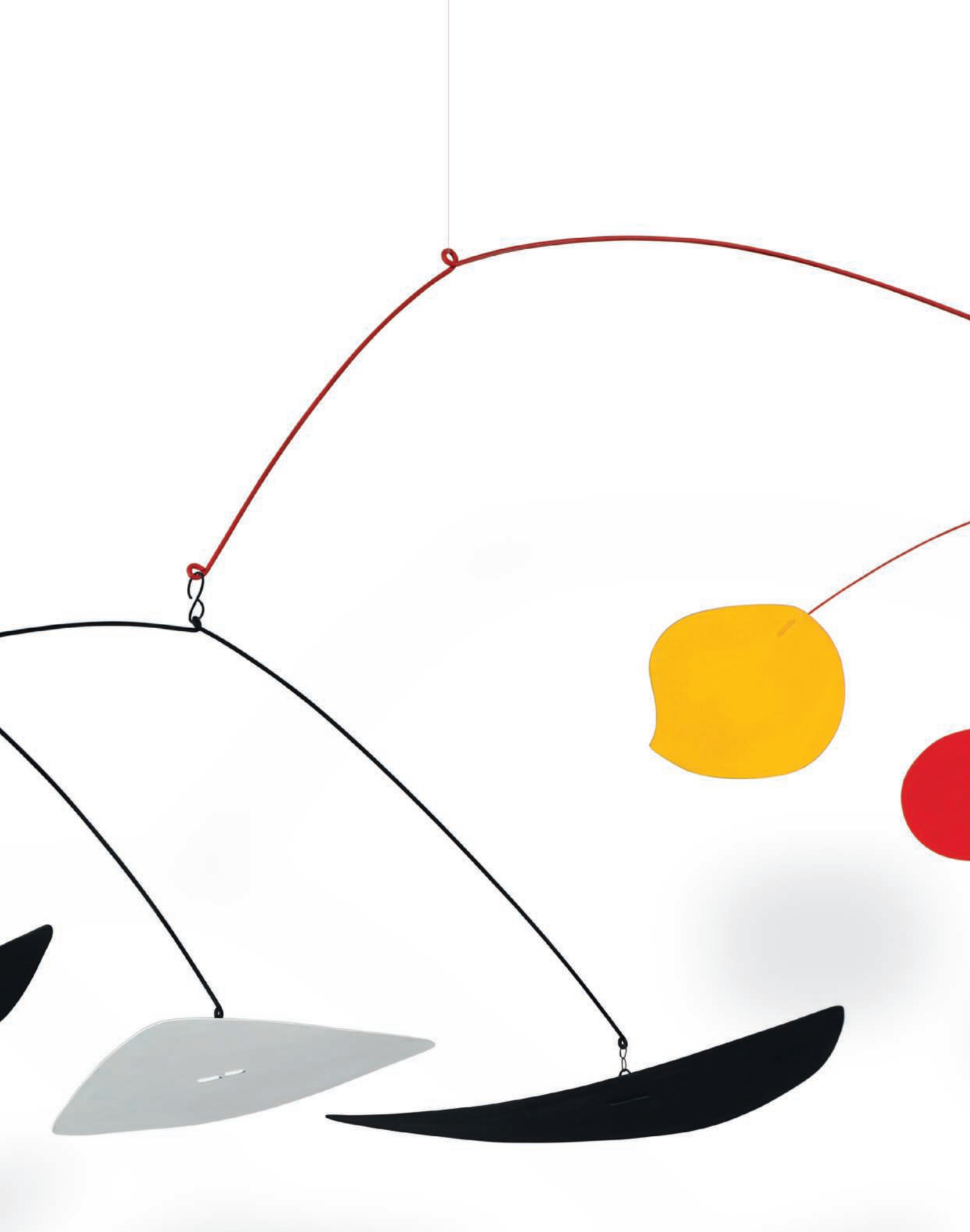


Guava on the branch
Photo: Archer Kelly via Getty Images.







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CALDER & MIRÓ IN INDIA

WORKS FROM AN IMPORTANT PRIVATE COLLECTION

***31**

ALEXANDER CALDER (1898-1976)

Untitled

signed with the artist's initials 'S.C.' (wire welded onto two of the discs)
standing mobile – sheet metal, rod, wire and paint
108⅝ x 142½ x 59 in. (276 x 362 x 150cm.)
Executed in 1955

£3,500,000-5,500,000
$4,400,000-6,900,000
€4,100,000-6,400,000



Alexander Calder with Gira Sarabhai, Ahmedabad, India, 1955.

PROVENANCE:
Gira Sarabhai, Ahmedabad (acquired directly from the artist in 1955).
Acquired from the above by the present owners.

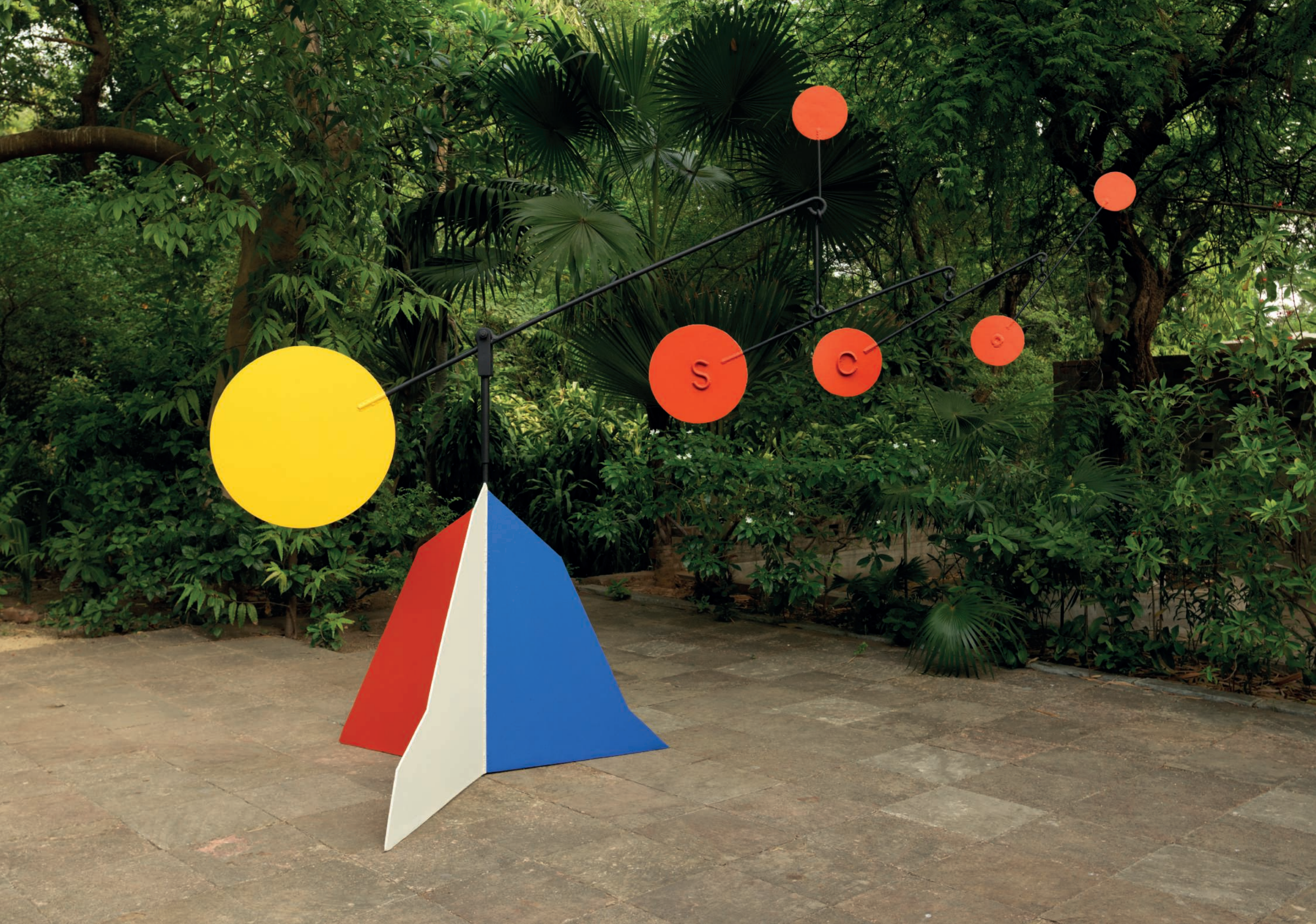
EXHIBITED:
London, Ordovas, *Calder in India,* 2012 (illustrated in colour, pp. 82 -83, p. 93; installation view illustrated in colour, pp. 84-85, pp. 87-88).

LITERATURE:
S. Jhaveri (Ed.), *Western Artists and India: Creative Inspirations in Art and Design*, London 2013, p. 42, no. 2 (illustrated in colour, p. 43).
J. Dalley, 'Alexander Calder Sculptures Kept in Suspended Animation', *The Financial Times*, 12 April 2016 (illustrated in colour).

This work is registered in the archives of the Calder Foundation, New York, under application number A10119.

'In the past years, I have missed seeing you in New York and Paris. I wonder when we shall meet again!'

—G. SARABHAI, LETTER TO A. CALDER, 27 APRIL 1976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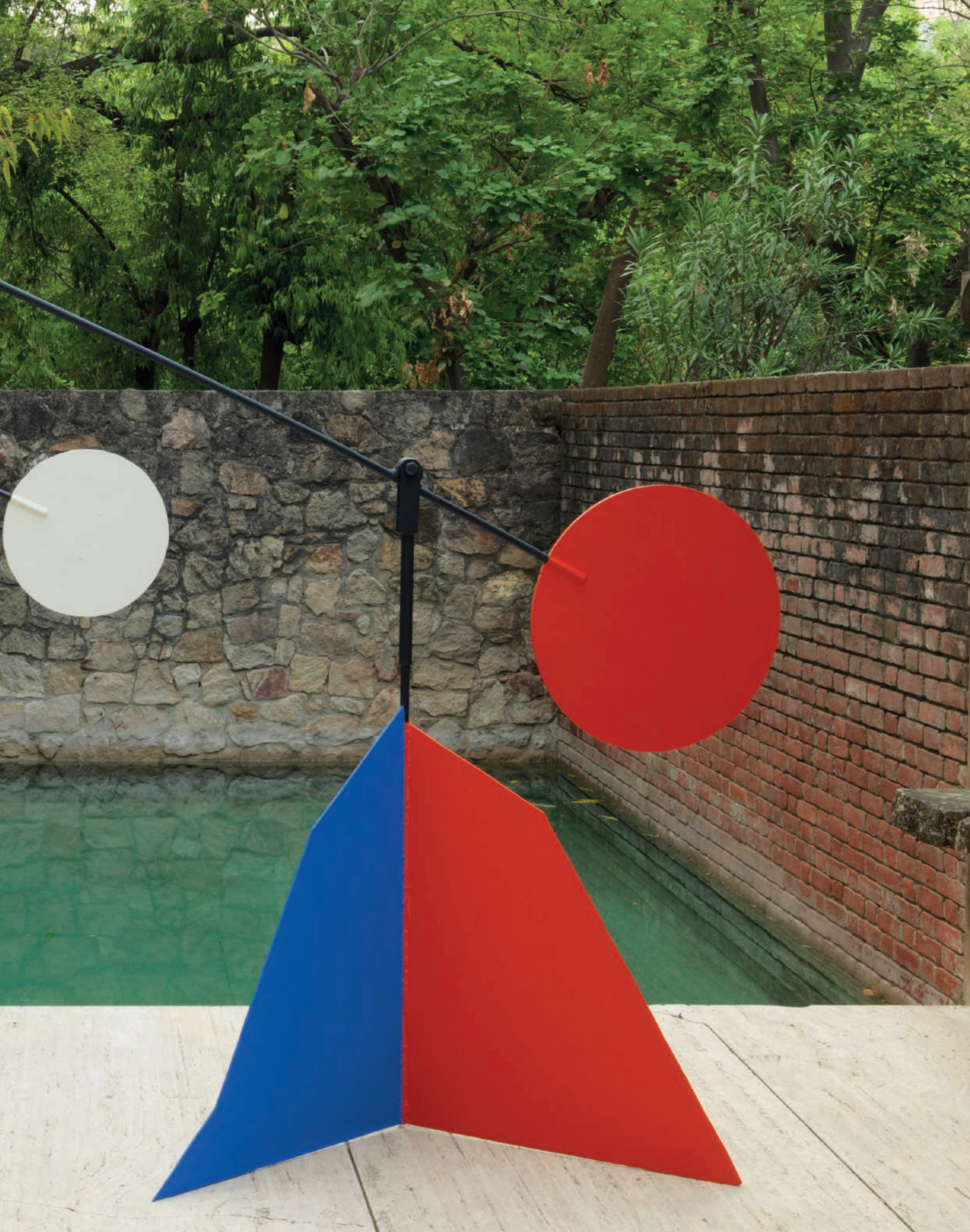


PROPERTY FROM THE COLLECTION
OF SHIRLEY JAFFE BY DESCENT

***32**

JEAN-PAUL RIOPELLE (1923-2002)

Untitled

oil on canvas
31¾ x 39⅜ in. (80.6 x 100cm.)
Painted in 1951

£700,000-1,000,000
$880,000-1,300,000
€820,000-1,200,000

PROVENANCE:
The collection of Shirley Jaffe, Paris (acquired directly from the artist).
Thence by descent to the present owner.

EXHIBITED:
Philadelphia, Hendler Gallery, *Group Exhibition*, 1952.

LITERATURE:
Y. Riopelle, *Jean-Paul Riopelle Catalogue raisonné: Tome 2 1954-1959*, Montreal 2004, no. 1951.005H.1951 (illustrated in colour; p. 420).

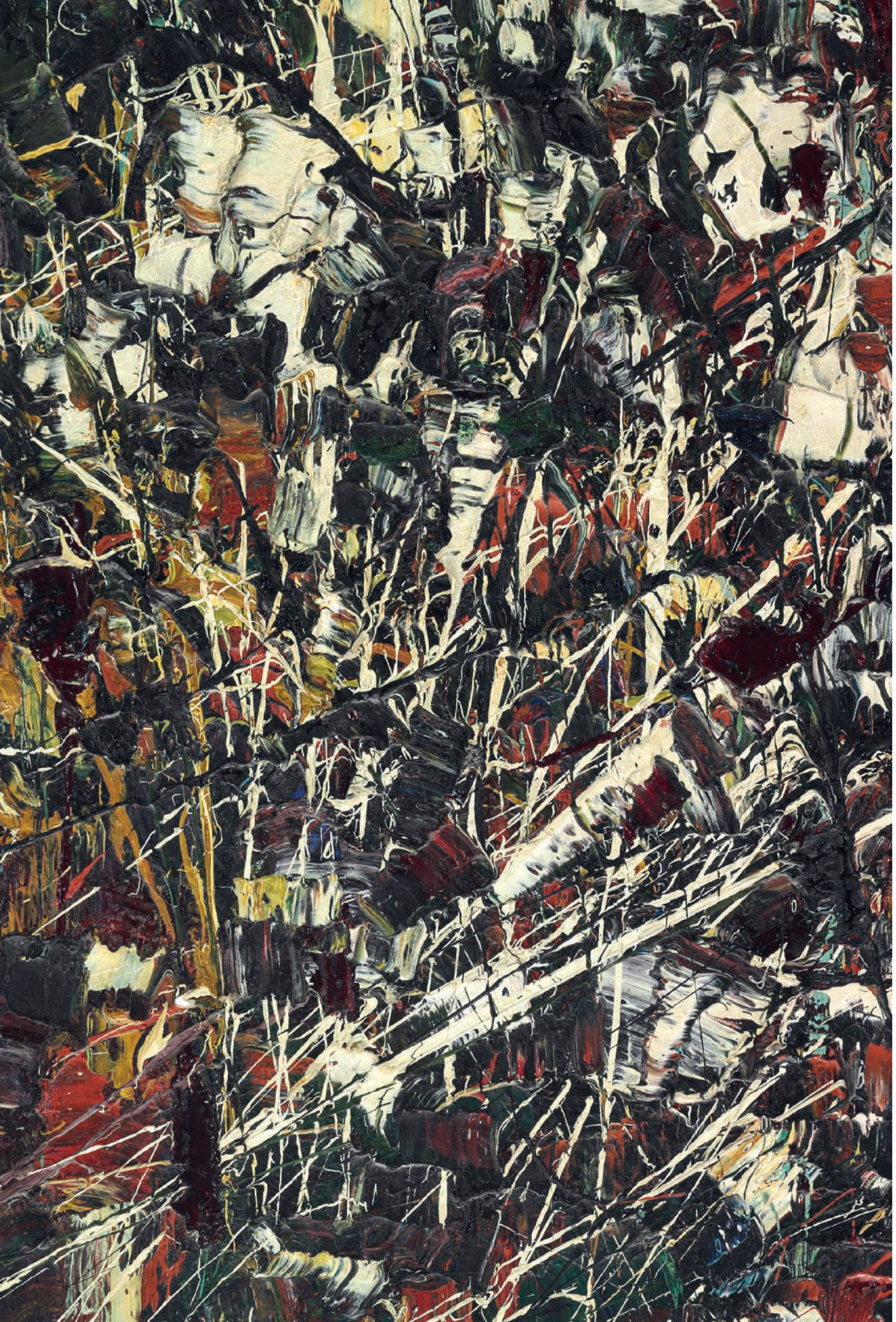
'Riopelle succeeds where memory fails. The intangible is given a body, desire a pictorial life. Objects astray, discarded impressions, forgotten emotions are put together in a cocktail-shaker and are poured out on the rocks in a Venetian glass of exquisite transparency in a splendid explosion'

—P. BOUDREAU



Joan Miró, *Carnaval d'Arlequin*, 1924-25.
Albright-Knox Art Gallery, New York.
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2017.
Photo: Albright Knox Art Gallery/Art Resource, NY/Scala, Florence.







Jackson Pollock, *Enchanted Wood*, 1947.
Peggy Guggenheim Collection, Venice.
Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2017.
Photo: Scala, Florence.

'I didn't know Jackson Pollock personally. It's a shame because I believe he is very intelligent and sincere. I saw one of his works for the first time in Paris in 1951, a canvas brought over by a close friend of his with whom I had a lengthy conversation that confirmed what I feel is the ultimate difference in conception between the two methods of exploration. Far from sharing a common cause, we are directly opposed'

—J-P. RIOPELLE

A scintillating effusion of abstract form and colour, *Untitled* (1951) exemplifies the energetic, layered command of paint that defines Jean-Paul Riopelle's practice. The work was acquired directly from Riopelle by his friend Shirley Jaffe, who exhibited her work alongside his in Philadelphia in 1952 and, three years later in Paris, introduced him to Joan Mitchell – the artist who would become his romantic and intellectual partner for two tempestuous decades. *Untitled* is testament to a thrilling period of creativity and artistic conversation in mid-century Paris, during which Riopelle, Jaffe and Mitchell played pivotal roles in one another's lives and in the story of abstract painting in Europe. In a 2004 interview, Jaffe recalled her time in Paris as 'Exciting, wonderful. I took the opportunity to absorb as much art as I could, something I don't think I had adequately done in New York. I went to every contemporary gallery and looked at everybody's work and gave myself a visual education. ... Sam Francis came around '51 or '52, and Joan Mitchell had already been there and would come back later, Jean-Paul Riopelle was there: a Canadian artist, one of the most generous artists I have known. ... There was a going and coming that was vital, a cultural exchange that was very lively' (S. Jaffe, quoted in S. Kaneda, 'Shirley Jaffe,' *Bomb: Artists in Conversation*, 87, Spring 2004).

As Guy Robert has written, 'During the year 1951, Riopelle painted tableaux that were textured with thick pastes, applied with a brush and more and more often with a spatula, and these depths, already bubbling with colours, were then slashed in all directions by fine spurts of paint whose network constitutes a kind of jazz rhythm: jerky, syncopated, muscular' (G. Robert, *Riopelle, chasseur d'images*, Montréal 1981, p. 68). *Untitled*, with its thick impasto facets of teal, burgundy, mauve, yellow and Prussian blue overlaid with explosive filaments of white and red, displays this approach at its dynamic best. 1951 was a key year for Riopelle, seeing his participation in the Parisian group show *Véhémences confrontées* at Galerie Nina Dausset, curated by Michel Tapié; his work was shown alongside that of Hans Hartung, Wols, Willem de Kooning, and Jackson Pollock. The vigorous skeins of paint that stream across





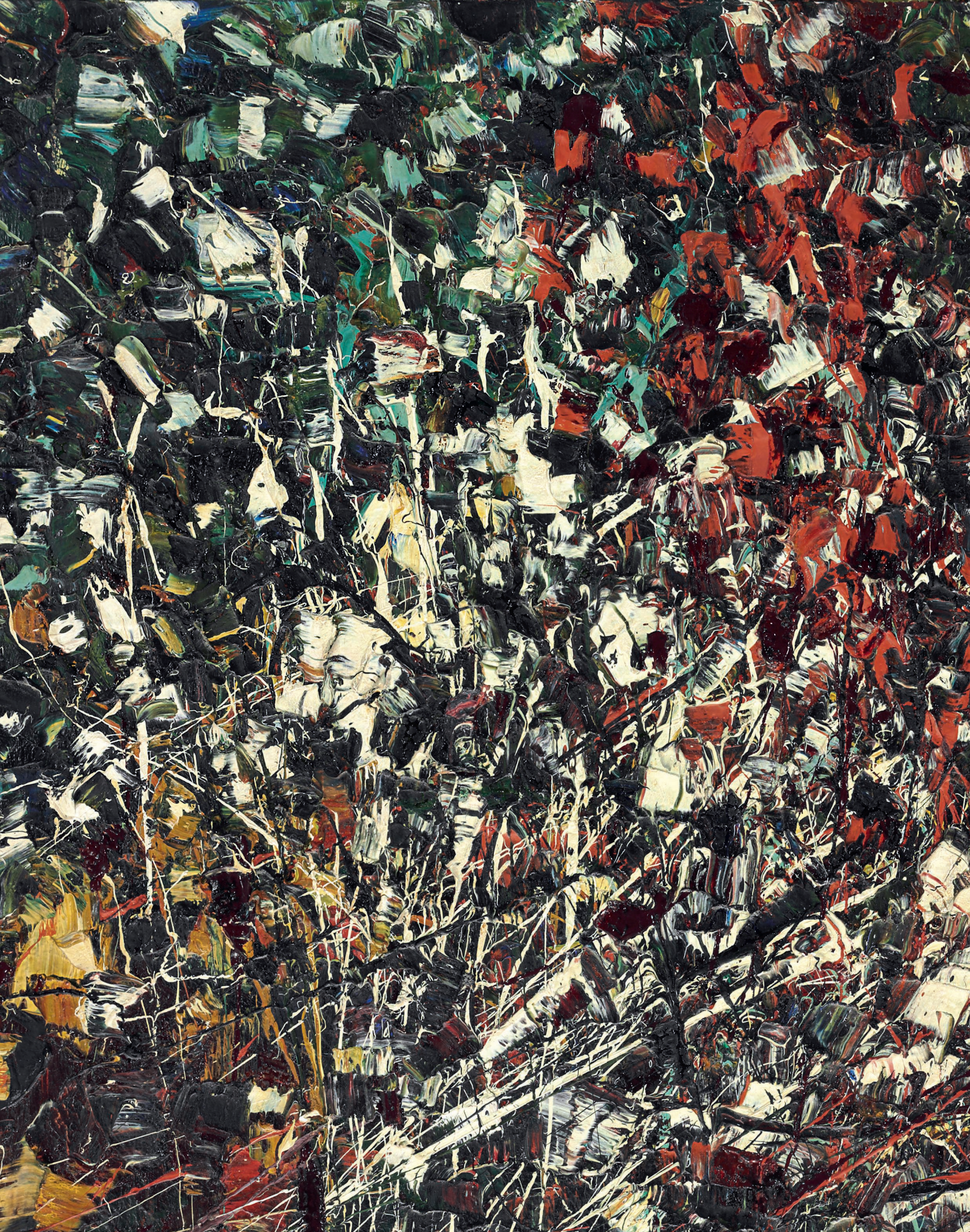
Shirley Jaffe in her workshop.
Artwork: © DACS, 2017.
Photo: Catherine Panchout - Corbis / Contributor via Getty Images.

'Exciting, wonderful. I took the opportunity to absorb as much art as I could, something I don't think I had adequately done in New York. I went to every contemporary gallery and looked at everybody's work and gave myself a visual education. … Sam Francis came around '51 or '52, and Joan Mitchell had already been there and would come back later, Jean-Paul Riopelle was there: a Canadian artist, one of the most generous artists I have known. … There was a going and coming that was vital, a cultural exchange that was very lively'

—S. JAFFE

Riopelle's densely sculpted surfaces often invited superficial comparison with Pollock's drip technique. Riopelle, however, rejected such associations. 'I didn't know Jackson Pollock personally,' he wrote in 1954. 'It's a shame because I believe he is very intelligent and sincere. I saw one of his works for the first time in Paris in 1951, a canvas brought over by a close friend of his with whom I had a lengthy conversation that confirmed what I feel is the ultimate difference in conception between the two methods of exploration. Far from sharing a common cause, we are directly opposed' (J-P. Riopelle, letter to Pierre Matisse, 25 January 1954). Indeed, decidedly unaffiliated with Abstract Expressionism as a movement, Riopelle was a fierce individualist. He would fling threads of liquid paint at a vertical canvas with a loaded brush or palette knife, rather than dripping carefully from above like Pollock. His uninhibited, improvisatory visual language can partly be attributed to the early influence of automatic painting, to which he had been introduced by Surrealists in Paris in the late 1940s. Although he similarly refused – despite André Breton's best efforts – to be pinned down as a Surrealist, the group's ideas aligned with his belief that a meaningful composition bypasses rationality and representation, becoming an embodiment rather than a replication of nature. His rejection of conscious thought was the integral means for Riopelle to articulate his personal relationship to the world around him, in a mode that has been termed 'lyrical abstraction.'

The turbulent depths of *Untitled* are held in electric tension with its streaks of pyrotechnic white, but also create passages of gliding transition, from cooler blues through swathes of warm purple to vivid reds. These mosaic forms and kaleidoscope flashes of colour envelop the viewer in the singular environment of Riopelle's vision, perhaps even evoking – as in the shifting memory-strata of Peter Doig's paintings – the dense woods and rugged landscape of his native Canada. Far from imputing any biographical content, however, Riopelle would insist that the painting is its own self-defining expression. 'The painting must work itself out,' he said; 'I never tell myself, for instance, that I have to paint like this or like that to get one effect or another. If I reach that point, I stop. It's dangerous … because then I am on the technical side of painting. There is always some solution to improve a painting that isn't working. But this does not interest me. It loses its emotional unity. Because technique will unfortunately always win out' (J-P. Riopelle, quoted in M. Waldberg, 'Riopelle, The Absolute Gap', in Y. Riopelle, *Riopelle: Catalogue Raisonné, Vol. I 1939-1954,* Montreal 1999, pp. 39-54). It is fitting, then, that in its 'emotional unity' *Untitled* should not only display the unparalleled passion and focus of its creator, but also stand as the brilliant relic of a personal and artistic friendship.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

***33**

ALI BANISADR (B. 1976)

Time for Outrage

signed and dated 'Ali BANISADR 2011' (on the overlap)
oil on linen
48¼ x 60in. (122.5 x 152.6cm.)
Painted in 2011

£220,000-320,000
$280,000-400,000
€260,000-370,000

PROVENANCE:
Galerie Thaddaeus Ropac, Salzburg.
Acquired from the above by the present owner in 2012.

EXHIBITED:
Salzburg, Galerie Thaddaeus Ropac, *Ali Banisadr: We Haven't Landed on Earth Yet*, 2012 (illustrated in colour, pp. 30-31).
London, Blain Southern Gallery, *Ali Banisadr: One Hundred and Twenty Five Paintings*, 2015, p. 236 (detail illustrated in colour, p. 23; illustrated in colour, p. 139).

LITERATURE:
'Exploding Pictures' in *Der Spiegel,* no. 48, 2015 (illustrated in colour, p. 134).

'[My art] is based on three things: the history of myself, the history of our century, and the history of art'

—A. BANISADR



Pieter Bruegel the Elder, *The Fall of the Rebel Angels*, 1562.
Musées Royaux des Beaux-Arts de Belgique, Brussels.
Photo: Bridgeman Images.





John Martin, *The Great Day of His Wrath*, 1857.
Private Collection.
Photo: © Christopher Wood Gallery, London, UK / Bridgeman Images.

'When I begin a painting, it is always based on an internal sound. As soon as I apply the brush, the sound begins, and I am able to compose the work based on the sounds I hear as I'm painting. It is the force that drives the whole painting and helps me compose the work and pull everything together'

—A. BANISADR

A kaleidoscopic vision of noise, colour and motion, Ali Banisadr's *Time for Outrage* draws the viewer into a world of bewildering simultaneity. A near-cinematic explosion of line, gesture and form detonates across the canvas, refracting a carnal spectrum of red through its myriad planes. Bodies and beings leap out from its abstract depths, only to dissolve again in the blink of an eye. Sonic vibrations quiver upon the surface, raised to a deafening clamour and then banished to the brink of silence. For Banisadr, painting is fundamentally rooted in his experience of synaesthesia: a powerful conflation of sound and image that stems from his childhood in war-torn Iran. 'The bombing, the air raids; I witnessed so many ruins and chaos everywhere', he explains. 'When the vibrations and explosions of the air raids occurred my mother recalls I would make drawings to try to make sense out of what was happening. And I think that stays with me even now, where I still see the world as this chaotic, potentially dangerous place. Trying to make sense out of it in a visual way is the only way I can understand' (A. Banisadr, quoted in conversation with B. Groys, in *Ali Banisadr: One Hundred and Twenty Five Paintings*, London 2015, p. 25). Over time, Banisadr's early drawings evolved into apocalyptic painterly battlefields, laced with hybrid visual references. Strains of Renaissance Venetian painting, Abstract Expressionism, Persian miniatures and Japanese woodblock prints shift in and out of focus, jostling for attention before receding into oblivion. With its constituent parts held perpetually in flux, *Time for Outrage* captures the seemingly eternal moment that reigns in the duration of a blast: a sense of time collapsing inwards on itself, of centuries replayed in a split second, and of the nameless clarity that emerges only in the very depths of chaos.

After leaving Iran with his family at the age of 12, Banisadr moved to California, where he initially immersed himself in the thriving graffiti scene of San Francisco. 'I was also doing my own work in the studio and studying psychology, trying to make sense of what had been with me since I was a kid, of sound turning into colours and images', he explains. 'I would make drawings based on the sounds I was hearing – bombs, air-raid sirens, windows breaking, all kinds of vibrations. This world was my internal world ever since I was a kid, and I wanted to find a way to connect to it. It was a parallel world, one that appeared as dreams, as fragments of memory, or as hallucinations' (A. Banisadr, quoted in interview with L. Wei, 6 February 2014, www.studiointernational.com/index.php/ali-banisadr-interview [accessed 3 January 2017]). Powered by an eclectic love of music – spanning opera and jazz to Radiohead and Daft Punk – Banisadr used painting as a means of tuning in to his own mental soundtrack. In doing so, he sought to visualise the way in which external events become internalised within the human psyche: as colour, as speed, as light, as time, as noise, as form, as shape. Filtered through multiple art-historical lenses, painting allowed him to 'zoom in' on these transformations: to slow them down, expand them and observe them in detail. As figuration warps into abstraction and vice versa, a new sense of lucidity begins to emerge. In the synesthetic tremors of the canvas, Banisadr captures the feeling of being 'half-awake and half-asleep when everything, strangely enough, makes a great deal of sense' (A. Banisadr, quoted in R. Hobbs, 'Ali Banisadr: Assaying the In-Between', in *Ali Banisadr: One Hundred and Twenty Five Paintings*, London 2015, pp. 9-10).



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ*◆º34

CECILY BROWN (B. 1969)

The Sick Leaves

(i) signed numbered and dated ' Cecily Brown 2009-11 1 of 3' (on the reverse)
(ii) signed numbered and dated ' Cecily Brown 2009-11 2 of 3' (on the reverse)
(iii) signed numbered and dated ' Cecily Brown 2009-11 3 of 3' (on the reverse)
oil on linen, in three parts
overall: 103 x 249¼in. (261.6 x 633cm.)
each: 103 x 83⅛in. (261.6 x 211cm.)
Painted in 2009-2011

£900,000-1,200,000
$1,200,000-1,500,000
€1,100,000-1,400,000



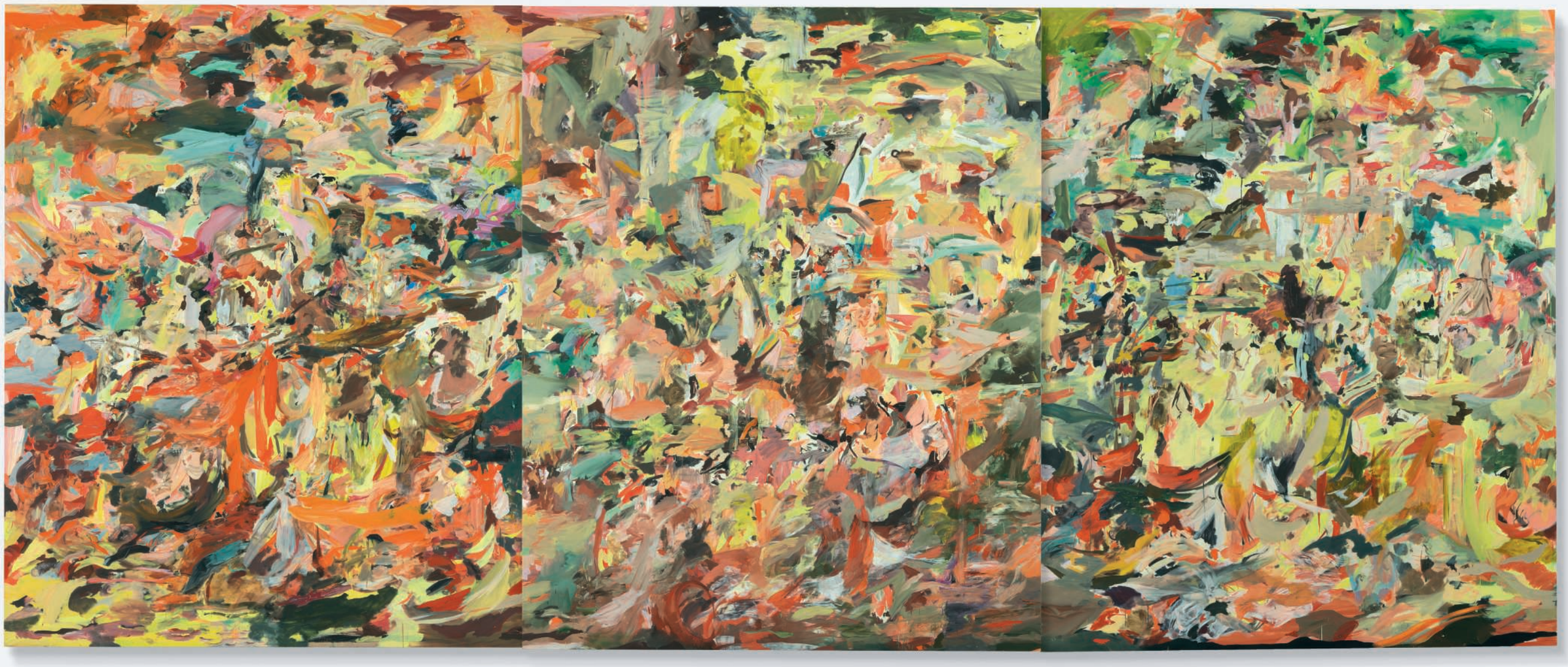
Willem de Kooning, *Untitled XIX*, 1977.
Museum of Modern Art, New York.
Artwork: © 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London.
Photo: The Museum of Modern Art, New York/Scala, Florence.

PROVENANCE:
Gagosian Gallery, Rome.
Acquired from the above by the present owner in 2011.

EXHIBITED:
Rome, Gagosian Gallery, *Cecily Brown*, 2011, p. 94 (illustrated in colour, pp. 26-27).

'Flesh is the reason oil paint was invented'

—W. DE KOONING







Hieronymus Bosch, *The Garden of Earthly Delights*, 1490-1500.
Museo del Prado, Madrid.
Photo: Bridgeman Images.

'Bosch and Brueghel are my favourites. There are people you use and people you love — I love Titian but I've never worked from Titian; and ones you feel very close to — Delacroix; and others you admire from a distance but they're not like you — Barnett Newman, for instance. I could manage a copy of Delacroix. I'm about energy and movement'

—C. BROWN



Titian, *Diana and Actaeon*, 1556-59.
National Gallery, London.
Photo: The National Gallery, London/Scala, Florence.

A pyrotechnic expanse of colour and form, *The Sick Leaves* exemplifies Cecily Brown's matchless command of oil paint. Her brushwork responds to the macho inheritance of American Abstract Expressionists such as Willem de Kooning, but is charged with a rich new sensuality. The three vast panels of this monumental triptych are alive with flurries of flesh tones, solar yellows and vivid reds; tropic greens and earthy swathes of brown and sepia conjure an absorbing environment that recalls the luxurious life, light and motion of a teeming forest. The work's stunning scale creates an all-encompassing textural and chromatic world, and its panels can be arranged in any order, offering a wealth of dramatic, shifting potential configurations. Brown describes oil paint as 'sensual, it moves, it catches the light, it's great for skin and flesh and heft and meat ... I wanted to make something that you couldn't tear your eyes away from. I like the fact that because my earlier work was so known for having erotic content, I actually need to give very little now and it's seen as erotic or hinting at erotic' (C. Brown in D. Peck, 'New York Minute: Cecily Brown,' *AnOther*, 14 September 2012). Executed in 2011, the work dates from the maturity of her practice, her technique at its eloquent best. 'I'm more assured now,' she says. 'Until the mid-thirties it was frustrating, nothing came out as I wanted; the hard thing was to get the paint to go on how I wanted it to, it looked all right when it went on but it got very caked, like cement. Now, when I reach for the right colour at exactly the right moment, that's when I know it's going well, that's the feeling I'm striving for. Guston said it beautifully: it's painting itself. It's difficult to talk about without making it sound too spiritual: you're in an open state' (C. Brown, quoted in J. Wullschlager, 'Lunch with the FT: Cecily Brown,' *Financial Times*, 10 June 2016).





Cy Twombly, *Quattro Stagioni*, 1993-95.
Tate Modern, London.
Artwork: © 2017 Cy Twombly Foundation.
Photo: © Tate, London 2017.

'In a 2010 triptych, The Sick Leaves, which measures more than six metres wide and almost three metres high, Cecily Brown seems to have unleashed the entire arsenal of her brushstrokes, creating a pandemonium, a sort of gigantic kaleidoscope filled with liquids, or a monumental cinematic eruption – a tumultuous and demanding beauty that wavers and expands, now rebuffing, now caressing, hovering between defiance and gratification'

—K. KERTESS

Emerging as a painter in 1990s London, Brown's practice stood in lush contrast to the conceptual stance of her YBA contemporaries. Her work celebrates the qualities that are unique to oil painting alone, rejoicing in its inherent tactility and its reflection of every subtle nuance of the artist's touch. Brown uses the full potential of the palette, and demonstrates an intimate understanding of colour: the beguiling sensations of the paintwork always take precedence over any obvious imagery, and whatever motif Brown holds in her mind while she paints remains elusive, often disappearing and reappearing as the painting progresses. 'I think that painting is a kind of alchemy,' she has said; 'the paint is transformed into image, and hopefully paint and image transform themselves into a third and new thing ... I want to catch something in the act of becoming something else' (C. Brown, quoted in *Cecily Brown*, exh. cat. Gagosian Gallery, New York 2008, p. 16). Above all, her works embrace the enigmatic, thriving off the fact that painting does not need to provide a coherent reading, its forms instead drawing out active visual connections within the mind of the viewer. 'The place I'm interested in is where the mind goes when it's trying to make up for what isn't there' (C. Brown, quoted in R. Evrén, 'A Dispatch from the Tropic of Flesh,' *Cecily Brown*, exh. cat. Gagosian Gallery, New York 2000, p. 8).

Relishing the vital tension between representation and direct sensory experience, Brown's work expresses a captivation with the history of painting. As she has explained, 'The more I look at paintings, the more I want to paint, the more engaged I become and the deeper and richer it gets' (C. Brown, quoted in R. Enright, 'Paint Whisperer: An Interview with Cecily Brown', *Border Crossings*, no. 93, February 2005, p. 40). Early in her career Brown's figuration dealt with distinctly carnal subject matter, complementing her medium's intrinsically tantalising sensual power. De Kooning once claimed that flesh is the reason oil paint was invented, and Brown readily agrees. 'I think when I was doing a lot of sexual paintings,' she has said, 'what I wanted ... was for the paint to embody the same sensations that bodies would. Oil paint very easily suggests bodily fluids and flesh' (C. Brown, quoted in G. Wood, 'I like the cheap and nasty,' *The Observer*, 12 June 2005). As her confidence and command of her medium has grown, she has increasingly drawn inspiration from the wider world and other artistic sources. Old Masters such as Bosch and Brueghel have always been a source of admiration for Brown: her paintings speak with their language and seduce with their lessons, even as she unfolds to fresh frontiers of abstraction. Indeed, to distinguish between the abstract and the figurative is ultimately unhelpful. Brown's works transcend such boundaries and exist as both at once, infused with the vigour of conflict and irresolution. In its stunning scale and virtuoso execution, the triumphant panorama of *The Sick Leaves* embodies all the thrill, joy and mystery of its medium. 'I take all my cues from the paint,' she says, 'so it's a total back and forth between my will and the painting directing what to do next' (C. Brown in D. Peck, 'New York Minute: Cecily Brown,' *AnOther*, 14 September 2012).



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ**35**

THOMAS SCHÜTTE (B. 1954)

Stahlfrau No. 6 (Steel Woman, No. 6)

stamped and dated 'SCHUTTE 2003' (lower left of the figure)
steel
65 x 98⅜ x 60⅝in (165 x 250 x 154cm.)
Executed in 2003

£1,200,000-1,800,000
$1,600,000-2,300,000
€1,500,000-2,100,000

PROVENANCE:
Galerie Nelson, Paris.
Acquired from the above by the present owner in 2004.

EXHIBITED:
Grenoble, Musée de Grenoble, T*homas Schütte: 2003 Kreuzzug 2004*, 2003-2004 (illustrated in colour, p.29).

LITERATURE:
L. Cooke (ed.), *Thomas Schütte: Hindsight*, exh. cat., Museo Nacional Centro de Arte, Reina Sofia, Madrid 2009 (illustrated in colour, pp. 180 -181).
D. Schwarz (ed.), *Thomas Schütte: 2003 Kreuzzug 2004*, exh. cat., Kunstmuseum Winterthur, 2003 (illustrated in colour, p.29).

'And even the Abstract Entities

Circumambulate her charm;

But our lot crawls between dry ribs

To keep our metaphysics warm'

—T. S. ELIOT, 'WHISPERS OF IMMORTALITY,' 1918-19



Pablo Picasso, *Minotaur Caressing the Hand of a Sleeping Girl with his Face*, 1933.
Museum of Modern Art, New York.
Artwork: © Succession Picasso/DACS, London 2017.
Photo: The Museum of Modern Art, New York/Scala, Florence.







Henry Moore, *Reclining Figure: Festival*, 1951.
Artwork © The Henry Moore Foundation. All Rights Reserved, DACS 2017 / www.henry-moore.org.
Photo: © Susan Young.

Unfurling with leonine grace, a female form writhes into life. She is cast in sinuous oxidised steel, and fused to a table of the same metal. Her head is plunged to her plinth, hair abstracted to shapes that lick her shoulders like tongues of flame. An athletic spine arches along her back, twisting her torso to the side; her breasts are planed to flat facets; a taut waist and angular pelvis lead to legs that finish at the knee. She seems to push up from the ground with her left arm, whose tensed elbow juts at a dramatic angle. From the right shoulder protrudes another limb, somewhere between arm and leg, kicking out from the body's embryonic frame as if fighting to take shape. Thomas Schütte's *Stahlfrau Nr. 6* (2003), from his iconic series of eighteen *Frauen (Women)*, is a lithe critique of the promises of monuments. Taking cues from classical sculpture, the bronzes of Rodin and Maillol and the Modernist language of Moore and Picasso, the artist seizes figuration itself, in all its shifting guises, as his subject. The towering figure of the female nude is recast as a turbulent, dynamic entity of liquid animal shape. Charged with an almost Futurist sense of force and motion, *Nr. 6* is among the series' most muscular and most abstract figures, embodying a vital sense of conflict in its faceless, powerful form. Born from a vigorous scepticism of established understandings of art and its institutions, *Stahlfrau Nr. 6* refuses any definitive answers, radically refashioning monumental sculpture as a metamorphic mode of exploration and questioning. The work is a darkly beautiful presence that asks just how malleable are the ways in which we make or receive meaning from art, and how it can change the ways we see ourselves.



Marble statue of *Hermaphrodite asleep*, 2nd century A.D.
Musée du Louvre, Paris.
Photo: DeAgostini Picture Library/Scala, Florence.

The forms of the eighteen *Frauen* were selected from small ceramic maquettes, 120 of which Schütte made between 1997 and 1999, and each of which was fashioned from a single piece of clay together with its base. As Schütte tells it, they 'are not drawn from nude models – it may come to that in the future – and neither are they modelled or sketched. They are all made from ceramic effusions [here Schütte is playing with the phonetic similarity of German "Guss" (cast) and "Erguss" (effusion)]. Which is why they are cast. I believe they are all effusions of some sort' (T. Schütte, quoted in U. Loock, *Thomas Schütte*, Cologne 2004, p. 173). The unity of this conception is reflected in *Stahlfrau Nr. 6*, with plinth and figure formed of the same material; scaled up in steel, the support's sharply functional table-like legs deconstruct the traditionally solid and polished pedestal of large-scale sculpture, highlighting the dramaturgy inherent in the sculptor's act of presentation. There are two unique versions of *Stahlfrau Nr.6*; two versions of *Bronzefrau Nr. 6*, one of which is held in the permanent collection of the Kunstsammlung Nordrhein-Westfalen, Düsseldorf and has been exhibited in Castello di Rivoli; and one *Aluminiumfrau Nr. 6* in the artist's own personal collection. Each iteration sits upon this steel base. As well as a performative platform, it recalls an artist's workbench, enhancing the sense that we are









Francis Bacon, *Two Figures*, 1953.
Private Collection.
Artwork: © The Estate of Francis Bacon. All rights reserved, DACS 2017.
Photo: Prudence Cuming Associates Ltd.



Salvador Dalí, *Dream Caused by the Flight of a Bee around a Pomegranate One Second before Waking Up*, 1944.
Thyssen-Bornemisza Collection, Madrid.
Artwork: © Salvador Dali, Fundació Gala-Salvador Dalí, DACS, 2017.
Photo: Bridgeman Images.

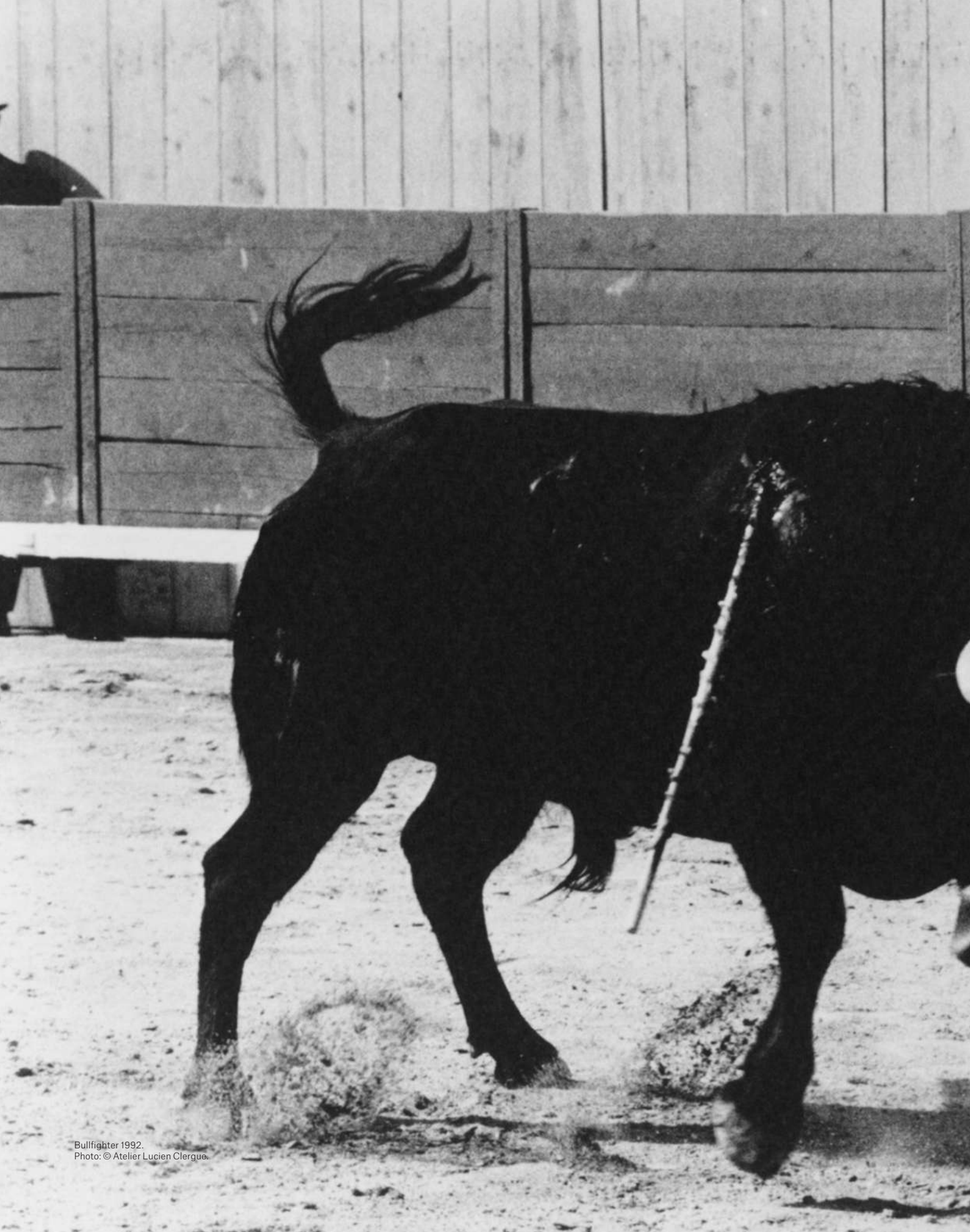
witness to a primary substance in the throes of formation. Schütte exposes the bare architecture of monumental sculpture, making his *Stahlfrau* an object of active inquiry rather than passive reception. Sculpture is caught at a formative moment of freedom and potential, and we see the bones beneath the skin. Any mood of bland totemic grandeur is undercut.

Schütte's *Frauen* express an ambiguous dual state of victim and idol: they are raised on podiums but also placed under inquisition. In one sense their metamorphic bodies express a form of liberty, yet with their variously missing limbs, elided faces and warped physiques, they raise inescapable associations of violence and destruction. The Venus de Milo lost her arms to the ravages of time; the holes and distortions in Henry Moore's figures were understood in post-War Britain as marks of damage, echoing wounded landscapes; the disembodied and exaggerated sections of Gaston Lachaise's bronze women manifest a fierce eroticism. What, then, does the inchoate figuration of *Stahlfrau Nr. 6* signify? Penelope Curtis argues that 'If we find these metal forms to be subjected to forces that we define as destructive rather than creative, we reveal our fundamental naivety. To what extent these works play on that naivety and are successful because of it, or to what extent they require us to become more sophisticated, is the question that perhaps lies at their heart. Statuary cannot but engage an empathetic response (that naivety is part of an attraction that is both terribly simple and horribly complex) but Schütte's manoeuvre is to push the statue back into the realm where meaning is produced; back into the realm of the avant-garde' (P. Curtis, 'Reclining Sculpture,' in *Thomas Schütte: Hindsight*, exh. cat. Museo Nacional Centro de Arte Reina Sofía, Madrid 2009, p. 64). By dismantling and quoting various figurative traditions, Schütte presents us not with a woman but, emphatically, with a sculpture. This is sculpture not as representation but as an engine of meaning, whose amalgamated workings Schütte seeks to dissect and reassess. As Dieter Schwarz has observed, 'Schütte's aim is to breathe new life into this figurative world, which enjoyed such acceptance in the past that it was ultimately taken for granted' (D. Schwarz, 'Figures in Waiting,' in *Thomas Schütte: Frauen*, exh. cat. Castello do Rivoli, Museo d'Arte Contemporanea, Turin 2012, sdp. 18).

Neither derivative nor solely critical, Schütte's revisiting of sculptural convention is couched in a deep respect for the craft, labour and materials required. 'Finding the right form,' he says, 'involves hard physical work' (T. Schütte, quoted in U. Loock, *Thomas Schütte*, Cologne 2004, p. 173). The *Frauen* each take between six and eight months to complete, with complex processes of carving, grinding, and casting, and are produced in versions of steel, bronze and aluminium, some of these patinated or lacquered. Recalling the surface of works by Jeff Koons or Anish Kapoor as much as by Moore or Rodin, these variegated *Frauen* propose a multivalent conversation between past and present, shaping something relevant and new from an approach long deemed outmoded. In the present work, *Nr. 6*'s burnt orange finish invites comparison with contemporaries such as Antony Gormley or Richard Serra as readily as with Schütte's earlier forebears. Her reactive surface beckons the weathering of time, blurring the lines between historical artefact and contemporary art object. Novelty for its own sake, Schütte believes, is folly. 'A porcupine in the Himalayas is somehow exotic but interests not a soul … People are currently operating with the word conventional but that in itself is so conventional. As if it were an achievement to do something completely over the top. Yet it doesn't touch a soul, it affects no one. You are delighted when it has disappeared' (T. Schütte, quoted in U. Loock, *Thomas Schütte*, Cologne 2004, p. 170).



Emerging in the 1970s alongside Daniel Buren and other early exponents of art as a means of institutional critique, Schütte has always been alert to how ideological control, authority and memory are embedded in public artworks. 'There are figures that are exclamation marks,' he says, 'and others that are question marks' (T. Schütte, quoted in U. Loock, 'Public Figures,' *Frieze*, February 2013). If Schütte's is an art of questions rather than conclusions, it nonetheless offers a positive answer to a problem raised by Dieter Schwarz, with particular relevance to Schütte's post-War German background. 'Did the Fascist dictatorships in Europe, which appropriated figurative art for their own ends, destroy its legitimacy in the artistic consciousness once and for all, or is there a way to continue the figurative line, without descending into archaism or conservatism?' (D. Schwarz, 'Figures in Waiting,' in *Thomas Schütte: Frauen*, exh. cat. Castello do Rivoli, Museo d'Arte Contemporanea, Turin 2012, p. 18). Rather than extending the life of figuration for its own sake, Schütte also asks what its social usefulness might be. In all its parody and pragmatism, *Stahlfrau Nr. 6* forges figurative sculpture anew, freed from artistic or historical dogma. Meaning is made mutable. Solid in steel, her surface evolving, the work stands as an open-ended testament to human creation – and the human form – as a body of pure, protean potential: a place where we can work out our relationships with ourselves, and with the powers that shape us.



Bullfighter 1992.
Photo: © Atelier Lucien Clergue.



MIQUEL BARCELÓ

Pase de Pecho

1990

‘Bullfighting is the only art in which the artist is in danger of death and in which the degree of brilliance in the performance is left to the fighter’s honour’

—E. HEMINGWAY, 1932

λ36

MIQUEL BARCELÓ (B. 1957)

Pase de Pecho

signed, dated, dedicated and titled 'Barceló., VII - 90, Pour Cécile., Pase de pecho.' (on the reverse)
mixed media on canvas
25⅝ x 31⅞in. (65 x 81cm.)
Executed in 1990

£1,000,000-1,500,000
$1,300,000-1,900,000
€1,200,000-1,800,000



Francis Bacon, *Study for Bullfight No.1*, 1969.
Private Collection.
Artwork: © The Estate of Francis Bacon.
All rights reserved. DACS 2017.
Photo: Bridgeman Images.

PROVENANCE:
Acquired directly from the artist by the present owner in 1990.

EXHIBITED:
Saint-Paul-de-Vence, Fondation Maeght, *Miquel Barceló: Mapamundi*, 2002, p. 182, no. 11 (illustrated in colour, p. 103).
Paris, Musée Picasso, *Miquel Barceló. Sol y Sombra*, 2016, p. 212 (illustrated in colour, p. 142-143).

'In a bullfight, you can read what happened in the sand; it's a beautiful metaphor of painting because my paintings are like traces of what has happened there, all that happens in the head, in fact. The picture object is a bit like the sand of the arena, a sort of detritus of what took place there'

—M. BARCELÓ





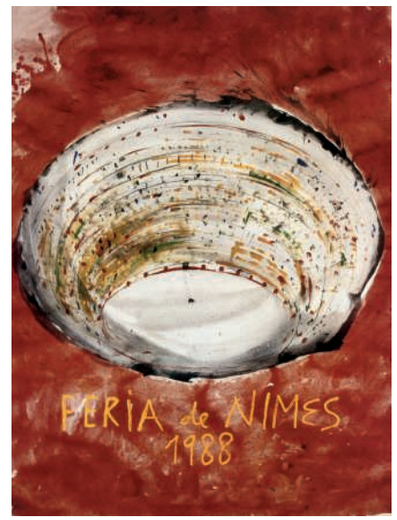
Jean Cocteau and Pablo Picasso at a bullfight in Vallauris, 1952.
Photo: adoc-photos/Corbis via Getty Images.

‘I put myself in the middle of the picture, making turns, with the same movements as a bullfighter. The sand in the ring is full of footmarks and becomes the setting in which to paint. The arena takes up the whole scene, almost leaving out the crowd from the picture. The painting is overfull’

—M. BARCELÓ

A swirling, centrifugal vortex of visceral energy and drama, *Pase de Pecho* is an outstanding work from Miquel Barceló’s celebrated series of bullfight paintings. In thick, impastoed swathes of paint and sand, baked golden as if by the heat of the afternoon sun, the artist portrays a single moment in the face-off between man and beast: the ‘pase de pecho’, in which the *torero* uses his red cape (*muleta*) to terminate a series of linked passes. Flashes of sanguine pigment draw the eye to the centre of the composition, punctuating the earthbound terrain of ochre and charcoal. The edges of the arena fan outwards in rapid radial motion, built to near-sculptural proportions at they burst from the confines of the canvas. Seen from above, the fatal dance is suspended at its climax, infused with an unearthly silence as the crowds of spectators fade into abstraction. Executed in 1990, the year that the *corrida* first appeared as a subject in Barceló’s *oeuvre*, the work posits the ballet of the bullfight as a metaphor for painting itself. The marks left in the sand by the duel directly correspond with the scars inflicted by the artist on the canvas, with each work in the series depicting a different stage of the conflict. ‘I put myself in the middle of the picture, making turns, with the same movements as a bullfighter’, he explains. ‘The sand in the ring is full of footmarks and becomes the setting in which to paint’ (M. Barceló, quoted in *Miquel Barceló: Obra sobre papel 1979-1999*, exh. cat., Museo Nacional Centro de Arte Reina Sofia, Madrid, 1999, p. v). In his engagement with one of Spain’s most ancient cultural traditions, Barceló places himself within a long line of artistic and literary interpretations, including those of Francisco de Goya, Pablo Picasso, Salvador Dalí and Ernest Hemingway. Included in the artist’s exhibition *Mapamundi* at the Fondation Maeght, Saint-Paul-de-Vence in 2002, as well as his solo show *Sol y Sombra* at the Musée Picasso, Paris, last year, the present work captures the battle at its peak, immortalizing the primal encounter between *torero* and *toro*.

In the late 1980s, Barceló had travelled to the African desert in a bid to reinvigorate his practice. ‘I went because my paintings had become white, not by not putting anything on them, but by erasing everything’, he explained. ‘The white was not due to absence, but came from avoiding excess. I went to the desert because my paintings seemed like a desert, even though I was painting them in New York. Once in the desert I began to paint with colour again’ (M. Barceló, 1996, quoted in *Miquel Barceló: Mapamundi*, exh. cat., Fondation Maeght, Saint-Paul-de-Vence, 2002, p. 18). Upon his return to Spain, the *corrida* – with its nationalistic spectacle of red and gold – re-entered his imagination. As early as 1988, he had painted a poster for a bullfighting festival in Nîmes – and later for Madrid – sparking an intoxicating obsession with the subject that



Miquel Barcelo, *Poster for the Feria in Nîmes*, 1988
Private Collection
© ADAGP, Paris and DACS, London 2017



Miquel Barceló standing in front of Bullring Painting.
Photo: Courtesy of Louis Jammes, Galerie Rabouan Mousson.

‘As in bullfighting, I believe, one doesn’t paint with ideas. The painting happens outside ideas, in contradiction to ideas even, generating ideas. That is why such silent art forms spawn so many words. This is where painting and bullfighting resemble each other, in the verbosity which accompanies them, as though their own silence was so unbearable that it needed pasodobles and infinite pages. Exorcisms for the bedazzled. After all, it is a simple exercise, like a bird eating ants from a skull’

—M. BARCELÓ



Francisco Goya, *A Village Bullfight*, 1808-12.
Real Academia de Bellas Artes de San Fernando, Madrid.
Photo: Bridgeman Images.



Pablo Picasso, *The Bullfight: The Death of the Bullfighter,* 1933.
Musée Picasso, Paris.
Artwork: © Succession Picasso/DACS, London 2017.
Photo: Bridgeman Images.

would come to a head in the summer of 1990. The struggle between man and nature that lies at the heart of the bullfight became an allegory for his own painterly process, conceived as a corporeal dialogue between artist and medium. ‘In a bullfight, you can read what happened in the sand’, he explains; ‘it’s a beautiful metaphor of painting because my paintings are like traces of what has happened there, all that happens in the head, in fact. The picture object is a bit like the sand of the arena, a sort of detritus of what took place there’ (M. Barceló, quoted in *Miquel Barceló: Mapamundi*, exh. cat., Fondation Maeght, Saint-Paul-de-Vence, 2002, p. 98).

Thus, in the present work, the physical nature of Barceló’s technique gives rise to a canvas that appears before the viewer like a relic of the *corrida* itself: an arid slab of earth stained with the marks of combat. From certain angles, we are positioned as spectators watching the fight unfold from above; from others, the painting is nothing more than a footprint in the dust – a trace of a battle already extinguished. Like Jackson Pollock’s action paintings, or the coarse surfaces of Antoni Tàpies, the work quivers with residual energy of lived gestures. More than any other group of works in his *oeuvre*, these canvases speak directly to Barceló’s aesthetic philosophy: art, for him, is not a rational or conceptual mode of expression, but rather an intuitive, primal outpouring powered by raw, carnal energy. ‘As in bullfighting, I believe, one doesn’t paint with ideas’, he explains. ‘The painting happens outside ideas, in contradiction to ideas even, generating ideas. That is why such silent art forms spawn so many words. This is where painting and bullfighting resemble each other, in the verbosity which accompanies them, as though their own silence was so unbearable that it needed *pasodobles* and infinite pages. Exorcisms for the bedazzled. After all, it is a simple exercise, like a bird eating ants from a skull’ (M. Barceló, quoted in *Miquel Barceló 1987-1997*, exh. cat., Museu d’Art Contemporani De *Barcelona,* Barcelona, 1998, p. 112). In *Pase de Pecho*, this belief is brought to bear on a work of extraordinary material power, fossilizing the fleeting pageant of life and death in its concrete depths.



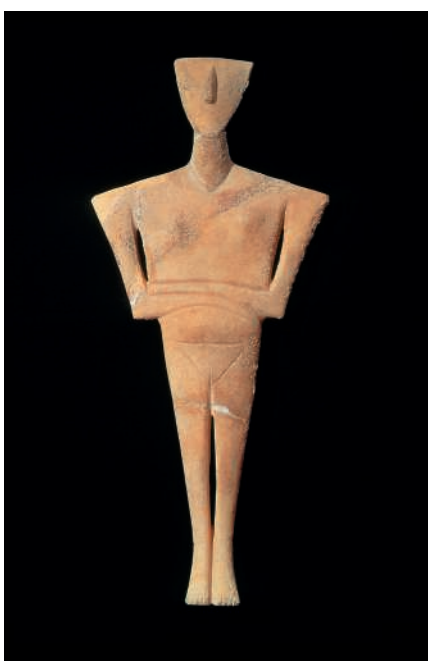
***37**

JOE BRADLEY (B. 1975)

Alien in a Garbage Dump

signed and dated 'Joe Bradley 2010' (on the reverse); signed again, titled and dated again 'Joe Bradley 2010 ALIEN IN A GARBAGE DUMP (THNX EC)' (on the stretcher)
oil, oilstick and mixed media on canvas
90⅛ x 74in. (228.9 x 188cm.)
Executed in 2010

£300,000-500,000
$380,000-630,000
€360,000-590,000



Cycladic art.
National Archaeological Museum, Athens.
Photo: Scala, Florence.

PROVENANCE:
CANADA, New York.
Acquired from the above by the present owner.

EXHIBITED:
New York, Rachel Uffner Gallery, *You Were There,* 2010.

'It's easy to see Basquiat, Guston and cave painting in [Bradley's] messy, bold lines and weathered textures. In these large abstractions, scribbled-looking passages in bright colors are set against areas of canvas marked only with dirt … The canvases are painted on both sides, so that faint areas of flat color, visible from the back, are in dialogue with heavily painted areas on the front, which often include contrasting colors laid over each other. The result is real visual electricity'

—B. BOUCHER





Cueva de las Manos, Patagonia, Argentina.
© De Agostini Picture Library / Bridgeman Images.

'I think that painting relates very neatly to inner travel and the exploration of inner worlds. With painting, I always get the impression that you're sort of entering into a shared space. There's everyone who's painted in the past, and everyone who is painting in the present'

—J. BRADLEY

With its richly timeworn textures and vivid palimpsests of pigment, *Alien in a Garbage Dump* (2010) reveals Joe Bradley's instinct for dynamic and primordial mark-making. The raw, gestural force of Bradley's paintings, with their accumulation of marks, studio grit and intense, unmodulated colours, results from a prolonged process of thoughtful deliberation. A glyphic ochre line snakes down the canvas like a mapped road or river; scratched zones of blue and brown verge on signification, their distressed surfaces seeming etched or excavated. Ground-in accretions of dust and debris conjure a dense, arid landscape of patina. The work expresses Bradley's concern not only for what is readily visible on the face of the canvas but also that which is buried beneath coats of paint, or even vestiges of what may lie on the canvas's reverse. As with much of Bradley's abstract work, its intensely worked complexity invites extended and considered viewing. As art critic and journalist Brian Boucher has said of these paintings, 'It's easy to see Basquiat, Guston and cave painting in their messy, bold lines and weathered textures. In these large abstractions, scribbled-looking passages in bright colors are set against areas of canvas marked only with dirt … The canvases are painted on both sides, so that faint areas of flat color, visible from the back, are in dialogue with heavily painted areas on the front, which often include contrasting colors laid over each other. The result is real visual electricity' (B. Boucher, 'Joe Bradley,' in *Art in America*, 25 March 2011).

Seeking to expose the materiality of his resources, Bradley approaches painting in a process-driven, almost performative manner. The artist unceremoniously moves his canvas from floor to wall while employing a vast array of painterly tactics – from grand gestures to elegant automatic drawing. 'There's a long period of just groping around,' he explains. 'I usually have some kind of source material to work off of – a drawing or a found image – but this ends up getting buried in the process. Most of the painting happens on the floor, then I'll pin them up periodically to see what they look like on the wall. I work on both sides of the painting too. If one side starts to feel unmanageable, I'll turn it over and screw around with the other side. That was something that just happened out of being a frugal guy, I guess. But then, because I am working on unprepared canvas, I get this bleed through. The oil paint will bleed through to the other side, so I get this sort of incidental mark' (J. Bradley, quoted R. Simonini, 'Joe Bradley,' *The Believer*, July 2012, p. 65).

Bradley's compositions poetically tell the story of their own making. Working on unprimed canvas spread imperfectly across a simple stretcher frame, Bradley emphasises the surface creases and warps that most painters seek to eliminate with numerous coats of gesso and meticulous stretching. The unprimed canvas, left to linger on the studio floor where it acquires the dirt and debris of Bradley's process, adds a gritty quality to the otherwise elegant simplicity of his work. From this ground emerges a palimpsest of tangible imperfections, which are as important to the artist as the canvas and paint themselves. 'I work on them flat,' he says. 'I walk on them. They pick up paint and whatever else is on the floor. I like them to look really filthy' (J. Bradley, quoted in R. Simonini, 'Joe Bradley,' *The Believer*, November-December 2012). In *Alien in a Garbage Dump*, the restrained arrangement of opaque colour upon patinated canvas belies an inner sophistication that is the result of its slow, considered process. As part of his working method, Bradley spends countless hours alone with a particular work, in which he makes subtle adjustments, often turning the canvas over or rotating it if he finds a particularly interesting passage. A key element of his process is the time that he spends looking at the work of other artists, which allows him to engage more fully with his own work. 'I think that painting relates very neatly to inner travel,' he says, 'and the exploration of inner worlds. With painting, I always get the impression that you're sort of entering into a shared space. There's everyone who's painted in the past, and everyone who is painting in the present' (J. Bradley, quoted in L. Hoptman, 'Art: Joe Bradley,' *Interview Magazine*, 16 May 2013).



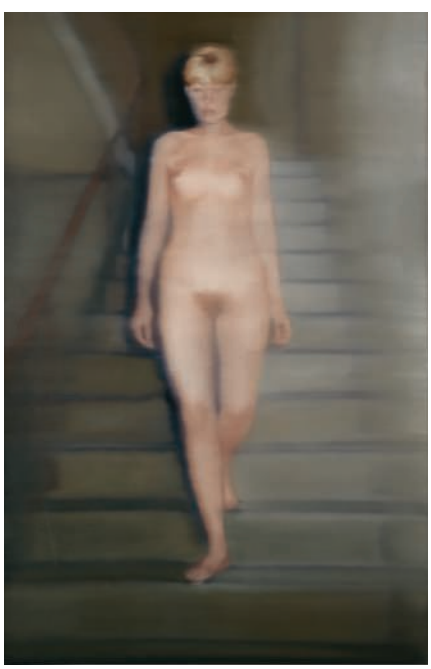
†38

HENRY TAYLOR (B. 1958)

Terri Philips

signed, titled and dated 'Henry Taylor May 3, 2011 Terri Philips' (on the reverse)
acrylic and collage on canvas
93¾ x 76½in. (238 x 194.2cm.)
Executed in 2011

£40,000-60,000
$50,000-75,000
€47,000-70,000



Gerhard Richter, *Ema (Akt auf einer Treppe)*, 1966.
Museum Ludwig, Cologne.
Artwork: © Gerhard Richter 2017.

PROVENANCE:
UNTITLED, New York.
Irena Hochman Fine Art Ltd, New York.
Acquired from the above by the present owner.

EXHIBITED:
New York, *YRB Warehouse, Greater L.A.*, 2011.
London, Saatchi Gallery, *Body Language*, 2013-2014 (illustrated in colour, p. 100).

'I try to find absolute freedom in painting. I want to be taken over!'

—H. TAYLOR


B
Q



Jasper Johns, *Diver*, 1962.
Museum of Modern Art, New York.
Artwork: © Jasper Johns / VAGA, New York / DACS, London 2017.
Photo: © Christie's Images / Bridgeman Images.

In this richly expressive nude portrait, Henry Taylor depicts fellow Los Angeles-based artist Terri Philips. With its subject's upright poise and veiled eyes, *Terri Philips* (2011) carries a formal echo of Gerhard Richter's iconic *Ema (Nude on a Staircase)* (1966). Where Richter blurs paint to a near-photographic smoothness, however, Taylor revels in his medium's materiality, working in lively impasto and unafraid of drips, splashes or visible brushstrokes. As is typical of his work, he brings his subject to scintillating life through raw painterly energy and a keen eye for animated composition. Phillips stands in heels and an open overcoat on a dark wooden floor, flanked by two wooden doors labelled 'B' and 'Q'; the left is ajar, leading down a corridor to a distant light source. Framing her is a central section of wall, whose variegated blue and white surface seems to indicate a patchy paintjob on worn plaster but also evokes a luminous, cloud-filled sky, offsetting the delicate pink flush of the model's skin. She is lent the aura of a holy visitation, her body and face conveyed in perceptive strokes that are at once exuberant and elegant; her eyes are ochre shadows, the shade cast by her coat a vivid deep blue. 'When I'm painting from life the colours seem more alive and apparent,' Taylor has said, 'because it's real – I mean, whatever real is … A human being is never in black and white, even if I'm colourblind. Right now I'm looking out my window and I see shades of green, and then something may be reflecting onto that green from somebody's apartment. So you get blue in there' (H. Taylor, quoted in D. Lawson, 'Deana Lawson and Henry Taylor,' *BOMB*, no. 133, Autumn 2015, p. 133). Displaying Taylor's acuity at its electric best, *Terri Philips* brings together painter and sitter in a joyful expression of paint's multivalent powers of portrayal.

Taylor's style can appear deceptively naïve. Beyond his local and often urban focus, the California-born artist's tight pictorial arrangements, lyrical use of colour and smart incorporations of text reveal a deep awareness of art history, stirring up references from Goya to Matisse, German Expressionism to Jean-Michel Basquiat. The stencilled lettering and patchwork of blues in the present work call to mind works by Jasper Johns such as *Diver* (1962), with its panelled array of mislabelled colours. Taylor's 'B' is angled to remind us that it has been applied on the flat surface of the picture, not on the door in illusionistic space; the white drips on the floor could be in the room itself, or a result of his vigorous work on the canvas. Even as he rejoices in painting, Taylor deftly takes it apart.

Painting friends, family and passers-by with a sharp sense of detail and symbolism, Taylor's bright and balanced attention to all walks of life is partly informed by the decade he spent working, while also studying at CalArts, as a psychiatric assistant at the Camarillo State Hospital for the mentally ill. Here he began to draw and paint his patients, the boundaries between art and daily life dissolving. 'I learned not to dismiss anybody,' he has said of this time. 'It just made me a little more patient, a little more empathetic. It taught me to embrace a lot of things. A lot of people will avoid a person who doesn't appear normal, but I'm not like that' H. Taylor, quoted in K. Rosenberg, 'Henry Taylor on His Profoundly Empathetic Early Portraits of Psychiatric Patients,' Artspace.com, April 2, 2016). Taylor's poised, sensitive paintings drink in the world with the sense that all existence is to be celebrated. With its striking clarity of vision and uninhibited self-awareness, *Terri Philips* exemplifies the artist's approach to painting and to life: revitalising the classical subject of the nude, Taylor invests the work with the vivid beauty of the everyday.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

39

JEAN-MICHEL BASQUIAT (1960-1988)

Alpha Particles

signed with the artist's signature, titled and dated '"ALPHA.PARTICLES" Jean Michel Basquiat 1984' (on the reverse)
acrylic, oilstick and silkscreen ink on canvas
86¼ x 68¼in. (219 x 173.3cm.)
Executed in 1984

£2,500,000-3,500,000
$3,200,000-4,400,000
€3,000,000-4,100,000



Wilson cloud chamber tracing the path of alpha particles through water-alcohol vapour.
Photo: Bernard Hoffman/The LIFE Picture Collection/Getty Images.

PROVENANCE:
Mary Boone Gallery, New York.
Galerie Bruno Bischofberger, Zurich.
Paul Zane Pilzer, New York.
His Sale, Christie's New York, 8 November 1989, lot 470.
Galerie Fabien Boulakia, Paris.
Acquired from the above by the present owner.

EXHIBITED:
Paris, Galerie Fabien Boulakia, *Basquiat*, 1990, p. 52 (illustrated).
Fort Lauderdale, A.N.E.W. Museum/Galleries, *Best Buddies*, 1999.
Rome, Chiostro del Bramante, *Jean-Michel Basquiat: Dipinti*, 2002, p. 101 (illustrated in colour).

LITERATURE:
R. Marshall and J.L. Prat, *Jean-Michel Basquiat*, Paris 1996, vol. II, p. 125, no. 1 (illustrated in colour, p. 124).
Galerie Enrico Navarra, *Jean-Michel Basquiat*, Paris 2000, p. 199, no. 1 (illustrated in colour, p. 198).

'… 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-inflections
through all the books
of mathematics
physics
politics'

—A.R. PENCK, POEM DEDICATED TO JEAN-MICHEL BASQUIAT, 1984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23
POLONIUM SOURCE OF ALPHA PARTICLES.
LEAD PLATE WITH HOLE.
THIN FOIL
MOVABLE ZINC-SULFIDE DETECTOR



Andy Warhol, *Reel Basquiat*, 1984.
Private Collection.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.
Photo: © Christie's Images Ltd.



Jean-Michel Basquiat, *Melting Point of Ice*, 1984.
The Broad Art Foundation, California.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2017.
Photo: BI, ADAGP, Paris/Scala, Florence.

'Andy [Warhol] collages photos, I collage my own hand'

—J-M. BASQUIAT

Towering above the viewer, Jean-Michel Basquiat's *Alpha Particles* stages an explosive collision of word, image and gesture, channelling fable, fantasy and physics into a psychedelic tableau. Within a fortress of rough-hewn crenulations, the artist improvises a symphony of signs, glyphs and pictograms: a dissonant chain of non-sequiturs, duplications, interruptions and deviations. In the top right-hand corner, a five-headed being evokes the multi-faced Panchamukhi Hanuman of Hindu folklore. A scientific diagram unfolds beneath a misspelt headline – 'predatory white bass' – along with a list of geographic territories. Aircraft spiral out of control beneath a blazing red ball of energy, whilst an elephant sits upright in a pool of yellow paint. Though Basquiat's graffitist roots loom large in the work's energetic scrawl, its sporadic silkscreened elements – along with the artist's appropriation of copyright and trademark symbols – bear witness to the important influence of his friend and mentor Andy Warhol, with whom he would begin a landmark series of collaborations that year. Ranging from entire motifs to individual symbols and discrete blocks of colour, Basquiat's silkscreened fragments reproduce his own drawings and gestures in dialogue with impulsive streaks of oil and crayon. Whereas 'Andy collages photos', Basquiat explained, 'I collage my own hand' (J-M. Basquiat, quoted in R. Farris Thompson, 'Royalty, Heroism, and the Streets: The Art of Jean-Michel Basquiat', in G. Lock and D. Murray (eds.), *The Hearing Eye: Jazz & Blues Influences in African American Visual Culture*, Oxford 2008, p. 266). Art historical inflections abound: the bold colour fields of Abstract Expressionism, the juxtaposed imagery of Robert Rauschenberg and the primal graphism of Pablo Picasso. Motifs recur from previous canvases: the hand-drawn elephant, in particular, appears in several major works from this year, including *Melting Point of Ice* (Broad Foundation, Santa Monica). In the present work, the depth of Basquiat's frenzied tableau becomes apparent under UV lighting, revealing a plethora of additional scrawlings erased by swathes of white paint. A veritable palimpsest of imagery and technique, *Alpha Particles* offers a complex slice of the artist's multi-lingual, multi-media universe.

1984 was an important year for Basquiat. Following his rapid rise to fame during the early part of the decade, the artist began to consolidate his success through a series of new endeavours and partnerships. His friendship with Warhol gave rise to one of twentieth century's most fascinating series of artistic collaborations, uniting two generational figureheads of American painting. 'It was like some crazy art-world marriage and they were the odd couple', recalls Ronnie Cutrone. '... Jean-Michel gave Andy a rebellious image again' (R. Cutrone, quoted in V. Bockris, *Warhol: The Biography*, Cambridge 2003, pp. 461-62). As well as acquiring a new studio in Hawaii and mounting his first solo museum exhibition at the Fruitmarket Gallery in Edinburgh, Basquiat also began a significant working relationship with New York dealer Mary Boone, who represented established figures such as Julian Schnabel and Eric Fischl. Recalling his debut exhibition at her gallery that May, Jeff Bretschneider describes how 'Jean had moved into blue-chip status. Andy was standing in the entrance of the gallery, and he stood there the entire length of the show. It was a barometer to where Jean was



Andy Warhol and Jean-Michel Basquiat, New York, 1989.
Photo: Wolfgang Wesener.

‘A poet, a scribbler, a scrawler was he … A bruja, a badass witchy-man with crayon sticks and xerox machines who had his tricks and poultices, his incantations and his shrines, his potions, haints, and elixirs, his free-verse block printing and his mojo handwriting on the walls’

—G. TATE

in the art world … The opening was like a circus. It was like the Day of the Locusts, with people pushing up against this velvet rope that separated Jean-Michel from the thronging mass, and Jean-Michel was letting in whoever he thought was appropriate. Some woman offered Jean her baby, and he lifted it up with his arms above him, and looked at us with a big smile. I’ll never forget that’ (J. Bretschneider, quoted in P. Hoban, *Basquiat: A Quick Killing in Art*, New York 1998, p. 236). As this anecdote attests, Basquiat’s fame had, by this stage, elevated him to almost messianic status – an attribution that would be strengthened by his untimely death just a few years later at the age of twenty-seven. ‘I’m not a real person. I’m a legend’, he once quipped (J-M. Basquiat, quoted at http://www.vanityfair.com/news/1988/11/jean-michel-basquiat [accessed 25 January 2017]).

The destructive power of the alpha particle – a helium-like structure ejected from the nucleus of a radioactive atom – offers a curiously poetic foil for Basquiat’s aesthetic. ‘His hand was swift and sure’, wrote Robert Storr. ‘The images that trailed behind it crackled and exploded like fireworks shot from the back of a speeding flatbed truck’ (R. Storr, ‘What Becomes a Legend Most?’ in *Basquiat*, exh. cat., Fondation Beyeler, Basel, 2010, p. xxxv). Working within the gritty milieu of post-Punk New York, Basquiat’s art was nourished by the perpetual flux of his surroundings: the steady stream of cartoons that blared from his television, the conflicting strains of music that pounded through the streets, the degenerate layers of posters that peeled from the walls, and the textbooks and novels that flickered through his brain. As a child he devoured images ranging from *Gray’s Anatomy* to Picasso’s *Guernica*; his earliest memory was of being hit by a car. Immediacy and instability lay at the heart of his visual language, from his earliest sweeps of the spray can to the large-scale paintings that consolidated his international reputation in 1982. By the time of the present work, Basquiat’s earlier streams of consciousness had settled into tighter pictorial constructs, filtered through contrasting media to create dense, multi-dimensional planes. The flood of images and data – though still as haphazard as ever – now operated in dialogue with an expanded repertoire of image-making techniques: collage, photocopying and, as in *Alpha Particles*, silkscreen. By reproducing his own hand in the medium through which Warhol had immortalised Elvis, Marilyn and Coca-Cola, Basquiat went one step further towards cementing his own mythic status.



New York City.
Photo: David Redfern/Redferns.


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23
KEY TO MAPS
AFRICA
MEDITERRAN
FAR NORTH
MIDDLE EAST
FAR EAST
OCEANIA
POLONIUM SOURCE OF ALPHA PARTICLES.
LEAD PLATE WITH HOLE.
THIN FOIL
MOVABLE ZINC-SULFIDE DETECTOR

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

40

ANDY WARHOL (1928-1987)

Marilyn (Reversal)

stamped 'Andy Warhol' (on the overlap)
acrylic and silkscreen ink on canvas
20⅛ x 15⅞in. (51 x 40.5cm.)
Executed in 1979-1986

£1,000,000-1,500,000
$1,300,000-1,900,000
€1,200,000-1,800,000



Andy Warhol, *White Marilyn*, 1962
Private Collection
© Christie's Images Ltd.
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London.

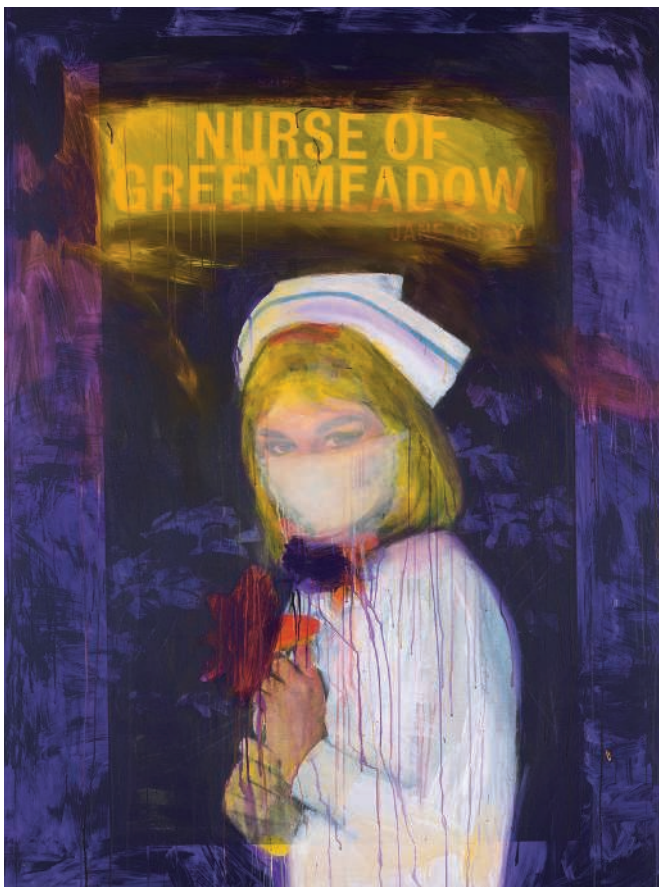
PROVENANCE:
The Waddington Galleries, London.
Private Collection, Tokyo.
Anon. sale, Christie's New York, 10 May 2000, lot 720.
Acquired at the above sale by the present owner.

EXHIBITED:
London, Waddington Galleries, *Andy Warhol Reversal Series*, 1987, no. 9 (illustrated in colour, p. 21).

'Warhol's Reversals recapitulate his portraits of famous faces – from Marilyn and the Mona Lisa to Mao and the wallpaper cow- but with the tonal values reversed. As if the spectator was looking at photographic negatives, highlighted faces have gone dark while former shadows now rush forward. Sometimes this results in extravagantly melodramatic images. The reversed Marilyns, especially, have a lurid otherworldly glow, as if illuminated by internal footlights'

—D. BOURDON





Richard Prince, *Nurse of Greenmeadow*, 2002.
Private Collection.
Artwork: © Richard Prince.
Photo: © Christie's Images Ltd.

Andy Warhol's *Marilyn (Reversal)* is a tribute to one of the artist's best loved muses. Considered to be the most successful subject from the *Reversal Series*, the radiant beauty of Marilyn Monroe provides this work with its iconic subject and lasting resonance, extoled here in an enduring, glowing jewel-like blue and green; a contrast that introduces a sense of electricity to the picture. Executed at the peak of Andy Warhol's fame, *Marilyn (Reversal)*, belongs to the artist's retrospective *Reversal Series* created between 1979 and 1986. Returning full circle to the film still of the starlet in the 1953 film *Niagara*, in the twenty years since Warhol first used the image in *Gold Marilyn Monroe*, the profile had become a powerful icon of the Pop movement and an instantly recognizable representation of Warhol's art. As David Bourdon explains, 'Warhol's *Reversals* recapitulate his portraits of famous faces... but with the tonal values reversed. As if the spectator were looking at photographic negatives, highlighted faces have gone dark while former shadows now rush forward in electric hues. Sometimes this results in extravagantly melodramatic images. The reversed Marilyns, especially, have a lurid, otherworldly glow, as if illuminated by internal footlights' (D. Bourdon, *Warhol*, New York, 1989, p. 378).

'Even when the subject is different, people always paint the same painting'

—A. WARHOL

Marilyn (Reversal) performs as homage to the actress, to Hollywood and to the Silver Screen deliberately intertwined with the mystique of Warhol's own legend. As a golden legend of Hollywood, Marilyn held particular fascination for Warhol. Central to Warhol's pantheon of Pop icons from the 1960s, which included Elizabeth Taylor, Jackie Kennedy and Elvis, Marilyn was Warhol's cult queen of celebrity. Ever since 1962, when Warhol first captured the lustrous splendour of Marilyn's face in *Gold Marilyn Monroe*, collection of Museum of Modern Art, the artist has been captivated by her enduring beauty. The actress was the perfect subject for Warhol who regarded her as a kindred spirit: a fellow artist who was under-appreciated by her peers and whose creative talents were often misunderstood and rarely appreciated for their nuances. Immediately after her tragic death on August 5th 1962, Warhol became so preoccupied by the idea of Marilyn as a pre-fabricated media product that he translated her familiar image into an image that would not only define his career, but also the actress's legacy. By revisiting Marilyn, Warhol portrays a nostalgic representation of a beloved icon- at once enchanting yet detached she acts as a remote artifice of bygone Hollywood.

Between 1979 and 1986, Warhol innovatively embarked on a retrospective phase of his career. Created on the suggestion of his dealer Bruno Bischofberger, the series of *Reversal* paintings were envisaged as series which revisited the creative potential of his most successful images. Reinventing his most iconic works, Warhol refreshes them for a new generation, providing a post-modern reinterpretation of his own art. In doing so, he effectively re-contextualizes an appropriation of an appropriation. Part pastiche of his earlier work and part reinvention, Warhol's *Reversal Series* addresses the artist's own fame through the plundering his own visual lexicon, taking the icons which he had himself helped to create and reviving them. By flipping and inversing the imagery, Warhol's representation of Marilyn has surpassed the fame of the actress herself, and has instead become emblematic of Warhol and the themes pervasive throughout his body of work.

In this way, Warhol simultaneously succeeded in subverting and continuing his own legacy, shifting himself into a new, post-modern realm. 'Ransacking his own past to produce the *Reversal* and *Retrospectives*, Warhol revealed himself to be one of the shrewdest of the new wave of post-modernists. While modernism has been an ideal that survived throughout most of the 1960s, continuing its self-conscious search for new forms of expression, post-modernism, which gained currency in the 'pluralist' 1970s, reflected an ironic attitude toward all aesthetic camps and displayed an indifference to traditional hierarchies of 'high' and 'low' art' (D. Bourdon, *Warhol*, New York 1989, p. 379). In doing so, *Marilyn (Reversal)* stands as a major accomplishment that reinforces Warhol's legacy as a master of twentieth century art.



Marilyn Monroe, California, May 1953.
Photo: Alfred Eisenstaedt/The LIFE Picture Collection/Getty Images.

PROPERTY OF A EUROPEAN LADY

λ41

MAURIZIO CATTELAN (B. 1960)

Untitled

dog skeleton and *Liberation* newspaper
15¾ x 31½ x 19¾in. (40 x 80 x 50cm.)
Executed in 1997, this work is one of three unique versions each with a different newspaper

£500,000-700,000
$630,000-880,000
€590,000-820,000



Pino Pascali, *Dinosauro*, 1966.
Artwork: © Pino Pascali.

PROVENANCE:
Galerie Emmanuel Perrotin, Paris.
Acquired from the above by the present owner in 1998.

EXHIBITED:
Zurich, Migros Museum, *Maurizio Cattelan, Urs Fischer, Alicia Framis, Steve McQueen, aernout mik/marjoleine boonstra: ironisch/ironic*, 1998 (illustrated in colour, unpaged).
Turin, Palazzo Torino Espoizioni, *Nuove complicità. Acquisizioni recenti di collezioni torinesi*, 2001 (reproduced in colour, unpaged).
New York, Solomon R. Guggenheim Museum, *Maurizio Cattelan: All,* 2012, p. 248, no. 60 (illustrated in colour, p. 214).

LITERATURE:
N. Bourriaud, 'A Grammar of Visual Delinquency' in *Parkett*, no. 59, 2000 (illustrated in colour, p. 41).
Apocalypse: Beauty and Horror in Contemporary Art, exh. cat., London, Royal Academy of Arts, 2000 (illustrated in colour, p. 91).
F. Bonami, N. Spector and B. Vanderlinden (ed.), *Maurizio Cattelan*,London 2000 (illustrated in colour with incorrect title, p. 84).
Best in Show. The Dog in Art from Renaissance to Today, exh. cat., Greenwich, Bruce Museum, 2006 (another example illustrated in colour, p. 97).
M. Cattelan, *DIE/DIE MORE/DIE BETTER/DIE AGAIN*, Paris 2008 (illustrated in colour, p. 28).
M. Cattelan, *Maurizio Has Left the Building*, New York 2011 (installation view illustrated in colour, unpaged).

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

'The vignette employs a well-worn iconography of cuteness – the newspaper alone suggests a loyal animal eager to please its master. Intertwined with evidence of death, the dog has thus been stripped of any hint of its own personality and is frozen in a posture of service, rendering the creature incapable of anything but eternal loyalty'

—W. S. SMITH





Maurizio Cattelan, *La Nona Ora (The Ninth Hour)*, 1999.
Private Collection.
Artwork: © Maurizio Cattelan.
Photo: © Christie's Images Ltd.



Vincent van Gogh, *Head of a Skeleton with a Burning Cigarette*, 1886.
Van Gogh Museum, Amsterdam.

Untitled exemplifies the dark wit and material ingenuity that propelled Maurizio Cattelan to international fame upon his first participation in the Venice Biennale in 1997, the same year this work was executed. The work consists of a dog skeleton posed with a newspaper held in its jaws: what at first glance looks like a museum specimen is in fact an uncanny parody of cartoon canine behaviour. As William S. Smith writes, 'The vignette employs a well-worn iconography of cuteness – the newspaper alone suggests a loyal animal eager to please its master. Intertwined with evidence of death, the dog has thus been stripped of any hint of its own personality and is frozen in a posture of service, rendering the creature incapable of anything but eternal loyalty' (W. S. Smith, 'Catalogue,' in *Maurizio Cattelan: All*, exh. cat. Solomon R. Guggenheim Museum, New York 2011, p. 215). Flesh long fallen from its bones, the eager skeletal dog reduces our anthropomorphic gaze to its starkest form. As with much of Cattelan's work, *Untitled* is not just a sardonic joke, but employs animal anatomy in a smart interrogation of how we attach meaning to art. Nancy Spector argues that in his early work 'Cattelan created what can be characterized as an aesthetic of failure – a look, a tone, an attitude that serves to manage expectations, to make excuses before the fact' (N. Spector, *Maurizio Cattelan: All*, exh. cat. Solomon R. Guggenheim Museum, New York 2011, p. 28). Indeed, the immobile hound of *Untitled*, manifestly unable to deliver the newspaper, effectively fails its promised purpose. Created at a time when he was entering the storied international art institutions to which he still refuses to conform, the work displays Cattelan's prankster sensibility in something of a self-portrait: his grinning canine portrays obedience as death.

Renowned for his role as court jester of the art world, in 1997 Cattelan's trademark buffoonery earned him a place in the Italian Pavilion at the Venice Biennale, where he exhibited *Turisti* (1997), a flock of taxidermied pigeons perched in the rafters that both challenged and paid tribute to the legacy of Arte Povera. As with these stuffed pigeons, which were reprised at the 2011 Biennale and still strike fear into the hearts of expensively-dressed viewers, *Untitled* creates a compelling dissonance between humour and its stark focus on mortality. 'Animals are not so funny,' Cattelan has said; 'I think they have a dark, morbid side' (M. Cattelan, quoted in F. Bonami, N. Spector, B. Vanderlinden (eds.), *Maurizio Cattelan*, London 2000, p. 30). Throughout his widely varied sculptural practice, Cattelan has often used taxidermy to explore human emotion. His contribution to the 1997 group show *Delta* at the Musée d'Art Moderne, Paris, was *Stone Dead* (1997) – a pair of Labradors, seemingly asleep, whose cosy domesticity is harshly disrupted by the realisation that they are in fact stuffed. In *Bidibidobidiboo* (1996), a suicidal squirrel slumps over a table in a miniature kitchen modelled on that of Cattelan's childhood home; a gun is dropped to the floor, and dirty dishes languish in the background. The pathos of this scene is offset by the contextual absurdity of the squirrel, turning a Disneyfied view of animal life into kitchen-sink melodrama. Cattelan's animals have clear parallels with the work of Damien Hirst, whose iconic formaldehyde-preserved shark *The Physical Impossibility of Death in the Mind of Someone Living* (1991) created a sublime vision of life, death and natural grandeur. Where Hirst's animals are fearsomely morbid, however, Cattelan smuggles serious meditations in under the guise of anarchic humour. Ultimately, his works are less about animals than they are about the absurdities and contradictions of human nature. Perhaps most infamously, his sculpture *La Nona Ora (The Ninth Hour)* (1999) depicts Pope John Paul II having been struck by a meteorite, clashing Biblical drama with science-fiction spectacle: in Cattelan's theatre of the absurd we are all vulnerable, from God's representative on earth to man's best friend. *Untitled* stands as an immortally irreverent avatar of the artist. Forever challenging the systems in which he takes part, Cattelan follows no master but himself.

Right: A retrospective exhibition of the Italian artist, Maurizio Cattelan, titled *All* hangs in the rotunda of the Guggenheim Museum, New York, 2011.
Artwork: © Maurizio Cattelan
Photo: Ramin Talaie/Corbis via Getty Images


HOLLYWOOD

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

42

KEITH HARING (1958-1990)

Untitled

signed and dated 'K. Haring MAY 1988' (on the overlap)
acrylic on canvas
48 x 36in. (122 x 91.5cm.)
Painted in 1988

£300,000-500,000
$380,000-630,000
€360,000-590,000



Jean-Michel Basquiat and Keith Haring, Whitney Museum, 1987.
Photo: George Hirose.

PROVENANCE:
Skarstedt Gallery, New York.
R. Smith Collection.
Vedovi Gallery, Brussels.
Acquired from the above by the present owner in 2004.

EXHIBITED:
Paris, Musée d'Art moderne de la Ville de Paris, *Keith Haring, the Political Line*, 2013, p. 313, no. 195 (illustrated in colour, p. 286).

LITERATURE:
G. Celant (ed.), *Keith Haring,* Munich 1992, p. 198, no. 120 (illustrated in colour, p. 149).

'Keith went naked into the world as the perfect boy-child of the electronic age. Like the youthful Rimbaud, he too will be acknowledged as a prophetic figure and one of the most endearing young oracles of the chaotic modern age, opening the way for a new utopic era of fraternal feeling and self-realization'

—T. SHAFRAZI





Jean-Michel Basquiat, *Riding with Death*, 1988.
Private Collection.
Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2017.
Photo: BI, ADAGP, Paris/Scala, Florence.



Julian Schnabel, *Hope*, 1982.
Whitney Museum of Art, New York.
Artwork: © 2017 Julian Schnabel / ARS, New York / DACS.

'It is as though his pulsating images have already danced their way into the atavistic chambers of the collective mind, as if his characters are now somehow imprinted on ribbons of DNA to be transmitted genetically to future generations'

—B. BLINDERMAN

Executed in 1988, *Untitled* exemplifies the iconic graphic language that Keith Haring cultivated at the height of New York's hip-hop heyday. Infused with overtones of graffiti and cartoon imagery, science fiction and mythology, the work exudes the raw, euphoric energy that came to define his dynamic urban practice. Like his contemporary Jean-Michel Basquiat, who began life as an unknown street artist, Haring's work first rose to prominence on New York's billboards and subways. In the blank spaces awaiting new advertisements, his pictorial universe came to life in chalk, populated by babies, barking dogs, angels, cartoon people and spaceships. The faceless figure, animated by Haring's signature motion lines, sprung up throughout the city: an avatar both primitive and futuristic. As time went on, the artist's biomorphic beings were transferred to canvas, spawning a network of mutant creatures that seemed to propose a new, psychedelic reality. Tragically, neither Haring nor Basquiat would live to see the following decade unfold: Basquiat's death in 1988 – the year of the present work – was prefigured by his prophetic painting *Riding with Death*, whilst Haring lost his battle with AIDS just two years later. Writing shortly afterwards, Barry Blinderman claimed 'It is as though his pulsating images have already danced their way into the atavistic chambers of the collective mind, as if his characters are now somehow imprinted on ribbons of DNA to be transmitted genetically to future generations' (B. Blinderman, 'And We All Shine On', in G. Celant (ed.), *Keith Haring*, Munich 1992, p. 27).

Painting, for Haring, was an activity that allowed him to envision new states of being: to go beyond the banality of everyday life. 'See, when I paint, it is an experience that, at its best, is transcending reality', he explained. 'When it is working, you completely go into another place, you're tapping into things that are totally universal, of the total consciousness, completely beyond your ego and your own self. That's what it's all about' (K. Haring, quoted in D. Sheff, 'Keith Haring: An Intimate Conversation,' in *Rolling Stone*, August 1989). In his complex network of codes, motifs and signifiers, Haring sought a global language: 'a more holistic and basic idea of wanting to incorporate [art] into every part of life, less as an egotistical exercise and more natural somehow. I don't know how to exactly explain it. Taking it off the pedestal. I'm giving it back to the people, I guess' (K. Haring, quoted in D. Drenger, 'Art and Life: An Interview with Keith Haring,' in *Columbia Art Review*, Spring 1988, p. 53). His legacy ultimately brought this desire to fruition. As Blinderman writes, 'Adolescents in Japan draw Haringese on subway station walls. Haring imagery turns up in clothing shops in Australia, on "help the homeless" signs posted at Orly airpoit, in greeting card stores in San Francisco, on chopstick wrappers at a Manhattan restaurant' (B. Blinderman, 'And We All Shine On', in G. Celant (ed.), *Keith Haring*, Munich 1992, pp. 27-28). With its blazing primary hues and rhythmic vitality, the present work is powerful symbol of an artist who visualised a new utopia amidst the grit and grime of the city streets.

'See, when I paint, it is an experience that, at its best, is transcending reality. When it is working, you completely go into another place, you're tapping into things that are totally universal, of the total consciousness, completely beyond your ego and your own self. That's what it's all about'

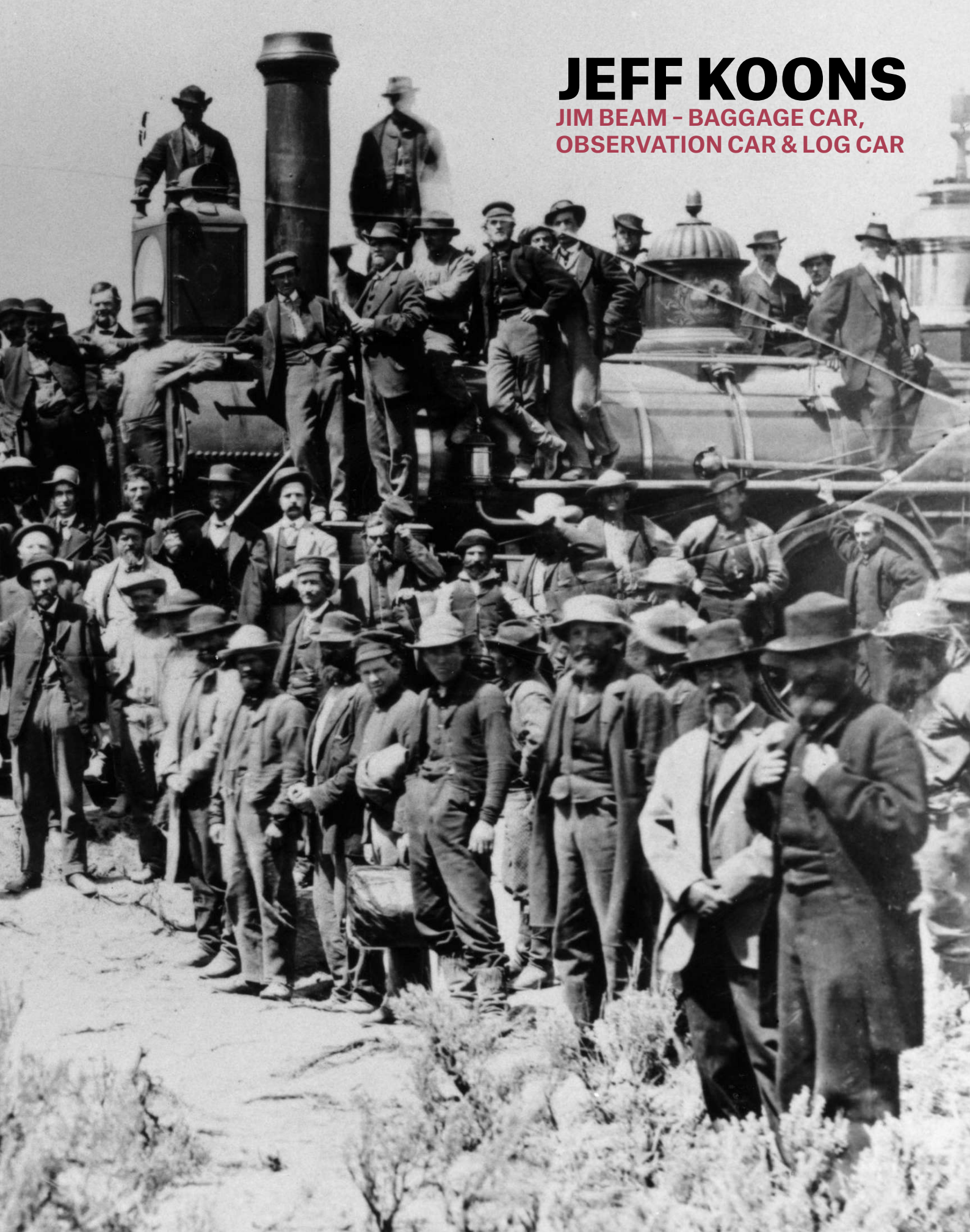
—K. HARING



Keith Haring, New York, 1985.
Photo: Gianfranco Gorgoni. ©2012-2013 Gianfranco Gorgoni.



The christening of the Canadian Pacific and Union Pacific Railroads after the last spike of the transcontinental railroad was laid down, May 10, 1869.
Photo by Charles Phelps Cushing © ClassicStock/Getty Images



JEFF KOONS

JIM BEAM – BAGGAGE CAR, OBSERVATION CAR & LOG CAR

JEFF KOONS

JIM BEAM – BAGGAGE CAR, OBSERVATION CAR & LOG CAR

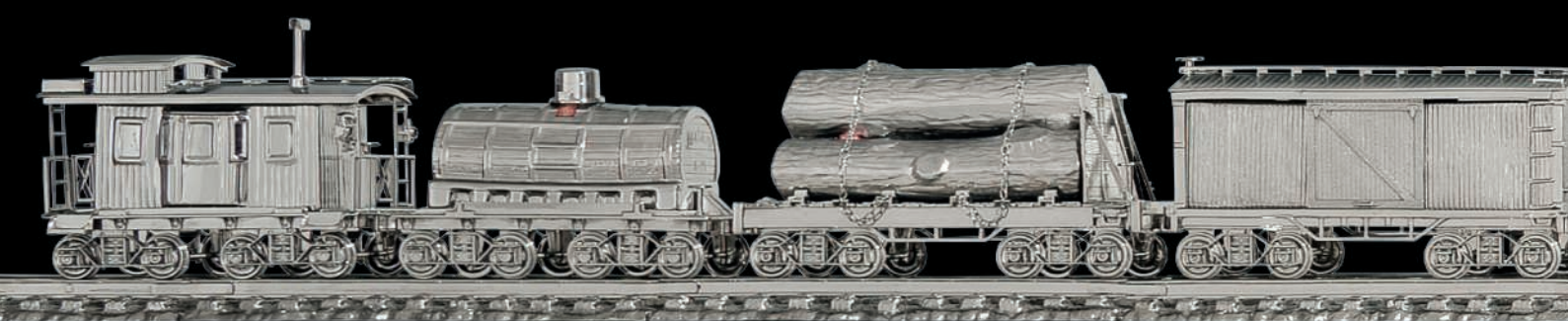


Jeff Koons, *Rabbit*, 1986.
© Jeff Koons.

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

With the gleaming finish of their polished exteriors and pristine attention to detail, Jeff Koons's *Jim Beam – Baggage Car, Jim Beam – Observation Car,* and *Jim Beam – Log Car* each radiates a shiny, silver desirability that lures the viewer to their surfaces, captivating them with the mirror-like reflections that shimmer across their exteriors. Visually seductive yet conceptually complex, these works were first conceived as part of Koons's seminal *Luxury and Degradation* series, a group of works thematically centred on alcohol that was first exhibited in 1986 at the International with Monument Gallery in New York's East Village. This series represented Koons's first use of stainless steel in his artworks – a watershed moment that would have a dramatic impact on the rest of his career. The exhibition included a stainless steel travel cocktail cabinet and other renderings of alcohol related paraphernalia, as well as large-scale advertisements for such products as Gordon's Gin and Frangelico, imbued with an exuberance that accentuated the glamorous, aspirational imagery they projected. As Koons explained: 'It was about creating something that you'd desire. I wanted to create work that people would be attracted to' (J. Koons, quoted in D. Sylvester, *Interviews with American Artists,* London 2002, p. 340). In the ads and objects he took as his sources, Koons examined the different ways in which companies tailored their campaigns for different markets and demographics, and highlighted the inherent contradictions that often underpinned these strategies. Across the series, he sought to address the marketing and consumption of alcohol, to question the complex web of connections between advertising, class, vice, social status and art that underpinned the promotion of these products, but which often remained beyond the perception of the audience.

The train carriages that Koons immortalised in steel were based on a collectible decanter produced by Jim Beam made of porcelain and plastic, which the artist had seen in the window of a liquor store while strolling along Fifth Avenue one day. Koons believed it to be a perfectly Duchampian readymade object, and was struck by the way it transformed a





Jeff Koons with Jim Beam Master Distiller, Booker Noe, James B. Beam Distillery, Clemont, *circa* 1986.
Photo: © Jeff Koons.





Jim Beam advertisement featuring Robert Wagner and Bette Davis, *circa* 1970's. Photo: Courtesy of the Advertising Archive.



Jeff Koons, *Louis XIV,* 1986.
© Jeff Koons.

'This was a panoramic view of society. I wanted to show how luxury and abstraction are used to debase people and take away their economic and political power'

—J. KOONS

cheerful children's toy into a luxurious object, intended to sell an addictive substance to an adult audience. By casting it in steel and accentuating the shine in its finish, Koons echoes this transformation, creating a veneer of luxury that evokes associations with the gleam and glamour of silver and other precious metals, despite its practical applications. 'To me stainless steel is the material of the Proletarian,' Koons explained. 'It's what pots and pans are made of. It's a very hard material and it's fake luxury. If these pieces were in silver, they would be absolutely boring. They have absolutely no desire to be in silver; they could not communicate in silver' (J. Koons, quoted in *Jeff Koons,* exh. cat., San Francisco Museum of Modern Art, San Francisco, 1992, p. 65). Thus, the materiality of the steel becomes integral to the meaning of the artwork, creating a tension between appearance and reality that reflects the disparities Koons found so prevalent in the advertising for alcoholic beverages.

Like their original source, each carriage of the train contains a fifth of bourbon, hidden in an interior cavity, sealed and covered with a tax stamp applied by the Jim Beam Company. The stainless steel thus also had practical implications for the artist, as it could maintain the quality of the bourbon as it aged. Koons proclaimed that the sanctity of the hidden alcohol was central to the spirit of the work of art: 'For me, the bourbon was the soul and the tax-stamp seal was like the interface to the soul,' the artist explained in an interview with David Sylvester (J. Koons, quoted in D. Sylvester, *Interviews with American Artists,* London 2002, p. 340). As long as the seal is unbroken, the work remains in a perpetual state of newness, a pristine embodiment of the artist's original intention. However, the survival of the artwork, the preservation of its 'spirit,' remains wholly contingent on one's ability to keep temptation at bay and resist the lure of the liquor contained within. As Koons explains, 'You can drink it and enjoy the bourbon, but you have killed the soul of the piece when you break the tax-stamp seal' (J. Koons, quoted in D. Sylvester, *Interviews with American Artists,* London 2002, p. 56).

Discussing the soul of the artwork in this way, the sculpture gains an almost spiritual air, akin to that of a medieval reliquary. Combined with the seductive materiality and apparent preciousness of the train carriages, their forms and mysterious spiritual value echo these religious objects, which still attract such veneration in churches today. Indeed, the viewer's belief in the presence of this 'spirit' inside these sculptures requires a similar leap of faith to those of the religious worshippers. Invisible to the eye, hidden behind the sliding doors of the carriages, tucked away in secret compartments, the bourbon cannot be visually confirmed by the viewer. Shy of physically shaking the sculpture or breaking the tax seal, one must rely on faith alone that the compartments are filled with the liquor. Believing that the alcohol is there rests completely on the viewer's trust in the artist, in Koons himself, while the alcohol, rather than offering a spiritual epiphany, promises only intoxication and disorientation.

Right: Jeff Koons at the exhibition, Jeff Koons, Museum of Contemporary Art, Chicago. Artwork: © Jeff Koons. Photo: Charles Rex Arbogast.



***043**

JEFF KOONS (B. 1955)

Jim Beam - Observation Car

stainless steel and bourbon
10¼ x 16 x 6½in. (26 x 40.6 x 16.5cm.)
Executed in 1986. This work is an artist's proof from an edition of three plus one artist's proof

£400,000-600,000
$500,000-750,000
€470,000-700,000



Richard Prince, *Untitled (cowboy)*, 1989.
The Metropolitan Museum of Art, New York.
Artwork: © Richard Prince.
Photo: © The Metropolitan Museum of Art/Art Resource/Scala, Florence. © Richard Prince.

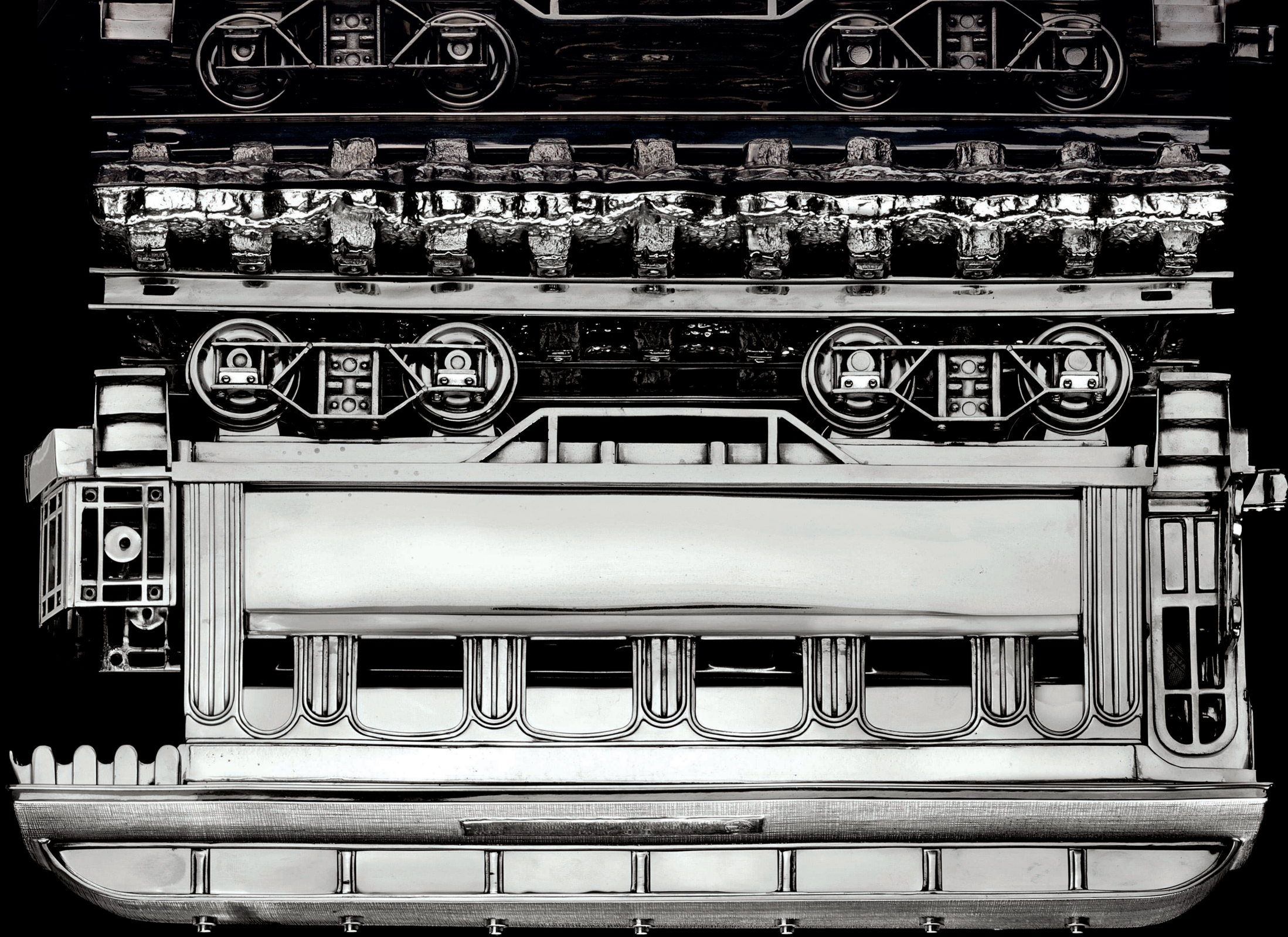
PROVENANCE:
Sonnabend Gallery, New York.
Anon. sale, Phillips New York, 16 May 2013, lot 4.
Acquired at the above sale by the present owner.

EXHIBITED:
London, Anthony d'Offay Gallery, *Jeff Koons: A Survey 1981-1994*, 1994 (edition unknown).
London, Newport Street Gallery, *Jeff Koons: Now*, 2016 (another edition exhibited).

LITERATURE:
J. Koons and R. Rosenblum, *The Jeff Koons Handbook*, London 1992, p. 157.
A. Muthesius, *Jeff Koons*, Cologne 1992, p. 166, no. 10 (illustrated in colour, p. 74).
H.W. Holzwarth, *Jeff Koons*, Cologne 2008, p. 197 (illustrated in colour).
H.W. Holzwarth, *Jeff Koons*, Cologne 2008, p. 197.
H.W. Holzwarth, *Jeff Koons*, Cologne 2015, p. 35.

'To me stainless steel is the material of the Proletarian. It's what pots and pans are made of. It's a very hard material and it's fake luxury. If these pieces were in silver, they would be absolutely boring. They have absolutely no desire to be in silver; they could not communicate in silver'

—J. KOONS



Prohibition In Massachusetts, 1920.
Photo: Hugh E. O'Donnell/The Boston Globe via Getty Images.



*044

JEFF KOONS (B. 1955)

Jim Beam - Baggage Car

stainless steel and bourbon
7 x 15½ x 6½in. (17.7 x 39.4 x 16.5cm.)
Executed in 1986, this work is number three from an edition of three plus one artist's proof

£400,000-600,000
$500,000-750,000
€470,000-700,000

PROVENANCE:
Private Collection.
Private Collection.
Anon. sale, Sotheby's London 28 June 2010, lot 12.
Acquired at the above sale by the present owner.

EXHIBITED:
New York, Craig F. Starr Gallery, *Jeff Koons - Jim Bean - J.B. Turner Engine and six individual Cars*, 2015.
London, Newport Street Gallery, *Jeff Koons: Now*, 2016 (another edition exhibited; illustrated in colour, pp. 42 and 81).

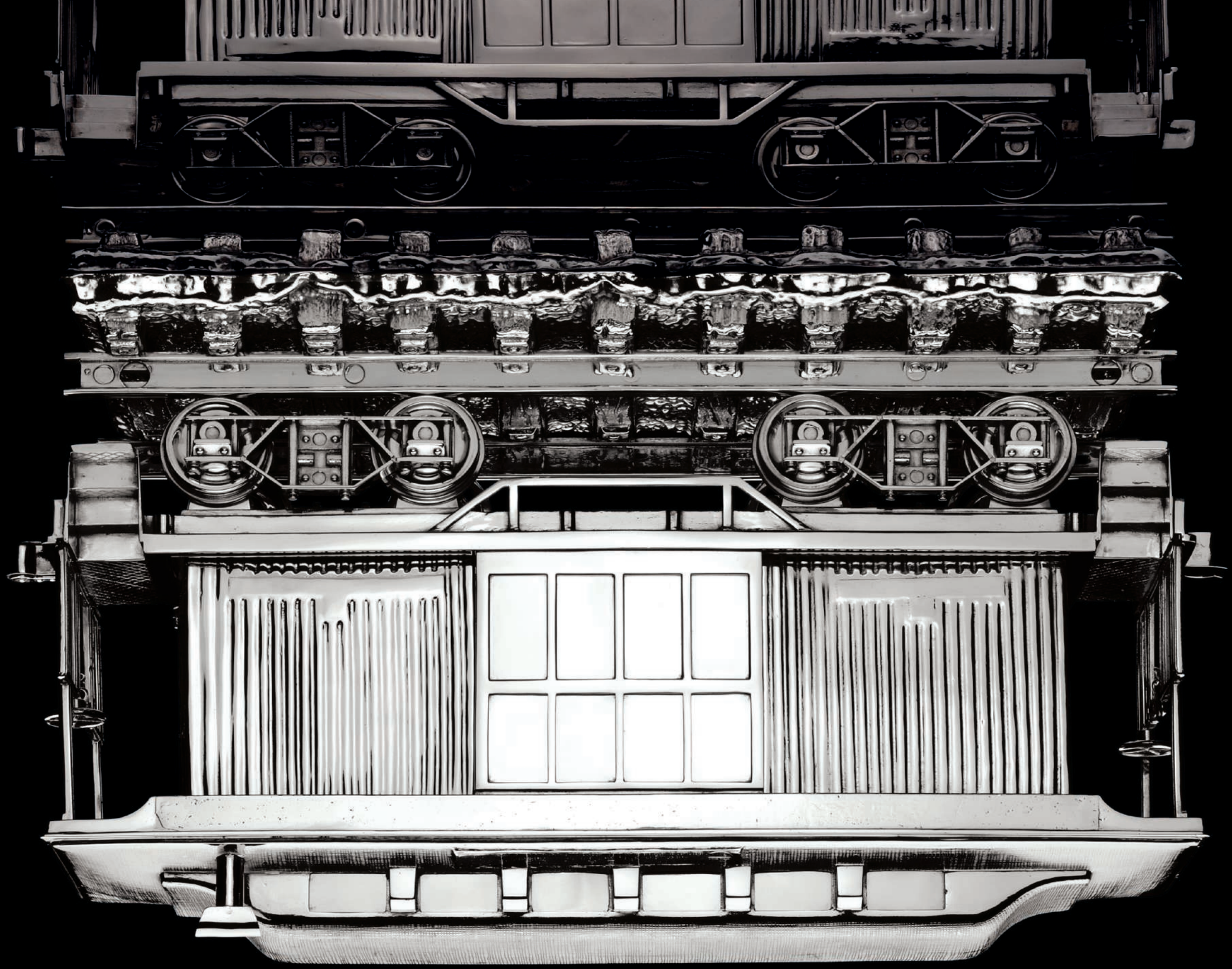
LITERATURE:
J. Koons and R. Rosenblum, *The Jeff Koons Handbook*, London, 1992, p. 157.
A. Muthesius, *Jeff Koons*, Cologne 1992, p. 166, no. 3 (illustrated in colour p. 72).
H.W. Holzwarth, *Jeff Koons*, Cologne 2008, p. 197 (illustrated in colour).
H. W Holzwarth, *Koons*, Cologne 2015, p. 35.

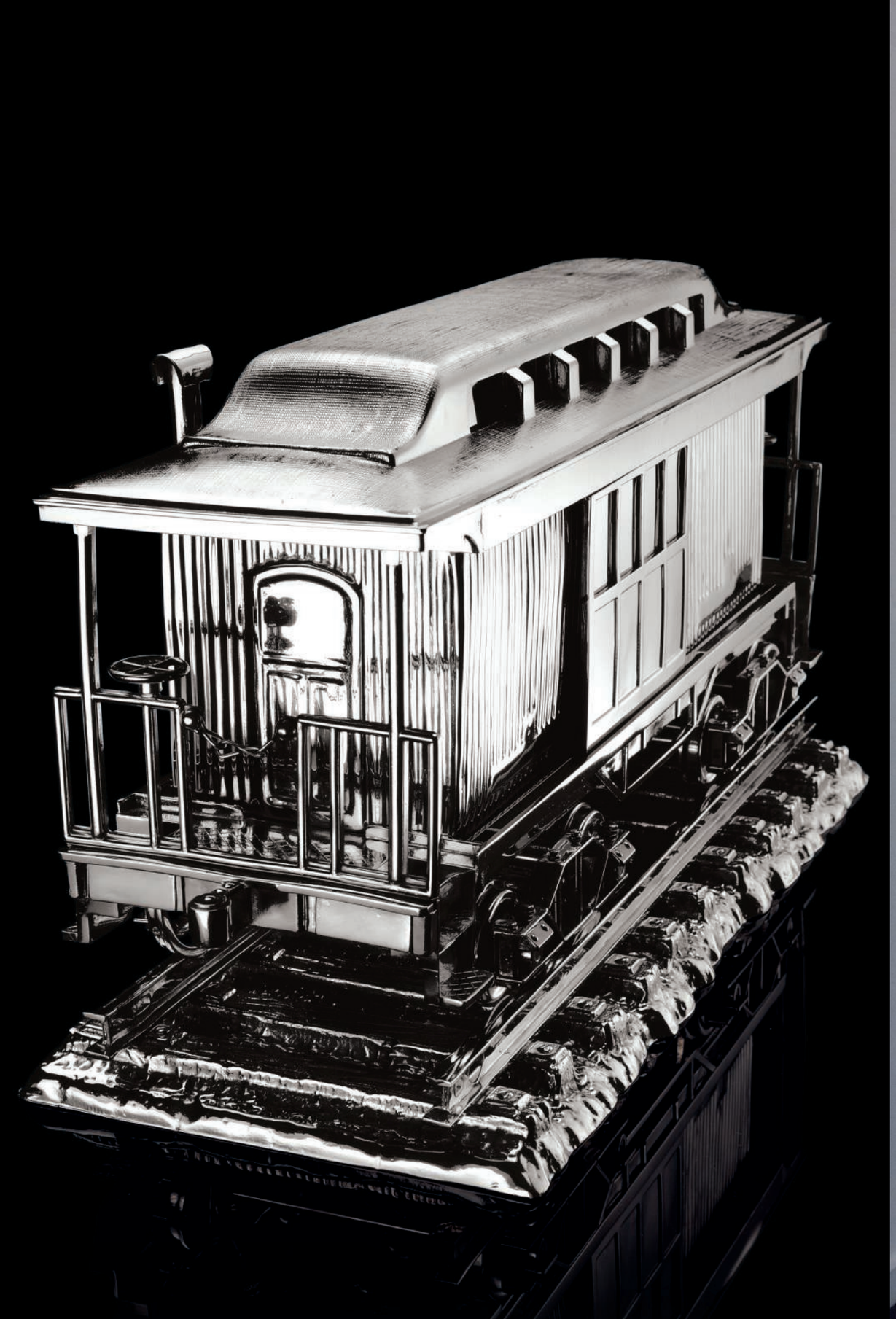
'It was about creating something that you'd desire. I wanted to create work that people would be attracted to'

—J. KOONS



Jeff Koons, *Jim Beam - J.B. Turner Train*, 1986.
Private Collection.
Artwork: © Jeff Koons.
Photo: © DACS, 2017.







Installation view: Jeff Koons's solo exhibition, *Luxury and Degradation*, at the International with Monument Gallery, New York, 1986 . Artwork © Jeff Koons.


"I could go for something Gordon's"
GORDON'S
DISTILLED LONDON DRY GIN

*°45

JEFF KOONS (B. 1955)

Jim Beam - Log Car

stainless steel and bourbon
7¾ x 14¼ x 6½in. (19.7 x 36.2 x 16.5.cm)
Executed in 1986, this work is number two from an edition of three plus one artist's proof

£400,000-600,000
$500,000-750,000
€470,000-700,000

PROVENANCE:
Daniel Weinberg Gallery, Los Angeles.
Private collection, New York.
Jan-Eric Lowenadler, Stockholm.
Galerie Thaddaeus Ropac, Salzburg and Paris.
Richard Green Gallery, London.
Private Collection, New York (1989).
Haunch of Venison, New York.
Acquired from the above by the present owner in 2010.

EXHIBITED:
Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Cartes Blanche / Les Courtiers du desir*, 1987
Kunstverein Munchen, *New York in View*, 1988 (edition unknown; illustrated, unpaged)
Anthony d'Offay Gallery, London, *Jeff Koons: A Survey 1981-1994*, 1994, (edition unknown).
New York, Craig F. Starr Gallery, *Jeff Koons- Jim Beam - J.B. Turner Engine and six individual cars*, 2015.

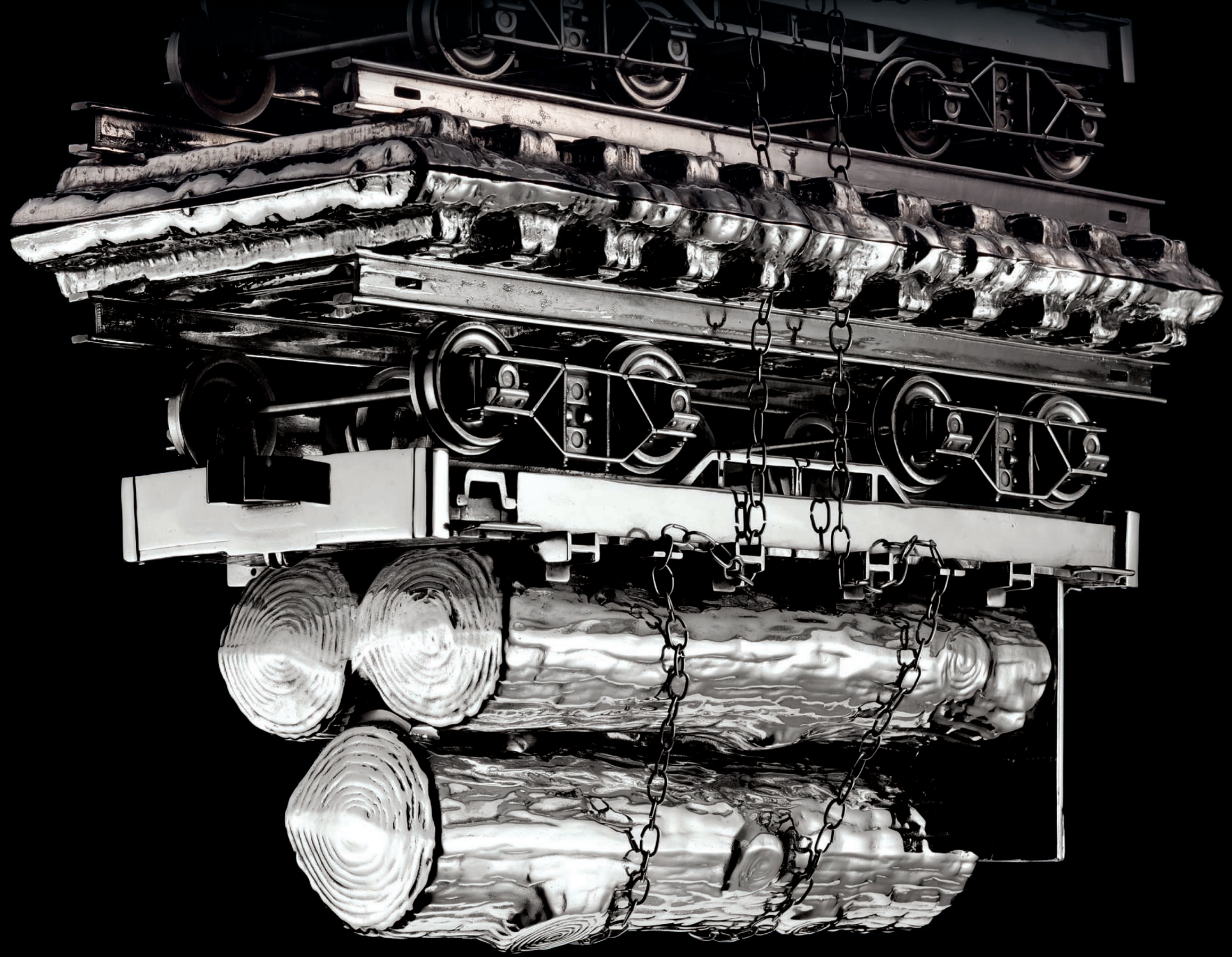
LITERATURE:
D. Cameron, "Art and its Double." in *Flash Art,* May 1987, p. 59.
G. Politi, "Interview." in *Flash Art* February 1987, p. 75.
New York in View, exh. cat., Munich, Kunstverein, 1988, (another example illustrated).
J.Koons & R. Rosenblum, *The Jeff Koons Handbook*, London 1992, p. 157.
A. Muthesius, *Jeff Koons*, Cologne 1992, p. 166, no. 6 (another example illustrated in colour, p. 73).
H.W. Holzwarth, *Jeff Koons,* Cologne 2008, pp. 193-197 (illustrated in colour).
H.W. Holzwarth, *Koons,* Slovakia 2015. p. 35.

'For me, the bourbon was the soul and the tax-stamp seal was like the interface to the soul'

—J. KOONS



Jasper Johns, *Painted Bronze II: Ale Cans,* 1964.
Private Collection.
Artwork: © Jasper Johns / VAGA, New York / DACS, London 2017.
Photo: Bridgeman Images.







Source image for the Jim beam Rail Road Decanters.
Photo: © Jeff Koons.



PROPERTY OF A DISTINGUISHED PRIVATE EUROPEAN COLLECTOR

***46**

YOSHITOMO NARA (B. 1959)

Adieu Fille d'Automne

signed and dated ' Nara 2014' (on the reverse)
acrylic on canvas
89⅝ x 71¾in. (227.5 x 182cm.)
Painted in 2014

£1,200,000-1,800,000
$1,600,000-2,300,000
€1,500,000-2,100,000



English model Twiggy poses with David Bowie in Paris for the cover of his 'Pin Ups' album, 1973.
Photo: Iconic Images/Justin de Villeneuve.

PROVENANCE:
Blum & Poe, Los Angeles.
Acquired from the above by the present owner.

EXHIBITED:
Los Angeles, Blum & Poe, *Untitled,* 2014.
London, Dairy Art Centre, *Greetings from a Place in My Heart,* 2014.

LITERATURE:
Y. Nara and K. Mika (eds.), *Yoshitomo Nara: Self-Selected Works, Paintings.* Kyoto 2015 (illustrated, p. 15).

'They say human eyes are the mirror of the soul, and I used to draw them too carelessly. Say, to express the anger, I just drew some triangular eyes. I drew obviously-angry eyes, projected my anger there, and somehow released my pent-up emotions. About ten years ago, however, I became more interested in expressing complex feelings in a more complex way. I began to stop and think, to take a breath before letting everything out'

—Y. NARA





Gustav Klimt, *Portrait of Adele Bloch-Bauer I*, 1907.
Neue Galerie, New York.
Photo: De Agostini Picture Library / E. Lessing / Bridgeman Images.



Vincent van Gogh, *The Starry Night*, 1889.
Museum of Modern Art, New York.
Photo: The Museum of Modern Art, New York/Scala, Florence.

Adieu Fille d'Automne (Goodbye Autumn Girl) (2014) is a striking and monumental vision from Yoshitomo Nara, displaying his mature practice at its scintillating best. We are faced by a close-cropped frontal portrait of one of Nara's trademark rebellious young girls, who stares out of a canvas over two metres in height. The background is an otherworldly chartreuse green. Her features, despite displaying the cartoonish style for which Nara is acclaimed – a flat line for a mouth, wide-spaced nostrils, oversized eyes, pudding-bowl haircut – are conveyed with an absorbing chromatic richness and complexity. Her asymmetrical irises are alternately powder-blue and yellow-green; the right, cat-like, reflects a golden glow in its pupil. Her hair and shirt are alive with a kaleidoscopic patchwork of warm hues, aptly reflecting the 'Autumn' of the title. Oranges, reds, browns, yellows and purples flicker in soft, sequin-like discs of light that recall the shimmering surfaces of Gustav Klimt. This sensitive, nuanced treatment of colour reflects an evolution from the manga-influenced flat planes and graphic lines of Nara's earlier work, taking the artist's interest in the spaces and faces of Renaissance portraiture to a mesmerising, multifaceted new realm.

The work's title seems to refer to *Fille d'Automne*, a song by Canadian singer-songwriter Yann Perreau. Records, as well as record sleeves, have always played a big part in Nara's punkish sensibility. Growing up in Aomori Prefecture, a rural northern area of Japan, he would entertain himself in solitude by listening to music and looking at the covers; he is still an avid music fan today, always playing vinyl as he works. 'I bought a lot of imported records,' he recalls, 'because they were inexpensive even for someone my age. But, you know, I couldn't read the jacket cover of the thing I'd just purchased! Yet I pulled the record out of the cover and started listening with the cover in my hand. It got my imagination moving a lot and gradually I started picking up words. Little by little, I constructed the world of the record using imagination. I think I trained my imagination through the picture books and records, without knowing I was doing so' (Y. Nara, quoted in S. Okamoto and H. Furukawa, 'An Interview with Yoshitomo Nara,' *Asymptote*, November 2013). We can see this imaginative process at work in *Fille d'Automne*, whose psychedelic autumnal tones and cutely stern-faced subject chime with the French lyrics of the song, which mention a 'Fille kaléidoscope' ('kaleidoscope girl') and 'Méchant *mélange* d'anges' ('wicked mix of angels'). As for other musical influences, the girl's mismatched eyes and auburn hair are unmistakably Bowie-esque.

While Nara has always maintained an interest in the painting of the past, his recent works reflect a growing interest in classical approaches to portraiture. 'I feel all the more keenly the need for my approach to have the natural simplicity of a painter living in our complex world,' he claims. 'I know I can't draw like ancient painters or Leonardo, but I mustn't forget those pioneering painters' spirits and their ways of approaching the world' (Y. Nara, quoted in S. Okamoto and H. Furukawa, 'An Interview with Yoshitomo Nara,' *Asymptote*, November 2013). This development can be partly attributed to the impact of the 2011 Fukushima catastrophe on Nara, whose Tochigi studio is only 100km away from the troubled power plant. For six months after the disaster he found himself unable to work, and when he began again his nuanced new paintings reflected the complicated world he found himself in. Equally, however, the glittering care with which he conveys his recent figures – imbuing his charismatic *Fille d'Automne* with all the presence of a forest spirit or supernatural apparition – represents a new pleasure for Nara: he has found the clear-sighted gaze of maturity. 'I see a big picture,' Nara says, 'instead of the details I used to focus on with my younger eyes. I enjoy the bird's-eye view of being an older man' (Y. Nara, quoted in S. Okamoto and H. Furukawa, 'An Interview with Yoshitomo Nara,' *Asymptote*, November 2013).



λ47

CAROL RAMA (B. 1918)

Bricolage

signed and dated 'Carol rama 1967' (lower left)
mixed media on masonite
22¾ x 29⅜in. (58 x 74.4cm.)
Executed in 1967

£60,000-80,000
$75,000-100,000
€71,000-94,000



Man Ray, *Larmes [Tears]*, 1930.
The J. Paul Getty Museum, Los Angeles.
Artwork: © Man Ray Trust/ADAGP, Paris and DACS, London 2017.

PROVENANCE:
Galleria la Bussola, Turin.
Private Collection, Turin.
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity.

'Demiurge of her own spectres, prophet and follower of her own rituals, repressed werewolf, deserter of rules and social impostures, intemperate like a heretic, unbounded in her passions like a mystic, Rama keeps on plunging us and herself into the less explored swamps of the unconscious'

—L. VERGINE





Salvador Dali, *Study for a dream sequence in Spellbound*, 1944.
Private collection.
Artwork: © Salvador Dali, Fundació Gala-Salvador Dalí, DACS, 2017.

'When I paint I have no rules. Are you living in hell? Well, try to make the most of it, even there'

—C. RAMA

A rich effusion of form and colour, Carol Rama's *Bricolage* (1967) exudes the passion of its creator. Dolls' eyes, bristling with synthetic lashes, stare forth from an explosive surface of blood red, royal purple and earth-dark paint. These startling optical constellations – twenty pairs in total, grouped in three large clutches with a solitary owl-like duo dilating to the lower right – are joined by masses of metallic beads, which evoke eruptions of the skin as much as a bejewelled, glamorous sensuality. *Bricolage* is an outstandingly expressive example of Rama's assemblages of the 1960s, which employ mixed media including false eyes, claws, beads and resin on canvas as part of her tumultuous investigations into her own sexuality and inner life. The title *Bricolage* evokes a DIY sensibility, as if these disturbing stares are gathered from the bric-a-brac of Rama's daily existence; the eyes also conjure Luis Buñuel's seminal Surrealist film *Un Chien Andalou* (1929), whose dream logic and shocking imagery were profound influences on the artist.

When first exhibited in her home city of Turin in 1945, Rama's works caused huge scandal and her exhibition was shut down by police on the grounds of obscenity. The scatological, fetishistic and explicitly erotic drawings and paintings of this early period set out the themes that would preoccupy her until her death, aged 97, in 2015 – by which time her art's richly intelligent psychosexual explorations had brought her to wide acclaim as a sophisticated Italian counterpart to Louise Bourgeois. Peering eerily out at the viewer, the crowded eyes in *Bricolage* evoke a visceral sense of voyeurism, while the churning, fleshy paint is suggestive of libidinous bodies; the work's forceful drama conveys the unnerving, overwhelming supremacy of Id over Ego, turbulent with unstoppable and primal power. 'Everyone has a tropical disease inside him that he attempts to cure,' she has said; 'I cure it by painting' (C. Rama, quoted in *Carol Rama: Self Portrait*, exh. cat. Castello di San Giorgio, Legnano, Turin 2008, p. 32). Replete with the strengths of her unique vision, Rama's sensational theatre of fetishism and obsession demands that we return its gaze.


1967

λ*48

NEO RAUCH (B. 1960)

Nerv

signed, titled and dated 'NERV RAUCH 01' (lower right)
oil on paper
97⅝ x 78in. (248 x 198cm.)
Executed in 2001

£250,000-350,000
$320,000-440,000
€300,000-410,000



Piero della Francesca, *Legend of the True Cross, circa* 1452. Church of San Francesco, Arezzo. Photo: Florence - courtesy of the Ministero Beni e Att. Culturali.

PROVENANCE:
Galerie EIGEN + ART Leipzig/Berlin.
Galerie Hauser & Wirth, Zurich
Acquired from the above by the present owner in 2001.

EXHIBITED:
Venice, 49th Esposizione Internazionale d'Arte, Giardini di Castello, *Plateau of Humankind*, 2001, p. 404 (illustrated in colour, p. 133).
Maastricht, Bonnefantenmuseum, *Neo Rauch / The Vincent 2002 (exhibition for the Vincent van Gogh Bi-annual Award for Contemporary Art in Europe)*, 2002, p. 136 (illustrated in colour, p. 33).
Burgdorf, Museum Franz Gertsch, *Back to the Figure: Contemporary Painting*, 2006-2007. This exhibition later travelled to Rotterdam, Kunsthalle Rotterdam (illustrated in colour, p. 157).

LITERATURE:
Á. M. Charris, 'Neo Rauch: en los Límites de la Realidad', in *Arte y Parte* , no. 58, August – September 2005 (illustrated in colour, p. 14).
H.W. Holzwarth (ed.), *Neo Rauch,* Cologne 2012, p. 459 (illustrated in colour, p. 149).

'I refrain both from any hierarchization and from a conscious evaluation of my pictorial inventory. This means that elements like Balthus, Vermeer, Tintin, Donald Judd, Donald Duck, agitprop, and cheap advertising garbage can flow together in a furrow of my childhood landscape and generate an intermingled conglomerate of surprising plausibility'

—N. RAUCH


NERV



Sigmar Polke, *Pig Slaughter*, 1976.
Private Collection, Hamburg.
Artwork: © The Estate of Sigmar Polke, Cologne, DACS 2017.

Exhibited at the 49th Venice Biennale in 2001, *Nerv* (Nerve) (2001) is an astounding dreamscape painted by Neo Rauch. A man and a woman, outfitted in distinctly retro East German workers' uniforms, seem to be on a cigarette break – they have each removed one yellow glove to smoke, and are standing by a smouldering hourglass-shaped red obelisk. Disneyesque cartoon eyes stare from the wall behind. Opposite them, another man, also wearing yellow gloves but distinguished by his charcoal-grey face and bearskin hat, points to a blank space at the centre of the picture. Above these figures hovers what looks like a vast, furred oven glove, zipped open to reveal a plaid interior and spilling forth a milky substance. Another such form frisbees through the air behind. A third has landed in the foreground, and opened like a clamshell to reveal a tiny, gleeful genie-like character, luminous in red and white: a lightning bolt shoots from his gaseous body into the sky above, and he wears a toadstool on his head. He seems to be directed by the figure in the bearskin hat, who holds the capsule open and grips him by the hand. Behind this extraordinary scene, ribbed purple pylons with red antennae recede into a painterly pale blue sky. In front, large, quivering letters spell out 'NERV.' The crackling energy and graphic assurance of this work recall the qualities of a film poster or sci-fi comic, but any frame-by-frame narrative is bewilderingly absent. Near the heads of the man and woman float two small speech bubbles, as if to promise a caption or comment – but they are empty of words. As is typical of Rauch's work, *Nerv* throbs with allusion and meaning but remains gleamingly impenetrable, operating like a lucid dream. It is as if we have stumbled into the artist's subconscious, and are made witness to the electric currents of inspiration, memory and imagination that churn through his psyche. Rauch paints with inimitable assurance, and likens his role to that of a medium, filtering these subliminal impulses into the oneiric arrangements of his work. The result is mesmerising, psychedelic and unlike the vision of any other painter alive.

'Inexplicable zones are necessary,' says Rauch, 'because otherwise the image will dry out, because it will become completely disinfected. I have to keep on deciding at which point in the process of making a painting I have to make that cut and put in fields of interference. That always happens when the feeling arises that the spelled-out parts have taken the upper hand' (N. Rauch, quoted in H. Liebs, 'Nothing Embarrasses me Now,' *Süddeutsche Zeitung*, 13 September 2006, p. 18). His compositions thrive on cross-contamination, intrusion and mystery – to leave an image decodable would be to deprive it of its magic. The blank and ruptured areas of the picture in *Nerv* underscore this idea, not to mention its surreal configuration of strange characters and otherworldly objects. The puckish toadstool-hatted spirit lends the scene a knowingly hallucinogenic edge, and perhaps makes a nod to the riddles and punning logic of the caterpillar of *Alice in Wonderland*. Just like Alice, it seems, we have entered a world that obeys its own internal rules: a carnivalesque universe of warped colour schemes, shifting scales and peculiar happenings. The people in Rauch's pictures give nothing away. Their faces are impassive, at most slightly bemused, and they are typically engaged in some form of industrious if oblique labour. As obscure as the works may be in their totality, however, there is a clear biographical genesis for many of their recurring motifs. The power plant or factory-like scenery of *Nerv*, for example, bears echoes of Rauch's youth in the East German DDR, and has the quality of a warped Socialist Realist propaganda poster as much as a movie or stage set. As Rauch explains, 'I refrain both from any hierarchization and from a conscious evaluation of my pictorial inventory. This means that elements like Balthus, Vermeer, Tintin, Donald Judd, Donald Duck, agitprop, and cheap advertising garbage can flow together in a furrow of my childhood landscape and generate an intermingled conglomerate of surprising plausibility' (N. Rauch, quoted in H. W. Holzwarth (ed.), *Neo Rauch*, Cologne 2012, p. 148).

We might expect the results of Rauch's oracular approach to painting to be chaotic, but they are marshalled by a supreme command of pictorial structure. On his first trip to Italy in 1990, Rauch studied the frescoes of Giotto and Piero della Francesca. These painters' early mastery of perspective, geometric form and the organisation of figures in space can be keenly felt in *Nerv*. Indeed, the purely visual considerations of composition seem to dictate the deployment of Rauch's 'pictorial inventory,' superseding the usual narrative concerns of figurative painting. Another anchoring motif for Rauch is that of etymology: the semiotic (dis)connection between words and things sometimes serves to create an overall mood. 'Coming up with the title is often an arduous process,' he says, 'because my interest in the etymological roots of even the most banal expression leads me to sediments of meaning that occasionally send unexpected impetus to painterly intentions. Sometimes, however, a word is capable of triggering a picture! It can happen that a word develops an uncanny atmospheric vortex in the direction of a self-creating picture; I only have to help things fall into place. Such moments are precious and they bind me even closer to my mother tongue because this is the only place where these kinds of experiences are possible' (N. Rauch, quoted in *Neo Rauch: Neue Rollen. Paintings 1993-2006,* exh. cat. Kunstmuseum Wolfsburg 2006, p. 70). *Nerv*, with its imagery of conduction, electrical energy, and varied tactile surfaces – from the lush fur and white liquid of the mysterious capsule to the hard, gleaming antennae of the towers – certainly creates a heightened sensory atmosphere, appropriate to a vivid dream stemming from a meditation on the word 'nerve' and its meanings. Ultimately, however, such ideas must lie in the realm of speculation, and herein lies the joy of Rauch's work. *Nerv* thrills with the power of allegory or metaphor, but remains utterly, captivatingly enigmatic.


NERY

PROPERTY FROM THE COLLECTION OF
TIPHAINE DE LUSSY AND DINOS CHAPMAN

λ**49**

PETER DOIG (B. 1959)

Metropolitain (Stag)

inscribed 'METROPOLITAN' (upper right); signed and titled 'Peter Doig METROPOLTAN [sic]' (on the reverse); signed, titled, inscribed and dated 'P. DOIG, P.O.S. 2002-2004 STAG DRUNKARD ARTIST' (on the overlap)
oil on canvas
23 x 17in. (58.5 x 43cm.)
Painted 2002-2004

£500,000-800,000
$630,000-1,000,000
€590,000-940,000



Paul Gauguin, *The White Horse*, 1989.
Musée d'Orsay, Paris.
Photo: Scala, Florence.

PROVENANCE:
Acquired directly from the artist by the present owner.

EXHIBITED:
Munich, Pinakothek der Moderne, *Peter Doig – Metropolitain*, 2004, p. 91, no. 49 (illustrated in colour, p. 75). This exhibition later travelled to Hannover, Kestnergesellschaft.
Mönchengladbach, Museum Abteiberg, *Rheingold III Akademie: Peter Doig, Jörg Immendorff, Albert Oehlen, Jonathan Meese, Daniel Richter*, 2004-2005, p. 94 (illustrated in colour, p. 64; installation view illustrated in colour, p. 52)
Edinburgh, Scottish National Gallery, *Peter Doig: No Foreign Lands*, 2013-2014, p. 215 (illustrated in colour, p. 200). This exhibition later travelled to Montreal, Montreal Museum of Fine Arts.

LITERATURE:
N. Columbus (ed.), *Peter Doig*, New York 2011, p. 112 (illustrated in colour, p. 113).

'[He] is a local "character." But local to what locality? He is part Parisian clochard – a classic sign for the Métropolitain or Métro de Paris stands behind him – and part consumer of Trinidad beer, which is the "Stag" of the title, a brand identified with a specific Caribbean region. Doig has converted the man's broad-brimmed hat to a nimbus-like aura that contradicts his debasement, a vague reference to saintly types in analogous vertical compositions (Saint Sebastian minus the arrows)'

—R. SHIFF





Peter Doig, *Grande Riviere*, 2001-02.
National Gallery of Canada.
Artwork: © Peter Doig. All Rights Reserved, DACS 2017.



Peter Doig, *Pelican (Stag)*, 2003.
Private Collection.
Artwork: © Peter Doig. All Rights Reserved, DACS 2017.

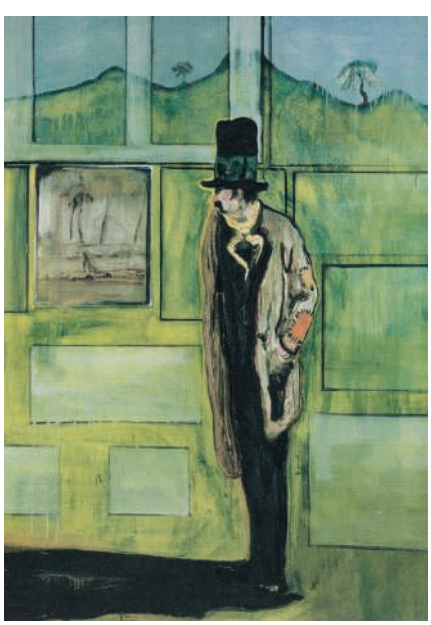
In Peter Doig's *Metropolitain (Stag)*, a strange, dreamlike apparition confronts the viewer. Bathed in otherworldly darkness, a lone figure – half man, half beast – clings to a tree, slumped in intoxicated stupor. Executed in 2002-2004, in conjunction with its companion *Stag*, it takes its place within the early body of work that Doig produced following his relocation to Trinidad in the early 2000s: an island where he had spent part of his childhood. Like the iconic bearded figure who haunted the artist's canoe paintings during this period, the work's protagonist represents a fusion of disparate times and places: a wandering spectre cut and spliced from distant worlds. Inscribed 'drunkard artist' on the reverse, the work is based on a 1980s French postcard that Doig received from his friend David Tidball, depicting a staggering inebriate outside a Parisian métro station. Filtered through the shimmering Trinidadian heat, the image undergoes a hallucinogenic transformation: the shady boulevard becomes a foreboding jungle, veiled by a dense tropical canopy. The man's hat becomes a gleaming halo, momentarily recasting him as a saintly icon. The work's subtitle 'stag' – a Trinidadian brand of lager – is comically reinforced by the antlers protruding from the figure's head. Yet in the cavernous gloom, other resonances abound: the 'metropolitain' sign, reproduced from the original postcard, glimmers in the distance like a mystic portal. As we gaze at its distinctive art nouveau lettering, we are suddenly transported to the bustling metropolis of *fin-de-siècle* Paris. Like the drunken reveller, we begin to lose our bearings as the world before dissolves into a blur of hazy colour and mottled texture. Like the artist, too – reunited with a land deeply embedded in his memory – we are cast adrift in a world both foreign and deeply familiar. With a study held in the Museum of Modern Art, New York, the work featured in Doig's solo show at the Pinakothek der Moderne, Munich in 2004, as well as his acclaimed touring exhibition *No Foreign Lands* at the Scottish National Gallery, Edinburgh in 2013.



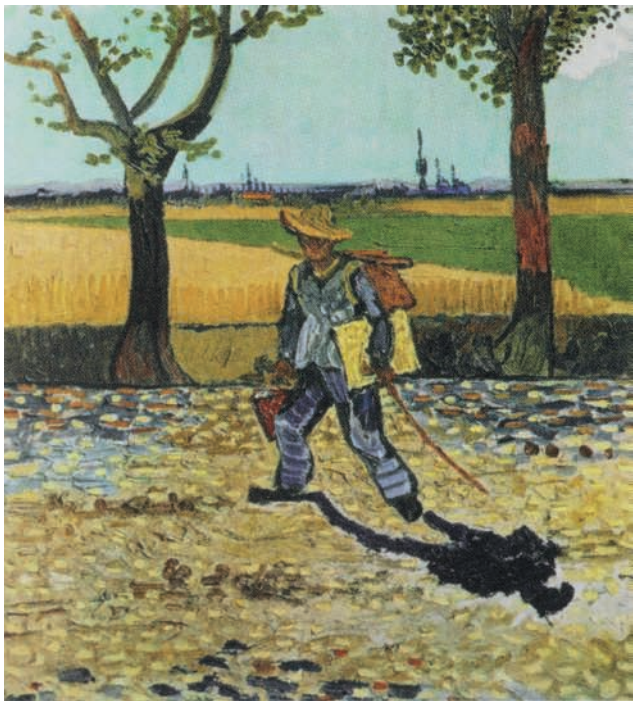
Metro sign, Paris
Photo: James D. Morgan / Contributor via Getty Images.

'I don't know, I don't know, I don't know. Either me or this tree go fall,
or both o'we. Is not a tree but a lamppost anyway.
I find myself in a circle of stones in a post-colonial
epoch; my hat is a flag, invisible armies sway
to my breath's behest. "Where you are is
important," people say. The streets say Paris,
so let it be that: Paris. Drunk is drunk anywhere.
But to be drunk with an accent, *c'est meilleur.*
All French creation is sponsored by cognac,
absinthe and *l'apéritif.* I'm re-reading Renan. Do you know
Baudelaire's advice, "If you are drunk, stay drunk"?-
especially on Stag, the loveliest of beers.
I sing what Spoiler sang, "I feel to fall."

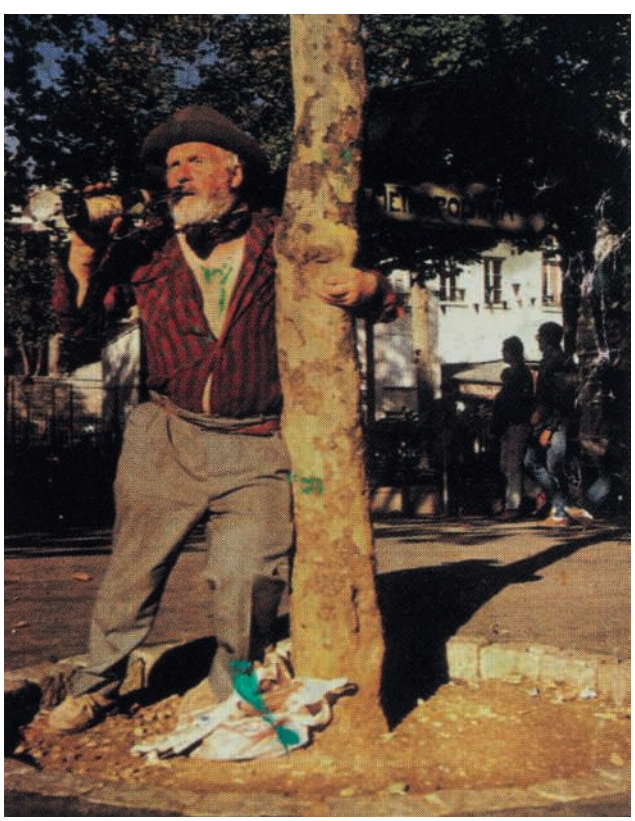
—D. WALCOTT ON PETER DOIG'S *STAG*, 2016



Peter Doig, *Metropolitan*, 2003.
Collection of the Artist.
Artwork: © Peter Doig. All Rights Reserved, DACS 2017.



Vincent van Gogh, *The Painter on the Road to Tarascon*, 1888.
Destroyed. Formerly in the Kaiser-Friedrich-Museum, Germany.



Postcard from David Tidball to the artist, 1986, from the artist's archive.
© Peter Doig. All Rights Reserved, DACS 2017

'… we see a lone man standing amid the foliage – the vertical version of the man in 100 Years – his head surrounded by light, not unlike traditional paintings of Jesus'

—H. ALS

The work's title – *Metropolitain* – became something of a leitmotif for Doig during his early years in Trinidad. As well as forming the title of his 2004 exhibition, it also gave its name to the contemporaneous work *Metropolitain (House of Pictures)*, now held in the permanent collection of the Pinakothek der Moderne. In this painting, the word's Parisian allusions are amplified by Doig's appropriation of Honoré Daumier's *The Print Collector* (1857-63), which the artist had encountered on a trip to The Art Institute of Chicago. Doig's subsequent variation on this theme – entitled *House of Pictures (Carrera)* – alludes to a similar art-historical moment, featuring a broken bottle that has been variously likened to Édouard Manet's *The Absinthe Drinker* (1859). The fact that Doig's bottle bears the ubiquitous 'stag' label seems to complete the chain of reference, cementing the conflation of contemporary Trinidad and nineteenth-century France that binds these works together. Writing in 2007, Catherine Grenier described how 'the most singular characteristic of [Doig's] recent work is its almost constant referencing of images from the beginnings of modernity … the artist has moved so far away only in order to approach his subject more closely. By revisiting the sources of modern culture from a different context, he cuts across the chance events of history and revisits the genesis of modernity as an outsider – as a "contemporary" we might even say. The journey undertaken by the artist is not a journey through the world, but beyond time. The continent that he travels is the continent of art. The countries that he visits are the primal territories of modern times: Romanticism, Realism and Symbolism' (C. Grenier, 'Reconquering the World: *100 Years Ago*', in A. Searle et al (eds.), *Peter Doig*, London 2007, p. 112).

Having spent his youth between Trinidad, Canada and London before returning permanently to the Caribbean, the notion of displacement is central to Doig's *oeuvre*. By fusing disparate source material with images drawn from his own mental archive, his paintings seek to dramatize the mechanics of memory and déjà-vu. In Doig's *Metropolitain* works, his hybrid characters assume something of an autobiographical quality, expressive of his own condition as an itinerant caught between worlds. Indeed, according to Catherine Lampert, the present work depicts 'a reveller, lost and out of his depth – like someone, Doig intimated to me, who leaves his native country' (C. Lampert, 'Peter Doig: Dreams and the Light Imaginings of Men', in N. Columbus (ed.), *Peter Doig*, New York 2011, p. 358). Elsewhere, Hilke Wagner has suggested that 'Doig's works may be understood not only as a mirror of his own transnational biography, but also as a reflection of the hybrid social structure and history of the Caribbean island of Trinidad as well … Colonial situations and processes of migration, as well as reciprocal relationships between the colonized and the colonizing, did not allow any of the parties involved to rest assured of their cultural authenticity' (H. Wagner, 'The Fortunate Traveller', in *Peter Doig: Metropolitain*, exh. cat., Pinakothek der Moderne, Munich, 2004, p. 86). Ultimately, however – as the designation on the reverse of the present work makes plain – Doig's disorientated vagrant may be seen to embody the lot of the artist at large. Born of jumbled cultural references – sacred and profane, archaic and contemporary – he is the time traveller described by Grenier, perpetually out of joint with an ever-shifting, permanently unstable reality.



PROPERTY FROM A PRIVATE COLLECTOR

λ*50

ANSELM KIEFER (B. 1945)

Sefer Hechaloth

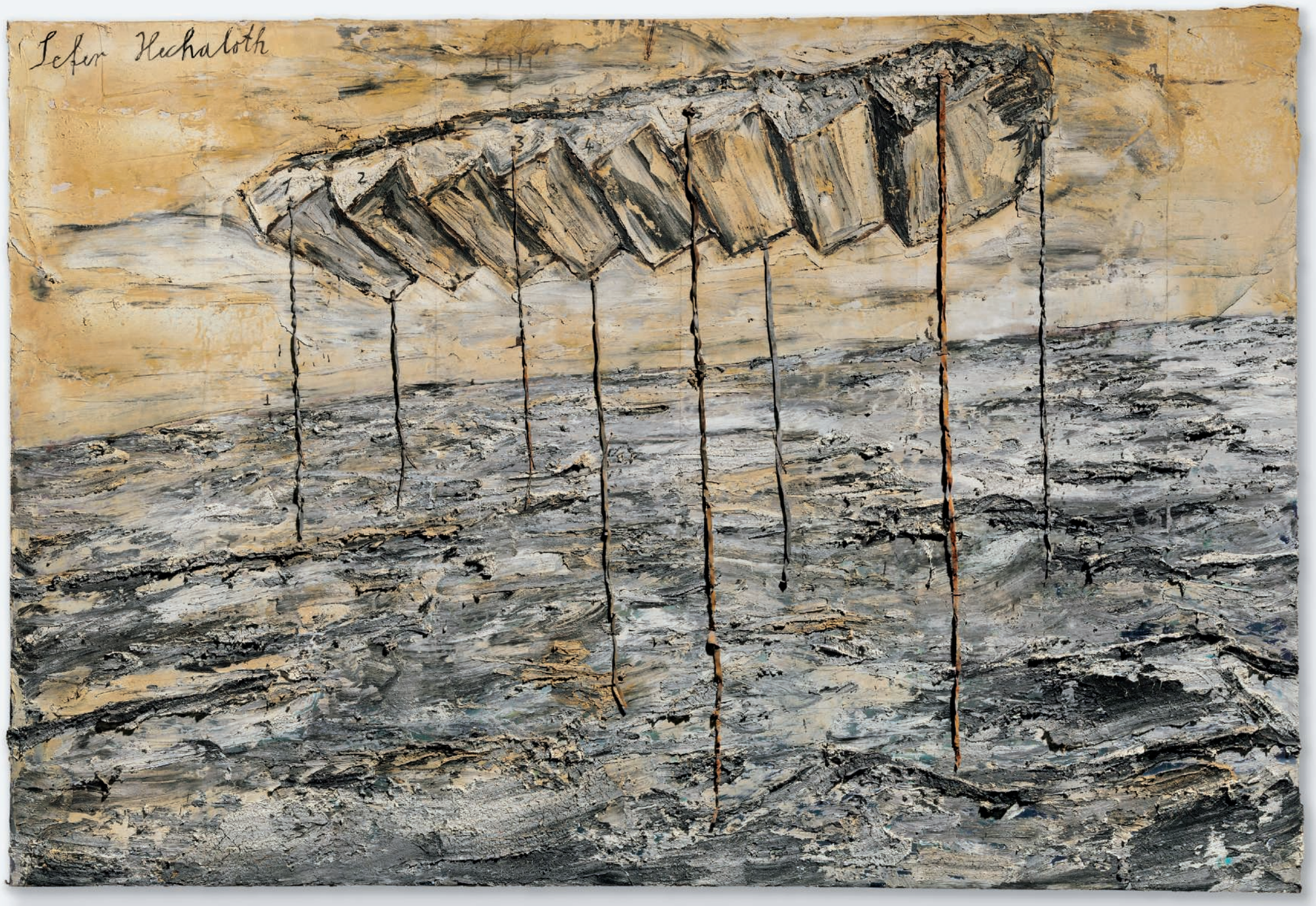
titled 'Sefer Hechaloth' (upper left)
iron rods, acrylic and emulsion on canvas
74⅞ x 110⅝in. (190.3 x 281cm.)
Executed in 2001

£400,000-600,000
$500,000-750,000
€470,000-700,000

PROVENANCE:
Galleria Lia Rumma, Milan.
Private Collection, Milan.
Acquired from the above by the present owner.

'Come and I will show thee, where the waters are suspended in the highest, where fire is burning in the midst of hail, where lightnings lighten out of the midst of snowy mountains, where thunders are roaring in the celestial heights, where a flame is burning in the midst of the burning fire and where voices make themselves heard in the midst of thunder and earthquake'

—R. ISHMAEL BEN ELISHA


Sefer Hechaloth





Le Corbusier, Couvent Sainte-Marie de la Tourette, Eveux-sur-l'Arbresie, France, 1953.
Artwork: © FLC/ ADAGP, Paris and DACS, London 2017.
Photo: Olivier Martin-Gambier 2004.

'... for me [Couvent Sainte Marie de la Tourette] was an inspiring building in the sense that a very simple material, a modern material, could be used to create a spiritual space. Great religions and great buildings are part of the sediment of time; like pieces of sand. Le Corbusier used the sand to construct a spiritual space. I discovered the spirituality of concrete – using earth to mould a symbol, a symbol of the imaginative and the spiritual world. He tried to make heaven on earth – the ancient paradox'

—A. KIEFER

In *Sefer Hechaloth* (2001), Anselm Kiefer conjures heaven and earth from acrylic and emulsion. An inverted staircase, its form inspired by the stairs of Le Corbusier's Couvent Sainte Marie de la Tourette – a formative location for Kiefer as a young artist – hangs free in an ivory sky. Below, a vast, turbulent ocean of bone-white and lead-grey impasto engulfs two thirds of the work's surface. The eight steps are numbered unevenly, one through seven; from them plunge eight downward rods of rusting iron, as if to remind us of gravity in our encounter with this airborne stairway. Since the 1990s, Kiefer has explored the heavenly and material realms through immense, near-sculptural paintings. Keenly alive to the visual power of metaphor, he often employs ladders, stairs, spirals, and lightning rods – images born of his study of arcane religious texts – to link the two kingdoms. Here, in Kiefer's distinctive cursive hand, *Sefer Hechaloth* is inscribed to the upper left. Also known as the Third Book of Enoch, this is an ancient Hebrew mystical work that pre-dates the Kabbala, and describes the ascension of an initiate through seven heavenly palaces to the Hechaloth, the palace in which the wise will be united with God. This allegorical journey combines the ascent to divinity with the descent into the depths of self-knowledge. As Kiefer has said of the book, 'there is no worry of directions. It describes stages, metaphors, and symbols that float everywhere. Up and down were the same direction. The Hechaloth is the spiritual journey toward perfect cognition. North, south, east, and west, up and down are not issues. For me, this also relates to time. Past, present, and future are essentially the same direction. It is about finding symbols that move in all directions' (A. Kiefer in conversation with M. Auping, *Anselm Kiefer: Heaven and Earth*, exh. cat. Modern Art Museum of Fort Worth, Texas 2005, p. 165). The central image of this work – the flight of stairs in flight – is just such a symbol, encapsulating the extraordinary mythic scope of Kiefer's oeuvre. We see a path to transcendence, but our bearings are lost; the subject is heavenly enlightenment, yet sky and sea are rendered in heavy swathes of lithic colour. Majestic and enigmatic, *Sefer Hechaloth* is a vista of both spiritual and earthly transfiguration, touching on the transformative mysteries of art itself.

To perform alchemy, for Kiefer, is to bring matter to a higher spiritual state. When asked if alchemy is a metaphor for his art, he corrects that 'It *is* what I do ... Alchemy is not to make gold, the real alchemist is not interested in material things but in transubstantiation, in transforming the spirit. It's a spiritual thing more than a material thing. An alchemist puts the phenomena of the world in another context' (A. Kiefer, quoted in J. Wullschlager, 'Interview with Anselm Kiefer, ahead of his Royal Academy show,' *Financial Times*, 19 September 2014). An alchemical fascination with materials such as lead, gold, charcoal and soil has been clear since Kiefer's early work of the 1970s, which grappled with the unspoken traumas of Germany's past: while still employing such symbolically potent elements, Kiefer's later work has seen a progressive shift to wider, more universal concerns, exploring earth, heaven and artistic identity through complex references to history, theology and esoteric literature. A crucial early experience in this synthesis of scholarship and spirituality was a 1966 visit to the Dominican monastery of Couvent Sainte Marie de la Tourette, near Lyon. The artist stayed here for three weeks in solitude, 'just thinking quietly – about the larger questions' (A. Kiefer, quoted in *Anselm Kiefer: Heaven and Earth*, exh. cat. Modern Art Museum of Fort Worth, Texas 2005, p. 29). The priory, designed by the legendary modernist architect Le Corbusier, features distinctive open stairways that are plainly echoed in the stair motif of


Sefer Hechaloth
1
2
3
4



Peter Doig, *Briey (Concrete Cabin)*, 1994-95.
Private Collection.
Artwork: © Peter Doig. All Rights Reserved, DACS 2017.
Photo: © Christie's Images Ltd.

'In the Sefer Hechaloth, the ancient book that came before the kabbala, there is no worry of directions. It describes stages, metaphors, and symbols that float everywhere. Up and down were the same direction. The Hechaloth is the spiritual journey toward perfect cognition. North, south, east, and west, up and down are not issues. For me, this also relates to time. Past, present, and future are essentially the same direction. It is about finding symbols that move in all directions'

—A. KIEFER

Sefer Hechaloth, as well as in other sculptural and painted works of the same title. The stairs thus not only form a multivalent icon for the pathways of the soul, but also have a revelatory personal resonance for Kiefer himself. He recalls that the monastery 'was an inspiring building in the sense that a very simple material, a modern material, could be used to create a spiritual space. Great religions and great buildings are part of the sediment of time; like pieces of sand. Le Corbusier used the sand to construct a spiritual space. I discovered the spirituality of concrete – using earth to mould a symbol, a symbol of the imaginative and the spiritual world. He tried to make heaven on earth – the ancient paradox' (A. Kiefer in conversation with M. Auping, *Anselm Kiefer: Heaven and Earth*, exh. cat. Modern Art Museum of Fort Worth, Texas 2005, p. 168).

This sense of paradox in creating 'heaven on earth' has a direct compositional bearing on Kiefer's work. If the stairs symbolically 'move in all directions,' Kiefer literally applies this approach to his canvas. 'I work on my paintings from all sides, so when I am working on them there is no up or down. The sky can be reflected in the water or material can come down from the sky. That is part of the content of the paintings. Heaven and earth are interchangeable. The writing is an attempt to fix movement or a place, to suggest a fixed state, but the imagery denies. It is active' (A. Kiefer in conversation with M. Auping, *Anselm Kiefer: Heaven and Earth*, exh. cat. Modern Art Museum of Fort Worth, Texas 2005, p. 173). In *Sefer Hechaloth*, the similar colours and textures of sea and sky seem to affirm that the two are indeed 'interchangeable;' the steadying axis of Kiefer's textual additions is contradicted by the disorienting drift of the stairs. As Michael Auping has noted, 'Staircases generally offer a clear path from one place to another. Kiefer's stairs – which lead in all directions, often simply into the sky – may be a wry caution about taking metaphors literally' (M. Auping, *Anselm Kiefer: Heaven and Earth*, exh. cat. Modern Art Museum of Fort Worth, Texas 2005, p. 124). In this grand and numinous work, then, nothing is fixed. Soaring lyricism is checked by earthbound gravitas, transcendence undercut by bewildering inversion. Ultimately, *Sefer Hechaloth* asserts that there is no easy path to heaven. In the very act of creation, however, Kiefer has undertaken a journey of self-discovery analogous to that of the Sefer Hechaloth's initiate. Like Le Corbusier's monastery, Kiefer's painting is a spiritual space. Through his richly physical technique and masterful command of symbol, Kiefer elevates his materials and unmoors us from the world, offering a vision of a personal, artistic road to the divine. 'The palaces of heaven are still a mystery … I am making my own investigation. You know this book the Sefer Hechaloth? Obviously, this is not just about travelling through palaces, but travelling through yourself in order to know yourself; the old saying *Erkenne dich selbst*' (A. Kiefer in conversation with M. Auping, *Anselm Kiefer: Heaven and Earth*, exh. cat. Modern Art Museum of Fort Worth, Texas 2005, p. 176).



GÜNTHER UECKER

Spirale I & Spirale II 1997

'The nails are not arranged in orthogonal patterns, but instead form spirals that call to mind whorls of hair, whirlpools in the sea, or mysterious circles … He began each work by hammering a nail into the centre of the panel, after which he placed successive nails around the first one, moving slowly around the square as he progressed working. Thus the pattern of the spiral and the subtle inclination of each nail trace the movements of his body precisely, and were not intended as a visual effect. While at work, the image he had in mind was presumably that of himself planting one tree after another (providing they were of a size he could hold) on a mountain'

—K. YAMAMOTO

Each spanning two metres in width and height, *Spirale I* and *Spirale II* are outstanding large-scale examples of Günther Uecker's celebrated nail paintings. Hammered into the canvas with bristling precision, their centrifugal pattern of troughs and peaks creates a dizzying whirlpool of light and shadow that seems to rotate before the viewer. Executed in 1997, the works bear witness to the artist's mastery of his signature medium, initiated in 1957 and developed through his immersion in the Zero Group between 1961 and 1966. Giving form to the invisible forces of time and motion, Uecker's nail paintings were powerful expressions of a post-War *Zeitgeist* that sought to strip art back to its most basic principles. Though his work shared much in common with the optical investigations of his contemporaries Otto Piene and Heinz Mack, Uecker ultimately sought a language that functioned as an extension of the human body. The spiral – a constant throughout his *oeuvre* – was central to this ambition. As Kazuhiro Yamamoto explains, 'He began each work by hammering a nail into the centre of the panel, after which he placed successive nails around the first one, moving slowly around the square as he progressed working. Thus the pattern of the spiral and the subtle inclination of each nail trace the movements of his body precisely, and were not intended as a visual effect. While at work, the image he had in mind was presumably that of himself planting one tree after another (providing they were of a size he could hold) on a mountain' (K. Yamamoto, 'Image and Instrumentality', in *Günther Uecker: Twenty Chapters*, exh. cat., Neue Nationalgalerie, Berlin, 2006, p. 23). By the time of the present works, the spiral had come to assume even greater significance for Uecker, not only in his mechanically-rotating *New York Dancers* and his *Sand Mills*, but also in performance pieces that saw him walk in circles around a fixed point. Echoing the centre of a sunflower, the spinning ecstasy of whirling dervishes, galaxies viewed across light-years and the head of the nail itself, this potentially infinite orbital motion lay at the heart of Uecker's search for new artistic 'ground zero'.

The nail paintings owe their conceptual foundation to the earlier and lesser known 'Unism' movement inaugurated by Polish artist Wladislaw Strzeminski: a pupil of Kazimir Malevich who insisted on the dismantling of all pictorial hierarchies, along with the rejection of the old structural dualism of figure and ground. Uecker's early artistic beliefs were strengthened by his involvement with the Zero Group. 'It was from the start an open domain of possibilities, and we speculated with the visionary form of purity, beauty, and stillness', the artist explained. 'These things moved us greatly. This was perhaps also a very silent and at the same time very loud protest against Expressionism, against an expression-oriented society' (G. Uecker, quoted in D. Honisch, *Uecker*, New York 1983, p. 14). His recourse to the humble nail may be understood in relation to his rural upbringing in the Baltic island of Wustrow: 'as a farm boy', he recalls, 'I always had great fun in driving the harrow or the seed planter with the horses straight toward the horizon without the furrows ever going off into curves; as a child by the Baltic I always sat by the water, and there I saw sky and water, earth and fire – they used to burn off the fields for the sheep to get rid of the dry grass' (G. Uecker, quoted in R. Wedewer, *Atelier 3, Günther Uecker*, Leverkusen 1980, p. 19). At the same time, the nail came to evoke something even more vital for Uecker. 'As the front closed [during WWII]', he explains, 'I barricaded my house from within, which was only an illusion of safety, of course. But nevertheless, it definitely gave an emotional feeling of protection. And this is what the nails represent in my work: on the one hand a defence, like ruffled hair, like a hedgehog curling up into a ball, but on the other hand tenderness' (G Uecker, quoted in 'Interview with Günther Uecker', in *Günther Uecker: The Early Years*, exh. cat., L & M Arts, New York, 2011, pp. 8-9). Infused with personal symbolism yet fundamentally abstract in appearance, *Spirale I* and *Spirale II* embody the enduring themes that have come to define nearly six decades of Uecker's practice.



λ**51**

GÜNTHER UECKER (B. 1930)

Spirale I

signed, titled and dated 'SPIRALE I Uecker '97' (on the reverse)
nails and latex paint on canvas laid down on wood
78¾ x 78¾in. (200 x 200cm.)
Executed in 1997

£500,000-700,000
$630,000-880,000
€590,000-820,000

PROVENANCE:
Galerie Hete Hünnerman, Dusseldorf (directly from the artist).
Acquired from the above by the present owner.

'In the beginning was the nail, which seemed to me to be the ideal object with which to model light and shadow - to make time visible. I incorporated it into my painting, and it forged a link between the works and the space around them. It protruded as a tactile feeler from the flat surface, much like a sundial. A language of light and shadow emerged from the cumulative diversity'

—G. UECKER







λ**52**

GÜNTHER UECKER (B. 1930)

Spirale II

signed, titled and dated 'SPIRALE II Uecker '97' (on the reverse)
nails and latex paint on canvas laid down on wood
78¾ x 78¾in. (200 x 200cm.)
Executed in 1997

£500,000-700,000
$630,000-880,000
€590,000-820,000

PROVENANCE:
Galerie Hete Hünnerman, Dusseldorf (acquired directly from the artist).
Acquired from the above by the present owner.

'The nails were placed at intervals equivalent to the thickness of my fingers. The intermediate space was the proportion of my hand. The handiness of an object has always been related to body dimensions'

—G. UECKER



NEXT CHAPTER

CONTEMPORARY ART FROM A PRIVATE ITALIAN COLLECTION

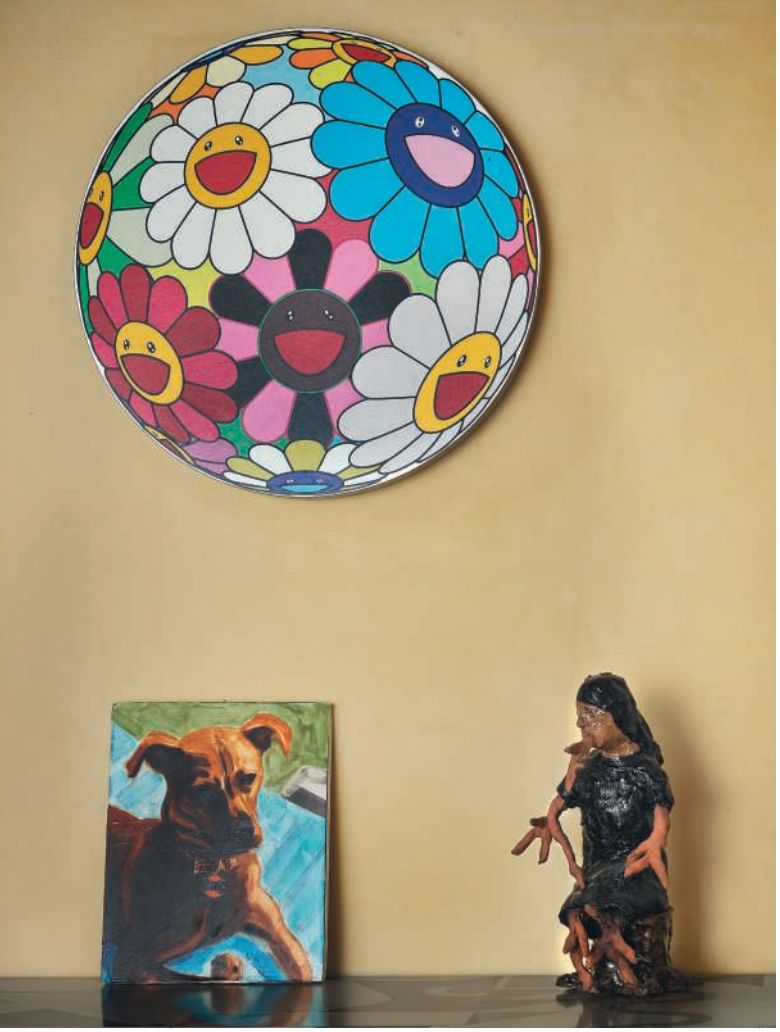
Christie's is proud to present *Next Chapter*, a selection from an extremely fine Italian collection of international contemporary art. Spanning across our Post-War and Contemporary March sales, from Online and First Open to the Evening and Day Auctions, the work displayed here demonstrates the open-mindedness and aesthetic astuteness of its collectors, as well as their passion for what they themselves call 'the esprit of our times'. It is this interest in the contemporary that lies behind the collection's name; a reference to the literary interests of its collectors, it also reflects the fact that, for them, one period of collecting is ending and another beginning – they are leaving behind this outstanding document of the last twenty years of art history in order to pursue the coming generations of artists and their art.

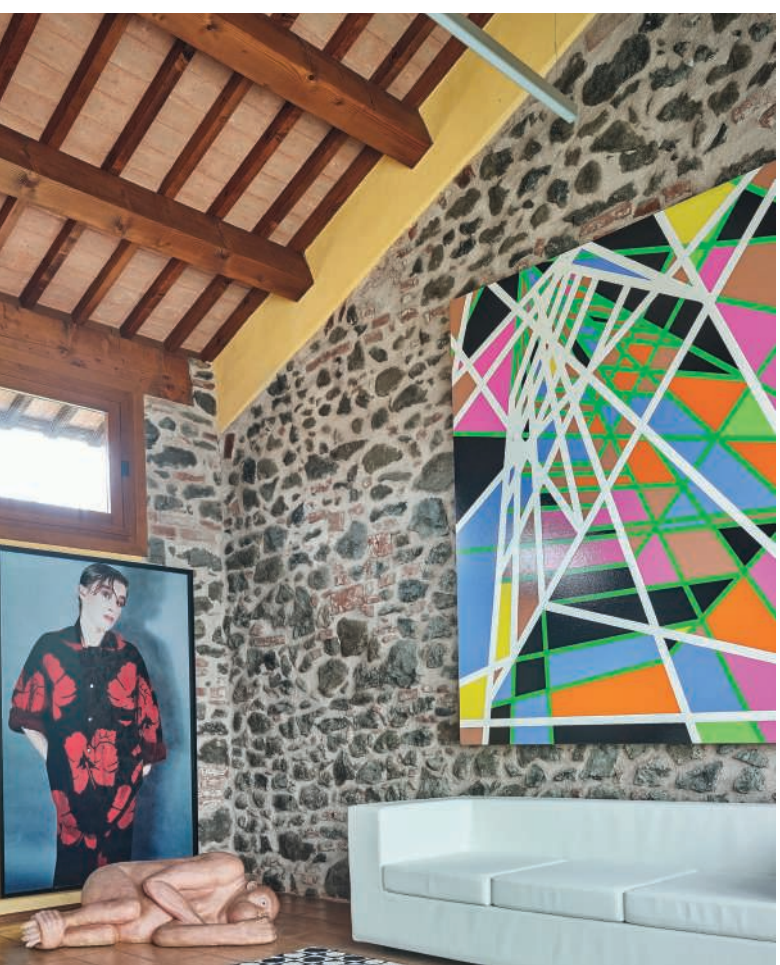
This is a remarkably wide-ranging selection of works, but while it is enlivened with a refreshing eclecticism it has clearly been curated judiciously and with careful consideration; there is a sophisticated sense of the artistic movements and aesthetic and intellectual affinities that draw its various artists together, allowing works to speak to one another across borders and between generations. Düsseldorf photography stalwarts Thomas Ruff, Thomas Strüth and Thomas Demand sit alongside the work of Cindy Sherman, whose Pictures Generation sensibility finds a direct inheritor in the iconoclast Piotr Uklański. The practice of appropriation leads us to important works by New Yorkers Kelley Walker, Seth Price and Wade Guyton, whose urban materiality chimes with the streetwise spray-painted colour field of Sterling Ruby's *SP572008*. Like Ruby, Glenn Brown's eerily replicated Frank Auerbach seems to both herald the death of painting and imbue it with new life – a grappling with the medium that fuels the irreverence of Martin Kippenberger, Albert Oehlen and Josh Smith, and the vital new painterly figuration of George Condo and Dana Schutz.

Just as vital is a diverse grouping of sculpture that ranges from Urs Fischer and Rudolf Stingel to Damián Ortega and Sarah Lucas. Alongside Schutz, Sherman, Roni Horn, Elizabeth Peyton, Marlene Dumas, Yayoi Kusama and Nan Goldin, Lucas is one of a strong array of female artists in the collection. The trailblazing African-American artists Kara Walker and Julie Mehretu are also represented, while Kusama brings a Japanese perspective alongside her male compatriots Takashi Murakami and Yoshitomo Nara, whose large-scale 2003 work *No Way!* is a highlight of the whole collection.

The diversity of the collection is testament to the superb taste of the collectors, and this is on the one hand a passion project and a very personal collection of works. But in the depth of its variety, it also serves as a powerful statement on the art of the last twenty years: it reflects a profoundly heterogeneous art landscape that is grappling with the explosion of possibilities inherited from the artistic revolutions of the twentieth century, while at the same time responding to the glut of images enabled by a world that is ever more globalised and technologically interconnected. Characterised by innovation and inventiveness, and imbued with a spirit of dynamic, responsive connoisseurship excited by the cutting-edge, *Next Chapter* is a collection befitting its time.







THOUGHTS FROM THE COLLECTORS

My wife and I have always loved reading. Since our adolescence we have been avid readers of both contemporary fiction and classics.

My encounter with contemporary art has been unexpected: a friend of mine working in a small gallery dealing prevalently Italian post-war artists the cue. Hanging out with him and consequently visiting the exhibitions of this gallery I started discovering a completely new artistic language that I suddenly learnt to love. I quickly became as passionate as I was of cinema and literature.

Pushed by curiosity, I found myself interested in what was newest, deep inside contemporary art. My wife and I felt that this interest, together with our passion for cinema and books, was deepening our understanding of the contemporary artistic sensibility as well as completing our comprehension of the esprit of our times.

This was the beginning of my adventure as a collector. Each and every work has its own narrative. Its importance may not be immediately blatant, but manifests itself over time, sometimes with a totally different meaning to the one I bought it for.

It has now been more than twenty years since I started collecting works by international contemporary artists. I love visiting galleries, meeting the artists, talking with curators. My adventure is like a long book, starting with the first work I have ever bought - a wooden sculpture by Stephan Balkenhol - that grows of a chapter every time we buy something new.

These new "chapters" have accompanied me through my daily life, have seen my children being born and growing up, and me and my wife getting old.

Some of the works we have collected make my wife and me very proud. The painting by Martin Kippenberger, for example; or the portrait of Harry, Elisabeth Peyton's dog or Tony's, her partner. We are so deeply proud to have owned the large round canvas by Rondinone, the crying model by Richard Phillips, drawings by Marlene Dumas and Luc Tuymans. Not having being able to collect any canvas by these two latter great painters has been a reason of deep disappointment.

Appreciation for an artist isn't always immediate, only rarely have we fallen in love at first sight, even though this happened in the cases of Elisabeth Peyton, Wade Guyton and Ross Bleckner.

I normally read, get informed, look at the artist a lot before getting captivated by his or her works. I enjoy choosing among young artists, especially for their always fresh innovation and sometimes rather surprising language.

I believe my wife and I could never live without art, because art signifies the harmony that nourishes our present, it would be impossible to stop collecting. It is a passion that could never be extinguished.



'I believe my wife and I could never live without art, because art signifies the harmony that nourishes our present, it would be impossible to stop collecting. It is a passion that could never be extinguished'

NEXT CHAPTER

NEXT CHAPTER: CONTEMPORARY ART
FROM A PRIVATE ITALIAN COLLECTION

53

STERLING RUBY (B. 1972)

SP57

signed with the artist's initials, titled and dated 'SR.08 'SP 57'' (on the reverse)
acrylic and spray paint on canvas
96⅛ x 84in. (244 x 213.3cm.)
Executed in 2008

£200,000-300,000
$250,000-380,000
€240,000-350,000

PROVENANCE:
Galleria Emi Fontana, Milan.
Acquired from the above by the present owner.

'The sublime refinement of Mark Rothko is crossed with the anarchic gestures of spray-can graffiti'

—J. DEITCH



'I have always thought of art as similar to poetry [in] that it can't be proven and yet, if done right, has a sense of unmistakable aura'

—S. RUBY

Submerging the viewer in its vast, kaleidoscopic panorama, Sterling Ruby's *SP57* (2008) offers a hallucinogenic eulogy to urban subculture. Luminous veils of colour accumulate in shimmering, holographic bands, creating an iridescent painterly mist that appears to hover before the canvas. Inspired by the ever-changing landscape of graffiti surrounding his LA studio, Ruby's spray-painted abstractions channel the raw energy of street art into ethereal, transcendent visions, shrouded in a hazy *sfumato* vapours that blend and intermingle in interminable strata. Initiated in 2007, and pursued intensively over the following years, these works represent the most important achievements within a diverse practice spanning installation, collage, video and sculpture. Described by Jeffrey Deitch as 'the sublime refinement of Mark Rothko ... crossed with the anarchic gestures of spray-can graffiti', Ruby's work occupies a distinctive position in the evolution of contemporary painting – a trajectory that runs from Abstract Expressionism through Pop Art, to the spray-can works of Christopher Wool, the explosive canvases of Julie Mehretu and the opulent stencils of Rudolf Stingel (J. Deitch, quoted in *The Painting Factory: Abstraction after Warhol*, exh. cat., Museum of Contemporary Art, Los Angeles, 2012, p. 6). Simultaneously rough-hewn and fragile, Ruby's frenetic, combustive surfaces are at once incendiary and romantic, laced with nihilism and wonderment in equal measure.

Ruby's fascination with street culture is rooted in his observations of the tortured relationship between local graffiti artists and the authorities who sought to obfuscate their work. 'My studio [in Los Angeles] was in Hazard Park, where the Avenues and MS13 gangs were fighting over drugs and territory', he has explained. 'Their disputes were visually apparent through massive amounts of tagging. The city responded by sending out their anti-graffiti teams during the night. Power paint sprayers were used to cover up the day's graffiti in a muted wash of either beige or gray. The city did this under the cover of darkness, while the gangs seemed to prefer the vulnerability of the day. One wall in particular seemed to be the primary site for these territorial disputes. By early morning, there would already be four to five rival tags, the markings were still decipherable. By nightfall the individual traces were impossible to break down. The tagging had become abstract. All territorial clashes, aggressive cryptograms, and death threats were nullified into a mass of spray-painted gestures that had become nothing more than atmosphere, their violent disputes transposed into an immense, outdoor, nonrepresentational mural. The city teams would then continue the cycle with a clean slate that evening, and it would start all over the next morning. I started painting again when I saw this' (S. Ruby, quoted in *The Painting Factory: Abstraction after Warhol*, exh. cat., Museum of Contemporary Art, Los Angeles, 2012, p. 190). Starting with a series of marks and tags, before overwriting these forms with layers of spray paint, Ruby's method consciously mimics this process of erasure and addition. In the shifting, volatile surface of *SP57*, the artist weaves a mesmerizing rhapsody that speaks to the fundamental impermanence of all art.





NEXT CHAPTER: CONTEMPORARY ART
FROM A PRIVATE ITALIAN COLLECTION

54

YOSHITOMO NARA (B. 1959)

No Way!

acrylic on canvas mounted on fibreglass
diameter: 37⅜in. (94.7cm)
Executed in 2003

£350,000-450,000
$440,000-560,000
€410,000-530,000



Pablo Picasso, *Paul as a Harlequin*, 1924.
Musée Picasso, Paris.
Artwork: © Succession Picasso/DACS, London 2017.
Photo: Bridgeman Images.

PROVENANCE:
Stephen Friedman Gallery, London.
Acquired from the above by the present owner.

EXHIBITED:
London, Stephen Friedman Gallery, *Yoshitomo Nara*, 2003.

LITERATURE:
Y. Nara, *Yoshitomo Nara: The Complete Works, Volume 1: Paintings, Sculptures, Editions, Photographs 1984-2010*, Tokyo 2011, p. 389, no. P-2003-005 (illustrated in colour, p. 189).

'Nara may be one of the most egalitarian visual artists since Keith Haring. He seems never to have met a culture or generation gap, a divide between art mediums or modes of consumption that he couldn't bridge or simply ignore. His art is highly synthetic, representing fusions of high, low and kitsch; East and West; grown-up, adolescent and infantile; and so seamless as to render such distinctions almost moot'

—R. SMITH





Giotto di Bondone, *The Dream of Joachim, circa* 1305
Scrovegni (Arena) Chapel, Padua.
Photo: Bridgeman Images.

'I want people to feel the commotion beneath the surface of my pictures'

—Y. NARA

In *No Way!* (2003), one of Yoshitomo Nara's iconic little girls gesticulates in anger, her raised fist hidden by an oversized sleeve. She is conveyed through basic but mightily charismatic cartoon features: big bulbous head, a red slash of a mouth, angrily angled eyes, schematic legs merging with sock-like feet. She stands within a concave disc of neutral colour, whose surface shows a visible patchwork of square canvas sections laid on fibreboard. This blank background displays the DIY aesthetic that informs so much of Nara's work, as well as its sense of limitless possibility: this is an unresolved narrative space that we are left to complete, inviting a sense of the childhood fluidity between perception and imagination. The inner world of a child – naïve and precocious, innocent and rebellious, elusive yet expressively direct – is explored through the cognitive lens of the adult artist. Although Nara's figures are cute (or more precisely *kawaii*), their immediate appeal gives way to a vision of surprising depth. The grumpy defiance of the young girl in *No Way!* echoes a refusal to conform to any artistic rigidity. With intense formal restraint and a pastel palette, Nara achieves a sophisticated synthesis of influences, weaving together his own history with wider Eastern and Western cultural narratives to create a beguiling avatar of imaginative freedom and punk rock spirit.

Nara grew up as a latchkey kid, born in 1959 to working-class parents in Japan's rural northern Aomori Prefecture. The daydreaming solitude of his isolated youth was accompanied by the country's aggressive postwar economic development, and a rapid influx of Western pop culture influences, from Disney animation to punk music. Nara's art bears witness to this cocktail of unruliness and innocence, and at its heart lies a wish for a return to honesty with the self, a sense of fierce, unfiltered sincerity that is kept at bay by the restrictions of adulthood. 'I think childhood was when I was not receptive to outside influence or knowledge, when I was not self-conscious of how others would react, and when I could live truthfully, despite my inexperience, without revolting against my feelings,' Nara has said. '... I have come to yearn for my childhood when I would cry out loud, laugh, and leap as I wished. They were emotions that I had almost forgotten in my stages of becoming an adult. This realization allowed me to re-evaluate my most important values. Perhaps, by making works with children as the subject matter, I am projecting my wish not to forget to be – not a "selfish child" but – "like a child"' (Y. Nara, quoted in A. Sokhan, 'Yoshitomo Nara: On Hope and History,' *Berlin Art Link*, 22 September 2015).

Nara is often grouped with the 'Superflat' Japanese art movement that was spearheaded by his contemporary Takashi Murakami in the 1990s. Superflat, however, claims a lineage from Japanese *ukiyo-e* woodblock printing through anime, manga and the smooth surfaces of commercial imagery. Nara's insistently handmade works – each typically created over one night in the studio, the artist chain-smoking and listening to deafeningly loud music – display a rather different spirit. He is more influenced by the story-books he read as a boy, and by the sleeves of the records he avidly collects to this day, than by the speed and sheen of anime. His is a slower, more retro sensibility, born of a meditative or even obsessive focus on specific objects: 'if you think back to the '70s, information moved very differently. There was no Internet obviously and even the release date of albums in Japan could be delayed as much as six months. There was so much less information then. So imagine that kind of environment and having so little info and all you have is the music itself and you have the album cover, twelve inches square. I would just sit there, listen to the music, look at the art on the cover and I think I really developed my imagination through that' (N. Hegert, 'Interview with Yoshitomo Nara, '*Artslant*, 18 September 2010).

Nara has also cited the inspiration of Giotto and other pre-Renaissance masters, whose influence can be seen in the flat graphic space, luminous palette and dry, fresco-like surface of works like *No Way!*. Indeed, as Ingrid Schaffner has written of Nara's travels in Europe and studies in Düsseldorf from 1988 to 1993, 'his personal art history offers a terrific twist on the Western tale of artists from Monet to Van Gogh who achieved modern forms of abstraction through the so-called "primitivism" of Japanese art. Coming from the East a century later, Nara discerns in Western tradition an equally exotic source for his Japanese Pop art' (I. Schaffner, 'Idle Reflections: on Yoshitomo Nara's Japanese Pop Art,' in *Yoshitomo Nara: Nothing Ever Happens*, exh. cat. Museum of Contemporary Art, Cleveland, Ohio 2004, p. 61). Far from the slick escapism of Superflat, in his art Nara finds a cathartic space, distilling a complex personal story to deceptively simple and resonant form. His children might be charming, but they are simmering with all the awkwardness, alienation and passion of an interior life. As Nara puts it, 'I want people to feel the commotion beneath the surface of my pictures' (Y. Nara, quoted in M. Matsui, 'An interview with Yoshitomo Nara,' *Index*, February-March 2001, p. 63).



PROPERTY FROM A PRIVATE COLLECTOR

λ*55

ANISH KAPOOR (B. 1954)

Untitled

resin and paint
66 x 66 x 27½in. (167.6 x 167.6 x 69.9cm.)
Executed in 2009

£450,000-650,000
$570,000-810,000
€530,000-760,000

PROVENANCE:
Lisson Gallery, London.
Acquired from the above by the present owner.

'The interesting thing about a polished surface to me is that when it is really perfect enough something happens – it literally ceases to be physical; it levitates; it does something else. What happens with concave surfaces is, in my view, completely beguiling. They cease to be physical and it is that ceasing to be physical that I'm after'

—A. KAPOOR



‘I’m a painter working as a sculptor’

—A. KAPOOR

Luring our gaze into its opulent purple interior, Anish Kapoor’s *Untitled* (2009) reveals a mysterious realm where reality ceases to be physical. The majestic concave hemisphere, more than three feet in diameter, offers a ceaselessly shifting visual experience which actively responds to the movements of the viewer. Its highly polished surfaces reflect the world around it, every slight motion or change in light registered on its lacquered exterior. The effect is a mesmerising optical drama. ‘The interesting thing about a polished surface to me,’ Kapoor has explained, ‘is that when it is really perfect enough something happens – it literally ceases to be physical; it levitates; it does something else. What happens with concave surfaces is, in my view, completely beguiling. They cease to be physical and it is that ceasing to be physical that I’m after’ (A. Kapoor, quoted in *Anish Kapoor*, exh. cat. Institute of Contemporary Art, Boston 2008, p. 53). Invoking the transcendent appeal of the sublime, Kapoor’s reflective works are among the most acclaimed of his career, and include the public sculptures *Turning the World Inside Out* (1995), *Sky Mirror* (2006) and *Cloud Gate* (2004), on permanent display in Chicago’s Millennium Park.

Kapoor has spoken of being an heir to Romantic artists such as Caspar David Friedrich, who sought to portray moments of wonder in their art. While they sought the sublime in the splendour of landscapes, however, Kapoor’s art explores interior, emotional terrains. Rather than mediating through a representation of a person or a place, his work aspires to directly provoke the transformative experience of the sublime. Like the protagonist of Friedrich’s *Wanderer Above the Sea of Fog* (1818) gazing over rocky clifftops to the swirling mists beneath, the viewer of *Untitled* is made conscious of themselves standing on the precipice of an unknowable abyss. They may be enticed to look deep into the sculpture’s dark and secretive recess, but they also see a reflection of themselves in its gleaming surface. Though Kapoor manoeuvres restlessly between different scales, materials and technologies, his work nearly always employs compelling paradoxes such as this to explore the possibilities of real and imagined space.

Untitled belongs to a period in Kapoor’s career when he began to make work that was more self-contained, redirecting his focus to the relationship between the viewer and the object. This arose partly from a feeling that his ‘creative self’ was feminine. In an interview with *Bomb* in 1990, he explained, ‘I feel that creativity itself is feminine … Western sculpture is a phallic art. My work seems to be the opposite. All the works I have here in the studio, they’re all upright, and in that sense, phallic, but they’re all empty so it’s an inversion of that phallic-ness. They’re not towards the flat, but towards the concave. That’s very important for me’ (A. Kapoor, quoted in A. Meer, ‘Anish Kapoor,’ *Bomb* 30, Winter 1990). Kapoor’s use of colour also reflected his growing interest in interior, womb-like spaces. Earlier work often featured vibrantly coloured raw pigment, and explored the relationship between a colour and an object. But as his sculptural forms became more introverted, his colours darkened. ‘I’m a painter working as a sculptor,’ he said. Previously the work was ‘all about radiation and giving out. The works that I’m making now are the opposite. They’re all about absorption, taking in’ (A. Kapoor, quoted in A. Meer, ‘Anish Kapoor,’ *Bomb* 30, Winter 1990). Combining a rich amethyst hue with a smooth, hollowed-out form, *Untitled* exemplifies what Kapoor has achieved in pursuing this new direction. The work has a magnetic quality; both attracting and eluding our gaze, it pulls a powerful artistic tradition decisively into the 21st century.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

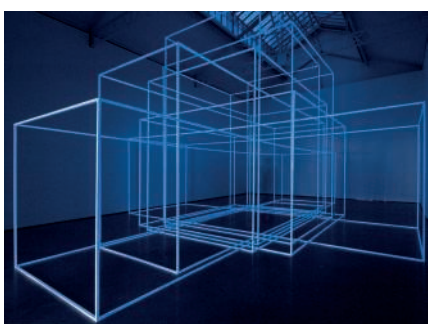
λ56

ANTONY GORMLEY (B. 1950)

Gauge II

3 mm square section stainless steel bar
79½ x 26¾ x16⅛in. (202.5 x 68 x 41cm.)
Executed in 2013

£180,000-250,000
$230,000-310,000
€220,000-290,000



Antony Gormley, *Breathing Room I*, 2006.
Artwork: © Antony Gormley.
Photo: Charles Duprat, Paris.

PROVENANCE:
Galerie Thaddaeus Ropac, Salzburg.
Acquired from the above by the present owner.

Gauge II proposes, in architectural language, a measuring of human experience. The work references a classical contrapposto pose but with subtle humour, which counters the implicit sexual allure of a classical nude with hard geometry. With its loose association of volumes, this work has a simple grace. The sculpture continues Gormley's use of the abstract languages of modernism to make works that engage human emotion while critically appraising the function of sculpture.

The 'framer' group of works that *Gauge II* belongs to are constituted by slender open box frames. It is as if Gormley was returning to the spatiality of his installation *Breathing Room I* (2006), that 'uses the idea of architecture, transforming it into body-structures in a virtual way', and offers the moving viewer a series of constantly changing perspectives. Some of the 'framers' are made with such thin pieces of steel that they seem less linked to a corporeal referent than to the way scaffolding draws around a building, giving it a feeling both tentative and vulnerable.

See Pierre Tillet, 'Sentinels', in *For the Time Being*, Paris and Salzburg: Galerie Thaddaeus Ropac, 2011.



Photography by Stephen White, London

PROPERTY OF A GENTLEMAN

λ*57

NICOLAS DE STAËL (1914-1955)

Composition

signed 'Staël' (on the reverse)
oil on canvas
6⅜ x 8¾in. (16 x 22cm.)
Painted in 1950

£200,000-300,000
$250,000-380,000
€240,000-350,000



Paul Cezanne, *Montagne Sainte-Victoire*, 1904-06.
Buhrle Collection, Zurich.
Photo: Bridgeman Images.

PROVENANCE:
Galerie Jacques Dubourg, Paris.
André Maisonneuve, Sceaux (acquired from the above *circa* 1960s).
Thence by descent to the present owner.

LITERATURE:
A. Maisonneuve, 'Réponse à Lévi-Strauss "Le Cru et le Cruit" et la Peinture Abstraite' in *Mardi-Samedi: Le mouvement Présent d l'Art*, June 1965 (illustrated, p. 47)
J. Dubourg and F. de Staël (eds.), *Nicolas de Staël, catalogue raisonné des peintures,* Paris 1968, no. 244 (illustrated, p. 139).
F. de Staël (ed.), *Nicolas de Staël, catalogue raisonné de l'oeuvre peint*, Neuchâtel 1997, no. 280 (illustrated, p. 298).

'One moves from a line, from a delicate stroke, to a point, to a patch … just as one moves from a twig to a trunk of a tree. But everything must hold together, everything must be in place'

—N. DE STAËL





The reverse of the present lot.

Masterfully harmonising form and colour, Nicolas de Staël's *Composition* (1950) is an eloquent fusion of abstract and figurative concerns. Held in the same private collection since the 1960s, it presents an exquisite example of the artist's perfectly calibrated compositions and his innate painterly sensibilities. Rendered in succulent impasto, de Staël's finely balanced mosaic of calm grey-blues and heated reds showcases his subtle understanding of tonality, as well as his absolute control over his medium. Built up with a palette knife in thick layers that occasionally penetrate the surface, colour is arranged in rough rectangle forms that jostle closely together yet ultimately remain distinct. Darkening progressively from the pale grey on the left-hand side of the canvas to the deep sea-green on the right, the composition's predominately cool tones are energised by interspersed flashes of reds and pinks that radiate intense warmth. Commanding a jewel-like intensity of presence, *Composition's* taut, dense surface resonates with the concentration and fortitude that has won de Staël his reputation as one of the leading European painters of his generation. In a eulogy for the artist given in 1956, a year after his untimely death, the art historian Douglas Cooper described de Staël as 'the most considerable, the truest and the most fascinating young painter to appear on the scene, in Europe or elsewhere, during the last twenty-five years' (D. Cooper, *Nicolas de Staël*, New York 1962, p. 7).

De Staël often gave his works the title *Composition* (including one of his most well-regarded paintings, also of 1950, now held in the Tate Collection), making reference to the colours and shapes that comprise the material structure of the painting, rather than pertaining to any imaginative construct. Although the deceptive simplicity of his work demonstrates his deep understanding of essential form, De Staël's works were rooted in his perception of reality, and – especially towards the end of his lifetime – the sensation of being within a landscape. 'One never paints what one sees or thinks one sees' he wrote in 1949, 'rather one records, with a thousand vibrations, the shock one has received, or will receive' (N. de Staël, quoted in *Nicolas de Staël*, exh. cat. Tate Gallery, London 1981, p. 172). The careful interaction of tones and the practised orchestration of forms in the present work reveal de Staël's sensitivity towards this visual experience. Even his most painterly dynamics were informed by observations of the world around him. A composition had to make intuitive sense, he believed. 'One moves from a line, from a delicate stroke, to a point, to a patch ... just as one moves from a twig to a trunk of a tree. But everything must hold together, everything must be in place' (N. de Staël, quoted in R. van Gindertaël, *Cimaise*, no. 7, June 1955, pp. 3-8).

De Staël was born St Petersburg in 1914 to an aristocratic family. Forced to flee the country after the Bolshevik revolution, he led an itinerant existence from a young age. Early travels encompassed Holland, where he discovered Vermeer, Hals and Rembrandt; and France, where he became aware of Cézanne, Matisse, Soutine and Braque, who later became a friend. By the time he settled in Paris in 1938, he had received a thorough education in art history. Friendships with members of the Parisian avant-garde, including Sonia Delaunay, Le Corbusier and Jean Arp, encouraged de Staël's tendencies towards abstraction. Gradually he began to develop a singular technique of creating heavily built-up surfaces, often by applying the paint with a palette knife. By the late 1940s he had consolidated his distinctive use of separate planes of colour, which allowed him to reconcile his respect for European old masters with the progressive ideals of his generation. 'I do not set up abstract painting in opposition to figurative,' he once explained; 'a painting should be both abstract and figurative: abstract to the extent that it is a flat surface, figurative to the extent that it is a representation of space' (N. de Staël quoted in *Nicolas de Staël in America*, exh. cat., Washington D.C., 1990, p. 22). *Composition* (1950) exemplifies de Staël's intelligent bridging of the divide between abstraction and figuration, and the vivid painterly force that brings his work to life.



Nicholas de Staël in his studio, at 7 rue gauguet, 1951.
Photo: Serge Vandercam © DACS, 2017.

A Response to Lévi-Strauss "The Raw and the Cooked" and Abstract Painting

Written by André Maisonneuve,
the first owner of Composition, 1950

Published in *Mardi-Samedi (Le mouvement Présent de l'Art)*, June 1965

A gauche du tiers supérieur, un blanc se heurte à un rouge sombre (*candeur, sang qui coagule*), puis une bande s'allonge comme un nuage de grêle (*une aveugle migraine*) pour aboutir à une tache brune (*soleil rouillé*) qui équilibre le rouge. Sous ce linteau (*manchette invariable au quotidien d'un dieu sans pitié*), un grand rectangle vertical de clarté trouble (*limbes*) attend la réponse, à droite, d'un rectangle vert opaque. Dans l'entre-deux *où tout va se jouer, et commence dès que le sang s'allume*), un petit rectangle incandescent, dans l'angle opposé au rouge du registre supérieur et tenant par un de ses coins sur une espèce de stèle aussi lourde que le linteau, éclaire une partie des grisailles qui occupent tout le centre et descendent jusqu'en bas; au point qu'à droite, un peu de blancheur reparaît sur le pourtour d'une tache claire et douce qui donne la réplique au triangle de feu, mais dont la forme est incertaine et la touche - partout ailleurs horizontale ou verticale dans une pâte onctueuse - se met à chavirer (*c'est le cœur du tableau, avec ses plages de tendresse et de maturité*). Au-dessous de cette région de turbulence, un marron sans éclat, aux contours mal définis, a été arrêté en déséquilibre sur un rectangle noir (*sortie tragique et seuil de l'inconnu)* qui empiète, comme le marron déjà, sur le pan de vert sourd qui ferme la composition (*apaisement végétal où tout peut s'achever*).

Cette assez longue exploration demeure incomplète; il y a, par exemple, des bleus sous-jacents dont quelques éclats (*comme le secret d'une nuit de splendeur*) persistent au creux des sillons qui marquent les angles droits opposés des deux rouges; les associations risquées entre parenthèses sont de celles qui naissent et s'accroissent dans un plus long commerce. Ces convergences et combinaisons qui n'ont pas besoin d'être formulées, avec les émotions qu'elles déclenchent, constituent la saveur du tableau; autrement dit, son sens, si nous nous reportons à la définition donnée par Lévi-Strauss dans une réponse à Paul Ricoeur: "Qu'est-ce que le sens selon moi? Une saveur spécifique perçue par une combinaison d'éléments dont aucun en particulier n'offrirait une saveur comparable."





PROPERTY OF A GENTLEMAN

λ58

NICOLAS DE STAËL (1914-1955)

Fruits

signed 'Staël' (lower left)
oil on canvas
18⅛ x 24in. (46 x 61cm.)
Painted in 1954

£400,000-600,000
$500,000-750,000
€470,000-700,000



Giorgio Morandi, *Still life with a green box*, 1954.
Haags Gemeentemuseum, The Hague.
Artwork: © DACS, 2017.
Photo: Bridgeman Images.

PROVENANCE:
Jacques Dubourg, Paris.
Gösta Olson, Stockholm.
Brita Onstad, Lausanne.
Galerie Hopkins-Thomas, Paris.
Acquired from the above by the present owner in 1988.

LITERATURE:
J. Dubourg and F. de Staël (eds.), *Nicolas de Staël, Catalogue raisonné des peintures*, Paris 1968, no. 916 (illustrated, p. 353).
F. de Staël (ed.) *Nicolas de Staël, Catalogue raisonné de l'oeuvre peint*, Neuchâtel 1997 (illustrated, p. 585).

'De Staël … was a master at reducing things to essentials and his painting is never rhetorical or overloaded. Being a very fine painter, as well as a painter who loved broad effects, he could manage with a few carefully chosen shapes and subtle tonalities … to convey an extraordinarily full visual experience'

—D. COOPER





Paul Cézanne, *Still Life with Apples*, 1878.
Private Collection.
Photo: © Lefevre Fine Art Ltd., London / Bridgeman Images.

Nicolas de Staël's *Fruits* (1954) is a delicate vision of a pear and two apples, arranged in a white bowl against an off-white wall and dove-grey table. The objects are conveyed with the utmost economy. In this intimate still life, de Staël demonstrates both lucid confidence and painterly restraint. The fruits' shadows and volumes are indicated with a tranquil minimum of brushstrokes in green and sepia hue; the bowl's flat white has a palpable weight, and the overall composition a serene, meditative balance, reminiscent of de Staël's landscapes. This work exemplifies Douglas Cooper's observation that 'De Staël ... was a master at reducing things to essentials and his painting is never rhetorical or overloaded. Being a very fine painter, as well as a painter who loved broad effects, he could manage with a few carefully chosen shapes and subtle tonalities ... to convey an extraordinarily full visual experience' (D. Cooper, *Nicolas de Staël*, London 1961, p. 73).

As James Fitzsimmons wrote in 1953, 'If nature is de Staël's source and inspiration, he never sentimentalises or lets it do his work for him. His paintings are not only sensitive responses to light, space and mass; they exist in their own right, and their existence is secured by the artist's passionate feeling for paint and for tensions which exist only in art – on a flat, framed surface' (J. Fitzsimmons, 'In Love with Paint', in *The Arts Digest*, vol. 27, no. 12, March 1953, p. 16). *Fruits* glows with this formal eloquence, conjuring a musical interplay from both the positive and negative spaces that the fruits, bowl and horizon create on the picture plane. In his painting de Staël asserted the absolute primacy of perception, and aimed for no extrapictorial meaning. His fruit are not symbolic objects, but act as vehicles for painterly exploration, rather like Cézanne's apples. Unlike those weighty, rounded forms, however, de Staël's are soft presences: there is a direct expression here of the subtlety that underlies even his most paint-laden compositions. In a letter to Jacques Dubourg in the same year that *Fruits* was executed, de Staël wrote 'I know what my painting is – underneath its appearance of violence and perpetual forces at play, it is something fragile in the good, in the sublime sense – it is as fragile as love' (N. de Staël, letter to J. Dubourg, December 1954, quoted in G. Dumur, *de Staël*, Näfels 1975, p. 81). Tragically, de Staël would leap to his death in Antibes one year later, aged just forty-one. Plain and beautiful as a clear sky, exquisite paintings such as *Fruits* remain as testament to de Staël's remarkable eye; enduring even in their fragility, they are odes to the world he saw and loved.

> 'I know what my painting is – underneath its appearance of violence and perpetual forces at play, it is something fragile in the good, in the sublime sense – it is as fragile as love'
>
> —N. DE STAËL



λ*59

SEAN SCULLY (B. 1945)

Passenger Yellow Grey

signed, titled and dated 'Sean Scully PASSENGE [sic] YELLOW GREY 1997' (on the reverse)
oil on two attached canvases
60⅜ x 56⅜in. (153.5 x 143cm.)
Painted in 1997

£350,000-450,000
$440,000-560,000
€410,000-530,000

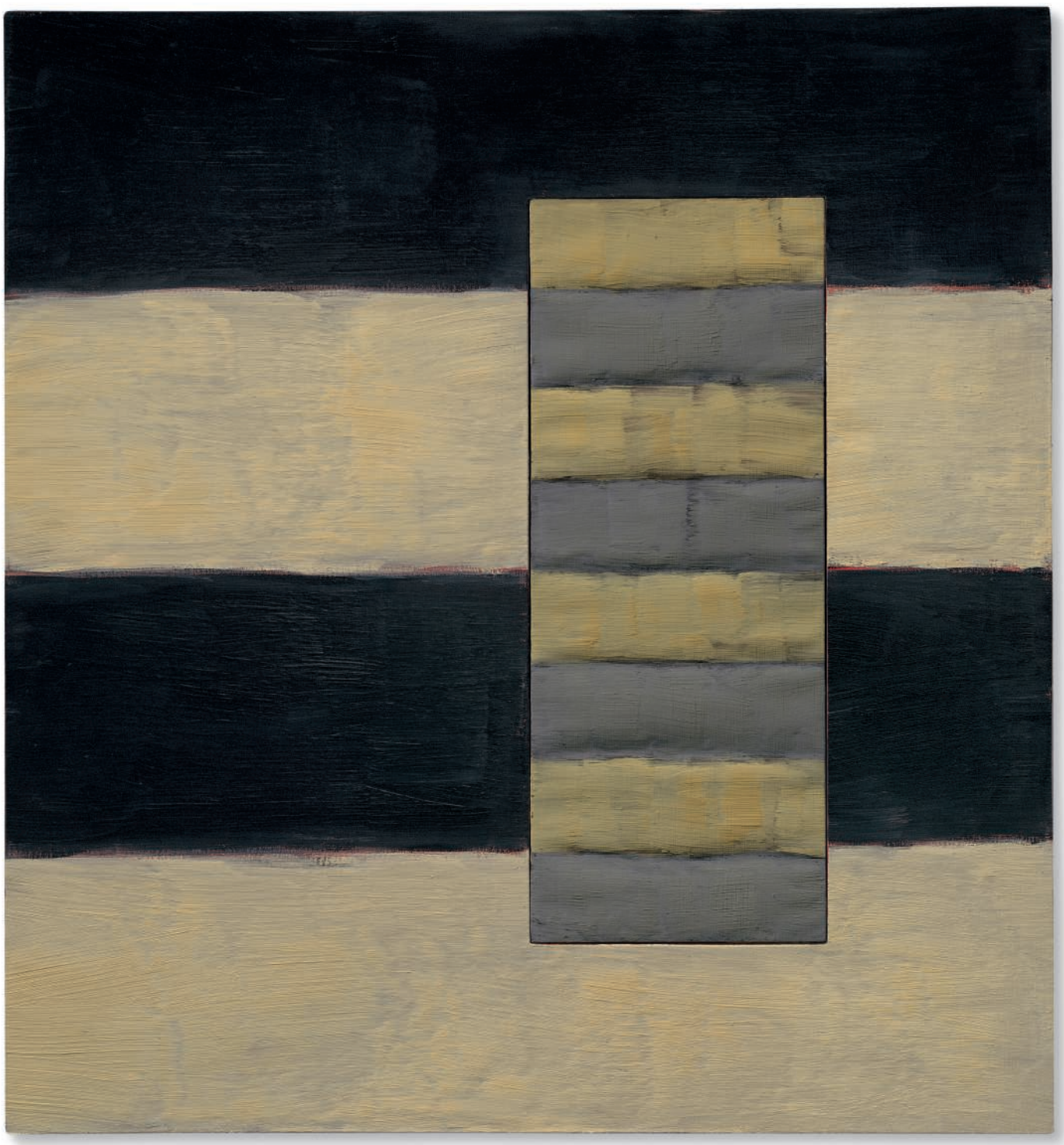


Frank Stella, *East Broadway*, 1958.
Addison Gallery of American Art, Phillips Academy, Massachusetts.
Artwork: © Frank Stella. ARS, NY and DACS, London 2017.
Photo: Addison Gallery of American Art, Phillips Academy, Andover/Art Resource, NY/Scala, Florence.

PROVENANCE:
Private Collection, United States of America.
Knoedler & Company, New York.
Acquired from the above by the present owner in 2002.

'... the major goal of my art is that play between rhythm, the inner rhythm of things ... It is something which keeps us alive, and it becomes more vital as the world continues on its merry side ... I would like my work ... to speak through the universal language of rhythm. Rhythm communicates in a primal way, directly and through feeling'

—S. SCULLY





Mark Rothko, *Number 10*, 1950.
Museum of Modern Art, New York.
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko
ARS, NY and DACS, London.
Photo: The Museum of Modern Art, New York/Scala, Florence.

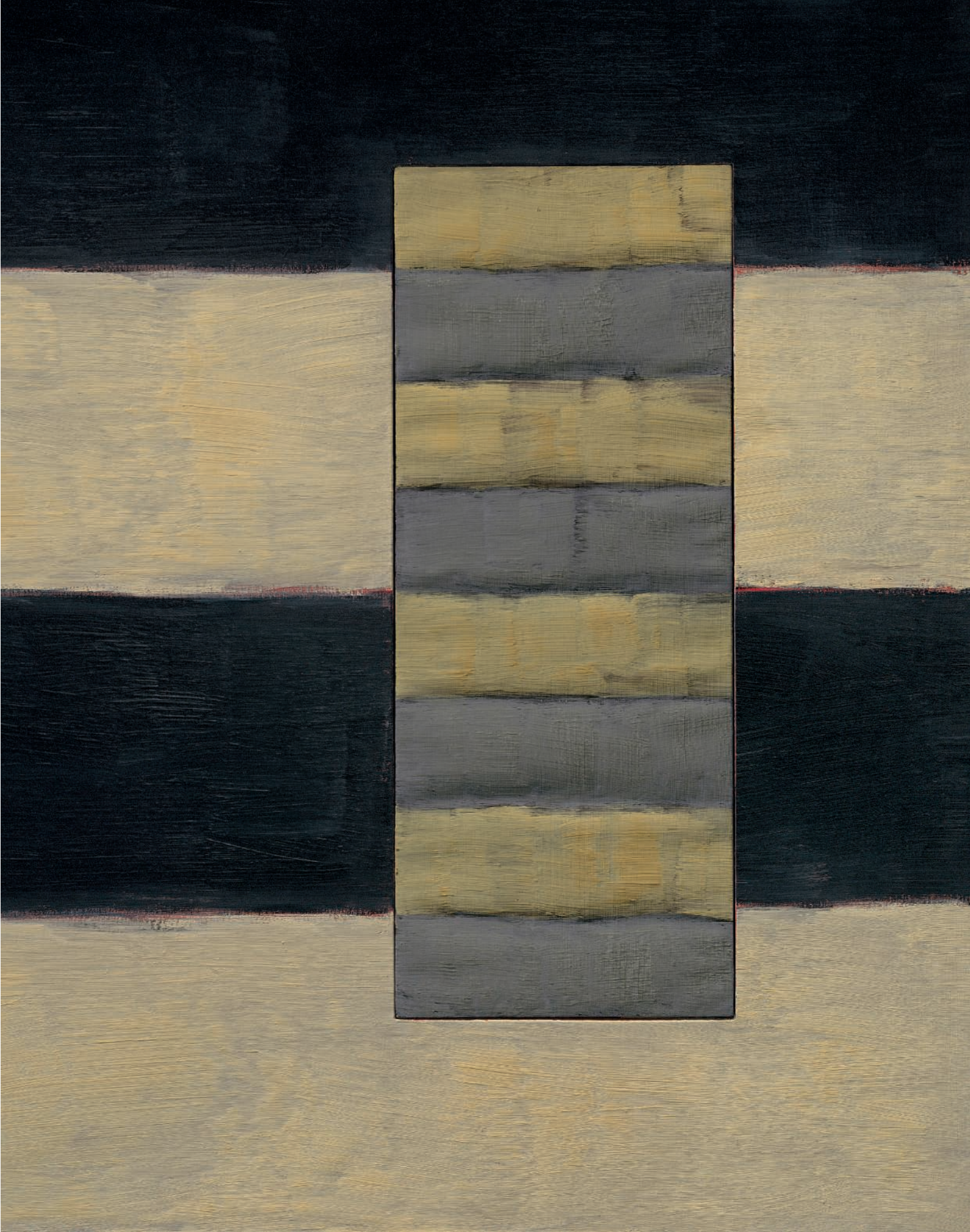
'Sean approaches the canvas like a kickboxer, a plasterer, a builder. The quantity of paint screams of a life being lived'

—BONO

Distinguished by its alternating passages of light and dark pigment, *Passenger Yellow Grey* is a treatise on the spiritual nature of colour and abstraction. By taking its bands of warm yellow and golden taupe interspersed with inky black and slate grey, Scully investigates the physical and chromatic possibilities of colour. Tones that are normally conceived of as opposites—dark and light, warm and cold—are woven together to temper any perceived extremes. Physically *Passenger Yellow Grey* is a painting within a painting, as the central portion is a separate canvas which is subsumed perfectly by the surrounding support. This gives the work a sculptural strength that enhances its already powerful presence. In addition, the painted surface is meticulously constructed as Scully builds up his painterly layers. First he marks out the wide bands in oil-stick, then—often painting vertically (as opposed to the finished horizontal configuration)—he fills in these passages with oil paint applied with a wide brush, of the type often used by house-painters. Next, Scully begins a process of intense scrutiny of the surface in which he continuously adds and removes (often with the help of sandpaper or the flat edge of a small artist's trowel) layers of paint before adding new layers in different colours. During this process the chromatic make-up of the painting can change dramatically, with the same band sometimes going from dark to light with several iterations in between. Evidence of this exhaustive process can be seen across the entire surface of *Passenger Yellow Grey* as its pearlescent, almost luminous, appearance allows the vestiges of the numerous painterly layers to break through to the surface. Dark pools of paint coexist next to veils of paler pigment, separated only by the tiniest slivers of red which push through as reminders of a previous painterly layer. The result is a remarkably rich and nuanced painterly surface.

Scully is widely regarded as one of the most accomplished artists working today. His international reputation has been bolstered by a series of critically acclaimed international retrospectives in countries as diverse as China, the United Kingdom, Spain, South Korea and the United States. According to the New York Times many of his collectors, including collector and founder of the Broad in Los Angeles, Eli Broad and singer Bono admire Scully's combination of emotion and technique, with the Irish singer commenting, 'Sean approaches the canvas like a kickboxer, a plasterer, a builder. The quantity of paint screams of a life being lived' (Bono, quoted in R. Sharp, 'Sean Scully Fills a Spanish Monastery With Bursts of Color,' *The New York Times*, 30 June 2015).

Scully has frequently acknowledged the influence of painters like Henri Matisse and Mark Rothko in helping him to understand the spiritual nature of colour. He has expressed a particular indebtedness to Matisse, especially the effects of the French master's trips to Morocco in helping him understand the nature of light and how it affects color—even making a BBC documentary on the subject in 1992. The warm sunlight that filters through the downturned blinds in *Odalisque*, 1925 (Museo del Novecento, Milan) invites direct comparison with *Passenger Yellow Grey*. But it is the work of Mark Rothko that has perhaps had the greatest influence on Scully's career. Scully first encountered Rothko's work in his early twenties while he was still in art school, when he saw an exhibition of the artist's work at the Museum of Modern Art in New York. It was after this encounter that Scully abandoned figurative painting altogether and, like Rothko, began to focus on the interplay of overlapping passages of contrasting colour, something which stemmed from a transcendent understanding of the power of paint. 'My paintings talk of relationships,' Scully once said. 'How bodies come together. How they touch. How they separate. How they live together, in harmony and disharmony … Its edge defines its relationship to its neighbour and how it exists in context. My paintings want to tell stories that are an abstracted equivalent of how the world of human relationships is made and unmade. How it is possible to evolve as a human being in this' (S. Scully, quoted in W. Smerling, 'Constantinople or the Sensual Concealed,' in *The Imagery of Sean Scully*, exh. cat. MKM Museum Küppersmühle für Moderne Kunst, Duisburg 2009, p. 8).



λ60

GÜNTHER FÖRG (1952-2013)

Untitled

acrylic and lead on wood
94½ x 63 x 2½in. (240 x 160 x 6.2cm.)
Executed in 1988

£250,000-350,000
$320,000-440,000
€300,000-410,000

PROVENANCE:
Private Collection, Italy.
Acquired from the above, thence by descent to the present owner.

EXHIBITED:
Newport Beach, Newport Harbour Museum, *Güther Förg: Painting/Sculpture/Installation*, 1989, no. 174/88 (illustrated in colour, p. 56).
This exhibition later travelled to San Francisco, San Francisco Museum of Modern Art and Milwaukee, Milwaukee Art Museum.

This work is recorded in the archives of Günther Förg as *No. WVF.88.B.0376*.

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.



Executed on a monumental scale, stretching over two metres in height, *Untitled* is a rich and resonant lead painting by Günther Förg. Created in 1994, it exemplifies the exploration of relationships between artwork, object, material and form which have fascinated the artist throughout his career. A large, weathered swathe of raw lead dominates the composition, interrupted by a single panel of pale green in the upper right-hand corner. Initiated in the 1980s, Förg's lead paintings investigate the properties of his volatile medium when placed in dialogue with flat layers of paint. 'I like very much the qualities of lead – the surface, the heaviness,' Förg explains; 'it gives the colour a different density and weight … with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something - its scratches, scrapes' (G. Förg, quoted in D. Ryan, *Talking Painting*, Karlsruhe 1997, http:/ www.david-ryan.co.uk/Gunther0Forg). Oxidised naturally by the elements, the lead generates its own abstract depths, streaked with iridescent patterns whose instabilities work in lively counterpoint with the imposed geometry of Förg's paintwork.

Despite their transcendental allusions to the natural world, works such as *Untitled* ultimately refuse any metaphysical claim. Förg consciously distanced himself from the near-spiritual aesthetic espoused by the American Abstract Expressionists, explaining that 'Newman and Rothko attempted to rehabilitate in their works a unity and an order that for them had been lost … For me, abstract art today is what one sees and nothing more' (G. Förg, quoted in *Günther Förg: Painting / Sculpture / Installation*, exh. cat. Newport Beach, 1989, p. 6). Operating in critical dialogue with his modernist forebears, Förg believed that abstraction was no longer a language that needed to be defended, sublimated and theorised; rather, it had become one mode of picture-making among many others. As Andreas Schlaegel observes, 'The evolution of his direct, subjective engagement with the aesthetic of the sublime – conducted without the fear of stereotypical taboos – oscillates between appropriation and homage, yet Förg does so without ironic quotations or other such cheap distancing techniques. Instead, he throws mythical ballast overboard and appropriates picture-making strategies in a way that makes them look new' (A. Schlaegel, quoted in B. Weber, 'Günther Förg, German Artist Who Made Modernism His Theme, Dies at 61', *New York Times,* 18 December 2013). The weighty materiality of the lead amplifies this departure, underscoring the poetic play of surface and depth that has long stood at the heart of the artist's multidisciplinary *oeuvre*. In the swirling, inscrutable depths of *Untitled*, Förg frees abstraction from its historical baggage, reconfiguring the picture plane as an unburdened zone of elemental power.





λ†61

DAVID SHRIGLEY (B. 1968)

A Burden

inscribed 'LU -1.3' (at the base of the figure's back)
nylon, cotton, velcro, plastic, steel and mannequin on metal base
86⅝ x 45⅜ x 50in. (220 x 115 x 127cm.)
Executed in 2012

£15,000-20,000
$19,000-25,000
€18,000-23,000



Duane Hanson, *Supermarket Shopper*, 1970.
Ludwig Collection, Aachen.
Artwork: © Estate of Duane Hanson/VAGA, New York/DACS, London 2017.
Photo: Bridgeman Images.

PROVENANCE:
Anton Kern Gallery, New York.
Acquired from the above by the present owner in 2013.

EXHIBITED:
Manchester, Cornerhouse Gallery, *How are you feeling?*, 2012.





The new Fourth Plinth sculpture, 'Really Good' by David Shrigley, Trafalgar Square, 2016.
Artwork: © DACS, 2017.
Photo: DANIEL LEAL-OLIVAS/AFP/Getty Images.

Comprising an oversized rucksack attached to a life-sized mannequin, *A Burden* (2012) exemplifies the unique brand of satirical wit that saw David Shrigley nominated for the Turner Prize the following year. With his giant thumbs-up sculpture *Really Good* currently gracing the fourth plinth in London's Trafalgar Square, Shrigley has received widespread acclaim for his deadpan comedic flair, channelled through a multi-media practice encompassing sculpture, cartoon, film, animation and design. The present work formed part of his exhibition *How Are You Feeling?* at the Cornerhouse Gallery, Manchester, in 2012. Conceived as a parody of the self-help industry, the show included a variety of interactive pieces that explored the therapeutic power of art. Alongside 'napping stations' and whiteboards where viewers could note down their thoughts, Shrigley's rucksack featured as a prop worn by visitors and gallery staff, forcing them to bend double due to its gigantic proportions. 'Feel free to ask them about it', ran the description. 'It's good to talk about these things.' A graduate of Glasgow School of Art, Shrigley initially rose to fame as a draughtsman: from 2005 his cartoons adorned the pages of *The Guardian* Weekend Magazine and, more recently, the walls of Sketch in London. By actively encouraging participation from his audience, his sculptural and installation practice addresses the relationship between viewer and artwork, offering an antidote to 'an increasingly crazy and poorly signposted world' (D. Shrigley, quoted at https://homemcr.org/exhibition/david-shrigley-how-are-you-feeling/ [accessed 4 February 2017]).



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the

bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol ♿ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** *(in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO…' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property

we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction **(but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).**
(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
(i) we will charge you storage costs from that date.
(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
(iv) the storage terms which can be found at christies.com/storage shall apply.
(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com.

(b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) **Watches**

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the **hammer price** and **buyer's premium** and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the **hammer price** or the **buyer's premium**.
*	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
Ω	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the **hammer price** and Import VAT at 20% will be charged on the Duty Inclusive **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address **within** the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address **outside** of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the **hammer**. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the **hammer price** and Clearance VAT at 20% will be charged on the Duty inclusive **hammer price**. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		**No VAT refund is possible**
UK VAT registered buyer	**No symbol and α**	**The VAT amount in the buyer's premium cannot be refunded.** However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	*** and Ω**	Subject to HMRC's rules, you can reclaim the Import VAT charged on the **hammer price** through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the **buyer's premium** is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the **lot** had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	**No Symbol and α**	**The VAT amount in the buyer's premium cannot be refunded**. However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the **buyer's premium**. We will also refund the VAT on the **hammer price** if you ship the **lot** from the UK and provide us with proof of shipping, within three months of collection.
	*** and Ω**	**The VAT amount on the hammer and in the buyer's premium cannot be refunded**. However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet **ALL** of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the **buyer's premium**.
	† and α	We will refund the VAT charged on the **hammer price**. VAT on the **buyer's premium** can only be refunded if you are an overseas business. **The VAT amount in the buyer's premium cannot be refunded to non-trade clients.**
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the **hammer price** providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the **buyer's premium** can only be refunded if you are an overseas business. **The VAT amount in the buyer's premium cannot be refunded to non-trade clients.**
	*** and Ω**	We will refund the Import VAT charged on the **hammer price** and the VAT amount in the **buyer's premium**.

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
   (a) have registered to bid with an address outside of the EU; **and**
   (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for ***** and **Ω lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
   We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Movement within the EU must be within 3 months from the date of sale. You should take professional advice if you are unsure how this may affect you.
7. All reinvoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

°

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

‡, ★, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

° Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ° next to the **lot** number.

°♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °♦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

★"Attributed to …"

In Christie's qualified opinion probably a work by the artist in whole or in part.

★"Studio of …"/"Workshop of …"

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

★"Circle of …"

In Christie's qualified opinion a work of the period of the artist and showing his influence.

★"Follower of …"

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

★"Manner of …"

In Christie's qualified opinion a work executed in the artist's style but of a later date.

★"After …"

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed …"/"Dated …"/ "Inscribed …"

In Christie's qualified opinion the work has been signed/ dated/inscribed by the artist.

"With signature …"/"With date …"/ "With inscription …"

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

★This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/ or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

Please note that at our discretion some lots may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street lots are available for collection on any weekday, 9.00 am to 4.30 pm. Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

PAYMENT

Storage charges may be paid in advance or at the time of collection from King Street. Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's are settled.

STORAGE CHARGES

CHARGES PER LOT	LARGE OBJECTS/PICTURES	SMALL OBJECTS/PICTURES
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards: Storage per day	£5.00	£2.50

All charges exclusive of VAT.
Storage will be free of charge until 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.



05/09/14

MOMART
Moved by Art

Units 9-12, E10 Enterprise Park,
Argall Way, Leyton,
London E10 7DQ
tel: +44 (0)20 7426 3000
email: pcandauctionteam@momart.co.uk



SOLD BY THE ART INSTITUTE OF CHICAGO
PAUL DELVAUX (1897-1994)
Le village des sirènes
signed and dated 'P. DELVAUX 4-42' (lower right); titled 'LE VILLAGE DES SIRENES' (on the reverse)
oil on panel
41 3/8 x 50 in. (105 x 127 cm.)
Painted in 1942
£1,700,000-2,500,000

THE ART OF THE SURREAL
EVENING SALE
London, King Street, 28 February 2017

VIEWING
23-28 February 2017
8 King Street
London SW1Y 6QT

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Olivier Camu
ocamu@christies.com
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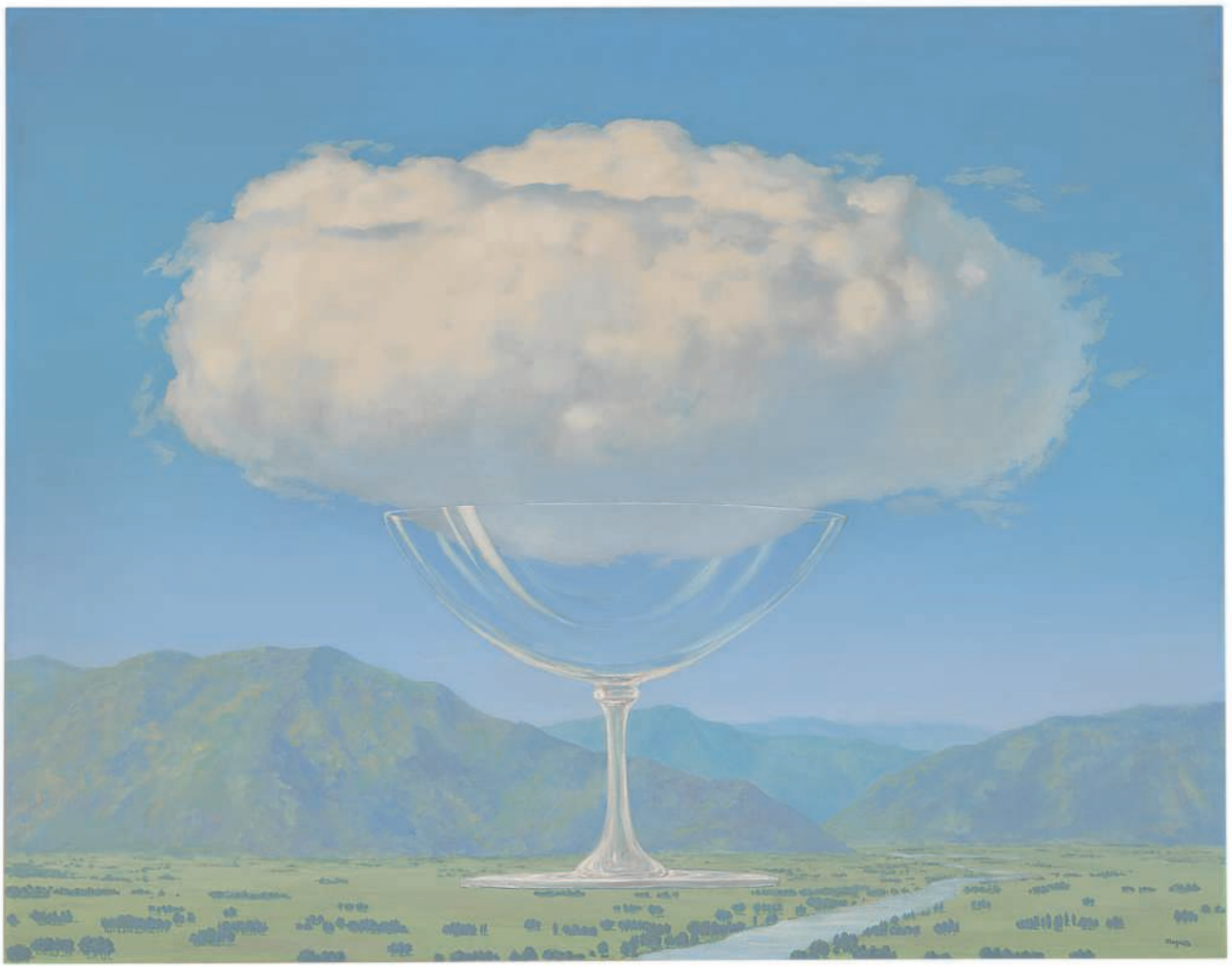

PROPERTY FROM AN IMPORTANT PRIVATE BELGIAN COLLECTION

RENÉ MAGRITTE (1898-1967)

La corde sensible

signed 'Magritte' (lower right); signed, dated and inscribed '''LA CORDE SENSIBLE'' Magritte 1960' (on the reverse)

oil on canvas

44 7/8 x 57 1/2 in. (114 x 146 cm.)

Painted in 1960

£14,000,000-18,000,000

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LE CORBUSIER: IMPORTANT WORKS FROM THE HEIDI WEBER MUSEUM COLLECTION

LE CORBUSIER (1887-1965)

Accordéon, carafe et cafetière

signed and dated 'Jeanneret 26.' (lower right); signed, dated and inscribed 'Le Corbusier Accordéon, Carafe et Cafetière 1926' (on the reverse)

oil on canvas

51 1/4 x 35 in. (130.2 x 88.9 cm.)

Painted in 1926

£1,500,000-2,500,000

IMPRESSIONIST & MODERN ART

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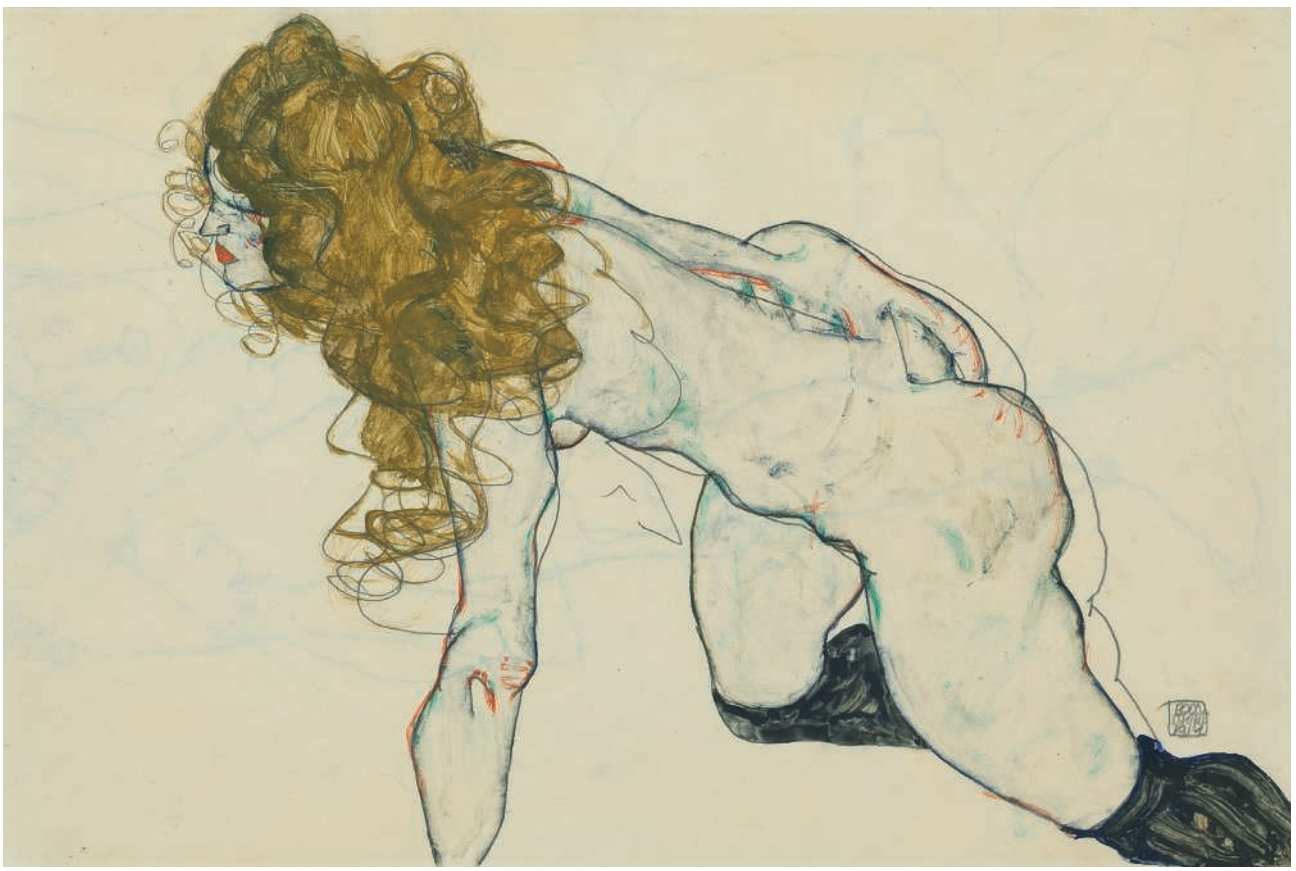

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
EGON SCHIELE (1890-1918)
Kauernder weiblicher Akt mit blonden Haaren
und aufgestütztem linken Arm (recto);
Liebespaar (verso)
signed and dated 'EGON SCHIELE 1914' (lower right; recto)
gouache and pencil on paper (recto); pencil on paper (verso)
12 5/8 x 18 3/4 in. (32 x 47.8 cm.)
Executed in 1914
£2,500,000-3,500,000

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PROPERTY SOLD TO BENEFIT ZEITZ MOCAA
EL ANATSUI (B. 1944)
Warrior
aluminium and copper wire
124 x 137⅞in. (315 x 350cm.)
£400,000-600,000

POST-WAR AND CONTEMPORARY ART

DAY AUCTION

London, King Street, 8 March 2017

VIEWING
3-7 March 2017
8 King Street
London SW1Y 6QT

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Alexandra Werner
+44 207 389 2713
Awerner@christies.com

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NEXT CHAPTER: CONTEMPORARY ART FROM A PRIVATE ITALIAN COLLECTION

WADE GUYTON (B. 1972)

Untitled

each: signed and dated 'Wade Guyton 2007' (on the overlap)

Epson UltraChrome inkjet on linen, in three parts

each: 40 x 36⅛in. (101.7 x 91.8cm.)

Executed in 2007

£500,000 -700,000



POST-WAR AND CONTEMPORARY ART

DAY AUCTION

London, King Street, 8 March 2017

VIEWING

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lgrainger@christies.com
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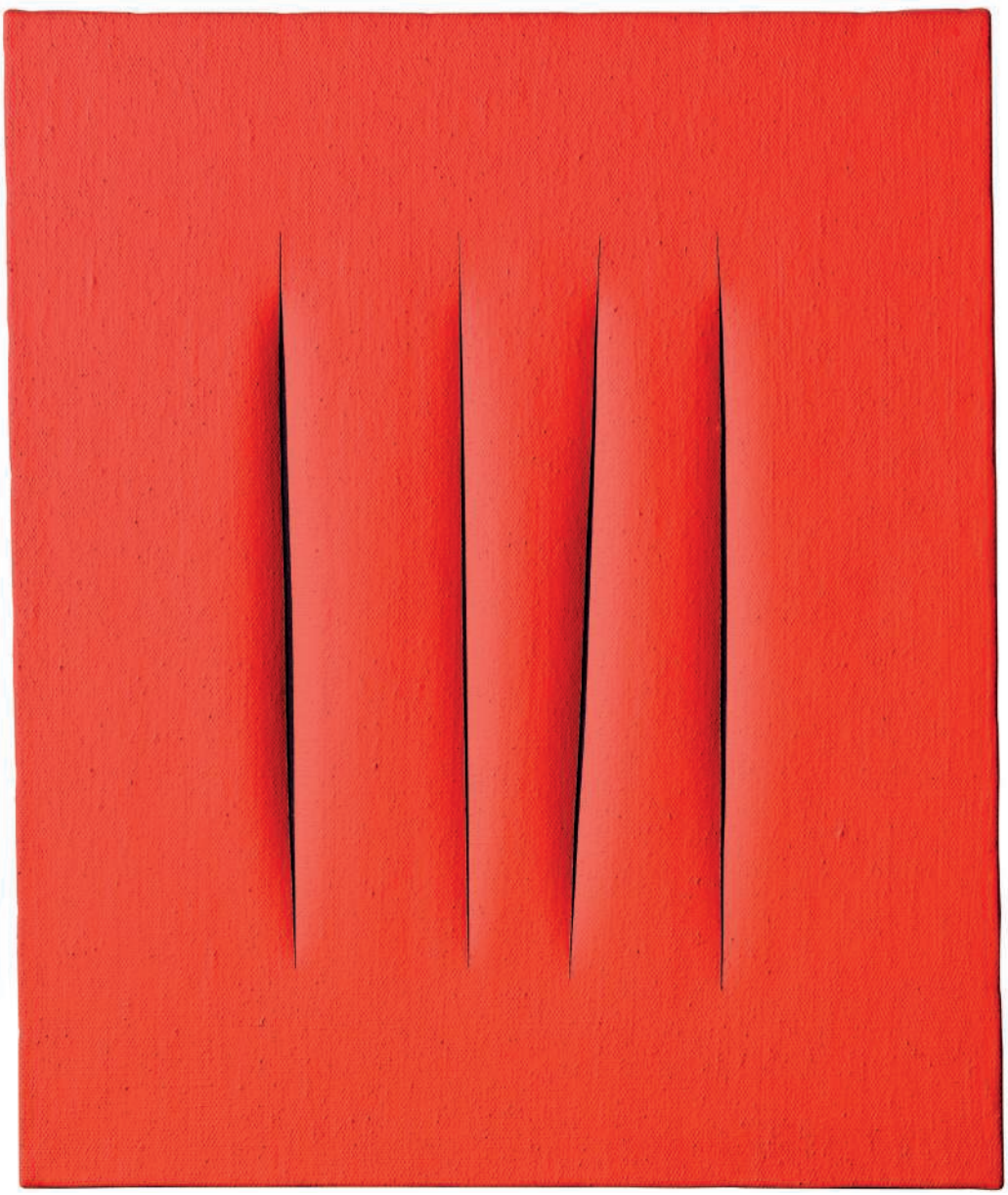

LUCIO FONTANA (1899-1968)
Concetto spaziale, Attese
waterpaint on canvas
cm 55,3x46,3
Executed in 1966
€1,200,000-1,800,000

MILAN MODERN AND CONTEMPORARY

Milan, 27-28 April 2017

HIGHLIGHTS VIEWING
30-31 March 2017

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New York, 17 May 2017

IMPRESSIONIST AND MODERN ART

EVENING SALE

New York, 15 May 2017

VIEWING

6-17 May 2017
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New York, NY 10020

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lpaulson@christies.com
Phone: +1 212 636 2100

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From left to right:

MAX ERNST (1891-1976)
The Phases of the Night
signed, dated and titled 'Max Ernst 46 the phases of the night' (lower right)
oil on canvas
35 ⅞ x 63 ⅞ in. (91.3 x 162.4 cm.)
Painted in Arizona, 1946
$5,000,000 – 8,000,000

ROY LICHTENSTEIN (1923-1997)
Expressionist Head
incised with the artist's signature, number and date '1/6 rf Lichtenstein '80'
(on the reverse lower edge)
painted and patinated bronze with painted wooden base
sculpture: 55 x 41 x 18 in.
(139.7 x 104.1 x 45.7 cm.)
base: 32 x 23 x 30 ⅜ in.
(81.3 x 58.4 x 77.1 cm.)
Executed in 1980. This work is number one from an edition of six.
$2,500,000 – 3,500,000

MARINO MARINI (1901-1980)
Piccolo cavaliere
stamped with raised initials 'M.M'
(on the top of the base)
bronze with brown and gray patina
Height: 22 ⅞ in. (58.2 cm.)
Conceived in 1948
$1,500,000 – 2,500,000

JEAN DUBUFFET (1901-1985)
Le Truand
signed and dated 'J. Dubuffet 54' (upper center); signed again, inscribed, titled and dated again 'Le Truand J. Dubuffet juillet 54' (on the reverse)
oil on canvas
45 ½ x 35 ⅛ in. (115.6 x 89.2 cm.)
Painted in 1954.
$2,000,000 – 3,000,000

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From left to right:

MARC CHAGALL (1887-1985)
Les trois cierges
signed and dated 'Marc Chagall 1939' (lower right)
oil on canvas
51 ¼ x 38 ¼ in. (130.2 x 97.1 cm.)
Painted in 1939
The Comité Marc Chagall has confirmed the authenticity of this work.

LOUISE BOURGEOIS (1911-2010)
Breasted Woman
stamped with artist's initials, number and cast date 'L.B. 6/6 1991' (on the reverse)
bronze, paint and stainless steel
54 x 12 x 12 in. (137.2 x 30.5 x 30.5 cm.)
Conceived in 1949-1950 and cast in 1991.
This work is number six from an edition of six plus one artist's proof.
$1,500,000 – 2,500,000

PABLO PICASSO (1881-1973)
Femme assise dans un fauteuil
signed and dated 'Picasso 20' (lower right)
oil on canvas
51 ¼ x 35 in. (130.2 x 88.9 cm.)
Painted in Montrouge and Paris, 1917-1920
estimate on request

ALBERTO GIACOMETTI (1901-1966)
Buste d'Annette VI
signed, numbered and inscribed 'Alberto Giacometti 6/6 VI' (on the left side); stamped with foundry mark 'SUSSE FONDEUR PARIS CIRE PERDUE' (on the right side)
bronze with brown patina
Height: 23 ⅝ in. (59.5 cm.)
Conceived in 1962 and cast in 1964
$1,500,000 – 2,500,000

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ROY LICHTENSTEIN (1923-1997)
Red and White Brushstroke
signed and dated 'rf Lichtenstein '65' (on the reverse)
oil and Magna on canvas
48 x 68 in. (121.9 x 172.7 cm.)
Painted in 1965.

POST-WAR AND CONTEMPORARY ART EVENING AUCTION
New York, 17 May 2017

VIEWING
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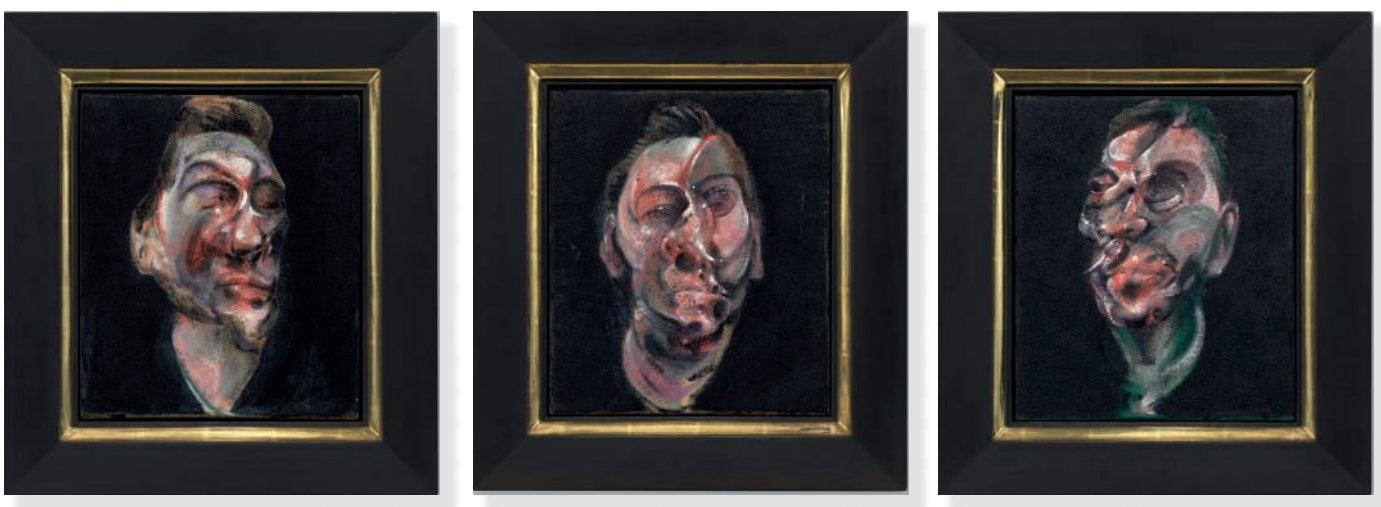

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Property from a Private Collection, Paris
FRANCIS BACON (1909-1992)
Three Studies for a Portrait of George Dyer
triptych—oil on canvas
each: 14 x 12 in. (35.5 x 30.5 cm.)
Painted in 1963

POST-WAR AND CONTEMPORARY ART EVENING AUCTION
New York, 17 May 2017

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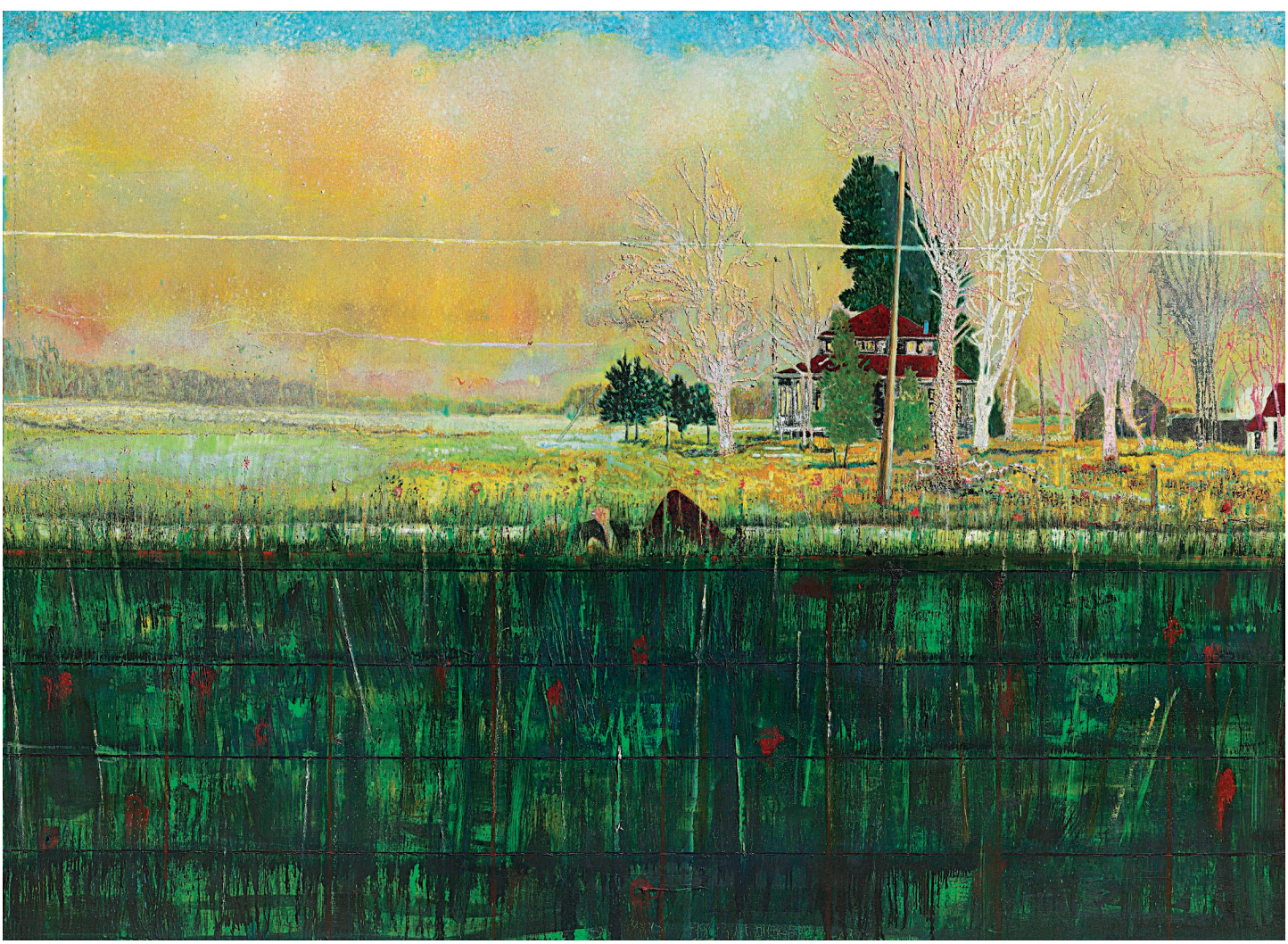

PETER DOIG | DAYTIME ASTRONOMY | 1997-8 | OIL ON CANVAS | 200 X 280 CM | PRIVATE COLLECTION, COURTESY OF CHRISTIE'S
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UK£50 to UK £1,000	by UK£50s
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UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
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