

POST-WAR AND CONTEMPORARY **ART DAY AUCTION**

WEDNESDAY 8 MARCH 2017

AUCTION

Wednesday 8 March 2017 at 1.00 pm

8 King Street, St. James's London SW1Y 6QT

VIEWING

Friday	3 March	10.00am - 5.00pm
Saturday	4 March	11.00am - 6.00pm
Sunday	5 March	12.00pm - 5.00pm
Monday	6 March	9.00am - 7.00pm
Tuesday	7 March	8.30am - 4.00pm

AUCTIONEERS

Francis Outred and Andreas Rumbler

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as STEFANO-14438

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13

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For full contact details, please refer to page 21





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CONTENTS

13	Auction Information
14	Christie's International Post-War & Contemporary Art Department
20	Property for Sale
327	Worldwide Salerooms and Offices
332	Conditions of Sale • Buying at Christie's
335	VAT Symbols and Explanation
336	Important Notices and Explanation of Cataloguing Practice
337	Storage and Collection
349	Absentee Bids Form
350	Catalogue Subscriptions
IBC	Index

CREDITS

FRONT COVER: Lot 185 Michaël Borremans, The Egg, 2009 (detail) © Michaël Borremans. Lot 166

Yves Klein, Untitled Blue Monochrome, (IKB 311), 1959 (detail)

INSIDE FLAP-INSIDE FRONT COVER-P1: Lot 127 Wade Guyton, *Untitled*, 2007

Lot 205 Ali Banisadr, At Sea, 2011 (detail)

Lot 213 Roy Lichtenstein, Water Lilies with Cloud, 1992 (detail)

Lot 167 Serge Poliakoff, Rouge bleu gris et liede-vin, 1964 (detail)

Lot 266 Maria Helena Vieira da Silva, *Jardin* suspendu (Suspended Garden), 1955 (detail)

Lot 168 Manolo Millares, *Cuadro 197*, 1962-1963 (detail)

Lot 144 Lot 144 Glenn Brown, This is the Last Song I Will Ever Sing No I've Changed my Mind Again, Good Night and Thank You, 1993 (detail)

Lot 182

Albert Oehlen, Output 3, 2003 (detail)

Lot 215

Joe Bradley, *Untitled*, 2013 (detail)

Lot 234 Anselm Kiefer, Der Salz der Erde (The Salt of the Earth), 2011 (detail) Lot 183

Günther Förg, Untitled, 2006 (detail)

OPPOSITE TITLE PAGE: Lot 212 Josef Albers, Homage to the Square, 1960

OPPOSITE CONTENT PAGE: Lot 233 Günther Förg, *Untitled*, 1990

OPPOSITE INDEX: Lot 196

Antony Gormley, COLLECT, 2014

BACK COVER: Lot 197 El Anatsui, *Warrior*, 2015 © 2017 El Anatsui.

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CONTEMPORARY ART FROM A PRIVATE ITALIAN COLLECTION

Christie's is proud to present Next Chapter, a selection from a distinguished Italian collection of international contemporary art. Spanning across our Post-War and Contemporary March auctions, from Online and First Open to the Evening and Day Auctions in New York and London, the work displayed here demonstrates the openmindedness 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.

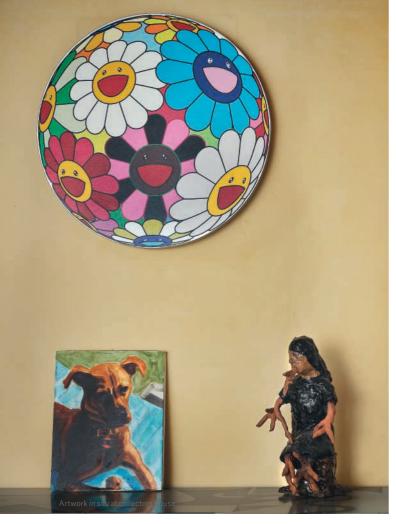
This is a remarkably wide-ranging selection of works, but while it is enlivened with a refreshing eclecticism it has clearly been curated judiciously and with careful consideration; there is a sophisticated sense of the artistic movements and aesthetic and intellectual affinities that draw its various 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 in Italian post-war artists was 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.





LOUISE LAWLER (B. 1947)

Date Painting

signed, numbered and dated 'Louise A. Lawler 1/5 2001' (on the reverse) Cibachrome print mounted on aluminium 20% x 19in. (52.8 x 48.3cm.) Executed in 2001, this work in number one from an edition of five

£10,000-15,000 \$13,000-19,000 €12,000-17,000

PROVENANCE:

Studio Guenzani, Milan. Acquired from the above by the present owner.



LOUISE LAWLER (B. 1947)

The Right Side of the Bed

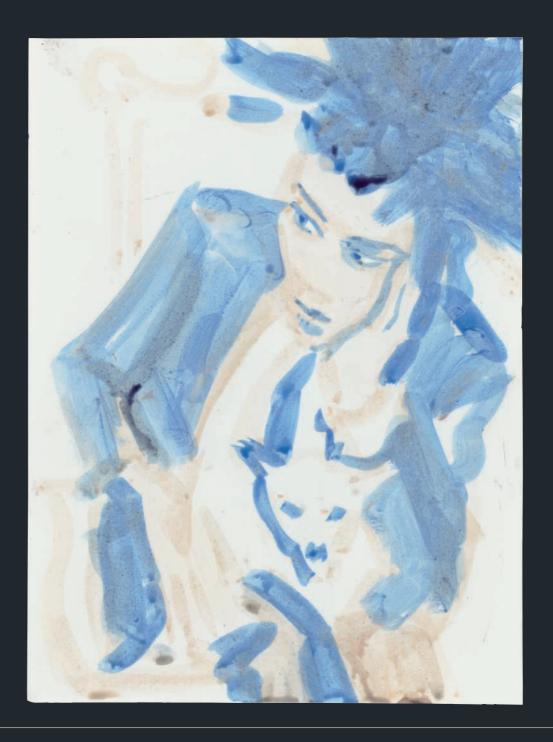
signed, numbered and dated 'Louise A Lawler 4/5 2001/03' (on the reverse) Cibachrome print mounted on aluminium $30\times28in.$ (76 \times 71cm.)

Executed in 2001-2003, this work is number four from an edition of five

£10,000-15,000 \$13,000-19,000 €12,000-17,000

PROVENANCE:

Metro Pictures, New York. Acquired from the above by the present owner.



ELIZABETH PEYTON (B. 1965)

Jean-Michel and his Cat

signed, titled and dated 'Jean Michel + his cat Elizabeth Peyton 1999' (on the reverse) watercolour on paper 12¼ x 9in. (31.1 x 23cm.) Executed in 1999

£15,000-20,000 \$19,000-25,000 €18,000-23,000

PROVENANCE:

Tanya Bonakdar Gallery, New York. neugerriemschneider, Berlin Sadie Coles HQ, London. Acquired from the above by the present owner.



ELIZABETH PEYTON (B. 1965)

Alan Shearer

titled 'ALAN SHEARER.' (lower right); signed, titled and dated 'Alan Shearer WORLD CUP 1998 Elizabeth Peyton' (on the reverse) coloured pencil on paper 13% x 11in. (34.6 x 27.8cm.) Executed in 1998

£18,000-25,000 \$23,000-31,000

\$23,000-31,000 €21,000-29,000

PROVENANCE:

Galleria il Capricorno, Venice. Acquired from the above by the present owner.

EXHIBITED:

Hamburg, Deichtorhallen, Elizabeth Peyton, 2001-2002.



105 LAURA OWENS (B. 1970)

Untitled

acrylic, resin and graphite on canvas 118½ x 94%in. (301 x 241cm.) Executed in 1996

£30,000-40,000 \$38,000-50,000 €35,000-46,000

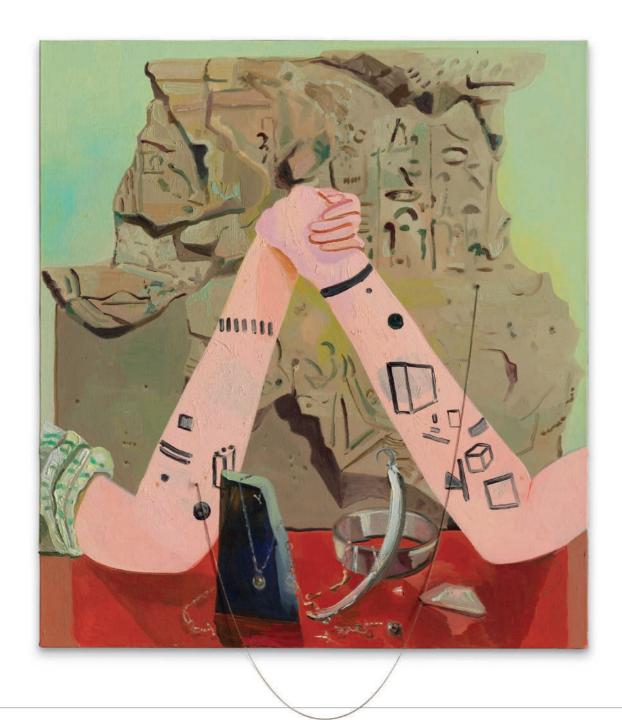
PROVENANCE:

Studio Guenzani, Milan. Acquired from the above by the present owner.

XHIBITED:

Berlin, Künstlerhaus Bethanien, *Studio 246 (with Lisa Anne Auerbach)*, 1996. Hamburg, Kunstverein, *Wunderbar*, 1996.

Arles, XXIX Recontres Internationales de la Photographie, *Visions*, 1998. Los Angeles, The Museum of Contemporary Art, *Public Offerings*, 2001.



106 DANA SCHUTZ (B. 1976)

QVC (I'm into Minimalist Tatoos)

signed and dated 'Dana Schutz 2008' (on the reverse) oil and metal on canvas $40\,x\,36in.\,(101.5\,x\,91.5cm.)$ Executed in 2008

£25,000-35,000 \$32,000-43,000 £30,000-41,000

PROVENANCE:

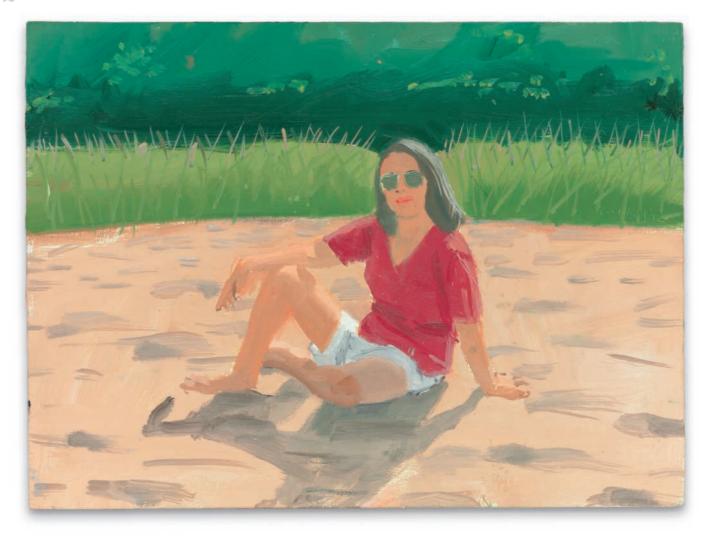
Contemporary Fine Arts, Berlin. Acquired from the above by the present owner.

EXHIBITED

Berlin, Contemporary Fine Arts, Dana Schutz: If it appears in the Desert, 2008, no. 3 (illustrated in colour, unpaged).

LITERATURE:

G. Belli & A. Rabottini, *Dana Schutz*, exh. cat., Rovereto, Museo di Arte Contemporanea di Trento e Rovereto, 2010 (illustrated).
C. Levine & H. Posner, *Dana Schutz: If The Face Had Wheels*, exh. cat., Purchase, Neuberger Museum of Art, 2011 (illustrated in colour, p. 65).
C. Levine & H. Posner, *Dana Schutz: If The Face Had Wheels*, exh. cat., Purchase, Neuberger Museum of Art, 2011 (illustrated).



ALEX KATZ (B. 1927)

Study for Lincolnville, Labor Day

signed with the artist's initials and dated 'al KT 92' (centre right); signed, titled and dated 'Alex Katz 1992 STUDY FOR LINCOLNVILLE, LABOR DAY' (on the reverse) oil on board $11\% \times 16 in. (30.2 \times 40.6 cm.)$ Executed in 1992

£15,000-20,000 \$19,000-25,000 €18,000-23,000

PROVENANCE:

Galleria Monica de Cardenas, Milan. Acquired from the above by the present owner.



108 ALEX KATZ (B. 1927)

Double

signed with the artist's initials and dated 'al KT 99' (upper right) oil on masonite 9×12 in. (23 \times 30.5cm.) Executed in 1999

£12,000-18,000 \$15,000-22,000 €14,000-21,000

PROVENANCE:

Galleria Monica de Cardenas, Milan. Acquired from the above by the present owner.

EXHIBITED:

Milan, Galleria Monica de Cardenas, Alex Katz, 2000 (illustrated in colour, p. 13).

λ109

FRANCIS ALŸS (B. 1959)

Untitled (Original)

(i) inscribed with the artist's sketches (on the reverse) (ii) signed and dated 'Francis Alÿs 1995' (on the stretcher) oil and encaustic on linen on board, in two parts each: $15 \times 10\%$ in. (38×26 cm.) Executed in 1995

£50,000-70,000 \$63,000-87,000 €59,000-81,000

PROVENANCE:

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

LITERATURE:

T. Vischer (ed.), *Francis Alÿs: Sign Painting Project*, Göttingen 2011 (illustrated in colour, p. 97).

'The style of these paintings — and to some extent, its male character — was directly borrowed from street advertisements encountered in my neighbourhood in the Centro Histórico [in Mexico City]. These metal sheets painted by sign painters are propped on sidewalks or hung over storefronts and they immediately seduced me by the communicative power of their iconography.'

—FRANCIS ALŸS

Francis Alÿs' Untitled (1995) is a stunning rare example of the artist's Sign Painting Project: a diptych painted by the artist himself. One of the very few diptychs of the entire series painted by Alÿs alone, this work is among the very last entries in its set, representing a concluding vision of one of the project's cycles of imagery. A symmetrical composition of captivating simplicity, rendered with the bright, blocky colours and idiosyncratic graphic clarity, the work presents a perplexing, strangely comic scene, as an anonymous man, his face half-obscured by the edge of the painting, clutches three pillows between his arms and legs.

Continued for several years during the mid-1990s, in *Sign Painting Project* Alÿs enlisted the help of Juan García, Emilio Rivera and Enrique Huerta, three sign painters, or rótulistas, working in Mexico City; adopting the shared style of these commercial painters, distinctive to the city's advertising boards and shop fronts, Alÿs initiated a communal project among the painters. Beginning with an original on canvas by Alÿs, the rótulistas would each produce a larger version of this painting on the metal sheets of their trade, while subtly changing some of its elements: over time, series of gradually altering paintings were painted. The works tend towards slightly surreal domestic scenes, always featuring a man in a suit - a figure derived from the sign-painters' own practice of painting advertisements for tailors; they seem to offer oneiric reformulations of this desirable, aspirational figure, each instalment subtly shifting the physical emphasis of the painting.



ELIZABETH PEYTON (B. 1965)

(Dark) Harry

signed, titled and dated '(Dark) Harry Elizabeth Peyton August 2002' (on the reverse) oil on board 14¼ x 11½in. (36 x 28.2cm.) Executed in 2002

£80,000-120,000 \$100,000-150,000 €93,000-140,000

PROVENANCE:

Sadie Coles HQ, London. Acquired from the above by the present owner.

EXHIBITED:

London, The Royal Academy of Art, *The Galleries Show* 2002 - Contemporary Art in London, 2002.

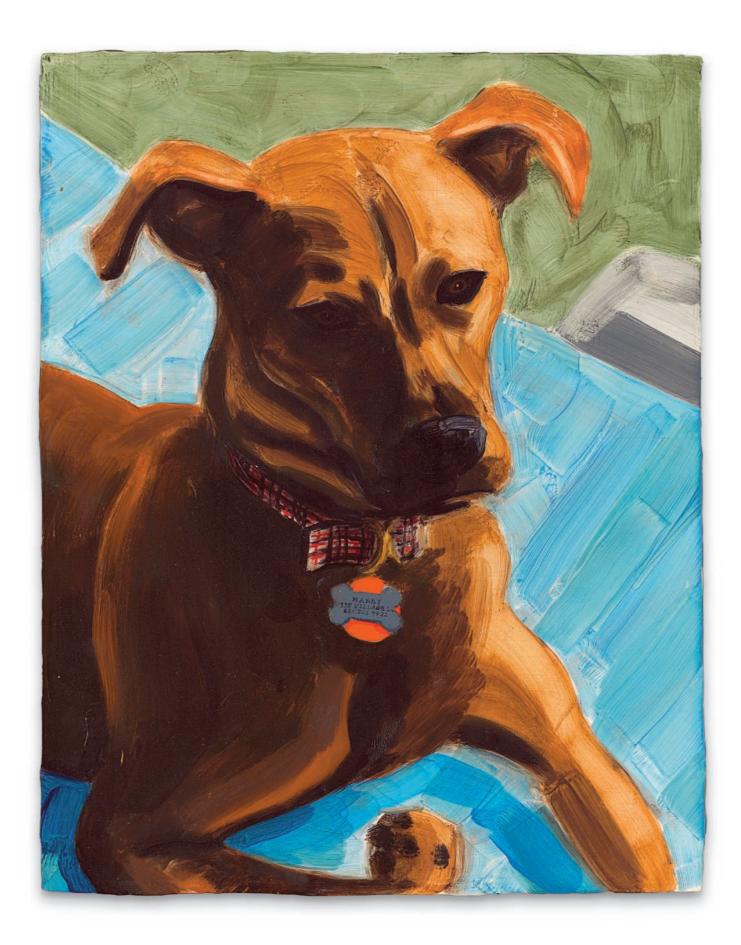
'It's almost a nineteenth century idea that what's on the inside appears on the outside. Balzac was into the curve of your nose or mouth expressing some kind of inner quality, that it could be read on your face.'

—ELIZABETH PEYTON

Elizabeth Peyton's serenely contemplative small-scale works have made her one of the leading portraitists working today. Depicting her beloved Rhodesian Ridgeback Pit Bull cross Harry, (Dark) Harry (2002) possesses the tranquility and warm palette characteristic of Peyton's work, but in the painting's attention to detail - Peyton painstakingly reproduces her phone number on the dog's collar - and exquisite brushwork it achieves an exceptional tenderness; delicately rendering Harry against the loose, bright blues and greens of the background, her mastery of light and shade give her subject a remarkable interior complexity. As the left side of Harry's face is lost in shadow, his right is bathed in light, sharply contrasting with an inky black eye that seems to contain unexpected emotional depths - unlike in many of Peyton's portraits, where the subject looks wistfully away in a show of emotional distance, here the dog's eye meets the viewer's, conveying a disarming

sense of intimacy and emotional connection. Executed in her instantly recognisable, painterly style, Peyton's work takes as its subject cultural icons from across history, ranging from Napoleon, Queen Elizabeth II and Jackie Kennedy to Kurt Cobain and Leonardo di Caprio, as well as figures from her own life – fellow artists, friends, lovers or, in the case of *Dark Harry*, pets.

'It's always about the person,' Peyton has said about her practice, 'making them there, making them look the best they can, and saving them forever.' (E. Peyton, quoted in L. Pilgram, 'An Interview with a Painter', *Parkett* 53, 1998, p. 59). Though there may be no 'person' present, (*Dark*) *Harry*'s subject is even more special; wishing to save her beloved dog forever, Peyton leaves us with a painting that seeks to memorialise him through especially sensitive, emotionally imaginative portraiture.





TERRY WINTERS (B. 1949)

Set Diagram 71

signed, titled and dated 'Terry Winters 2001 71' (on the reverse) oil on linen $39\%\times36\%$ in. (100 \times 92cm.) Painted in 2001

£8,000-12,000 \$10,000-15,000 €9,300-14,000

PROVENANCE:

Matthew Marks Gallery, New York. White Cube, London. Acquired from the above by the present owner.



112 STERLING RUBY (B. 1972)

Sex Triangle

signed and dated 'Sterling Ruby 05' (lower right); titled and dated 'SEX TRIANGLE 2005' (on the reverse) spray paint, collage and marker pen on paper 245 x 321⁄4 in. (62.5 x 82cm.)
Executed in 2005

£8,000-12,000 \$10,000-15,000 €9,300-14,000

PROVENANCE:

Galleria Emi Fontana, Milan. Acquired from the above by the present owner in 2006.

113 SETH PRICE (B. 1973)

Untitled

UV-cured inkjet on vacuum formed high-impact polystyrene over ropes 95% x 48in. (243 x 122cm.)
Executed in 2009

£60,000-80,000 \$75,000-99,000 €70,000-93,000

PROVENANCE:

Friedrich Petzel Gallery, New York. Acquired from the above by the present owner.

EXHIBITED:

Bologna, Museo d'Arte Moderna di Bologna, *Seth Price*, 2009.

A forbidding column of black that towers impressively over the viewer, Seth Price's Untitled (2009) poses questions about the nature of consumption, the art object and the distribution of images in the twenty-first century. One of Price's renowned series of vacuum-sealed sculptures, Untitled takes a sheet of polystyrene that he has completely covered in industrial-grade black ink and applies it over a twist of knotted rope, suspending the rope's form in a kind of contemporary embalming process. Using plastic against its reputation for everything impermanent, throwaway or quotidian, Price deploys it in order to transform the rope into a remarkable relief, giving the work a stylish grandeur.

Price's work stands very self-consciously in a Conceptual and Post-Conceptual tradition, and in its texturally rich, monochrome treatment of an everyday object, it recalls the black paintings of Robert Rauschenberg, or Piero Manzoni's Achrome series, not to mention Conceptual artists like lain Baxter who used vacuum-formed plastic in the 1960s. Price's central intellectual concerns are laid out in his seminal and oft-revised essay Dispersion: the status of art in relation to the networks that distribute it – be they the traditional system of gallery, dealer, collector and museum, or the radical alternative to this offered by the Internet. Accordingly, in

'The material has always been super important for me. Surfaces, whether rough and industrial, almost brutal, or totally shiny, this idea of the perfect surface. I would say yes, I always had a problem with the image. I preferred working with writing, and music, and video. The iconic image is done so well with painting and sculpture already. That may have led me to avoid a certain kind of image making, and I ended up making these absences, but I was always interested in materiality.'

—SETH PRICE

this *Untitled*, Price plays with the conceptual distinction made between the artwork as an authentic one-off, and the processes of reproduction that define the distribution of information today. Vacuum-sealing, an instrument of mass-production and identikit commercial replication, is here made to iconify its subject matter, creating an imposingly monumental, unique object that demands that the viewer engage with its tactile, sensorial qualities.



RUDOLF STINGEL (B. 1956)

Untitled

carved styrodur 21% x 21% x 4%in. (55 x 55 x 12.5cm.) Executed in 1999

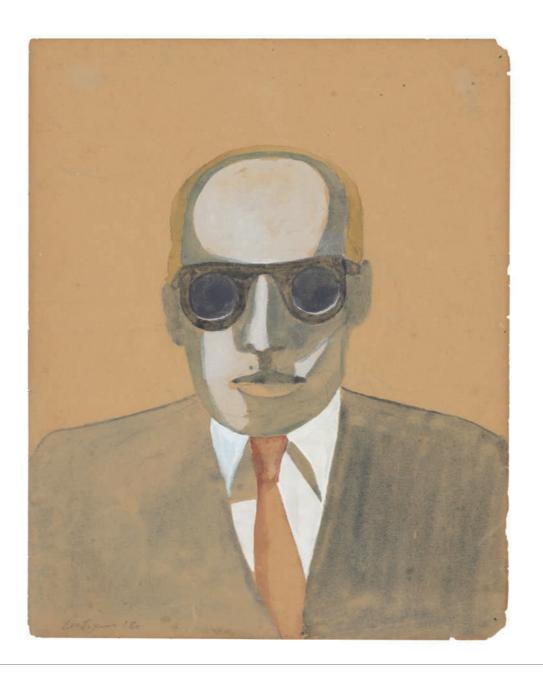
£45,000-65,000 \$56,000-81,000 €53,000-75,000

PROVENANCE:

Massimo de Carlo, Milan. Acquired from the above by the present owner. 'Maybe we don't yet have the right answer for what makes a painting a Painting. Maybe there is no answer or maybe the answer is to question painting, like Stingel does, over and over, looking deep and shallow at the same time, scratching the surface or collapsing under the weight of one's identity. For painting can be either a revolving new beginning or a final act stuck like a record on the same word or note.'

—FRANCESCO BONAMI





LUC TUYMANS (B. 1958)

Untitled

front:

signed and dated 'Luc Tuymans '80' (lower left) watercolour and graphite on paper $19\%\,x\,15\%in.$ (50 x 40cm.)

Executed in 1980

reverse:

signed and dated 'Luc Tuymans 79' (lower right) collage, watercolour, ink and graphite on paper 19% x 15%in. (50 x 40cm.)

Executed in 1979

£18,000-25,000 \$23,000-31,000

\$23,000-31,000 €21,000-29,000

PROVENANCE:

Zeno X Gallery, Antwerp. Acquired from the above by the present owner.



Reverse of the present lot.



116 GEORGE CONDO (B. 1957)

Portrait en Grisaille

signed, titled and dated 'George Condo 08 "portrait en grisaille" (on the reverse) oil on canvas 24×24 in. (61 x 61cm.) Painted in 2008

£50,000-70,000 \$63,000-87,000 €59,000-81,000

PROVENANCE:

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



λ117 FRANZ WEST (1947-2012)

Untitled

acrylic on papier mâché and metal 18½ x 16% x 11½in. (47 x 41.5 x 29cm.) Executed in 1980

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

Franz West Archive, Vienna. Acquired from the above by the present owner.



FRANZ WEST (1947-2012)

Der Mohrin Reiz ist unerreicht (The Mohrin charm is unmatched)

signed, titled and dated 'Der Mohrin Reiz ist unerreicht F. West 83' (lower edge) $\,$

acrylic, gouache and newspaper collage on found card 11½ x 27½ in. (29 x 68.8cm.)

Executed in 1983

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

Franz West Archive, Vienna. Acquired from the above by the present owner.



MARLENE DUMAS (B. 1953)

Untitled

signed and dated 'M Dumas 1992' (lower right) ink, watercolour and pastel on paper 11½ x 8½in. (29 x 20.6cm.)
Executed in 1992

£8,000-12,000 \$10,000-15,000 €9,300-14,000

PROVENANCE:

Galerie Nathalie Obadia, Paris. Acquired from the above by the present owner in 2004.



MARLENE DUMAS (B. 1953)

Big Black Ear-Rings

signed 'M Dumas' (upper left); signed, titled, inscribed and dated 'Marlene 98 BIG Black ear-rings (+ the joys of fashion)' (lower edge) watercolour and ink on paper 20×14 in. (50×35.8 cm.) Executed in 1998

£10,000-15,000 \$13,000-19,000 €12,000-17,000

PROVENANCE:

Le Case d'Arte, Milan. Acquired from the above by the present owner.

EXHIBITED:

Milan, Triennale di Milano, A Noir, 1998.





URS FISCHER (B. 1973)

Rainbow Cookie

vellum, paint marker, acrylics, acrylic varnish, polyurethane resin, acid-free cardboard, glue, pastel, and fixative in artist's frames, in two parts (i) $21\% \times 17\%$ in. (55.5 x 44.5cm.)

(ii) $22\frac{1}{4} \times 17\%$ in. (56.5 x 44.2cm.)

Executed in 2003

£15,000-20,000 \$19,000-25,000 €18,000-23,000

PROVENANCE:

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner in 2004.

EXHIBITED:

Zurich, Kunsthaus, *Urs Fischer: Kir Royal*, 2004 (illustrated in colour, pp. 18-19). Paris, Centre Georges Pompidou, Espace 315, *Not My House, Not My Fire*, 2004.

LITERATURE:

B. Curiger, M. Gioni & J. Morgan, *Urs Fischer, Shovel in a Hole*, exh. cat, New York, New Museum, 2009 (installation view at Kunsthaus Zurich illustrated in colour, p. 180; installation view of one panel at Centre Georges Pompidou illustrated in colour, p. 391).

P. Bhatnagar (ed.), *Urs Fischer*, exh. cat. Los Angeles, The Museum of Contemporary Art, 2013 (installation view of one panel at Centre Georges Pompidou illustrated, p. 372).

URS FISCHER (B. 1973)

September Song

signed and dated 'URS FISCHER 02' (on the underside) polysterene, glue, paint, wire, screw and marker $9\times23\%\times4$ in. (23 × 60 × 10cm.) Executed in 2002

£25,000-35,000 \$32,000-43,000 £30,000-41,000

PROVENANCE:

Contemporary Fine Arts, Berlin. Acquired from the above by the present owner in 2003.

EXHIBITED:

Zurich, Kunsthalle, *Urs Fischer: Kir Royal*, 2004 (illustrated in colour, p. 65). Vienna, Kunsthalle, *Urs Fischer. Skinny Sunrise*, 2012 (installation views illustrated in colour pp. 29; 38-39; 44 & 49).

Los Angeles, The Museum of Contemporary Art, *Urs Fischer*, 2013 (illustrated in colour, p. 497).

Florence, Museo Marino Marini, The Player, 2013.

LITERATURE:

U. Fischer & B. Ruf (eds.), *Urs Fischer: Good Smell Make-Up Tree*, Geneva 2004 (illustrated in colour, p. 11).

Urs Fischer: Shovel in a Hole, exh. cat., New York, New Museum, 2009-2010 (illustrated in colour, p. 375).





ALBERT OEHLEN (B. 1954)

Untitled

oil and lacquer on canvas, in artist's frame 29% x 23%in. (75.3 x 60.3cm.)
Painted in 1983

£35,000-45,000 \$44,000-56,000 €41,000-52,000

PROVENANCE:

Galerie Max Hetzler, Berlin. Acquired from the above by the present owner.



DANIEL RICHTER (B. 1962)

Rising

signed, titled and dated 'Daniel Richter 03 Rising' (on the reverse) oil on canvas 74% x 59in. (190 x 150cm.) Painted in 2003

£45,000-65,000 \$56,000-81,000 €53,000-75,000

PROVENANCE:

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

MARTIN KIPPENBERGER (1953-1997)

Ohne Titel (Aufstand der Frühaufsteher) (Untitled (Insurgence of the Early Riser))

signed with the artist's initial and dated '82 K.' (lower right) oil, acrylic and spray paint on canvas $39\% \times 47\%$ in. (100 x 120cm.) Painted in 1982

£70,000-100,000 \$87,000-120,000 €82,000-120,000

PROVENANCE:

Metzger Collection, Germany. Galerie Max Hetzler, Cologne. Acquired from the above by the present owner.

EXHIBITED:

Tampere, Sara Hildén Art Museum, Sammlung Metzger: Contemporary Paintings from Germany, 1984, no. 88 (illustrated, p. 78). Berlin, Galerie Max Hetzler, Hommage à Martin Kippenberger: Gitarren, die nicht Gudrun heißen, 2002 (illustrated in colour, p. 22).

LITERATURE:

Wer diesen Katalog nicht gut findet, muß sofort zum Arzt, Martin Kippenberger, exh. cat. Stuttgart, Galerie Max Hetzler, 1983 (illustrated, p. 47). 'You can't stand yourself next to every picture you paint and explain things. Pictures have to talk for themselves. Mostly the pictures you first set store by are not the interesting pictures. It's the imperfect pictures that go on creating some sort of tension.'

—MARTIN KIPPENBERGER

In Ohne Titel (Aufstand der Frühaufsteher) (Untitled (Insurgence of the Early Riser)) (1982), Martin Kippenberger uses the idiom of abstraction against itself, both challenging generic assumptions and at once moving beyond parody or satire to convey something more vigorously his own. Against a backdrop of intermingled tones ranging across the palette, Kippenberger applies a crosshatching of predominantly perpendicular lines, dominated by several large blue strokes spraypainted on to the canvas, daringly juxtaposing colour in a way that treads a line between vibrancy and a deliberate garishness. As pinks, blues, oranges, dark greens and greys collide, the work self-consciously explores abstract idioms with an untrammelled energy and excitement; the immediate impression is of mid-century Abstract Expressionism or Art Informel, updated with the lurid colour schemes deployed by the Neo-Expressionists emerging in Germany at this time, but the

work also suggests an engagement with the work of Kippenberger's contemporary Günther Förg, recalling Förg's very early watercolour experiments with perpendicular lines and window forms. Kippenberger had met Förg in 1982, the year in which this work was painted, and was an admirer of his work, and indeed in some sense, Kippenberger's work shares less with expressionism than it does Förg's aesthetic concerns. Like Förg, Kippenberger questions abstraction's claims to expression - though where Förg seeks to strip away everything but the formal rudiments of the abstract, Kippenberger jocularly undermines it as a mode by covertly introducing the directly communicative system of verbal language into the painting. As closer inspection of the work reveals, amidst the lines the artist has inscribed the title of the work: 'AUFSTAND DER FRÜHAUFSTEHER', or 'INSURGENCE OF THE EARLY-RISER.' There is perhaps a

political undercurrent here - Helmut Kohl's conservative government coming to power in West Germany in 1982 - but the meaning of the phrase remains somewhat esoteric. The text is perhaps most important as an example of Kippenberger's iconoclastic, unrepressed sense of what art is; as Roberto Ohrt has said of his use of language, Kippenberg's 'crowded and confused appendix of texts and letters signalled first and foremost that this art functioned according to different laws and codes, and could not be fenced in' (R. Ohrt, 'First the Feet,' in Kippenberger pinturas = paintings = gemalde, exh. cat., Palacio de Velázquez, Parque del Retiro, Madrid, Cologne, 2004). In the case of Aufstand der Frühaufsteher, this seems to be quite literally true - the fence's structure itself deconstructed in the floating perpendicular lines that both form its open-ended title, and that seem to open out before the viewer onto a world of unrestrained colour.



UGO RONDINONE (B. 1964)

Fünfterseptemberzweitausendundacht

signed 'Ugo Rondinone' (on a paper label affixed to the stretcher) acrylic on canvas with Plexiglas plaque diameter: 86% in. (220cm.)

£80,000-120,000 \$100,000-150,000 €93,000-140,000

Painted in 2008

PROVENANCE:

Galleria Raucci/Santamaria, Naples. Acquired from the above by the present owner in 2010.

Ugo Rondinone's

Fünfterseptemberzweitausendundacht (2008) is a prime example of the artist's series of Target paintings, large circular works spray-painted with blurry rings of colour that, despite their apparent simplicity, pulsate with complex, shifting senses of meaning - at once impressively immersive and playfully ironic. Deploying an iconic target symbol, the series makes reference to a host of art historical and pop precedents, recalling the work of Jasper Johns and Kenneth Noland, as well as the imagery of 1960s psychedelic and mod subcultures. However in Rondinone's life-size version, rising up over the viewer, the form is defamiliarised, its iconographic, popular origins subverted; rendered in an intense, resonant blue that seems to take on a bottomless depth, the artist instead seems to be pursuing a Klein-like feeling of spiritual unity and infinity. Yet when the eye travels outward to take in the whole painting, this field reacts against the white and lighter blue rings that encircle it, generating a beguiling, almost psychedelic effect that destabilises the viewer's eye, sending it around the painting

'Rondinone's Target paintings seem at first to be straight appropriations of American Pop, colorfield, and hard-edge abstraction. In fact, these works are less copies giddy impersonations their irony and impurity coming through their deceptively simple surface like a five o'clock shadow on a drag queen. Slightly blurred and clearly vibrating as if electric, these Kenneth-Nolands-on-parade jiggle and cavort.'

—L. HOPTMAN

without letting it rest. The stencil spray-paints the artist uses give the edges of his rings a soft, elusive fuzziness, questioning the sense of spiritual depth we might read into the painting and at the same time unsettling the iconic quality of the target, their blurriness subtly undermining the target's symbolic associations of aim. In their place, Rondinone ingeniously produces a target that eludes focus, the work defined not by stillness and direction, but by a roving, restless dynamism.



UNTITLED a triptych by WADE GUYTON









'Pollock flung it; Rauschenberg silkscreened it; Richter took a squeegee; Polke used chemicals. Wade is working in what is now a pretty venerable tradition, against the conventional idea of painting.'

WADE GUYTON (B. 1972)

Untitled

each: signed and dated 'Wade Guyton 2007' (on the overlap) Epson UltraChrome inkjet on linen, in three parts each: $40 \times 36\%$ in. (101.7×91.8 cm.) Executed in 2007

£500,000-700,000 \$630,000-870,000 €590,000-810,000

PROVENANCE:

Petzel Gallery, New York. Acquired from the above by the present owner. 'I've become interested in when something starts as an accident and then becomes a template for other things, or reproduces itself and generates its own logic until something else intervenes to change it.'

—WADE GUYTON



Frank Stella, *Die Fahne hoch!*, 1959. Whitney Museum of American Art, New York. Artwork: © Frank Stella. ARS, NY and DACS, London 2017.

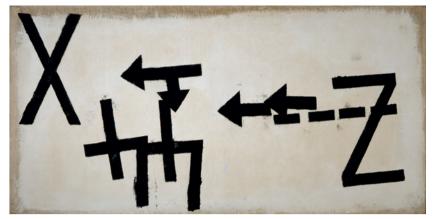












'One could call it a question of "series" or "seriality," but I don't often use those words. There's repetition and possibly compulsion.'

-WADE GUYTON

Jannis Kounellis, Z 44, by Jannis Kounellis, 1960. Galleria Nazionale d'Arte Moderna, Rome. Artwork: © DACS, 2017. Photo: Mondadori Portfolio/Archivio Alessandro Vasari/Alessandro Vasari / Bridgeman Images.

The only triptych of the artist's iconic 'X' forms in this size, Wade Guyton's *Untitled* (2007) is a stunning, museum-quality example of the artist's innovative practice: a work of exceptional visual power that stylishly explores the aesthetic boundaries of modern technology while examining the nature of the artist's task in the twenty-first century. Three spare monochrome panels confront the viewer, the brilliant white of their canvases sliced through by razor-sharp, jet-black crosses; clinically identical in design, these crosses seem to replicate themselves across the panels like computer viruses. Yet the forms differ even as they repeat, as what should be a seamless digital reproduction is disfigured by the technological processes which translate them into physical reality: the crosses smudge, splinter and distort on the canvases, their clean lines blurring and jarring in strikingly austere compositions that are shaped equally by accident and design.

Guyton's pioneering artistic process is at the heart of what he does: sending simple, iconographic designs through a large inkjet printer, Guyton repeatedly prints his images on pieces of linen. As the printer struggles to handle a material it was not designed for, his work records the resistances and malfunctions that occur; the printer jams and the ink runs out, the forms stuttering and fading on the page in remarkably painterly abstract compositions. In this unique triptych, Guyton produces a compelling study of his 'X' form and his process, transforming the cross into a single monumental motif that is subjected to a sequence of starkly beautiful variations: ink blurs into automated, shadowy patterns, fragments of line weld themselves to a host 'X' form, and crosses collide to form new geometric shapes, their vectors intersecting while their ink bleeds across each other. The work thus exists somewhere between an obscure linguistic or symbolic signification and abstract shape: as the meanings suggested by the 'X' begin to decay, their blurry formulation on the linen instead conjures a more intangible sense of mechanical failure and technological degradation.

The process calls into question the role of the artist in a world in which image production is ever more mechanised and automated; his art is the result of his interest in what happens, as he puts it, 'when something starts as an accident and then becomes a template for other things, or reproduces itself and generates its own logic until something else intervenes to change it' (W. Guyton, quoted in

S. Rothkopf, 'Modern Pictures', in *Colour, Power & Style*, exh. cat., Kunstverein, Hamburg, 2006, n.p). Working in series, his arsenal of template forms – apart from the 'X', Guyton often uses a large 'U' shape, flames, and sets of straight lines, as well as pure black fields of ink – reproduce themselves across his *oeuvre*, eerie automations generated by some kind of technology given a life of its own. In this work however, Guyton stages this process within the bounds of one work, documenting the self-generating logic of his process with a simple, monolithic grandeur, as its central crosses mutate from panel to panel.

In this sense, Guyton creates a world in which technology carries out the artist's process according to its own internal rules, technical breakdown imagined as an uncanny simulation of unconscious human error and experiment. And indeed, despite the apparent erasure of the painter's hand, there is a fleeting sense of humanity in his works' subtle references to older artistic traditions, both in its Warholian methodology, and in its slightly twisted recollection of Minimalist and Post-Minimalist styles of abstraction. Negotiating between man and machine, *Untitled* is a stark, impressive reflection of contemporary reality.



Theo van Doesburg, *Poster for Dada Matinée*, 1923. Centraal Museum, Utrecht. Artwork: © DACS, 2017.



KELLEY WALKER (B. 1969)

Untitled

signed with the artist's initial and dated 'K 2007' (on the reverse) four-colour process silkscreen on canvas with collage $96 \times 48\%$ in. (244 x 123cm.) Executed in 2007

£80,000-120,000 \$100,000-150,000 €93,000-140,000

PROVENANCE:

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

A brick wall that seems to loom over or stretch past the viewer – the artist has specified it may be hung either portrait or landscape – Kelley Walker's *Untitled* (2007) is at once a probing examination of the nature of picture-making and a study of the way in which urban space is mediated by images: an illusory vision of physical reality that evaporates into simulacrum. Walker's path-breaking artistic practice scans individual bricks and then screenprints these images by hand over collages of newsprint and magazines – here a copy of the New York Times – in a playful, mischievous style that toys with the viewer's sense of what the object is.

Walker's artistic practice centres on his pathbreaking use of digital scanners, conceptually playing with the interactions that take place between the visual and material. Here the artist uses the scanner to generate almost literal building blocks for his work, scanning individual bricks into his computer before laying them out into wall-like patterns in Photoshop. Yet, against this digital wall, a very human visual poetry emerges, the bricks themselves possessing an unexpected delicacy and individuality in their hand-printed variations of colour and texture. Having developed his pattern on his computer, the artist then subsequently prints the image with the four colour process deployed in everyday printing, separating the file into four silkscreens of cyan, magenta, yellow and black and applying one on top of the other, using manual pressure in order to produce a beautifully uneven colouring, rather than achieving the perfect mechanical replication

'I think of the canvas as having a mimetic relationship not only to the wall the painting might be displayed on, but also to the structure of the bricks and cinder blocks in the urban cityscape of New York. Outside my studio window, I see various ways these buildings materials are used-structurally as well as decoratively, stacked both horizontally and vertically.'

-KELLEY WALKER

of an offset machine. Where the first stage of Walker's process automates what is usually a manual process, here he works by hand to mimic the technological production of images.

In this sense, the work metaphorises the way in which visual information saturates the contemporary urban space, using technology to reproduce the images that make up the wall itself, the ubiquity of the image infiltrating and becoming one with this emblem of physical urban space. In this it forms a fitting monument to the modern city itself: physically impressive and cannily streetwise, it is both haunted by the spectre of its own imagery, and beautifully, unavoidably shaped by a human presence.





LOUISE LAWLER (B. 1947)

Kusama

signed, numbered and dated 'Louise A. Lawler $4/5\,2005/2006$ ' (on the reverse)

Cibachrome print mounted on aluminium 32¼ x 26in. (82 x 66.3cm.)

Executed in 2005-2006, this work is number four from an edition of five

£12,000-18,000 \$15,000-22,000 €14,000-21,000

PROVENANCE:

Studio Guenzani, Milan.

Acquired from the above by the present owner.

EXHIBITED:

Milan, Studio Guenzani, Louise Lawler, Cindy Sherman, 2007.

LITERATURE:

H. Molesworth, *Twice Untitled and Other Pictures (looking back)*, Cambridge 2006 (another from the edition illustrated in colour, pp. 90 & 111).

RONI HORN (B. 1955)

Key and Cue, No. 862 (Light is sufficient to itself)

aluminium and black plastic $59\% \times 2 \times 2$ in. (151.5 $\times 5 \times 5$ cm.) Executed in 1996, this work is number two from an edition of three

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

Galleria Raffaella Cortese, Milan. Acquired from the above by the present owner.



UGO RONDINONE (B. 1964)

Elfterjunizweitausendundneun

signed and dated 'Ugo Rondinone 2009' (on the stretcher); signed 'Ugo Rondinone' (on a label affixed to the stretcher) acrylic on canvas with Plexiglas plaque 102% x 78%in. (260 x 200cm.)
Executed in 2009

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

PROVENANCE:

Galleria Raucci/Santamaria, Naples. Acquired from the above by the present owner. "I understand art as essentially static, which creates its own artificial gravity system, where the work states its own void or abyss... This allows for the work to shape its world, to reach out for it and fit it all together as portable metaphors... In this sense I'm very attached to the idea of art and art making as an environment that is itself outside of time and inaccessible to a linear logic.'

—U. RONDINONE



CINDY SHERMAN (B. 1954)

Untitled #135

signed, numbered and dated 'Cindy Sherman $5/5\,1984$ ' (on the reverse) chromogenic print $70\,x\,47$ in. (177.8 x 119.8cm.) Executed in 1984, this work in number five from an edition of five

£80,000-120,000 \$100,000-150,000 €93,000-140,000

PROVENANCE:

Metro Pictures, New York. Studio Guenzani, Milan. Acquired from the above by the present owner.

Part of her series Fashion, realised between 1983 and 1984, Cindy Sherman's Untitled #135 confronts the viewer with a vision of fashion, femininity and glamour that feels at once elegant, melancholic and absurd. In archetypal Sherman style, the artist herself stands before us, wearing an outlandish black smock emblazoned with a large red leaf motif; a bright light throws her face into relief against the ominous shadow cast onto the backdrop behind her, her expression caught somewhere between stylishly distant pout and wistful sadness.

Having been commissioned by the French fashion company Dorothée Bis to produce a series of photographs of the artist wearing a selection of their clothing, Sherman found herself growing disillusioned with the project, which seemed to compromise the principles of her work. Rather than using the ironically cinematic stylings of her earliest

work to prop up the fashion industry, she became more concerned with the way in which fashion photography and advertising conveyed artificial visions of female identity that seemed to smooth over the emotional reality of womanhood and in the process burden women with arduous expectations of beauty, taste and style. I'm trying to make fun of fashion,' she said of the series, 'I'm disgusted with how people get themselves to look beautiful, I'm much more fascinated with the other side' (C. Sherman, in Cindy Sherman, Whitney Museum of American Art, New York, 1987, p. 15), and in *Untitled* #135 this other side is particularly present beneath the surface glamour of the image: as the studied nonchalance of her pose seems to dissolve into tragicomic absurdity the longer we look into her heavily made up eyes, the work reveals itself as a searching critique of the demands made on women by the fashion world's production line of images.





OLAFUR ELIASSON (B. 1967)

The Hekla Twilight Series

(xx) signed 'Olafur Eliasson' (on a label affixed to the backing board) c-print, in twenty parts each: $11\% \times 15\%$ in. (30 x 40cm.) overall: $57\% \times 94\%$ in. (145×240 cm.) Executed in 2006, this work is number four from an edition of six

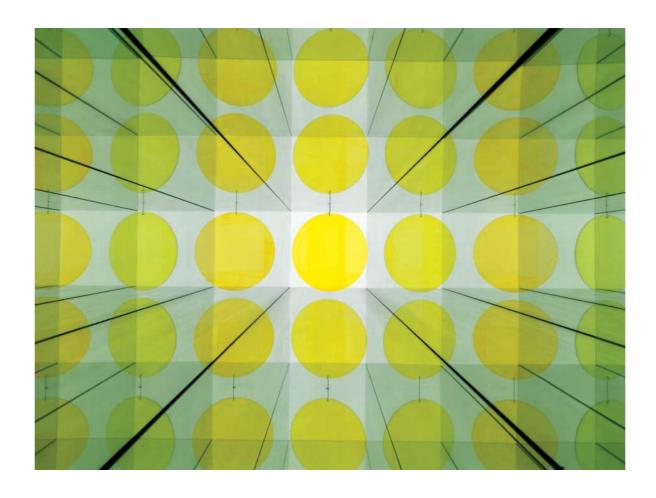
£30,000-40,000 \$38,000-50,000 €35,000-46,000

PROVENANCE:

Galerie Neugerriemschneider, Berlin. Acquired from the above by the present owner.



Present lots $in \, situ$ at the owner's residence.



OLAFUR ELIASSON (B. 1967)

Sunset Kaleidoscope

wood, mirror, acrylic glass and motor overall: $71\% \times 27\% \times 78\%$ in. (181 x 70 x 200cm.) Executed in 2005, this work is number three from an edition of three

£30,000-40,000 \$38,000-50,000 €35,000-46,000

PROVENANCE:

Galleria Emi Fontana, Milan. Acquired from the above by the present owner.

EXHIBITED:

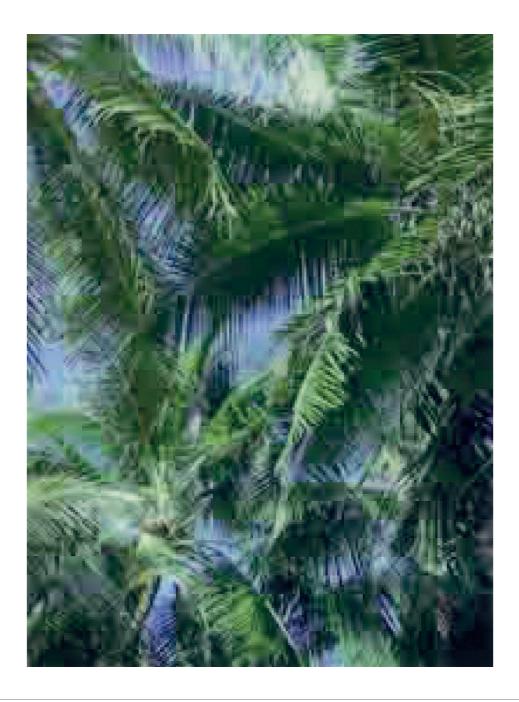
San Francisco, Museum of Modern Art, *Take Your Time: Olafur Eliasson*, 2007-2009, nos. 220-21 (another from the edition exhibited; illustrated on the cover; illustrated in colour, p. 241). This exhibition later travelled to New York, Museum of Modern Art and Dallas, Dallas Museum of Art.

LITERATURE

B. Riemschneider (ed.), *Studio Olafur Eliasson: an Encyclopedia*, Cologne 2008 (another from the edition illustrated in colour, p. 246).

'The kaleidoscopes play with the fact that what we see can easily be disorganized or reconfigured. They playfully show us multiple ways of seeing the world, so you could say that a kaleidoscope constitutes a different perspective.'

-OLAFUR ELIASSON



THOMAS RUFF (B. 1958)

Jpeg pt01

signed, titled, numbered and dated 'pt01 Th Ruff 2/3 2006' (on the backing board) C-print face mounted on Plexiglas in artist's frame image: $87\% \times 64\%$ in. (223×164.5 cm.) overall: $96\% \times 73\%$ in. (245×186 cm.) Executed in 2006, this work is number two from an edition of three

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

Johnen Galerie, Berlin.

Acquired from the above by the present owner.

EXHIBITED:

Berlin, Johnen Galerie, *Thomas Ruff: Jpegs*, 2006 (another from the edition exhibited).

Madrid, Sala Alcalá 31, *Thomas Ruff: Series*, 2013, no. 40 (another from the edition exhibited; illustrated in colour, p. 41)



THOMAS DEMAND (B. 1964)

Parkgarage/Car Park

signed and dated 'Thomas Demand 1996' (on the backing board) C-print mounted on Diasec

531/8 x 641/2in. (135 x 164cm.)

Executed in 1996, this work is number four from an edition of five

£25,000-35,000

\$32,000-43,000

€30,000-41,000

PROVENANCE:

Esther Schipper, Berlin.

Acquired from the above by the present owner.

EXHIBITED:

Zürich, Kunsthalle, *Thomas Demand*, 1998 (another from the edition exhibited and illustrated in colour, unpaged). This exhibition later travelled to Bielefeld, Kunsthalle

Paris, Fondation Cartier pour l'art contemporain, *Thomas Demand*, 2000-2001 (another from the edition exhibited; illustrated in colour, pp. 58-59). London, Serpentine Gallery, *Thomas Demand*, 2006 (another from the edition exhibited; illustrated in colour, p. 37).



ARTURO HERRERA (B. 1959)

Untitled

watercolour and graphite on paper 46% x 80% in. (119 x 203.4cm.) Executed in 2002

£25,000-35,000 \$32,000-43,000 €30,000-41,000

PROVENANCE:

Sikkema Jenkins & Co., New York.
Acquired from the above by the present owner.

MICHAEL ELMGREEN (B. 1961) & INGAR DRAGSET (B. 1969)

Andrea Candela, Fig. 2

wax figure, jeans, t-shirt, hooded sweatshirt, socks, mattress, electric guitar, amplifier, trophies, various plastic id-cards, cigarettes, ipod, headphones and stickers

dimensions variable Executed in 2006

£18,000-25,000 \$23,000-31,000 £21,000-29,000

PROVENANCE:

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

YHIRITED.

Milan, Galleria Massimo De Carlo, Would you like your eggs a little different this morning? - Elmgreen & Dragset, 2006.

Spain, León, Museo de Arte Contemporáneo de Castilla y León (MUSAC), Trying to Remember What We Once Wanted to Forget, 2009.





SARAH LUCAS (B. 1962)

Blue Suede Shoes

signed, numbered and dated 'SARAH LUCAS 1996 %' (on the underside of the proper left shoe)

gouache on concrete, in two parts

each: 7 x 41/8 x 101/8 in. (16 x 10.5 x 27.5 cm.)

Executed in 1996, this work is number one from an edition of three plus one artist's proof

£15,000-20,000 \$19,000-25,000

€18,000-23,000

PROVENANCE:

Sadie Coles HQ, London.

Private Collection, United Kingdom.

Anon. sale, Christie's London, 8 December 1999, lot 33.

Private Collection, United Kingdom.

Galerie Nathalia Obadia, Paris.

Acquired from the above by the present owner.

EVUIDITED.

Paris, Galerie Nathalia Obadia, *Esprit*, 2004 (another from the edition exhibited).

LITERATURE:

C. Lyttelton, 'Full of East End Promise', in *The World of Interiors*, October 1998 (another from the edition illustrated in colour, p. 284).

Y. Dziewor & B. Ruf (eds.), Sarah Lucas - Austellungen Werkverzeichnis 1989-2005, Ostfildern-Ruit 2005 (another from the edition illustrated, p. 135).



SARAH LUCAS (B. 1962)

Got A Salmon On #3

C-type print

50% x 381/4 in. (128 x 97cm.)

Executed in 1997, this work is number two from an edition of three plus one artist's proof

£8,000-12,000 \$10,000-15,000 €9,300-14,000

PROVENANCE:

Sadie Coles HQ, London.

Acquired from the above by the present owner.

EXHIBITED:

 $Humle baek, Louisiana \, Museum, \, \textit{Self-Portrait}, \, 2012-2013 \, (another from \, the \, edition \, exhibited).$

LITERATURE:

Sarah Lucas: autoretrats i més sexe, exh. cat., Barcelona, Centre Culturel Tecla Sale, 2000-2001 (another from the edition illustrated in colour, p. 13 and on the back cover).

M. Collings, $Sarah\ Lucas$, London 2002 (another example illustrated in colour, p. 50).

A. Malik, *Sarah Lucas: Au Naturel*, London 2009 (another from the edition illustrated in colour, p. 47).

Another example is in the collection of the National Portrait Gallery, London.



JAKE AND DINOS CHAPMAN (B. 1966 & B. 1962)

CFC77296660.1

titled 'CFC77296660.1' (on the reverse)
painted bronze, fabric, sea shells and metal base
29% x 21% x 5% in. (76 x 55 x 15cm.)
Executed in 2002, this work is number one from an edition of three

£10,000-15,000 \$13,000-19,000 €12,000-17,000

PROVENANCE:

White Cube.

Acquired from the above by the present owner.

EXHIBITED:

London, White Cube, Works from the Chapman Family Collection, 2002 (another from the edition exhibited; illustrated in colour, p. 57). Liverpool, Tate Liverpool, Jake and Dinos Chapman: Bad Art for Bad People, 2006-2007 (another from the edition exhibited and illustrated in colour, p. 88). London, Serpentine Gallery, Jake and Dinos Chapman: Come and See, 2013-2014 (another from the edition exhibited).



TRACEY EMIN (B. 1963)

Blinding (Blue)

neon 42½ x 50in. (108 x 127cm.)

Executed in 2000, this work is number one from an edition of three

£18,000-25,000 \$23,000-31,000 €21,000-29,000

PROVENANCE:

Carlier Gebauer, Berlin.

Acquired from the above by the present owner.

GRAYSON PERRY (B. 1960)

Us Against Us

glazed ceramic 17½ x 12% x 12%in. (44.5 x 32 x 32cm.) Executed in 2004

£25,000-35,000 \$32,000-43,000 €30,000-41,000

PROVENANCE:

Victoria Miró, London. Acquired from the above by the present owner. 'The potency of Perry's work, its radical edge, is rooted in the conscious clash he sets up between his medium and message. If his forms are the very epitome of the middle-class drawing room aesthetic, his spiky and explicit content undermines that, repeatedly and intentionally wrongfooting the viewer.'

—JACKY KLEIN



Alternate view.



GLENN BROWN (B. 1966)

This is the Last Song I Will Ever Sing No I've Changed my Mind Again, Good Night and Thank You

signed and dated 'Glenn Brown 1993.' (on the reverse) oil on canvas $20\% \times 18\%$ in . (53.1 x 47.5cm.) Painted in 1993

£170,000-250,000 \$220,000-310,000 €200,000-290,000

PROVENANCE:

Barbara Gladstone Gallery, New York.
Private Collection, New York.
Galerie Max Hetzler, Berlin.
Acquired from the above by the present owner.

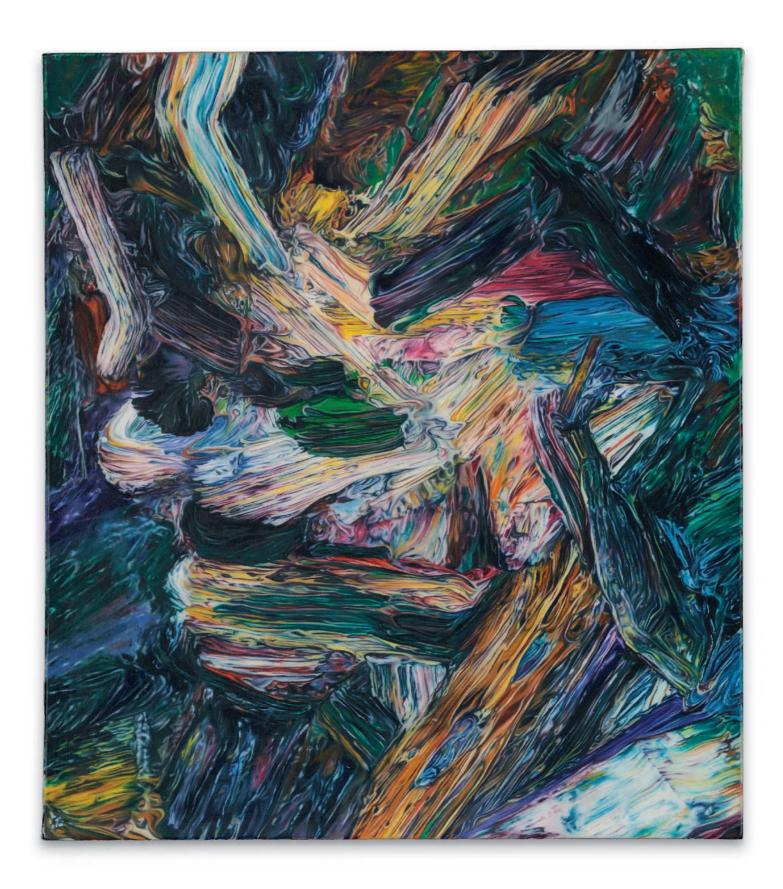
FXHIBITED

Hexham, Queen's Hall Arts Center, *Glenn Brown*, 1996 (illustrated in colour, p. 26). London, Serpentine Gallery, *Glenn Brown*, 2004 (illustrated in colour, p. 29). 'The work wasn't always about the brush marks, but they have developed as a fascination of mine. I suppose it is born of my desire to be the sort of painter that is able to manipulate those bravura, quick, elegant and speedy brush marks.'

—GLENN BROWN



Roy Lichtenstein, *Little Big Painting*, 1965. Whitney Museum of American Art, New York. Artwork: © Estate of Roy Lichtenstein/DACS 2017.





Frank Auerbach, Head of Julia, 1984. Artwork: © Frank Auerbach.

'I adore [Auerbach's] paintings, their strange sense of colour and their beguiling sense of fluidity.'

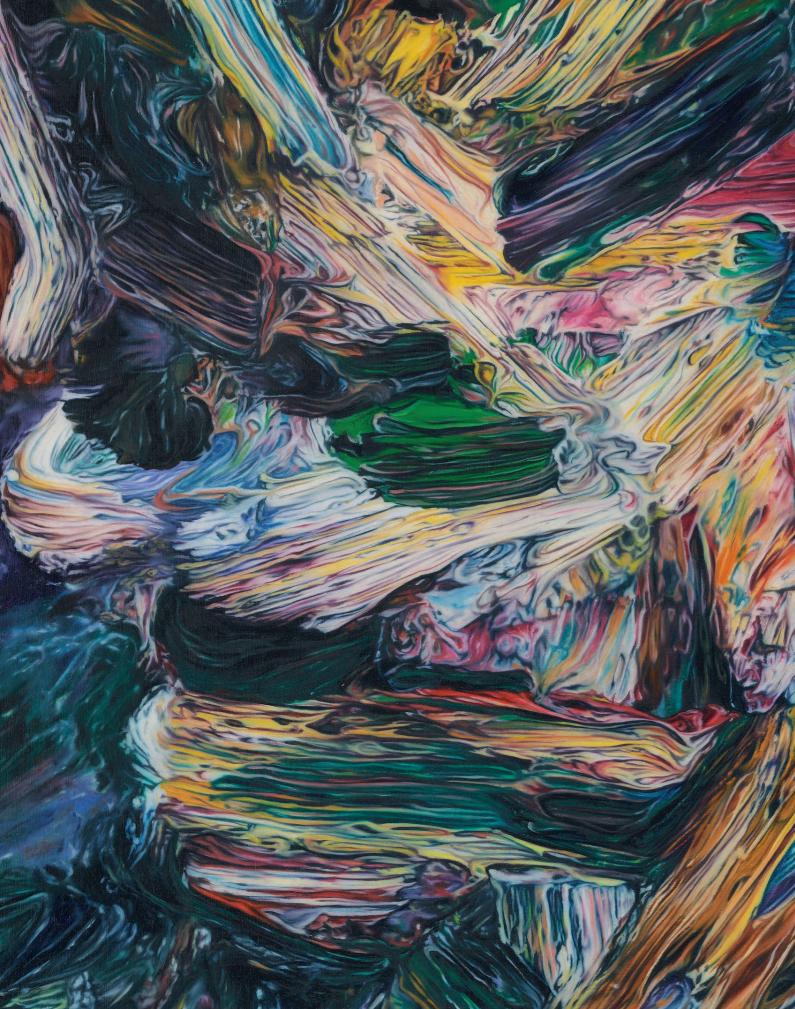
-GLENN BROWN

Glenn Brown's This is the last song I will ever sing. No, I've changed my mind again. Goodnight and thank you. (1993) is a virtuoso performance in paint handling, an alluring, illusory vision that deconstructs questions of aesthetic meaning and technique. A hallucinogenic mélange of lacquered colour, stunning in its own right, the painting is a version of Frank Auerbach's Head of Julia (1984), entering into a dialogue with its predecessor that is at once wittily ironic and shot through with melancholy. Auerbach's intense portrait of Brown transforms the earthy greens and browns and sallow flesh tones of Auerbach's original into a hyperreal wash of glinting blue-black and white,

yellow and pink that seems to swallow the face into the background. As this swathe of luxuriant, oily tones shimmers across the canvas, Brown's technical mastery of 'false impasto' produces a trompe l'oeil effect: the thick, textured ribbons of paint that appear to sit on the canvas disappear into the reality of the work's uncannily smooth surface in a technically dazzling display of photorealistic mock-Expressionism. This self-consciously flat reproduction of Auerbach's heavy, gestural brushwork calls into question one of the primary technical and conceptual assumptions underlying not only Auerbach's work but the entire tradition of painting in the twentieth century: that the material trace of paint on

the canvas can express notions of emotional intensity or authentic subjectivity. Reducing the visceral, tactile quality of paint smeared on the canvas to a gleaming illusion, the work undermines the guiding principle behind so much of twentieth-century painting; the 'impasto' strokes of the canvas are not wild, expressionistic gestures recording the artist's struggle to paint or the inner world of the work's subject, but painstakingly produced simulacra that both laughingly undermine the values of modern painting and point up a tragic void at its heart.

Brown remains an admirer of Auerbach - 'I adore his paintings, their strange sense of colour and their beguiling sense of fluidity' he says - and yet in some sense Brown's replication of Auerbach is a cold consideration of the failure of those paintings in the age of photographic reproduction. Brown's replications of artworks are not made directly from the original, but from low resolution scans and photographs found online, digital images that efface the magnetic quality of the painting itself. As Brown says of Auerbach, 'the reproductions that are my starting point fail to capture the excitement and detail that I get from standing directly in front of an original,' (G. Brown, quoted in R. Steiner, 'Interview with Glenn Brown,' Glenn Brown, exh. cat., Serpentine Gallery, London, 2004, p. 98), and this failure is at the heart of Brown's painting. Just as the intensity of Auerbach's style, not to mention the intensity of the relationship between Auerbach and his wife Julia, is lost in the reproductive flatness of these digital images, so Brown's photorealistic sheen seems to mute the picture, turning it into a gorgeous glittering surface that is nonetheless awe-inspiring in its virtuosity. The work is titled after a lyric from Morrissey's 1988 track Disappointed: as Morrissey sings the first line, he is met by a hammy cheer from a recorded 'audience'; the second line receives a groan. This is the last song I will ever sing. No, I've changed my mind again. Goodnight and thank you. encapsulates this theatrical sense of artistic ennui, both comic and deadly serious, as Brown conveys to us a terminal vision of art, exhausted of communicative potential, while at the same time drawing us back to marvel at the spellbinding magic the act of mark-making possesses.



ANISH KAPOOR (B. 1954)

Levitation

black granite 16½ x 34¼ x 34¼in. (42 x 87 x 87cm.) Executed in 2003

£100,000-150,000 \$130,000-190,000 €120,000-170,000

PROVENANCE:

Galleria Massimo Minini, Brescia. Acquired from the above by the present owner in 2004.

EXHIBITED:

San Gimignano, Galleria Continua, *Anish Kapoor*, 2003.

'I do not want to make sculpture about form - it doesn't really interest me. I wish to make sculpture about belief, or about passion, about experience that is outside of material concern.'

-ANISH KAPOOR

Anish Kapoor's vision of worlds-withinworlds is stunningly realised in Levitation (2003), a proto-ovoid form of black granite polished to gleaming, reflective brilliancy. As light bounces off the darkly mirrored surface, twisting around the deliquescent contours of the granite, the viewer is confronted with a spectral, illusionistic alternative reality contained within the object lying before them. Kapoor has long been interested in the nature of reflection and surface, producing several extraordinary large-scale works in stainless steel around the turn of the century; often working with large concave forms, Kapoor's work seems to turn the physical space of his sculpture into an illusion, the object no longer an object but a window looking into another immaterial world. However, while this Levitation shares many of the formal qualities and conceptual interests of his most iconic work in stainless

steel, it also offers a beguiling variation on their themes: the bright version of the world produced in their luminous glare of steel is transformed into something more shadowy in the granite, the enveloping sense of depth generated in his concave works reversed in the swell of the work's form. A dizzying feeling of infinity remains in the play of lights which glance off the work, but the object it seems to emerge from is not erased - on the contrary, we are reminded of its robustness and physicality, even as something more ethereal seems to emanate miraculously from its centre, achieving a magical otherworldliness. 'The interesting thing about a polished surface to me is that when it is really perfect enough something happens' Kapoor has said, 'it literally ceases to be physical; it levitates' (A. Kapoor, quoted in Anish Kapoor, exh. cat., Institute of Contemporary Art, Boston, 2008, p. 53).





GARY HUME (B. 1962)

Three Shades of Grey

signed, titled and dated 'three shades of grey gary hume - 02.' (on the reverse) gloss paint on aluminium 53% x 38% in. (135.5 x 98.4cm.)

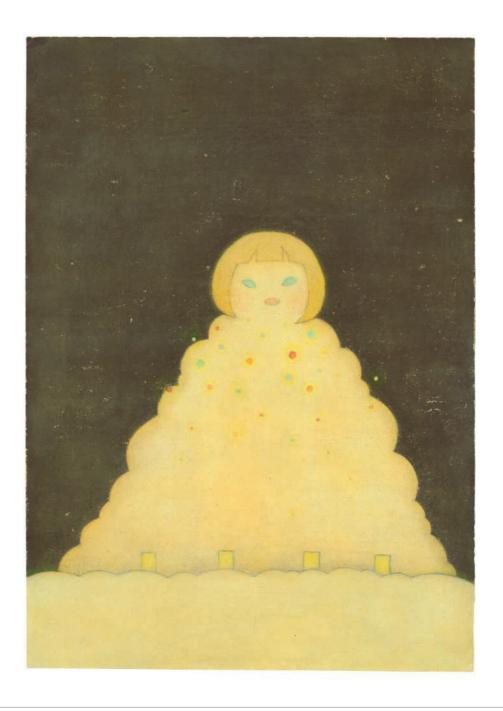
Executed in 2002

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

White Cube.

Acquired from the above by the present owner.



YOSHITOMO NARA (B. 1959)

Power Plant on the Cloud

signed and dated 'Power plant on the cloud 2003' (on the reverse) acrylic, coloured pencil and graphite on paper 20% x 14¼in. (51.2 x 36cm.) Executed in 2003

£25,000-35,000 \$32,000-43,000 €30,000-41,000

PROVENANCE:

Stephen Friedman Gallery, London. Acquired from the above by the present owner.

LITERATURE:

N. Miyamura & S. Suzuki (eds.), *Yoshitomo Nara: The Complete Works, Works on Paper, vol. 2*, San Francisco 2011, no. D-2003-003 (illustrated in colour, p. 199).

TAKASHI MURAKAMI (B. 1962)

Flower Ball (Algae Ball)

signed and dated 'TAKASHI 02' (on the reverse) acrylic on canvas mounted on board diameter: 23% in. (60cm.)
Executed in 2002

£80,000-120,000 \$100,000-150,000 €93,000-140,000

PROVENANCE:

Galerie Perrotin, Paris.
Acquired from the above by the present owner.

EXHIBITED:

Paris, Fondation Cartier pour l'art contemporain, *Takashi Murakami: kaikai kiki*, 2002-2003 (illustrated in colour, p. 60). This exhibition later travelled to London, Serpentine Gallery.
Los Angeles, The Museum of Contemporary Art, *Murakami*, 2007-2009 (illustrated in colour, unpaged). This exhibition later travelled to New York, Brooklyn Museum of Art: Frankfurt, Museum für Moderne Kunst and Bilbao, Guggenheim Museum.

'Here comes the time when, vibrating on its stem, every flower fumes like a censer; noises and perfumes circle in the evening air.'

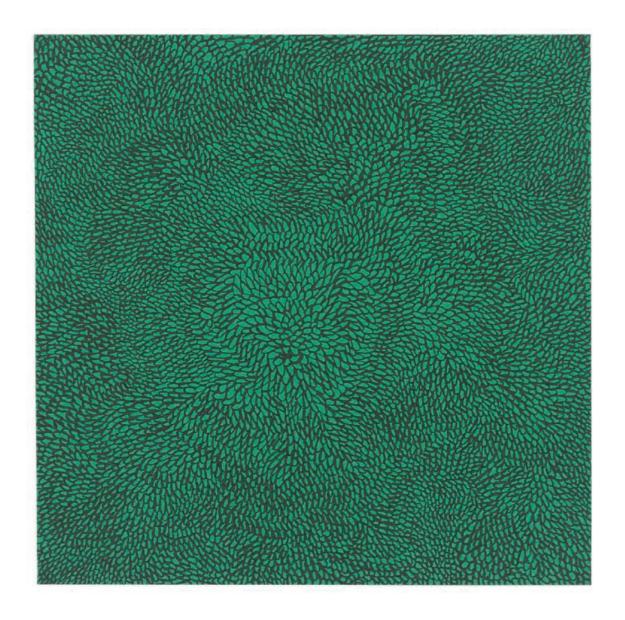
-CHARLES BAUDELAIRE

A spectacle of pulsating colour and illusionistic depth and volume, Takashi Murakami's Flower Ball (Algae Ball) (2002) seems to blossom into the viewer's space, the artist's iconic smiling flower motif repeated and stretched across the circular canvas in order to produce the impression of a ball colourfully bulging out from the wall. Imbued not only with the kawaii culture of cuteness that pervades certain kinds of manga and anime illustration and animation, but the spirit of classical Japanese treatments of flower motifs like Ogata Kōrin's irises, the work offers a charming, witty take on the history of Japanese visual forms and their relationship to Western traditions of perspective.

Extensively trained in the ancient pictorial tradition of *nihonga* and a hyper-literate student of Japanese art history, Murakami's art is underpinned by the artist's ambitiously far-reaching body of theoretical work, his art and writing alike interrogations of the relationship – and the fundamental differences – between Eastern and Western art. Central to his work is his theory of the

'superflat', or the tendency across Japanese pictorial traditions to see the world in terms of surfaces rather than depths, and Flower Ball (Algae Ball), with its beguilingly deceptive sense of three-dimensionality reduced to the plane of the canvas, seems to embody this sense of a specifically Japanese 'superflatness.' Speaking about his Flower Ball series of paintings, Murakami has said that he wanted to achieve a kind of non-Western perspective 'without using the procedures of traditional perspective.' As he explains, 'one has the impression that the motif is convex, that it is in three dimensions, but, to achieve that effect, I made absolutely no use of shadows, for example. You will note however that the petals in the foreground and their outlines are very much enlarged, and as you work out towards the edges, the size and the lines gradually get smaller and thinner. The effect produces an illusion of space or rather, of volume... I wanted to offer the vision of a form of illusion different from the one we find in Western painting' (T. Murakami, quoted in Takashi Murakami Kaikai Kiki, exh. cat., Paris and London, 2002, p. 85).





YAYOI KUSAMA (B. 1929)

Infinity Nets

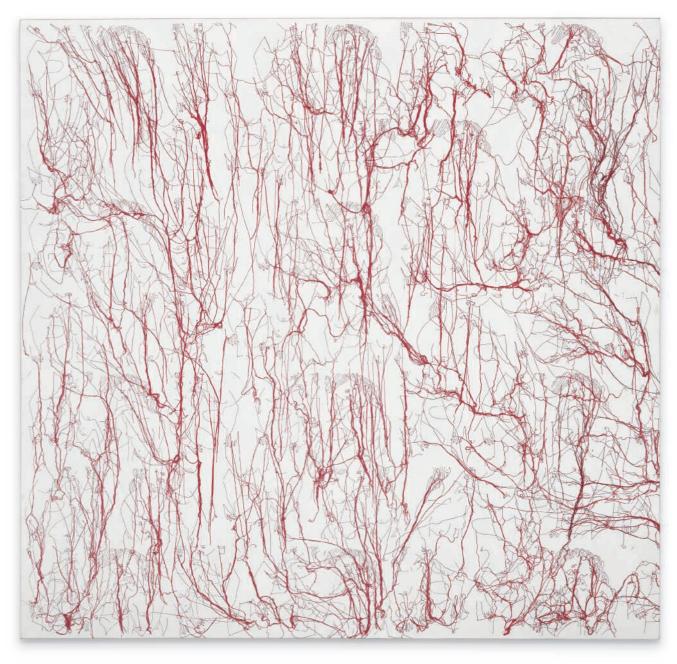
signed, titled and dated 'YAYOI KUSAMA 1995 INFINITY-NETS' (on the reverse) watercolour and ink on paper 8% x 8% in. (22 x 22cm.) Executed in 1995

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

Studio Guenzani, Milan. Acquired from the above by the present owner.

The work is accompanied by a registration card issued by the artist's studio.



GHADA AMER (B. 1963)

Red & White Lovers

signed, titled and dated 'Red & White kisses - Ghada Amer 02' (on the overlap) acrylic, embroidery and gel medium on canvas 70×72 in. (177.8 \times 183cm.)

Executed in 2002

£30,000-40,000 \$38,000-50,000 €35,000-46,000

PROVENANCE:

Galleria Massimo Minini, Brescia. Acquired from the above by the present owner.

EXHIBITED:

Rovereto, Museum of Modern and Contemporary Art of Trento and Rovereto, *Il racconto del filo*, 2003.

Rome, Museo d'Arte Contemporanea, *Ghada Amer*, 2007 (illustrated in colour, p. 97).



SARAH MORRIS (B. 1967)

Pools - Hileah Park (Miami)

signed, titled and dated '"POOLS-HILEAH PARK [MIAMI]" S. Morris 2002' (on the overlap) household gloss on canvas $84\% \times 84\%$ in. (214 x 214cm.)

Painted in 2002

£25,000-35,000 \$32,000-43,000 €30,000-41,000

PROVENANCE:

White Cube.

Acquired at the above by the present owner.



PETER HALLEY (B. 1953)

Display

signed twice and dated 'Peter Halley 2000' (on the reverse) acrylic, pearlescent acrylic and Roll-a-Tex on canvas 66×48 in. (168×124 cm.) Executed in 2000

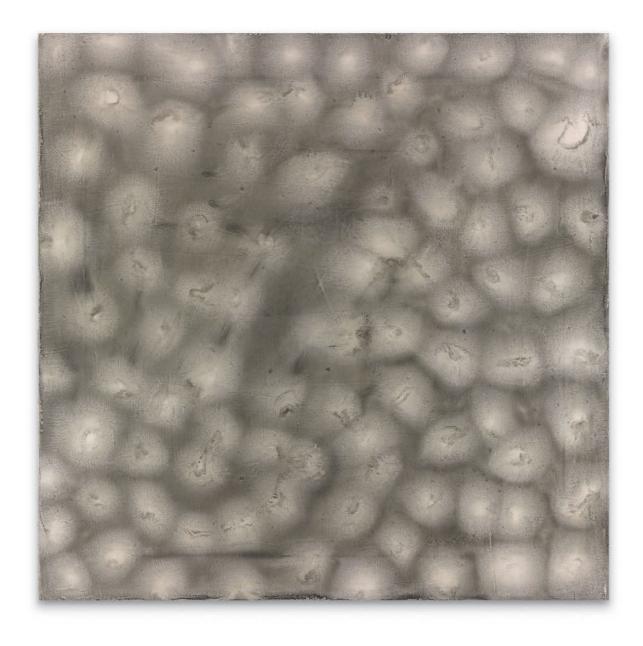
£25,000-35,000 \$32,000-43,000 €30,000-41,000

PROVENANCE:

Galleria Massimo Minini, Brescia. Acquired from the above by the present owner.

EXHIBITED:

Brescia, Galleria Massimo Minini, Peter Halley, 2000.



ROSS BLECKNER (B. 1949)

Untitled

signed and dated 'Ross Bleckner 1999' (on the reverse) oil on canvas $18\,x\,18in.\,(45.8\,x\,45.8cm.)$ Painted in 1999

£5,000-7,000 \$6,300-8,700 €5,900-8,100

PROVENANCE:

Galleria Mazzoli, Modena. Acquired from the above by the present owner.



154 ROSS BLECKNER (B. 1949)

Untitled

signed and dated 'Ross Bleckner 2001' (on the reverse) oil on canvas $17\% \ x\ 14in.(45.5\ x\ 35.8cm.)$ Painted in 2001

£7,000-10,000 \$8,700-12,000 €8,200-12,000

PROVENANCE:

Galleria Mazzoli, Modena. Acquired from the above by the present owner.



JULIE MEHRETU (B. 1970)

Untitled

ink on vellum on paper 19 x 22in. (48.3 x 55.7cm.) Executed in 2002

£12,000-18,000 \$15,000-22,000 €14,000-21,000

PROVENANCE:

White Cube.

Acquired from the above by the present owner.

LITERATURE:

C. de Zegher, *Julie Mehretu: drawings*, New York 2007 (detail illustrated, pp. 74-75; illustrated, p. 76).

STERLING RUBY (B. 1972)

Monument Stalagmite/Recombine Black & Flesh

PVC pipe, plastic urethane, wood and formica plinth $135 \times 42\% \times 31\%$ in. (343 x 109 x 81cm.) Executed in 2006

£35,000-55,000 \$44,000-68,000 €41,000-64,000

PROVENANCE:

Galleria Emi Fontana, Milan. Acquired from the above by the present owner in 2006.





KLARA KRISTALOVA (B. 1967)

Stiff

signed and dated 'K. Kristalova 2007' (on the underside) stoneware $15\% \times 8\% \times 9\% in. (39.5 \times 21.5 \times 24 cm.)$ Executed in 2007

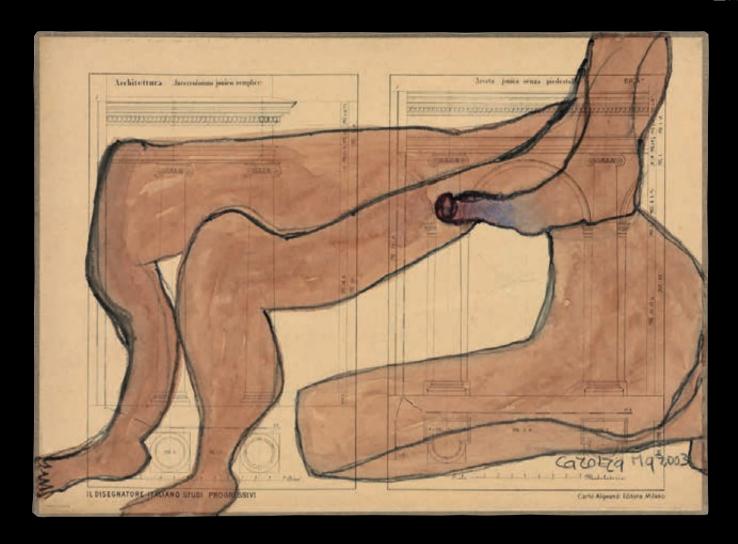
£3,000-4,000 \$3,800-5,000 €3,500-4,600

PROVENANCE:

Galerie Perrotin, Paris. Acquired from the above by the present owner.

EXHIBITED:

 ${\sf Palm \, Beach, \, Norton \, Museum \, of \, Art, \, \textit{Klara Kristalova: Turning into stone,} \, 2014-2015.}$



CAROL RAMA (1918-2015)

Architettura

signed and dated 'Carol rama 2003' (lower right); signed titled and dated 'CAROL RAMA "ARCHITETTURA", 2003' (on the reverse) watercolour and black pastel on architectural paper laid down on canvas $9\% \times 13\%$ in. (25 x 35cm.) Executed in 2003

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

PROVENANCE:

Galleria Franco Masoero, Turin. Acquired from the above by the present owner.



THOMAS HOUSEAGO (B. 1972)

Studies for Faces/Portraits - Owls & Serpents

Tuf-Cal, hemp, iron and wood 76 x 24¾ x 22½ in. (193 x 63 x 57cm.) Executed in 2008

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

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

Berlin, Isabella Bortolozzi Galerie, *Nobody Puts Baby in a Corner*, 2008.



Alternate view.



ENLI ZHANG (B. 1965)

Spit

signed in Chinese and dated '04' (lower edge); titled 'Spit' in Chinese (on the reverse) oil on canvas $19\% \times 16 in. (50.3 \times 40.4 cm.)$ Painted in 2004

£15,000-20,000 \$19,000-25,000 €18,000-23,000

PROVENANCE:

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



SEAN LANDERS (B. 1962)

Paletero Felix AKA The Sucker

signed, titled and dated "PALETERO FELIX" AKA "THE SUCKER" 1999 SEAN LANDERS' (lower right) oil on linen 59% x 48% in. (152 x 124cm.) Painted in 1999

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

Andrea Rosen Gallery, New York. Galerie Jennifer Flay, Paris. Acquired from the above by the present owner.

EXHIBITED

New York, Andrea Rosen Gallery, Sean Landers, 1999.

STEPHAN BALKENHOL (B. 1957)

Weiblicher Akt, Eva (Female Nude, Eva)

painted wood 63% x 13% x 9½in. (161 x 33.8 x 24cm.) Executed in 2001

£12,000-18,000 \$15,000-22,000 €14,000-21,000

PROVENANCE:

Galleria Monica De Cardenas, Milan. Acquired from the above by the present owner.

EVHIDITED

Milan, Galleria Monica De Cardenas, *Stephan Balkenhol*, 2001.
Milan, PAC - Padiglione d'Arte Contemporanea, *Stephan Balkenhol*, 2007.







PROPERTY OF A PRIVATE COLLECTOR

163

ALEXANDER CALDER (1898-1976)

Untitled

signed and dated 'Calder 1933' (on the reverse) ink and watercolour on paper 30% x 22%in. (78 x 58cm.)
Executed in 1933

£30,000-50,000 \$38,000-62,000 £35,000-58,000

PROVENANCE

William B. F. and Rosario Drew, New York (a gift from the artist). Estate of Mrs. William Drew, New York.
Anon. sale, Doyle New York, 12 November 2008, lot 1112.
Galerie Zlotowski, Paris.
Private Collection, United Kingdom.
Acquired from the above by the present owner in 2009.

This work is registered in the archives of the Calder foundation, New York, under application number A24449.



PROPERTY OF A PRIVATE COLLECTOR

164

ALEXANDER CALDER (1898-1976)

Untitled

ink and gouache on paper 7% x 10½in. (19.8 x 26.8cm.) Executed *circa* 1971

£10,000-15,000 \$13,000-19,000 €12,000-17,000

PROVENANCE:

Galerie Maeght, Paris.
Collection Louis Darinot, France.

Anon. sale, Catherine Charbonneaux Paris, 15 December 2006, lot 43. Jean-Luc Baroni, London.

Acquired from the above by the present owner in 2006.

XHIBITED:

New York, Jean-Luc Baroni, *Master Drawings and Paintings*, 2009, no. 28 (illustrated in colour, unpaged).

This work is registered in the archives of the Calder foundation, New York, under application number *A23061*.

PROPERTY OF A PRIVATE COLLECTOR

165

SAM FRANCIS (1923-1994)

Bright Ring Drawing

signed, inscribed and dated 'Sam Francis March 1964 Tokyo' (on the reverse) watercolour and acrylic on paper 41 x 271/sin. (104 x 69cm.)
Executed in 1964

£100,000-150,000 \$130,000-190,000 €120,000-170,000

PROVENANCE:

Galerie Proarta, Zurich. Ernst Beyeler Collection, Basel. His sale, Christie's London, 21 June 2011, lot 20. Acquired at the above sale by the present owner.

EXHIBITED:

London, Arthur Tooth & Sons, Sam Francis, 1965, no. 17 (illustrated, unpaged; incorrectly titled 'Green Magenta Blue').

Bern, Galerie Kornfeld und Klipstein, *Sam Francis:* Werke 1962-1966, 1966, no. 52 (illustrated, p. 37). Bern, Galerie Kornfeld und *Cie, Sam Francis:* Werke 1969-1973, 1973, no. 72.

Bonn, Galerie Pudelko, *Sam Francis*, 1993, no. 8 (illustrated, unpaged).

Mendrisio, Museo d'Arte di Mendrisio, Sam Francis... this permanent water, 1997 (illustrated, p. 79).

This work is identified with the interim identification number of SF64-088 in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.

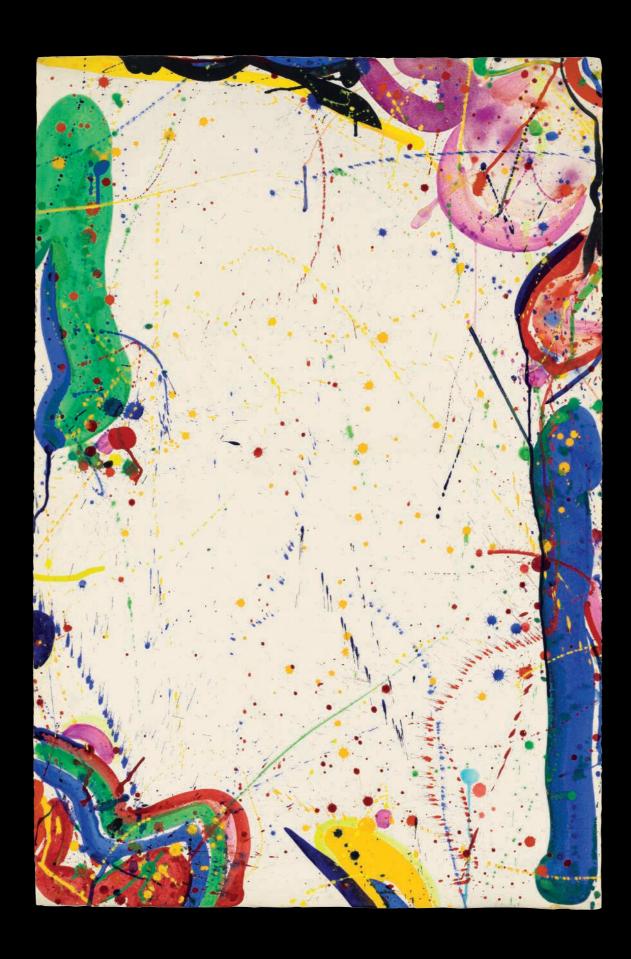
[Sam Francis'] voids are as important as his marks. Rich with implication, they hang full and silent, sometimes in our present awareness, often in the future, and always imbued with the past.'

—J. BUTTERFIELD

An artist known as much for the gloriously bright expanses of white left at the centre of his works as for his vivid treatments of colour, Sam Francis' paintings offer dazzling vistas over compositions of swooping, marbled forms. In this Bright Ring Drawing (1964), the artist produces a border of luminous colour and snaking line that hints at a world beyond the frame: two thick vertical bands of rich navy blue and viridian are balanced on either side of the painting, while intricately organic forms in red and pink seem to expand out from the corners into the blank space around the work. Yet while leading the mind into an imagined world of colour, these flashes also provide a frame for the void at the centre of the painting, a lake of white flecked with the barest marks of pigment; the lack of visual information clears the way for the viewer, allowing them to fill the space of the painting with their own psychical experiences -

memories, emotions, meandering trains of thought, fears, hopes.

In developing one of the most distinctive and brilliant abstract styles of the twentieth-century Francis took influence not only from his fellow American Abstract Expressionists but also the Art Informel painters of his adopted home of Paris. Indeed, while Abstract Expressionism's painterly gestures and busy fields of colour often tended to overwhelm and even erase the viewer's subjectivity by virtue of their sheer psychological intensity, Francis' vision returns it to the heart of the experience of looking at a painting: as the artist himself said, 'The space at the centre of these paintings is reserved for you' (S. Francis, quoted in Albert-Fernand Haelemeersch. 'Sam Francis; Remembering', in Sam Francis: Remembering, exh. cat., Museum Jan van der Togt, Amsterdam, 2004, p. 5).



YVES KLEIN (1928-1962)

Untitled Blue Monochrome, (IKB 311)

dry pigment and synthetic resin on cardboard $8½ \times 7\%$ in. (21.5 x 18cm.) Executed in 1959

£140,000-180,000 \$180,000-220,000 €170,000-210,000

PROVENANCE:

Private Collection (acquired in the 1960s). Thence by descent to the present owner.

This work is registered in the Yves Klein Archive under the archive number *IKB 311*.

'First there is nothing, then a deep nothingness, and then a blue depth.'

—YVES KLEIN

Painted in 1959, at the height of the artist's career, this Untitled Blue Monochrome (IKB 311) is one of Yves Klein's iconic monochromes in blue, a precious, small-scale window into the infinitude and immateriality of Klein's distinctive ultramarine. Rendered in Klein's signature International Klein Blue, the purity and depth of its hypnotic colour envelops the viewer in the optical quality of the blue itself an experience of unobstructed communication between man and colour in which, as Klein himself put it, the viewer 'can impregnate himself with colour and colour impregnates itself in him' (Y. Klein, quoted in S. Stitch, Yves Klein, Cologne 1994, p. 66). However, the work also shows the artist experimenting with the texture and matière of his paint; where his monochromes often present the viewer with a smooth, gleaming patina of light and colour, here Klein applies his brushstrokes thickly, leaving the surface veined with impasto threads of paint that creep across the paper, casting slivers of shadow over the work. In doing so, the work takes on an irresistible tactility, while continuing to draw the viewer deeper into consideration of the colour itself. As Pepe Karmel has written, 'Texture pulls the viewer's eye into the picture and away from its borders, insuring it will function as a field and not as a shape. Klein thus prevents individual shapes from emerging from the field. The monochrome color seems to float above the textured surface, supported by it but curiously detached from it' (P. Karmel, Yves Klein: A Career Survey, exh. cat., L&M Arts, New York, 2005, p. 13.).

This distinction between field and shape is vital to Klein's entire practice in monochrome, and his obsession in particular with blue. Klein envisioned his work in terms of a long battle for supremacy between the two elements of painting - colour and line. An acolyte of Delacroix, the master-colourist pitted against the neo-classical line drawing of Ingres, Klein's monochromes attempt to refine colour from shape, removing it from any lineal restriction at all - even the line implied by the collocation of two tones on one canvas. 'When there are two colours in a painting, a struggle is engaged;' Klein wrote, 'the viewer may extract a refined pleasure from the permanent spectacle of this struggle between two colours in the psychological and emotional realm and perhaps extract a refined pleasure, but it is one that is no less morbid from a pure philosophical and human vantage point' (Y. Klein, in K. Ottmann (ed.), Overcoming the Problematics of Art: The Writings of Yves Klein, Putnam, CN, 2007, p. 140). Instead, in the expanse of one, impossibly vivid blue, the viewer would be able to immerse themselves in its tonal unity: an emotionally complex experience that was for Klein cosmic, emancipatory, and ultimately, what he believed to be truly human. To stand in front of Klein's blue is to be drawn into this field of experience, at once losing and finding oneself in the pure perception of colour.



Extract from the movie "La Revolution Bleue", realized by François Levy-Kuentz. Production MK2TV/ France 5/ Yves Amu Klein. Photo:© François Levy-Kuentz



PROPERTY FROM A NORTHERN EUROPEAN COLLECTION

λ167

SERGE POLIAKOFF (1900-1969)

Rouge bleu gris et lie-de-vin

signed 'SERGE POLIAKOFF' (lower left) oil on canvas 39% x 31½in. (99.5 x 80cm.) Painted in 1964

£120,000-180,000 \$150,000-220,000 €140,000-210,000

PROVENANCE:

Pollak Collection, Paris. Private Collection, Belgium.

EXHIBITED:

La Jolla, Galerie Scott Fauré, Serge Poliakoff, 1964, no. 13.

L'Isle-sur-la-Sorgue, Association Campredon Art et Culture, *Serge Poliakoff* 1986 (illustrated in colour, unpaged).

LITERATURE:

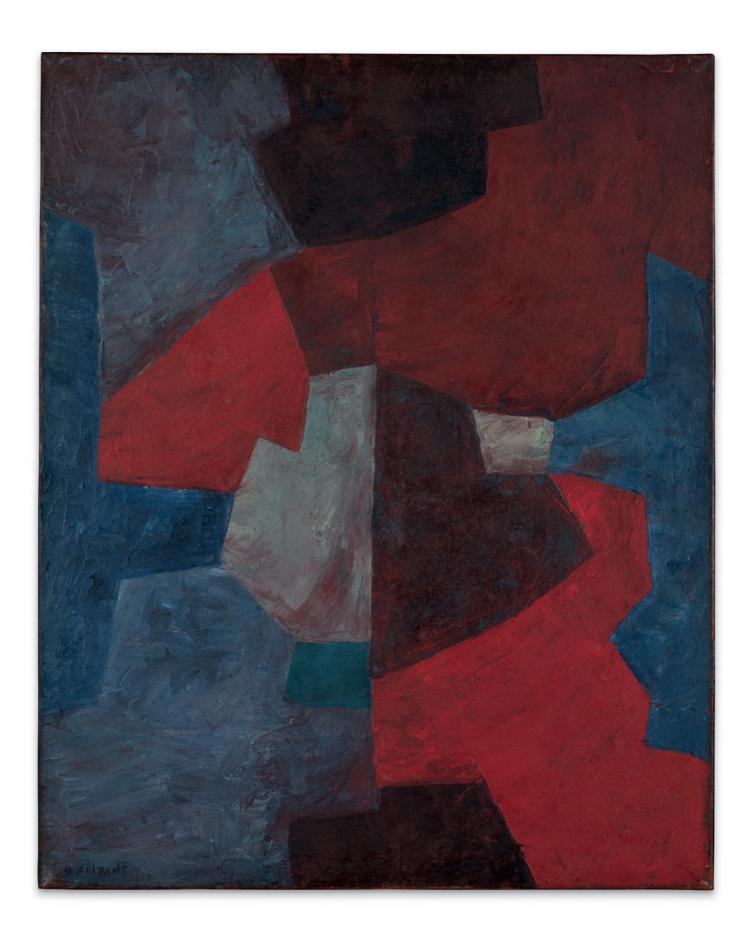
A. Poliakoff, Serge Poliakoff, Catalogue Raisonné: 1963-1965, vol. IV, Munich 2012, no. 64-43 (illustrated in colour, p. 151).

Serge Poliakoff's Rouge bleu gris et lie-de vin (Red blue grey and claret) (1964) locks together with a compositional harmony and chromatic brilliance typical of the artist. A dedicated student of colour theory, here the painter's thoughtfulness and sensitivity to tonal relationships is clear to see; while four jagged blocks of incandescent red and a glimmering white immediately draw the eye to the centre of the canvas, these reds are both intensified and stabilised by the fields of serene blue at the painting's sides and the darker, winey purple patches that sit broodingly along its top and bottom edges. Between these slabs of rich, full colour, the artist sculpts larger areas of transitional blue-greys and blood-red rendered in shorter, textured brushstrokes; these sit deeper within the composition, generating an inviting sense of depth and layer. There is a controlled energy to the work: Poliakoff frames his colours with a considered compositional sophistication, his forms arranged around a strong vertical axis into a loosely symmetrical system, undergirding the painting with a feeling of stability and resolution while allowing his forms an easy, organic freedom. This suggestion of subtle motion combines with the work's sharply lineated forms and the outward radiance of Poliakoff's colours to evoke the intimate luminosity of stained glass windows.

Born in Russia, Poliakoff moved to Paris in 1923, and began painting towards the end of the 1920s, having spent years as a travelling musician. However, it was not until the end of the following decade that the artist's career began in earnest; befriending Kandinsky, as well as Sonia and Robert Delaunay, Poliakoff began to experiment with abstract styles that took influence from their theories of colour and form, as the wave of Art Informel abstract painting began to gain momentum in Paris through the 1940s. By the 1950s, Poliakoff had developed his distinctive abstract idiom, its wonderful use of colour and sharply structured formal concord forming one of the period's most iconic examples of Tachisme. By 1964, when Rouge bleu gris et lie-de-vin was painted, the artist had ascended to become one of the most celebrated painters of his generation, having had a room dedicated entirely to his work in the French Pavilion at the Venice Biennale in 1962, received the Order of 'Commandeur des Arts et des Lettres', and enjoyed his first major retrospective, at The Whitechapel Art Gallery, London, in 1963. A work of measured elegance and beautifully understated painterly skill, Rouge bleu gris et lie-de-vin reflects a painter who had truly mastered his style.



One of the Poliakoff exhibition rooms at the Scott-Faure Gallery (La Jojja) (present lot illustrated).
Artwork: ©DACS, 2017.
Photo: Sahel & Daniels



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ168

MANOLO MILLARES (1926-1972)

Cuadro 197

signed 'MILLARES' (lower right); signed, titled and dated 'MILLARES - CUADRO 197 (1962)' (on the stretcher) acrylic, twine and metal tube on burlap 33½ x 40%in. (85 x 103.2cm.) Executed in 1962-1963

£180,000-250,000 \$230,000-310,000 €210,000-290,000



Manolo Millares in his studio, 1963. Artwork: ©DACS, 2017. Photo: Fernando Nuño

A fearsome composition of crumpled burlap and twine soaked in jet-black, Manolo Millares' Cuadro 197 (Picture 197) (1962-3) conjures memories of civilisations past. Its monochrome canvas, marked with primitive scratches, punctures and contortions of distressed fabric and metal tubing, is a superb, immediately recognisable example of Millares' most iconic period of work during the late 1950s and early 1960s. Taking inspiration from the Guanches, the indigenous population of his native Canary Islands, whose mummified remains he first discovered in the islands' museums as a child, Millares' work considers the fate of mankind faced with the passing of time and the ruin of history: recalling the wilted animal pelts used by the islanders to embalm their dead, the seemingly halfassembled, half-decayed arrangement of material suggests both human endeavour and its tragic destruction at the hands of the natural world. Yet despite its blackness, the work remains a tough, uncompromising record of human spirit: figuration emerges

PROVENANCE:

Galería Juana Mordó, Madrid. Rosenak Collection, Washington. Anon. sale, Christie's London, 30 November 1989, lot 748.

Private Collection, Switzerland. Galería Manel Mayoral, Barcelona. Private Collection, London.

EXHIBITED:

Madrid, Museo Español de Arte Contemporáneo (currently Museo Nacional Centro de Arte Reina Sofía), *Millares*, 1975.

Bilbao, Museo de Bellas Artes, *Millares*, 1975-1976. Barcelona, Galería Manel Mayoral, *Modernitat*, 1999 (illustrated in colour, p. 51).

LITERATURE:

M. Millares & V. Aguilera Cerni, *Millares*, Madrid 1975 (studio shot of the reverse illustrated, inside front cover).

J.-A. França, *Millares*, Barcelona 1977, no. 204 (illustrated, p. 207).

O. Franco, 'Homenaje a Millares, 1926-1972', in *Catálogo Nacional de Arte Contemporáneo*, Madrid 1990, p. 119.

A. de la Torre (ed.), *Manolo Millares Pinturas Catálogo Razonado*, Madrid 2004, no. 278 (illustrated in colour, p. 313).

from abstraction, as suggestions of a primitive human form emerge in the violent spatters of white skimming over the black surface of the work; there is an implied dualism between the figure of man and the chaotic abyss around him that evoke ancient codes of good and evil, self and other, life and death - a grand agonistic story of the human soul. Indeed as much as the work is about lost cultures and traditions it is also about their survival and regeneration, a reflection of Millares' desire to represent and reform his native islands' artistic tradition: 'My latest pictorial concern is based in the aboriginal painting of the Canary Islands (that of the primitive Guanches)' he wrote in a 1951 letter; '... in a word, I aspire to raise again an independent, authentically Canarian art' (M. Millares, 'Letter to R. S. Torroella', in Millares, exh. cat. Museo Nacional Reina Sofia, Madrid, 2002, p. 42).

Produced in his adopted home of Madrid between 1962 and 1963, *Cuadro 197* represents Millares at the height of his powers. By this

point he was also well-established as a founding member of the avant-garde Madrid art collective El Paso alongside luminaries like Antonio Saura, Manuel Rivera and Pablo Serrano. The group were in the vanguard of Spanish artists attempting to produce new art that properly took into account the unprecedented human drama of twentieth-century history, and for Millares in particular, the stories of the Guanches seemed to resonate into the present. 'In the Canarian Museum I discovered what man is and, above all, the "finitude" of man', Millares said of his work; 'I realised that what I saw - the extermination of a race - had been an injustice. That was the original starting-point for my sackcloths. It is something that belongs to the past, of course, but something that enabled me to enter the present and become conscious of it' (M. Millares, quoted in J-A. França, Millares, Barcelona, 1978, p. 94). These ancient sorrows lie in the darkness of Cuadro 197; yet in its reimagination and regeneration of the Guanches' struggle, the work also contains glimmers of an ancient human resilience, battling against the black.



λ*169

FRIEDENSREICH STOWASSER **HUNDERTWASSER (1928-2000)**

Die Verkündigung der Frohen Botschaft (The Annunciation of Good Tidings)

dated '1956' (upper right); signed 'HUNDERTWASSER' (lower right); signed, titled, inscribed and dated '285 LA BONNE NOUVELLE / L'ANNONCIATION / DIE FROHE BOTSCHAFT / HUNDERTWASSER PARIS XII-1956 / COLLE LAPIN' (on the reverse) egg tempera, oil and gold foil on paper mounted on canvas

25 x 29% in. (63.5 x 75.5 cm.) Executed in 1956

£100.000-150.000 \$130,000-190,000

€120,000-170,000

'The spiral is the symbol of life and death. The spiral lies at the very point where inanimate matter is transformed into life. [...] The spiral is constantly to be observed in lower and higher living organisms. The distant stars are disposed in spiral formations, and so are the molecules. Our whole life proceeds in spirals.'

> —FRIEDENSREICH STOWASSER HUNDERTWASSER

PROVENANCE:

Private Collection, Switzerland.

Paris, Galerie H. Kramer, Hundertwasser, 1957. Paris, Galerie H. Kramer, Espaces imaginaires, 1957 (illustrated, unpaged).

Vienna, Galerie St. Stephan, Hundertwasser, 1957, no. 12.

Cologne, Galerie Abels, Hundertwasser, 1963, no. 9 (illustrated in colour, unpaged).

Hannover, Kestner-Gesellschaft, Hundertwasser, 1964-1965, no. 285 (illustrated in colour, p. 142). This exhibition later travelled to Bern, Kunsthalle; Hagen, Karl-Ernst-Osthaus-Museum; Vienna, Museum des 20. Jahrhunderts; Amsterdam, Stedelijk Museum and Stockholm, Moderna Museet. Oslo, Hammerlunds Kunsthandel, Hundertwasser, 1965, no. 10 (illustrated in colour, unpaged). Geneva, Galerie Krugier & Galerie Georges Moos, Hundertwasser, 1967 (illustrated in colour, unpaged).

LITERATURE:

Kronen Zeitung, 29 June 1963 (illustrated, unpaged)

Arts, April 1969 (illustrated in colour, unpaged). Neues Forum, no. 155-156, Nov./Dec. 1966 (illustrated in colour, unpaged).

J.-F. Mathey, *Hundertwasser*, Munich 1985 (illustrated in colour, p. 23)

W. Koschatzky, Hundertwasser, das vollständige druckgraphische Werk 1951-1986, Zurich 1986 (illustrated, p. 230).

Contemporary Great Masters: Hundertwasser, Tokyo 1993, no. 13 (illustrated in colour, p. 113). A.C. Fürst, Hundertwasser 1928-2000, Werkverzeichnis - Catalogue Raisonné, Cologne 2002, vol. II (illustrated in colour, p. 325). Hundertwasser, Taschen Calendar 2004, Cologne.

With its rippling formation of primary colours, Hundertwasser's The Annunciation of Good Tidings (1956) manifests into a pulsating cellular composition that carries the viewer's eye into the work's vortex. The flowing lines of Hundertwasser's spiral motif are enlivened by the artist's contrast of pigmentation and texture, delineations of colour that instil the work with a subdued movement. His disparate mediums ranging across watercolours, oils, fish glue and gold leaf, the densely textural surface, as well as his primal use of colour limited to shades of red, yellow, blue, and earthy brown, imbue the work with a natural vitality. Re-appropriating the biblical Annunciation for modern times. Hundertwasser suffuses his abstract scene with the life force he believed to be inherent in the spiral, rejecting what he called the 'godless and immoral straight line for the creative

spiral... organic and energised, propagating the artist's simple truth of life and nature (F. Hundertwasser, 'Mouldiness Manifesto Against Rationalism in Architecture', in Austria Presents Hundertwasser to the Continents, exh. cat., Gruener Janura AG, Glarus/Switzerland. 1980, p. 441).

Hundertwasser's unique abstract style reveals his interest in nature's relation to the primordial and childhood wonderment, as well as his personal views on the development of modern art. Created in the mid-1950s, the composition reflects a period in which Hundertwasser worked to contribute to development of modern art. In a number of writings he proposed a style of 'Transautomatism' in which he believed to transcend the automatism of Tachisme and Art Informel by incorporating artistic developments that inspire a new way of

viewing unfamiliar scenes and interacting with nature - above all his use of natural pigments that he created himself, and his obsession with the spiral. Working nearly a decade after the Second World War, Hundertwasser no longer saw the line as a symbol of progress, but instead viewed it as limited in its potential movement towards downfall, and in its inability to convey complexities. Hundertwasser's sinuously rich decorative style has drawn comparisons to his Viennese predecessors Gustav Klimt and Egon Schiele in its derivation of formal elements from Art Nouveau and Viennese Secessionism. However, despite these similarities, Hundertwasser is fundamentally concerned with man's relationship to the earth, and *The Annunciation* of Good Tidings demonstrates his desire to liberate his works from the rigid architecture that he considered destructive to human nature.





λ*170

YVES KLEIN (1928-1962)

Vénus Bleue (S 41) (Blue Venus (S 41))

incised with the artist's monogram and numbered '292/300' (lower edge); stamped with the artist's name, titled and numbered again 'VENUS BLEUE de Yves KLEIN 292/300' (on the underside)

dry pigment and synthetic resin on plaster 27% x 11% x 7%in. (69.5 x 30 x 20cm.)

Conceived in 1962 and executed in 1982, this work is number two hundred ninety-two from an edition of three hundred numbered 1/300 to 300/300 plus fifty horscommerce proofs numbered HC I/L to HC L/L and three copies stamped with the monogram numbered 001/003 to 003/003

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

PROVENANCE:

Galerie Bonnier, Geneva.

Private Collection.

Anon. sale, Sotheby's London, 8 February 2001, lot 208.

Acquired at the above sale by the present owner.

EXHIBITED:

Cologne, Museum Ludwig and Dusseldorf, Kunstsammlung Nordrhein-Westfalen, Yves Klein, 1994-1995, p. 285, no. 111 (another from the edition exhibited & illustrated in colour, p. 247). This exhibition later travelled to London, Hayward Gallery and Madrid, Museo Nacional Centro de Arte Reina Sofia.

LITERATURE:

P. Wember, Yves Klein, Cologne 1969, no. S 41 (original plaster cast illustrated, p. 100).
P. Restany, Yves Klein, New York 1982 (another from the edition illustrated in colour, p. 204).
Yves Klein, exh. cat., Paris, Centre Georges
Pompidou, Musée national d'art moderne, 1983 (another from the edition illustrated in colour, unpaged).

Yves Klein, exh. cat., Oslo, The National Museum of Contemporary Art, 1997, no. 66 (another from the edition illustrated in colour, p. 79).

J.-P. Ledeur, Yves Klein: Catalogue Raisonné of Editions and Sculptures, Paris 2000, no. S 41 (another from the edition illustrated in colour p. 234). Yves Klein, La Vie, La Vie Elle-Même qui est l'Art Absolu, exh. cat., Nice, Musée d'Art moderne et d'Art contemporain, 2000-2001 (another from the edition illustrated in colour, p. 182).

H. Weitemeier, Yves Klein 1928-1962 International Klein Blue, Cologne 2001 (another from the edition illustrated in colour, p. 25).

B. Corà and D. Moquay (eds.), *Yves Klein*, exh. cat., Lugano, Museo d'Arte della Città di Lugano, 2009 (another from the edition illustrated in colour, p. 180).



171

ROBERT RAUSCHENBERG (1925-2008)

Untitled

signed 'RAUSCHENBERG' (lower right); dated '72' (lower edge) solvent transfer, paper collage, gouache, watercolour and graphite on paper 30% x 22½in. (78 x 57cm.)
Executed in 1972

£50,000-70,000 \$63,000-87,000 €59,000-81,000

PROVENANCE:

Galerie H.M., Brussels.
Private Collection, Belgium (acquired from the above in 1976).
Thence by descent to the present owner.

PROPERTY FROM THE COLLECTION OF RUDOLF AND LEONORE BLUM

*172

SERGIO CAMARGO (1930-1990)

Relief no. 180

signed, titled, inscribed and dated 'Camargo Relief 180 Paris 67' (on the reverse) oil on wood 9% x 9% in. (25 x 25cm.)
Executed in 1967

£80,000-120,000 \$100,000-150,000 €93,000-140,000

PROVENANCE:

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

Thence by descent to the present owner.

EXHIBITED:

Zurich, Gimpel & Hanover Galerie, *Camargo*, 1968, no. 28.

Please note this work is accompanied by a certificate from the Estate.

A whitewashed square, marked by rounded nodes of wood which jut out from the work's surface, Sergio Camargo's Relief no. 180 is an exquisitely sensuous exploration of material, light and shadow. Executed in 1967, the cylindrical chips of wood covering the work's surface are the signature feature of Camargo's sensitive, probing work of the 1960s, but in this relief they take on a particularly formal elegance that draws the viewer into active collaboration. Interested in the way in which his forms interact with light over the surface of the relief, Camargo offers a 'canvas' whose every square centimetre alters and fluctuates; as the light surrounding the work changes, the miniature play of shadows cast by the small cylinders over the surface gradually shift, recreating the work anew. What's more, Camargo engages the viewer in the act of creation, asking them to find order and pattern in the dynamic composition of light and matter, both in the relief's juxtapositions of shadow and in the wood itself. The chips organised into perpendicular lines, the work seems to exude a subtle sense of symmetry - only when we look for the structure of this symmetry, it becomes elusive and difficult to pin down.

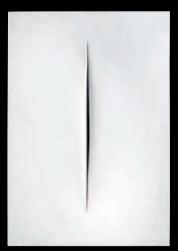
The 1960s were a decade in which Camargo eschewed the rigidly geometric Constructivism he had espoused in the 1950s for a more sensorial style that shared affinities with the new highly textural canvases and reliefs being produced across Europe by the 'The relief's material structure — a dense compacted matrix suggesting the earth, the organic, the vegetable, the crystalline — becomes the means of manifesting its opposite: the immaterial, light, air, in a mysterious and beautiful unity.'

—GUY BRETT

likes of Fontana, Klein, Manzoni and Uecker. Developing his signature reliefs to great acclaim throughout the 1960s, he received accolades at the Paris Biennale in 1963, the São Paulo Biennale in 1965, and the Venice Biennale in 1966. During this time Fontana in particular was a strong influence over the artist: Camargo had studied under Fontana at the Academia Altamira in Buenos Aires in the 1940s, and his work reflects the principles of movement, light and space formulated in the famous White Manifesto produced by Fontana and his associates in Buenos Aires at that time. After time spent in Paris during the 1950s, where the artist also befriended Constantin Brancusi, the Europe-wide explosion of a new kind of materially sensitive artistic practice in Fontana's wake revivified Camargo, returning to his roots at Altamira. In fact, in 1967, the same year as he produced Relief no. 180, Camargo made his admiration

for the Italian artist clear with his *Hommage* à *Fontana* – another relief where he portrayed

the singular vertical void seen here.



Lucio Fontana, *Concetto spaziale, Attesa*, 1964. Private Collection. Artwork: © Lucio Fontana/SIAE/DACS, London 2017. Photo: © Chietio's Images Ltd



PROPERTY FROM THE BORIS LURIE ART FOUNDATION, NEW YORK

λ*173

LUCIO FONTANA (1899-1968)

Concetto spaziale

signed '1. fontana' (on the side) glazed ceramic 10 x 12½ x 9½in. (25.4 x 31.7 x 24.2cm.) Executed in 1964-1965

£120,000-180,000 \$150,000-220,000 €140,000-210,000



Constantin Brancusi, Musa Dormiente, 1910. Metropolitam Museum of Art, New York. Artwork: © DACS, 2017. Photo: The Metropolitan Museum of Art/Art Resource/Scala,

PROVENANCE:

Boris Lurie Collection, New York (acquired directly from the artist in the 1960s).
Thence by descent to the present owner.

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This work is registered in the Archivio Lucio Fontana, Milan, under no. 4102/1.

A gorgeous mass of enamelled ceramic that shimmers with deep oily blues and reds as light glances off its curves. Lucio Fontana's Concetto spaziale (1964-5) recapitulates a number of the artist's visionary projects of the late 1950s and early 1960s in an exquisite ovoid form of motion and weight. Acquired directly from Fontana by the American artist Boris Lurie, the work marks the two artists' friendship and mutual admiration. One of a series of spherical or egg-shaped ceramic pieces produced at this time, its surface is punctured by two holes that open up the dark interior space of the work to the viewer, transforming our sense of the work's formal integrity. The work is in one sense a continuation of the artists's Nature cycle of rock-like terracotta forms incised with trademark Fontana slashes, but the piece also shows common ground with Fontana's work on canvas: its lustrous, glazed surface evokes the Olii works he had begun in 1957, whose liberal use of oil paint gave them a gleaming, almost lacquered finish, while the two holes at the heart of the piece mirror his long established and truly ground-breaking Buchi series of perforated paintings.

Though now perhaps best known for his canvases, Fontana actually began life as a sculptor. Not only was his Italian father a successful decorative and architectural sculptor in Rosario, Argentina, Fontana's birthplace, but Fontana's own formal artistic training came under Adolfo Wildt at the Accademia di Brera in Milan, known for his mastery over marble; indeed, before 1949, Fontana was thought of almost exclusively as a sculptor. However, his first *Buchi* works revealed the extent to which Fontana's

'My discovery was the hole, period. And it wouldn't matter if I had died after this discovery.'

-LUCIO FONTANA

developing thought and practice were beginning to elide these generic distinctions - his first holed canvases were first unveiled, controversially, in the sculpture section of the 1950 Venice Biennale. These holes were for Fontana the embodiment of his new Spatialist theories that he had spent the decade developing: for Fontana the sculptural quality of the Buchi resided in the way in which they introduced real physical voids into the flat plane of the painting, their holes collapsing the illusionistic depth of the canvas and inviting the viewer instead into a dynamic consideration of space that moved into and out of the work, in front of it and behind. Fontana had written in his famous White Manifesto of 1946 that 'The old static images no longer satisfy the modern man who has been shaped by the need for action, and a mechanized lifestyle of constant movement. The aesthetics of organic motion have replaced the out-moded aesthetics of fixed forms' (B. Arias, H. Cazeneuve and M. Fridman, Manifesto Blanco, Buenos Aires 1946) - and the hole offered him the opportunity to introduce this sense of movement to the viewer's experience of art.

In this *Concetto spaziale*, Fontana's holes continue to enable this sense of dynamism, drawing the viewer along a vector linking interior and exterior, just as the sculpture's liquid curves and reflective colours carry the eye through the space around the work. In this it achieves what Fontana had always wanted his art to achieve: space, time and movement are alchemised into one single, sublime artistic entity.



Alternate view.





TWO PAINTINGS BY YAYOI KUSAMA

PROPERTY OF THE LATE JAN MAARTEN REININK MD (1928-1974), BUNNIK, THE NETHERLANDS

'When I was a child, one day I was walking in the field, then all of a sudden, the sky became bright over the mountains, and I saw clearly the very image I was about to paint appear in the sky. I also saw violets, which I was painting, multiply to cover the doors, windows and even my body....I immediately transferred the idea onto a canvas.'

—YAYOI KUSAMA

Christie's is proud to present two works by Yayoi Kusama from the collection of the late Dr Maarten Reinink, painted at his house in Bunnik, the Netherlands, and gifted to him by the artist.

A psychiatrist working in the Netherlands for many years, Dr Reinink treated Kusama in 1970, as the artist tried to recover from a turbulent decade that she had spent in the spotlight of New York's art scene. While undergoing treatment at Dr Reinink's beautiful estate in the village of Bunnik, near Utrecht, she painted the magnificent yellow 'infinity net' here, which, along with the striking sunflower also in today's sale, she presented to Dr Reinink as means of payment and token of gratitude.

Thanks to her remarkable 'infinity net' series, and her notorious 'happenings' that brought highly sexualised performance art to a shocked public, Kusama was one of the most famous and infamous faces of New York art during the 1960s. However during that time, she also established connections with a number of European collectives loosely grouped together as the 'New Tendency': Azimuth in Italy, Zero in Germany, and, in particular, Nul in the Netherlands. Indeed, her relationship with the Dutch art world in the 1960s was very strong; after befriending Henk

Peeters, a leading light in the Nul group, Kusama exhibited in the country more than anywhere else throughout the decade, going on to stage the first happening outside of the USA in The Hague, as an accompaniment to her exhibition at Galerij Orez in 1967. New York remained her home, but when Kusama began to struggle with her mental health at the end of the decade in which she had been subjected to years of under-appreciation and moralistic censure, she decided to return to the Netherlands, seeking psychoanalytic treatment from Dr Reinink. Here, while creating the yellow infinity net being sold today, she produced a number of other works specifically on Dr Reinink's psychiatric recommendation: characteristically pointilistic portraits of women thought of as 'wicked' – the likes of Juliette Gréco, Mata Hari and Elizabeth Taylor. This series was later exhibited that year in The Hague, again at Galerij Orez.

Dr Reinink was himself from an important family in the history of art in the Netherlands through the twentieth century: his father Henk was the Director-General for the Arts in the Dutch Ministry of Education in the late 1950s and '60s, where he played a vital role in the establishment of the Van Gogh Museum in Amsterdam.

PROPERTY OF THE LATE JAN MAARTEN REININK MD (1928-1974), BUNNIK, THE NETHERLANDS

174

YAYOI KUSAMA (B. 1929)

Untitled

signed and dated 'YAYOI KUSAMA 1970' (on the reverse) acrylic on board $30\% \times 32\%$ in. (78.3 x 82.3cm.) Executed in 1970

£200,000-300,000 \$250,000-370,000 €240,000-350,000

"The entire canvas would be occupied by monochromatic net. This endless repetition caused a kind of dizzy, empty, hypnotic feeling.

(...) My net grew beyond myself and beyond the canvas I was covering with them. They began to cover the walls, the ceiling, and finally the whole universe. I was always standing at the centre of the obsession, over the passionate accretion and repetition inside of me."

—YAYOI KUSAMA



Yayoi Kusama by the moat of Castle Linschoten, Utrecht, Holland, 1970, Photo: @ Harrie Verstappen, Curacao.

PROVENANCE:

Jan Maarten Reinink Collection, Bunnik (acquired directly from the artist).

Thence by descent to the present owner.

As an all-over golden yellow net pattern unfurls against a white background, subtle suggestions of form and motion seem to swell and recede across the board like hallucinations: *Untitled* is a dizzying journey into the infinite. Painted in 1970 at the estate of Dr Maarten Reinink while he was treating the artist, and given afterwards to the psychiatrist - the painting comes with the pallet and paintbrush used by Kusama on the reverse - it is a vivid, fantastical example of Yayoi Kusama's career-defining 'infinity net' paintings. The bright airiness of its gauzy pattern of dots offset against the brilliant burnished gold of the canvas, the work alchemises a feeling of both lightness and weight - but it is also underpinned by an emotional intensity contained within the artist's obsessive, individualised markings. A feat of remarkable stamina and focus, Kusama labours for hours, meticulously repeating though not replicating - each dot in order to create the net's rippling effect; working inches from the work's surface, the process of painting becomes an all-consuming, almost spiritual experience, the world distilled to one simple form.

The pattern has characterised Kusama's art from the very beginning; this work was produced in 1970, twenty years after her first dot paintings were exhibited in Japan, and at the end of a decade in which she had thrilled and scandalised the New York art world.

but her earliest piece featuring a dot-design was made even earlier, at the age of ten – a drawing of a woman in a kimono, thought to be the artist's mother, obliterated by a sea of dots. Through her career she has transferred the pattern onto objects, clothing, walls and even human bodies, as her work has migrated across mediums, into performance art, installation and fashion. In some sense, this sense of continuity is of central importance to Kusama's work; just as in her vision of the flower-pattern, filling 'the room, my body, the entire universe', Kusama's *oeuvre* seeks to reveal a world structured by one guiding principle, bonding disparate forms together.

The work is also a reflection of the relationship between the artist's mental health and her art, and apart from this painting's origins with Dr Reinink, Kusama's relationship with the infinity net form is a particularly profound one. Struggling since childhood with a mental illness she calls obsessional neurosis, she has chosen to live in a mental hospital in Japan since 1977; the infinity nets, with their fixations and repetitions, seem to exist as both a symptom of Kusama's obsessive tendencies and a means of therapy for them, both a tormenting hallucination and a sublime, totalising vision that ecstatically unites self and world: '[I]t is hard to say after all' she says, 'whether these signature repetitions were caused by my disease... or by own intention' (Y. Kusama, quoted in L. Hoptman, A. Tatehata and U. Kultermann (eds.), Yayoi Kusama, London, 2000, p. 36). In either case, Kusama uses her paintings to reach out to us as viewers, enveloping us in the expanse of the work and communicating a sense of the intensity of Kusama's own experience as an artist and a human being - where everything can be refined into the tiny white dots speckling the canvas.



PROPERTY OF THE LATE JAN MAARTEN REININK MD (1928-1974), BUNNIK, THE NETHERLANDS

175

YAYOI KUSAMA (B. 1929)

Untitled

signed twice and dated 'Yayoi Kusama 1970 c.' (on the reverse) acrylic and marker pen on canvas 23% x 19% in. (60 x 50.4cm.)
Executed *circa* 1970

£100,000-150,000 \$130,000-190,000 €120,000-170,000

PROVENANCE:

Jan Maarten Reinink Collection, Bunnik (acquired directly from the artist).
Thence by descent to the present owner.

The work is accompanied by a registration card issued by the artist's studio.

In this Untitled from 1970, also given to Dr Maarten Reinink by the artist after her stay at his estate, Yayoi Kusama uses the sunflower as a central icon around which she constructs a vision of interconnected infinitude. One of the few figurative Kusama paintings in existence, the painting exudes an effervescent energy; the bright, tonally consistent palette of red, blue, yellow, green and white gives the work a psychedelic purity of tone, while the flower itself is realised with a vivacious exuberance, the lines almost bouncing on the canvas. The canvas flooded with pattern, an intricate web of interlocking and overlapping motifs seems to bleed across the lines of the flower and into the world outside, the snaking lines, polka dots, and nets of smaller points embodying Kusama's sense of an infinite, contiguous reality in which everything is connected.

In the *oeuvre* of Kusama, a body of work dominated by series' of sprawling patterns, the flower is a particularly important motif – despite the rarity of a figurative painting of this nature. Kusama has returned to them, in various guises and across mediums, several times since she began painting them in the

1950s; one of her most recent project was a series of large-scale plastic sculptures begun in 2009 entitled Flowers that Bloom at Midnight. With their naturally repeating forms and rich symbolic resonances flowers seem to possess innate affinities with the artist's work, but Kusama also has a particularly personal relationship with the image of the flower; as she tells it, it was at the centre of the childhood psychological experience that is the fundament of her artistic practice. 'One day', she has said, 'looking at a red flower-patterned table cloth on the table, I turned my eyes to the ceiling and saw the same red flower pattern everywhere, even on the window glass and posts. The room, my body, the entire universe was filled with it, my self was eliminated, and I had returned and been reduced to the infinity of eternal time and absolute space. This was not an illusion but reality' (Y. Kusama, quoted in L. Hoptman, A. Tatehata and U. Kultermann (eds.), Yayoi Kusama, London, 2000, pp. 35-36). The flower, then, was apparently the first motif through which Kusama envisioned the notions of selfobliteration, spiritual unity and the infinite that lie at the centre of her art.



Yayoi Kusama surrounded by the paintings for her last show in Orez Gallery, The Hague, Netherlands. Artwork: @ Yayoi Kusama. Courtesy of David Zwirner, New York; Ota Fine Arts, Tokyo / Singapore; Victoria Miro, London; YAYOI KUSAMA Inc.

Photo: © Harrie Verstappen, Curação.





TETSUMI KUDO (1935-1990)

Cage Jaune (Yellow Cage)

signed 'KUDO' (on the underside) acrylic on snail shell, mixed media and plastic flower in painted cage 5% x 3% x 2% in (13 x 8 x 5.7cm.) Executed in 1977

£15,000-20,000 \$19,000-25,000 €18,000-23,000

PROVENANCE:

Galerie Beaubourg, Paris. Acquired from the above by the present owner in 1977.





177

YAYOI KUSAMA (B. 1929)

Silver

signed, titled and dated 'SILVER YAYOI KUSAMA 1982' (on the underside) spray paint on mixed media $11\,x\,17\%\,x\,16\%$ in. (28 x 44 x 43cm.) Executed in 1982

£25,000-35,000 \$32,000-43,000 €30,000-41,000

PROVENANCE:

Private Collection, Europe.
Private Collection, Italy.

The work is accompanied by a registration card issued by the artist's studio.



178

SHUSAKU ARAKAWA (1936-2010)

signed, titled and dated 'Confusion ARAKAWA 1968' (bottom centre); signed, titled and dated 'Confusion n. 1 ARAKAWA nov. 1967-1968' (on the reverse) oil and ink on canvas

48% x 481/2in. (123 x 123.3cm.) Executed in 1967-1968

£25,000-35,000 \$32,000-43,000 €30,000-41,000

PROVENANCE:

Galleria Alessandra Castelli, Milan.

Schwarz Galleria d'arte, Milan.

Galleria Milano, Milan.

Private Collection (acquired from the above).

Thence by descent to the present owners.

Milan, Schwarz Galleria d'arte, Alphabet, 1969, no. 9 (illustrated, p. 2).

Tokyo, The Contemporary Art Gallery, Arakawa, 1969, no. 16.

Milan, Galleria Milano, Shusaku Arakawa, 1983.

Milan, Galleria d'arte, Internazionale d'arte contemporanea, 1985 (illustrated in colour, p. 123).

A. Giulivi & R. Trani (eds.), Arturo Schwarz La Galleria 1954-1975, Milan 1995 (illustrated, p. 368).



PROPERTY FROM A PRIVATE MUSEUM COLLECTION

*179

ROBERT RAUSCHENBERG (1925-2008)

Untitled

signed and dated 'Rauschenberg 87' (lower right) solvent transfer, paper collage and pastel on paper 22% x 16% in. (57.5 x 41.7cm.)
Executed in 1987

£30,000-40,000 \$38,000-50,000 €35,000-46,000

PROVENANCE:

Private Collection. Anon. sale, Sotheby's New York, 17 February 1999, lot 208. Acquired at the above sale by the present owner.



GERHARD RICHTER (B. 1932)

5.5.07 (Hans Ulrich Obrist)

titled '5.5.07' (lower left on the board); signed 'Richter' (lower right on the board); titled '5.5.07' (on the reverse of the backing board) oil on photograph

6½ x 5in. (16.5 x 12.8cm.) Executed in 2007

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

Marian Goodman Gallery, New York. Acquired from the above by the present owner.

EXHIBITED:

Leverkusen, Museum Morsbroich, *Gerhard Richter: Overpainted Photographs*, 2008-2009 (illustrated in colour, p. 316). This exhibition later travelled to Geneva, Centre de la Photographie Genève.

Madrid, Fundación Telefónica, *PhotoEspaña 2009: Gerhard Richter, Overpainted Photographs*, 2009.



λ*181

GERHARD RICHTER (B. 1932)

12. April '05

titled '12. April '05' (lower left on the board); signed 'Richter' (lower right on the board); signed and titled '12. April '05 Richter' (on the reverse of the backing board)

oil on photograph 3% x 5%in. (10 x 15cm.) Executed in 2005

£25,000-35,000 \$32,000-43,000 €30,000-41,000

PROVENANCE:

Provenance: Private collection, United States.

EXHIBITED:

Aspen, Darrow Contemporary, Mount Analogue, 2016. Los Angeles, Hannah Hoffman Gallery, Gerhard Richter: Overpainted Photographs, 2015.

ALBERT OEHLEN (B. 1954)

Output 3

signed, titled and dated 'Output III A. Oehlen 03' (on the reverse) mixed media on canvas $48\% \times 46\%$ in. (122.3 x 118.3cm.) Executed in 2003

£160,000-220,000 \$200,000-270,000 €190,000-260,000

PROVENANCE:

Luhring Augustine, New York.

Private Collection, New York (acquired from the above in 2004)

Anon. sale, Sotheby's New York, 14 November 2012, lot. 325.

Acquired at the above sale by the present owner.

With its dense pools of paint flowing across a frenzy of swooping lines, Output 3 (2003) by Albert Oehlen overlayers digital and manual mark-making techniques to produce a searing display of colour and line. A screenprinted digital design, to which Oehlen has added his own splashes and sprays of paint, Oehlen's work is a bewildering tapestry of deforming patterns: variegated, jaggedly pixelated lines intertwine, while blurry purple and orange masses collect around the corners of the canvas and clouds of white and grey sit on its surface. Amidst this visceral chaos, a strange sense of depth is generated between the flat digital lines and the layers of paint applied over them, as the eye flickers between the multiple planes of the painting.

Having been associated with the 'Bad Painting' label throughout the late 1980s for his bitterly ironic, kitsch figurative painting, the end of the decade saw the artist re-orientate himself, first moving away from figuration in 1988, before beginning to incorporate the computer into his work in 1990. Despite this shift in style however, Oehlen's computer images remain animated by his interest in producing works that explored a certain 'bad' quality: realising the swiftness with which technological advancements would date digital art, from the beginning Oehlen's work looked to exploit this inevitable obsolescence by deploying the computer as crudely as possible, using a simple computer program on a basic Texas Instruments machine to produce these lowresolution thickets of patterns and lines in garishly kaleidoscopic colour schemes.

'I don't think you can really, seriously—or philosophically—try to find out what it is that a painting does to you. It's contradictory. You can't come to an end because, if it's good, it's beautiful—everything that's good will be at the end called beautiful. But I like very much if you do things that seem to be forbidden and seem to be impossible, like a test of courage.'

—ALBERT OEHLEN

But for Oehlen, at the root of this 'bad painting' lies a serious anxiety about how to paint under the crushing weight of art history, or what seems to be the end of a tradition; just as he presented a hollowed-out version of figurative painting, so too is this work touched by the sense of an exhaustion of possibilities for image-making. As Stephan Berg has said 'it was the limitedness... of the possibilities offered by these computer programs that induced the painter to work with them at all. The appeal lay not in expanding the painterly possibilities through mechanical, technical refinements, but rather in limiting them' (S. Berg, 'Cold Fever', in Albert Oehlen: Terpentin 2012, exh. cat., Kunstmuseum Bonn, New York, 2012, p. 33). Output 3 is a striking testament of the artist's struggle against these limitations, creating something uncompromisingly new that both asks serious questions about the role of painting today and is at the same time almost in spite of itself - visually stunning.



Gerhard Richter, Abstraktes Bild, 1978. Tate Modern, London. Artwork: © Gerhard Richter 2017.



GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 06' (upper right) acrylic on canvas 76% x 901/2 in. (195 x 230 cm.)
Painted in 2006

£100,000-150,000 \$130,000-190,000 €120,000-170,000

PROVENANCE:

Galleria Salvatore + Caroline Ala, Milan.

Acquired from the above by the present owner.

'Red was your colour.

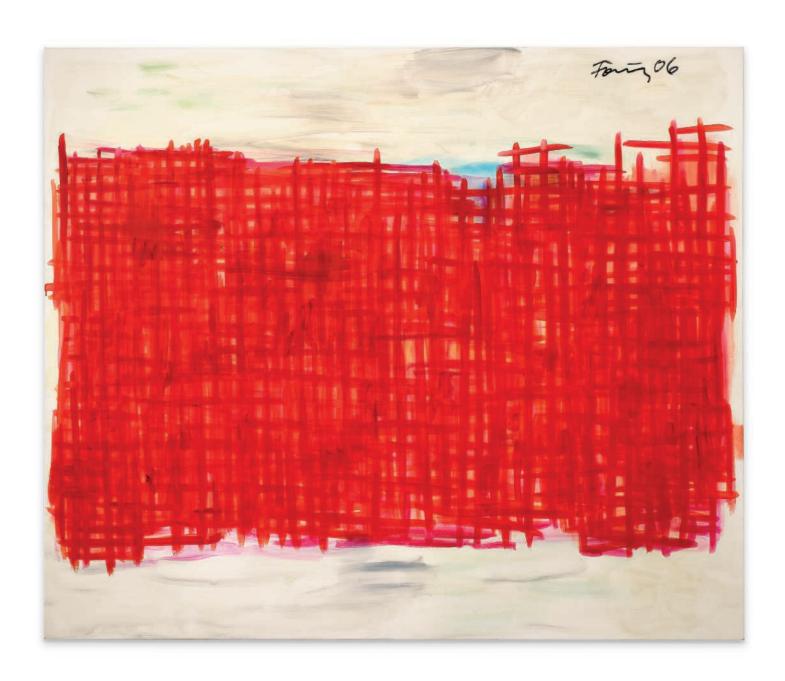
If not red, then white. But red

Was what you wrapped around you..'

—TED HUGHES, RED, 1988

A monumental hatched net of blood-red horizontal and vertical lines, Günther Förg's Untitled (2006) possesses an architectural grandeur and forcefulness that seems to physically surround the viewer in its huge scale and intoxicating colour and depth. A magnificent example of Förg's Gitterbilder, or 'grid paintings', the work is an exuberant variation on the theme; packed densely together, the intersecting lines of the grid seem to generate a vivid cloud of red that hangs in the centre of the painting, producing a vast sense of depth that reacts against the bands of white primer left at the painting's top and bottom. However, although other Förg grids from this period maintain bright grounds of pure white around their lines, here, the primer is speckled with subtler marks of grey, green and blue - marks that initially seem accidental, but that on closer inspection possess their own depth, serving to further draw out the sublime luminosity of the central grid itself.

In building these interacting fields of depth while achieving such a vigorousness of line and brilliancy of colour, Förg's work reflects conceptual principles that historically underpinned his art - a formal purism, the sense of the artwork as object, and an architectural interest in space, both real and illusory. Förg is on the one hand interested in reminding us of the work's objective existence; the marks of paint circling the work draw attention to the process of its own painting, reminding us of its physical reality as a worked object and artefact. However this physicality is contrasted with the way in which the painting elsewhere explores the ambiguous space of the canvas, the sheer visual allure of the grid drawing us into illusion. The grid envelops the viewer in the fabric of its lines, hovering in the picture with a strange, gravity-defying density and weight, while the translucent quality of its perpendicular lines suggest something behind, but fail to reveal it. In this richly sensorial treatment of forms and marks. Untitled transports us between the imagined spaces of painting, and the real, corporeal presence of an artwork as it exists in the flesh.



NEO RAUCH (B. 1960)

Segnung (Blessing)

signed and dated 'Rauch 09' (lower right) oil on canvas 19% x 13%in. (50 x 35cm.) Painted in 2009

£70,000-100,000 \$87,000-120,000 €82,000-120,000

PROVENANCE:

Galerie Eigen+Art, Berlin. Acquired from the above by the present owner in

EXHIBITED:

Berlin, Galerie Eigen+Art, *Schilfland: Neo Rauch*, 2009.

Leipzig, Museum der bildenden Künste, *Neo Rauch. Paintings*, 2010 (illustrated in colour, p. 65). Debrecen, MODEM, *Nightfall*, 2012-2013 (illustrated in colour, p. 53). This exhibition later travelled to Prague, Galerie Rudolfinum.

Painted in 2009, Segnung (Blessing) impeccably demonstrates Neo Rauch's distinctive combination of figurative realism and narrative ambiguity. Here, a cast of characters, isolated in an alien landscape, inhabit a world of enigmatic allegorical theatre, enacting a religious rite in a familiar yet decidedly fictional world. Rauch's protagonists are frozen in the midst of some kind of blessing ritual: floating above a seascape, out of which a mysterious building resembling both a church and a factory seems to emerge, a reclining priest offers his benediction to a child who bows his head in silent reverence; behind, another boy hovers above him, next to a cryptic, amorphous shape that resembles a half-formed human figure. Robed in red, the priest resembles a holy, Christ-like vision descending from the sky, the gentle light of daybreak penetrating the scene over the horizon at the bottom of the painting; the pinkish clouds that fill the expanse of sky dominating the frame are illuminated with a heavenly glow. Despite the uncertainty of the

scene, Segnung does possess a compelling internal structure, as Rauch carefully draws similarities between its characters and architectural motifs: the yellow wood of the bed matches the figures' skin tone as well as the building's towers, while the red robe is painted the same burgundy of the children's trousers and shirt. Meanwhile, the pink of the clouds complements the bright colours of the upper half of the composition, whereas the lower half is mainly dominated by darker tonalities. The result is a surreal composition that is cohesive in colour, if narratively obscure.

Segnung feels somehow as if it exists on a threshold between dream and reality, but the work is also deeply informed by Rauch's unique perspective on German history. Born in East Germany in 1960, Rauch is part of a generation of artists who flourished under the shadow of the Cold War, with his skill in figuration traceable to his training at Leipzig's Art Academy, which emphasized traditional

technical skills. In Segnung this training is clearly registered: the graphic quality of the work and its reduced colour palette, with its red and gold sharply evocative of Communist iconography. Yet the forceful figuration and propagandistic undertones of the style are muted by Rauch's indecipherable composition, as its figures dissolve into a perplexing admixture of symbolic uncertainty. In all this slightly uneasy ambiguity, however, lies the rich pleasure of his work. His anachronistic, fragmented visual language not only challenges the ideologies that defined so much of twentieth century European history, but reimagines the utopian societies that they promised, imagining dreamscapes populated by the subconscious fantasies lying beneath the surface of Socialist Realism. Illustrating Rauch's nostalgia for the hopes and dreams of the past, his paintings pay tribute to the artist's youth beyond the Iron Curtain while addressing the fundamental question of what it means to be an East German painter in a contemporary Germany.



λ*185

MICHAEL BORREMANS (B. 1963)

The Egg

signed, titled and dated 'MICHAEL M.C.G. BORREMANS - THE EGG - 2009' (on the reverse) oil on canvas $16\frac{1}{2}\times14\frac{1}{2}\text{ in. (42}\times36\text{cm.)}$ Painted in 2009

£250,000-350,000 \$320,000-430,000 €300,000-410,000

PROVENANCE:

Zeno X Gallery, Antwerp.
Acquired from the above by the present owner.

'I find what I like so much about painting, from since I was a little boy, is that they're so mysterious. They are like a door or window to a place you cannot enter, but you can see. And I still use this aspect strongly in all my work.'

—MICHAEL BORREMANS



Jan Vermeer, *The Milkmaid, circa* 1658-60. Rijksmuseum, Amsterdam. Photo: Bridgeman Images.





Gerhard Richter, *Lesende* [Reader], 1994. San Francisco Museum of Modern Art, San Francisco. Artwork: © Gerhard Richter 2017.



Diego Velasquez, *The Needlewoman*, 1935-43. National Gallery of Art, Washington, D.C. Photo: ©National Gallery of Art, Washington, D.C.

'The archetypal Borremans painting is a seductive enigma, a bouillabaisse of specificity, obscurity, anxiety, humour and great technique.'

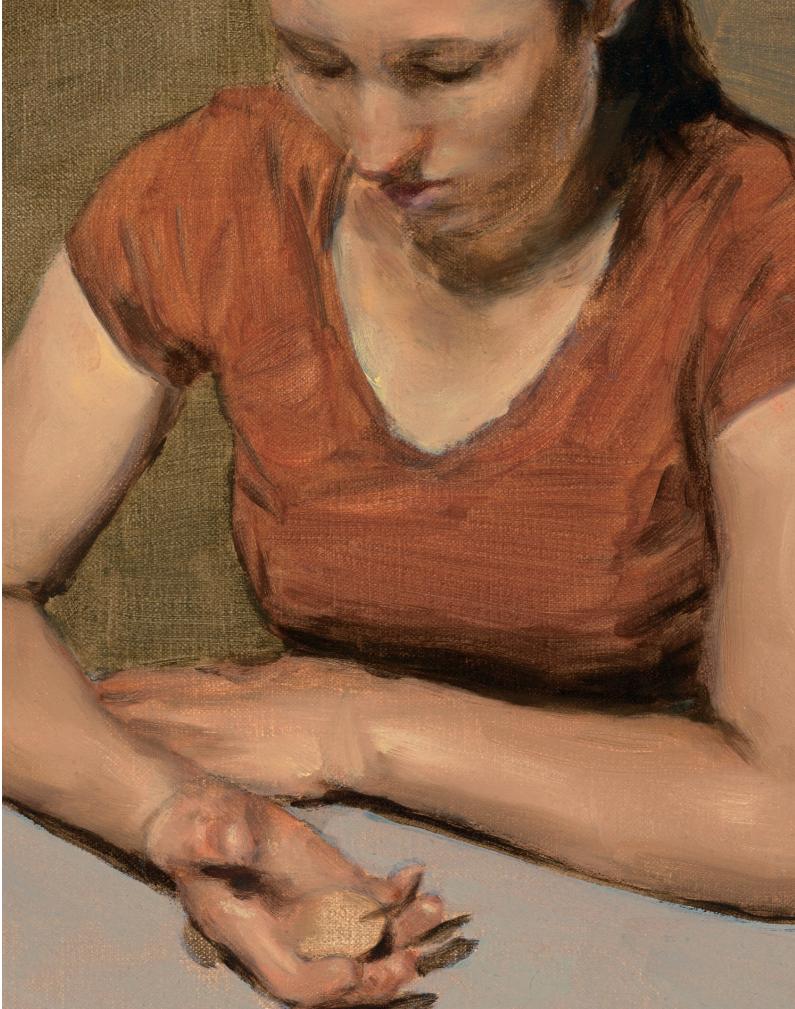
-MARTIN HERBERT

In The Egg (2009), Michaël Borremans' delivers a mystifying, dreamlike scene with haunting clarity and stillness: a young woman in red sits in a sepia-toned room, gazing at an egg resting in her right hand. The artist conjures the sense of an uncanny, timeless alternative reality; Borremans' responsive brushwork animates the woman with a fleshy reality, her gently curving fingers taking on an iconic power as the egg balances in her hand. However what this iconography might ultimately signify remains ominously obscure. The woman's pose recalls other Borremans' works in which women look down at their outstretched hands, as if holding something invisible or an object that has only just disappeared into thin air, leaving what Hans Rudolf Rest Reust describes as 'the feeling that there is something latent in the picture, the notion that an event, difficult to grasp, has either occurred or is about to occur, even though it is not actually depicted' (H. R. Ruest, Michael Borremans: As sweet as it gets, exh.

cat., Dallas Museum of Art/BOZAR Centre for Fine Arts, Brussels, 2014, p. 182). In *The Egg* however, this vacant space is filled by the image of the egg, expertly realised in rich flesh tones that seem to dissolve into the woman's hand – only heightening the sense of an ambiguous absence, the meaning of the egg remains elusive.

Executed in Borremans' virtuosic style, a product of the artist's sustained, rigorous study of the Old Masters' work and techniques, his acutely sensitive handling of paint gives the work a classical elegance; reading initially as portraiture or an intimate scene from life, the painting's solemn, isolated mood recalls Degas' forlorn portraits or the delicate visions of the everyday found in Murillo or Velázquez. Yet with its anonymous woman immersed in the egg, and its eerily neutral tones, the painting seems to resist these categorisations, creating a stranger space for itself beyond those traditions.

Instead, the work seems not to be painted directly from life, but in a kind of nowhere place in which life floats as in a dream, or the blank stage of an absurdist play - and in fact Borremans paints from photographs he has taken himself in his studio, carefully stage-managing his models and props into his mysterious *mises-en-scène*. This theatrical nowhereness survives in the painting, but rather than turning to photorealism, Borremans' work uses paint to further subvert and twist the reality represented by photographic images. Borremans, for example, uploads his photographs on to a computer monitor which he places at a distance from his canvas, introducing ambiguity out of necessity: 'When you place it further [away] you have to find painterly solutions for what you see... you have to guess... If you're too close to a photograph technically then you make a dull painting - it's more exciting when you make it risky. That's what you see in work by Velázquez or Manet: that's why I've learnt so much from them' (M. Borremans, quoted in M. Gray, 'The modern mysteries of Michaël Borremans,' Apollo Magazine, March 2016). Borremans' genius is in exploiting the way in which painting removes its subject matter, unreal and detached, yet fantastically alive. In The Egg this exquisitely painterly treatment of the woman and her egg exaggerates their dreamlike distance from reality, whilst bringing them to life.



TONY CRAGG (B. 1949)

Inside Compass

incised with the artist's initials, dated and stamped with the foundry mark 'TC 2014 Kayser + Klippel Düsseldorf' (lower edge) bronze $55\% \times 29\% \times 24$ in. (141 x 75 x 61cm.) Executed in 2014

£140,000-180,000 \$180,000-220,000 €170,000-210,000

PROVENANCE:

Konrad Fischer Galerie, Düsseldorf. Acquired from the above by the present owner.

A writhing bronze helix winding up into space, Tony Cragg's Inside Compass (2013) is an exquisite, dizzying display of the artist's later sculptural practice. Though finding initial fame in the 1970s for repurposing motley groups of everyday objects into ingenious sculptural assemblages, since the 1990s Cragg has developed an extensive series of works under the name Rational Beings, producing sumptuously organic, almost liquefied abstract forms across a range of materials; Inside Compass represents an entry into a particularly iconic collection of helical, whirlwind-like forms begun in the early part of this century. These works transform their source material into spinning accumulations of form that seem to slice through dimensions, exploring not only the possibilities of geometric space, but the way in which formal structures combine to create organic matter and shape.

The role of the human figure looms large in Cragg's work, even when our sense of its presence in a specific work seems muted or obscured. At the root of his thought lies the question of the human's relationship with the material of reality: not only how humans (and not just sculptors) interact with matter, but equally how matter has evolved into the human form. In *Inside Compass*, circular discs are stacked into a whirling spiral of forms in which faces seem to blur into focus; the sense is of a sculpture caught between physical states, both a teetering pile of solid matter, and a free-flowing incarnation of air itself, a liminal space from which suggestions

'If we're being optimistic, the human race may have a few hundred thousand years practice with the material, if not longer, and our relationship to it will have to become much more complicated and sophisticated... we will also have to continually readjust the psychological parameters of our world. We will have to get used to the idea of sitting in this room made of molecules with radioactivity rushing through it.'

—TONY CRAGG

of the human form evolve. As the artist says, 'Although I have rarely attempted to depict the figure it will always be a preoccupation. But, more in the sense of the question, "Why do we look like this?" (T. Cragg, 'The Articulated Column Continued', *Tony Cragg: In and Out of Material*, Cologne, 2006, pp. 23-4). In a sense, Cragg's sculpture stages the history of this question, while playing on our own inbuilt psychological tendency to recognise the human figure in everything we see: *Inside Compass* is both a mythological vision of man emerging from chaos, and a mirror reflecting our need to find our own reflection in the world.



Alternate view



*187

AI WEIWEI (B. 1957)

Marble Door

carved marble 82% x 3114 x 214in. (209.8 x 79.3 x 5.7cm.) Executed in 2007

£120,000-180,000 \$160,000-230,000 €140,000-210,000

PROVENANCE:

Galerie Urs Meile, Lucerne. Private Collection, Europe. Anon. sale, Christie's New York, 9 May 2012, lot 507.

Acquired at the above sale by the present owner.

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

An apparently humble door rendered in

exquisite marble, Ai Weiwei's Marble Door

(2007) is equally a shrewd observation of

wake of rapid economic modernisation,

the changing face of Chinese culture in the

nature of urban space is being transformed

'[China] is virtually a building site. You see piles of doors left around houses in the process of being demolished.'

—AI WEIWEI

and a broader interrogation of the nature of value and the conceptual border that separates functionality and aestheticism. Its elegant, timeless design deriving from the traditional "hutong" architectural style found in Beijing and other northern Chinese cities, Ai transforms the door into a resplendent monument to domesticity, rising up above the viewer. Perhaps the most important Chinese artist working today, Ai's work returns repeatedly to Chinese history and heritage in order to interrogate the way in which the country is changing under the dual pressures of huge economic growth and the actions of the political regime overseeing it. In Marble Door, the artist considers the way in which the

across China, as ancient buildings are demolished in order to make way for newer developments: here, the artist takes an iconic wooden door design, and reproduces it in everlasting marble, medium of monuments. These doors can often be seen filling rubbish tips around Beijing, removed from the small houses and narrow interconnected alleyways that have been destroyed in order to build roads and bigger, more commercial developments; recreating the doors in marble, Ai gives the design a monumental grandeur, turning what had been considered disposable and throwaway into a magnificent artefact. Yet aside from revealing the beauty in the proverbial gutter, Marble Door also asks us to question the way in which heritage is validated only in the rarefied space of the museum or gallery, asking us to value and understand our cultural inheritance as a living, breathing part of everyday life without requiring it to be preserved as an artwork first.



Recycled Doors.
Photo: Roger Ressmeyer/Corbis/VCG via Getty Images.





188 AI WEIWEI (B. 1957)

Fairytale

each: signed in Chinese (on the underside) each: Qing dynasty wooden chairs (i) $40\% \times 21\% \times 17\%$ in. ($103 \times 55.5 \times 45$ cm.) (ii) $42\% \times 22\% \times 18\%$ in. $107 \times 57.5 \times 47$ cm.) Executed in 2007

£10,000-15,000 \$13,000-19,000 €12,000-17,000

PROVENANCE:

Galerie Urs Meile, Bejing. Acquired from the above by the present owner.

EXHIBITED:

Kassel, Documenta 12, Fairytale, 2007.

Paris, Galerie Torri, A Few Things That I Know From Them, Braco Dimitrijevic, Hamish Fulton, Ai Weiwei, Zhao Zhao, 2013 (another example exhibited). Wakefield, Yorkshire Sculpture Park, Ai Weiwei In The Chapel, 2014 (another example exhibited).

LITERATURE:

C. Merewether, *Ai Weiwei: Under Construction*, Sydney 2008 (another example illustrated in colour, p. 124).

K. Smith, H.U. Obrist and B. Fibicher, *Ai Weiwei*, London 2009 (another example illustrated in colour, pp. 39-41).

M. Siemons and A. Weiwei, *Ai Weiwei*, New York 2009 (another example illustrated in colour, pp. 46 and 115).

Ai Weiwei, exh. cat., London, Royal Academy of Arts, 2015 (another example illustrated in colour, pp. 80-81).



189 ZAO WOU-KI (1920-2013)

Untitled

signed in Chinese; signed 'ZAO' (lower right) watercolour on paper 13½ x 19½ in. (34.3 48.7cm.) Executed in 1984

£30,000-40,000 \$38,000-50,000 £35,000-46,000

PROVENANCE:

Acquired directly from the artist. Private Collection.

This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Foundation Zao Wou-Ki)

†190

LEE UFAN (B. 1936)

Correspondance

signed, titled and dated 'Correspondance 1993 Leeufan-' (on the reverse) oil and mineral pigment on canvas 78% x 114% in. (200 x 290 cm.)
Executed in 1993

£100,000-150,000 \$130,000-190,000 €120,000-170,000

PROVENANCE:

Lisson Gallery, London. Private Collection, France. Anon. sale, Christie's London, 12 February 2009, lot 173.

Acquired at the above sale by the present owner.

'Each moment occurs only once, but because everything is a continuation of single moments, it is necessary for them to repeat and resonate with each other.'

—LEE UFAN

With its three gracefully composed grey brushstrokes, Correspondance (1993) by Lee Ufan exudes a stately and meditative calm. Part of a series of the same name spanning over two decades, the work shares in the overall series' feeling of slow gestation, its minimalistic marks imbued with a thoughtful, measured tranquillity. Lee's methodology is simple, coating a large brush with a mixture of oil paint and an unusual dissolved mineral pigment before carefully applying a number of evenly-sized brushstrokes around the canvas. The result however is extremely powerful: the mineral pigment supplying the paint with a flinty radiance, the paint ebbs across each brushstroke, thickening and thinning at its edges, while the expansive white ground of the canvas seems to swell in the vacuum between the marks.

While recalling Robert Ryman or Robert Morris' blindfolded drawings, Lee's work hybridises those artists' Western Minimimalism with a painterly interest in the

properties of the brushstroke stemming from the Mono-ha avant-garde collective he cofounded during the 1960s. Meaning 'School of Things', and influenced as much by Heidegger and Foucault as the traditional academic practices of Korean and Japanese art, Monoha rejected expressionism for a more focused exploration of materiality, an attentiveness to the formal qualities of artistic material that had affinities with the work being done by their contemporaries in the Italian Arte Povera movement. Together, these concerns meet in Correspondance to produce a work of rich intellectual complexity. On the one hand it is a compositional study that functions as an autonomous formal arrangement, asking the viewer only to consider the serene spatial relationships of the marks on the canvas. But its lucid presentation of the brushstroke also has a gestural quality that conveys a sense of artistic process - only instead of expressing an artistic subjectivity, the feeling is of a quietly repetitive ritualism, imbuing its Minimalism with a transcendental quality.



Lee Ufan in his studio, Paris, November 2000. Artwork: © DACS, 2017. Photo: © Lee Kang-so 2017.



ZEITZ MUSEUM OF CONTEMPORARY ART AFRICA ZEITZ MUSEUM VAN HONTEMPORÊRE HUNS AFRIHA iZEITZ UMZI WOGCINO BUGCISA BASEAFRIHA

The Zeitz Museum of Contemporary Art Africa, set to open at the V&A Waterfront in Cape Town in September 2017, will be the first major contemporary art museum in Africa. Housed in the historic Grain Silo that has stood on the V&A since 1921, this pathbreaking, not-for-profit institution will look to develop, preserve and celebrate art from Africa, providing a global home for contemporary art from Africa and its Diaspora in one of the most iconic buildings in Cape Town. Christie's is delighted to host this special sale of works donated by artists in order to benefit Zeitz MOCAA.

An instantly recognisable form on the Cape Town skyline, the Grain Silo is a monumental memorial of the city's industrial past, but in its conversion into this ninestorey museum it has undergone a beautiful redesign, orchestrated by Thomas Heatherwick. With its inner structure of vast, tightly-packed concrete cylinders, the interior of the silo had to be radically reimagined in order to provide the open, horizontal spaces a gallery requires. But while many of the grain stores have been cleared to allow for the building's eighty galleries, a sense of the building's industrial heritage has been maintained in the museum's magnificent central atrium: a cross-section has been cut into eight of its cylinders, creating a cavernous gallery and circulating area that winds up to a glass ceiling above. With light falling over the fluent curves of its inner walls, the atrium remembers the museum's past life at the heart of industry in Cape Town, while transforming it into an enchanting structure of illuminated, organic forms.

However, what is inside the building is of course the main attraction. Pan-African in its artistic and cultural outlook, the museum's permanent collection will be supplemented by the Zeitz Collection, one of the world's most wideranging collections of contemporary art from Africa, which has been loaned in its entirety to the Zeitz MOCAA; in combining these two collections, the museum has an arguably unrivalled resource on the continent, helping the museum to develop a programme that celebrates and historicises African art while supporting new artists. While the size of the museum space itself will enable artists from Africa and its Diaspora to be exhibited on a newly grand scale, in its commitment to art education and open access, the museum will also look to communicate a vision of art from Africa available to all, inspiring generations of artists to come.

The work on show in this fundraising sale at Christie's has been gifted by artists from Africa and the world – and as such is a point of intersection, demonstrating how contemporary artists from Africa enter into dialogue with their counterparts elsewhere. However, even more importantly, it also offers a journey through the rich landscape of twenty-first century art from Africa itself, showcasing not only the creativity found across the continent and its Diaspora, but the complexity and variety of work produced by artists engaging with their own specific cultural inheritances, traditions and regionalisms. Thus, while Yinka Shonibare MBE's work uses the commercial history of widely-available









*191

ATHI-PATRA RUGA (B. 1984)

The Night of the Long Knives #2

archival inkjet print on photorag baryta mounted on Dibond $59\,x\,74\%$ in. (150 $x\,190$ cm.)

Executed in 2013, this work is from an edition of five

£2,500-4,500 \$3,200-5,700 €3,000-5,300

PROVENANCE:

 $Donated \ by \ the \ artist, Courtesy \ of \ WHATIFTHEWORLD \ Gallery, Cape \ Town.$

EXHIBITED

Cape Town, WHATIFTHEWORLD Gallery, The Future White Women of Azania Saga, 2014.



192

PASCALE MARTHINE TAYOU (B. 1967)

Poupée Pascale

crystal and mixed media 19% x 10% x 9% in. (50 x 26 x 25cm.) Executed in 2010

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

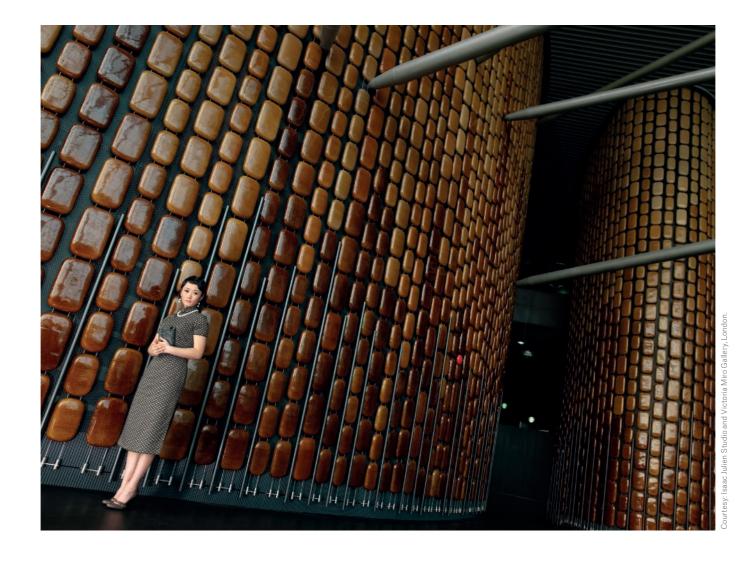
Donated by the artist, Courtesy of Galleria Continua, San Gimignano, Beijing, Les Moulins and Habana.

LITERATURE:

Pascale Marthine Tayou Always All Ways, exh. cat., Malmö, Malmö Konsthall, 2010-2011 (illustrated in colour, p. 294).







ISAAC JULIEN (B. 1960)

Chameleon (Ten Thousand Waves)

Endura print face-mounted on Diasec $70\% \times 94\% \times 3$ in. (180 $\times 239.8 \times 7.5$ cm.) Executed in 2010, this work is from an edition of six plus one artist's proof

£18,000-25,000 \$23,000-31,000 €21,000-29,000

PROVENANCE:

Donated by the artist.





*194

PETER BEARD (B. 1938)

Orphaned Cheetah Cubs, Mweiga, near Nyeri, Kenya, March 1968

signed by the photographer and by artists Kivoir Mathenge and E. Mwangi Kuria, titled 'Cheetah cubs @ feeding-time in Mweiga nr. Nyeri', dated '1968' and 'embellished/ by the Hog Ranch/ art dept./ Decem. 2001 ad' and variously annotated in ink (recto); signed and dated 'Peter Beard Sept 2003' in blue ink, stamped photographer's copyright credit with title, dated '2002' and inventory number '2983' in black ink and numbered again '2983' in red pencil (on the reverse)

gelatin silver print with gelatin silver print collage, watercolour, tempera and ink 11 x 14in. (28 x 35.7cm.)

Executed in 2003, this work is unique

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

Donated by the artist.

LITERATURE:

N. Beard (ed.), *Peter Beard*, Cologne 2013, no. 180 (illustrated in colour, p. 627).



YINKA SHONIBARE, MBE (B. 1962)

Boy Balancing Knowledge II

fibreglass mannequin, Dutch wax printed cotton textile, books, globe, leather and steel baseplate $71\% \times 29\% \times 61\%$ in. (181 x 75 x 157cm.) Executed in 2016

£50,000-70,000 \$63,000-87,000 €59,000-81,000

PROVENANCE:

Donated by the artist, Courtesy of James Cohan, New York and Stephen Friedman Gallery, London. 'Education is the most powerful weapon which you can use to change the world.'

-NELSON MANDELA

Boy Balancing Knowledge II (2006) is instantly recognisable as a work by Yinka Shonibare MBE: a mannequin dressed in trademark Shonibare Dutch wax patterned cotton, and with a globe for a head (another of the artist's hallmarks), the figure stands precariously on one leg, balancing an improbably stacked pile of books that is already beginning to fall. A characteristically playful, dynamic sculpture, Boy Balancing Knowledge II plays signifiers of identity off against one another in its interrogation of the concept and status of knowledge in a hyper-globalised world. At the heart of the work is the figure, dressed in notionally African dress; but, as the globe also references, this 'authentic' African clothing is the product of a globalised process - the cloth is produced in the Netherlands for sale in Indonesia, before the excess supplies are sold back to suppliers in the UK. Yet contrasted against this figure of globalised Africanism is the stack of books the manneguin is struggling to carry: a collection of mid-twentieth century academic English hardback books. These books, with their classical Oxbridge stylings, seem to embody

the educational establishment, and indeed, the very concept of knowledge exported around the world, and pursued by children like Shonibare himself. Shonibare was born in England but raised in Nigeria, speaking Yoruba at home but English at school – the administrative language of the country inherited from the British Empire.

As Shonibare himself has said, it is this balancing of globally mediated national identities that lies at the heart of his practice: 'It is essential... to give a sense of my own hybrid identity and my background as it is the basis of my practice. I am a product of the post-colonial period. I was born in 1962 in England to Nigerian parents, two years after Nigeria gained its independence from Britain. Although I was born in Britain, I grew up in Lagos and later returned to Britain to complete my education. It is therefore normal for me to switch between cultures. (Y. Shonibare MBE, 'Fabric, and the Irony of Authenticity', in Annotations I, 'Mixed Belongings and Unspecified Destinations', ed. Nikos Papastergiadis, London, 1996, p. 38).





ANTONY GORMLEY (B. 1950)

COLLECT

cast iron 81½ x 15¾ x 13¾in. (207 x 39 x 35cm.) Executed in 2014

£250,000-350,000 \$320,000-430,000 €300,000-410,000

PROVENANCE:

Donated by the artist.

A stacked tower of cast-iron cuboid blocks, COLLECT (2014) presents the human figure re-described in the language of Euclidean geometry. The figure appears at once impressively monolithic, and yet also poised on the verge of instability. The work is part of Gormley's Blockworks series, some of the artist's most robust and contemplative considerations of the human body. Discussing the series, the artist has reflected on the works' architectural quality, and the relationship between this quality and the psychological expressiveness of the body itself: 'They use the construction language of the built world, pillars and lintels, to evoke the inner condition of the body, treating the body less as a thing than a place. There is a tension between a suggested symmetry and the actual articulation of a body, so that very slight variations in the alignment of the blocks can be read empathetically as an indication of the total body feeling. All of these pieces attempt to treat the body as a condition: being, not doing' (A. Gormley, 'Larger Cast Blockworks', http:/www.antonygormley.com/sculpture/ item-view/id/283 [accessed 1 February 2017]). Thus, in Collect, Gormley looks to give the 'feeling' a physical location and shape that is relatable to the viewer's own, asking the viewer to consider the form of the sculpture in

relation to themselves and to read its delicate suggestions of movement and poise through the frame of their own body.

In this empathic meeting between viewer and sculpture, Gormley invites a moment of self-reflection as the viewer becomes aware of their own physicality, thoughts and feelings. This speaks directly to ancient traditions of sculpture, and Gormley himself takes a wideangled historical view of his work: 'I am aware that sculpture has always tried to defy death, and it is thereby bound up with a sense of our own mortality. But behind all of that is a much bigger issue, which is really the extinction of the human project... If we take the standing stone as the sort of 'Ur-sculpture', which I think it is, it is the ultimate witness of time and space and an attempt to mark the surfaces of the world with some indicator of the conscious mind' (A. Gormley, quoted in M. Iversen, 'Still Standing', Antony Gormley: Still Standing, exh. cat., The Hermitage State Museum, St Petersburg, 2011, p. 50).

In this sense, *COLLECT* is as much about the historical act of sculpture itself: both a primitive stack of standing stones, and a sophisticated rendering of the human form, the work reflects an ancient, universal desire to 'mark the surface of the world'.

'I use the construction language of the built world; pillars and lintels, to evoke the inner condition of the body, treating the body less as a thing than a place. There is a tension between a suggested symmetry and the actual articulation of a body, so that very slight variations in the alignment of the blocks can be read empathetically as an indication of the total body feeling. All of these pieces attempt to treat the body as a condition; being, not doing.'

—ANTONY GORMLEY





197

EL ANATSUI (B. 1944)

Warrior

aluminium and copper wire 124 x 37% in. (315 x 350cm.) Executed in 2015

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

PROVENANCE:

Donated by the artist, Courtesy of October Gallery, London.

EXHIBITED:

Hamar, Kunstbanken Hedmark Kunstsenter, *El Anatsui: Of Dzi*, 2015

London, October Gallery, *El Anatsui: New Works*, 2016 (illustrated in colour, on the cover & p. 22).

'You've touched it, and I've touched it. There is now a kind of bond between you and me [...] and this is an idea which is very much related to religious practice, spiritual practice, in many parts of Africa and, I believe, in many cultures of the world.'

—EL ANATSUI



Gustav Klimt, *The Golden Knight*, 1903. Prefectural Museum of Art, Nagoya. Photo: Austrian Archives/Scala Florence.





El Anatsui installing *Gli* at Rice Gallery, Houston, 2010. Photo: © Nash Baker 2010. Artwork: © 2016 El Anatsui.

'In effect the process was subverting the stereotype of metal as a stiff, rigid medium and rather showing it as a soft, pliable, almost sensuous, material capable of attaining immense dimensions and being adapted to specific spaces.'

—EL ANATSUI

El Anatsui's Warrior (2015) is a grand, shimmering sculpture that is at once impressively substantial and ethereally weightless, its alien figure gliding through space towards the viewer. Made from thousands of moulded aluminium bottle-tops threaded together with copper wire, the work is a continuation of the series of magnificent bottletop hangings that the artist has produced since the beginning of the century. However, Warrior represents the first time the artist has incorporated a fully-legible human figure into the series. Unlike his previous work, here Anatsui brings the warrior of the title to life in a virtuosic display of his medium, capturing and compressing narrative and energy into the hanging: his head turned to his right, almost looking over his shoulder, the warrior bounds through four black lines that seem to bend beneath his pressure like reeds. Stitched together in one continuous layer of metal, Anatsui works his golden figure into the rippling black background, rather than laving his design over the cross-hatching of metal; in doing so, the warrior is held in a moment of suspended energy, both a symbol flattened into the fabric of the hanging and a figure imbued with life leaping out from the wall and into the space of room.

Anatsui's bottle-top hangings are an exceptionally powerful series, and the artist's most important works; aside from their extraordinary technical excellence and craftsmanship (Anatsui has developed fifteen different bottle-top palettes to serve as different 'elements' for the works), they resound with history, tying together a West African past and present. Sourcing the bottle-tops *en masse* from liquor distilleries

near his home, Nsukka, Nigeria, the fragments of aluminium not only serve as particularly malleable units of metal but as vessels of their own compacted historical narratives. In the first place, these bottletops are evidence of a key industry that was first exported to Africa by Europeans, and then later assimilated into the slave trade – an ineradicable symbol of the global economic and social relations that shaped the West African coastline. As Anatsui says, 'They made rum in the West Indies, took it to Liverpool, and then it made its way back to Africa' (E. Anatsui, quoted in S. M. Vogel, *El Anatsui: Art and Life*, Munich, 2012, p. 54).

Anatsui's art itself also enters into dialogue between past and present. This dramatic work is executed with regal grandeur and scale and references ancient visual traditions of West Africa. At the same time, the act of transforming materials from objects of everyday use into objects of artistic contemplation is central to the artist's practice. In today's economic ecosystems in Nigeria, all kinds of everyday objects are too valuable not to re-use, and Anatsui adopts this spirit, transforming the material of daily life into art. The bottle-tops testify to the excessive refuse of today's consumer society, largely attributable to colonialism in West Africa, and as such are charged with a moving history of economics that the artist presents in the international language of contemporary art. Warrior is as much about heritage forms of African history and culture as about the present day; in traversing these two poles, the artist produces a work of exceptional freshness and vitality.





198

RASHID JOHNSON (B. 1977)

Falling Man

mirror, ceramic tile, spray enamel, black soap and wax on wood 96% x 72% x 2% in. (246.1 x 184.8 x 5.7cm.) Executed in 2016

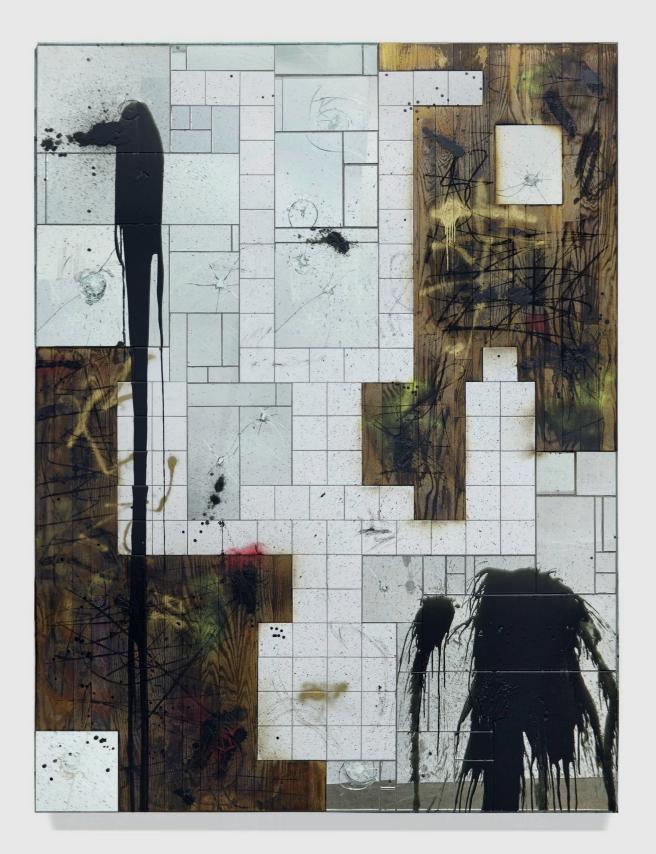
£60,000-80,000 \$75,000-99,000 €70,000-93,000

PROVENANCE:

Donated by the artist, Courtesy of Hauser & Wirth.

'The materials I've used over the last five to 10 years were things that were close to me, that reminded me of certain aspects of my experience growing up—for example, the relationship I had to Afrocentrism through my parents in the late '70s and early '80s. My mother would always have shea butter around, and she wore dashikis. I was celebrating Kwanzaa, hearing this unfamiliar language, Swahili, and seeing black soap and chew sticks around the house, things that were about applying an Africanness to one's self.'

—RASHID JOHNSON





KENDELL GEERS (B. 1968)

Twilight of the Idols 61

chevron danger tape on found object 21 x 5 x 5in. (53.5 x 12.5 x 12.5cm.) Executed in 2009

£5,000-7,000 \$6,300-8,700 €5,900-8,100

PROVENANCE:

Donated by the artist, Courtesy of Stephen Friedman Gallery, London; Galerie Rodolphe Janssen, Brussels; Goodman Gallery, Cape Town and Johannesburg and ADN Galería, Barcelona.







HARLAND MILLER (B. 1964)

You Are No Longer A Part of My Life by Medical Opinion signed 'Harland Miller' (on the reverse)

oil on canvas 99¼ x 62in. (252 x 157.5cm.)

Painted in 2012

£28,000-35,000 \$35,000-44,000 €33,000-41,000

PROVENANCE:

Donated by the artist, Courtesy of White Cube.





EAMONN DOYLE (B. 1969) & NIALL SWEENEY (B. 1967)

END. Cumberland Street Boy

signed, titled and numbered 'Niall Sweeny Eamonn Doyle End Cumberland Street 4/5' (on a label affixed to the reverse)

archival pigment print with oil-based cellulose serigraph on Hahnemühle Bamboo paper, in artist's frame

26 x 39in. (67 x 100cm.)

Executed in 2016, this work is number four from an edition of five plus two artist's proofs

£2,500-4,500 \$3,200-5,700 €3,000-5,300

PROVENANCE:

Donated by Michael Hoppen Gallery, London.

EXHIBITED:

London, Michael Hoppen Gallery, Eamonn Doyle: End, 2016. Arles, Espace Van Gogh, Eamonn Doyle: End, 2016.

Rouen, Centre Photographique - Pôle Image Haute-Normandie, *Eamonn Doyle Dublin: Trilogie*, 2016-2017.





YTO BARRADA (B. 1971)

Iris et Ronces (Iris Tingitana)

C-print mounted on Diasec 31½ x 31½in. (80 x 80cm.)

Executed in 2007, this work is artist's proof number one from an edition of five plus two artist's proofs

£2,500-4,500 \$3,200-5,700 €3,000-5,300

PROVENANCE:

Donated by the artist, Courtesy of Galerie Polaris, Paris.

EXHIBITED:

Paris, Galerie Polaris, *Yto Barrada: Iris Tingitana*, 2007. Venice, 52nd Venice Biennale, *Think with the Senses, Feel With the Mind: Art at the Present Tense*, 2007.





*203

FRANCES GOODMAN (B. 1975)

Dazed

strung sequins on linen 47% x 61½in. (121 x 156cm.) Executed in 2016

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

PROVENANCE:

Donated by the artist, Courtesy of SMAC Gallery, Cape Town.

EXHIBITED:

Cape Town, SMAC Gallery, Frances Goodman: Degreened, 2016.





*204 ROGER BALLEN (B. 1950)

Banner

Hahnemuhle pigment print image: 29½ x 29½in. (75 x 75cm.) sheet: 35½ x 35½cm. (90 x 90cm.) Executed in 2009, this work is number six from an edition of six

£5,000-7,000 \$6,300-8,700 €5,900-8,100

PROVENANCE:

Donated by the artist.

EXHIBITED:

Washington D.C., National Museum of African Art, Smithsonian Institution, Lines, Marks, and Drawings: Through the Lens of Roger Ballen, 2013-2014, no. 47 (another from the edition illustrated, pp. 93 & 111).

²⁰⁵ ALI BANISADR (B. 1976)

At Sea

signed and dated 'ALI BANISADR 2011' (lower centre); signed and dated 'ALI BANISADR 2011' (on the overlap) oil on linen 36×30 in. (91.4 \times 76.2cm.) Painted in 2011

£130,000-180,000 \$170,000-220,000 €160,000-210,000

PROVENANCE:

Galerie Thaddaeus Ropac, Paris. Acquired from the above by the present owner in 2011.

EXHIBITED:

Salzburg, Galerie Thaddaeus Ropac, *Ali Banisadr* - *We Haven't Landed on Earth Yet*, 2012 (illustrated in colour, unpaged).

London, Blain Southern, *Ali Banisadr: At Once*, 2015 (illustrated in colour, p. 107).

'[My paintings are] based on three things: the history of myself, the history of our century, and the history of art. These things aren't going to change much.'

—ALI BANISADR

Banisadr was struck by the landscape's eerie familiarity, bringing back flashes of memory from Iran; moved by the experience, he returned to a practice of drawing sound, producing a series of charcoal drawings of explosions that transformed the horror of reality into fractured forms permeated by violence and destruction – and establishing the artist's hybrid practice of abstraction and fragmented figuration.

This artistic idiom is, however, also a product of the artist's literacy in both Western and Eastern artistic traditions; while his mastery of landscape and penchant for infinitesimal detail recall scenes from Old Masters like Bosch and Bruegel, as well as Behzad, the great Persian miniaturist, his ability to melt these splinters of 'figurative' detail into abstraction recalls de Kooning or Gorky. Filtering these influences through his own remarkable biographical experiences, Banisadr's painting transmutes contemporary history into ineffable, fantastical visions. 'I don't make things that have names. I don't make identifiable things - like here's a tree or a rock or a car, I just don't make things that way. The painting doesn't communicate to me that way, because its paint. As paint, it's telling me different things and those things are unnamed things. When you have a dream, there's visual stuff going on in your subconscious you can't really get a hold of - you can't weigh it down and say what it is; you can't' (A. Banisadr, quoted in J. Beer, 'Conversation with the Unnamed: Ali Banisadr', Art-Rated, January 2012).

Rendered in characteristically meticulous detail, Ali Banisadr's stunning At Sea (2011) is a dreamlike tableau of writhing, inchoate forms. A vision in intense submarine blues, Banisadr shapes a landscape of visual splendour and complex emotional ambiguity that seems to disintegrate before our eyes, a tapestry of abstract forms that somehow maintain the residual presence of figuration. Amidst the teeming throng of lines and shapes executed in painstaking miniature, forms are implied, but not defined: a ladder rising on the painting's left side; a man's figure looking upward at its bottom; a sliver of parchment or stone inscribed with an illegible language in the top-right of the frame. These half-realised forms are read upward or downwards, and contribute to the work's strange sense of verticality; Banisadr subverts the notion of the sea as landscape and instead transforms it along an apparently infinite vertical axis. evoking dizzying Dantesque visions of spiritual ascent and descent.

Born in Tehran, but raised in California from the age of twelve, Banisadr's work is profoundly informed by his childhood experiences of the Iran-Iraq war; a synaesthete, his first artistic experiments as a child were drawings of the sounds of bombs falling in the city, something that continues to bear influence over his distinctive visual language today. Indeed, Banisadr's inimitable style emerged from particularly vivid recollections of his wartorn childhood. Visiting the D-Day beaches in Normandy as a student,



Artist Ali Banisadr stands in front of his installation 'Fravashi' at 'Love Me Love Me Not' collateral event at the 55th International Art Exhibition, on May 30, 2013 in Venice, Italy.

Artwork: © Ali Banisadr Photo: Marco Secchi/Getty Images





206

BRIAN CALVIN (B. 1969)

Unable to Fly

signed, titled and dated 'Brian Calvin 2005 "UNABLE TO FLY"' (on the reverse) acrylic on canvas 78 x 481/4 in. (188.2 x 122cm.) Painted in 2005

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

Marc Foxx, Los Angeles. Private Collection.

Acquired from the above by the present owner.

EXHIBITED:

Los Angeles, Marc Foxx, Brian Calvin, 2005.



*207

JONAS WOOD (B. 1977)

Calais Drive One

signed with the artist's initials, titled and dated 'CALAIS DRIVE ONE JBRW 2012' (on the reverse) gouache and coloured pencil on paper 40% x 34in. (102.2 x 86.4cm.) Executed in 2012

£45,000-65,000 \$56,000-81,000 €53,000-75,000

PROVENANCE

David Kordansky Gallery, Los Angeles. Acquired from the above by the present owner in 2012.

LITERATURE:

J. Wood, Jonas Wood - Portraits, New York 2016 (illustrated in colour, p. 25).



λ208 LUCY MCKENZIE (B. 1977)

Sport March

acrylic on canvas 48 x 481⁄4 in. (122 x 122.5cm.) Painted in 2000

£10,000-15,000 \$13,000-19,000 €12,000-17,000

PROVENANCE:

Cabinet Gallery, London.
Acquired from the above by the present owner in 2000.

EXHIBITED:

Minneapolis, Walker Art Center, Painting at the edge of the world, 2001-2002 (illustrated, p. 295).



209 EDWARD RUSCHA (B. 1937)

Wha...

signed and dated 'Ed Ruscha 2013' (lower right) acrylic and dry pigment on paper 11 x 15% in. (28 x 38 m.) Executed in 2013

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

PROVENANCE:

Gagosian Gallery, Los Angeles. Acquired from the above by the present owner.

This work will be included in a forthcoming volume of *Edward Ruscha: Catalogue Raisonné of the Works on Paper*, edited by Lisa Turvey.

PROPERTY FROM THE COLLECTION OF ADAM CLAYTON

210

ANDY WARHOL (1928-1987)

Blue Movie

screenprint on aluminium paper 36¼ x 47% in. (92.2 x 121.6cm.) Executed in 1968

£80,000-120,000 \$100,000-150,000 €93,000-140,000

PROVENANCE:

Ronald Feldman Fine Arts, New York. Private Collection, United Kingdom.

EXHIBITED:

Bilbao, Guggenheim Museum Bilbao, *Andy Warhol a Factory*, 1999-2000, no. 312 (illustrated in colour, unpaged).

Two naked figures, their faces obscured, are frozen in time, bathed in blue light; as a woman lifts herself from a bed, she casts a shadow over the behind of the man lying next to her, the picture crackling with subtle motion and intimacy. Blue Movie (1968) is a unique still from Andy Warhol's movie of the same name and a gorgeous, tender record of youth. An exceptionally rare artwork from this era of Warhol's career, in which the artist had all but stopped making paintings in order to focus on his work in film, the still is printed on luxuriant, shimmering aluminium foil; while light glints from its reflective surface, the picture's deep, blue shadows define the forms of the young couple's bodies with refined elegance, creating a play of light and shade that gives the work a quiet timelessness.

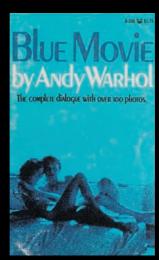
Blue Movie was perhaps the most controversial film Warhol ever made: originally entitled Fuck, the film depicts Warhol associates Viva and Louis Waldon performing various menial household tasks, discussing the Vietnam War and, most notoriously, having unsimulated sex in one uninterrupted thirty-three minute take. After being shown publicly for the first time in July 1969 at the New Andy Warhol Garrick Theater, ten days into its run police arrested the cinema's staff and confiscated the film, eventually fining the manager \$250, to which Warhol responded by publishing the film's dialogue, as well as several explicit stills, in a book. Yet despite the controversy, what is truly remarkable about Blue Movie, is its total lack of affectation

'People sometimes say that the way things happen in the movies is unreal, but actually, it's the way things happen to you in life that's unreal. The movies make emotions look strong and real, whereas when things really do happen to you, it's like you're watching television -- you don't feel anything.'

—ANDY WARHOL

and, indeed, plot. Simply aspiring to present the real lives of two ordinary people over one afternoon, with all the languor and aimlessness that necessarily entails, the film achieves a casual serenity – a serenity that radiates from this still's delicate composition, with its two anonymous, graceful bodies that could be any young couple captured in a moment of blissful purposelessness.

Warhol explained his thinking in a Vogue interview around the time: 'Scripts bore me. It's much more exciting not to know what's going to happen. I don't think plot is important. If you see a movie of two people talking you can watch it over and over again without being bored. You get involved - you miss things - you come back to it... But you can't see the same movie over again if it has a plot because you already know the ending... Everyone is rich. Everyone is interesting... They're not-real people trying to say something. And we're real people not trying to say anything' (A. Warhol, quoted in V. Bockris, Warhol: The Biography, Cambridge MA, 2003, p. 327).



Front cover of Blue Movie by Andy Warhol Film directed by Andy Warhol (1968), published by Grove Press (1970).



*211

GEORGE RICKEY (1907-2002)

Eight Rectangles, Eight Squares Folded, Hanging, Variation II incised with the artist's signature and date 'Rickey 1994' (on one of the elements) stainless steel and polychrome stainless steel $9\% \times 39\% \times 36\%$ in. $(24 \times 100 \times 92$ cm.) Executed in 1994

£50,000-70,000 \$63,000-87,000 €59,000-81,000

PROVENANCE:

Maxwell Davidson Gallery, New York. Catherine Gamble Curran Collection, USA. Estate of Catherine Gamble Curran sale, Sotheby's London, 2 July 2008, lot 142. Acquired at the above sale by the present owner.

With its kinetically-charged polychrome forms, George Rickey's Eight Rectangles, Eight Squares, Hanging, Variation II (1994) is an eloquent synthesis of geometric machinery and the unseen forces of nature. The mobile is composed of stringent structural shapes long tapered rectangles and ridged squares - that rotate mid-air in bewitching chromatic harmony. Connected by delicately manipulated steel, the work builds upon Alexander Calder's pioneering mobiles: kinetic structures subject to the slightest gust of air. Movement cascades through Rickey's hanging forms, pushing the sculpture into lyrical, balletic motion. The resulting choreographic patterns are of more interest to Rickey than the aesthetic quality of each geometric unit: motion, inertia, gravity and speed define the composition just as much as the tangible media he uses. As the artist explains, 'nature itself, with its forms and its order, can now be brought into art, not as model or inspiration as before, but as a component for the work' (G. Rickey, quoted in George Rickey: Skulpturen, Material, Technik, exh. cat., Amerika Haus Berlin, Berlin, 1979. pp. 14-15). The son of an engineer, Rickey incorporates his father's line of work into his practice, using weight and balance as means of animating his mobiles. Initiated in the late 1940s, his mesmerizing sculptures represent an important milestone in the history of kinetic abstraction. Refusing passive observation, they immerse the viewer in a hypnotic symphony of colour, form and movement.

'I found that I did not merely want to set a static art in motion, nor did I want to describe the dynamic world around me with a series of moving images. I wanted the whole range of movements themselves at my disposal, not to describe what I observed in the world around me, but to be themselves, performing in a world of their own.'

—GEORGE RICKEY



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

212

JOSEF ALBERS (1888-1976)

Homage to the Square

signed with the artist's initial and dated 'A 60' (lower right); signed and dated 'Albers 1960' (on the reverse) oil on masonite $19\% \times 19\% in. (50.5 \times 50.5 cm.)$ Painted in 1960

£140,000-160,000 \$180,000-200,000 €170,000-190,000

PROVENANCE:

Galerie Denise René, Paris. Acquired from the above by the present owner in 1980s.

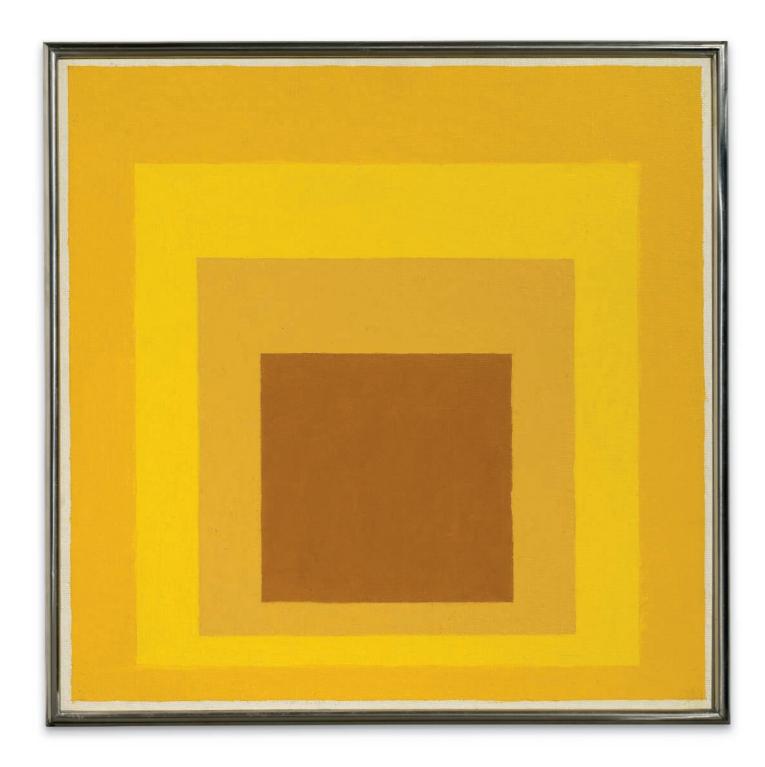
Please note that this work will be included in the forthcoming Josef Albers Catalogue Raisonné being prepared by the Anni and Josef Albers Foundations and is registered as number 1976.1.401.

With its stately concentric squares drawing the eye to the work's centre, Josef Albers' Homage to the Square is a journey through rich, summery yellows, and a superb example of the master-colourist's series of the same name. Painted in 1960, the work dates from a period in which the artist returned repeatedly to a range of yellows – as well as proximal reds, oranges and browns; in this Homage, the artist's work in yellow reaches a sublime apex, its collocations of colours a perfected distillation of the vivid colours of the American summer that fired the artist's imagination.

Beginning the series in 1950 and devoting himself to it until his death in 1976, Albers conceived the Homage to the Square series as a culmination of much his artistic practice and thought; leaving his teaching post at Black Mountain College in 1949, having also previously taught at the Bauhaus, the Homage to the Squares embody the principles of colour theory. Understanding that a colour's effect was unstable, and contingent on the relationship with the properties of others surrounding it, Albers had his students work through exercises that focused on the context of colour, placing gradually more complex arrangements of tones together in order to demonstrate the fluidity and variety contained within individual shades. In Homage to the Square series, Albers has taken these ideas to their apex; only ever using the form of one of four geometric models, the works explore the way in which different arrangements colours resonate with the viewer.

'All this enables the knowing colorist (painter, designer, etc.) to make equal colors look different and different colors alike: so that bright looks pale; and dull, intensive. He turns warm into cool, and the opposite; exchanges advancing and receding properties at liberty; makes opaque looks transparent; definite shapes unrecognizable. In short, he not only recognizes that color is deceiving us all the time, but uses color as an acting agent, changing its identity in many ways. Color is a magic force.'

—JOSEF ALBERS



213

ROY LICHTENSTEIN (1923-1997)

Water Lilies with Cloud

signed, numbered and dated 'STA I rf Lichtenstein '92' (on the reverse) screenprinted enamel on processed and swirled stainless steel with painted artist's frame

67 x 46%in. (170.2 x 117.8cm.)

Executed in 1992, this work is STA number one from an edition of twenty-three plus three printer's proofs, one BAT, six artist's proofs, one NGA and two STA

£160,000-220,000 \$200,000-270,000 €190,000-260,000

PROVENANCE:

Troy Buckner, New York.
Acquired from the above by the present owner in 2007.

EXHIBITED:

London, The Mayor Gallery Ltd., Roy Lichtenstein Water Lilies, 1992 (another from the edition illustrated in colour, unpaged).

Tokyo, Akira Ikeda Gallery, *Roy Lichtenstein: Water Lilies*, 1993 (another from the edition exhibited; illustrated, unpaged).

Famed for elevating images from popular culture to the status of high art, Roy Lichtenstein overturns this process in Water Lilies With Cloud, appropriating the hallowed canon of high art to showcase his own distinct visual language. Executed in 1992, the print is a wry parody of Claude Monet's venerated Nympheas. In the print, Lichtenstein deconstructs Monet's distinct style, replacing Monet's textural brushstrokes and soft interplay of light and shadow with a dramatic simplification of form colour and geometry, regenerating the work for a contemporary art world. Blocks of vibrant blue hues, strong diagonals, and thick black outlines delineate the shadows, while Lichtenstein's signature Ben-Day dots imply the highlights of a sun's rays glistening across the water. The sturdy lines, chromatic intensity and angularity of form create an almost abstract intersection of geometric shapes described in bold primary tones.

Water Lilies with Cloud's pop assault on the art canon reflects Lichtenstein's sustained interest in his work's relationship with his forebears; at various points in his career he produced work based on specific works, like Picasso's Dora Maar with Cat and van Gogh's Bedroom in Arles, or overtly art-historical structures, mimicking Cubist and Surrealist compositions in the 1970s. Monet offered the painter the opportunity for particularly

LITERATURE:

M. Corlett, *The Prints of Roy Lichtenstein: A Catalogue Raisonné 1948-1993*, Washington, D.C. 1994, no. 263 (another from the edition illustrated, p. 241).



Hokusai, 'Ono Waterfall Along the Kisokaido', circa 1780-1849. Photo: The Print Collector/Print Collector/ Getty Images.

interesting dialogue, Monet's soft colours and gorgeous treatment of light apparently resistant to Lichtenstein's process; as the artist himself said, '[W]hen I did paintings based on Monet's I realised everyone would think that Monet was someone I could never do because his work has no outlines and it's so Impressionistic. It's laden with incredible nuance and a sense of the different times of day and it's just completely different from my art. So. I don't know. I smiled at the idea of making a mechanical Monet' (R. Lichtenstein, quoted in M. Kimmelman, PORTRAITS, Talking with Artists at the Met, The Modern, The Louvre and Elsewhere, New York, 1988, http://www.lichtensteinfoundation. org/kimmelman1.htm [accessed 9th May 2014]). Yet Lichtenstein's lilies feel out other points of contact between the two artists - especially the nineteenth century Japanese woodcut tradition of Hokusai and Hiroshige from which Monet himself took great inspiration. With his flat planes giving way intermittently to strange senses of depth and his rendering of landscape in signature patterns, Lichtenstein seems to possess some of the aesthetic concerns of the Japanese masters. To that end, the work seems to take the water-lily motif back from Monet's mellifluous Impressionism, returning it, changed and updated, to its source - the work a wonderful example of a certain arthistorical circularity.



PROPERTY FROM AN EMINENT EUROPEAN COLLECTION

214

RICHARD PRINCE (B. 1949)

My Mother-in-Law

signed, titled and dated 'R Prince 2005 My Mother-in-law' (on the reverse) acrylic and paper collage on canvas 29% x 40in. (76 x 101.5cm.) Executed in 2005

£250,000-350,000 \$320,000-430,000 €300,000-410,000

PROVENANCE:

Barbara Gladstone Gallery, New York. Acquired from the above by the present owner in 2006. 'The Joke paintings are abstract. Especially in Europe, if you can't speak English.'

-RICHARD PRINCE

I SAID TO MY MOTHER IN LAW MANY HOUSE IS YOU YOUR HOUSE LAST WEEK SHE SOLD I



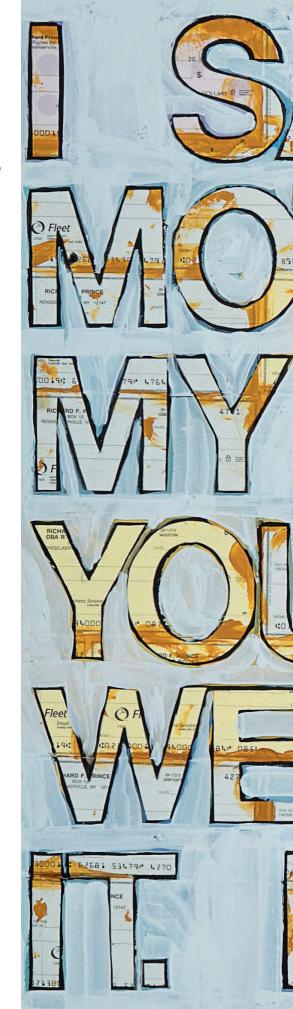
Marcel Duchamp, L.H.O.O.Q., 1919. Private Collection. Artwork: © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2017. Photo: Bridgeman Images.

A modishly minimal grid of variegated stencilled lettering that stands out against a gleaming background of white, My Motherin-Law (2004) by Richard Prince daringly stretches the generic boundaries of what is acceptable in 'high' art, while excavating the banalities of American culture with the artist's trademark wit and conceptual sophistication. One of the artist's seminal 'joke paintings', Prince takes a typical 'Borscht Belt' mother-in-law joke told by commercial comedians at holiday camps and on light entertainment television shows and writes it large, silkscreened onto the canvas in pastel blues and yellows that bleed across the words. A popular form deeply embedded in American culture, the joke takes on a new life inside the frame, as Prince's striking composition and richly coloured text bestow it with an impressive aesthetic aura.

Unlike his first 'joke' works of the 1980s, in *My Mother-in-Law* Prince begins to play impishly with the components of the text itself, subtly distorting its syntactical structure and undermining its communication: the joke seems to stutter, interrupting itself at the end of each line instead of smoothly transitioning to the next word. As the viewer struggles from line to line, this stammering rhythm ruins the delivery of the joke, wrecking its comic potential – a process that is both ironically

comical in itself, but that also divorces us from the meaning of the joke's words. As the viewer continues to look at the painting, Prince's disruption of the textual content of the joke begins to denature its letters into an almost non-verbal presence; with the classic sansserif font filling the space of the canvas, Prince uses his text as form, transforming the natural arrangement of the words into an elegant grid structure that organises the work's composition, something Prince himself has drawn attention to in typically droll fashion: 'The Joke paintings are abstract. Especially in Europe, if you can't speak English' (R. Prince, 'Richard Prince Talks to Steve Lafreniere, Art Forum, March 2003).

This abstraction reflects the way in which the joke has become encrusted in cliché in American society, losing its human, humorous edge by virtue of its overwhelming familiarity; as the text stumbles on the canvas, it seems to be the product of a printing error, a kind of technological failure that reflects the mechanical quality of the joke as it is today - indeed, the joke begins again in the text's final line, the painting unthinkingly 'programmed' to repeat it ad nauseam. As Prince said about his joke-telling, 'I never really started telling. I started telling them over' (R. Prince, 'Like a Beautiful Scar on your Head', Modern Painters, Special American Issue, Autumn 2002, Volume 15, Number 3). However, in establishing the repetitive 'joke' as a model for a kind of abstract painting, Prince continues to use his series to laugh at what he believes to be the misplaced selfseriousness and high-mindedness of more painterly art. Beginning the series in the late 1980s, in the midst of Neo-Expressionism and the art market boom, Prince's paintings were a radical departure from the grandiose canvases and bronze sculptures that were commanding astronomical prices and turning artists into celebrities; exhibiting them while still reasonably unknown, his laconic, deadpan jokes laughingly refused to play the contemporary game of romantic, authentic self-expression. As he has developed them, playing with the way in which the joke is told, Prince's reinventions and retellings have only strengthened his case: deriving abstraction from cliché or the familiarly kitsch, Prince undermines pretensions to profundity and questions the cult of authenticity, demonstrating instead the way in which art and identity are built out of the impacted, composite cultural remains of everything high- and lowbrow - that has gone before.





215 JOE BRADLEY (B. 1975)

Untitled

oil, oilstick and canvas collage on canvas 95¼ x 78in. (241.9 x 198.1cm.)
Painted in 2013

£150,000-200,000 \$190,000-250,000 €180,000-230,000

PROVENANCE:

Gavin Brown's Enterprise, New York.
Acquired from the above by the present owner.

'The figurative element... in the paintings is buried, or sublimated.'

—JOE BRADLEY

Joe Bradley's grainy, weather-beaten style is well evidenced in *Untitled* (2013), a deceptively simple composition in a muddy gold and white that engages in dialogue with its art historical heritage while retaining a bracingly primitivist edge. The canvas bifurcated into two rectangles, a yellow form is blocked into the slightly larger white field, encircled by spatters of smudged red: it seems to flicker between an abstract arrangement of composite shapes and a somewhat crudely fashioned anthropomorphic figure standing beneath the perfectly flat line of a horizon.

After bursting onto New York's art scene with his modular 'stick figures' - geometric assemblages of block-colour canvases in understated pictorial forms - Bradley turned away from this kind of Minimalism and towards something more painterly, developing an idiosyncratic idiom that synthesises Abstract and Neo-Expressionist influences with the artist's love of the raw styles of illustration of underground comic artists ranging from Robert Crumb to the Forcefield collective. In Bradley paintings, 'the figurative element...' as he says, 'is buried, or sublimated' (J. Bradley, 'Entretien avec Franck Gautherot, codirecteur du Consortium', https:/vimeo. com/100398687 [accessed 16 January 2017]); amid what appear to be compositions of roughhewn geometric shapes and wildly gestural mark-making, powerfully simple forms of primal figuration emerge.

In this sense, what ties Bradley's work together, and to his artistic forebears is an interest in the 'primitive' as a mode - be that in cave-painting and ethnographic art, the alternative comic tradition or the modernist and postmodernist high-art primitivism that can be traced through Gauguin, Picasso and Pollock to Twombly, Dubuffet, Guston and Basquiat. However, despite an open engagement with his artistic forebears, Bradley's work resists their tendencies to expressionism; for Bradley, the artistic process is an attempt to efface the presence of the artist's technique, a kind of alienation from the self: '[I know when a work is finished] when it looks foreign to me, when I can't unpack or retrace my steps into how the thing was made. That's the only way—when you look at it and it looks like it came from somebody else' (J. Bradley, quoted in L.M Hoptman 'Joe Bradley' Interview Magazine, September 2013). To this end, Bradley's interest in the primitive seems to be in its illusionistic erasure of the artist as maestro; his coarse figuration, as well as his practice of leaving his canvases on his studio floor in order to pick up grit and other accidental marks, give the work a mysterious 'found' quality that destabilises our sense of the work's origins. Strange and atavistic, Bradley's work is nevertheless at the same time distinctively contemporary.



Robert Motherwell, Open No. 26, 1968. Whitney Museum of American Art, New York. Artwork: © Dedalus Foundation, Inc. / VAGA, NY/DACS, London 2017.



216 **KELLEY WALKER (B. 1969)**

Untitled

digital image and gold leaf on laser cut steel diameter: 59% in. (152cm.) Executed in 2006-2007

£80,000-120,000 \$100,000-150,000 €93,000-140,000

PROVENANCE:

Catherine Bastide, Brussels.
Private collection.
Acquired from the above by the present owner.

'I am thinking of printed matter as a raw material with traces of history. The logo has an aura of propaganda that interests me.'

—KELLEY WALKER



Alternate viev





*217

HAIM STEINBACH (B. 1944)

bel canto

signed and dated 'Haim Steinbach '87' (on the reverse of the shelf) plastic laminated wood shelf, velvet women's shoes and ceramic plates on display holders

18½ x 72 x 14in. (47 x 182.9 x 35.6cm.)

Executed in 1987

£35,000-45,000 \$44,000-56,000 €41,000-52,000

PROVENANCE:

Galleria Lia Rumma, Naples. Private Collection, Naples.

Anon. sale, Phillips de Pury & Company New York, 13 May 2011, lot 363. Acquired at the above sale by the present owner.

EXHIBITED:

Naples, Galleria Lia Rumma, *Haim Steinbach*, 1987. Turin, Castello di Rivoli Museo d'Arte Contemporanea, *Haim Steinbach*, 1995.

LITERATURE

I. Giannelli & G. Verzotti (eds.), *Haim Steinbach*, Milan 1999 (installation view at Galleria Lia Rumma illustrated in colour, pp. 114-115).



PROPERTY FROM AN EMINENT EUROPEAN COLLECTION

218

JOHN M. ARMLEDER (B. 1948)

Calendula Officinalis

signed, titled and dated 'John Armleder 2006 calendula officinalis' (on the overlap) mixed media on canvas $78\% \times 78\%$ in. (200 x 200cm.) Executed in 2006

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

PROVENANCE:

Galerie Andrea Caratsch, Zurich. Acquired from the above by the present owner in 2007.

EXHIBITED:

Paris, Centre Culturel Suisse, *John Armleder: Jacques Garcia*, 2008 (illustrated in colour on the cover).



219

RICHARD PRINCE (B. 1949)

Untitled (Couple)

signed, numbered and dated 'R Prince 1977-79 8/10' (on the reverse) Ektacolor print

image: 151/2 x 231/4in. (39.4 x 59cm.) sheet: 20 x 23¾in. (50.8 x 60.3cm.)

Executed in 1977-1979, this work is number eight from an edition of ten plus

two artist's proofs

£35,000-45,000 \$44,000-56,000 €41,000-52,000

PROVENANCE:

Gladstone Gallery, New York. Frahm Collection, London.

Acquired from the above by the present owner.

New York, Skarstedt Fine Art, Richard Prince Early Photographs, 1977-1979, 2001, no. 11 (another from the edition exhibited; illustrated in colour, p. 11). Basel, Museum für Gegenwartskunst, Richard Prince: Photographs, 2001-2002 (another from the edition exhibited, illustrated, p. 15). This exhibition later travelled to Zürich, Kunsthalle and Wolfsburg, Kunstmuseum.

R. Brooks, J. Rian and L. Sante (eds.), Richard Prince, New York 2003 (another from the edition illustrated in colour, p. 45).

M. Newman, *Untitled (Couple)*, London 2006, no. 2 (another from the edition illustrated, p. 72).



PROPERTY FROM A GERMAN PRIVATE COLLECTION

220

CINDY SHERMAN (B. 1954)

Untitled film still #51

signed, titled, numbered and dated '51 Cindy Sherman $5/10\,1979$ ' (on the reverse)

gelatin silver print

10 x 8in. (25.3 x 20.3cm.)

Executed in 1979, this work is number five from an edition of ten

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

PROVENANCE:

Metro Pictures, New York.

Acquired by the above from the present owner in ca. 1996.

EXHIBITED:

Los Angeles, The Museum of Contemporary Art, *Cindy Sherman: Retrospective*, 1997-1998 (another from the edition exhibited; illustrated, p. 85). This exhibition later travelled to Chicago, Museum of Contemporary Art; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; Bordeaux, Musée d'Art Contemporain; Sydney, Museum of Contemporary Art and Toronto, Art Gallery of Ontario.

Paris, Jeu de Paume, *Cindy Sherman*, 2006 (another from the edition exhibited; illustrated, unpaged). This exhibition later travelled to Bregenz, Kunsthaus Bregenz; Humlebaek, Louisiana Museum of Modern Art and Berlin, Martin-Gropius-Bau.

New York, The Museum of Modern Art, Cindy Sherman: The Complete Untitled Film Stills, 1997 (another from the edition exhibited; illustrated, p.149). New York, The Museum of Modern Art, Cindy Sherman, 2012 (another from the edition exhibited; illustrated, p. 111). This exhibition later travelled to San Francisco, Museum of Modern Art; Minneapolis, The Walker Art Center and Dallas, Museum of Art.

PROPERTY FROM AN IMPORTANT SWISS COLLECTION

*221

JOEL SHAPIRO (B. 1941)

Untitled

incised with the artist's signature 'Shapiro' and stamped with the date '86' (to the underside) $\,$

bronze

11 x 9% x 9% in. (28 x 25 x 25 cm.)

Executed in 1986, this work is unique

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

Peder Bonnier Gallery, New York.
Private Collection, Sweden (acquired from the above in 1987).
Anon. sale, Christie's London, 12 February 2010, lot 283.
Private Collection, Switzerland (acquired at the above sale).
Galerie Karsten Greve, St. Moritz.
Acquired from the above by the present owner.



λ222 JULIAN OPIE (B. 1958)

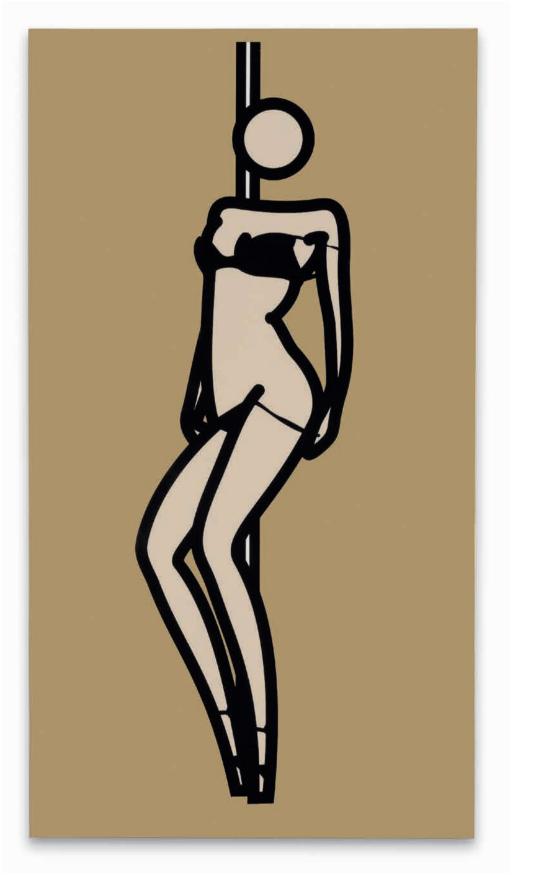
This is Shahnoza. 17.

signed 'Julian Opie' (on the overlap) vinyl on wooden stretcher 84% x 47½ in. (215.2 x 120cm.) Executed in 2006

£25,000-35,000 \$32,000-43,000 €30,000-41,000

PROVENANCE:

Lisson Gallery, London. Acquired from the above by the present owner in 2006.



*223

NOBUYOSHI ARAKI (B. 1940)

Untitled (Yakusa)

signed 'Nobuyoshi Araki' (lower right) gelatin silver print image: 39½ x 49½in. (104 x 125.1cm.) sheet: 41¾ x 51¾in. (106 x 131.2cm.) Conceived in 1994

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

PROVENANCE:

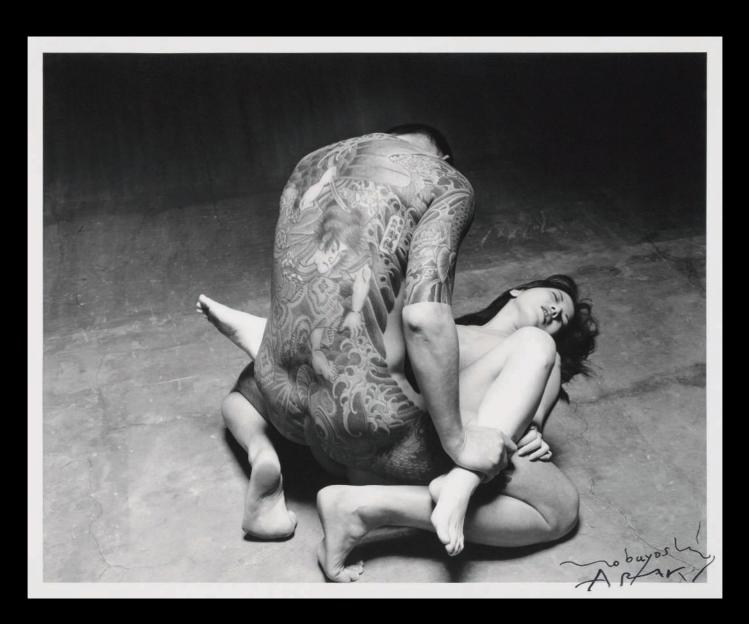
Acquired directly from the artist by the present owner in 2006.

LITERATURE:

K. Rhomberg and H. Motoo (eds.), *Tokyo Comedy: Nobuyoshi Araki, Atsuhide Nakajima,* Kyoto 1997 (another example illustrated, unpaged).

'(On taking pictures). It is a way of life. Taking photographs is like heartbeat and breathing. The sound of pressing the shutter is like a heartbeat. I don't think about productivity at all. I just shoot life itself. It is very natural for me. For a photographer, the moment he shoots is most thrilling. Developing and printing comes later; it is secondary.'

—NOBUYOSHI ARAKI



λ224

WOLFGANG TILLMANS (B. 1968)

Untitled

(ii) signed twice, titled, dated and numbered 'O.T. Munchen ph 6 97 pr WT 5 98 9/10 Wolfgang Tillmans' (on the reverse) (iii) signed, titled, dated and numbered 'Piloten ph 93 pr 99 3/3+1 Wolfgang Tillmans' (on the reverse)

(iv) signed twice, titled, dated and numbered 'Eclipse II 18A ph $2\,98$ pr WT $9\,92/3+1$ Wolfgang Tillmans' (on the reverse)

(v) signed twice, titled, dated and numbered 'man pissing on chair ph 4 97 pr WT 5 97 10/10+1 Wolfgang Tillmans' (on the reverse) (vi) signed twice, titled, dated and numbered 'Stilleben Musschen II ph 8 97 pr WT 5 98 5/10+1 Wolfgang Tillmans' (on the reverse) (vii) signed twice, titled, dated and numbered 'Carina ph. Aug 92 pr. WT Jan 94 3/3+1 Wolfgang Tillmans'

(viii) signed twice, titled, dated and numbered 'Jochen taking a bath ph 5 97 pr WT 2 99 10/10+1 Wolfgang Tillmans' (on the reverse) (ix) signed twice, titled, dated and numbered 'Felix ph 7 92 pr WT 2 9 1/10 Wolfgang Tillmans' (on the reverse)

(x) signed twice, titled, dated and numbered 'Eclipse I-2A ph 2 98 pr WT 99 4/10+1 Wolfgang Tillmans' (on the reverse) (xii) signed twice, titled, dated and numbered 'window / New Inn Yard ph 3 97 pr WT 11 98 3/3+1 Wolfgang Tillmans' (on the reverse) c-type print

(i) $3\% \times 5\%$ in. (10×15 cm.); (ii) $11\% \times 15\%$ in. (30×40 cm.); (iii) $19\% \times 23\%$ in. (50.5×60.5 cm.); (iv) $23\% \times 19\%$ in. (60×50 cm.); (v) $15\% \times 11\%$ in. (40×30 cm.); (vi) $11\% \times 15\%$ in. (30×40 cm.); (vii) $18\% \times 23\%$ in. (48×60.5 cm.); (viii) $15\% \times 11\%$ in. (40×30 cm.); (ix) $15\% \times 11\%$ in. (40×30 cm.); (x) $7\% \times 11\%$ in. (19×28 cm.); (xi) $5\% \times 3\%$ in. (15×10 cm.); (xii) $23\% \times 19\%$ in. (60×50 cm.) Executed in 1992-1999

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

PROVENANCE:

 $\label{eq:SLES} Studio\,SALES, Rome. \\ Acquired from the above by the present owner. \\$

'What I really try to do in my work is to photograph people in between these two poles: their pure innocent self and their inescapable knowledge and vision of themselves and of society.'

-WOLFGANG TILLMANS















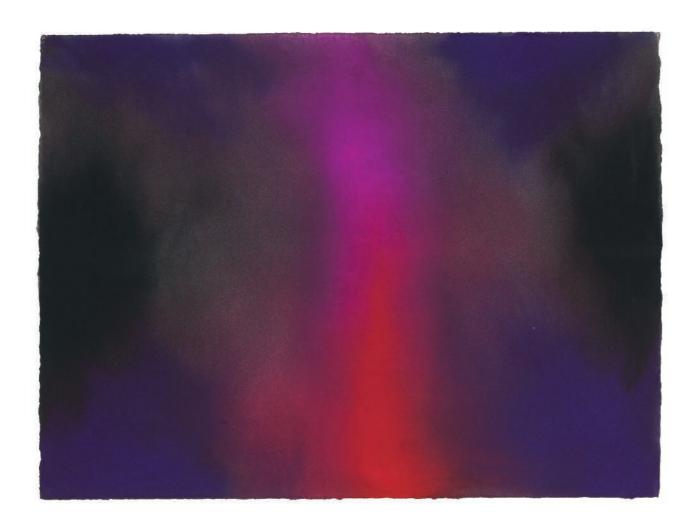












λ**225**

ANISH KAPOOR (B. 1954)

Untitled

signed and dated 'Anish Kapoor 2001' (on the reverse) gouache on paper 19% x 26% in. (50.2 x 67.3cm.) Executed in 2001

£30,000-50,000 \$38,000-62,000 €35,000-58,000

PROVENANCE:

Lisson Gallery, London.
Private Collection, United Kingdom.
Anon. sale, Christie's London, 14 February 2013, lot 259.
Acquired at the above sale by the present owner.



λ*226

THOMAS RUFF (B. 1958)

Sterne 03h 44m/-45°

signed, numbered, titled and dated 'Th. Ruff 03h 44m 2/2 1990' (on the backing board)

chromogenic print face-mounted on Diasec, in artist's frame 101% x 73% in. (258 x 186cm.)

Executed in 1990, this work is number two from an edition of two plus one artist's proof

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

PROVENANCE:

Galerie Mai 36, Zurich.

Acquired from the above by the present owner in 1997.

LITERATURE

M. Winzen (ed.), *Thomas Ruff: Fotografien 1979-heute*, exh. cat., Stataliche Kunsthalle, Baden-Baden 2001-2002, no. STE 3.13 (another from the edition illustrated in colour, p. 196).

λ227

GEORG BASELITZ (B. 1938)

Cebe

signed, titled and dated "Cebe' G. Baselitz 27.VII.93 2.VIII.93' (on the reverse) oil on canvas 51% x 38% in. (131 x 97.5cm.) Painted in 1993

£60,000-80,000 \$75,000-99,000 €70,000-93,000

PROVENANCE:

Galerie Michael Werner, Cologne. Galerie Thaddaeus Ropac, Paris. Acquired from the above by the present owner.

EXHIBITED:

Zurich, Galerie Jamileh Weber, *Georg Baselitz*, 1995 (illustrated in colour, unpaged). Stockholm, Magasin III, *Georg Baselitz + Carl Fredrik Hill*, 1995-1996, unpaged.

'I was born into a destroyed order and I didn't want to re-establish an order.'

-GEORG BASELITZ

With its myriad electric blue spots and curved lines layered onto a striking red background, Georg Baselitz's Cebe gives off a glowing brilliance. Painted in 1993, Cebe is a compelling demonstration of Baselitz's practice of the early 1990s, exemplifying the artist's experimentation with his signature upside-down figure at this time. First scrawling an inverted face onto the canvas with primal power and urgency, Baselitz then buries it in a thicket of lines and dots, stretching the figure into abstraction beneath the daubs and streaks of his royal blue paint. These blue marks convey a vague sense of the natural world, their shapes formulating and reformulating into arcing stems, leopard print, scattered seeds, or even tadpoles flitting around the canvas; yet in the work's luminous colour scheme this sense of nature, like the viscerally crude, inverted figure himself, feels corrupted or deformed, even as the work exudes a vital, irradiated effervescence.

Since he exploded into the art world in the 1960s, a sense of corruption, or disorder, has occupied Baselitz's painting. Along these lines, the critic Michael Brenson has written of Baselitz's paintings from this period, with their spread of oddly organic forms, as twisted takes on Monet's Water Lilies; as he says, '[1] n Baselitz's late-20th century world, nature has been too roughed up, too exploited, too toxified, to allow for a religion of landscape... The way these marks emphasize the pictorial surface tells the viewer to keep out. If the natural world within these paintings is mortal, nature in them is not. Baselitz wants to make his paintings an expression of a life force essential to natural and human life but with little relation to the way either of them looks and feels' (M. Brenson, George Baselitz: Recent Paintings, exh. cat., The Pace Gallery, New York, 1992, p. 13). Perhaps paradoxically, this is the case in Cebe: the toxic and life-giving qualities of Baselitz's painting collide to enthralling effect.





λ**228**

GEORG BASELITZ (B. 1938)

Untitled

signed with the artist's initials and dated '16.VII.2014 GB' (lower edge) ink, watercolour and oil on paper 26×19^3 4in. (66.2×50.3 cm.) Executed in 2014

£12,000-18,000 \$15,000-22,000 €14,000-21,000

PROVENANCE:

Galerie Fred Jahn, Munich. Private Collection, Germany.



JOSEPH BEUYS (1921-1986)

Untitled

signed and dated 'Beuys 1952' (lower right) watercolour, gouache and graphite on paper 10 x 12% in. (25.4 x 32.4 cm.) Executed in 1952

£25,000-35,000 \$32,000-43,000 €30,000-41,000

PROVENANCE:

Provenance:
Private Collection, Germany.
Joseph Beuys Sculptures, Drawings, Multiples and Prints sale, Christie's London, 29 June 1989, lot 760.
Private Collection, Germany.
Josef W. Froehlich, Stuttgart.
Anon. sale, Sotheby's London, 22 June 2006, lot 212.
Galerie Klüser, Munich.
Acquired form the above by the present owner.

EXHIBITED

Düsseldorf, Kunstsammlung Nordrhein-Westfalen, *Joseph Beuys: Natur Materie, Form*, 1991-1992, no. 71 (illustrated, p. 315).

New York, Museum of Modern Art, *Thinking Is Form: The Drawings of Joseph Beuys*, 1993-1994, no 23 (illustrated in colour, p. 138). This exhibition later travelled to Los Angeles, Museum of Contemporary Art; Philadelphia, The Philadelphia Museum of Art and Chicago, The Art Institute of Chicago. Salzburg, Salzburger Festspiele, Galerie Thaddaeus Ropac, *German Art – Aspekte Deutscher Kunst 1964–1994*, 1994.

London, Tate Gallery, Sammlungsblöcke: Stiftung Froehlich, 1996-1997, no. 30 (illustrated in colour, p. 241). This exhibition later travelled to Stuttgart, Kunsthalle Tübingen; Hamburg, Deichtorhallen Hamburg and Vienna, Bank Austria Kunstforum.

Karlsruhe, Museum für Neue Kunst, *KunstSammeln*, 1999-2000. Karlsruhe, Museum für Neue Kunst, on temporary loan, 2002-2003.

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 93' (upper right) acrylic on canvas 90½ x 74¾in. (230 x 190cm.) Painted in 1993

£70,000-100,000 \$87,000-120,000 €82,000-120,000

PROVENANCE:

Acquired directly from the artist by the present owner.

This work is recorded in the archives of Günther Förg as No. *WVF*.93.*B.0002*. We thank Mr. Michael Neff, Estate of Günther Förg, for the information he has kindly provided on this work.

'I think painting is a resilient practice; if you look through the history of painting, it doesn't change so much and we always see it in the present. It is still now.'

—GÜNTHER FÖRG



MARTIN KIPPENBERGER (1953-1997)

Mirror for Hang-Over Bud

numbered '3/7' (on the reverse) wood, metal, casting resin and aluminium foil $57\% \times 38\% \times 9$ in. (145 x 97 x 23cm.) Executed in 1990 by Ulrich Strothjohan, this work is number three from an edition of seven plus three artist's proofs; published/publisher Galerie Gisela Capitain, Cologne

£100,000-150,000 \$130,000-190,000 €120,000-170,000



Installation shot, "Gotik und Moderne im Dialog", Fränkische Galerie Kronach.
Photo: © Wilfried Petzi, Munich.

PROVENANCE:

Galerie Gisela Capitain, Cologne.
Private Collection, Germany.
Acquired from the above by the present owner.

EXHIBITED:

Cologne, Galerie Gisela Capitain, Martin Kippenberger: Unlängst verlängerte Originale, 1990-1991 (others from the edition exhibited). Munich, Kunstmuseum Daxer, Gut ausgeleuchtete vorweihnachtliche Ausstellung an der Leopoldstrasse, 1991-1992 (present work and another from the edition exhibited; installation view illustrated, unpaged).

Hamburg, Deichtorhallen, Martin Kippenberger - Selbstbildnisse, The Happy End of Franz Kafka's "Amerika", Sozialkistentransport, Laternen etc., 1999 (installation view of others from the edition illustrated in colour, p. 64).

Brunswick, Kunstverein Braunschweig, Martin Kippenberger: Multiples, 2003 (installation view of others from the edition at Galerie Gisela Capitain illustrated in colour, p. 8; another from the edition exhibited and illustrated in colour, p. 92). Los Angeles, 1301PE Gallery, MARTIN KIPPENBERGER: Forgotten Interior Design Problems in LA (El Pueblo de la Reina de Los Angeles), 2004 (another from the edition exhibited).

Kronach, Die Fränkische Galerie, *Gotik und Moderne im Dialog*, 2005 (present work and others from the edition exhibited).

London, Tate Modern, *Martin Kippenberger*, 2006, no. 32 (another from the edition illustrated in colour, p. 103). This exhibition later travelled to Düsseldorf, K21 Kunstsammlung Nordrhein-Westfalen.

Martin Kippenberger's *Mirror for Hang-Over Bud* (1990) glimmers and gleams, reflecting back at the viewer with a soft, silvery shine that transforms light into a mellow haziness – a helpful insulation from the reality of the morning after the night before. Realised in blurry aluminium foil rather than glass, the work offers a warm, Impressionistic play of lights across its surface, as more defined forms melt into indistinctness. Ringed by a bent lamppost, complete with gas lamp cast in resin, the mirror is a triumph of ingenious surrealist design, its odd bricolage of objects and oval form supplying it with an eccentric retro charm.

As the title suggests this is also a work fundamentally concerned with alcohol,

examining the nature of drinking with a sophisticatedly self-referential conceptualism. With its surface of aluminium foil, the gently fuzzed forms it reflects seem to imitate the foggy vision of the drinker, while introducing the somewhat darker sense that identity and definition are beginning to become lost in the alcoholic's reflection. Indeed, this sense of identity is an extremely important aspect of Mirror for Hang-Over Bud: the work functions not only as a consideration of the nature of drinking and alcoholism in themselves, but also as an examination of the tragicomic way in which Kippenberger's own art and artistic persona had previously dealt with the issue. Kippenberger's drinking was legendary, and would eventually prove to be his demise, but he exploited his hedonistic reputation by turning it

into a major aspect of his artistic persona - both in his outrageous behaviour at gallery openings and in his artwork; the bent lamppost that frames Mirror for Hang-Over Bud, for example, was already a common motif in Kippenberger's work, exemplified by the artist's 1988 sculpture Street Lamp for Drunks, a similarly wonky lamppost that also sought to comically recreate reality according to a twisted drunken logic. However, Kippenberger also played up the sadness of drink, painting several searching self-portraits in which he appears drunken and dishevelled or naked and beer-bellied - and here too, Kippenberger's blurred vision of the drunkard's experience is both surreally funny and yet permeated with melancholy, the largerthan-life persona perhaps beginning to obscure and erase the person behind it.



PROPERTY FROM A PRIVATE MUSEUM COLLECTION

λ*232

GERHARD RICHTER (B. 1932)

Grün-Blau-Rot (für Parkett 35) ((Green-Blue-Red) for Parkett 35)

signed, numbered and dated '789-48 Richter, 93^{\prime} (on the reverse) oil on canvas

11¾ x 15¾in. (30 x 40cm.)

Painted in 1993

£150,000-200,000 \$190,000-250,000

€180,000-230,000

'It is a good technique for switching off thinking, [...] consciously, I can't calculate the result. But subconsciously, I can sense it. This is a nice "between" state.'

—GERHARD RICHTER

PROVENANCE:

Parkett Verlag, Zurich. Private Collection (acquired *circa* 1995).

EXHIBITED:

series exhibited).

Los Angeles, MAK-Center for Arts and Architecture, Silent & Violent, 1995 (another from the series exhibited, illustrated in colour, unpaged). New York, The Museum of Modern Art, Collaborations with Parkett: 1984 to Now, 2001 (another from the series exhibited). Dublin, Irish Museum of Modern Art, Beautiful Productions. Parkett Editions since 1984, 2002 (another from the series exhibited). Zurich, Kunsthaus Zürich, Parkett - 20 Years of

Artist's Collaborations, 2004 (another from the

Kanazawa, 21st Century Museum of Contemporary Art, 200 Artworks 25 Years. Artist's Editions for PARKETT, 2009 (another from the series exhibited, illustrated in colour, p. 339). Singapore, Singapore Tyler Print Institute, 200 Artworks – 25 Years, Artists' Editions for Parkett, 2010 (another from the series exhibited). This exhibition later travelled to Seoul, Seoul Arts Center/Hangaram Museum.

Beijing, Ullens Center for Contemporary Art, INSIDE A BOOK A HOUSE OF GOLD: Artists' Editions for Parkett, 2012 (another from the series exhibited)

Taipei, Taipei Fine Arts Museum, *Parkett – 220 Artists' Editions & Collaborations +5*, 2013 (another from the series exhibited).

LITERATURE:

Parkett, no. 35, 1993, no. 2 (illustrated in colour, p. 98; others from the series illustrated in colour on the cover, inside of cover, pp. 1, 97-101 and 174). Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (ed.), Gerhard Richter, Werkübersicht/Catalogue Raisonné: 1962-1993, vol. III, Bonn 1993, p. 196, no. 789/1-115 (two others from the series illustrated in colour, unpaged).

H. Butin (ed.), *Gerhard Richter, Editionen* 1965-1993, *Catalogue Raisonné*, Bremen 1993, no. 69 (another from the series illustrated in colour, p. 167).

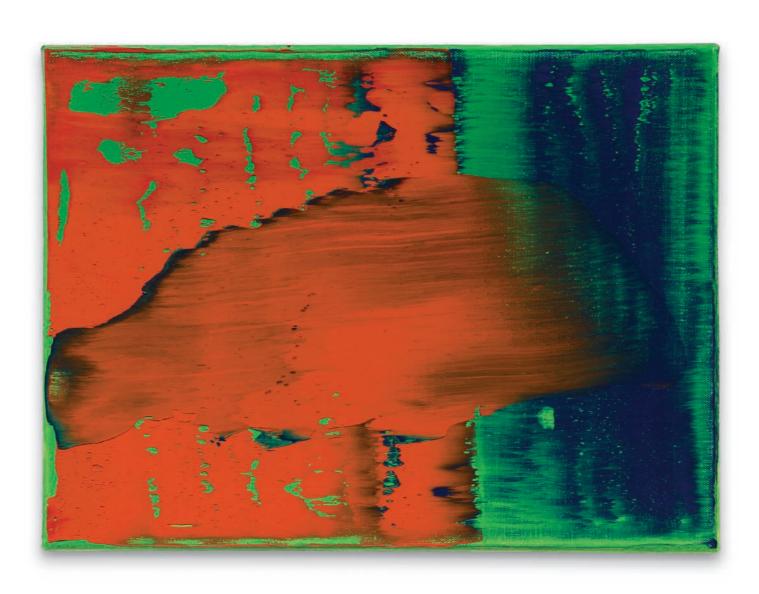
H. Butin and S. Gronert (eds.), Gerhard Richter Editionen 1965-2004 Catalogue Raisonné,
Ostfildern-Ruit 2004 (another from the series illustrated in colour, pp. 35 and 229).
H. Butin, S. Gronert and T. Olbricht (eds.), Gerhard Richter Editionen 1965-2013 Catalogue Raisonné,
Ostfildern-Ruit 2014, no. 41 (another from the series illustrated in colour, pp. 43 and 252).
D. Elger (ed.), Gerhard Richter Catalogue Raisonné Volume 4: 1988-1994, Ostfildern-Ruit 2015, no. 789/1-115 (the series illustrated in colour, pp. 524-525).

Grün-Blau-Rot (für Parkett 35) ((Green-Blue-Red) for Parkett 35) (1993) is a sumptuous study in the artist's famed squeegee technique. The work reflects Richter at the height of his abstract powers; using the squeegee to drag paint across the canvas in striated smears, Richter produces a small-scale iridescent jewel. With its volcanic red spilling over layers of green and a cavernous dark blue, this is a work particularly concerned with the interactions of colour; while the majority of Richter's abstract works are simply entitled Abstraktes Bild (Abstract Painting), deliberately attempting to strip away any connotations for the viewer, in

this series the artist uses his title to draw our attention to the three simple colours that make up each composition: green, blue and red.

As the critic and art historian Robert Storr has said of Richter, "it is hard to think of him as anything other than one of the great colorists of late twentieth-century painting" (R. Storr, quoted in *Gerhard Richter: Forty Years of Painting*, exh. cat., Museum of Modern Art, New York, 2002, p. 70), and in the *Grün-Blau-Rot* paintings, we see the artist exploring and experimenting with colour relationships to compelling effect. Mirroring the red-green-

blue model used to theorise colour perception since the nineteenth century, the works present a distilled, essentialised vision of colour; Richter's squeegee technique serves to disassociate an invasive artistic consciousness from the work itself, allowing the colours to speak for themselves. 'It is a good technique for switching off thinking' the artist says, 'Consciously, I can't calculate the result. But subconsciously, I can sense it. This is a nice "between" state' (G. Richter, quoted in S. Koldehoff, 'Gerhard Richter, Die Macht der Malerei', in *Art. Das Kunstmagazin*, December 1999, p. 20).



GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 90' (on the reverse) acrylic on lead on wood 70% x 43½in. (180 x 110.5cm.) Executed in 1990

£150,000-200,000 \$190,000-250,000 €180,000-230,000

PROVENANCE:

Galerie Max Hetzler, Berlin. Acquired from the above by the present owner.

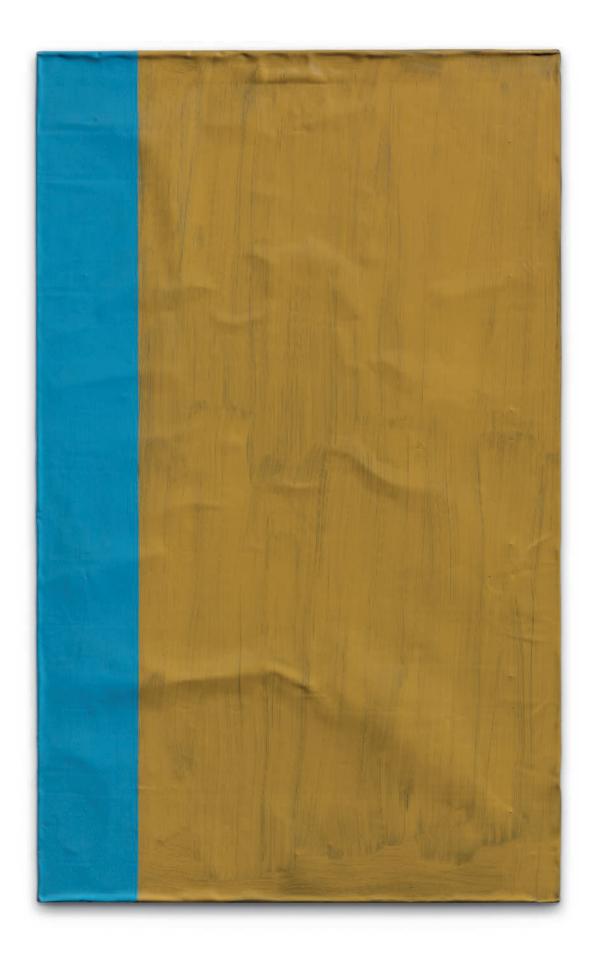
This work is recorded in the archives of Günther Förg as No. *WVF.87.B.0453*. We thank Mr. Michael Neff Estate of Günther Förg for the information he has kindly provided on this work.

A stark, industrial blue line falls down the edge of the painting, set against a sandy yellow that dominates the rest of the work's field: Günther Förg's Untitled is a magnificent example of the artist's austere abstract practice. Dating from 1990, the work is one of Förg's celebrated series of paintings on lead, which he began in the late 1980s; working in a strikingly spare style, the artist uses his lead panels to generate new visual relationships between form and material, playing his minimal geometric forms off against the distinctive surface of the lead. Discussing his choice of materials, Förg explained: 'I like very much the qualities of lead - the surface, the heaviness... I like to react on things, 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, www.david-ryan. co.uk/Gunther%20Forg [accessed 5 January 2017]). Here, the imperfections of the lead surface bulge through the field of the painting, forming ridges and creases across the work; the work is not merely a study in composition and colour but something that draws our attention to its own state as an object something physically made of paint and lead. Förg's brushwork augments this sense of physicality; the pure, bright, consistent stripe of blue is contrasted with the visible brushstrokes of the yellow, which thin to reveal glimpses of the lead beneath.

'Fundamentally as soon as we engage with painting, we have the same problems that faced those at the beginning of the century or even before; problems around colour, form and composition" "For me, abstract art today is what one sees and nothing more."

—GÜNTER FÖRG

Förg's work is clearly aligned with the traditions of abstract painting that thread through the twentieth century, but his sensibilities were often very different. Seeking to avoid the claims to spirituality or subjectivity underpinning so much historical abstract work, Förg instead saw his task as the presentation and exploration of form, considering it visually without ascribing to it further meaning: '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) he once explained. In this sense, the still clarity of *Untitled* draws us to meditate simply on what we see, inviting us into the contours and colours of the work and demanding that we experience them here and now, in the moment.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

λ*234

ANSELM KIEFER (B. 1945)

Der Salz der Erde (The Salt of the Earth)

oil, emulsion, acrylic, shellac, charcoal, scale, salt and iron on photographic paper on cardboard 40% x 65 x 8in. (102.5 x 165.3 x 20.5cm.) Executed in 2011

£120,000-180,000 \$150,000-220,000 €140,000-210,000

PROVENANCE:

Galerie Thaddaeus Ropac, Salzburg. Acquired from the above by the present owner.

EXHIBITED:

Salzburg, Galerie Thaddaeus Ropac, *Anselm Kiefer: Alkahest*, 2011 (illustrated in colour, p. 105).

A windswept tableau in roiling whites and greys that lies somewhere between landscape, abstraction and sculpture, Anselm Kiefer's Das Salz der Erde (The Salt of the Earth) (2011) is a work rich with both esoteric symbolism and primal power. First, smothering his original photograph with a coating of white paint, Kiefer builds up an indistinct landscape suffused with epic power and natural majesty, as suggestions of waves and sea-spray seem to mutate into mountains and snowstorms in the viewer's eye. Against this backdrop, Kiefer hangs a set of scales, seemingly fashioned from scrap metal, on which rest two piles of crystalline salt, and painted fragments of gleaming, sulphurous yellow - a hauntingly powerful icon that emerges from the landscape into the space of the room itself. The work pulsates with religious undertones, not only from Kiefer's own Catholic upbringing, but also his interests in other ancient belief systems and mythologies; while its title references Jesus's words in the Sermon on the Mount in Matthew 3:18, the scales at the work's centre speak to the Ancient Egyptian belief in the weighing of man's soul in his passage to the afterlife. The work's own materiality seems to spring forth from these compacted religious symbols and metaphors, just as the soul takes on a physical quality in Jesus' words or in the Egyptian myth of the afterlife, the scales infused with a magical quality of transubstantiation somewhere between ancient enchantment

and sublime religious experience.

'I see all the layers. In my paintings, I tell stories in order to show what lies behind history. I make a hole and pass through.'

—ANSELM KIEFER

Relatedly, the scales also reflect Kiefer's long-held interest in alchemy, the three points of the scales marked by the chemical symbols for sulphur (S), mercury (Hg) and salt (sodium chloride - NaCl), or the three primes of alchemical theory. For Kiefer, the system of alchemy becomes a way of communicating his struggle to achieve a regenerated art in the wake of twentieth century history - in a sense, using alchemy to weigh his own soul within his art. Germano Celant identifies this as Kiefer's quest to become 'a blank "surface", freed from the drama of a historic, tragic and negative script' by a kind of alchemical process of spiritual refinement and rebirth 'created by the encounter between the static and corporeal white mass (salt), the burning spirit (sulphur) and the soul (the psyche of Antiquity), which is radiant and in movement (mercury)' (G. Celant, Anselm Kiefer: Salt of the Earth, exh. cat., Fondazione Vedova, Venice, 2011, pp. 16-17). Das Salz der Erde performs this process itself, effervescing with a transformative alchemical energy that distils its elemental materials into a miraculous new form.



TONY CRAGG (B. 1949)

Never Mind

incised with the artist's initials 'TC' (on the base of the sculpture) stainless steel $30\% \times 20\% \times 22\%$ in. (78 x 52 x 58cm.) Executed in 2014, this work is from an edition of five

£70,000-100,000 \$87,000-120,000 €82,000-120,000

PROVENANCE:

Private Collection, Germany.

EXHIBITED:

Düsseldorf, Konrad Fischer Galerie, Tony Cragg - Neue Arbeiten, 2014 (another from the edition exhibited).

Alternate view

'Sculpture, of all the objects and things that human beings deem necessary to make their lives more liveable, belongs for several reasons in a rare and extraordinary class of its own. Rare, because even just looked at quantitatively, very few kilograms of sculpture are made on an average day, while many billions of tons of materials are made into other more "useful" things. Extraordinary, because although sculpture remains for the greater part useless, unlike designed objects, it is an attempt to make dumb material express human thoughts and emotions. It is the attempt not just to project intelligence into material but also to use material to think with.'

—TONY CRAGG



ANSELM KIEFER (B. 1945)

Rapunzel

titled 'Rapunzel' (upper left) clay, photographic paper, hair, gouache and lead on cardboard in artist's frame $39\% \times 59\% \times 4$ in. (100.5 x 150.5 x 10cm.) Executed in 2006

£120,000-180,000 \$150,000-220,000 €140,000-210,000

PROVENANCE:

White Cube.
Acquired from the above by the present owner.

EXHIBITED:

London, White Cube, *Anselm Kiefer: Aperiatur terra*, 2007 (illustrated in colour, pp. 76-77).

Anselm Kiefer's Rapunzel (2006) is a mythopoetic exploration of cultural memory and the ruin of time, combining unorthodox materials to produce a visceral, tactile interpretation of its folkloric subject matter. Taking the story we know today from Grimm's Tales, in which the maiden Rapunzel is imprisoned in a tower, letting her hair down to allow her lover to see her, Kiefer presents us with a very literal rendering: a tower rises above the painting's field, from which real human hair hangs tantalisingly down – an ambivalent, open-ended version of the story that grapples with profound questions of spirituality and death.

Here, Kiefer takes a photograph of one of his signature towers and slathers it in paint, as if consuming it in apocalyptic waves, before appending the lock of hair that floats down from its top, drawing the eye to the texturally rich foreground of cracked, dried clay. In one sense, the scene is apocalyptic, the story seeming to decay as Kiefer retells it: Rapunzel's tower is transformed into an image, a mere photographic memory, that seems liable to collapse or be erased at any moment; the hair is transformed from the fantastical instrument of freedom and love that it is in the folktale to

a melancholic residue of human presence. Yet equally we might read into the picture a more redemptive narrative, whereby the tower is transformed from Rapunzel's elevated prison to a higher, more ethereal plane, her hair transporting us from the arid materiality of the poem's foreground to something less brutally real, and a little more heavenly. Kiefer balances these two competing visions, constructing his own version of the story that seems to draw on contemporary history while maintaining the mystery, ambiguity and ancient power that lies within myth.

The tower itself – a teetering edifice of corrugated grey panels that balance precariously on one another – is an iconic motif of Kiefer's, heavy with the symbolic power of past literary, historical and mythological structures while possessing their own powerfully new strangeness. After unveiling his first gigantic towers at an installation in Milan in 2004, Kiefer continued to install them at a number of locations the world, though most impressively of all, at his vast, otherworldly estate in Barjac, France, where, despite the artist having left the site in 2014, immense constructions remain today in eerie isolation, slowly being reclaimed by nature.



TONY CRAGG (B. 1949)

Pool

incised with the artist's signature 'T. C.' (on the base) cast iron $28\times21\%\times18\%$ in. (71 x 54 x 47cm.) Executed in 2012

£50,000-70,000 \$63,000-87,000 €59,000-81,000

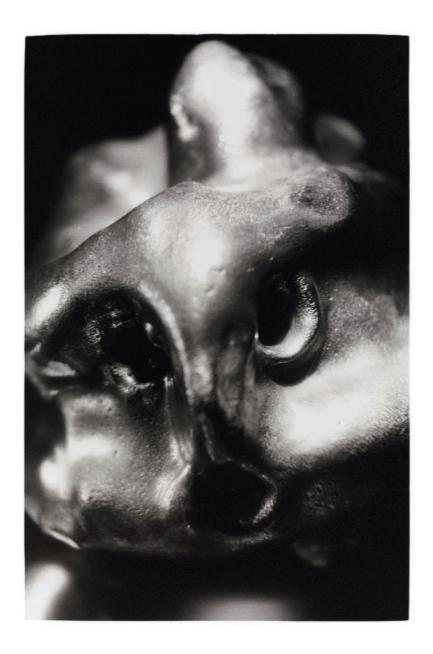
PROVENANCE:

Private Collection, Germany.

'We have gone beyond the stage where we can just represent things in sculpture. We have to find new means of expression, a new visual language.'

—TONY CRAGG





THOMAS SCHÜTTE (B. 1954)

Kleine Geister Nr. 11 (Little Ghost Nr. 11)

signed, titled, numbered and dated 'Th. Schütte 1996 Kleine Geister $2/3^{\prime}$ (on the reverse)

black and white photograph on colour photographic paper $26\% \times 17\%$ in. (68 x 45cm.)

Executed in 1996, this work is number two from an edition of three

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

PROVENANCE:

Private Collection, Germany.

EXHIBITED:

Düsseldorf, Galerie Konrad Fischer, *Thomas Schütte*, 1997 (another from the edition exibited).

Munich, Sammlung Goetz, *Thomas Schütte*, 2001 (installation view of another from the edition illustrated in colour, p. 11; another from the edition illustrated in colour, p. 69).



CHARLINE VON HEYL (B. 1960)

o.T., 8/1992 (III)

signed and dated 'Ch v Heyl, 8/92, III' (on the reverse) oil, lacquer and pigment on canvas 47% x 59in. (120 x 150cm.) Executed in 1992

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

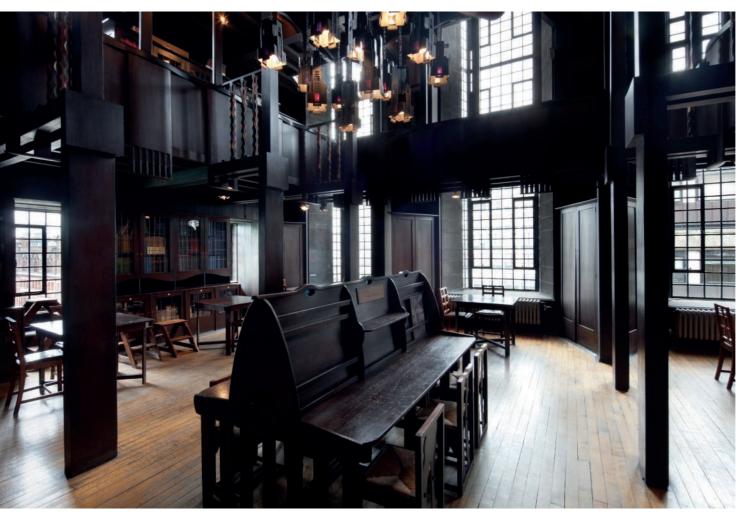
Private Collection, Germany.
Acquired from the above by the present owner.

EXHIBITED:

Munich, K-raum Daxer, Charline von Heyl, 1992.

ASH to ART

WORKS SOLD TO BENEFIT THE MACKINTOSH CAMPUS APPEAL



'The Mackintosh Campus Project will enable the Glasgow School of Art to restore and upgrade the Mackintosh Building as a home for all first year students whilst also creating state of the art studio space for the School of Fine Art and workshop facilities for the GSA in the converted Stow Building. The project symbolises our commitment to our heritage and our confidence in our future.'

—PROFESSOR TOM INNS, DIRECTOR OF THE GLASGOW SCHOOL OF ART

THE GLASGOW SCHOOL: PARL

The fire at The Glasgow School of Art's Mackintosh building in May 2014 was one of the greatest tragedies to hit British art in decades. Destroying countless students' degree show work, as well as the building's library – one of the world's finest examples of art nouveau design and the home of countless rare and archival books and materials – the fire was a devastating blow to one of the country's most storied art educational establishments. In the wake of the fire, The Glasgow School of Art Development Trust launched The Mackintosh Campus Appeal in order to restore the library to its original 1910 design, and help the institute recover from the significant damage done.

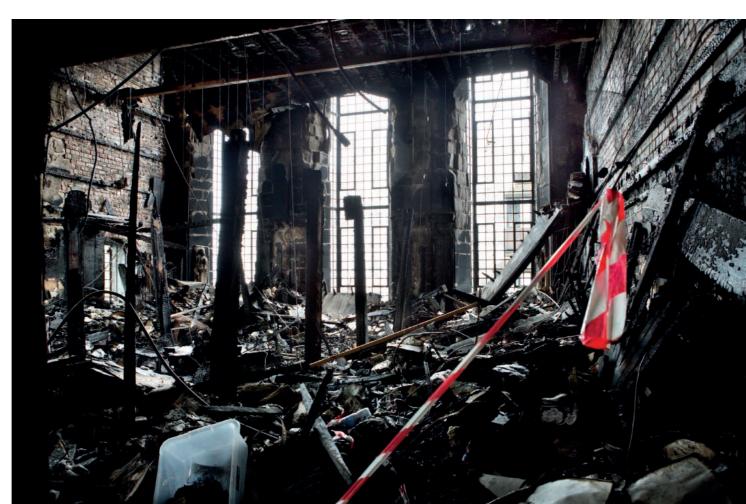
As a part of this fundraising mission, Christie's is extremely proud to present *Ash to Art*, a unique, innovative auction featuring a collection of very special works kindly donated by twenty-five leading international artists. In the concept developed by J. Walter Thompson London and

'It's a tragedy. It's the most famous art school building in Britain. It's also the masterpiece of Mackintosh. It's a double tragedy. I was very excited when I received the box of charcoal. I had an idea almost immediately. I really like the idea of using the charcoal from the fire. I thought it was very clever.'

-GRAYSON PERRY

The Glasgow School of Art Development Trust, each work in the auction has been produced with materials retrieved from the fire - with artists using everything from damaged student union posters and old furniture, to burnt fragments of timber and the remnants of charcoal left by the fire. With artists each sent a piece of debris specifically chosen for them, the superb roster of internationally-renowned artists have produced an inventive, diverse body of work spanning across mediums, that reflects on the Building's destruction with gravity and wit in equal measure. Charcoal drawing is represented by the likes of Tacita Dean's stormy, Turneresque abstracts and Jenny Saville's stunning Ashes, perhaps the sale's highlight, while artists like Idris Khan and Sir Peter Blake combine charcoal with photographs and prints to produce compelling mixed-media work that dwell on memory and material. In sculpture, there are strange, resonant assemblages from Nathan Coley and Cornelia Parker, but elsewhere artists explore in different ways the meaning of the charred objects salvaged from the fire as found objects: memorialised in a signature Grayson Perry urn, immortalised in Douglas Gordon's bronzed chunk of wood and Anish Kapoor's charcoal preserved in Perspex, and shamanically transformed in Jim Lambie's surreal Psychedelic Soul Stick #79, made from damaged posters and lithographs found in the library. Together, the works reflect not only to the talent fostered by The Glasgow School of Art, but the respect and admiration the institution commands in today's art world. Helping to raise vital funds for The Mackintosh Campus Appeal, Ash to Art demonstrates, quite literally, art's regenerative power.

For further information please contact Alan Horn, Director of Development a.horn@gsa.ac.uk or alternatively visit The Glasgow School of Art website: http://www.gsa.ac.uk/support-gsa/mackintosh-campus-appeal/







DAVID SHRIGLEY (B. 1968)

No Smoking

signed with the artist's initials and dated 'DS 2016' (on the reverse) charcoal from Mackintosh Library on paper 11% x 8 ¼in. (29.6 x 21cm.) Executed in 2016

£1,500-2,500 \$1,900-3,100 €1,800-2,900 **PROVENANCE:**Donated by the artist.





GRAYSON PERRY (B. 1960)

Art is dead, Long live Art

charcoal from Mackintosh Library in glazed ceramics 8¼ x 3%in. (21 x 10cm.) Executed in 2016

£10,000-15,000 \$13,000-19,000 €12,000-17,000 PROVENANCE:

Donated by the artist, Courtesy of Victoria Miro, London.





λ*242

TACITA DEAN (B. 1965)

Made on January 19th 2017

dated and inscribed 'Barack Obama is President 19th January 2017 today not tomorrow' (lower right); signed and dated 'Tacita Dean 2017' (on the reverse) charcoal from Mackintosh Library on paper 22½ x 30in. (57 x 76.4cm.)

Executed in 2017

£10,000-15,000 \$13,000-19,000 €12,000-17,000

Donated by the artist, Courtesy of Marian Goodman Gallery, New York and Frith Street Gallery, London.





λ*243

TACITA DEAN (B. 1965)

Made on January 20th 2017

dated and inscribed '20th January 2017' (lower right); signed and dated 'Tacita Dean 2017' (on the reverse) charcoal from Mackintosh Library on paper 22½ x 30in. (57 x 76.4cm.) Executed in 2017

£10,000-15,000 \$13,000-19,000 €12,000-17,000

PROVENANCE:

Donated by the artist, Courtesy of Marian Goodman Gallery, New York and Frith Street Gallery, London.

It is a great idea to use the sharebal of a burnt art school building as a drawing material to make the art to fund the rebuilding. It is a perfect cycle, not to mention the phoenix rising from the ashes.



ANTONY GORMLEY (B. 1950)

SITFI

signed, titled, inscribed and dated 'Site II for Glasgow school of art AMDG 2016' (on the reverse) charcoal from Mackintosh Library and latex on paper $43\%\times30\%$ in. (111 x 76.5cm.) Executed in 2016

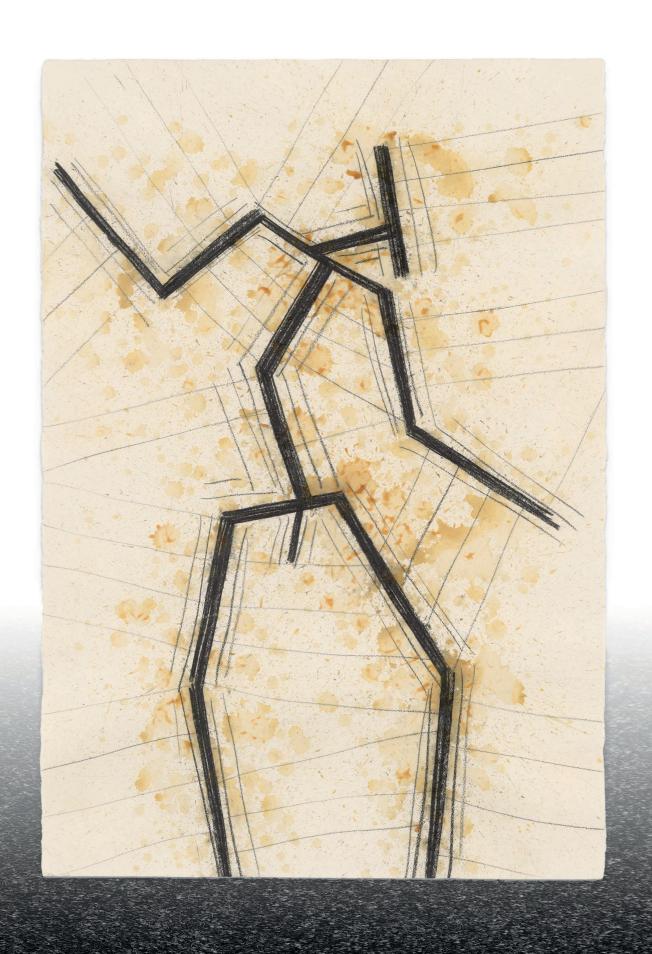
£18,000-25,000 \$23,000-31,000 €21,000-29,000

PROVENANCE:

Donated by the artist.

'Our appearance belongs to others, we live in the darkness of the body - part of all darkness but felt. The skin, on which light falls and which it renders visible, is useless for definition - but perhaps all definition is provisional; a necessary charting in our journey through uncertainty.'

—ANTONY GORMLEY





ANISH KAPOOR (B. 1954)

Entombed in Red

charcoal from Mackintosh Library and Perspex box $9\% \times 39\% \times 19\%$ in. (25 x 100 x 50cm.) Executed in 2016

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

PROVENANCE:

Donated by the artist.

'The work is a memorial to a great building.'

-ANISH KAPOOR

As it sits bathed in the otherworldly, red aura of its Perspex box, the mass of charcoal at the heart of Anish Kapoor's *Untitled* (2016) remembers both the construction and the destruction of the Mackintosh Building, while seeming to point to something else. While the Perspex casing gives the work an air of the museum artefact – memory saved and preserved – the red glow that encloses the charcoal seems to perform a kind of transubstantiation, turning the physical trace of the Building into something else.

Kapoor's rich, regal red has become one of the distinguishing features of the artist's work; not only does it conjure visions of blood and the body, but in its reappearance across Kapoor's oeuvre, it seems to communicate an ambiguous, polyvalent personal symbolism. 'Red is a colour I've felt very strongly about' Kapoor has said, 'Maybe red is a very Indian colour, maybe it's one of those things that I grew up with and recognise at some other level. Of course, it is the colour of the interior of our bodies. Red is the centre' (A. Kapoor, 'In Conversation with John Tusa', http:// anishkapoor.com/180/in-conversation-withjohn-tusa-2 [accessed 8 February 2017]). Yet the red of *Untitled* is not the corporeal red of flesh and blood but a more ethereal radiance: it seems to both conserve the charcoal while imbuing it with a new, mystical power.







JENNY SAVILLE (B. 1970)

Ashes

signed and dated twice 'Saville 15-16' (lower left) charcoal from Mackintosh Library on canvas 51¼ x 63in. (130 x 160cm.)
Executed in 2016-2017

£250,000-350,000 \$320,000-430,000 €300,000-410,000

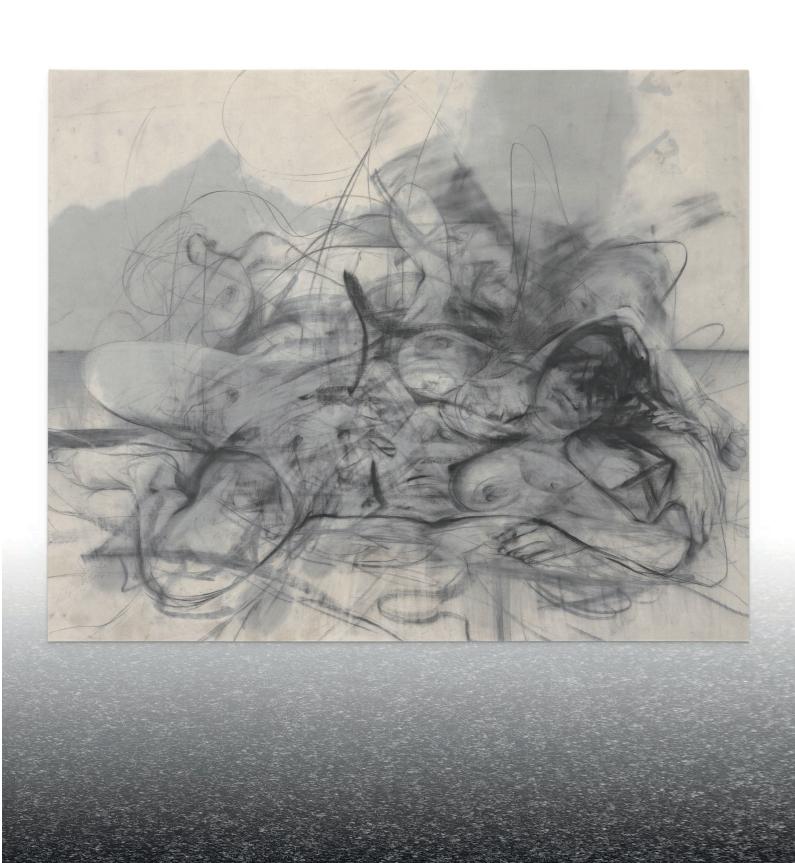
PROVENANCE:

Donated by the artist.

Rendered in charcoal gathered from the burnt remains of the Glasgow School of Art's Mackintosh Building, Ashes (2016-17) is a drawing of both impressive solidity and beguiling weightlessness that perfectly demonstrates Jenny Saville's mastery over the human form. Saville studied at Glasgow, and the work's tragic origins bestow it a with a distinct poignancy that she references in the title; both the residual presence of death and destruction, as well as the substance that mystically gives rise to the phoenix, this dual sense of ash seems to be registered in the work's atmosphere, in which the material and immaterial seem to ambiguously coalesce. At the centre of the drawing is the naked body of a woman, reclining on the floor in a typical Saville pose: as her arms are pulled awkwardly behind her head and her legs folded uncomfortably, the woman's torso, sketched with fleshy immediacy, seems to be pushed out towards the viewer. Even without her virtuosic handling of oil paints and signature flesh tones, Saville's skill as a draughtswoman is immediately apparent; she represents with exceptional deftness the sense of physical exertion latent in the woman's pose, her straining muscles captured in a moment of suspended tension that gives the picture both a palpable physicality, as well as leaving it feeling interrupted or unresolved.

Around the body, a cloud of vigorous lines and smudges collects, pooling into a dark band that obscures the woman's face; as it hovers and vibrates in the air, this cloud both conceals the woman, stripping her of her identity, and yet at the same time illuminates her, throwing up shadowy, subconscious fragments of the human form – a face emerges behind the woman's head, and a bent arm, delicately shaped, dissolves into the air. We are left wondering whether these forms are closer to nightmares, fantasies or something altogether harder to define.

After her senior show at Glasgow was bought in its entirety by Charles Saatchi in 1992, Saville was thrust into the vanguard of the Young British Artists, with Saatchi's 1994 Young British Artists III exhibition featuring Saville's *Plan* as its centrepiece. Since then she has gone on to establish herself as one of the leading figurative painters working today, and an heir apparent to her hero Francis Bacon. Here in Ashes, the ease with which the figure's solid, fleshy form seems to evaporate into airier, non-figurative lines and shadows reflect the influence of Bacon, as does the clearly defined, yet strangely neutral room she finds herself in. Yet the psychic arena of Saville's frame is very different to Bacon's. For Saville, the body is less the site of an acutely realised anguish or violence than it is a physical, neutral space to be accepted in itself, communicating both beauty and ugliness, hope and fear.







PAULA REGO (B. 1935)

Untitled

signed 'Paula Rego' (lower centre) charcoal from Mackintosh Library and graphite on paper 29% x 40in. (74 x 101.7cm.) Executed in 2016

£7,000-10,000 \$8,700-12,000 €8,200-12,000 **PROVENANCE:**Donated by the artist.





λ248 IDRIS KHAN (B. 1978)

A Better Nation

signed and dated 'Idris Khan 17' (lower right) charcoal from the Mackintosh Library and chalk on archival giclée print 29% x 26in. (75 2 x 66cm.) Executed in 2017

£7,000-10,000 \$8,700-12,000 €8,200-12,000

PROVENANCE

Donated by the artist, Courtesy of Victoria Miro Gallery, London.

I was drawn to the quote by Alasdair Gray "Work as if you live in the early days of a better nation." That's what I wrote - until the sharcoal broke down."





MIROSLAW BALKA (B. 1958)

Blackheat

signed twice, titled and dated 'M. BALKA "BLACK HEAT" 2016' (on the reverse) charred wood from Mackintosh Library, steel and copper $6\% \times 52\% \times 5\%$ in. (15.5 x 133 x 14cm.) Executed in 2016

£6,000-8,000 \$7,500-9,900 €7,000-9,300 PROVENANCE:

Donated by the artist





CONRAD SHAWCROSS (B. 1977)

Charcoal Study for The Dappled Light of The Sun

signed 'Conrad Shawcross' (lower right) charcoal from Mackintosh Library on paper 59¼ x 59% in. (150.5 x 151.5cm.) Executed in 2016

£7,000-10,000 \$8,700-12,000 €8,200-12,000

PROVENANCE:

Donated by the artist, Courtesy of Victoria Miro, London.





PETER BLAKE (B. 1932)

Untitled

signed and dated 'Peter Blake, 2016' (lower right) inkjet graphite and charcoal from Mackintosh Library on paper 22% x 28in. (57.5 x 71cm.)
Executed in 2016

£6,000-8,000 \$7,500-9,900 €7,000-9,300 **PROVENANCE:**Donated by the artist.





NATHAN COLEY (B. 1967)

Shaker Boy Meets Mackintosh Girl wood, metal and charcoal from Mackintosh Library 28¼ x 15¾ x 11¼in. (71.8 x 40 x 30cm.) Executed in 2017

£3,000-5,000 \$3,800-6,200 €3,500-5,800 **PROVENANCE:**Donated by the artist.





JAKE AND DINOS CHAPMAN (B. 1966 & B. 1962)

The Bloody Fucking Bit of Bloody Fucking Wood From Bloody Fucking Glasgow Bloody Fucking School of Bloody Fucking Art

charred wood from Mackintosh Library, styrodur, miniature figurine, string and label on wood $5\% \times 11\% \times 11\%$ in: $(14 \times 29.5 \times 29.5 \text{cm.})$

Executed in 2017

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

PROVENANCE:





λ254 RACHEL WHITEREAD (B. 1963)

Mackintosh Charcoal

signed, titled and dated 'RWhiteread Mackintosh Charcoal 2017' (on the reverse) felt pen on papier mâché mounted on panel 19¾ x 15¾in. (50 x 40cm.) Executed in 2017

£6,000-8,000 \$7,500-9,900 €7,000-9,300 PROVENANCE:

Donated by the artist, Courtesy of Gagosian Gallery, London.





MARTIN BOYCE (B. 1967)

Untitled

charred wood from Mackintosh Library, acrylic and nails in Perspex box 55½ x 32% x 4½in. (141 x 83 x 10.5cm.)
Executed 2016

£7,000-10,000 \$8,700-12,000 €8,200-12,000

PROVENANCE:

Donated by the artist, Courtesy of the Modern Institue, Glasgow.





DOUGLAS GORDON (B. 1966)

A Given

numbered '1/7' (on the reverse) burned wood from the Mackintosh Library casted in bronze 12% x 834 x 33/ain, (32 x 22 x 8cm.)
Executed in 2017, this work is number one from an edition of seven

£8,000-12,000 \$10,000-15,000 €9,300-14,000 **PROVENANCE:**Donated by the artist.

I was very happy to hear about the project I had already called to offer any kind of support that I could. The idea of so many artists, a collective support, is something that I'm extremely happy to be a part of.





SIMON STARLING (B. 1967)

IN COLLABORATION WITH SHINICHI SHIOYASU,

MASAHIKO SAKAMOTO, KAZUO HARUKI & AKIRA KOSAKA

Layers of Darkness (Charred, Lacquered)

charred wood from Mackintosh Library and japanese Urushi lacquer, in artist's

44½ x 20½ in. (112x 52.5cm.) Executed in 2016

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

Donated by the artist Courtesy of The Modern Institute, Glasgow.





258

JOSEPH KOSUTH (B. 1945)

'O.M.C

signed and embossed with the artist's stamp 'Kosuth' (lower left) charcoal from Mackintosh Library on paper 36½ x 31¾in. (92.5 x 79.5cm.)
Executed in 2016

£8,000-12,000 \$10,000-15,000 €9,300-14,000

PROVENANCE:Donated by the artist.

'The title O.M.C' signifies 'One Markinfosh Chair', which is a semi-troble reference to that well-known early work of mine 80, potentially anyway, one can think that the charcoal used in the drawing is the remains of a chair such as the one being depicted.'



RICHARD LONG (B. 1945)

signed and dated 'Richard Long 2016' (on an accompanying label) oil and nail on charcoal from Mackintosh Library 2¾ x 10% x 2¾in. (7 x 27 x 7cm.)
Executed in 2016

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

PROVENANCE:
Donated by the artist, Courtesy of Lisson Gallery, London.





CORNELIA PARKER (B. 1956)

A Slippery Slope (between Chalk and Charcoal)

singed, inscribed and dated 'Drawing Found By Cornelia Parker 2016' (on the reverse of the drawing); signed and dated 'Cornelia Parker 2017' (on the underside of the charred wood)

found drawing, chalk and charred wood from the Mackintosh Library. 15¾ x 7% x 12%in. (40 x 20 x 32cm.) Executed in 2017

£3,000-5,000 \$3,800-6,200 £3,500-5,800 PROVENANCE:

Donated by the artist





ALISON WATT (B. 1965)

Deep Within the Heart of Me

oil and Charles Rennie Mackintosh bookcase on canvas 18½ x 18½in. (46 x 46cm.) Executed in 2017

£4,000-6,000 \$5,000-7,500 €4,700-7,000 **PROVENANCE:**Donated by the artist

Charles Rennie Mackintosh understood what an artist needs. A place in which to think and in which to imagine. His idea of Glasgow School of Art, and mine, lives on, deep within the heart of me.'





JIM LAMBIE (B. 1964)

Psychedelic Soul Stick #79

charcoal from Mackintosh Library, damaged lithograph from library, fire damaged student union poster, fire damaged poster for art school club, bamboo, metal and cotton thread $51\% \times 1\% \times 1\%$ (130 x 4 x 4cm.) Executed in 2016

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

PROVENANCE:

Donated by the artist, Courtesy of The Modern Institute, Glasgow.





ISHBEL MYERSCOUGH (B. 1968)

charcoal from the Mackintosh Library, pencil and colour pencil on paper $26\%\times14\%$ in . (66.5 x 37.8 cm.) Executed in 2016

£500-700 \$630-870 €580-810

PROVENANCE:Donated by the artist, Courtesy of Flowers Gallery, London.





λ264 CHANTAL JOFFE (B. 1969)

Self Portrait with Ishbel at Glasgow School of Art

charcoal from Mackintosh Library on cardboard 16½ x 23¼in. (42 x 59cm.) Executed in 2016

£2,000-3,000 \$2,500-3,700 €2,400-3,500

PROVENANCE:

Donated by the artist, Courtesy of Victoria Miro, London.

in my studio, of me and my closest friend label, when we were at Glasgow. We are about 19, we would have been in the 2nd year. It seemed right to try and make a picture of that time and place.



PROPERTY FROM THE ESTATE OF AYALA ZACKS ABRAMOV

Ayala Zacks-Abramov was, together with her second husband Samuel Jacob Zacks, the architect of one of the most comprehensive and impressive collections of twentieth century art in the post-war era, and has left an enduring legacy of cultural enrichment in both her native Israel and her adopted home of Toronto, Canada, which will be enjoyed and appreciated by generations to come.

Ayala was born in Jerusalem in 1912 as Ayala Ben-Tovim. She married her first husband, Morris Fleg, whom she had met while studying in Paris, in 1938; two years later he was killed during military action which led Ayala to join the French Resistance.

After the war, Ayala married Samuel Zacks, a Canadian economist and art collector, whom she had met in Switzerland. Sam had always been interested in art even as a student and by the time he and Ayala married in 1947, was already an active and avid collector. When their fledgling collection was shown in Israel in 1955 at four locations in Jerusalem, Tel Aviv, Ein Harod and Haifa, it already displayed important works from such diverse movements as Impressionism, Modern and Post-War. The importance of the collection was reflected in a successful tour of a number of locations in Canada and North America from 1956 to 1957.

Over the coming years Sam and Ayala pushed the limits of their artistic exploration, enlarging their collection to staggering proportions and building a comprehensive overview of the development and evolution of modern art throughout the Twentieth Century. They collected with enthusiasm, passion and devotion and with an unerring eye for quality they acquired many works which represent significant landmarks in the art of the Twentieth Century, including significant works by artists such as Dubuffet, Jorn, Appel, Richier, Corneille, Vieira da Silva, Riopelle and many more.

They also selected works for their collection according to a deeply personal aesthetic. As Ayala explained in the preface to a 1976 tribute exhibition to Sam; 'Through paintings we became aware of the acute sensitivity of drawings, so often the first expression of an artist's inspiration. Interested in the creative process as well as in the results, we found ourselves responding to drawings with a deep sense of intimate contact with the act of creation; our eyes and hearts were perpetually turning to them.'

Sam and Ayala Zacks's contribution to the cultural enrichment of their home countries goes beyond their role as collectors and patrons and is informed above all by a unique awareness that art can be, in Ayala's own words 'a source of inspiration, of hope and happiness to all mankind.' Sam and Ayala established the wing which bears their name in the Art Gallery of Ontario in Toronto; in Israel they founded the Hazor Museum at Kibbutz Ayelet Hashahar, as well as an exhibition hall at the Tel Aviv Museum. After Sam's death in 1970, Ayala returned to Israel in 1976 and married Shneor Zalman Abramov. Born in Minsk in 1908, Abramov was a well-known figure, a journalist and publicist, activist and politician. He was a member of the Israeli parliament, the Knesset and was considered a major thinker and theoretician of Israeli Liberalism.

Back in Israel, Ayala continued to patronize the arts, and to collect the best and rarest works by Israeli artists, amassing an unrivalled collection of works by Reuven Rubin, Itzhak Danziger, Mordechai Ardon, Joseph Zaritsky to name but a few. Ayala founded the History of Art Fund for guest professors at the Hebrew University and served on the board of the Israel Museum, Jerusalem and the Tel Aviv Museum of Art. She also hosted 'Tuesday Evenings' at her home in Tel Aviv devoted to lectures and performances of the arts, in conjunction with the Tel Aviv University. A legendary figure in the Israeli art world, Ayala died in Jerusalem on 30 August 2011.

PROPERTY FROM THE ESTATE OF AYALA ZACKS ABRAMOV

λ*265

PIERRE ALECHINSKY (B. 1927)

Pesante journée (Weighing Day)

signed 'Alechinsky 1961' (lower right); signed, titled and dated 'PESANTE JOURNÉE 1961-1962 Alechinsky' (on the stretcher) ink and tempera on Kraft paper laid on canvas 49 x 118¼in. (124.6 x 300.5cm.)
Executed in 1961-1962

£50,000-70,000 \$63,000-87,000 €59,000-81,000

PROVENANCE:

Sam and Ayala Zacks, Toronto (acquired directly from the artist in 1962).

Ayala Zacks Abramov, Tel Aviv and Jerusalem. Thence by descent to the present owners.

EXHIBITED:

Paris, Musée d'art moderne de la Ville de Paris, XVIIIe Salon de Mai. 1962.

Toronto, The Art Gallery of Toronto, *Alechinsky & The Cobra Group*, 1962.

Tel Aviv, Museum of Art, 1990-1991 (on loan).

'You would help me, and I would be infinitely grateful, if you could lend me "une pesante journée" which is one of my best works. I hope you understand my insistence: it would be very hard for me to curate this exhibition without this work. Some works are interchangeable but not this one. I miss it.'

—TRANSLATED FROM A LETTER WRITTEN
BY THE ARTIST ADDRESSED TO MR ZACKS
REQUESTING UNE PESANTE JOURNEE TO
BE LOANED FOR THE EXHIBITIONS AT
CHICAGO, ARTS CLUB AND MINNEAPOLIS,
UNIVERSITY GALLERY OF THE
UNIVERSITY OF MINNESOTA AND NEW
YORK, JEWISH MUSEUM, 1965.



λ*266

MARIA HELENA VIEIRA DA SILVA (1908-1992)

Jardin suspendu (Suspended Garden)

signed and dated 'Vieira da Silva 55' (lower right) oil on canvas 37% x 51in. (96 x 129.5cm.)
Painted in 1955

£250,000-350,000 \$320,000-430,000 €300,000-410,000

PROVENANCE:

Galerie Pierre, Paris.
Galerie Rosengart, Lucerne.
Sam and Ayala Zacks, Toronto (acquired from the above in 1956).

Ayala Zacks Abramov, Tel Aviv and Jerusalem. Thence by descent to the present owners.

EXHIBITED:

Tel Aviv, Museum of Art, 1980 (on loan). Tel Aviv, Museum of Art, 1990-1991 (on loan).

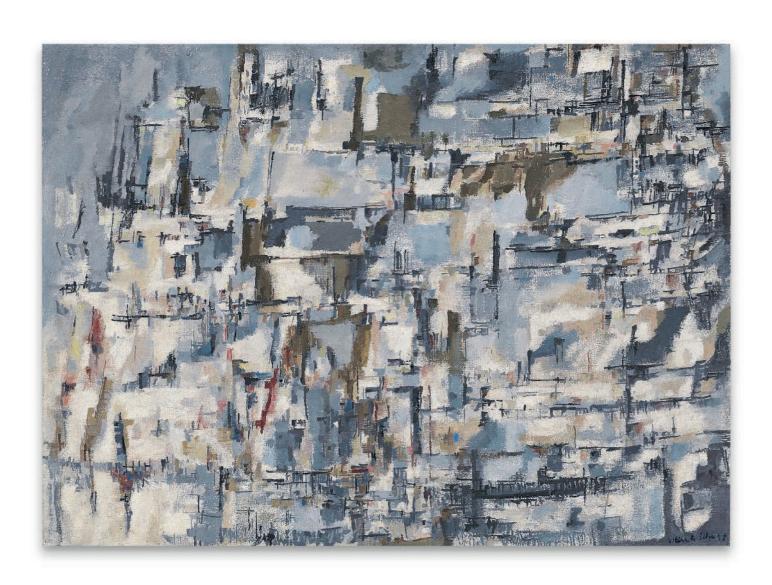
LITERATURE:

G. Weelen and J.-F. Jaeger, Vieira da Silva Catalogue Raisonné, Geneva 1994, no. 1300 (illustrated, p. 258). 'Really, nobody knows whether the world is realistic or fantastic, that is to say, whether the world is a natural process or whether it is a kind of dream, a dream that we may or may not share with others.'

-JORGE LUIS BORGES



Maria Helena Vieira da Silva (detail). National Portrait Gallery, London. Artwork: © DACS, 2017. Photo: Ida Kar © National Portrait Gallery, London.

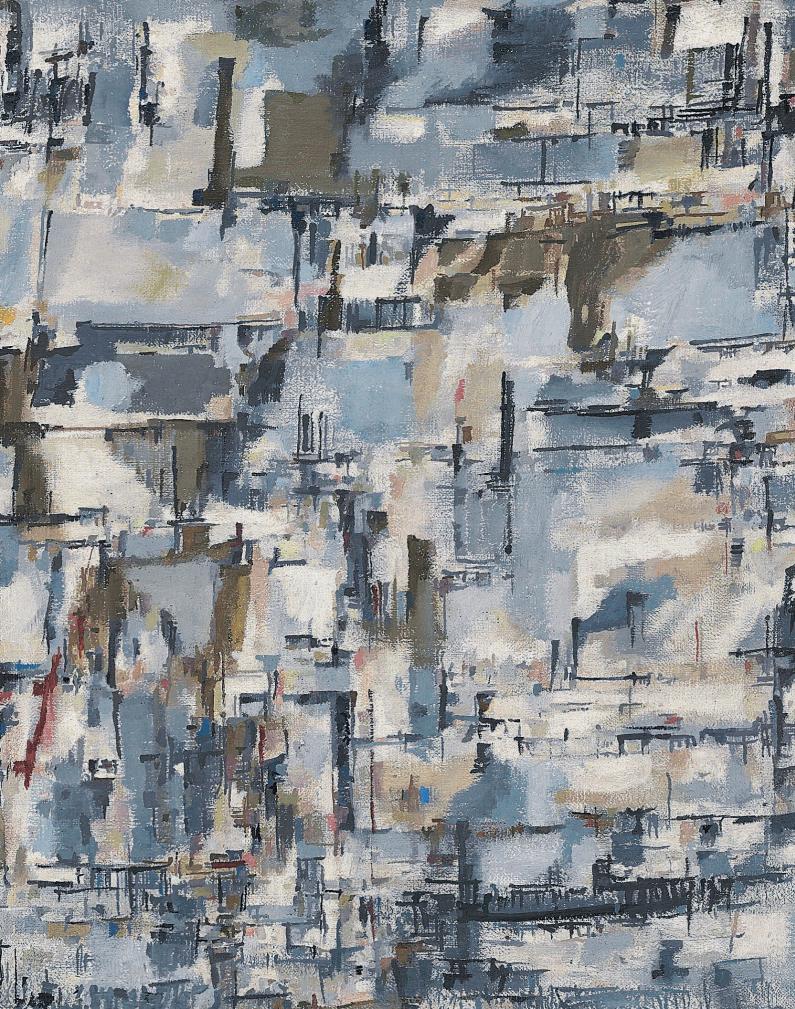


A beguiling, vertiginous treatment of colour and line, *Jardin suspendu* (*Suspended Garden*) (1955) is a strong example of the visionary exploration of perspective undertaken by Maria Helena Vieira da Silva. At the most abstract frontier of Vieira da Silva's work, the piece uses the barest suggestions of form and shadow to conjure a feeling of weightlessness and depth, enveloping the viewer within its shifting sense of space; its patchwork of tranquil blues and greys is permeated by a soft white that floats through the canvas, while a lattice of fine perpendicular lines hints at spatial definition only to dissolve into the work's sea of colour, leaving us tantalisingly uncertain of our plane of vision – whether we are looking into or over the 'garden' before us.

Painted in 1955 in Vieira da Silva's adopted home of Paris, the work is reflective of a new sense of openness in the artist's approach. While her early pieces repeatedly portrayed an enclosed box structure, rendered in grids of kaleidoscopic tiles which she twisted and warped in her experiments with perspective, the 1950s saw her begin to open her canvas out in the search for new perspectival possibilities. Jardin suspendu dates from a period in which the artist produced a number of works based on the urban environment, using the landscape of the city to begin experimenting with perspective more radically than ever before, multiplying and moving her vanishing points around the canvas and stretching her subjects into abstraction. The painting takes up the theme of her 1952 La ville suspendue (The Suspended City) - only where that earlier work produced its fluctuating perspective through the careful manipulation of clearly lined panels of discrete colour, here Vieira da Silva works to achieve a sense of suspension and blissfully dizzying depth through careful blending of tones and judiciously placed darker hues, conjuring a precious, pastoral atmosphere that flickers and shimmers in the frame.

Captivated early in her career by Cézanne's re-imagination of space within the frame of the painting, the nature of perspective and the means by which space was represented remained the central questions she returned to throughout her career. She once recounted that 'Wols said to me: "I like what you do very much; but tell me, why do you always paint perspective?" I replied that it was something that wasn't done in modern art, but that despite everything I felt that I had to do' (M. H. Vieira da Silva, quoted in C. Roy, Vieira da Silva 1908-1992, Barcelona, 1998, p. 22). If her contemporaries in Paris, like Wols or Georges Mathieu, were developing a wildly gestural style of abstraction as a means of communicating selfhood, Vieira da Silva's painstaking studies of destabilised, shifting perspectives reflected her own sense of self, unanchored in a modern world without a gravitational centre of meaning. In Jardin suspendu, we too are offered this navigational challenge of deciding where we stand: as the artist once said 'I do not want people to remain passive. I want them to come and take part in the game, go for a walk, climb up, go down' (M. H. Vieira da Silva, quoted in G. Rosenthal, Vieira da Silva 1908-1992: The Quest for Unknown Space, Cologne, 1998, p. 71).







*267

SAM FRANCIS (1923-1994)

No. 3 (Blue and Yellow)

signed and dated 'Sam Francis July 1959' (on the reverse) gouache on paper $20\%\times27\text{in.}$ (51.3 x 68.7cm.) Executed in 1959

£35,000-45,000 \$44,000-56,000 €41,000-52,000

PROVENANCE:

Arthur Tooth & Son, Ltd., London. Sam and Ayala Zacks, Toronto (acquired from the above in 1962). Ayala Zacks Abramov, Tel Aviv and Jerusalem. Thence by descent to the present owners.

This work is identified with the interim identification number of SF59-548 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper.* This information is subject to change as scholarship continues by the Sam Francis Foundation.



λ***268**

ASGER JORN (1914-1973)

Le futile enchaînement (The Futile Chain)

signed 'JORN' (lower right); titled 'LE FUTILE ENCHAINEMENT' (on the stretcher) oil on canvas

32 x 25¾in. (81.3 x 65.3cm.) Painted in 1961

£35,000-45,000

\$44,000-56,000 €41,000-52,000

PROVENANCE:

Arthur Tooth & Sons, London.
Sam and Ayala Zacks, Toronto (acquired from the above in 1961).
Ayala Zacks Abramov, Tel Aviv and Jerusalem.
Thence by descent to the present owners.

EXHIBITED:

Toronto, York University, York Hall, *A Decade of Art*, 1962. Tel Aviv, Museum of Art, 1990-1991 (on loan).

LITERATURE

G. Atkins, *Asger Jorn. The Crucial Years* 1954-1964, London 1977, no. 1332 (illustrated, p. 352).

PROPERTY FROM THE ESTATE OF AYALA ZACKS ABRAMOV



λ***269**

GEORGES MATHIEU (B. 1921)

Dyana

signed and dated 'Mathieu 58' (lower left); signed, titled and dated 'MATHIEU 58 DYANA' (on the reverse)

oil on canvas

36% x 23%in. (92.3 x 60.5cm.)

Painted in 1958

£30,000-40,000

\$38,000-50,000

€35,000-46,000

PROVENANCE

Sam and Ayala Zacks, Toronto. Ayala Zacks Abramov, Tel Aviv and Jerusalem. Thence by descent to the present owners.

EXHIBITED

Toronto, York University, York Hall, *A Decade of Art*, 1962, no. 26. Tel Aviv, Museum of Art, 1988 (on loan). Tel Aviv, Museum of Art, 1990-1991 (on loan).

λ*270

FRANCOIS-XAVIER LALANNE (1927-2008)

Agneau

numbered, dated and stamped with the foundry mark '2008 268/500' (under the chin)

Epoxy stone and bronze

20 x 231/4 x 51/2 in. (51 x 59 x 14cm.)

Executed in 2008, this work is number two-hundred and sixty-eight from an edition of five hundred

£50,000-70,000 \$63,000-87,000 €59,000-81,000

PROVENANCE:

Acquired directly from the artist by the present owner.





WOLS (1913-1951)

Acquarelle surréaliste

pen and water colour on paper laid down on paper 15% x 12% in. (39 x 32cm.) Executed in 1937

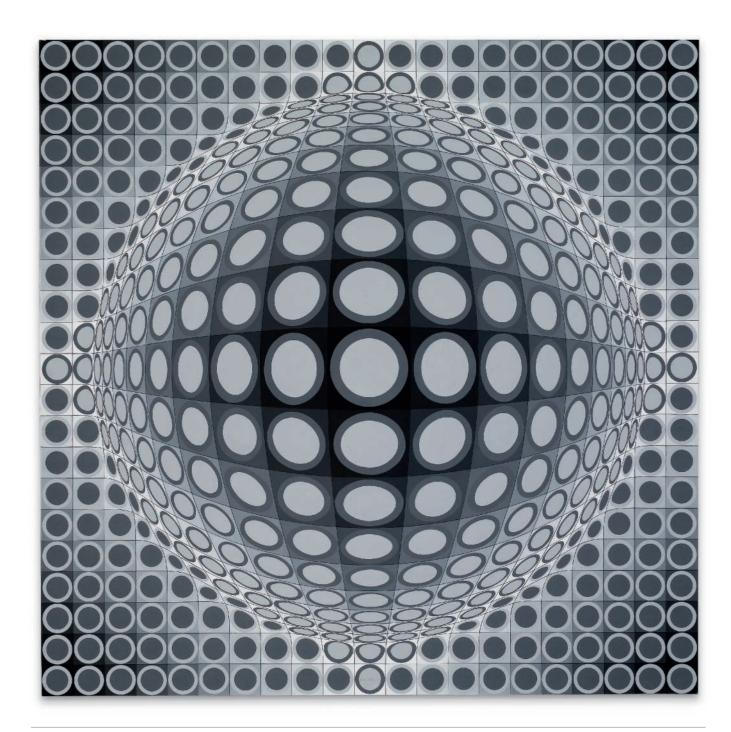
£10,000-15,000 \$13,000-19,000 €12,000-17,000

PROVENANCE:

Samy Chalom, Paris. Michel Couturier, Paris. Marie-Louise Jeanneret, Geneva. Acquired from the above by the present owner in 1976.

LITERATURE:

S Chiba, *L'oeuvre de Wols*, Paris 1974, no. 128. P. Gutbrod, *Wols, Die Arbeiten auf Papier (Werkverzeichnis)*, Heidelberg 2003, no. A 68.



VICTOR VASARELY (1906-1997)

Gyongy no. 2480

signed 'vasarely' (lower centre); signed twice, titled and dated '2480 'Vasarely "Gyongy" 80x80 1972 Vasarely' (on the reverse) acrylic on board 31½ x 31½in. (80 x 80cm.) Executed in 1972

£45,000-65,000 \$56,000-81,000 €53,000-75,000

PROVENANCE:

Galerie Denise Rene, Paris. Private Collection, Trento. Thence by descent to the present owner.

λ*273

FRANCOIS-XAVIER LALANNE (1927-2008)

Brebis (Le Transhumant)

signed with the artist's initials, numbered and stamped '41/500 - FXL Lalanne' (on the neck) Epoxy stone and bronze $34\% \times 39\% \times 13$ in. (88 x 100 x 33cm.) Executed in 1988, this work is number forty-one from an edition of five hundred

£80,000-120,000 \$100,000-150,000 €93,000-140,000

PROVENANCE:

Private Collection, United Kingdom. Anon. sale, Christie's Paris, 27 May 2009, lot 25. Acquired at the above sale by the present owner.

LITERATURE:

D. Marchesseau, *Les Lalanne*, Paris 1998 (another from the edition illustrated, pp. 57 & 115).

'I wanted to do something very invasive, since if you present a small object, nobody sees it. You need to go with something slightly brazen and a bit embarrassing. If you come with a snail as big as a thumb, nobody notices you! I made a sheep and then decided that I definitely needed a herd. [...] I had also lived in a land of sheep and knew the animals well. My father kept some. Also, sheep in a Parisian apartment is a bit like 'bringing the countryside to Paris'. And it's much easier to have a sculpture in an apartment than a real sheep. And it's even better if you can sit on it.'

—FRANCOIS-XAVIER LALANNE





PROPERTY FROM A PRIVATE COLLECTION

λ**274**

ARNALDO POMODORO (B. 1926)

Soglia: a Eduardo Chillida, studio (Gateway: to Eduardo Chillida, study)

signed, numbered and dated 'Arnaldo Pomodoro 2003 8/8' (along the base) bronze

23% x 26% x 15% in. (60 x 67 x 40cm.)

Executed in 2003, this work is number eight from an edition of eight plus two artist's proofs

£45,000-65,000 \$56,000-81,000 €53,000-75,000

PROVENANCE:

Studio Copernico, Milan.

Acquired from the above by the present owner.

LITERATURE

F. Gualdoni (ed), *Arnaldo Pomodoro, Catalogo Ragionato della scultura*, vol. I, Milan 2007 (illustrated in colour, p. 266); vol. II, Milan 2007, no. 1055 (illustrated in colour, p. 774).

This work is registered in Archive Arnaldo Pomodoro, Milan, no. 793



PROPERTY FROM A JAPANESE PRIVATE COLLECTOR

λ***275**

ANTONI TAPIES (1923-2012)

Formes simetriques de relleu gris (Symmetrical Forms of Grey Relief)

signed 'tapies' (on the overlap) mixed media on canvas 25% x 31% in. (65.2 x 81cm.) Executed in 1960

£50,000-70,000 \$63,000-87,000 €59,000-81,000

PROVENANCE:

Martha Jackson Gallery, New York. Galeria Joan Prats, Barcelona. Muku Gallery, Hiroshima. Acquired from the above be the present owner in the 1970s.

EXHIBITED:

Tokio, Gallery Ueda, Antoni Tápies, 1981, no. 3 (illustrated, unpaged).

LITERATURE:

B. Bonet, *Tápies*, Barcelona 1964 (illustrated, p. 72). A. Augusti (ed.), *Antoni Tápies: The Complete Works Volume 1: 1943-1960*, New York 1988, no. 836 (illustrated, p. 438).



λ276 SEAN SCULLY (B. 1945)

Untitled

signed, inscribed and dated 'Sean Scully 6.17.93 #2' (lower right) watercolour and gouache on paper 15×18 in. (38.2 $\times 45.8$ cm.) Executed in 1993

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

Galerie Bernd Klüser, Munich. Private Collection. Anon. sale, Sotheby's London, 28 February 2008, lot 103. Acquired at the above sale by the present owner.



λ277 **SEAN SCULLY (B. 1945)**

Untitled

signed and dated 'Sean Scully 8. 13. 92' (lower right) watercolour and gouache on paper 15 x 18in. (38.2 x 45.8cm.)
Executed in 1992

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

Galerie Bernd Klüser, Munich. Private Collection. Anon. sale, Sotheby's London, 28 February 2008, lot 104. Acquired at the above sale by the present owner.

SEAN SCULLY (B. 1945)

In the Old Style

signed, titled and dated 'Sean Scully 1980 IN THE OLD STYLE' (on the reverse) oil on two joined canvases $40\% \times 20\%$ in. (102.5 x 51.2cm.) Painted in 1980

£80,000-120,000 \$100,000-150,000 €93,000-140,000

'Mystery in art is very important to me. I feel that a lot of that is being squeezed out of art in today's mechanized, digitized world. A number of the twentieth-century artists I most admire – artists like Barnett Newman, Giorgio Morandi and Ernst Kirchner - created mythologies in order to keep mystery at the core of their work and to fight off a sense that they were becoming disconnected from the natural world'

—SEAN SCULLY

PROVENANCE:

Juda Rowan Gallery, London.
Fuji Television Gallery, Tokyo.
Private Collection (acquired from the above in 1988).

Anon. sale, Sotheby's London, 16 February 2012, lot 319.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Susan Caldwell Inc, Sean Scully, 1980. London, Juda Rowan Gallery, Sean Scully, 1981. Birmingham, Ikon Gallery, Sean Scully: Paintings 1971-1981, 1981-1982, no. 25 (illustrated in colour, on the cover). This exhibition later travelled to Sunderland, Sunderland Arts Centre, Ceolfrith Gallery; Dublin, Douglas Hyde Gallery, Trinity College; Belfast, The Arts Council of Northern Ireland Gallery and London, The Warwick Arts Trust.

LITERATURE:

M. Poirier, *Sean Scully*, New York 1990, no. 52 (illustrated in colour, p. 89).

With its two square canvases of opposing stripes, painted in deep shades of navy, purple and earthy red, Sean Scully's In The Old Style (1980) is a resonant, uncompromising composition that examines both the relationships between the forms on its canvas and the nature and meaning of abstract painting itself. In the repetitions of the dark, narrow bands that the artist has made his own, Scully stages striking, elemental conflicts between colour and line, concentrating attention on the regular points at which vertical axis meets horizontal, and fields of colour come up against one another in quietly stirring juxtapositions. Almost ritualistically applying his paint to the canvas, Scully uses these reactions to investigate the way in which abstract form can carry and communicate emotional or metaphysical realities that go

beyond the work's purely formal properties. With each stripe individually marked by the subtle gradations and contours of Scully's oil paint, the surface has a beautiful worked quality, a roughhewn texturality that bespeaks the physical and spiritual effort undergone by the painter himself as he struggles with the space of the canvas – and that brings us as viewers up close to the material reality of the world around us, and its mysterious relationship with more ethereal planes of experience.

The work dates from Scully's first period of stripe paintings in oils, arguably the period in which the artist reached artistic maturity; moving away from the more linearly complicated, acrylic works of the early 1970s, his works at the end of the decade liberated the stripe from the cold, clean influence of Minimalism and Op Art and paved the way for his work to come. Acquiring a new intensity of tone in the thick application of the oils, Scully's work at this point is suffused with a new sensitivity to what the artist calls 'the body' - the rich, mysterious visual and material substantiality of the paint on the canvas: 'The decision to move toward oil paint was of course the decision to move away from the line into the body, to the mystery of the body and the surface in painting that is so powerful and remains so to this day... the lines are very physically raised up on the surface, and this is oil painting working here... There is a certain unpredictability to it. The colors become very rich and mysterious but full of the power of materiality... All the great painters in the history of painting have the sense of the body, the really great ones' (S. Scully, in B. Kennedy, Sean Scully: The Art of the Stripe, exh. cat., Hood Museum of Art, Dartmouth College, Hanover, NH, 2008).





DAVID HOCKNEY (B. 1937)

Luncheon at the British Embassy, Tokyo Feb 16th 1983

signed, titled, numbered and dated 'Luncheon at the British Embassy. Tokyo Feb 16th 1983 $\pm10^{\circ}$ (centre bottom edge)

photo collage on paper

45% x 82½in. (116 x 209.5cm.)

Executed in 1983, this work is number ten from an edition of twenty

£18,000-25,000 \$23,000-31,000 €21,000-29,000

PROVENANCE:

Gallery Bjorn Bengtsson, Varberg. Private Collection (acquired from the above in 1983). Thence by descent to the present owner.

EXHIBITED

London, Hayward Gallery, *Hockney's Photographs*, 1983-1984, no. 91 (another from the edition exhibited, illustrated in colour, p. 28).

Los Angeles, Los Angeles County Museum of Art, *David Hockney, a Retrospective*, 1988-1989, no. 89 (another from the edition exhibited, illustrated in colour, p. 225). This exhibition later travelled to New York, The Metropolitan Museum of Art and London, Tate Gallery.

Tokyo, Odakyu Grand Gallery, *David Hockney*, 1989, no. 83 (another from the edition exhibited, illustrated in colour, p. 77). This exhibition later travelled to Gunma, The Museum of Modern Art; Chiba, The Seibu Museum and Osaka, Umeda Hankyu Gallery.

Tokyo, British Embassy, another example in the permanent collection since 1990.

LITERATURE

P. Joyce, *Hockney on 'Art'*, *conversations with Paul Joyce*, London 1999 (another from the edition illustrated in colour, pp. 172-173).

λ*280 LUCIAN FREUD (1922-2011)

Wolf

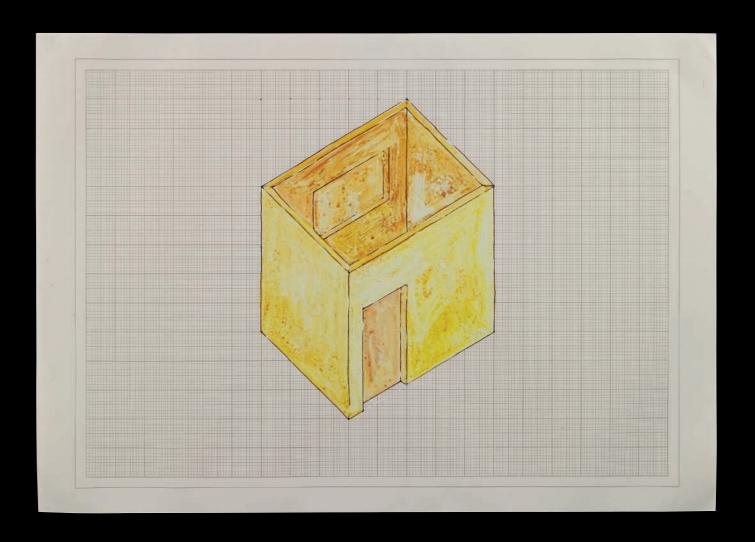
signed and dated 'Lucian Freud MAY '49' (lower edge) charcoal and graphite on paper 8% x 3in. (20.8 x 7.5cm.) Executed in 1949

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

Private Collection, New York. Anon. sale, Trinity International Auctions Avon, 19 May 2012, lot 49. Acquired at the above sale by the present owner.





RACHEL WHITEREAD (B. 1963)

Study for "Room"

signed and dated 'R. Whiteread Berlin 93' (on the reverse) correction fluid, ink and watercolour on graph paper 16½ x 23%in. (42 x 59.5cm.)
Executed in 1993

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

PROVENANCE:

Galleria Lorcan O'Neill, Rome. Acquired from the above by the present owner in 2013.

EXHIBITED:

Berlin, daad galerie, *Rachel Whiteread - Gouaches*, 1993 (illustrated in colour, p. 27).

Los Angeles, Hammer Museum, *Rachel Whiteread Drawings*, 2010-2011, no. 53 (illustrated in colour, p. 97). This exhibition later travelled to Dallas, Nasher Sculpture Center and London, Tate Britain.
Rome, Galleria Lorcan O'Neill, *Rachel Whiteread. Study for Room*, 2013.

Rome, Galleria Lorcan O Neill, Rachel Whiteread. Study for Room, 2013. Bologna, Museo d'Arte Moderna di Bologna, Rachel Whiteread - Study for Room, 2014.



PROPERTY FROM A DISTINGUISHED COLLECTION

λ**282**

LUCIO FONTANA (1899-1968)

Concetto Spaziale

signed '1. Fontana' (lower right) gouache and perforations on paper 12¼ x 39½ in. (31 x 42cm.) Executed in 1967

£25,000-35,000 \$32,000-43,000 €30,000-41,000

PROVENANCE:

Galerie La Balance, Brussels. Acquired from the above by the present owner.

This work is registered in the Archivio Lucio Fontana, Milan, under no. 4100/1.



λ283 CAROL RAMA (1918-2015)

Untitled

signed and dated 'CAROL RAMA 1964' (lower right) enamel and acrylic on paper, in artist's frame 34% x 24½in. (86.7 x 62.2cm.)
Executed in 1964

£12,000-18,000 \$15,000-22,000 €14,000-21,000

PROVENANCE

Private Collection, Europe (acquired directly from the artist in 1964). Acquired from the above by the present owner.

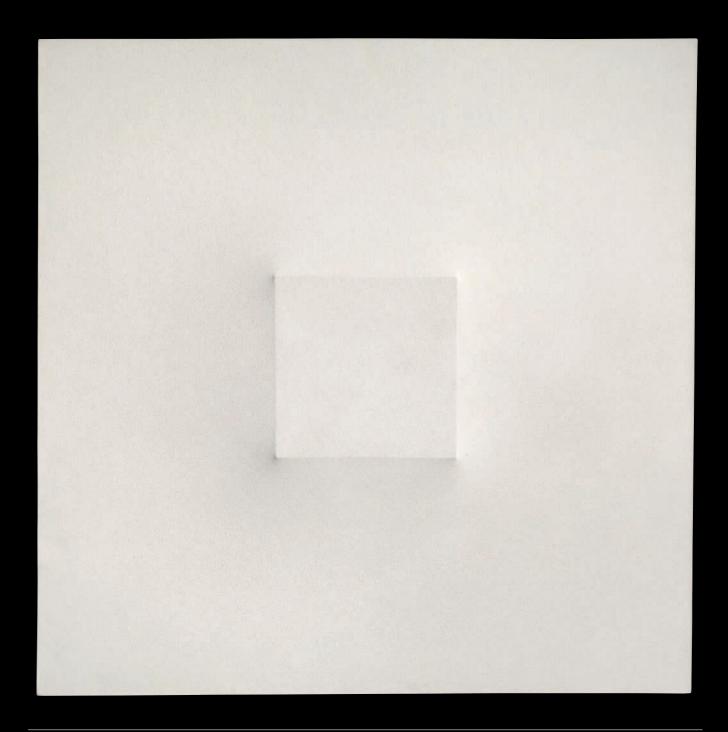
EXHIBITED:

Turin, Neochrome Gallery, Endless Revisions, 2016.

Please note that this work is accompanied by a certificate of authenticity.

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

—CAROL RAMA



TURI SIMETI (B. 1929)

Quadrato su quadrato (Square on square)

signed and dated 'Simeti 1972' (on the reverse) acrylic on canvas 52½ x 52½ in. (132.5 x 132.5 cm.)
Executed in 1972

£30,000-40,000 \$38,000-50,000 €35,000-46,000

PROVENANCE:

Private Collection, Italy.

EXHIBITED:

Gibellina, Museo Civico, *Turi Simeti.* 1961-1991. *Trent'anni di lavoro*, 1991 (illustrated, p. 42).

LITERATURE:

G. Ranzi (ed.), *Turi Simeti: Catalogo Generale*, vol. II, Monaco 2009 (illustrated in colour, p. 46).

This work is registered in the Archivio Turi Simeti edited by Galleria Dep Art, Milano, under number 1972-B1321, and will be included in the forthcoming catalogue raisonné edited by Antonio Addamiano e Federico Sardella.



MARIO SCHIFANO (1934-1998)

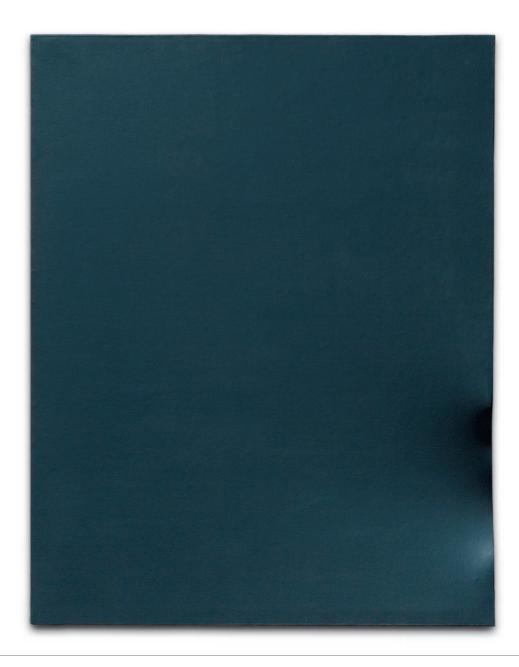
Senza Titolo (Untitled)

signed, titled and dated 'Schifano 62 'senza titolo" (on the reverse) enamel and paper collage on canvas 39% x 23% in. (100.5 $\,$ x 60cm.) Executed in 1962

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

Acquired directly from the artist.
Private Collection, Italy.
Acquired from the above by the present owner.
This work is recorded in the Archivio Mario Schifano, Rome, under no.
03220160920 and is accompanied by a certificate of authenticity.



AGOSTINO BONALUMI (1935-2013)

Grigio/Verde (Grey/Green)

signed and dated 'Bonalumi 1974' (on the reverse); signed and dated 'Bonalumi 1974' (on the stretcher)

vynil tempera on shaped canvas

 $58\% \, x \, 44\% \, x \, 3\% in. \, (145 \, x \, 113.8 \, x \, 10 \, cm.)$

Executed in 1974

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

PROVENANCE:

Galleria del Naviglio, Milan.

Rino Costa Arte Contemporanea, Alessandria.

Lattuada Studio, Milan.

Tornabuoni Arte, Milan.

Acquired from the above by the present owner.

EXHIBITED:

Turin, Galleria Mazzoleni, *Agostino Bonalumi. Opere scelte 1964-2008*, 2008 (illustrated in colour, p. 39).

LITERATURE:

Bonalumi, exh. cat., Modena, Galleria Civica d'Arte Moderna, 1974, no. 97-98 (illustrated, unpaged).

Bonalumi, exh. cat., Milan, Galleria Vinciana, 1974 (illustrated, unpaged). Bonalumi, exh. cat., Mantova, Museo Civico di Palazzo Te, 1980 (illustrated, p. 34)

A. Fiz and M. Meneguzzo (eds.), *Agostino Bonalumi opere dal 1957-1997*, exh. cat., Galleria Fumagalli, Bergamo 1998, p. 27.

B. Buscaroli, *Agostino Bonalumi. L'Ordinatore*, exh. cat., Galleria II Planetario, Trieste 2004, p. 12.

F. Bonalumi and M. Meneguzzo (eds.), *Agostino Bonalumi. Catalogo ragionato*, Vol. II, Milan 2015, no. 598 (illustrated, p. 467).

This work is registered in the Archivio Bonalumi, Milan under no. 74-009, and is accompanied by a photo-certificate

CLAUDIO PARMIGGIANI (B. 1943)

Notturno con pietra rossa (Nocturnal with red stone)

painted wood, pigment on metal and painted plaster, in three parts overall: 17% x 14% in x 14% in. (44 x 36 x 36cm.) Executed in 1985

£18,000-20,000 \$23,000-25,000 £21,000-23,000

PROVENANCE:

Galleria Christian Stein, Turin.

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

EXHIBITED:

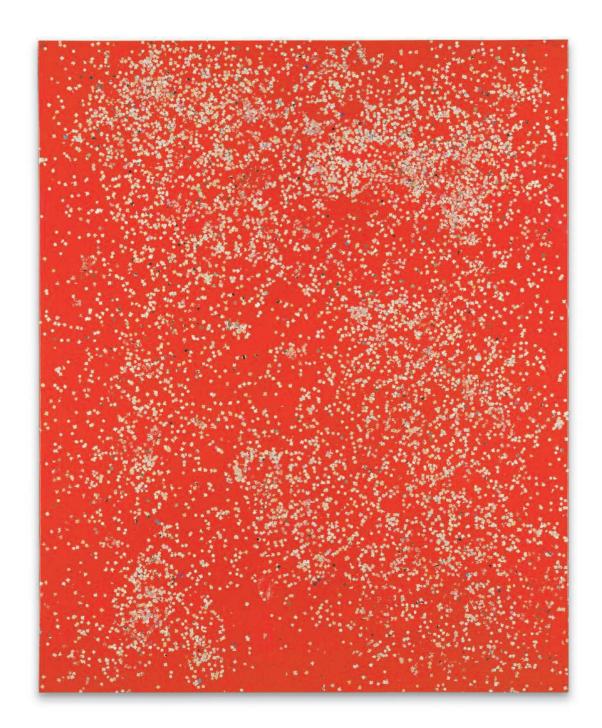
Turin, Galleria Christian Stein, Iconostasi, 1986.

New York, Albert Totah Gallery, *Iconostasi*, 1986-1987.

Vienna, Museum Moderner Kunst, *Claudio Parmiggiani*, 1987, no. 33 (illustrated in colour, p. 57)). This exhibition later travelled to Nice, Centre National Villa Arson.

Darmstadt, Mathildenhöhe Darmstadt, *Iconostasi*, 1992-1993, no. 33 (illustrated in colour, pp. 118,119). This exhibition later travelled to Prague, Galerie Hlavniho Mesta Prahy.





TANO FESTA (1938-1988)

Coriandoli (Confetti)

signed and dated 'Festa 86' (on the reverse) plastic film, confetti and acrylic on canvas 63½ x 51½in. (160.3 x 130.3cm.)
Executed in 1986

£12,000-18,000 \$15,000-22,000 €14,000-21,000

PROVENANCE:

Ovidio Jacorossi Collection, Rome. Private Collection, Europe (acquired *circa* 2012).

This work is registered in the Archivio Tano Festa, Rome, under no. B3518/1680.

PROPERTY FROM

A PRIVATE ROMAN COLLECTION



Maria Angelica De Gaetano, his daughter, and Alighiero Boetti by Afghan truck model, 1975. Photo: © Giorgio Colombo, Milan.

Christie's is delighted to present an outstanding selection of works by Alighiero Boetti from an important private Roman collection. Spread across Post-War and Contemporary Art sales in London, Amsterdam, Milan and Paris throughout 2016 and 2017, the works boast an exceptional provenance: often acquired directly from the artist by one of his most trusted assistants, they have remained in the same private hands since their creation. Initially employed by Boetti to work on his celebrated biro series, the collector cultivated a close relationship with the artist, and over the course of twenty years assembled a carefully-curated snapshot of his oeuvre. Spanning three decades of his practice, the collection includes the widely-exhibited masterpiece Calendari, examples of his iconic Orologio Annuale, works from his Aerei series and a superb selection of his famous embroidered Arazzi. Christie's is honoured to be offering these works at auction for the first time.

This rich, dynamic collection was forged in the intensely creative atmosphere of the artist's studio in Trastevere, the artistic heartland of

Rome, where Boetti's assistants would congregate to see and speak with the artist. Agata Boetti, the artist's daughter, recalls in her memoir Agata Boetti: Il gioco dell'arte, the heady atmosphere of this place: 'The studio was a very open-minded space, you could come in without any notice and stay as long as you wanted depending on the atmosphere and Alighiero's mood. He famously disliked the trendy, mundane Roman parties. He rarely used to leave his studio, if you wanted to see him, you had to go there... Assistants came and consigned the completed works, or stayed and worked there to breathe that unusual creative air' (Agata Boetti, in Agata Boetti: Il gioco dell'arte, Milan, 2016, p. 46). In this extraordinarily free and engaging artistic environment, Boetti's assistants were exposed to all aspects of his multifaceted and varied output, witnessing the artist's creative impulse as it manifested itself in each of its various forms. This remarkable first-hand experience granted the collector a unique understanding of Boetti's working practice, allowing them to build a collection that provides an intimate view into the artist's unique, dynamic oeuvre.



PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ289

ALIGHIERO BOETTI (1940-1994)

L'energia iniziale (The Initial Energy)

embroidery on fabric 9 x 91/6 in. (23 x 23.2cm.) Executed in 1989

£15,000-20,000 \$19,000-25,000 €18,000-23,000

PROVENANCE:

Private Collection (acquired directly from the artist). Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 6144 and is accompanied by a certificate of authenticity.



PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ**290**

ALIGHIERO BOETTI (1940-1994)

Dall'Oggi al Domani (From Today until Tomorrow)

signed and inscribed 'alighiero e boetti PESHAWAR PAKISTAN BY AFGHAN PEOPLE' (on the overlap) embroidery on canvas

6¾ x 7½ in. (17 x 18cm.) Executed in 1989

£15,000-20,000 \$19,000-25,000 £18,000-23,000

PROVENANCE:

Private Collection (acquired directly from the artist). Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 3913 and is accompanied by a certificate of authenticity.



PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ**291**

ALIGHIERO BOETTI (1940-1994)

Simmetrie speculari (Specular Symmetry)

embroidery on canvas 9% x 10% in. (25 x 27.6cm.) Executed in 1992

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

Private Collection (acquired directly from the artist). Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 3917 and is accompanied by a certificate of authenticity.



PROPERTY FROM A DISTINGUISHED COLLECTION

λ292

LUCIO FONTANA (1899-1968)

Female Nude

Front:

signed and inscribed 'a Lotham I. fontana' (on the reverse) incision on paper

16¾ x 14¼in. (42.7 x 36.2cm.) Executed in 1962-1964

Reverse:

Untitled (L-15)

signed 'I. fontana' (lower left) in pencil lithograph, printed in green and black

Executed in 1959-1960, this work is aside from the edition of fifty $% \left(1\right) =\left(1\right) \left(1\right)$

The sheet trimmed into the upper image Printed by Il Torchio, Milan, with their blindstamp.

£10,000-15,000 \$13,000-19,000 €12,000-17,000

PROVENANCE:

Günther Uecker Collection, Düsseldorf. Private Collection.

Anon. sale, Dr. Andreas Sturies Düsseldorf, 12 October 2005.

Acquired from the above by the present owner.

LITERATURE:

H. Ruhé & C. Rigo (eds.), *Lucio Fontana*, graphics, multiples, and more..., Amsterdam 2006, no. L-15 (the reverse illustrated in colour, p. 98).

L. M. Barbero (ed.), Lucio Fontana Catalogo Generale delle opere su carta vol III, Milan 2013, no. 62-64 DF 43 (illustrated, p. 1097).

This work is registered in the Archivio Lucio Fontana, Milan, under *no.* 3208/02.



Reverse of the present work.



PROPERTY FROM A PRIVATE MUSEUM COLLECTION

λ*293

ENRICO CASTELLANI (B. 1930)

Untitled

signed and dated 'Castellani 92' (lower left) embossed paper 31 x 25in. (78.6 x 63.5cm.) Executed in 1992

£12,000-18,000 \$15,000-22,000 €14,000-21,000

PROVENANCE:

The Artist.

Galleria Erha, Milan.

Acquired from the above by the present owner circa 2004.

EXHIBITED:

Milan, Galleria Erha, Enrico Castellani. Carte '92. Spartito '69. Asse di equilibrio '73, 1993-1994 (illustrated on the invitation card).

This work is registered in the Archivio Castellani, Milan under no. 92-003.



Children & the Arts' Be Inspired Charity Auction

Children & the Arts' vision is for brighter, healthier, and happier children through the power of an inclusive and accessible arts sector.

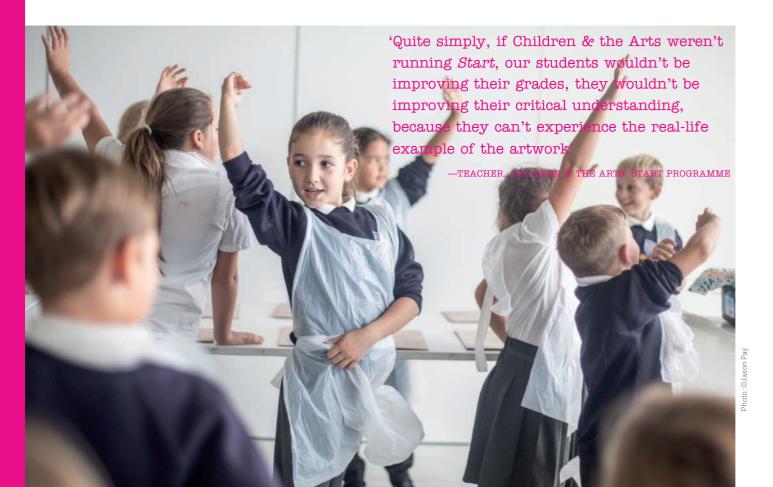
We are the only charity in the UK that delivers quality arts experiences to disadvantaged children through national programmes.

We achieve this by partnering arts venues with schools and children's hospices to create sustainable programmes and experiences. The ambition of our core programme, *Start*, is to give those children who are at risk of being left behind, a more fulfilled, creative and exciting education, whilst raising their confidence, educational attainment and aspiration.

How is Children & the Arts making a difference?

- Half a Million children given unique arts experiences since 2006
- 97% teachers claim increased confidence and creativity in children
- 6000+ partnerships with schools in the most deprived areas of the UK
- 90% teachers report a positive impact on children's academic skills
- 1000+ terminally ill children and their families provided with therapeutic arts experiences

All works included in this charity sale have very generously been donated in full by the artists or galleries and Children & the Arts is incredibly grateful for this support.



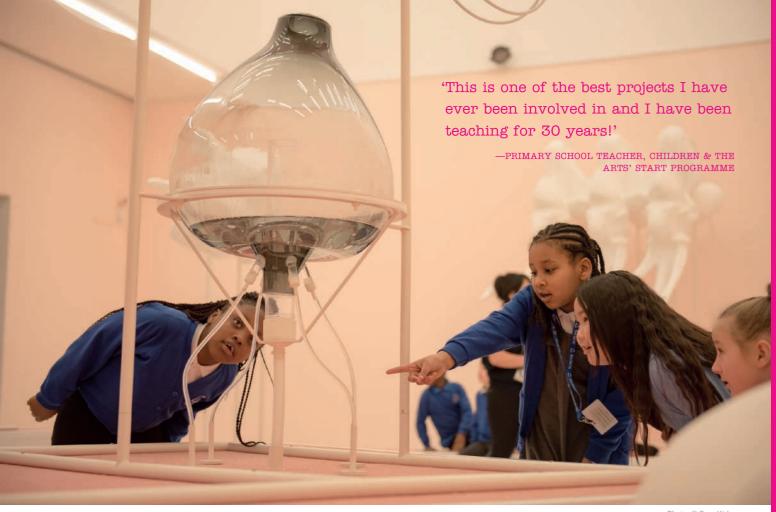


Photo: © Sam Kirby

'If we are involved in end of life work, a day like today is a day of life rather than death, and that's a very welcome contrast for us all'

—HOSPICE STAFF MEMBER, CHILDREN & THE ARTS'
START HOSPICES PROGRAMME



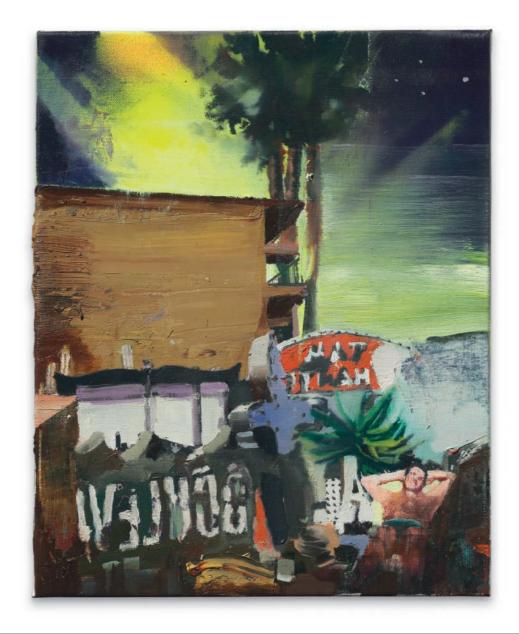
Photo: © Nick Spratling

We would also like to extend our thanks to the esteemed Art Committee who have been instrumental in helping to secure artworks.

www.childrenandarts.org.uk @childrenandarts HRH Princess of Eugenie of York - Children & the Arts' Auction Patron

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Andreas Siegfried
Louisa Strahl
Bruno Wang





λ**294**

MARIUS BERCEA (B. 1979)

Riviera of Restless Shining 4

signed, titled and dated 'm bercea "Riviera of restless shining" 2.15' (on the reverse) oil on canvas $19.7.8 \times 16 in. (50.5 \times 40.5 cm.)$ Painted in 2015

£3,000-4,000 \$3,800-5,000 €3,500-4,600

PROVENANCE:

 $Donated \ by \ the \ artist, Courtesy \ of \ Blain \ Southern \ Gallery, London.$





λ295

JONAS BURGERT (B. 1969)

trifft

oil on canvas 23% x 19%in. (60 x 50cm.) Painted in 2017

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE:

 $Donated\ by\ the\ artist, Courtesy\ of\ Blain\ Southern\ Gallery, London.$





λ296

CHARMING BAKER (B. 1964)

Man Falls

signed and dated 'BAKER 2017' (on the reverse) oil, acrylic and varnish on linen laid on board $56 \times 48 \text{in.} (142 \times 122 \text{cm.})$ Executed in 2017

£20,000-30,000 \$25,000-37,000 €24,000-35,000

PROVENANCE: Donated by the artist.





PROPERTY SOLD TO BENEFIT CHILDREN & THE ARTS

λ297

BERNAR VENET (B. 1941)

Arcs

signed and dated 'Bernar Venet 2016' (on the reverse) charcoal, oilstick and collage on paper 86¼ x 59in. (219 x 150cm.)
Executed in 2016

£30,000-40,000 \$38,000-50,000 €35,000-46,000

PROVENANCE:

Donated by the artist, Courtesy of Blain Southern Gallery, London.



PROPERTY SOLD TO BENEFIT CHILDREN & THE ARTS

λ298

ZAK OVÉ (B. 1966)

The Invisible Man

graphite

86% x 22½ x 17¾in. (220 x 57 x 45cm.)

Executed in 2016, this work is artist's proof number six from an edition of ten artist's proofs

£5,000-7,000

\$6,300-8,700

€5,900-8,100

PROVENANCE:

Donated by the artist, Courtesy of Vigo Gallery, London.







PROPERTY SOLD TO BENEFIT CHILDREN & THE ARTS

299

IBRAHIM EL-SALAHI (B. 1930)

Untitled XII

signed and dated 'Salahi 2001' (lower right) watercolour and ink on paper $10 \times 10 \text{in}$. (25.4 x 25.4cm.) Executed in 2001

£7,000-10,000 \$8,700-12,000 €8,200-12,000

PROVENANCE:

Donated by the artist, Courtesy of Vigo Gallery, London.

EXHIBITED:

 $New York, Skoto \ Gallery, \textit{Ibraham El-Salahi: From Time to Time}, 2011.$





PROPERTY SOLD TO BENEFIT CHILDREN & THE ARTS

λ300

DOUGLAS GORDON (B. 1966)

A game for two players or more (My friend is mine)

scrabble board tiles and glue 14 x 14in. (35.5 x 35.5cm.) Executed in 2009

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

PROVENANCE:

Donated by the artist, Courtesy of Gagosian Gallery, London.





PROPERTY SOLD TO BENEFIT CHILDREN & THE ARTS

λ301

MARTIN CREED (B. 1964)

Work No. 2386

signed, titled and dated 'Martin Creed 2015 Work #2386' (on the reverse) acrylic on paper 12% x 13% in. (32 x 35cm.) Executed in 2015

£3,000-5,000 \$3,800-6,200 €3,500-5,800

PROVENANCE:

Donated by the artist, Courtesy of Hauser & Wirth, London.

EXHIBITED:

Bruton, Hauser & Wirth Somerset, Martin Creed: What You Find, 2016.





PROPERTY SOLD TO BENEFIT CHILDREN & THE ARTS

λ**302**

DINOS AND JAKE CHAPMAN (B. 1966 & B. 1962)

+44(0)2075904423

polyester resin, enamel, metal and wood $13 \times 10\% \times 11\%$ in. $(33 \times 27.4 \times 28.5$ cm.) Executed in 2015

£10,000-15,000 \$13,000-19,000 €12,000-17,000

PROVENANCE:

Donated by the artist.





λ303

GAVIN TURK (B. 1967)

Marat Single (Green)

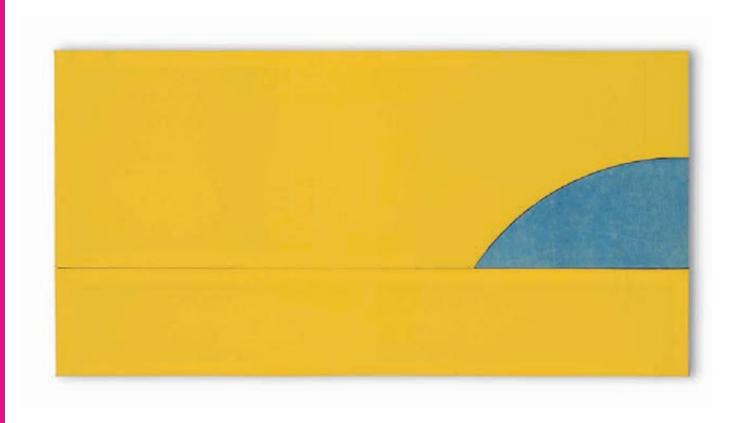
signed, titled and dated 'Gavin Turk Marat Single (Green) 2016' (on the reverse) silkscreen ink on canvas 30×24 in. (76 x 61cm.) Executed in 2016

£10,000-15,000 \$13,000-19,000 €12,000-17,000

PROVENANCE:

Donated by the artist.





304

GREAR PATTERSON (B. 1975)

Carrie Sharp

tarpaulin and WW2 dyed canvas 54 x 27% x 2½in. (137.2 x 70.5 x 6.4cm.) Executed in 2016

£5,000-7,000 \$6,300-8,700 €5,900-8,100 **PROVENANCE:** Donated by the artist.





PROPERTY SOLD TO BENEFIT CHILDREN & THE ARTS

λ305

CHRIS SUCCO (B. 1979)

Untitled (1308630)

signed and dated 'Chris Succo '16' (on the reverse) oil on linen $47\%\times35\%$ in. (120 $\times\,90$ cm.) Painted in 2016

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

PROVENANCE:

Donated by the artist. Courtesy of Almine Rech Gallery.





PROPERTY SOLD TO BENEFIT CHILDREN & THE ARTS

λ306

SAMARA SCOTT (B. 1985)

Untitled

glass, vinyl and mixed media 51¼ x 33½in. (130 x 85cm.) Executed in 2016

£3,000-5,000 \$3,800-6,200 €3,500-5,800

PROVENANCE:

 $\label{thm:control_point} Donated \ by \ the \ artist, Courtesy \ of \ The \ Sunday \ Painter, London.$





PROPERTY SOLD TO BENEFIT CHILDREN & THE ARTS

307

CHRIS LEVINE (B. 1960)

Kate Moss, Kate's Lights (Pure)

lenticular print in lightbox 29½ x 21½ x 2¾in. (75 x 55 x 6cm.) Executed in 2013

£8,000-12,000 \$10,000-15,000 €9,300-14,000

PROVENANCE:

Donated by the artist.

λ*308

BANKSY (B. 1975)

Bronze Rat

incised with the artist's signature, stamped with the foundry mark and dated 'BANKSY 06' (on the underside) bronze $10 \times 12 \% \times 5 \text{in.} (25.4 \times 31.7 \times 12.7 \text{cm.})$ Executed in 2006, this work is from an edition of twelve

£60,000-80,000 \$75,000-99,000 €70,000-93,000

PROVENANCE:

Lazarides, Inc., London. Private Collection. Anon. sale, Sotheby's, London, 22 June 2007, lot 306.

Private Collection.

Anon. sale, Sotheby's, New York, 15 May 2008, lot 464.

Acquired at the above sale by the present owner.

This work has been authenticated by Pest Control Office

'Imagine a city where graffiti wasn't illegal, a city where everybody could draw wherever they liked. Where every street was awash with a million colours and little phrases. Where standing at a bus stop was never boring. A city that felt like a party where everyone was invited, not just the estate agents and barons of big business. Imagine a city like that and stop leaning against the wall - it's wet.'

—BANKSY





309

TAVARES STRACHAN (B. 1979)

You Belong Here

white neon

26 x 65in. (66 x 165cm.)

Executed in 2012, this work is from an edition of nine plus two artist's proofs

£15,000-20,000 \$19,000-25,000

\$19,000-25,000 €18,000-23,000

PROVENANCE:

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

EXHIBITED

New York, Jane Lombard Gallery, *The Transportation Business*, 2015 (another from the edition exhibited).



WIM DELVOYE (B. 1965)

Shell Shell S69 N900039

signed 'Wim Delvoye' (on the underside) acrylic on metal 22 x 11 x 11in. (56 x 28 x 28cm.) Executed in 1986

£15,000-20,000 \$19,000-25,000 €18,000-23,000

PROVENANCE:

Private Collection, Europe. Private Collection, Italy.



HUGH SCOTT-DOUGLAS (B. 1988)

Chopped Bill (HSD_V03a)

dye sublimation on linen 80 x 40in. (203.2 x 101.6cm.) Executed in 2013

£8,000-12,000 \$10,000-15,000 €9,300-14,000

PROVENANCE:

Jessica Silverman Gallery, San Francisco.
Acquired from the above by the present owner in 2014.



λ*312

FREDRIK VAERSLEV (B. 1979)

Untitled

signed and dated 'Fredrik Værslev 2012/13' (on the overlap) primer and pigment on canvas 87½ x 78¾in. (221.3 x 199cm.) Executed in 2012-2013

£8,000-12,000 \$10,000-15,000 €9,300-14,000

PROVENANCE:

Giò Marconi, Milan.
Private Collection, Germany.
Private Collection, Paris.
Acquired from the above by the present owner.

EXHIBITED:

Milan, Giò Marconi, Fredrik Værslev, Choppy Times, 2013.

































λ313

SIGMAR POLKE (1941-2010)

>>.....Höhere Wesen befehlen< (>>.....Higher Beings Ordain<)

offset lithograph, in fifteen parts each: 11¾ x 8¼in. (29.7 x 20.9cm.)

Executed in 1968, this work is number fifteen from an edition of thirty published by René Block, Berlin

£15,000-20,000 \$19,000-25,000 £18,000-23,000

PROVENANCE:

Editions René Block, Berlin.

Acquired from the above by the present owner.

EXHIBITED:

Munich, Stadtische Galerie im Lenbachhaus, *Bilder Objekte Filme Konzepte*, 1973, no. 209 (another from the edition exhibited and illustrated, p. 141). Frankfurt, Galerie Bernd Slutzky, *Sigmar Polke: Early Prints 1967-1976*, 1996 (another from the edition illustrated in colour, pp. 26-28).

Siegen, Museum für Gegenwartskunst, Sigmar Polke. Die Vervielfältigung des Humors Die Editionen in der Sammlung Axel Ciesielski, 2013-2014 (another from the edition illustrated in colour, pp. 48-53). This exhibition later travelled to Toulouse, Les Abattoirs - Frac Midi-Pyrénées.

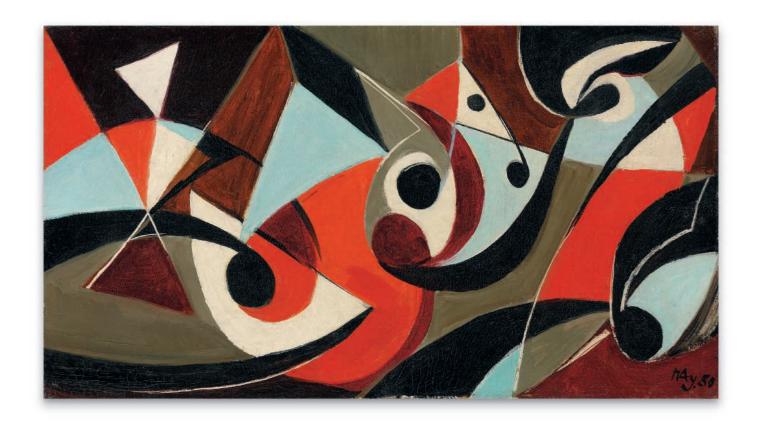
LITERATURE

J. Becker and C. von der Osten (eds.), *Sigmar Polke: The Editioned Works* 1963-2000 Catalogue Raisonné, Ostfildern-Ruit 2000, no. 8 (another from the edition illustrated on the cover and pp. 23 & 26-39).

A. Brooks, *Subjective Realities, Works from the Refco Collection of Contemporary Photography*, Chicago 2003 (another from the edition illustrated, pp. 190-193).

K. Halbreich (ed.), *Alibis: Sigmar Polke 1963-2010*, exh. cat, New York, Museum of Modern Art, 2014 (another from the edition illustrated on the inside front cover, pp. 103 & 265).

Another from the edition is in the collection of Lambrecht Schadeberg/Rubenspreisträger der Stadt Siegen.



λ*314

ERNST WILHELM NAY (1902-1968)

Figurale - Odaliske in Hellblau und Rot (Figural - Odalisque in Light Blue and Red)

signed 'nAy. 50' (lower right); signed, titled and dated 'NAY Odaliske in Hellblau u. Rot 1950' (on the stretcher) oil on canvas $17\% \times 31$ in. (45.5 × 80.5cm.)

17% x 31in. (45.5 x 80.5cm Painted in 1950

£35,000-45,000 \$44,000-56,000 €41,000-52,000

PROVENANCE:

Private Collection, San Francisco. Private Collection. Anon. sale, Christie's London, 7 October 1999, lot 228. Acquired at the above sale by the present owner.

EXHIBITED:

Hannover, Kestner-Gesellschaft, E. W. Nay, 1950, no. 63 (illustrated).

LITERATURE:

G. Händler, *Deutsche Maler der Gegenwart*, Berlin 1956 (illustrated, p.144). A. Scheibler, *Ernst Wilhelm Nay: Werkverzeichnis der Ölgemälde*, vol. 1, 1922-1951, Cologne 1990, no. 506 (illustrated, p. 318).



PROPERTY FROM A PRIVATE MUSEUM COLLECTION

λ*315

KAREL APPEL (1921-2006)

Untitled

signed 'appel' (lower left) acrylic on paper laid on canvas 29% x 22½in. (75.3 x 57.1cm.) Executed in 1973

£10,000-15,000 \$13,000-19,000 €12,000-17,000

PROVENANCE:

Galleria San Carlo, Milan. Acquired from the above by the present owner in 2000.



316

PAUL JENKINS (1923-2012)

Phenomena, Wind Violet

signed 'Paul Jenkins', (lower right); signed, titled, inscribed and dated twice 'Paul Jenkins "Phenomena, Wind Violet" Paris 1966' (on the overlap and on the stretcher)

acrylic on canvas 63% x 38% in. (164.5 x 97cm.) Painted in 1966

£12,000-18,000 \$15,000-22,000 €14,000-21,000

PROVENANCE:

Galerie Karl Flinker, Paris. Acquired from the above by the present owner.



λ**317**

GERHARD RICHTER (B. 1932)

Abstraktes Bild (P1)

numbered '240/500' (on the reverse), unsigned
Diasec mounted chromogenic print on aluminium
36¼ x 49‰in. (92 x 126cm.)
Executed in 2014, this facsimile object is number two hundred and forty from an edition of five hundred

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

PROVENANCE:

Fondation Beyeler, Basel. Acquired from the above by the present owner.

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• DENOTES SALEROOM

09/12/16

CONTEMPORARY ART FROM A PRIVATE ITALIAN COLLECTION/ ONLINE

CHRISTIE'S ONLINE AUCTIONS - HOW-TO GUIDE

1. How do I register for the auction?

A. I already have a My Christie's login.

Please note that even if you have a Christie's account, you may not have a My Christie's login.

- i. Go to christies.com/pwconline.
- ii. Click on 'My Account' at the upper right of any page and login using your existing My Christie's information.
- iii. Then click on any lot in the **NEXT CHAPTER** sale and click the 'Place Bid' button. This brings you to the sale registration page.
- iv. Select your account and fll in billing and shipping information and credit card details.
- v. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid in **NEXT CHAPTER**.

B. I don't have a My Christie's login.

Please note that even if you have a Christie's account, you may not have a My Christie's login.

- i. Go to christies.com/pwconline
- ii. Click into any of the lots on the page, then click the 'Place Bid' button. This brings you to the sale registration page.
- iii. Fill in your account number (if known), billing and shipping information and credit card details.
- iv. You will have an to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid in NEXT CHAPTER.

2. How do I bid in the sale?

Bidding starts on 2 March at 3:00PM GMT and closes in lot order starting at 3:00PM GMT on 14 March, 2017. Once you have registered, go to your desired lot's page and click either the 'Next Bid' or 'Max Bid' button. If you submit a Max Bid, Christie's will automatically update your ofer in response to competing bids using the lowest possible winning amount at or below your maximum (similar to an absentee bid).

3. How will I know if I have been outbid?

You will receive instant email notifications to confrm your bids, as well as to let you know if you have been outbid. Another quick way to track your bids is to download the Christie's app to your smart device and enable push notifications.

4. How can I learn more about a work that interests me?

A detailed description of every work in this sale is available online at christies.com/pwconline, along with high-resolution images and condition reports. Our specialists can be reached at +44 (020) 7752 3094.

5. How do I know what the fnal cost of my purchase would be?

For your convenience, Christie's will calculate all costs associated with your purchase before you bid. Simply click the 'Estimated Cost Calculator' link on any lot detail page.

6. I won! What's next?

Once the auction closes, go to the 'My Account' section at the upper right of the lot page and click the 'Checkout' tab within 'My Bids and Checkout'. Payment for online auctions must be made online with a valid credit card. Please note that there is no limit to the amount one can charge on a credit card.

7. What if I need help registering, bidding or checking out?

We are here to help. If you have any questions or require assistance,

Contact Information

Paola Saracino Fendi Head of Sale pfendi@christies.com

17

ERNESTO NETO (B. 1964)

When people speak too much, I hide myself under my skin

Lycra rug on foam block 17.3/4 x 133.1/8 x 126in. (45 x 338 x 320cm.) Executed in 2004

£10,000-15,000



λ6

RINEKE DIJKSTRA (B. 1959)

(i) Kora

Tiergarten, Berlin July 1, 2000

(ii) Kora

Tiergarten, Berlin August 10, 2003

signed and dated 'Rineke Dijkstra September 13, 2004' (on a label affixed to

C-print in artist's frame, in two parts (i) image: 45.3/4 x 36.3/4in. (116.2 x 93.2cm.) overall: 59.1/2 x 50in. (151 x 127cm.) (ii) image: 45.3/4 x 36.3/4in. (116.1 x 93.4cm.)

overall: 59.1/2 x 50in. (151.2 x 127cm.)

Executed in 2004, this work is number nine from an edition of ten

£8,000-12,000



8 DAMIÁN OB

DAMIÁN ORTEGA (B. 1967)

Rotación fortuita (Fortuitous rotation)

found globes, styrofoam, glue and metal wire approximately: $16.3/4 \times 115.3/8 \times 49.5/8$ in. (42.5 x 293 x 126cm.) Executed in 2005, this work is uniqu

£25,000-35,000





JOSH SMITH (B. 1976)

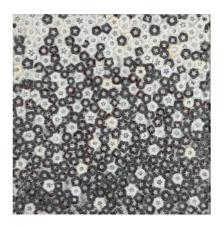
Untitled (JS0744)

signed and dated twice 'JOSH SMITH 2007/ JOSH SMITH 2007' (on the reverse) $$\rm cm^{2}\rm cm^{2}$

oil on canvas 60 x 48.1/4in. (152.5 x 122.5cm.) Executed in 2005, this work is unique

£7,000-10,000









λ52

PIOTR UKLANSKI (B. 1968)

Untitled (Rysia B)

sharpened pencils on Plexiglas in artist's frame $28 \times 27.7/8 \times 2.3/4$ in. (71 x 70.8 x 7cm.) Executed in 2004

£10,000-15,000

λ18

GERT & UWE TOBIAS (B. 1973)

Ohne Titel (Baum) (Untitled (Tree))

numbered '1/2' (on the backing board) woodcut on paper sheet: 84.5/8 x 76in. (215 x 193cm.) image: 82.1/4 x 73.5/8in. (209 x 187cm.) Executed in 2008, this work is number one from an edition of two

£7,000-10,000

λ2

WILHELM SASNAL (B. 1972)

Untitled (Moon Craters)

signed and dated 'WILHELM SASNAL 2009' (on the overlap) oil on canvas $29.1/2\,x\,29.1/2$ in. (75 x 75cm.) Painted in 2001

£6,000 - 8,000

20

GABRIEL OROZCO (B. 1962)

BURRO DE PLANCHAR (IRONING BOARD)

signed, titled, numbered and dated '1/5 BURRO DE PLANCHAR 1994 GABRIEL OROZCO' (on the reverse)

cibachrome print

12.3/8 x 18.3/4in. (31.5 x 47.7cm.)

Executed in 1994, this work is number one from an edition of five

£4,000 - 6,000

λ1

FRANZ ACKERMANN (B. 1963)

Mental Map (the election)

acrylic, marker and graphite on paper 5.1/8 x 7.1/2in. (13 x 19cm.) Executed in 2001

£3,000 - 5,000



λ**24**

DARREN ALMOND (B. 1971)

Night + Fog (Monchegorsk) (17)

bromide print $61.1/4 \times 49.1/2 in. (155.6 \times 125.7 cm.)$ Executed in 2007, this work is number two from an edition of five plus two artist's proofs

£3,000 - 5,000



λ9

FRANCESCO CLEMENTE (B. 1952)

Heart's Jungle

watercolour on paper 14.1/8 x 10in. (36 x 25.5cm.) Executed in 2000

£2,000 - 3,000



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 $lot~(\Delta$ 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 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 (o)20 7839 9060.

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.

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 LIVETM 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

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 LIVETM (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.

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 sell the lot, or the right to do so in law; and the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVETM) 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 SUCCESSEUL 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.

THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

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 $\hat{\pounds}_2$,000,000, and 12% of that part of the hammer price above \pounds 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 λ 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

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.

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

usual bid increments are shown for guidance only on (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 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

(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.

(i) 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 (v) Cheque text or illustration, we will refund your purchase price, subject to the following terms:

(a) This additional warranty does not apply to:

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;

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

PAYMENT

HOW TO PAY

(a) Immediately following the auction, you must pay the purchase price being:

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.

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.

TRANSFERRING OWNERSHIP TO 2. T 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.

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 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

(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.

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

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.

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

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 334

we hold or which is held by another Christie's Group a licence from the relevant regulatory agencies in lot) other than in the event of fraud or fraudulent 9 LAW AND DISPUTES the countries of exportation as well as importation. misrepresentation by us or other than as expressly set This agreement, and any non-contractual obligations 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 government authority. It is your responsibility o 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.

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

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 nd telephone bidding services, Christie's LIVETM, 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

(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.

OTHER TERMS

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 LIVETM 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.

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.

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.

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.

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.

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 remedv.

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

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 ${f lot}$ is described in the ${f Heading}$ 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 norma 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.

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 \$\Omega\$ lots. All other lots west be exported within these mouths of must be exported within three months of

collection.
4. Details of the documents which you 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 duttes cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined 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 the Wargin Schemes the Ur 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. 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.

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.

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.

?, \star , Ω , α , #, \pm

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**

△ 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 o 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.

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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

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.

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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.

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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.

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1-28 days after the auction	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.





Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk



JOAN MIRÓ (1893-1983)

Personnages, oiseaux

signed 'Miró' (centre right); dated and inscribed '10/I.81. Personages, oiseaux' (on the reverse)

oil on cloth

image: 20 1/2 x 29 in. (52 x 73.8 cm.)

support: 21 1/2 x 29 5/8 in. (54.5 x 75.2 cm.)

Executed on 10 January 1981

£550,000-750,000

IMPRESSIONIST & MODERN ART DAY SALE

London, King Street, 1 March 2017

VIEWING

23-28 February 2017 8 King Street London SW1Y 6QT

CONTACT

Keith Gill kgill@christies.com +44 207 389 2175





FRANCIS PICABIA (1879-1953)

Phimparey
signed 'Francis Picabia' (lower left)
oil on board
18 1/2 x 12 7/8 in. (47.1 x 32.6 cm.)
Painted circa 1941-1942
£200,000-300,000

THE ART OF THE SURREAL

EVENING SALE

London, King Street, 28 February 2017

VIEWING

23-28 February 2017 8 King Street London SW1Y 6QT

CONTACT

Olivier Camu ocamu@christies.com +44 20 7389 2450





PROPERTY FROM A PRIVATE BRITISH COLLECTION LUCIAN FREUD (1922-2011)

Gorse Sprig conté pencil and crayon on Ingres paper 18 x 12in. (45.8 x 30.5cm.) Executed in 1944 £500,000-700,000

POST-WAR AND CONTEMPORARY ART EVENING AUCTION

London, King Street, 7 March 2017

VIEWING

3-7 March 2017 8 King Street London SW1Y 6QT

CONTACT

Katharine Arnold karnold@christies.com +44 207 389 2024

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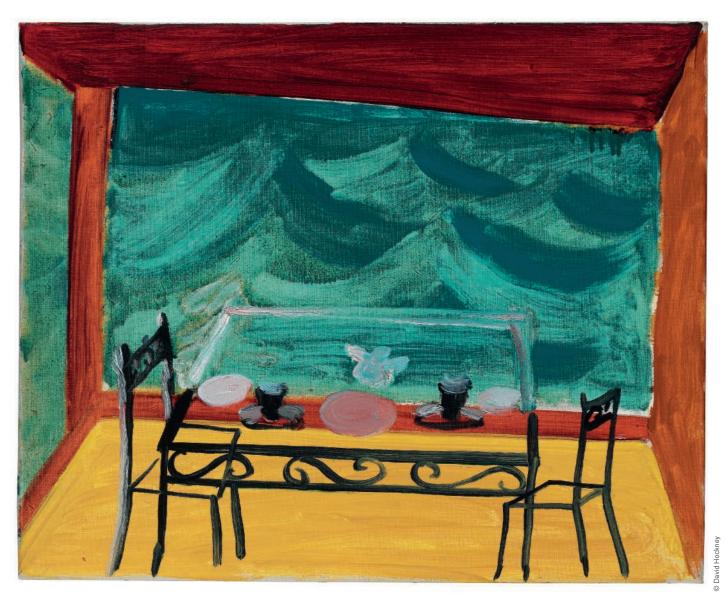


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Property from The Collection of Dr. Benjamin and Dr. Gloria Engel
DAVID HOCKNEY (B. 1937)

Breakfast by the Sea
oil on canvas

18 x 22 in. (45.7 x 55.9 cm.)
Painted in 1989.
\$300,000-500,000

POST-WAR AND CONTEMPORARY ART

New York, 3 March 2017

VIEWING

23 February -02 March 2017 20 Rockefeller Plaza New York, NY 10020

CONTACT

Vivian Brodie vbrodie@christies.com +1 212 636 2100





PHILIP GUSTON (1913-1980) *Untitled*oil on paper mounted on masonite
25 ½ x 35 in. (63.8 x 88.9 cm.)

Painted in 1957.
\$400,000-600,000

POST-WAR AND CONTEMPORARY ART | MORNING SESSION

New York, 18 May 2017

VIEWING

6-17 May 2017 20 Rockefeller Plaza New York, NY 10020

CONTACT

Joanna Szymkowiak JSzymkowiak@christies.com +1 212-636-2100



PROPERTY FROM

CLEVELAND CLINIC

GENEROLISIY DONATED BY MRS. SYDELL MILLER







POST-WAR AND CONTEMPORARY ART

EVENING SALE
New York, 17 May 2017

IMPRESSIONIST AND MODERN ART

EVENING SALE
New York, 15 May 2017

VIEWING

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Jessie Fertig jfertig@christies.com Adrien Meyer ameyer@christies.com Phone: +1 212 636 2050

CHRISTIE'S

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 % x 63 % 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 % 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 ½ 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 ½ 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 % in. (59.5 cm.) Conceived in 1962 and cast in 1964 \$1,500,000 - 2,500,000

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BERNAR VENET (B. 1941)

Undetermined line, 1990
oil stick on paper
39 3/8 x 40 1/8in. (100 x 102cm.)

Executed in 1990
\$15,000-20,000

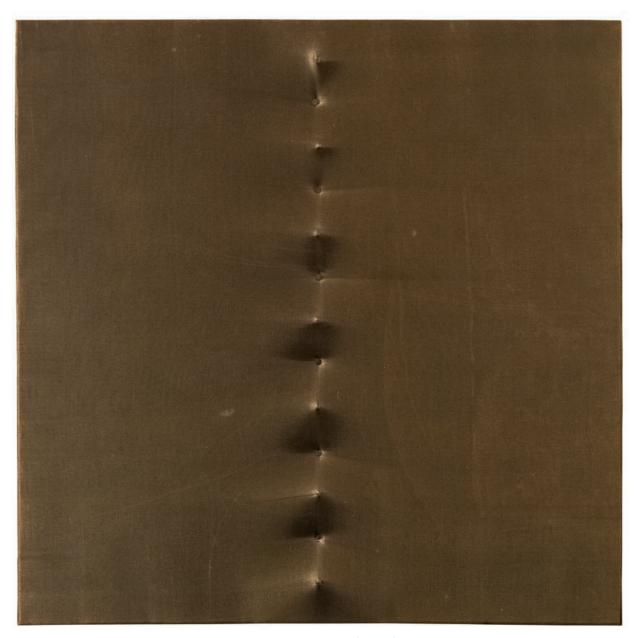
CHRISTIE'S FIRST OPEN ONLINE-ONLY AUCTION

Online, 4-13 April 2017

CONTACT

Paola Saracino Fendi +44 207 389 2796 PFendi@christies.com





ENRICO CASTELLANI (B. 1930)

Untitled

Silk on shapes canvas

cm 50x50

Executed in 1961

€130,000-230,000

MILAN MODERN AND CONTEMPORARY

Milan, 27-28 April 2017

HIGHLIGHTS VIEWING

30-31 March 2017

VIEWING

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WEDNESDAY 8 MARCH AT 1.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: STEFANO SALE NUMBER: 14438

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000 by UK£50s
UK£1,000 to UK£2,000 by UK£100s
UK£2,000 to UK£3,000 by UK£200s
UK£3,000 to UK£5,000 by UK£200, 500, 800
(ea 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)

 UK£50,000 to UK£100,000
 by UK£5,000s

 UK£100,000 to UK£120,000
 by UK£10,000s

 Above UK£200,000
 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- 1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- 2. I understand that if my bid is successful, the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale Buyer's Agreement). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including £100,000, 20% on any amount over £100,001 up to and including £2,000,000 and 12% of the amount above £2,000,001. For wine and cigars there is a flat rate of 17.5% of the hammer price of each lot sold.
- 3. $\;$ I agree to be bound by the Conditions of Sale printed in the catalogue.
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I have read and underst	cood this written bid form and the Co	onditions of Sale - Buyer	s Agreement			
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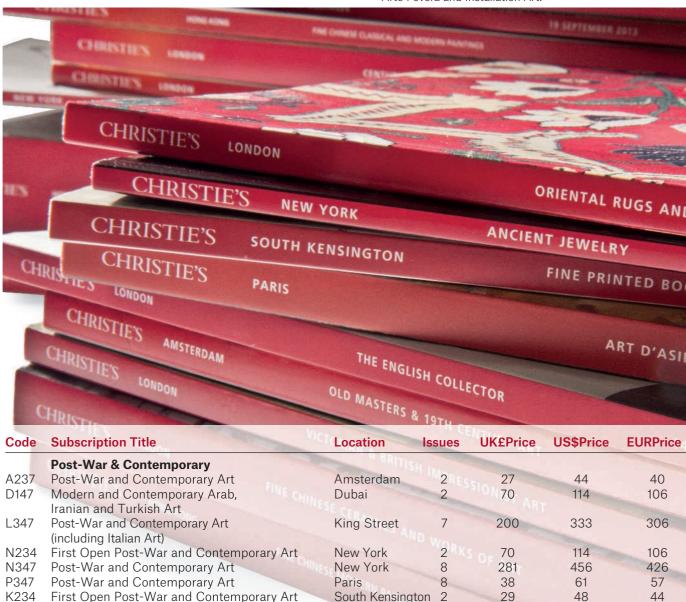
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INDEX

Doyle, E., 201

Dumas, M., 119, 120

Α Е S Alechinsky, P., 265 Elemgreen, M. & Dragset, I., Lalanne, F. X., 270, 273 Saville, J., 246 Albers, J., 212 Lambie, J., 262 Schifano, M., 285 Eliasson, O., 133, 134 Alys, F., 109 Landers, S., 161 Schutte, T., 238 El-Salahi, I., 299 Amer, G., 150 Lawler, L., 101, 102, 129 Scott. S., 306 Emin, T., 142 Anatsui, E., 197 Levine, C., 307 Scott Douglas, H., 311 Appel, K., 315 F Lichtenstein, R., 213 Scully, S., 276, 277, 278 Arakawa, S., 178 Long, R., 259 Shapiro, J., 221 Festa, T., 288 Araki, N., 223 Lucas, Sarah., 139, 140 Shawcross, C., 250 Fischer, U., 121, 122 Sherman, C., 132, 220 Armleder, J., 218 Fontana, L., 173, 282, 292 Shonibare, Y., 195 В Forg, G., 183, 230, 233 Mathieu, G., 269 Shrigley, D., 240 Baker, C., 296 Francis, S., 165, 267 McKenzie, L., 208 Shutz, D., 106 Freud, L., 280 Balka, M., 247 Mehretu, J., 155 Simeti, T., 284 Balkenhol, S., 162 Millares, M., 168 G Starling, S., 257 Ballen, R., 204 Miller, H., 200 Geers, K., 199 Steinbach, H., 217 Banisadr, A., 205 Morris, S., 151 Goodman, F., 203 Stingel, R., 114 Banksy, 308 Murakami, T., 148 Gordon, D., 256, 300 Strachan, T., 309 Barrada, Y., 202 Myerscough, I., 263 Gormley, A., 196, 244 Succo, C., 305 Baselitz, G., 227, 228 Guyton, W., 127 Ν Т Beard, P., 194 Nara, Y., 147 н Bercea, M., 294 Tapies, A., 275 Nay, E. W., 314 Halley, P., 152 Tayou, P., 192 Beuys, J., 229 Herrera, A., 137 Blake, P., 251 Tillmans, W., 224 Hockney, D., 279 Oehlen, A., 123, 182 Turk, G., 303 Bleckner, R., 153, 154 Horn, R., 130 Opie, J., 222 Boetti, A., 289, 290, 291 Tuymans, L., 115 Houseago, T., 159 Ové, Z., 298 Bonalumi, A., 286 U Hume, G., 146 Owens, L., 105 Borremans, M., 185 Hundertwasser, F., 169 Ρ Boyce, M., 255 V J Parker, C., 260 Bradley, J., 215 Vaerslev, F., 312 Jenkins, P., 316 Brown, G., 144 Parmiggiani, C., 287 Vasarely, V., 272 Burgert, J., 295 Joffe, C., 264 Patterson, G., 304 Venet, B., 297 Johnson, R., 198 Perry, G., 143, 241 C Vieira da Silva, M. H., 266 Jorn, A., 268 Peyton, E., 103, 104, 110 Calder, A., 163, 164 Von Heyl, C., 239 Julien, I., 193 Poliakoff, S., 167 Calvin, B., 206 W Polke, S., 313 K Camargo, S., 172 Walker, K., 128, 216 Pomodoro, A., 274 Kahn, I., 248 Castellani, E., 293 Price, S., 113 Warhol, A., 210 Kapoor, A., 145, 225, 245 Chapman, J. & D., 141, 253, Prince, R., 214, 219 Watt, A., 261 Katz, A., 107, 108 WeiWei, A., 187, 188 Coley, N., 252 Kiefer, A., 234, 236 R West, F., 117, 118 Condo, G., 116 Kippenberger, M., 125, 231 Rama, C., 158, 283 Whiteread, R., 254, 281 Cragg, T., 186, 235, 237 Klein, Y., 166, 170 Rauch, N., 184 Winters, T., 111 Creed, M., 301 Kosuth, J., 258 Rauschenberg, R., 171, 179 WOLS. 271 Kristalova, K., 157 Rego, P., 247 D Wood, J., 207 Kudo, T., 176 Richter, D., 124 Demand, T., 136 Wou-Ki, Z., 189 Kusama, Y., 149, 174, 175, 177 Richter, G., 180, 181, 232, 317 Dean, T., 242, 243 Ζ Rickey, G., 211 Delvoye, W., 310

Rondinone, U., 126, 131

Ruby, S., 112, 156

Ruff, T., 135, 226 Ruga, A., 191 Ruscha, E., 209 Zhang, E., 160

