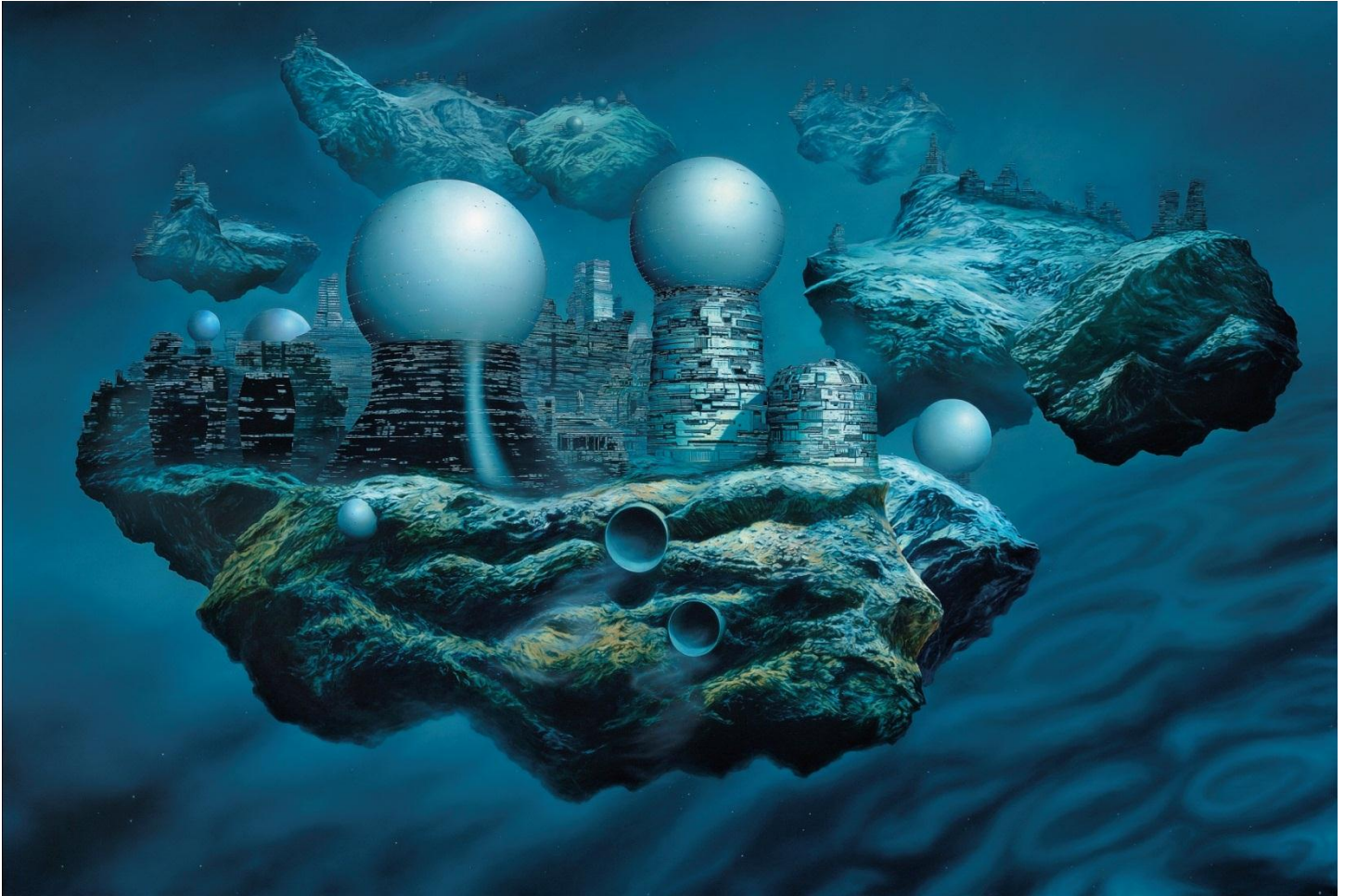


CHRISTIE'S

PRESS RELEASE | LONDON | 3 OCTOBER 2013
FOR IMMEDIATE RELEASE

ICONS OF CONTEMPORARY PAINTING

AT CHRISTIE'S LONDON POST-WAR & CONTEMPORARY ART EVENING AUCTION



Glenn Brown, *Böcklin's Tomb* (copied from 'Floating Cities' 1981 by Chris Foss), oil on canvas, painted in 1998, estimate: £2-3M

London - Christie's London Post-War and Contemporary Art Evening Auction on 18 October 2013 will present a strong selection of contemporary painting with a focus on works created during the last 30 years. The auction will feature exceptional works by masters such as Martin Kippenberger, Glenn Brown and Mark Tansey, as well as Peter Doig, who has a solo exhibition at the National Gallery of Scotland, and Brazilian artist Mira Schendel, the subject of a solo show at Tate Modern.

Francis Outred, *Christie's Head of Post-War & Contemporary Art, Europe*: "Our October sale season is the most contemporary ever, focused on works from 1980 onwards, with a cutting-edge spirit to coincide with Frieze week in London. Highlights include an exceptional selection of icons of contemporary photography by artists including Andreas Gursky, Thomas Struth, Jeff Wall and Gabriel Orozco. Another strength this season is contemporary painting by artists of different generations. We are offering works by established masters

(Gerhard Richter, Martin Kippenberger, Jean-Michel Basquiat, Andy Warhol) and mid-career artists, including Glenn Brown, Mark Tansey and Christopher Wool, who has a retrospective at the Guggenheim New York, opening later this month. We are also proud to present younger artists, such as Oscar Murillo, who has a solo show on now at the South London Gallery, and Lynette Yiadom-Boakye, who has been shortlisted for the Turner Prize. This contemporary spirit follows through into Christie's off-site exhibition of monumental works from the Saatchi Collection, 'Thinking Big' at the Sorting Office. Christie's have created a new auction concept – no estimates and no reserves – for our sale of this work during Frieze week. We are also working closely with leading contemporary artists, including the painter Hurvin Anderson, in our Gasworks Charity Auction to support this important south London art space, which begins our Day Auction."

EPIC VISIONS

Painstakingly executed on an epic scale with extraordinary detail and technical virtuosity, **Glenn Brown's** *Böcklin's Tomb* (copied from 'Floating Cities', 1981, by Chris Foss), 1998 transports the viewer into another universe (estimate: £2-3 million; *illustrated on page 1*). The work presents a solitary space station marooned in outer space, borrowing from Swiss symbolist Arnold Böcklin's desolate *Isle of the Dead* and Ferdinand Keller's work *Tomb of Bocklin* from 1901-1902. Spanning over three metres, this hyperrealist landscape was exhibited in Brown's critically acclaimed mid-career retrospective at the Serpentine Gallery, London in 2004, and it dominated the first room of his Tate Liverpool solo exhibition in 2009.



Mark Tansey's *The Raw and the Framed*, 1995, is a richly detailed panorama spanning almost two and a half metres that envelops the viewer (estimate: £1,400,000-1,800,000; *illustrated above*). Reading the composition from left to right, the viewer is presented with a paradoxical allegory of the creation of painting: on the left is an industrial mine that stands in contrast to the ornately decorated gallery space on the right. The two scenes are united by the linear track of the conveyor belt: as the slabs of extracted rock reel along, they undergo an alchemic transformation into gilded masterpieces.

Tansey depicts the French anthropologist Claude Lévi-Strauss examining a painting created from these raw materials. Tansey was directly inspired by Lévi-Strauss' theories of anthropological structuralism and frameworks and this work takes its title from the academic's book, *The Raw and the Cooked*. Across his entire oeuvre, Tansey's formal practice of working in a restricted palette of blue and sepia monochrome references newspaper photographs (Tansey's former job was as an illustrator for the *New York Times*), as well as what he sees as the inability of figurative painting and photography to accurately convey reality. The use of monochrome is also a means to focus the viewer's attention upon the ideas presented. In *The Raw and the Framed*, Tansey's erudite enquiry into the nature of artistic production and reception, the artist offers a postmodern pun suggesting that paintings are literally the product of their environment. *The Raw and the Framed* debuted at *Mark Tansey*, Galleri Faurshou, Copenhagen, 1995. It was acquired in that same year and has remained in the same private collection ever since.

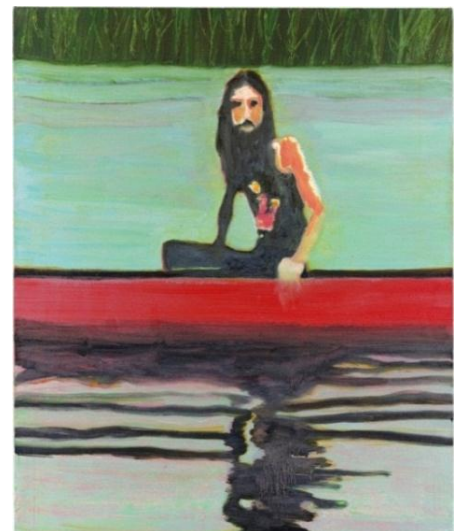
IMAGINED REALITIES



Taken from the first pages of family photographs documented in **Gerhard Richter's** *Atlas*, the painting *Säugling auf einem Tisch (Infant on a Table)*, 1965 (estimate: £900,000-1,500,000; *illustrated left*) forms part of the artist's celebrated photorealist series. Many works in this series draw on his personal photographic archive of family and friends from the 1940s. At the time this work was painted, Richter was interested in claiming the authenticity and objectivity associated with photography for painting by striking a balance between the two mediums: to preserve painting as painting and to deconstruct the notions of truth behind photography. Richter's photorealist pictures from the 1960s represent his sources in a grisaille palette to dissociate them from their original contexts, a stylistic tendency that is reinforced

by the introduction of blurriness. The complexity of reading Richter's blurred motifs also directs the viewer's attention to the artist's painterly handling of his subject. 'As far as the surface is concerned – oil on canvas, conventionally applied – my pictures have little to do with the original photograph. They are totally painting (whatever that may mean). On the other hand, they are so like the photograph that the thing that distinguished the photograph from all other pictures remains intact.' (G. Richter, quoted in 'Notes, 1964-1965', in D. Elger and H. Ulrich Obrist (eds.), *Gerhard Richter: Text. Writings, Interviews and Letters: 1961-2007*, London 2009, p. 31).

Peter Doig painted *Red Canoe* (estimate: £800,000-1,200,000; *illustrated right*) in London in 2000 after he returned from an artist's residency in Trinidad, the Caribbean island where he had lived as a child. The work is part of the artist's seminal *100 Years Ago* series and relates closely to *100 Years Ago*, in the collection of the Museum of Modern Art, New York, as well as to two other works of the same title at the Museum of Contemporary Art, Los Angeles, and at the Centre Pompidou, Paris. The lone bearded man staring out from the striking vermilion vessel of *Red Canoe* is one of Doig's most celebrated subjects. The artist has rendered *Red Canoe* in gauzy layers of paint, condensing the landscape into distinct bands of colour and transforming this watery scene into a new way of representing the figure against the picture plane. The enigmatic quality of the figure in an anonymous landscape was inspired by Matisse's painting *Bathers With a Turtle* (1908), which the artist viewed earlier that year.



He described it as 'one of the greatest paintings I've ever seen. There's so much to look at, and yet it's so empty and so vague in what it's depicting . . . it seems to be a constantly questioning painting' (P. Doig quoted in D. Solway, 'Peter Doig', *W Magazine*, November 2008). The tropical landscape, both real and imagined, is the subject of Doig's current solo exhibition *No Foreign Lands* at the National Gallery of Scotland (until 3 November).

ICONIC PAINTERS

Created in 1984, **Jean-Michel Basquiat's** *Untitled* is an outstanding painterly example of the artist's signature anatomical figure (estimated at £1,200,000-1,800,000; *illustrated right*). The Cubist presentation of the head, which simultaneously captures the profile of a face inside a larger frontal-facing visage, indicates the influence of Picasso's portraits, which Basquiat admired.

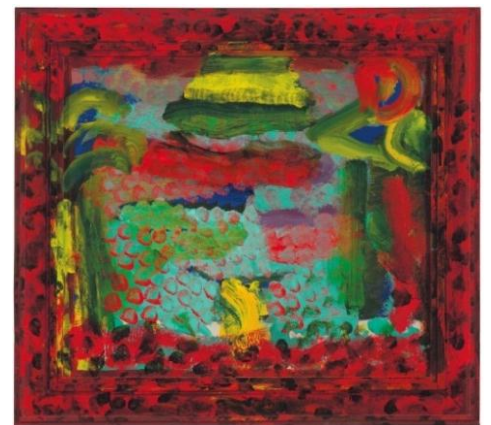
A wry self-portrait of the artist, *Nieder mit der Bourgeoisie* (*Down with the Bourgeoisie*), 1983, is one of **Martin Kippenberger's** most celebrated large-scale diptychs (estimate: £900,000-1,200,000; *illustrated left*). Deliberately cropped, the painting depicts Kippenberger from the neck down, standing on a chair with his trousers slightly undone, a reference perhaps to his outlandish behaviour at the Reinhard Mucha opening at the Max Hetzler Gallery, Cologne, in October 1983. The artist juxtaposes his figure and his 'idle hands' against an hour-glass filled with coins, filling the canvas with a host of visual and linguistic



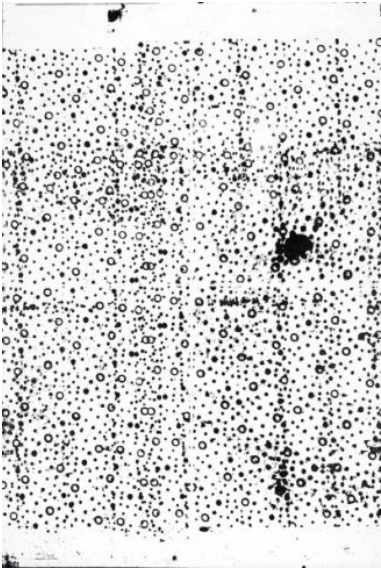
puns, including the Biblical proverb 'idle hands make one poor', which takes on additional resonance when placed alongside a mention of the bourgeoisie. Kippenberger's figure is cropped at the neck, a sign of the artist's critical attitude toward self-portraiture. The work can be seen as an immediate precursor to the important series *I.N.P.-Bilder* (*The is-not-embarrassing Series*), exhibited in 1984. Its companion piece, *Nieder mit der Inflation* (*Down with Inflation*), 1984, is a part of this series.



Rendered in a vivid Mediterranean palette and enclosed within a frame painted by the artist, *In the Public Garden, Naples*, 1981-82, by **Howard Hodgkin**, is a mesmeric composition that suggests a nostalgia-tinged recollection (estimate: £500,000-700,000; *illustrated right*). Inspired by a four-day visit with a friend to Naples in 1979, this work offers a reflection on the artist's Neapolitan voyage. *In the Public Garden, Naples* was included in the 1984 British Council travelling retrospective of Hodgkin's work at the Phillips Collection, Washington, D.C. and the Whitechapel Gallery, London. A selection from this exhibition was also shown at the British Pavilion of the Venice Biennale in 1984, which led to Hodgkin being awarded the Turner Prize for his outstanding contribution to British art the subsequent year.



FURTHER HIGHLIGHTS



Painter **Christopher Wool**, known for his dynamic monochrome works, will be represented by two works *Untitled*, 1994 and *Untitled*, 1998 (illustrated left), depicting key motifs from his career. In *Untitled* from 1998, Wool presents a silkscreened proliferation of inky black dots and circles, creating a visually arresting all-over composition. The origin of this dot motif, which became part of his image repertoire in the late 1980s, can be seen in Wool's first use of rollers in 1986 and his subsequent use of stamps and stencils through the late 1980s and early 1990s, broadening his imagery from the ready-made. The work was created the same year as the artist's first major survey in the United States held at the Museum of Contemporary Art, Los Angeles, which later traveled to the Carnegie Museum of Art, Pittsburgh. Wool is also the subject of a major retrospective at the Guggenheim in New York, 25 October 2013 - 22 January 2014.

Following the unprecedented success achieved last June in London when **Oscar Murillo's** *Untitled* set an auction record at Christie's, another important painting by the Colombian-born, British-based rising star of the contemporary art scene will be offered in Christie's evening auction this October (estimate: £20,000-30,000; illustrated right). Executed in 2011, *Untitled (Leche)* conveys a dynamism in its gestural scrawl and richly textured surface that reflects the artist's environment. The work was acquired directly from the artist by the present owner. The auction coincides with Murillo's first major solo exhibition in the UK, currently on display at South London Gallery. Born in 1986, Murillo is a recent graduate of London's Royal College of Art, whose work is attracting interest from a growing number of international collectors and institutions.



London-based and of Ghanaian heritage, **Lynette Yiadom-Boakye** is a graduate of Central Saint Martins College of Art and Design, London and the Royal Academy of Arts, London. In *Diplomacy II*, 2009, fourteen figures materialise from a velvety backdrop (estimate: £30,000-50,000; illustrated left). Yiadom-Boakye works from a diverse range of source imagery, pieced together in her mind's eye from a host of sources, both real and imagined. Her work is held in many major international collections. Boakye's works depicting portraits of characters from her own imagination are exhibited in the *Encyclopaedic Palace* exhibition at the Venice Biennale this year and she has been short-listed for the 2013 Turner Prize.

CHRISTIE'S

POST-WAR & CONTEMPORARY ART EVENING AUCTION

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

Friday 18 October 2013, at 7pm

Viewings:

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

Sunday 13 October	12 noon - 5.00 pm
Monday 14 October	9.00 am - 5.00 pm
Tuesday 15 October	9.00 am - 8.00 pm
Wednesday 16 October	9.00 am - 9.00 pm
Thursday 17 October	9.00 am - 3.00 pm
Friday 18 October	9.00 am - 4.00 pm

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About Christie's

Christie's, the world's leading art business, had global auction and private sales in the first half of 2013 that totaled £2.4 billion/ \$3.68 billion. In 2012, Christie's had global auction and private sales that totaled £3.92 billion/\$6.27 billion making it the highest annual total in Christie's history. Christie's is a name and place that speaks of extraordinary art, unparalleled service and expertise, as well as international glamour. Founded in 1766 by James Christie, Christie's has since conducted the greatest and most celebrated auctions through the centuries providing a popular showcase for the unique and the beautiful. Christie's offers over 450 auctions annually in over 80 categories, including all areas of fine and decorative arts, jewellery, photographs, collectibles, wine, and more. Prices range from \$200 to over \$100 million. Christie's also has a long and successful history conducting private sales for its clients in all categories, with emphasis on Post-War and Contemporary, Impressionist and Modern, Old Masters and Jewellery. Private sales totaled £465.2 million (\$711.8 million) in the first half of 2013, an increase of 13% on the previous year, and for the third successive year represents the highest total for the period in both company and art market history.

Christie's has a global presence with 53 offices in 32 countries and 12 salerooms around the world including in London, New York, Paris, Geneva, Milan, Amsterdam, Dubai, Zürich, Hong Kong, Shanghai, and Mumbai. More recently, Christie's has led the market with expanded initiatives in growth markets such as Russia, China, India and the United Arab Emirates, with successful sales and exhibitions in Beijing, Mumbai and Dubai.

*Estimates do not include buyer's premium. 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.

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Images available on request

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