

CHRISTIE'S

PRESS RELEASE | LONDON
FOR IMMEDIATE RELEASE: 15 FEBRUARY 2019

CHRISTIE'S [POST-WAR AND CONTEMPORARY ART](#) [EVENING AUCTION](#) CATALOGUE NOW LIVE

6 MARCH 2019



Top: David Hockney, *Henry Geldzahler and Christopher Scott* (1969, Estimate on Request)

Left: Adrian Ghenie, *The Collector 4* (estimate: £2,200,000-2,800,000) Right: Bridget Riley's *Buff* (2003, estimate: £950,000-1,200,000)

London – Christie's [Post-War and Contemporary Art Evening Auction](#), part of '20th Century at Christie's', will be led by David Hockney's monumental portrait of *Henry Geldzahler and Christopher Scott*. Created in 1969, it is the third work in the career-defining series of seven double portraits that Hockney executed between 1968 and 1975. The painting, which depicts the legendary New York curator, is a glowing meditation on human and visual relationships and will be presented alongside a group of British artists that range from post-war to present. These include Hurvin Anderson, Peter Doig, Barry Flanagan, Antony Gormley, Damien Hirst, Howard Hodgkin and Bridget Riley.

Post-War European artists will be highlighted by a group of three seminal paintings by Nicolas de Staël. Further artists include Pierre Soulages, Jean Dubuffet, Gerhard Richter and Anselm Kiefer. A focus on 'Thinking Italian' presents Lucio Fontana's *Concetto spaziale, Attese* (1960, estimate: £2,000,000-3,000,000) and Jannis

Kounellis's *Untitled* (1960, estimate: £250,000-350,000). A selection of international contemporary painters spanning Europe and America will include Katharina Grosse, Jordan Casteel, Avery Singer and Adrian Ghenie.

The *Evening Auction* will be followed by the second edition of Christie's [Masterpieces of Design and Photography](#). The [Post-War and Contemporary Art Day Auction](#) will be held on 7 March 2019 and will be highlighted by David Hockney's *Henry and Christopher* (1973, estimate: £180,000-250,000). Gifted to his friend, Henry Geldzahler, the drawing is a gentle and delicate composition drawn directly from his iconic, large-scale painting *Henry Geldzahler and Christopher Scott*.

A dedicated section titled *Artists First* will be a focal point for the *Day Auction*. Since its foundation in 1856, London's National Portrait Gallery has grown to become the most important and extensive public collection of portraits in the world. Emphasis has traditionally been placed on the individuals represented in a portrait, in other words 'sitters first'. Offered during '20th Century at Christie's', *Artists First* presents a unique opportunity to switch the focus to the artists. The artworks – donated for auction by Tomma Abts, Frank Auerbach, Michael Craig-Martin, Tacita Dean, Julian Opie, Celia Paul, Elizabeth Peyton, Cindy Sherman and Juergen Teller, among others – will celebrate the contemporary artists working across a diverse set of mediums and styles, some of whom are contributing and evolving the very nature of portraiture. Proceeds raised via *Artists First* will help the Gallery to realise the *Inspiring People* project, a £35.5 million transformation which will see the gallery's biggest ever development since the building in St Martin's Place opened in 1896.

'20th Century at Christie's' takes place from 21 February to 7 March 2019. The full range of works in the Post-War and Contemporary Art Auctions will be exhibited at King Street from 2 to 6 March 2018.

Katharine Arnold, Co-Head, Post-War and Contemporary Art, Europe, Christie's: "In March, Christie's will be celebrating the art of painting in its many forms: from Post-War European abstraction to great figurative painting across generations. The season will be led by David Hockney's masterpiece double portrait, *Henry Geldzahler and Christopher Scott*, 1969, depicting the legendary New York curator in an intense visual dialogue with the artist and now us, the viewer. Painted just 4 years earlier but in striking technical contrast we will also be offering *A Less Realistic Still Life*, 1965 from the personal collection of artist Frank Stella. Fellow British artists feature prominently this season including work by Bridget Riley, who just opened her landmark commission at the National Gallery to be followed by her major retrospective in the autumn of 2019, as well as Peter Doig, Howard Hodgkin, Hurvin Anderson and Cecily Brown. These stand beside a triumvirate of important paintings by Nicolas de Staël. We are also featuring paintings from a new generation: Jordan Casteel, Avery Singer and Adrian Ghenie. The National Portrait Gallery will also be celebrated at Christie's with a dedicated selection of works donated by prominent contemporary artists to help support the Gallery's *Inspiring People* campaign; a project of transformation that will invigorate this national treasure at the heart of London.

[DAVID HOCKNEY](#)

Hockney's closest friend Henry Geldzahler – the legendary curator, critic and king of the New York art world – dominates the centre of the composition in *Henry Geldzahler and Christopher Scott* (illustrated page one, top centre), framed by soaring skyscrapers. Christopher Scott, his then-boyfriend, hovers to the right like a fleeting apparition. Though focused on Geldzahler and Scott, the work ultimately celebrates the relationship between Geldzahler and Hockney: two artistic giants at the heights of their powers. A study for the work will lead the *Post-War and Contemporary Art Day Auction* on 7 March 2019. Further works by David Hockney in the *Evening Auction* include a striking work on paper from 1968. Created during the artist's great Los Angeles period, *Santa Monica* (estimate: £180,000-250,000) is a delicate watercolour that develops the themes of the paintings of banks and commercial buildings Hockney had made on his first visit to L.A. four years previously. The group is completed by *A*



Less Realistic Still Life (1965, estimate: £1,500,000-2,000,000). In tongue-in-cheek dialogue with both his contemporaries and the masters of the past, Hockney offers a bold riposte to the received wisdom of Modernist painting and signals the singularity of his own work among the currents of his time.

BRITISH ARTISTS

A poignant meditation on the act of looking at art, *Haus der Bilder* (*House of Pictures*) (2001, estimate: £3,000,000-5,000,000, illustrated below, left) is an evocative vision from Peter Doig's landmark series of the same title. Stretching two metres in width, Hurvin Anderson's *Foska Foska* (2006, estimate £450,000-550,000, illustrated below, right) combines dizzying optical drama with the artist's central themes of identity, memory and exclusion. Rendered in a vivid, tropical palette, it depicts the interior of a grocery shop, veiled by a wire security grill. *Mercuric Thiocyanate* (2007, estimate: £600,000-800,000) is a monumental work from Damien Hirst's signature series of spot paintings that features a kaleidoscopic grid of colours quivering across the canvas.



Dating from a triumphant moment in Howard Hodgkin's career, *Mirza's Room* (1995-96, estimate: £250,000-350,000) alludes to a friend, invoking a shared moment and place embedded in the artist's psyche. With its undulating surface pattern, Bridget Riley's *Buff* (2003, estimate: £950,000-1,200,000, illustrated page one, lower right) is a mesmerising large-scale work from Bridget Riley's later series of curve paintings. In a vibrant five-toned palette of green, blue, pink, yellow and 'buff', the artist weaves a plane of intersecting arabesques, fractured by equally-spaced diagonal lines. The sale of Riley's painting coincides with the opening of her major landmark mural at the National Gallery.

Icons of British sculpture include Barry Flanagan's *Nijinski Hare* (1989, estimate: £700,000-1,000,000). With its dynamic form and long, lithe gait, the hare first appeared in Flanagan's practice in the late 1970s, and has since

become synonymous with his *oeuvre*. Antony Gormley's *Domain VII* (2000, estimate: £250,000-350,000) is constructed of matrices that identify the body as a place of becoming rather than an object.

EUROPEAN POST-WAR ART



Christie's is delighted to present three outstanding works by Nicolas de Staël. Widely regarded as one of the most important painters of the 1950s, his thickly-impastoed visions of the world around him played a pivotal role in the European Post-War artistic landscape. *Bouteilles (Bottles)* (estimate: £1,800,000-2,500,000, *illustrated above, centre*) is among the largest and most vibrant of a number of still-lives depicting bottles he made during 1952. Painted in 1955, *Barques dans le port (Boats in the Harbour)* (estimate: £1,400,000-1,900,000, *illustrated above, right*) is a coolly sumptuous vision charged with the raw lyricism of Nicolas de Staël's unique painterly practice. A jewel-like vision of colour and movement, *Les Footballeurs (Parc des Princes)* (1952, estimate: £2,500,000-3,500,000, *illustrated above left*) has been held in the same private collection for over 40 years. With its glistening black beams punctuated by glints of white and ochre, Pierre Soulages's *Peinture 162 x 130cm, 16 octobre 1966* (1966, estimate: £1,500,000-2,000,000) is a bold large-scale painting. A further highlight is *A.B. Tower* (1987, estimate: £3,000,000-5,000,000) by Gerhard Richter, a thrilling expanse of complex, layered and beautiful colour.

INTERNATIONAL CONTEMPORARY PAINTERS



Patrick and Omari (2015, estimate: £50,000-70,000, *illustrated left*) is a double portrait from Jordan Casteel's figurative practice. This is the first time that the artist's work will be offered at auction. With deft precision, the artist captures the folds of their clothes, the shadows upon their faces and limbs, and the intensity of their gaze. *Untitled (Cycladic Mask)* (2011, estimate: £80,000-120,000) is a jewel-like early work by New York-based artist Avery Singer. Rendered in monochrome like a still from a black-and-white film, it depicts Alberto Giacometti's *Head-Skull* (1933-34), housed in the Museum of Modern Art, New York. Monumental in scale and cinematic in scope, Adrian Ghenie's *The Collector 4* (estimate: £2,200,000-2,800,000, *illustrated page one, lower left*) is a masterpiece of painterly and psychological drama. Painted in 2009, it is the last and most complex work in Ghenie's landmark series of four canvases on the subject of 'the collector'. Vivid swathes of colour surge across the monumental canvas of Katharina Grosse's *Untitled* (2015, estimate: £150,000-200,000) creating a billowing complexity of tone, depth and motion.

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About Christie's

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also has a long and successful history conducting private sales for its clients in all categories, with emphasis on Post-War & Contemporary, Impressionist & Modern, Old Masters and Jewellery.

Alongside regular sales online, Christie's has a global presence in 46 countries, with 10 salerooms around the world including in London, New York, Paris, Geneva, Milan, Amsterdam, Dubai, Zürich, Hong Kong, and Shanghai.

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**Estimates do not include buyer's premium. Sales totals are hammer price plus buyer's premium and are reported net of applicable fees.*

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Images available on request

