PHILLIPS

20th Century & Contemporary Art Evening Sale

London, 9 February 2016

20th Century & Contemporary Art.

Hugues Joffre
Chairman, UK and Europe, and Worldwide Head of 20th Century Art
+44 207 901 7923
hjoffre@phillips.com

Jean-Paul Engelen
Worldwide Head of Contemporary Art
+1 212 940 1390
jpengelen@phillips.com

Bart van Son
International Business Director, 20th Century & Contemporary Art
+44 20 7901 7912
bvanson@phillips.com

Arnold Lehman
Senior Advisor to the Chairman & CEO
+1 212 940 1385
alehman@phillips.com

Francesco Bonami
Senior Advisor to the Chairman & CEO
fbonami@phillips.com

London.

Svetlana Marich
International Deputy Chairman
+44 207 318 4010
smarich@phillips.com

Matt Carey-Williams
Deputy Chairman, Europe & Asia
+44 207 318 4089
mcarey-williams@phillips.com

Peter Sumner
Senior Director, Head of Contemporary Art
+44 207 318 4063
psumner@phillips.com

Henry Allsopp
Senior Director, Worldwide Head of Latin American Art
+44 207 318 4060
hallsopp@phillips.com

Henry Highley
Head of Day Sale
+44 207 318 4061
hhighley@phillips.com

Tamila Kerimova
Head of New Now
+44 207 318 4065
tkerimova@phillips.com

Matt Langton
Specialist
+44 207 318 4074
mlangton@phillips.com

Simon Tovey
Associate Specialist
+44 207 318 4084
stovey@phillips.com

Americas.

August Uribe
Deputy Chairman, Americas
+1 212 940 1208
auribe@phillips.com

David Georgiades
Deputy Chairman, Americas
+1 212 940 1280
dgeorgiades@phillips.com

Jean-Michel Placent
Senior Director, Senior Specialist
+1 212 940 1263
jplacent@phillips.com

Zach Miner
Director, Senior Specialist
+1 212 940 1256
zminer@phillips.com

Melyora de Koning
Senior Specialist
+1 917 657 7193
mdekoning@phillips.com

Kate Bryan
Head of Evening Sale
+1 212 940 1267
kbryan@phillips.com

John McCord
Head of Day Sale
+1 212 940 1261
mccord@phillips.com

Rebekah Bowling
Head of New Now
+1 212 940 1250
rbowling@phillips.com

Rachel Adler Rosan
Specialist
+1 212 940 1333
radlerrosan@phillips.com

Katherine Lukacher
Associate Specialist
+1 212 940 1215
klukacher@phillips.com

Europe.

Martin Klosterfelde
Director, International Specialist
+ 49 30 887 29744
mklosterfelde@phillips.com

Maria Cifuentes Caruncho
Specialist
+ 33 142 78 67 77
mcifuentes@phillips.com

Oksana Katchaluba
Specialist
+41 22 906 80 00
okatchaluba@phillips.com

Niklaus Kuenzler
Specialist
+ 41 79 533 90 00
nkuenzler@phillips.com

Carolina Lanfranchi
Specialist
+39 338 924 1720
clanfranchi@phillips.com

Maura Marvao
Specialist
+351 917 564 427
mmarvao@phillips.com

ETER LA
RD COLT DISHOT

20th Century & Contemporary Art Evening Sale
London, 9 February 2016, 7pm

Auction and Viewing Location
30 Berkeley Square, London W1J 6EX

Auction
9 February 2016, 7pm
Lots 1 – 46

Viewing
30 January – 9 February 2016

Saturday 30 January	10am – 6pm
Sunday 31 January	12pm – 6pm
Monday 1 February	10am – 6pm
Tuesday 2 February	10am – 6pm
Wednesday 3 February	10am – 6pm
Thursday 4 February	10am – 6pm
Friday 5 February	10am – 6pm
Saturday 6 February	10am – 6pm
Sunday 7 February	12pm – 6pm
Monday 8 February	10am – 8pm
Tuesday 9 February	10am – 6pm

Sale Designation
When sending in written bids or making enquiries please refer to this sale as UK010116 or 20th Century & Contemporary Art Evening Sale.

Absentee and Telephone Bids
tel +44 20 7318 4045
fax +44 20 7318 4035
bidslondon@phillips.com

Sale Contacts

Head of Sale
Peter Sumner +44 20 7318 4063
psumner@phillips.com

Administrator
Ava Carleton-Williams +44 20 7901 7904
acarleton-williams@phillips.com

PHILLIPS

Modern.
Post War.
Contemporary.

1. Latifa Echakhch b. 1974

Tambour 88, 2013
black Indian ink on canvas
diameter 173 cm (68⅛ in.)
Signed, titled and dated 'Latifa Echakhch "Tambour 88" 2013' on the stretcher.

Estimate
£50,000-70,000 $73,200-102,000
€67,800-94,900

Provenance
Kaufmann Repetto, New York
Acquired from the above
by the present owner

Exhibited
Lyon, Musée d'Art Contemporain, *Laps*, 15 February-14 April 2013

Morrocan born artist Latifa Echakhch left her birth country for France at age three; now working and living out of Switzerland, the artist's cross-cultural background infiltrates her artistic output in an informed way. From form and colour to thematic intention, Echakhch metaphorically conveys the themes of absence and eternal space in her works.

Tambour 88 is an exceptional example of Latifa Echakhch's artistic practice of dripping ink on to canvas. In the present lot, the artist has dripped Indian ink, to create a deep and powerful abyss in the centre of the canvas, which has a circular shape reminiscent of a *tondo*, traditionally located in the middle of a ceiling to represent paradise in Renaissance art. Her technique of dripping is obtained through a slow and industrious artistic process: the artist gradually drops ink on the canvas so as to create an intense black spot in the centre of the canvas and neatly separate the core of the painting from its lighter outer contour. This technique of dripping ink upon the canvas is evocative of the greatest American Abstract Expressionist painter, Jackson Pollock. The intense concentration in a specific area of the canvas turns the work into a black hole, from which nothing can escape. As a metaphor for unveiling national and religious identities, these mere alterations let the viewers see objects in a new form, almost as if they were experiencing them for the first time.

2. Dan Colen b. 1979

Four Works: *Untitled (Bird Shit),* 2006-7
oil on canvas
(i) 61 x 45.4 cm (24 x 17⅞ in.)
(ii) 71.2 x 55.9 cm (28 x 22 in.)
(iii) 70.5 x 55.2 cm (27¾ x 21¾ in.)
(iv) 70.5 x 55.9 cm (27¾ x 22 in.)
Each signed and dated on the overlap.

Estimate
£100,000-150,000 $146,000-219,000
€136,000-203,000 ‡

Provenance
Victoria Miro Gallery, London
Saatchi Gallery, London
(acquired from the above in 2007)
Private Collection, New York

Exhibited
London, Victoria Miro Gallery, *Absent Without Leave*, 17 February 2007-17 March 2007
New York, Acquavella Galleries, *White Collar Crimes: Presented by Vito Schnabel*, 20 February 2013-26 March 2013

'I kind of threw paint at it in different ways so they end up looking like they are made of bird shit. They vary in size, touch and colour. Some of them look like Pollocks, some look very realistic, others are painterly, some are dumb, some are elegant, some are beautiful.' (Dan Colen, 'My Paintings Look Like Shit', *The Guardian,* 16 February 2007). Dan Colen is one of the most radical contemporary artists; together with Ryan McGinley and Nate Lowman, Colen has formed the Bowery School that aims at revolutionising the formal language of painting and overcoming traditional media. Colen has created an extensive corpus of works using disparate materials, such as chewing gum, dirt and also flowers.

Birdshit is an irreverent work that fully epitomises the intention of the artist to employ oil paint as a subversive instrument to imitate other media, in this case bird excrement. This lot comprises of four works produced between 2006 and 2007 where Colen has energetically splashed paint onto the canvas in order to create realistic compositions that remind us of several birds' droppings and make us wonder whether what we see is real. In his unique way of using the traditional medium of oil paint, Colen draws inspiration from illustrious precedents in the history of art. *Birdshit* is similar to the paintings of Jackson Pollock, executed with the so-called 'dripping technique': both artists share an innovative element of performing whilst painting. As Dan Colen has claimed regarding the *Birdshit* series: 'What excites me is the idea of hypothetical pigeons being the performers, rather than me, so all the shit is the residue of their activity' (Ibid.)

(i)

(ii)

(iii)

(iv)

‘If reality can be questioned, even for an instant, then it implies we can be free of reality. It’s about freedom’

Walgreens, 2013, is a compelling work by Adam McEwen, a British neo-conceptual artist who lives and works in New York. Previously obituary writer for *The Daily Telegraph*, McEwen’s works have been displayed in some of the most authoritative art institutions worldwide: the Guggenheim Bilbao and the Whitney Museum among others.

Throughout his oeuvre, McEwen looks to the neglected motifs of everyday life - whether its chewing gum or grate underfoot, saying: ‘You walk around looking out of the corner of your eye, trying to find your empathy with the trash and the shit on the street. When you see your empathy alight on the detritus, that’s the moment.’ (A. McEwen interviewed by N. Wakefield, ‘Garage Talk: Adam McEwen’, *Garage*, Issue No. 6, accessed online.)

3. Adam McEwen b. 1965

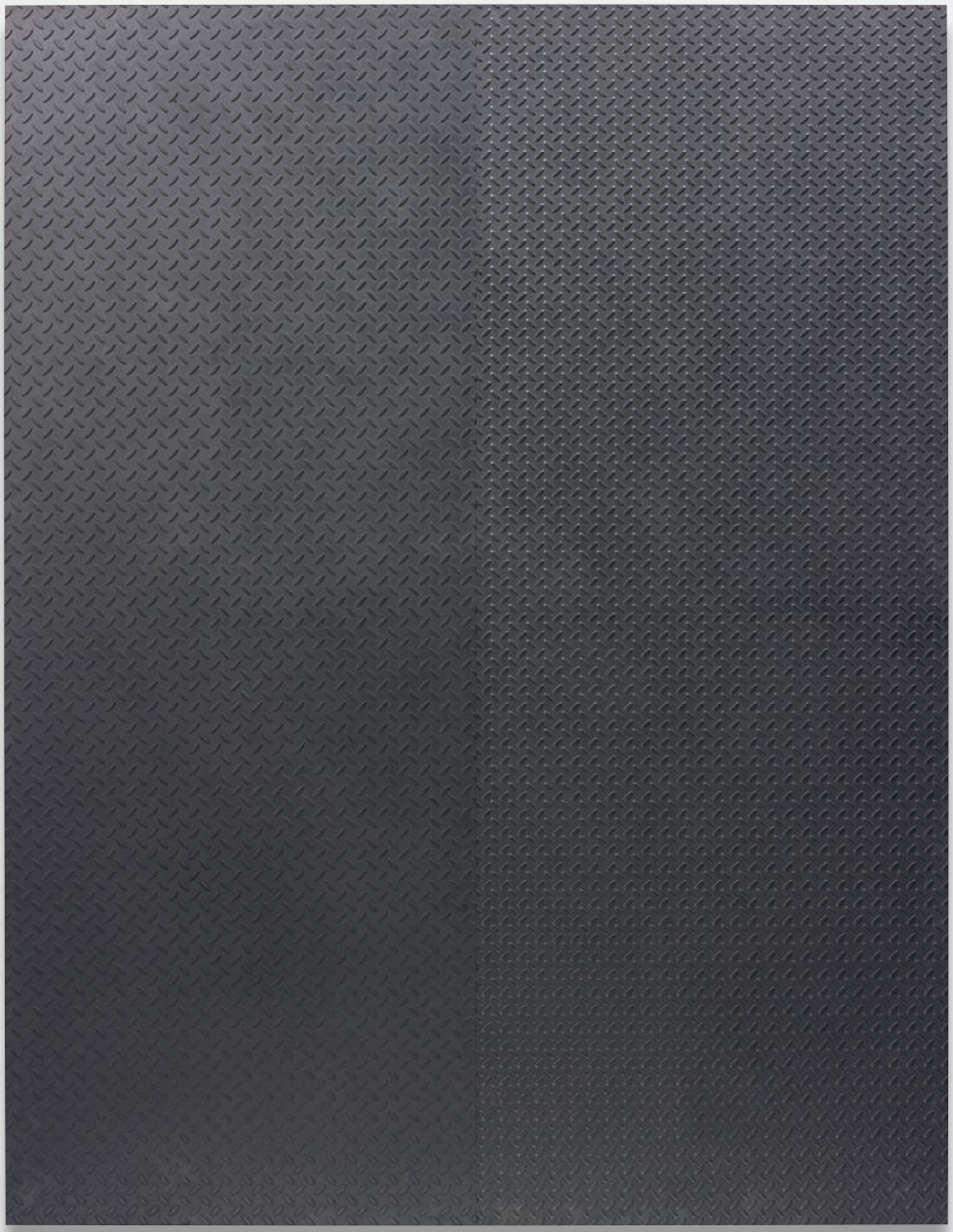
Walgreens, 2013
graphite on aluminium panel
228.6 x 177.8 cm (90 x 70 in.)
Signed and dated ‘A. McEwen 2013’
on the reverse.

Estimate
£80,000-120,000 $117,000-176,000
€108,000-163,000 ‡♠

Provenance
Art:Concept, Paris
Acquired from the above
by the present owner

The present lot is a striking piece from McEwen’s *Graphite* series, which explores the materiality of everyday banal objects. McEwen is well known for re-appropriating familiar items relating to the consumerist culture (old Nokia phones, ATM machines, credit cards) and recontextualising them in unconventional settings, so as to give them a whole new meaning. The use of machined graphite conveys weightiness and density which inter-plays with the neutrality of the graphite grey colour lending the piece the elegiac solemnity of a memorial sculpture.

McEwen is interested in reinventing the aesthetic and functionality of an object and encourages the viewer to reconsider the materials used and their properties. By giving a totally different purpose to the object, McEwen challenges the viewers to pause and reconsider the grey, industrial portal in a new form. ‘ I don’t see it as the object withholding so much as the object is unable to provide – the object cannot give you anything, the art object cannot give you what is demanded of it.’ (Ibid).



4. Yayoi Kusama b. 1929

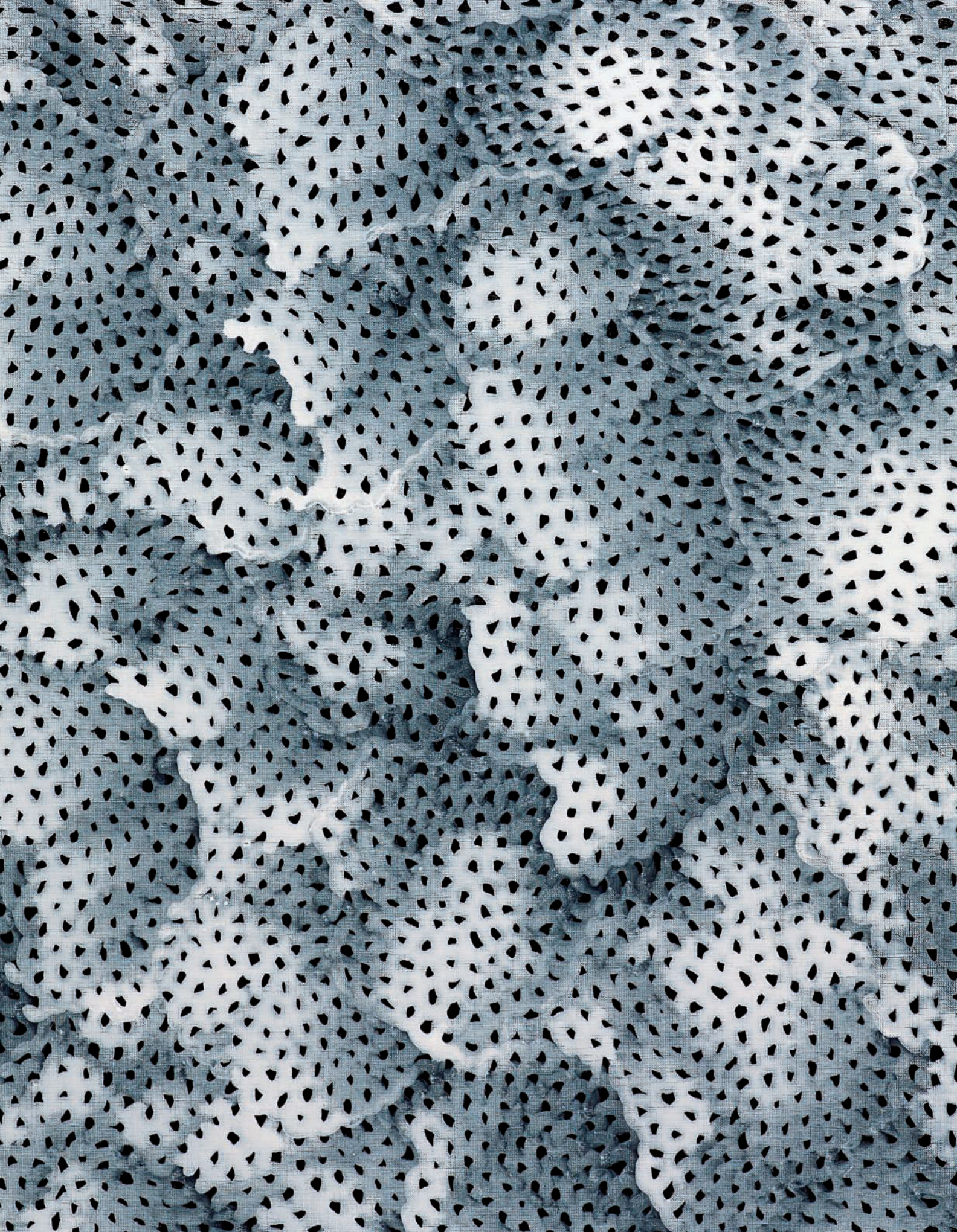
Infinity Nets OPQR, 2007
acrylic on canvas
259.1 x 194 cm (102 x 76⅜ in.)

Estimate
£500,000-700,000 $732,000-1,020,000
€678,000-949,000 ‡

Provenance
Gagosian Gallery, New York
Phillips, New York, *Contemporary Art Evening*,
10 May 2012, lot 22
Acquired at the above sale by the present owner

Exhibited
New York, Gagosian Gallery, *Yayoi Kusama, Steven Parrino, Anselm Reyle*,
13 March-19 April, 2008

‘Polka dots are a way to infinity’



Infinity Nets OPQR, 2007 captures the dynamic energy and elegiac complexity so present in Yayoi Kusama's expansive and diverse artistic oeuvre. The present lot is from her most celebrated series of paintings, *Infinity Nets*, a series she first produced and exhibited in 1959 at Brata Gallery in New York. Diagnosed with an obsessional neurosis, Kusama utilised the monochrome genre of her contemporaries into an intricate and innovative means for communicating her psychological state.

Kusama has noted, 'My nets grew beyond myself and beyond the canvases 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.' (Y. Kusama interview by G. Brown, 1964 in: L. Hoptman, *Yayoi Kusama*, London 2000, p. 103). Her *Infinity Nets* increasingly became a source of inspiration to a generation of emerging New York Minimalists including Donald Judd and Frank Stella. Even further, the obsessive nature of the repetition of form extends to fellow female artist Agnes Martin, through their style, radically different.

From a distance, *Infinity Nets OPQR* appears simply monochrome, yet upon closer inspection, the piece willingly displays the process of its creation, making unmistakably apparent the obsessive persistence and meticulousness with which it was made. A palette of white and grey paint is applied with individual gestures of semi-circular forms that combine to form a net that curves in the same direction, while progressively shifting in different ones. The work appears simultaneously complex yet simple, and ordered, yet disordered. Kusama described that her hallucinations often meant that she felt depersonalised and detached from reality. This is reflected in her paintings, when, long before the Minimalist aesthetic was being recognised, Kusama was already blurring the lines between art and life by creating works that demanded the viewer's participation. The waves in *Infinity Nets OPQR* appear before us like a living and endless entity, as though they were making their way beyond the picture plane into the unknown. Darker tones of grey paint have been applied onto the canvas in order for to suggest depth, giving it illusion of movement between the networked waves. The sensation of movement is further accentuated by the thick layers of paint which give the overall canvas a three dimensionality.

Infinity Nets OPQR is a captivating work that encapsulates the artist's personal mythology. Although known to work in a serial manner, Kusama's consistent revisiting to the *Infinity Nets* over the last six decades highlights her continual involvement to the recurring motif, which appears to be at the core of her artistry and person.

Agnes Martin
***I Love the Whole World*, 1999.**
Acrylic and graphite on canvas.
© 2015. Agnes Martin / DACS. Tate, London Image: © Tate, London 2015

‘I found my language in nature’

Property from an Important New York Collection

5. Jim Hodges b. 1957

Angels Voices, 1993
brass chain
144.3 x 83.8 x 22.9 cm (56¾ x 32⅞ x 9 in.)

This work is accompanied by an installation template and certificate of authenticity signed by the artist.

Estimate
£300,000-500,000 $439,000-732,000
€407,000-678,000 ‡

Provenance
Paul Morris Gallery, New York
Phillips de Pury, New York, *Contemporary Art Part I,* 15 November 2007, lot 4
Acquired at the above sale
by the present owner

Executed in 1993, *Angels Voices* is a triumphant example of Jim Hodges' spider webs series, a corpus of exceptionally beautiful and conceptual works that have become synonymous with his practice. This lot is exemplary amongst the artist's production: original and surprising, *Angels Voices* is simultaneously simple and difficult, durable and ephemeral, material and ethereal. Consisting of numerous webs and multiple layers of metal chain, *Angels Voices*, is a single, sparkly web made up of several concentric circles. Its lightness is magnified by a staggering compactness that brightens up the surrounding space. The title transports the work from the empirical world into a supernatural world, making it timeless. Similar to the series of flower curtains, Hodges' spider web reminds us of the importance he attributes to ordinary objects.

The spider webs can be seen as an extension of Jim Hodges' interest in drawing. *Angels Voices* conveys some of the most prominent socio-political themes employed by artists during the 1990s: AIDS, HIV and homosexuality. As a young gay man in the early 1990s, Hodges explored topics such as beauty, fragility and loss, especially loss, as AIDS decimated his group of friends. The delicacy of his art conveys a sense that everything is dubious, transient, just like the webs of the present lot. Hodges' use of spectacle and pretty decoration are in line with the aesthetics of the AIDS era gay community and the art of friends. These artists tackle the theme of HIV and persuade their audience to come to terms with our own fears, hopes and emotions. *Angels Voices*, like Felix Gonzalez-Torres' *"Untitled" (Toronto),* is stunning in its simplicity of form, yet full of poignantly complex themes. 'Given the kind of reality that my generation was born in – disease being part of it, and bigotry and homophobia – I think what I got was this incredible challenge of rising to an occasion. I still feel very much in tune with that question: What do we do with this reality?' (J. Hodges as quoted in H. M. Sheets, 'Jim Hodges: Under the Denim Sky', *ArtNews*, January 2014, accessed online).

Readings of this work are not limited to a singular analysis; instead, the artist encourages a visceral and communal response and invites his audience to freely recount their experience. For Felix Gonzalez-Torres and Jim Hodges, using art to engage with community is integral to their work: 'When engagement with art is happening, there's an opportunity for change.' (J. Hodges interviewed by D. Spears, *The International New York Times*, 25 October 2013, accessed online).

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

6. Glenn Ligon b. 1960

Stranger #45, 2011
oil stick, acrylic and coal dust on canvas
243.8 x 182.9 cm (96 x 72 in.)
Signed, titled and dated 'Glenn Ligon "Stranger #45" 2011' on the reverse of the backing board.
Further signed, titled and dated 'Glenn Ligon "Stranger #45" 2011' on the overlap.

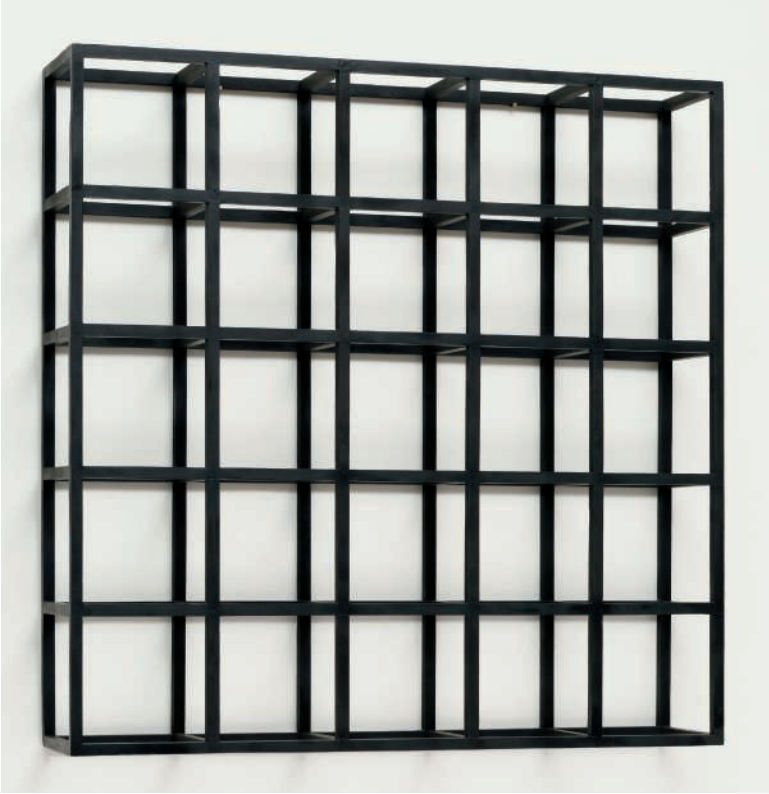
Estimate
£1,200,000-1,800,000 $1,760,000-2,630,000
€1,630,000-2,440,000 ‡

Provenance
Regen Projects, Los Angeles
Acquired from the above by the present owner

In the present lot, the viewer is confronted with a fragment of almost unreadable text stencilled onto a canvas and covered in a shiny black dust. Glenn Ligon's *Stranger #45* is one from a series of paintings that the African American artist created during a span of thirteen years and that appropriates fragments of a fellow African American writer: James Baldwin. In 1953, Baldwin wrote an essay titled 'Stranger in the Village' where he reflected upon his time spent writing away from America in a little town in Switzerland. For many of the villagers, Baldwin was the first black person they encountered, and his presence generated in the Swiss a mix of curiosity and despise. Ligon takes Baldwin's study about race, identity and otherness as the narrative content for his abstract paintings.

For Ligon, certain parts of Baldwin's text are clear and straightforward in their propositions, but other sections are much more obscure. In the same way, Ligon transfers the text to his canvas sometimes in a legible way, but other times in a blurry, crusty and diffuse typeface that provokes a struggle in the audience to understand.

Appropriation is a common technique in Ligon's oeuvre; for him, it is the way to add content to his otherwise apparently 'content-free' paintings. As the printing of text became more methodical, Ligon talks about text becoming intrinsic to the painting and that everything else becomes innecesary, and the appropriated text



Sol Lewitt
***Cubic-Modular Wall Structure, Black*, 1966.**
Painted wood.
Museum of Modern Art New York. © ARS, NY and DACS, London 2015. Digital image, The Museum of Modern Art, New York / Scala, Florence

then turns into abstraction. Ligon explains: 'Sol LeWitt had a huge influence on my work because of his use of repetition and his clarity, setting up a system and letting that system go. That's kind of where the text paintings come from.' (G. Ligon interviewed by J. Moran, *Interview Magazine*, 2009, accessed online).

In the present lot, Ligon uses a stencil to press the coal dust covered letters on the canvas. Parts of the text appears almost effaced, making the reliance on the narrative of the text impossible. Interpreting the work becomes a joined effort between what the title suggests and the struggle of the audience to understand, the beauty of the material and its insignificance.

For Ligon the use of coal in this works '... was very visceral and bumped up the physicality of the text, but at the same time obscured the text.... Coal dust is an interesting material for me because it's beautiful; it's a black, shiny material, but it's also a waste product ... leftover from coal processing.... I am drawn to it because of all of the contradictory readings it engenders. Worthless. Waste. Black. Beautiful. Shiny. Reflective. I think it's interesting also because Baldwin takes this sense of perceived negatives being black, being gay, and being poor and sees them as 'hitting the jackpot.' It is from that position, that of the outsider, from which you can actually say the most.' (*Glenn Ligon: Stranger*, The Studio Museum of Harlem. New York, NY, 2001.)

James Baldwin below Auguste Rodin's statue of Honore de Balzac in 1960 in Paris, France. (Photo by Sam Shaw/Shaw Family Archives/Getty Images)

7. Tauba Auerbach b. 1981

Enfold/Fold (inner)/Enfold/Fold (outer), 2010
acrylic on canvas
overall: 165.5 x 259 cm (65⅛ x 101⅞ in.)
each: 165.5 x 129.5 cm (65⅛ x 50⅞ in.)

Estimate
£800,000-1,200,000 $1,170,000-1,760,000
€1,080,000-1,630,000

Provenance
Private Collection, Milan

Gerhard Richter
***Turned Sheet*, 1966.**
Oil on canvas.
Private Collection

This rare diptych by Tauba Auerbach synthetises the nature of the artist's pictorical explorations. The viewer is confronted with two canvases with the exact same pattern, as if they were two images of the same folded material under different lights.

In her work, Auerbach teases the viewer's perception of reality, she challenges the concept of vision and perception with technical mastery. With an unstretched canvas she begins a process of physically folding and crumpling, then applies spray paint from different angles. Once this process is completed Auerbach unfolds the canvas and stretches it on the stretcher again. The impressions of the folding and the paint create an illusion of three dimensionality, and an aesthetic of fluid lines and iridescent colours that could well be an old hazy anagram photograph, or a computer generated colour scheme.

It is this double interpretation, the suggestion of opposites, which makes Auerbach's work theoretically so mysterious. What are these works exactly? Are they abstraction or representation? Creation or copy? 'I've had mixed feelings about the term trompe-l'oeil being used to describe the *Folds*, and I've really come to embrace that. Although they fit the description in some ways, it's a bit too simple to stop there, because the term doesn't account for the fact that each painting is a representation of one or more states of a particular surface on that same surface. There is a direct 1:1 indexing that has taken place, like a tally of the depth of each spot recorded on the same spot.' (T. Auerbach interviewed by E. Wysocan, 'Tools for a Better View', *Metropolis M Magazine*, March 2013, accessed online).

When approaching this piece from afar, the viewer is fooled into thinking that they are seeing is a three dimensional work. It is only upon close inspection that Auerbach's technique reveals itself and we realise that we are facing a completely flat surface. This is part of what Auerbach calls the search for the 2.5 dimension. A physical space that exists between the second and third dimensions. 'I think that things as basic as pattern and colour and waveforms hit on a very visceral deep level. And this is especially true if something harmonious or unexpected happens within that, because you have to re-evaluate intuitions and assumptions about the most basic things. Any time I am forced to change my thinking, that is a personal experience. I look for that in everything. I want to have my mind changed.' (T. Auerbach in A. Rose, 'Tauba Auerbach,' ANP Quarterly, August 2008, p. 23).

This present lot is unique in that two works are created form one same gesture. This rare diptych has been made folded and sprayed together, as the title suggests one inside and one outside. The topology of the folding appears repeated in both of them and compels the viewer to imagine the previous state of both surfaces, and the physical memory and traces that remains of the folding and spraying action.

Japanese School
Hand fold-dyed paper, mid 20th century.
Image © FuZhai Archive / Bridgeman Images

0♦ 8. Sterling Ruby b. 1972

SP119, 2010
spray-paint on canvas
243.8 x 213.4 cm (95⅞ x 84 in.)
Initialled, titled and dated 'SR "SP119" 10'
on the reverse.

Estimate
£400,000-600,000 $585,000-878,000
€542,000-813,000 †

Provenance
Sprüth Magers, London
Lindon Gallery, London
Inigo Philbrick, London
Private Collection, New York

'My work evolved from looking at graffiti, vandalism, the violence of tags in the streets and other forms of visual aggression, but as is more and more the case in my work, my painting has become more formal, more abstract… I think of it in terms of space, depth, punctuation or colour, as I imagine artists have been doing for centuries.' (S. Ruby in conversation with J. Sans, 'Schizophrenic Monuments', *L'Officiel Art*, March-May 2013, p. 102).

Executed with spray paint on canvas, *SP119* 2010 is a symbol of the urban surroundings from which Sterling Ruby's artistic practice finds its origin and inspiration. By using a medium so closely connected with vandalism and graffiti and using it to develop unique compositions, Sterling Ruby has fused low and high art and has created a potent socio-political discussion on the problem of vandalism. In places like Los Angeles and Brooklyn, graffiti symbolised the powerful struggle of minorities to establish their territorial authority. In this respect, Ruby has emerged as a highly influential pioneer in a young group of artists, which include Christopher Wool, Rudolf Stingel, Wade Guyton and Mike Kelley (who has previously collaborated with Ruby).

The present lot also recalls the abstract tradition of Mark Rothko, whose hypnotising blocks of paint invite the viewers into profound contemplation. As in Rothko's *Untitled (Black on Grey)* from 1970, *SP119* is supported by a black luminescence through which different shades of blue, pink, green and white emerge. Like a stormy seascape rolling in, where the colours of a bright sky are interrupted by a bounding storm cloud, the dichotomy of two moments are captured at once. Similarly, *SP119* presents a fascinating union of these two states. Variations of black ink obscure the blurred hues of green and pink. The union of different colours on a black background lends the work an overall visual cohesion, but a closer inspection reveals several variations of colour, which evoke a hazy, distant landscape, blurred by layers of spray paint. These strokes of paint pervade the work not only with a delicate *sfumato* effect, but also with a sense of immediacy that characterises street art. Ruby is constantly analysing the dialogue between urban and contemporary art: living in Los Angeles, he reflects on the struggles between minorities and authorities, which has now become the core of his oeuvre.

John Constable
***Seascape Study with Rain Cloud*, 1827.**
Oil on paper.
Royal Academy of Arts, London

Property from a Distinguished European Family Collection

0♦ 9. Jean Dubuffet 1901-1985

Bain de Soleil, 1956
oil and collage on canvas laid on canvas
65 x 81 cm (25⅝ x 31⅞ in.)
Signed and dated 'J. Dubuffet 56' on the upper right. Further signed, titled and dated 'J. Dubuffet "Bain de Soleil" Juin 56' on the reverse.

Estimate
£500,000-700,000 $732,000-1,020,000
€678,000-949,000 ♠

Provenance
Galerie Rive Droite, Paris
Acquired from the above by the grandfather of the present owner, c. 1960

Exhibited
Paris, Galerie Rive Droite, *Jean Dubuffet: Tableaux d'Assemblages*, 30 April-23 May 1957, no. 12

Literature
M. Loreau, *Fascicule XII - Catalogue des travaux de Jean Dubuffet Tableaux d'assemblages*, Geneva: Weber, 1969, no. 55 p. 57 (illustrated)

Of all of the extraordinary artistic achievements of Jean Dubuffet, it is, perhaps, his absolute fearless sense of invention that he will be most remembered, and celebrated, for. He was an artist who took an almost child-like delight in the most mundane and pedestrian of materials and would transform them in to notable objects of desire that were, at once, classical; contemporary; beautiful and brutish. His oeuvre, one of the most significant of the Twentieth Century, continues to display this: a dazzling articulation of many binary antagonisms, voiced through a creative language hinged on the *joie-de-vivre* of innocence and the seriousness of experience.

The *point-de-depart* for much of Dubuffet's enterprise was Nature. Whether through his *Eponge* sculptures that physically used real sponges; or his *Texturologies* paintings that affected the earth and dirt under our feet. Nature has always been a compelling subject and, crucially, medium for the artist. It is in his collaged paintings from the early 1950's that one sees nature as both image and index. He made a series of works employing butterfly wings; another with tobacco leaves. Always drawing attention to the media he used, whilst simultaneously remaining faithful to the subject he delineated.

Pablo Picasso
***Figures on the Seashore*, 1931.**
Oil on canvas.
Musée Picasso, Paris. © Succession Picasso /DACS, London 2015. Image: Musee Picasso, Paris, France / Bridgeman Images

In developing the language (and practice) of collage, Dubuffet would turn to his own work, redeveloped and reimagined to allow for another interpretation of collage and of his own painting. The present work – the beautiful *Bain de Soleil* from 1956 – is such a case. Old canvases have been cut up and used as collaged elements, tessellated on to the canvas by the artist, breathing new life in to the old painting and, by extension, in to the possibilities of new painting at that time.

The (relative) shock of the new is always best articulated in the most Classical of settings. Thus Dubuffet has, here, chosen an age-old subject: a sunbather who is, of course, a reclining nude; in a setting (the beach) which can be seen in any number of twentieth-century masterpieces by French artists in museums all over the world. By engaging with such a familiar subject, Dubuffet draws attention to the power and radicality of his process whilst still allowing the viewer to gently step in to the vibrant energy of Dubuffet's creative enterprise.

Kay Bell Reynal
***Jean Dubuffet in his New York Studio*, 1952.** Credit: photographs of artists taken by Kay Bell Reynal, 1952. Archives of American Art, Smithsonian Institution

'In this wondrously fecund decade (the 1950s), everything did double duty for Dubuffet, and all roads led everywhere and back again'

Roberta Smith in *The New York Times*, 8 March 1996

Property from a Distinguished European Family Collection

0♦ 10. Paul Delvaux 1897-1994

Soir D'Hiver, 1961
oil on panel
80 x 130 cm (31½ x 51⅛ in.)
Signed and dated 'P. Delvaux 2-61'
on the lower right.

Estimate
£400,000-600,000 $581,000-871,000
€532,000-798,000 ♠

Provenance
Acquired directly from the artist by the
grandfather of the present owner, 1960s

Literature
P. De Bock, *Paul Delvaux*, Brussels, 1967,
p. 299 (illustrated)
J. Dypreau, "Le monde de Paul Delvaux",
XXe Siecle, 1968, no. 30, p. 62 (illustrated)
Depuis 45, Brussels, 1970, p. 108
M. Butor et al, *Delvaux Catalogue de l'Oeuvre*
Peint, Paris: La Bibliotheque des Arts, 1975,
no 258 p. 253 (illustrated)

P. DELVAUX

P. DELVAUX
2-61

Paul Delvaux
***Solitude*, 1955.**
Oil on canvas
© Paul Delvaux Foundation / DACS 2016

Paul Delvaux's *Soir d'hiver* plunges the viewer into a parallel universe infused with stillness, mystery and wonder. In the foreground, the figure of a young girl is shown from behind, leading us into the composition in a manner reminiscent of Caspar David Friedrich's paintings. The girl is shown upon a tree-lined alley; however, despite the street lamps and the view of buildings beyond, the dense woodland engulfing her seems forest-like. Yet there appears to be a sense of purpose to her presence among these looming trees. Meanwhile, at the end of the paved path is a tram, one of Delvaux's most recognised motifs. Despite the presence of the tram, the painting is suffused with a feeling of profoundly dream-like silence.

The figure of the young girl had come to appear in Delvaux's paintings increasingly during the latter half of the 1950s and early 1960s, having featured in his 1955 work *Solitude*, a work acquired soon afterwards by the state in his native Belgium and now in the Musée des Beaux Arts in Mons. Variations upon this theme recurred throughout this period, sometimes replacing, and sometimes supplementing, the naked figures who often peopled Delvaux's visions. In *Soir d'hiver*, the sparsely-populated scene forces the viewer to seek connections between the figures. They stand with a sense of purpose, absorbed in their own arcane rituals, encapsulating the sense of isolation and Surreality that would come to influence Alain Robbe-Grillet's celebrated film, *L'année dernière à Marienbad*, which was influenced by Delvaux's paintings and was released the same year that Delvaux painted *Soir d'hiver*.

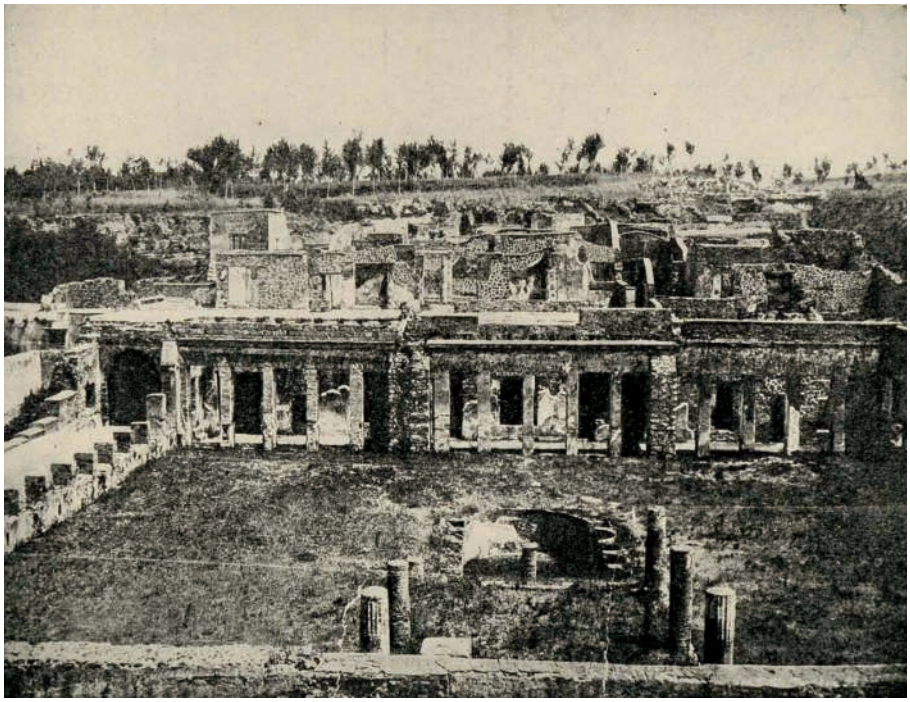
Soir d'hiver features the trams that had become increasingly prevalent in his works since 1939, which had also appeared in *Solitude*. These were conduits for the artist's own memories, reminding him of travelling around in his youth. Trains had appeared in some of Delvaux's early works, dating back to the early 1920s, before the watershed that had led to his unique Surreal vision. Their reappearance therefore reflected a profound connection that had endured the decades. In photographs of Delvaux in his studio in the 1960s, model trains and trams can be seen on the shelves, indicating how he was able to render them with the painstaking detailing visible in *Soir d'hiver*. This attention to the minutiae within his composition also explains why Delvaux's paintings took so long to complete, meaning that his production was highly limited. Indeed, according to the catalogue raisonné of his works, Delvaux created only eight paintings alongside *Soir d'hiver* in 1961.

The tram in Delvaux's pictures was in a sense an analogue for the trains seen in the background of the paintings of Giorgio de Chirico, adding a sense of modernity and movement to their timeless settings. Similarly, the girl who appears in *Soir d'hiver* recalls De Chirico's 1914 painting, *Mélancolie et mystère d'une rue*, which had a profound affect on Delvaux. His friend Claude Spaak would recall: 'How many times he told me that the little girl pushing a hoop in an open street where only the shadow of a statue stands out awoke within him secret correspondences' (Claude Spaak, quoted in P.A. De Bock, *Paul Delvaux: L'homme, Le peintre, Psychologie d'un Art*, Brussels, 1967, p. 56).

Like his compatriot and fellow Surrealist René Magritte, Delvaux used an almost inscrutable painting style in order that the brushwork would not distract the viewer from the contents of his pictures. 'Painting is not only the pleasure of putting colours on a canvas,' he explained in terms that clearly apply to *Soir d'hiver*. 'It is also the expression of a poetic feeling… What interests me is plastic expression, the rediscovery of poetry in painting, which had been lost for centuries' (Delvaux, quoted in G. Ollinger-Zinque & F. Leen (ed.), *Paul Delvaux 1897-1994*, exh. cat., Brussels, 1997, p. 21).

Giorgio de Chirico
Mystery and Melancholy of a Street, 1914.
Oil on canvas
© Private Collection / De Agostini Picture Library / G. Nimatallah / Bridgeman Images / DACS 2016

Italian Post War Art: An Introduction from Francesco Bonami



Anonymous
***Villa di Diomedes, Pompeii*, 1939.**
Halftone print

Post-War Italian Art is the unique expression of a radical transformation of national identity and a case study in the panorama of Europe. From the late 1940s to the late 1970s art production in Italy mirror Italy's shift from an economy based on farming and craft into an industrial reality that would become one of the most advanced in the western world.

The variety of art production during these decades is utterly unique in the European artistic circle witnessing artists from different backgrounds getting involved into a new conversation among different typologies of creative expressions. The classic heritage, which has played – and still is playing – an important role in the development of modern and contemporary Italian creative language, is woven with new methods of expression from industrial design to more radical use of materials.

The ingenuity storm that swept Italy during the economic boom made way for the birth and the growth of a generation of artists who were not shy to experiment. Playing upon dichotomies, they were not afraid to mix the archaic and the ancient with new and provocative forms and materials. Embracing both a playful way and even melancholic way, Italian artists defined a territory that still has not been matched by any other Western artistic environment. Either grouped ideologically or moving individually, the artists in Italy have been able to shape and define polyphony of new voices that have been greatly influential both in Europe and the United States.

The group of works presented and offered in this sale is a cross section which confirms the strength of Italy in modern and contemporary art history. The focus is not simply on sculpture or painting but on how surface, matter, shape and form can question and redefine the symbolic realm established by a painting or a sculpture. With the economic boom, Italian societal dynamics were changing and these Italian artists began to address those changes with their work. Through an open conversation with other experimental fields like industrial design and architecture, they were extending beyond fine art through to a more expansive cultural field.

From a Marino Marini horse that is rethinking ancient Etruscan sculpture to a Pier Paolo Calzolari with a surface of salt and lead, there is a red line which connects the same preoccupations: how to save the Italian identity's roots; a grounded love for simple forms and meaningful materials, while at the same time expressing the issues of the present. The contrast between archaic reality and the temptations of abstraction are is very clear in the work of Alberto Burri who is pairing wood and oil paint is a which at first seems an unlikely pairing, yet now, resonates as successful collage where the ephemeral mutate into a the strength of a fragment that could have appeared on a wall of a Pompeian Domus.

Model of a two horse chariot (one horse lost), found in the Tiber River, Roman Bronze 1-3rd century AD.
British Museum, London.
Image: Bridgeman Images

Although notions of the past at first tended to conjure a negativity amoungst the artists, it eventually became their best ally. Manzoni's *Achrome* hides the fascination with the drapes which dress ancient Roman sculptures but appears in all its capacity to synthesize the legacy of tradition into a contemporary and revolutionary vision. While Lucio Fontana's only apparently simple slashes of the canvas contain and condense in a still unsurpassed gesture the short breath of the Futurists's lesson, Agostino Bonalumi in a tongue in cheek manner quotes the rise of a new generation of designers mostly devoted to the ever expanding Italian car industry of the 1950s and 1960s , like Bertone , Giugiaro or Pininfarina. Meanwhile, Mimmo Rotella with his decollages, comments on another cultural phenomenon the collective fascination with the growing film industry of Cinecitta' , the famous compound in Rome where in the 1960's many American blockbusters were shot bringing in the city the most sought International movies stars of the moments , completing what we could justly call 'The Italian Dream'.

Scultura bidimensionale o pittura nella terza dimensione?

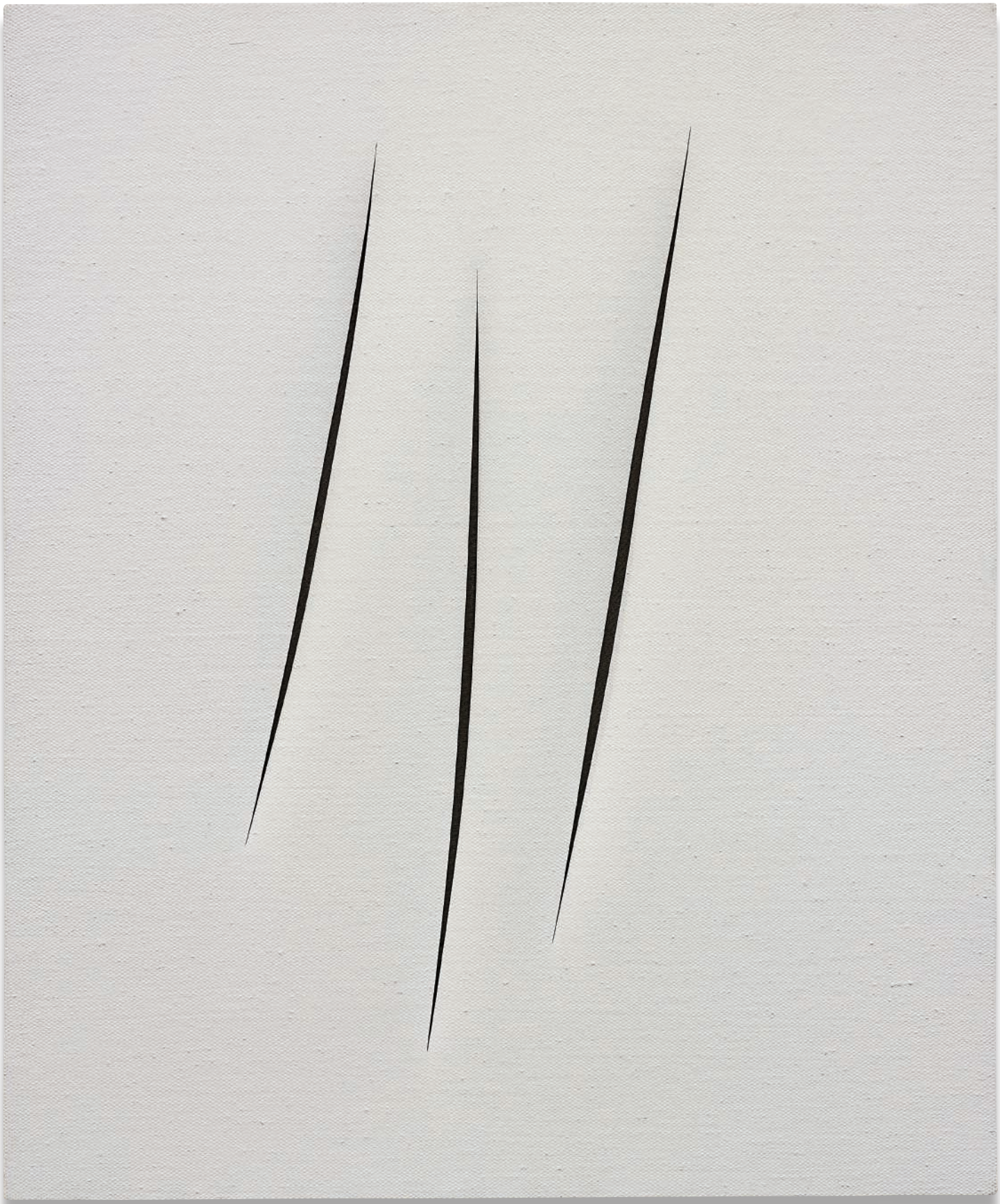
11. **Lucio Fontana** 1899-1968

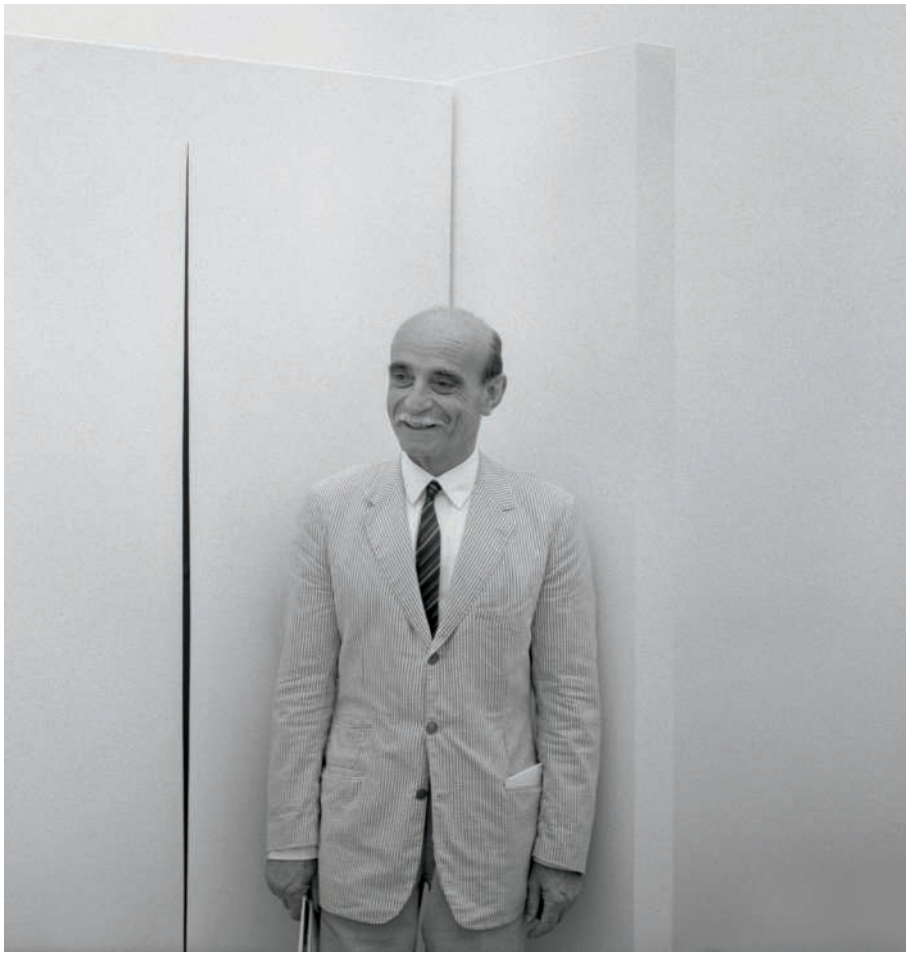
Concetto Spaziale, Attese, 1965
waterpaint on canvas
65 x 54 cm (25⅝ x 21¼ in.)
Signed, titled and inscribed 'L. Fontana
"Concetto Spaziale ATTESE" Possible che tutto
sia contaminato di...' on the reverse.

Estimate
£1,000,000-1,500,000 $1,460,000-2,190,000
€1,360,000-2,030,000 ♠

Provenance
Galerie Mathias Fels, Paris
Stig Nordström, Halmstadt
Beijers Auktioner, Stockholm, *Moderna Varauktion*,
21 May 1990, lot 160
Acquired at the above sale by the present owner

Literature
E. Crispolti, *Fontana Catalogo Generale*, vol II,
Milan 1986, p. 585, no. 65 T 140 (illustrated)
E. Crispolti, *Lucio Fontana: Catalogo Ragionato
di Sculture, Dipinti, Amientazoni,* vol. II, Milan 2006,
p. 770, no. 65 T 140 (illustrated)





Lucio Fontana at the Venice Biennale, 1966. (Photo by Archivio Cameraphoto Epoche /Getty Images) © Lucio Fontana /SIAE/DACS, London 2015

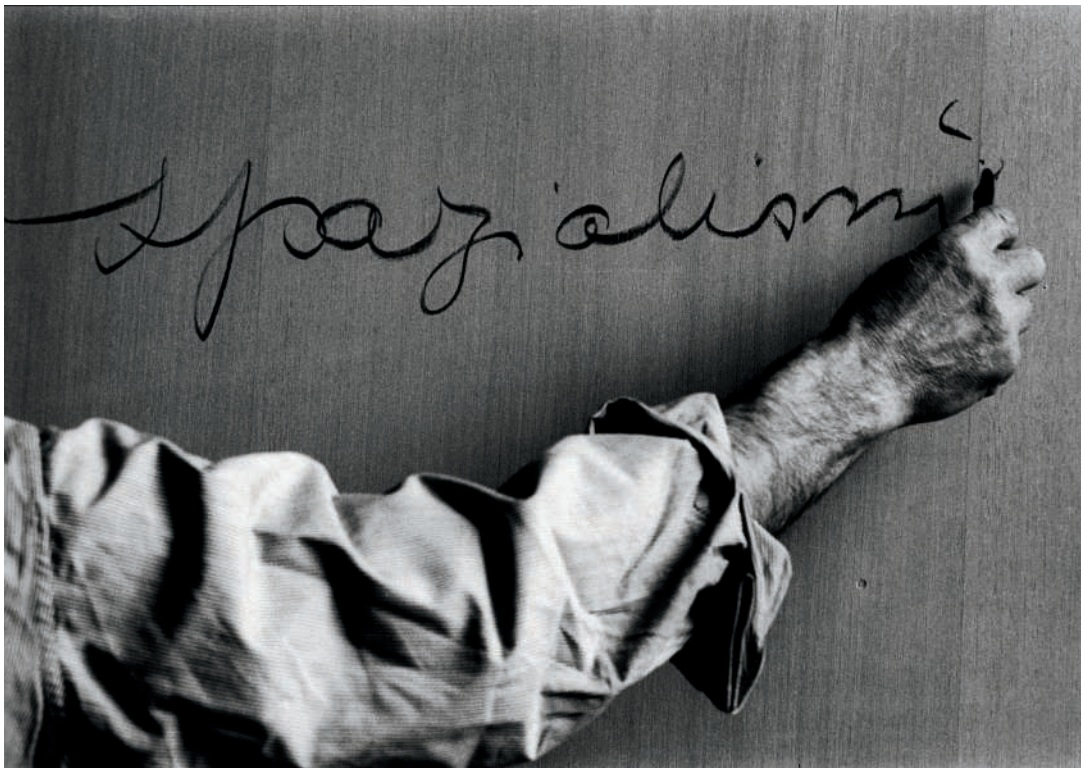
'With the *taglio* I have invented a formula that I think I cannot perfect... I succeeded in giving those looking at my work a sense of spatial calm, of cosmic rigour, or serenity with regard to the infinite. Further than this I could not go.' (Lucio Fontana quoted in: Pia Gottschaller, *Lucio Fontana: The Artist's Materials*, Los Angeles: 2012, p.58)

Concetto Spaziale, Attese elegantly evokes Lucio Fontana's fascination with technological advancements and space travel. In the 1946 *Manifesto Blanco* (White Manifesto) which was overseen by Fontana, he had laid the groundwork for the technical and spatial experiments which would occupy him for the rest of his life, including his *tagli*. Fontana was exploring a fourth dimension in art, combining sculpture, painting and architecture. Throughout his body of work, he reflected on paintings as objects rather than just picture surfaces. By breaking through the plane of the canvas, Fontana's quest for a four-dimensional painting is achieved, as he adds a spatial and temporal dimension to the work. *Concetto Spaziale, Attesse* challenges the viewer to see through the canvas into the chaos and infinity of space, while the slashes reflect the object's presence in time. The inclusion of the word 'attese' in the title, meaning 'waiting,' emphasises this contemplation of an object that exists in time as well as in space.

Just as astronauts were redefining what was achievable by science, Fontana was creating a new language for painting which responded to the inventions and triumphs of science. Figurative painting failed to express this new reality, but modern viewers could recognise themselves in Fontana's dynamic, abstract works. Gazing into the void that the slashes of this work reveal, one realises that, in painting as well as technology, new barriers had been brought down, new concepts created.

The present lot, created between 1965 and 1966, belongs to what is arguably Fontana's most iconic and revered series. It was in 1966 that Fontana exhibited his *Concetto Spaziale* series in the Italian Pavillion at the XXXIII Venice Biennale. There, a white room designed by architect Carlo Scarpa was filled with white canvases with these iconic cuts, creating an immersive 'spatial environment'. At the Biennale, Fontana received the International Grand Price for Painting, just two years before his death.

Fontana created *tagli* on a number of different coloured backgrounds, but the white examples stand out as the epitome of his work, as demonstrated by their inclusion in the Biennale. Considered by Fontana himself as the purest, simplest colour, white represented a 'spatial and cosmic philosophy'. The canvas, rather than being left unpainted – as was the case in his earlier works – is carefully coated in pristine white paint, contributing to the materiality and texture of the work. In *Concetto Spaziale* the three tagli activate the painting as a multidimensional object. These three violent, slightly curved yet elegant slashes imbue the white canvas with scientific curiosity, allowing the artist and the viewer alike to explore what lies behind the surface. At the same time, the cuts add a rhythmic punctuation to the composition that bolsters its sheer, monolithic beauty.



Lucio Fontana writing Spazialismo on canvas, 1964-66.
© Lucio Fontana/SIAE / DACS, London 2015.
Photo Ugo Mulas
© Ugo Mulas Hiers.
All rights reserved

Property from a Distinguished European Family Collection

0♦ 12. Alberto Burri 1915-1995

Legno, 1959
oil and wood collage on canvas
50 x 100 cm (19⅝ x 39⅜ in.)
Signed and dated 'Burri 59' on the reverse.

Estimate
£1,800,000-2,500,000 $2,610,000-3,630,000
€2,390,000-3,320,000 ♠

Provenance
Acquired directly from the artist by the father of the present owner

Exhibited
Francavilla al Mare, Fondazione F.P. Michetti, *XXIII Mostra d'arte contemporanea*, 8 July–5 September 1969

Literature
N. Sarteanesi, *Burri. Contributi al catalogo sistematico*, Città di Castello: Fondazione Palazzo Albizzini, 1990, pp. 142-143, no.593 (illustrated in colour)

Robert Rauschenberg
***Untitled (Red Painting)*, ca. 1953.**
Oil, fabric, and newspaper on canvas, with wood. Solomon R. Guggenheim Museum, New York. © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2015. The Solomon R. Guggenheim Foundation/Art Resource, NY/ Scala, Florence

In Alberto Burri's *Legno*, a vibrant rectangle of luscious crimson is starkly juxtaposed, and contrasted, with the warm, organic sensuality of fragments of wood; each filled with, and glorying, in its innate ornamentation. Executed in 1959, this seminal work belongs to Burri's series of *Legni*: wood-based works that emerged following his previous *Sacchi*. Where the tattered, rough-hewn sackcloth of those earlier works had spoken of certain threads of poverty – be they personal, artistic or intellectual – engaging the viewer with the drudgery of repetitive labour, as well as asking of them to reconsider their calibration of the hierarchy of media and, by extension, the manner in which they looked at, and appreciated, visual art, the *Legni* saw Burri turn to modern construction materials. Now, instead of reviving scraps of material by sewing them together, the artist transformed the found strips of wood by destroying or defacing them, and, in some cases, even burning it. Thus Burri's visual vocabulary became more complex; continuing to employ the simplest of 'matter', but now directly confronting it and re-shaping its form (and meaning) directly on to his supports.

The importance of Burri's art was recently celebrated in a major retrospective at the Solomon R. Guggenheim Museum, New York. This exhibition clearly catalogues the changes Burri affected to a panoply of different materials, all inextricably linked to his own idiosyncratic creative enterprise – wood, Cellotex, burlap, plastic, to name but a few. It is Burri's intense exploration of these different materials, and the elemental changes he made to them, that allowed him to challenges their trajectories of history and meaning, and our appreciation of them. This practice, of course, would go on to influence a whole generation of artists, notably the 'Arte Povera' artists, such as Mario Merz, who would create achingly beautiful works, grounded in the simplest of materials but enlivened through the most poetic and inventive of (meta)physical transformations. Burri, along with artists such as Robert Rauschenberg, allowed both media and process to come together and speak vigorously of a new language of art. Subject and object thus became one and the same.

To create the *Legni*, Burri tended to use new wood veneers. These thin laminates of birch or oak were the quintessence of industrial mass production during Italy's post-war economic boom. In many of the earlier *Legni*, Burri would scorch sheets of veneer, creating a charred chiaroscuro on their surface. He then used Vinavil to glue the veneer onto canvas and also to seal the entire surface with a glossy finish. As the series advanced, the artist developed and refined his technique. The present work belongs to the subset of Legni with no evidence of burning. Instead, it is characterised by a smoother surface and a more balanced alternation of paint and wood. Amongst Burri's oeuvre, the *Legni* show the strongest tension between the artist's visual delight, in colour, surface and structure, and his tight intellectual rigour; the object always serving the strong conceptual thrust of his ideas.

Burri began painting when he was a prisoner of war in Texas, having been captured while serving as a doctor in the Italian army. While confined in the camp, painting suggested itself to him as substitute to 'action', eventually becoming an action in its own right - a catharsis in which past and present, art and life, became one. For Burri, art remained an analogue to the healing of his original vocation, as he transformed and revived his materials.

In his subversive investigation of matter as the subject of his art, Burri explored the limitless potential of materiality as a vehicle for artistic expression. Burri was not the first to play with wood pictorially: decades earlier, Pablo Picasso and Georges Braque had pasted pieces of wallpaper printed with wood-grain patterns into their Cubist drawings. Picasso and Braque, though, incorporated these items as self-conscious collage elements, which also represented wooden objects within the pictures, such as a violin or a table. By contrast, as pointed out by Emily Braun and Carol Stringari, 'in Burri's *Legni*, real wood stands for wood itself and for the act and the appearance of painting. Each rectangle resembles the petrified stroke of a wide paintbrush with feathered ends, complete with draglines of grained veneer. Burri folded illusionism back on itself, as only a true realist could.' (Emily Braun and Carol Stringari, 'Materials, Process, Color/Plates' in exh. cat., New York, Guggenheim Museum, *Alberto Burri: The Trauma of Painting*, 2015, p.185).

Albero Burri
***Sacco e rosso*, 1954.**
Acrylic paint and hessian on canvas.
Tate, London. © Alberto Burri 2015.
Image: © Tate, London 2015

13. Agostino Bonalumi 1935-2013

Rosso, 1966
vinyl tempera on shaped canvas
190 x 130.5 cm (74¾ x 51⅜ in.)
Signed and dated 'Bonalumi 66' twice on the reverse. Further inscribed 'Bonalumi, quest'opera é mia autentica' on the reverse.

This work is accompanied by a certificate of authenticity provided by the Bonalumi Archive and is registered under archive number 66-094.

Estimate
£200,000-300,000 $290,000-436,000
€266,000-399,000 ♠

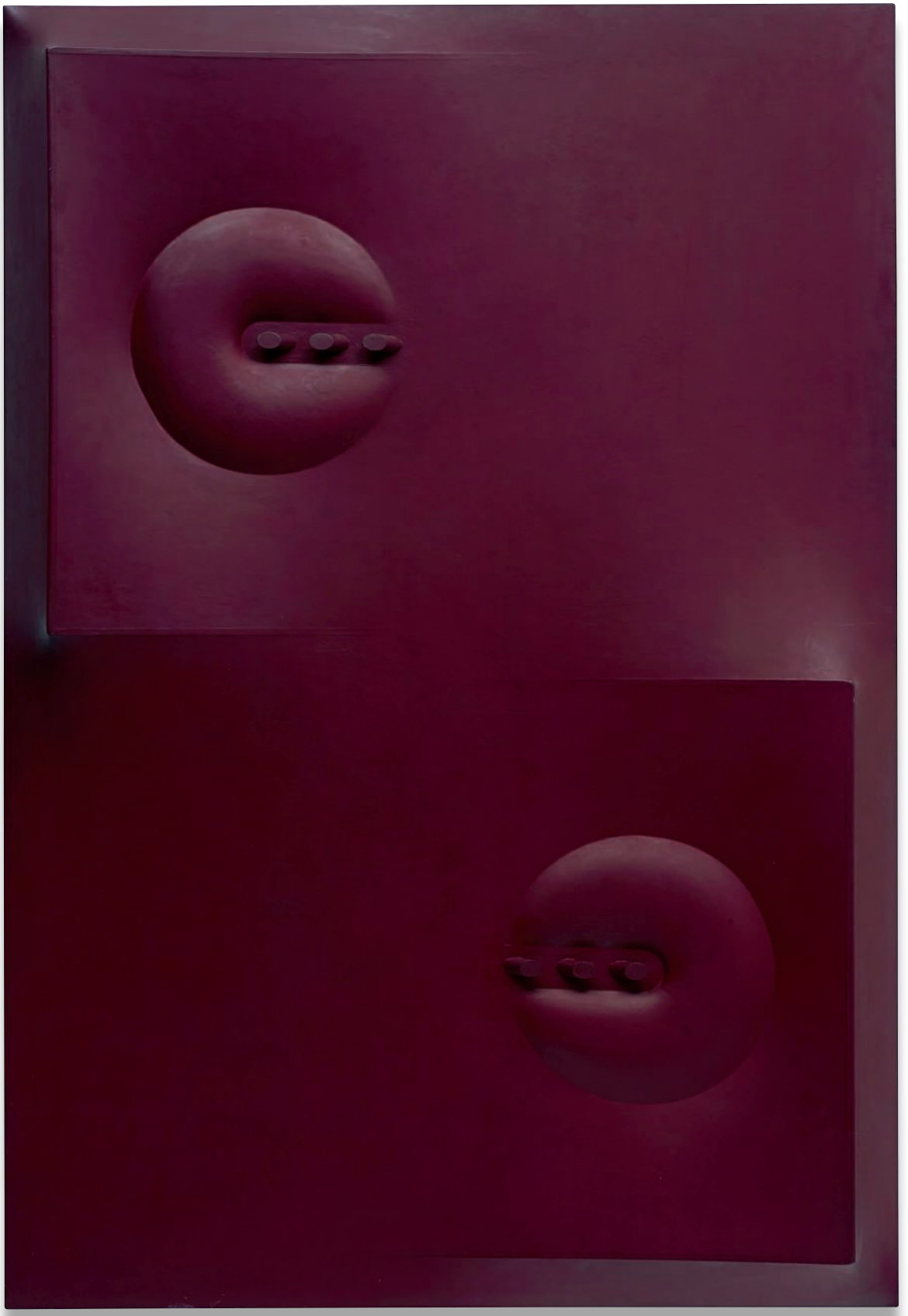
Provenance
Acquired by the present owner, c.1996

'My work has never been about indulging a material for the sake of it. It's the result of an active interest in materials themselves, the intelligence of materials'. (Bonalumi, quoted in C. Basualdo, 'Agostino Bonalumi: Form and Appearance', pp. 9-11, in F. Pola, *Agostino Bonalumi: All the Shapes of Space*, 1958-1976, Milan, 2013, p. 9)

Agostino Bonalumi pioneered the 'shaped canvas' nestling his place within the Italian avant-garde. Captivated and inspired by the new colours and materials that were being produced in the 1960s for industrial means, Bonalumi began testing the malleability of the canvas in his *Quadrioggetto* series. He utilised circular and rectangular shapes as well as a diverse spectrum of colours - namely, white, blue, yellow, black, green and red.

Rosso, 1966 is a striking example of the artist's progressive style and experimentation with the canvas itself. Developing what he termed *Extrofexsions*, Bonalumi produced geometrical constructions that extended out of the picture plane and disrupted the traditional representation of painting. This method leaned towards a Minimalist conceptual process and was distinct from his previous work which appeared more gestural. The warm burgundy colour that emerges in the present lot is one of pure transcendence. The manipulation of the canvas creates a sense that it has been animated by an enigmatic presence that hides behind it. Such an impression is created with Bonalumi's use of the shaped relief and concealed materials. These materials have been pressed against the back of the canvas creating the three-dimensional quality. The result is one that generates a beautiful relationship between light and shadow, further creating depth to the overall piece. The oval bulges on either side of the canvas resemble the shape of red blood cells with their indented centre. The blood cell analogy is further emphasized by the use of colour chosen by the artist. The bulges also provide an innovative form of geometric patterning. By altering the structure of the original canvas, Bonalumi produces a new sense of space that charms the viewer to become curious in knowing the process behind its creation.

Rosso, 1966 encapsulates the symmetrical simplicity and purist aesthetic present in the work of Bonalumi. There is a sense of tension created in this work, as it stands curiously in suspension. His works are compelling as they challenged the conventional way of looking, which allowed the viewer to perceive and inspect canvases in an original and innovative manner.



Property from an Important New York Collection

0♦ 14. Piero Manzoni 1933-1963

Achrome, 1958
kaolin on canvas
80 x 100 cm (31½ x 39⅜ in.)

Estimate
£5,000,000-7,000,000 $7,320,000-10,240,000
€6,780,000-9,490,000 ‡♠

Provenance
Galleria Notizie, Turin
The Camana Collection, Turin
Sotheby's, London, *20th Century Italian Art*, 25 October 2000, lot 29
Acquired at the above sale by the present owner

Literature
G. Celant, *Piero Manzoni Catalogue Raisonné*, Milan: Skira, 1975, no. 62 cg, p. 139 (illustrated)
F. Battino & L. Palazzoli, *Piero Manzoni Catalogue Raisonné*, Milan: Vanni Scheiwiller, 1991, p. 302 (illustrated)
G. Celant, *Piero Manzoni Catalogo Generale Tomo Secundo,* Milan: Skira, 2004, no. 351, p. 446 (illustrated)

The *Ludovisi Throne*
from the Villa Ludovisi,
5th Century BC, Palazzo
Altemps, Rome, Italy / Alinari
/ Bridgeman Images

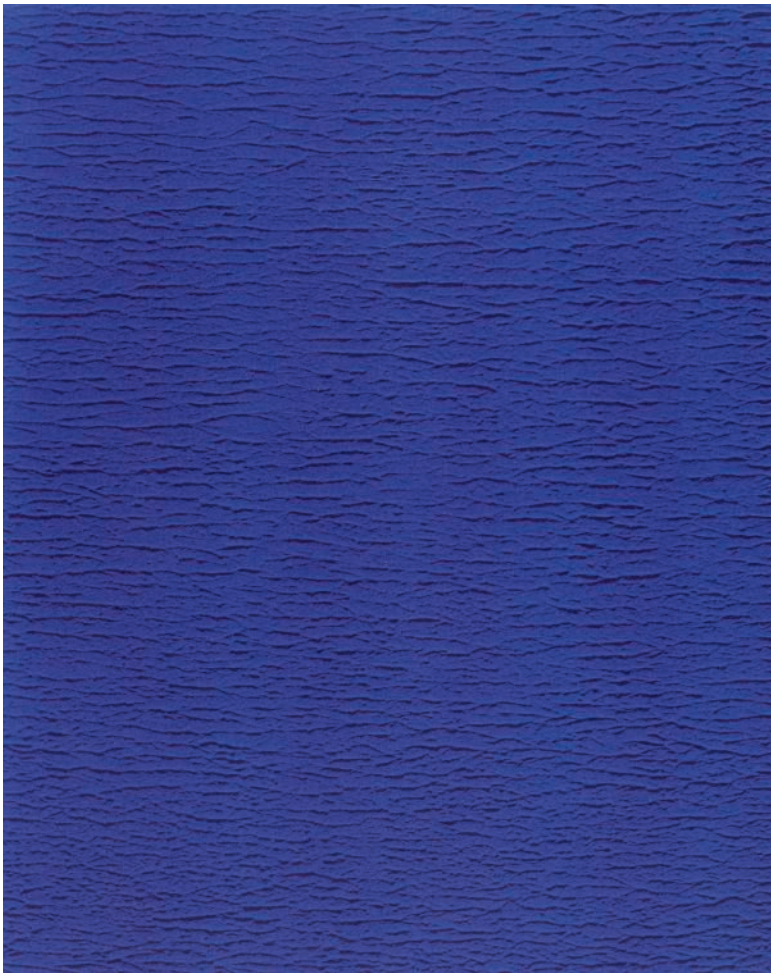
Achrome was executed in 1958 and therefore dates from the time of the historic inception of Piero Manzoni's most celebrated and ground-breaking series. In his *Achromes*, meaning 'without colour', Manzoni took kaolin-soaked canvas and allowed it to attain its own form after his initial interventions. In this way, Manzoni challenged the entire notion of authorship and art: he ruptured the link between the picture surface and the artist's hand, ushering into existence works that were self-determining and self-defining. The aim of *Achrome* is to represent nothing but its own existence. As Manzoni himself explained, 'it is a white that is not a polar landscape, or a beautiful or evocative material, or a sensation, or a symbol, or anything else; it is a white surface that is nothing else but a white surface (a colourless surface that is nothing else but a colourless surface). Or better still it exists, and this is sufficient.' (Piero Manzoni, 'Free Dimension' in: *Azimuth*, No. 2, 1960, n.p.).

Piero Manzoni in his atelier in Via Diori Oscuri, Milan, 1958.
© DACS 2015.
Photo by © Ennio Vicario

Performing one of the most revolutionary conceptual gestures of contemporary art, Manzoni radically depersonalised his paintings, conceiving them as self-generating and autonomous, free from external influence. Subjectivity was banished in favour of the object itself. Manzoni accomplished his visionary aim through the use of kaolin, a soft china clay originally employed in porcelain manufacture. To create *Achrome*, he first glued the canvas into an arrangement of folds and creases and then applied the chalky white kaolin solution on it. During the drying process, the kaolin enhanced the sculptural plasticity of the surface undulations, allowing the painting to achieve its final state without Manzoni's intervention. *Achrome* appears as a plain white monochrome, interrupted by a vibrant horizontal band of sculptural folds and recesses. Manzoni allows these pleats to recall the drapery of classical and Renaissance statuary, his kaolin evoking the solidity of marble while retaining the fragility of plaster. In this way, *Achrome* is suffused with a materiality that is entirely its own.

1958 was the first year of Manzoni's *Achromes*, which he kept creating in a number of different iterations until his premature death in 1963, when he was only thirty. During his brief life, Manzoni established an entirely new approach to making and viewing art, conceiving of the picture surface and its materiality as the real subject of the work, liberating art from the artist and therefore allowing it to become universal. 1958 also marked Manzoni's affiliation with the ZERO movement alongside Yves Klein, Lucio Fontana and Enrico Castellani. The group sought to eradicate all forms of representation within art and to move beyond the limits of canvas to explore the mystery of other dimensions.

Piero Manzoni in his atelier in Via Diori Oscuri, Milan, 1958.
© DACS 2015.
Photo by © Ennio Vicario



Yves Klein
***Untitled Blue Monochrome (IKB 67)*, 1959.** Pure pigment and synthetic resin on gauze mounted on panel © ADAGP, Paris and DACS, London 2016

Fontana and Klein relied upon colour, yet Manzoni surpassed the rigour of their monochromes, paring his art back even further, using diaphanous white to transcend the boundaries of surface and obtain a new pictorial attitude. He experimented with a number of different materials, such as straw, polystyrene, felt and wool, but it was in works using kaolin on canvas such as *Achrome* that the artist was able to give a tangible expression to his metaphysical ambitions.

‘Images that are as absolute as possible, which cannot be valued for what they recall, explain, express, but only in as much as what they are: being’

15. Pier Paolo Calzolari b. 1943

Untitled, 1972
lead, salt, iron, glass and oil lamp
106 x 77.5 x 10.2 cm (41¾ x 30½ x 4 in.)

This work is registered with the Fondazione Calzolari, under number A-CAL-1972-44.

Estimate
£150,000-200,000 $218,000-290,000
€199,000-266,000 ♠

Provenance
Acquired directly from the artist
by the present owner

Ice, leaves, salt and lead are only some of the materials that form the artistic universe of Pier Paolo Calzolari, one of the early members of the Arte Povera movement. Ranging from painting, to sculpture, to installation, Calzolari has produced an insatiable body of works, which makes the artist difficult to categorise. The materials he uses are meant to change with time; in his works there is always a sense of the past but also a hint of the future, a reminder toward the aspect of change that affects us all.

Untitled, 1972, belongs to the group of works that the artist defined 'sculpted paintings'. Unlike his contemporaries, Calzolari rejected the use of painting and created compositions that combined sculptural and pictorial elements. *Untitled* is a brilliant composition with organic and inorganic materials, which place it in between the two-dimensionality of the monochrome and the three-dimensionality of a sculpture, given in this case by the oil lamp, evocative of the passage of time. The use of salt causes the second half of the work to turn bright white resulting in a pure tone, reminiscent of Venice, which he visited as a young man. When the sun light hit the marble walls along the Riva degli Schiavoni, the artist saw a colour he felt would be wrong not to attempt to replicate in paint. When looking at *Untitled*, 1972, one feels part of it. Presence of time is an essential component of the work, which conveys a tangible representation of what existence is all about.

Detail of the present lot

0♦ 16. Cy Twombly 1928-2011

Untitled (St. Maartin), 1969
pencil, coloured pencil and pastel on paper
57.7 x 78 cm (22¾ x 30¾ in.)
Signed, titled and dated 'Cy Twombly
"St. Maartin" 69' upper left.

Estimate
£400,000-600,000 $585,000-878,000
€542,000-813,000 ‡

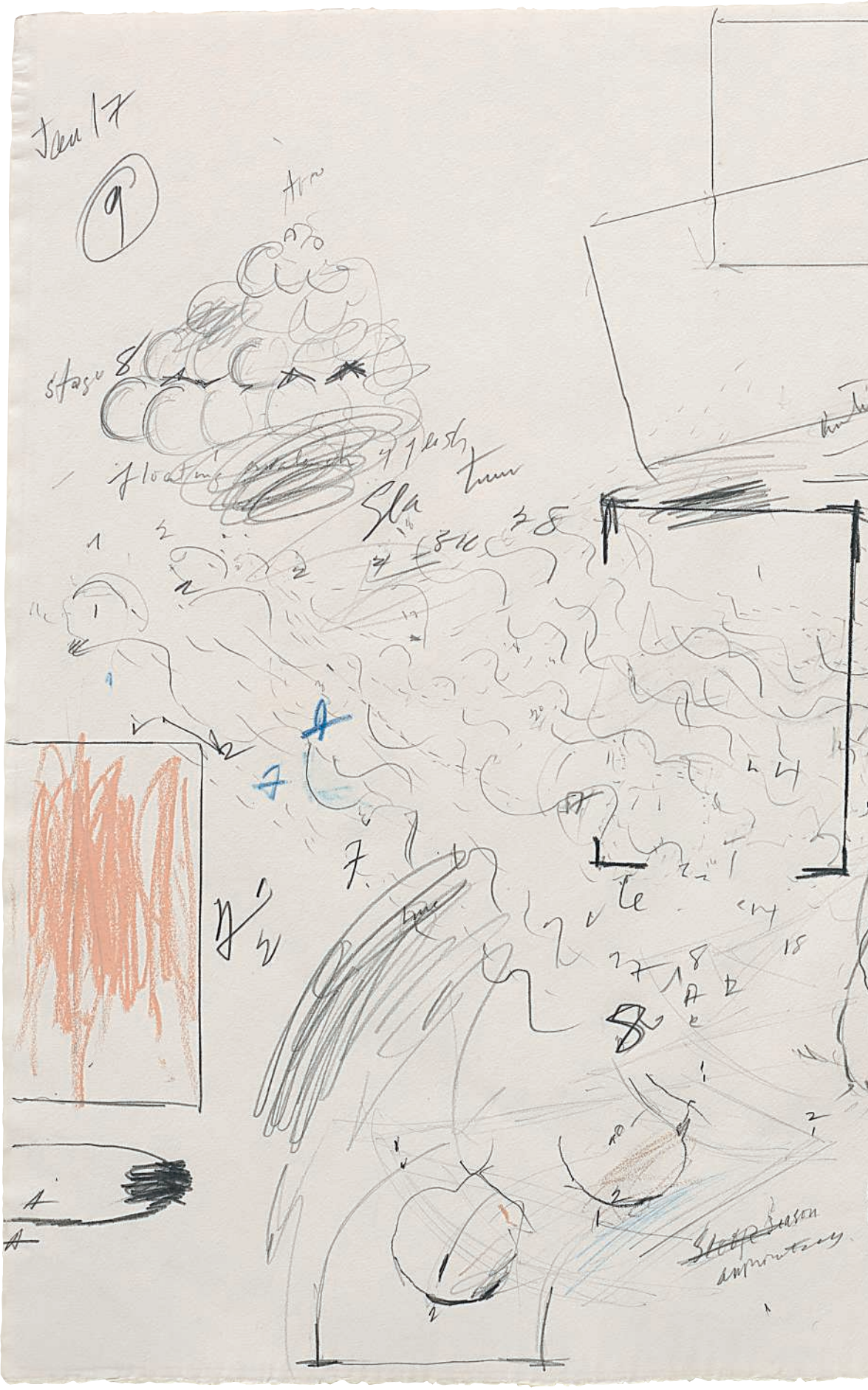
Provenance
Paul Bianchini, New York

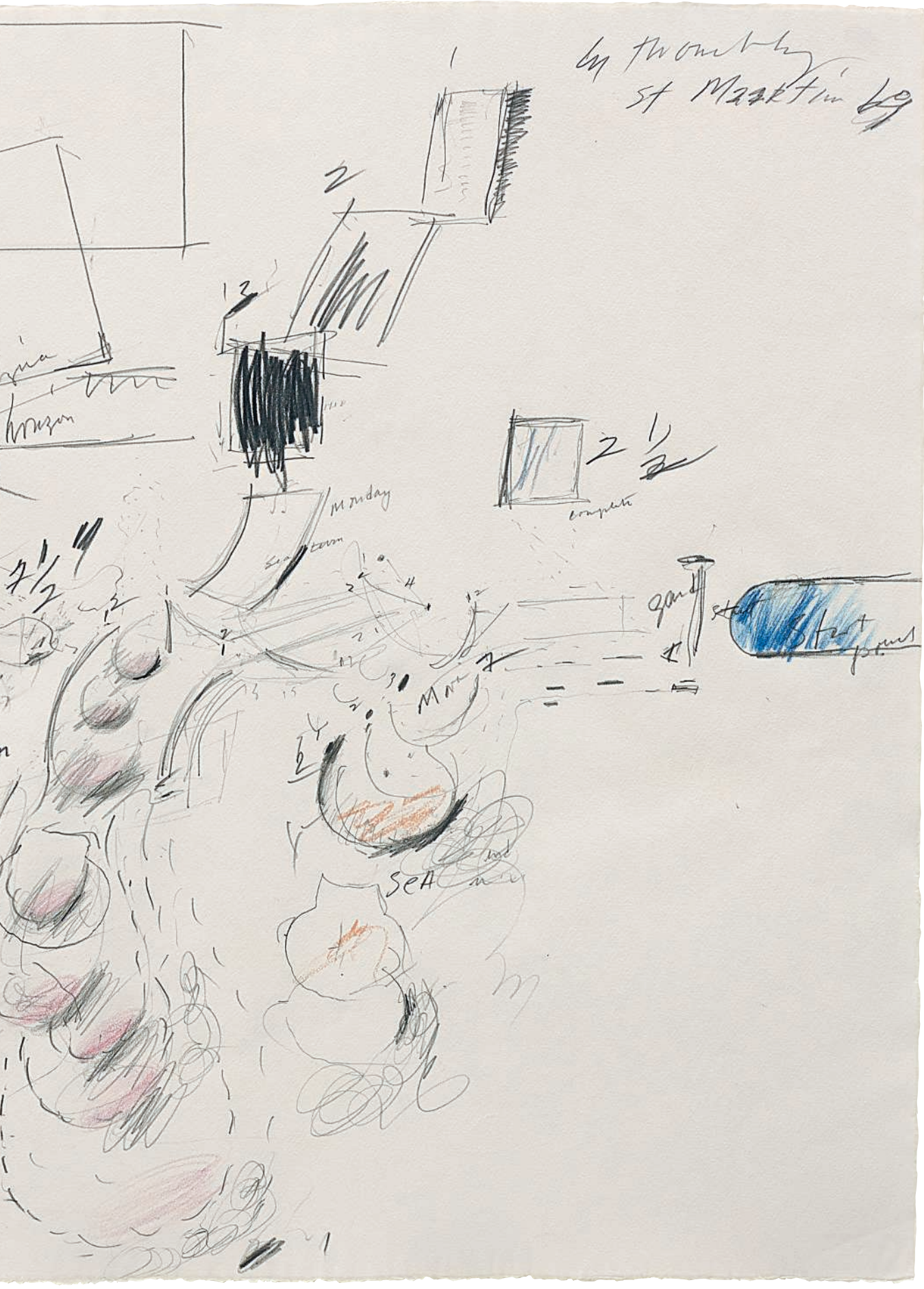
Exhibited
Columbia, McKissick Museum, *A Campus Collects*, 1980 Columbia, McKissick Museum, *Paper Pleasures: Five Centuries of Drawings and Watercolors*, June-November 1992

Literature
Paper Pleasures: Five Centuries of Drawings and Watercolors, exh. cat. McKissick Museum, Columbia, 1992

This work will be included in the forthcoming Addenda to the *Cy Twombly: Catalogue Raisonné of Drawings* being prepared by Nicola Del Roscio.

Monday
SEA


Jan 17
9
stage
floating
flesh
Sla
Stephenson
amputeny


by thomas
St Martin by
Monday
sand
SEA

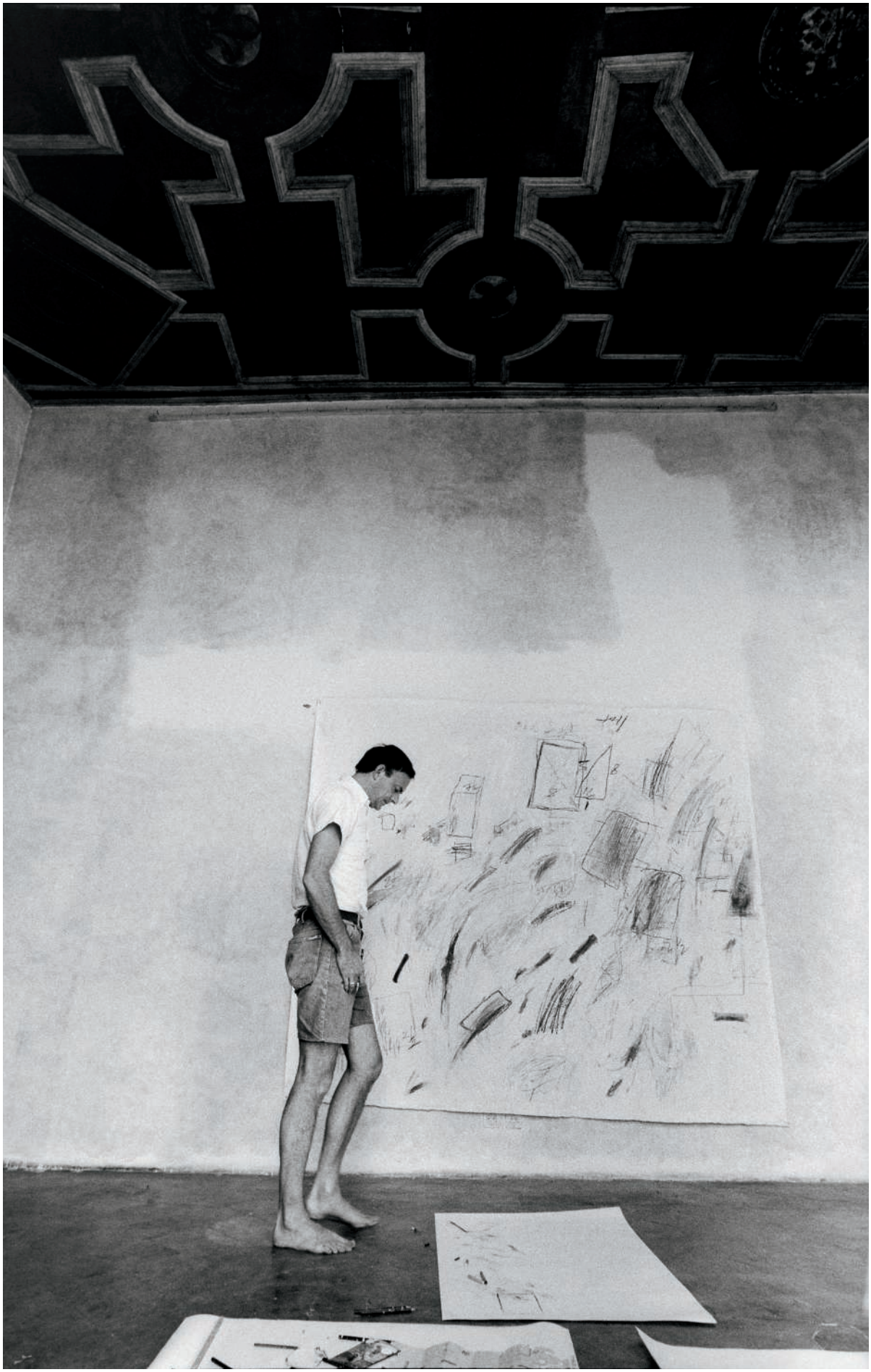
‘Pencil is more my medium than wet paint’

Executed on the Caribbean island of St Maartin’s, while staying as a guest of Jasper Johns, *Untitled*, 1969 exemplifies Cy Twombly’s visually distinctive vocabulary. Edwin Parker Twombly, or Cy as he was better known, started his career with a formal artistic training in 1950’s America. Entering the art world alongside contemporaries such as Jasper Johns and Robert Rauschenberg, Twombly had a lifelong association with many New York School artists, and yet remained on the group’s periphery. Many have associated this detachment with his move from America to Italy in the late 1950’s. Despite his absence from the vogue New York art scene, a voracious traveller, Twombly spent much of his time on the road drawing strong influences from his ever-changing surroundings and thus developing his deeply personal pictorial vernacular. Twombly’s life long assistant, Nicola Del Roscio, referred to this depth in his work succinctly as a ‘classic mind nourished by a globalised intellect.’ (Nicola Del Roscio, *Cy Twombly Drawings Cat. Rais. Vol 4 1964-1969*, Schirmer/Mosel, Gagosian Gallery, 2014, p.10)

Perhaps, Twombly’s greatest influence was a stint as a cryptologist in the US army which shaped the artists fascination with the enigmatic and enhanced his methodical and repetitive approach to his work. The artist’s use of codified language, coupled with gestural mark-marking, denoting his quest for ‘expressive immediacy’, has formed a body of work which is truly unique in the canon of art history. The present lot is no exception; the plan-view composition with intersecting geometric shapes, akin to architectural drawings, infused with expressive marks draws a paradox between the regimented line and the artist’s impulsive response to his surroundings. The frenetic and free quality in Twombly’s works is often linked his New York School origins and his affiliation with abstract expressionism. Similar to the aforementioned, *Untitled*, 1969 is visceral and rich with the physical presence of the artist – collaged together with his curiosity surrounding poetry, history and architecture.

‘Each line is now the actual experience with its own innate history. It does not illustrate — it is the sensation of its own realisation.’ (Cy Twombly, ‘Signs,’*L’Esperienza moderna*, no.2, August/ September 1957, pp.32–3).

The dichotomy between structure and free hand is furthered by Twombly’s use of recognisable numbers and lettering which have been strewn across the paper plain in ambiguous fashion. These combinations add to the formal aspects of the work- fostering a link with ‘order’ and yet bare no obvious narrative - abstract in their surroundings - save only their identifiable form as a number. In this sense, the artist’s use of distinguishable symbols amongst the abstract mark-making acts as a ‘texture’ within the construct of the work. Indeed, the numbers and lettering in Twombly’s work have often been described as ‘signifiers’ serving as a means to navigate the viewer through the layered complexity of each composition.



Ugo Mulas
***Cy Twombly*, 1969-70.**
Photo: Ugo Mulas
© Ugo Mulas Heirs.
All Rights Reserved

17. Mimmo Rotella 1918-2006

Untitled, 1964
décollage on burlap
203.5 x 223 cm (80⅛ x 87¾ in.)

Estimate
£400,000-600,000 $581,000-871,000
€532,000-798,000 ♠

Provenance
Claudio Abate, Rome
Private Collection, Rome
Acquired from the above by the present owner

Exhibited
Milan, Palazzo Reale, *Mimmo Rotella: Décollages e retro d'affiches*, 13 June-31 August 2014

Literature
Mimmo Rotella: Décollages e retro d'affiches, exh. cat., Palazzo Reale, Milan, 2014, no. 470, p. 307 (illustrated)

PRESENTA
CHARLTON
HESTON
SOPHIA
LOREN
MARTIN
JOEY BISHOP
CID
VALLONE
GENEVIEVE PAGE
RAYMOND · HATFIELD · MASSIMO SERATO
HERBERT LOM
ANTHONY MANN
REGIA DI GIOVANNI PAOLUCCI
MARCO TULLI
CINERIZ
LINDSAY
PER LA PRIMA VOLTA
SULLO SCHERMO
UNITED ARTISTS

Fascinated by the metropolitan context of the Italian cities that were resurrected after the Second World War, Rotella embarked on an exploration of the fragmented hanging billboards and the broken plaster of the urban landscape.

Like a contemporary archaeologist Rotella collected leftover posters displaying both, celebrated films of the time and political propaganda. Initially focusing on the reverse of the posters, still attached to the chunks of crumbling plaster, he presented gathered 'trophies' with the appearance of an informal, rough abstract painting.

Later on, echoing the influence of American Pop Art, the artist moved to the front of the collected imagery and started to create his most famous body of work the *Décollage*. Layering image upon image, Rotella would then strip back the work, revealing specific parts of each of the underlying posters. The resulting image carries a melancholic patina, not dissimilar to an antique affiche, rather than the fresh, vibrant imagery of a recently released movie poster.

The present lot is one of only a few examples were the artist addresses the scale cinematic screen. He does this by moving away from the more commonly seen *Décollage* pieces, created to be a similar size as the movie posters he was re-appropriating, and producing the current piece at a larger scale, alluding to the presence of the subjects as they appear on the silver screen.

In this particularly balanced and harmonious composition, the artist is playing with those characters and movie stars that were captivating the imagination of both Italian and American audiences at the time. Rotella's language is a combination of the Duchampian found object and Warhol's celebrity subjects.

In the present lot Rotella's subjects all seem to be engaged in an improvised conversation; Rock Hudson with Kurt Douglas, Charlton Heston with Sofia Loren, all while Dean Martin and Frank Sinatra enjoy a shoot-out from one of their popular western movies. At the same time the actors names, and movie titles are working together as a sort of visual poetry.

Due to the scale and popular complexity of its subjects, it is no coincidence that Rotella was to use a portrait of himself in front of this specific work, photographed by Claudio Abate, as the record sleeve for his 1975 sound piece *Poemi Fonetici*. Indicating that it is one of the most important works Rotella produced in the nineteen sixties.

18. Joseph Kosuth b. 1945

North, East, South, West (From Art as Idea as Idea), 1967
offset print on vinyl, in four parts
each: 120 x 120 cm (47 ¼ x 47 ¼ in.)
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate
£120,000-180,000 $176,000-263,000
€163,000-244,000 ‡

Provenance
Sprüth Magers Lee, London
Acquired from the above
by the present owner, 2005

Executed in 1967, *North, East, South, West* belongs to the series entitled *Art as Idea as Idea*, in which Kosuth replaced both image and object with language. Illustrated in clear white letters on a black background, *North, East, South, West* presents exactly what we are seeing, thus denying other interpretations of these works. By pulling out dictionary definitions and making them bigger, he turns the words 'north', 'south', 'east' and 'west' into objects, which invite us to inquire in what ways their meaning changes. Incorporating a verbal approach to his art practice, Kosuth began to explore the connection between language and art in order to investigate the socio-political and economic circumstances through which art was displayed, and question the means by which casual objects become elevated to a high art status and cultural significance.

In this de-materialistic approach, Kosuth sees the dictionary definition as the actual object of art. The enlarged Photostat merely functions as a tool of exhibition; as Kosuth stated, art should communicate 'definitions of art', not the 'behaviour of physical, or even mental objects' (Joseph Kosuth, "Art after Philosophy", *Art After Philosophy and After: Collected Writings*, 1966-1990, Cambridge, Mass.: MIT Press, 1991, p.166).

north (nôrth), *adv.* [AS. *north* = D. *noord* = G. *nord* = Icel. *norðr* = Norw., Sw., and Dan. *nord*, north.] In the direction which is to the right of a person facing the setting sun or west; toward or in the north; also, from the north (as with reference to wind).—**north,** *n.* A cardinal point of the compass lying in the plane of the meridian and to the right of a person facing the setting sun or west; the direction in which this point lies; also [*l. c.* or *cap.*], a quarter or territory situated in this direction; [*cap.*] that part of the U. S. which in general lies north of Maryland, the Ohio River, and Missouri; also [*l. c.*], the north wind (chiefly poetic: as, "The *north* breathes steadily Beneath the stars, they tremble with the cold!" Shelley's "Revolt of Islam," viii. 1).—**magnetic north.** See under *magnetic.*—

east (ēst), *adv.* [AS. *east*, akin to D. *oost*, G. *ost*, *osten*, Icel. *austr*, Sw. *ost*, Dan. *øst*, east, and ult. to L. *aurora*, Gr. ἠώς, Skt. *ushas*, dawn: cf. *Easter.*] In the direction of the sunrise; toward or in the east; also, from the east (as with reference to wind).—**east,** *n.* A cardinal point of the compass, corresponding to the point where the sun is seen to rise at the equinox; the direction in which this point lies; also [*l. c*, or *cap.*], a quarter or territory situated in this direction, as the eastern part of the U. S. in distinction from the West; [*cap.*] the countries of Asia generally, as lying east of Europe; the Orient.—**Far East,** China, Japan, and other parts of eastern Asia.—**Near East,** indefinitely, Asia Minor and neighboring parts of Asia and sometimes of Europe and Africa.—**east,** *a.* Lying toward or situated in the east; directed or proceeding toward the east; also, coming from the east, as a wind; *eccles.*, lying toward the altar as situated with respect to the nave; designating, or situated in, the end of a church containing the altar.

south (south), *adv.* [AS. *sūth* = Icel. *sudhr*, earlier *sunnr*, = OHG. *sund* (cf. G. *süd*, n.); perhaps akin to Goth. *sunnô*, AS. *sunne*, E. *sun*[2].] In the direction which is to the left of a person facing the setting sun or west; toward or in the south; also, from the south (as with reference to wind).—**south,** *n.* A cardinal point of the compass directly opposite to the north; the direction in which this point lies; also [*l. c.* or *cap.*], a quarter or territory situated in this direction; [*cap.*] that part of the U. S. which in general lies south of Pennsylvania and the Ohio River; also [*l. c.*], the south wind (chiefly poetic: as, "Breathing all gently . . . As o'er a bed of roses the sweet *south*," Byron's "Don Juan," ii. 168).—**south,** *a.* Lying toward or situated in the south; directed or proceeding toward the south; also, coming from the south, as a wind; *eccles.*, designating, situated in, or lying toward that side of a church to the right of one facing the altar or high altar.

west (west), *adv.* [AS. *west*, adv., akin to D. *west*, adv., G. *west*, n., Icel. *vestr*, n., and perhaps to L. *vesper*, evening, the west, and Gr. ἕσπερος, of or at evening, western: see *vesper* and *Hesper.*] In the direction of the sunset; toward or in the west; also, from the west (as with reference to wind).—**to go west.** See under *go*, *v. i.*—**west,** *n.* A cardinal point of the compass, corresponding to the point where the sun is seen to set at the equinox; the direction in which this point lies; also [*l. c.* or *cap.*], a quarter or territory situated in this direction, as the western part of the U. S. in distinction from the East; [*cap.*] the western part of the world, as distinguished from the East or Orient; the Occident.—**west,** *a.* Lying toward or situated in the west; directed or proceeding toward the west; also, coming from the west, as a wind; *eccles.*, designating, lying toward, or situated in that part of a church opposite to and furthest from the altar.

Property from a Distinguished European Family Collection

0♦ 19. Graham Sutherland 1903-1980

Hydrant with black ground, 1954
oil on canvas
132 x 60.6 cm (51⅞ x 23⅞ in.)
Signed and dated 'Sutherland 1954' on the lower right. Further signed, titled, dated and inscribed 'G. Sutherland "Hydrant with Black Ground" 1954 Coll. Curt Valentin' on the reverse.

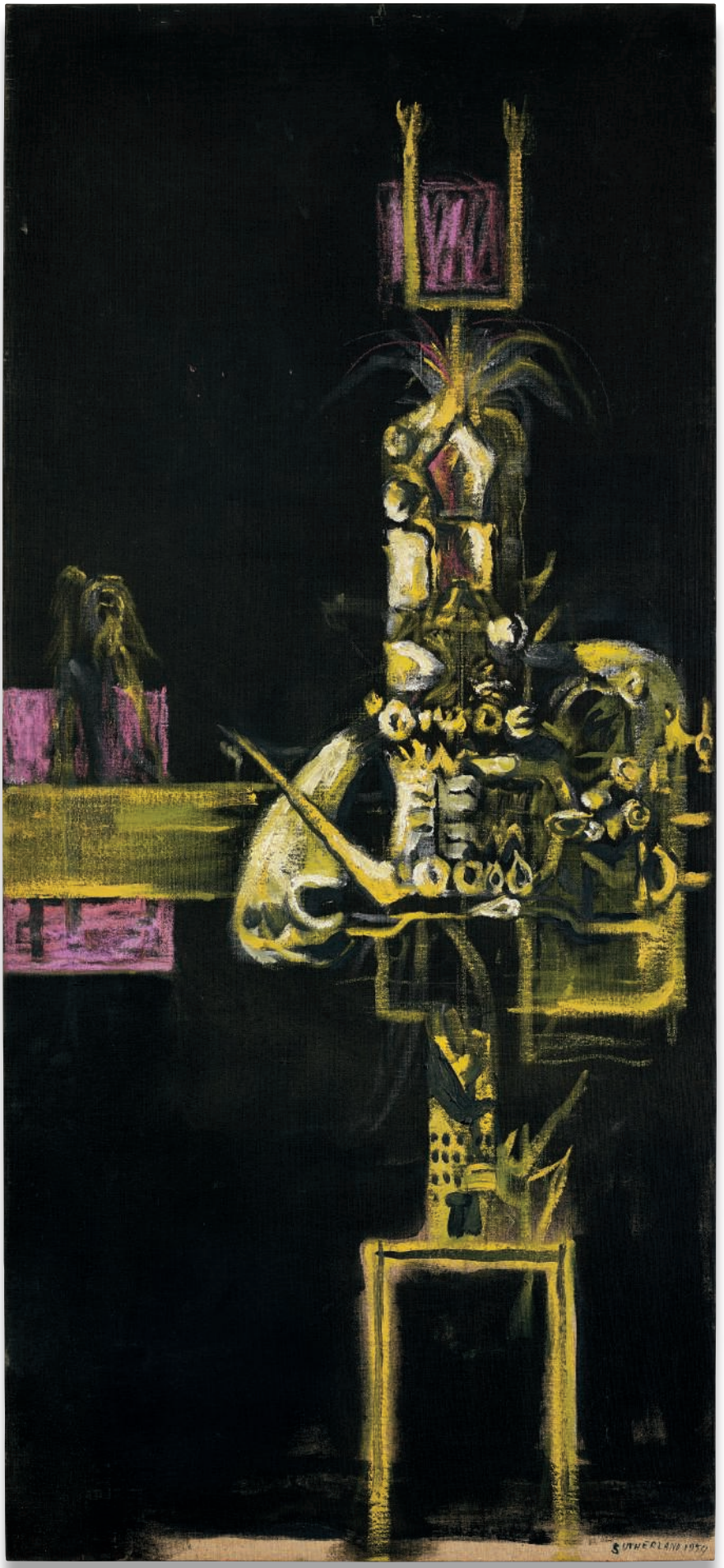
Estimate
£180,000-250,000 $261,000-363,000
€239,000-332,000 ♠

Provenance
Curt Valentin, New York (as per the inscription on the reverse)
Acquired by the family of the present owner, 1960s

Exhibited
Torino, Galleria Civica d'Arte Moderna, *Sutherland*, October-November 1965, no. 99
Basel, Kunsthalle, *Graham Sutherland Retrospective*, 5 February-13 March 1966,
Munich, Haus der Kunst, *Graham Sutherland Retrospective,*11 March-7 May 1967, no 46, then travelled to The Hague, Gemeentemuseum (June-July), Berlin, Haus am Waldsee (August-September), Cologne, Wallraf-Richartz Museum (October-November).

Literature
Sutherland, exh. cat., Galleria Civica d'Arte Moderna, Milan, 1965, no. 99 p. 228 (illustrated)

Francis Bacon
***Study after Velázquez*, 1953.**
Oil on canvas.
Des Moines Art Center, Iowa.
© The Estate of Francis Bacon. All rights reserved, DACS 2015.
Photo: Prudence Cuming Associates Ltd

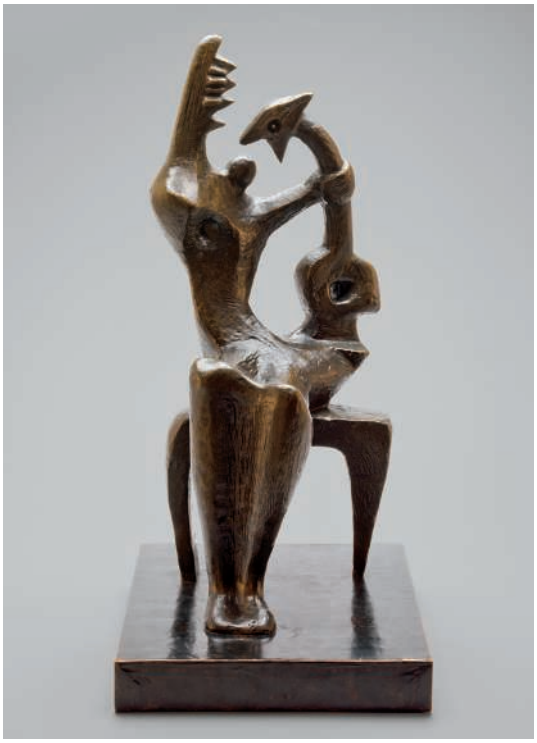

SUTHERLAND 1959

Born in London in 1903, Graham Sutherland is rightly regarded as one of Britain's most important painters in the twentieth century, realising a bridge between the playfully intellectual vernacular of Surrealism that openly deconstructed the subject and the more painterly, often highly-wrought lexis of the School of the London, which closely deconstructed the process.

After eschewing a possible career as an engineer, Sutherland studied at Goldsmith's College between 1920 and 1925, where he specialised as a printmaker. It is here that he immersed himself in the work of artists such as Samuel Palmer, J.M.W. Turner and the First World War artist, Paul Nash. Their landscapes, both literal and metaphysical, often described and unearthed dark narratives of the mind, revealing content closely aligned with the emptiness and pain of dislocation (of identity; of form; of place and, eventually, of meaning). This would have a telling influence on the young Sutherland; one that would resonate throughout his entire career. He would also become acquainted with, and heavily influenced, by the work of Henry Moore. Moore's negotiation of figuration and abstraction, and his quest to seamlessly fuse these two binaries, would equally inspire (and often infuriate) Sutherland. After being included in a handful of smaller exhibitions, Sutherland would go on to exhibit in the first *International Surrealist Exhibition* in London in 1936 and, two years later, would receive his first solo exhibition at the Paul Rosenberg and Helft Gallery in London.

It is important to note that at the end of his studies Sutherland would convert to Catholicism. Thus we see a young man disengage with the prosaic, utilitarian dynamic of a 'science' like engineering and eagerly embrace a new religion; one that reverberated in spheres of pomp, ceremony and the mystical. Indeed, Sutherland would go on to execute a series of vital commissions for churches across the United Kingdom, culminating in his designs for the extraordinary tapestry *Christ in Glory in the Tetramorph* (1954-57) in Coventry Cathedral. In a sense, this nurtured the visual and intellectual elasticity of the artist's subject and, indeed, his praxis, which was still, at this time, heavily influenced by Surrealism.

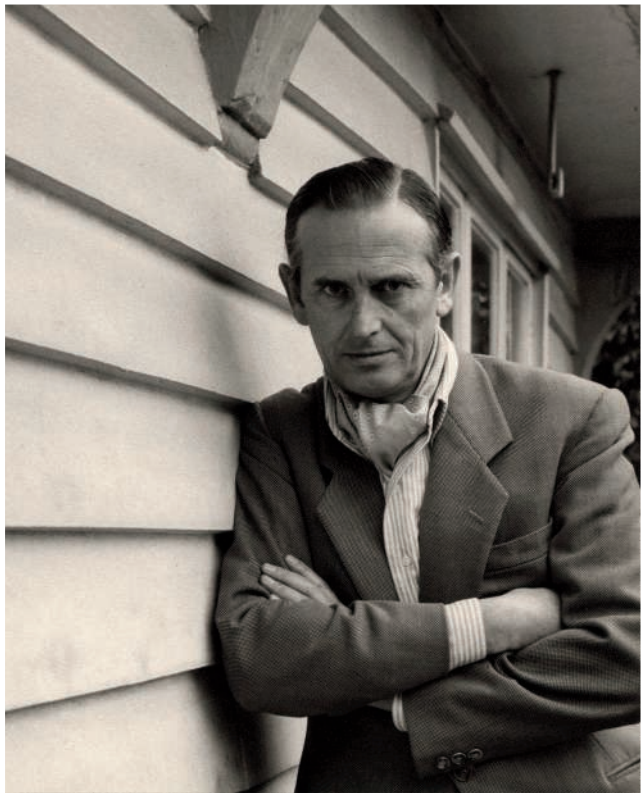
It is, however, his activity as an Official War Artist, between 1940-41 and 1944 that would inform the artist's most important works in the immediate period following the end of the Second World War. During this period Sutherland painted several scenes of bomb damage in London and of work in mines and foundries in Cornwall and South Wales; activities that supported the war effort. These images are all based on natural forms and become the bedrock on which Sutherland would develop his mature artistic language.



Henry Moore
***Mother and Child*, 1953.**
Bronze on wooden base
© The Henry Moore Foundation.
All Rights Reserved, DACS 2016
/ www.henry-Moore.org
/ Image: Tate, London 2016

Following on from a series of celebrated 'Crucifixions' (a perfect marriage of his Surrealistic inclinations; his devoted Catholicism and his ongoing interest in the physical) in the late 1940's, the early 1950's saw Sutherland create a number of works which he called *Hydrants*. These paintings were stimulated by the artist's memories of the mines and foundries he had visited during the Second World War. These *Hydrants* would also allow Sutherland to explore the relationship between the organic and the man-made – two contrasting idioms and *weltanschaungen* whose complex relationship would likewise compel and trouble artists such as Bacon, Moore, Armitage and Paolozzi. Indeed, there is a clear synergy between the present work and the equally agitated, vertically-thrust depiction of Henry Moore's *Mother and Child* (1954), now in the collection of the Tate. Both Sutherland's painting and Moore's sculpture seem at once familiar and yet distant, delivering an extraordinary push-pull of meaning between object and viewer. This dynamic, hovering between the annals of fact and fiction, is also continued in Sutherland's technique and palette. The dark background is here licked with quick flicks of gold and a 'papal purple', phrasing the animate and inanimate in the very same voice. This easily speaks of the same painterly language one finds in Francis Bacon's contemporaneous paintings of screaming Popes and closeted men, hidden in dark blue corners.

This outstanding painting, executed the year after Sutherland's celebrated retrospective at the Tate Gallery in 1954, is thus a telling symbiosis of the mechanical and the natural; the physical and the metaphysical. A totem-like form, both figurative and abstract, that attempts to convey and celebrate not only the heroic struggle of a war effort, but illuminate the artist's own efforts to simultaneously capture that spirit of determination and the complexity of his own enterprise.



Graham Sutherland, late 1950s, photogrpah by Peter Keen
Vintage bromide fibre print.
© estate of Peter Keen / National Portrait Gallery, London

20. Howard Hodgkin b. 1932

Rhode Island, 2000-2002
oil on panel
203 x 267 cm (79⅞ x 105⅛ in.)
Signed, titled and dated 'Howard Hodgkin "Rhode Island" 2000-2002' on the reverse.

Estimate
£600,000-800,000 $871,000-1,160,000
€798,000-1,060,000 ‡ ♠

Provenance
Gagosian Gallery, New York
Acquired from the above by the present owner

Exhibited
Edinburgh, Scottish National Gallery of Modern Art, *Howard Hodgkin: Large Paintings*, 1984-2002, 7 August-6 October 2002
New York, Gagosian Gallery, *Howard Hodgkin Paintings*, 8 September-20 December 2003
Berlin, Galerie Haas & Fuchs, *Howard Hodgkin Paintings*, 18 September-30 October, 2004
London, Tate Britain, *Howard Hodgkin*, 14 June-17 September 2006
Madrid, Museo Nacional Centro de Arte Reina Sofia, *Howard Hodgkin*, 18 November 2006-8 January 2007

Literature
Howard Hodgkin: Large Paintings, 1984-2002, exh. cat., Scottish National Gallery of Modern Art, Edinburgh, 2002, no. 20 (illustrated in colour)
Howard Hodgkin, exh. cat., Gagosian Gallery, New York, 2003 p. 45 (illustrated in colour)
Howard Hodgkin, exh. cat., Galerie Haas & Fuchs, Berlin, 2004, (illustrated in colour)
M. Price, *Howard Hodgkin The Complete Paintings*, London: Thames & Hudson, 2006, p. 360-61 (illustrated in colour)

Howard Hodgkin's *Rhode Island* 2000–2002 at the Tate Retrospective in 2006

All artworks © Howard Hodgkin. Courtesy Gagosian Gallery. Photo © Tate, London

Edgar Degas
***Landscape*, 1884-90.**
Pastel on paper.
Private Collection

Howard Hodgkin's *Rhode Island* was painted between 2000 and 2002 and is the largest work by the artist ever to come to auction. This is a splendid example of a painting from this important period of Hodgkin's career, as is reflected in its inclusion in the 2006 retrospective of his work held at Tate Britain, London, in 2006. *Rhode Island* perfectly demonstrates the bold and expressive use of colour and the novel relationship to the picture surface that has marked some of Hodgkin's greatest works.

Hodgkin has developed a unique painterly style over an extensive career spanning sixty years. Although always unique and instantly recognisable, his paintings have distinct periods, moving from a crisp figurative style, to expressive colouristic, frame-inclusive paintings and on to the large scale works dating from the turn of the century to which *Rhode Island* belongs. Once Hodgkin's talent was recognised, he was elevated to the heights of his fellow Modern British painters, joining the likes of Auerbach, Bacon, Freud and Kossoff as one of the great champions of 20th Century British painting. This status was reinforced in 1984 when Hodgkin represented Great Britain at the Venice Biennale and went on to win the Turner Prize in 1985. *Rhode Island* is part of a series that Hodgkin painted at the end of the 20th Century which was influenced by the time he had spent as a child in America. While several of the works are titled after lyrics of the classic western song *Home, Home on the Range*, others such as *Rhode Island* are named after areas with special meaning to Hodgkin, adding an intensely personal dimension to this picture.

‘The picture surface recedes just as much in the 20th century as it did in the 15th. The techniques of making pictures have hardly changed’

Consisting of deep, vibrant colours, *Rhode Island* draws the viewer in through its blue framing into the main arena of the composition. Through his expressive brushwork, Hodgkin allows the strong orange and the depth of the black to imbue the painting with a glowing, atmospheric warmth. The composition is punctuated by the dotting at the bottom, a typical Hodgkin technique which has become a form of signature for the artist and which adds a dynamism and rhythm to the picture.

In *Rhode Island*, the brushstroke is expressive, yet the image is collapsed against the wood, accentuated by the untouched areas. This not only shows the influence of the abstract art of the post-war period, using the primed but untouched board itself within the dialogue of the painting, but also reinforces Hodgkin’s status as a leading colourist: the merging of vibrant and ominous colours becomes the focus of the work.

The spontaneous nature of *Rhode Island* is evident through the artist’s brushstroke and his medium: Hodgkin adds Liquin to his oil paint, which assists with its drying. This permits greater flow to the paint, allowing more movement within each individual brushstroke. Hodgkin also takes advantage of Liquin’s unpredictable nature, as it can alter the paint colour as it dries. Hodgkin therefore leaves each brushstroke dry before adding the next, resulting in the dense layering of his works. Because of this painstaking process, each picture can take years to create, with *Rhode Island* being painted between 2000 and 2002.

Well known for his continuation of his brushstrokes beyond the edge of the picture plane and onto the frame, for a large part of his career, Hodgkin rarely used unframed boards as his support. However, in the 1990s he began creating works on a larger scale, moving away from the involvement of the frame, instead using the brushstroke itself to frame the work, as is the case in *Rhode Island*. This allowed Hodgkin to employ more extensive, fluid brushstrokes without the frame inhibiting the single, fully extended movement of the artist’s arm, leading to a looser more spontaneous image such as the one seen here.

Howard Hodgkin at the Gagosian Gallery in London, April 2008
All artworks © Howard Hodgkin.
Courtesy Gagosian Gallery.
Photo by Cate Gillon/Getty Images

London: This Raw Thing

'I haven't painted [Mornington Crescent] to ally myself with some Camden Town Group, but simply because I feel London is this raw thing... This extraordinary, marvellously unpainted city where wherever somebody tries to get something going the stop halfway through, and next to it something incongruous occurs... this higgledy-piggledy mess of a city' (Auerbach, quoted in C. Lampert, N. Rosenthal & I. Carlisle (ed.), *Frank Auerbach Paintings and Drawings 1954-2001*, exh.cat., London, 2001, p. 100).

During the mid-20th Century, while Abstract Expressionism was taking hold in the United States of America, a group of exceptionally gifted artists were making similar waves on the other side of the Atlantic, yet with a very different style. The so-called 'London School' of British artists were refusing to abandon figuration, and instead were boldly experimenting with technique, texture and subject matter, pushing the boundaries of painting, and elevating London to the artistic status it still enjoys.

Joining the likes of Lucian Freud and Francis Bacon in the informal ranks of post-war British painters, Frank Auerbach and Leon Kossoff both developed a rigorous focus on their own surroundings. Both students of David Bomberg, Kossoff and Auerbach experiment liberally with the texture of their picture surface, maximising the expression that could be conveyed through the clearly-defined stroke of the painter's brush.

Each of them bases their work on their own visual and emotional experience, taking as subject matter the people and the surroundings of their own lives. This has resulted in an intense focus upon London itself, reflecting its importance as their home. In their paintings, London provides not a backdrop, but a subject. Their paintings reveal a visceral connection to the city. This is emphasised by their repeated depiction of certain motifs, favoured views which are visited again and again, in different lights, moods, seasons and styles over the years.

Auerbach's paintings of Mornington Crescent perfectly demonstrate this. Living near the North-West London train station, it would constantly be prevalent in his mind's eye. Therefore, he has painted the scene numerous times throughout his career, often appearing to use the familiar landscape as an armature upon which to test new styles and painterly techniques. For example, *Mornington Crescent Winter*, painted in 1967-69, is a linear, structured work with thickly applied paint. By contrast, in *Mornington Crescent Summer Morning*, 2004, we can perceive a much more developed style, combining an intensely expressive brushstroke with a subtler colour palette which itself introduces another mode of expression. Fascinated with this 'higgledy-piggledy mess of a city,' Auerbach has almost exclusively painted London scenes, while his portraiture largely comprises friends living in the city, who return for sitting after sitting, and indeed painting after painting, themselves becoming a part of his landscape.

Frank Auerbach
***Red Brick School Building, Willesden, Spring*, 1981.**
Oil on board
© Leon Kossoff. Image: Bridgeman Images

Frank Auerbach
***Mornington Cresent, Summer Morning*, 2004.**
Oil on canvas
© Frank Auerbach.
Image: Tate, London 2016

Auerbach's good friend and contemporary Leon Kossoff employs a similar artistic process. He paints from sketches that he has produced over an extended period of time, using charcoal to sketch the landscapes at different times of the day, in various weather conditions and seasons. He then collates these works on paper and begins the laborious process of layering paint upon paint, gradually allowing the scenes he has depicted so many times before to emerge upon the surface. *Kings Cross Summer*, 1998 is a striking example of this time-consuming, painstaking method: the viewer is given a real sense of a depth to the image through the impasto of these layered brushstrokes, which are thickly applied to the canvas. 'It is a question of the eye and the mind,' Kossoff has explained, giving a sense of his passion for London as subject matter. 'Perhaps everything's beautiful... It's a question of how you experience things visually... Something happens when you see Willesden Junction stretching out in front of you. What else can you do but draw it?' (Leon Kossoff interviewed in the Guardian, 2013).

The affiliation both Auerbach and Kossoff have with their city is glaringly evident in these portrayals of it. There is a sense of knowledge, and even intimacy, within the works: each brushstroke alludes to the environment and the seasonal weather shifts, while their palettes invoke smog-like gloom here or gleaming vibrancy there. Neither artist will blanch from depicting their home as a living, changing entity, relaying the ever-shifting mood of the city, from day to day, season to season, year to year.

'I haven't painted (Mornington Crescent) to ally myself with some Camden Town Group, but simply because I feel London is this raw thing...'

London: This Raw Thing

Property from an Important Private Collector

21. Leon Kossoff b. 1926

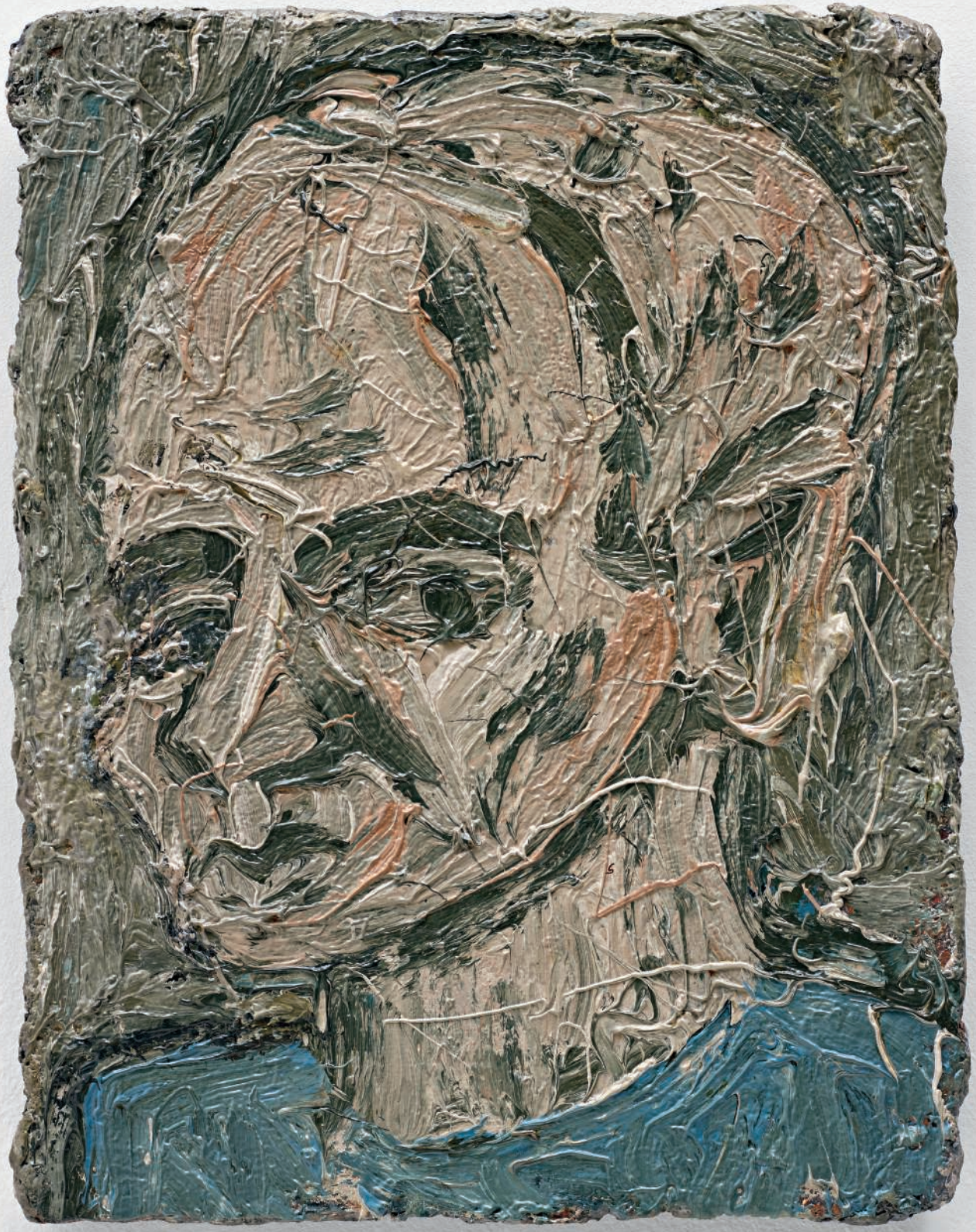
Self Portrait No.2, 1982
oil on board
36.8 x 27.9 cm (14½ x 10⅞ in.)

Estimate
£120,000-180,000 $176,000-263,000
€163,000-244,000 ‡♠

Provenance
Fischer Fine Art, London
LA Louver, California
Acquired from the above
by the present owner, 2006

Exhibited
Sydney, Liverpool Street Gallery,
BLUE CHIP: The Collectors' Exhibition,
5 June-1 July 2010

Frank Auerbach
***Head of Charlotte Podro*, 1982**
oil on canvas
© Frank Auerbach, courtesy
Marlborough Fine Art



London: This Raw Thing

Property from an Important Private Collector

22. Frank Auerbach b. 1931

Tower Block Hampstead Road, 2007
oil on canvas
132.4 x 117.2 cm (52⅛ x 46⅛ in.)
Signed, titled and dated 'Auerbach "Tower Block Hampstead Road" 2007' on the stretcher.

Estimate
£700,000-1,000,000 $1,020,000-1,460,000
€949,000-1,360,000 ‡ ♠

Provenance
Marlborough Fine Art, London
Acquired from the above by the present owner, 2008

Literature
W. Feaver, *Frank Auerbach*, New York: Rizzoli, 2009, no. 960, p. 224 (illustrated in colour)

Leon Kossoff
***Demolition of the Old House, Dalston Junction*, Summer 1974**
© Tate, London

RED
ROUTE

London: This Raw Thing

Property from an Important Private Collector

23. Leon Kossoff b. 1926

Kings Cross Summer, 1998
oil on board
183.5 x 193.5 cm (72¼ x 76⅛ in.)

Estimate
£600,000-800,000 $878,000-1,170,000
€813,000-1,080,000 ‡ ♠

Provenance
LA Louver, Venice CA
Simon Lee, London
Annely Juda Fine Art, London
Acquired from the above by the present owner, 2006

Exhibited
New York, Mitchell-Innes & Nash,
Leon Kossoff, 11 April-24 May 2000
London, Annely Juda Fine Art,
Leon Kossoff, 1 June-22 July 2000

Literature
Leon Kossoff, exh. cat., Annely Juda Fine Art,
London & Mitchell-Innes & Nash, New York,
2000 p. 100-101 (illustrated)

Frank Auerbach
***Camden Palace*, 2000.**
Oil on board
© Frank Auerbach / Pallant House Gallery, Chichester, UK / Wilson Gift through The Art Fund / Bridgeman Images

Property from an Important Private Collector

24. L.S. Lowry 1887 – 1976

Reservoir, 1952
oil on board
48.7 x 94 cm (19⅛ x 37 in.)
Signed and dated 'L.S Lowry 1952'
on the lower left.

Estimate
£400,000-600,000 $585,000-878,000
€542,000-813,000 ♠

Provenance
Lefevre Gallery, London
Private Collection
Sotheby's, London, *Modern & Post-War British Art*, 16 November 2011, lot 179
Offer Waterman, London
Acquired from the above by
the present owner

L S LOWRY 1952

‘I’ve a one track mind, sir. Poverty and gloom. Never a joyous picture of mine you’ll see.Always gloom. I never do a jolly picture.’ L. S. Lowry interview on *Tyne Tees Television,* 1968.

Laurence Stephen Lowry’s artistic style is defined by the subdued nature his paintings carry. Whether it was a cityscape or a seascape, even though movement was skilfully crafted within the scene, there is always a sense of stillness that evokes a serene response within the viewer. This recurring motif of solitude is truly what elevates his work above just the talent of his brushwork and into an interactive work, where the viewer is engulfed by the emotion of the piece. The structure of Lowry’s paintings follow a general visual arrangement; there is movement created in the foreground and an emotive emptiness in the background. This emptiness is created through the use of bleak colour, reminiscent of an overcast sky, blocking out the sun.

L S Lowry at work in his studio, Lancashire, circa 1960
© Photo by Tony Evans /Getty Images

L. S. Lowry, Industrial *Landscape*, 1955.
Oil on canvas
© Tate, London
2015 / DACS 2016

Another theme that runs through Lowry's career is the sense of the outside looking in, a loner surveying the passing world. In his famed industrial cityscapes the imagery gives this sense of continuous busy movement from the figures and the chimney's churning out smoke, but there is always a sense of stillness from the viewer, like he is watching the passers-by. This is also evident in his seascapes, where the movement is created through the waves, crashing and breaking in the foreground, while the viewer is still, taking in the scene.

Merging the painterly style of the seascapes with the subject matter of his famed industrial scenes, the present lot depicts the reservoirs in the Pennines which provide water to Yorkshire and Lowry's home county of Lancashire. Man-made and essential to the livelihood of the North of England, the social commentary of Lowry's work is exaggerated by the fact that the reservoirs were created by the destruction of villages, and residents had to leave their homes to allow the construction of the water source. Thus adding to the eerie nature of the image as the water lies still on top of a deserted town, with no trace of this significant shift in the social landscape.

Informel.

Property from a Distinguished European Family Collection

0♦ 25. Jean Fautrier

Construction Rectiligne, 1958
oil and pigment on paper laid on canvas
54 x 65 cm (21¼ x 25⅝ in.)
Signed and dated 'Fautrier 58'
on the lower right.

Estimate
£120,000-180,000 $174,000-261,000
€160,000-239,000 ♠

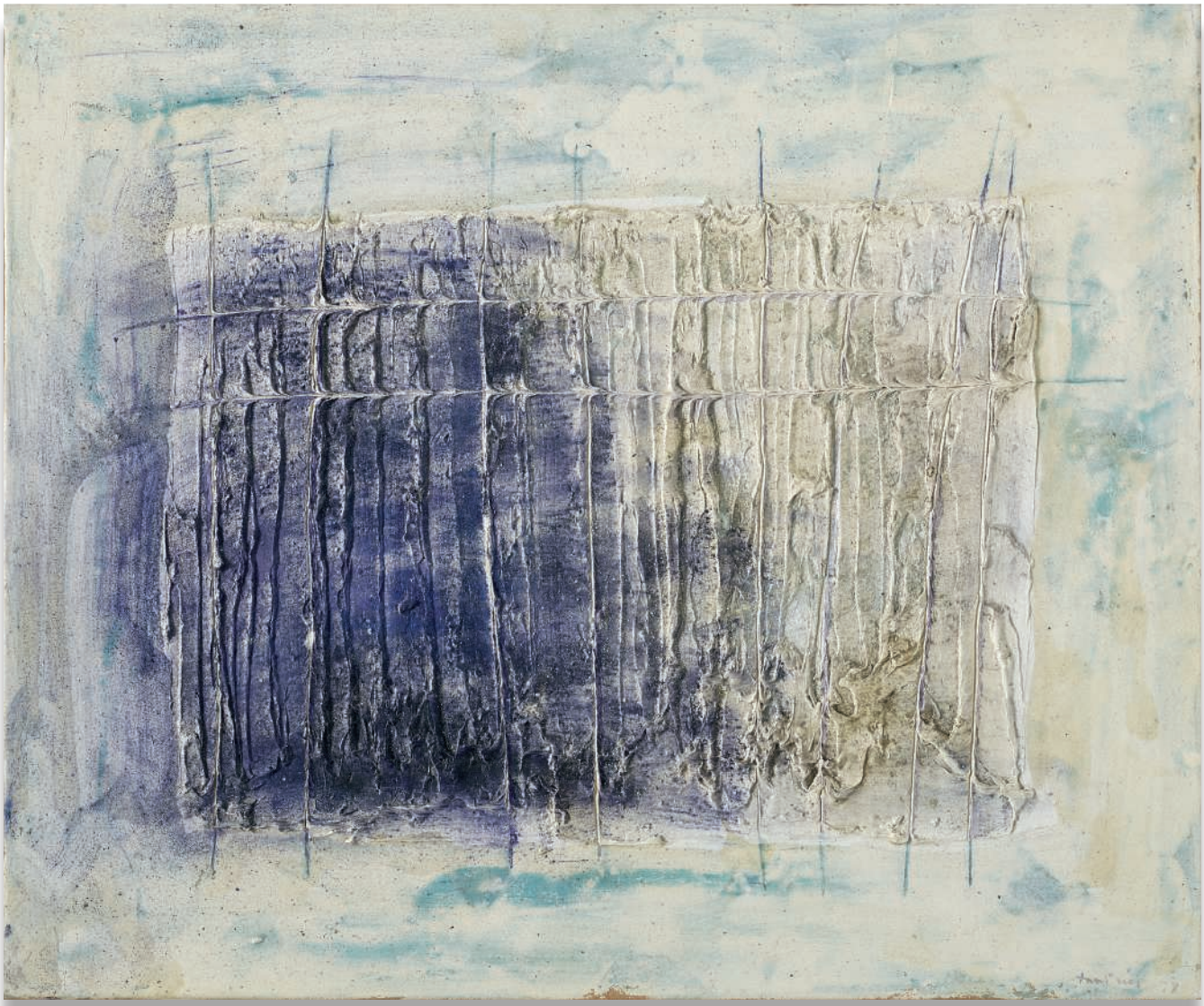
Provenance
Galleria L'Attico, Rome
Acquired from the above by the family
of the present owner, 1960s

Literature
P. Bucarelli, *Jean Fautrier*, Milan: Il Saggiatore, 1960, no. 436, p. 366-367 (illustrated)

This work will be included in the forthcoming *Jean Fautrier Catalogue Raisonné* being prepared by Marie-José Lefort, Geneva.

Fautrier's oeuvre was one that consistently strived for a highly expressive impasto. The artist would attempt to challenge the traditional painting methods by applying heavy layers of paint and pigment on paper before laying it on to the canvas.

In 1956, two years before the execution of the present lot, Fautrier worked on his renowned series of partisan heads victims from the Hungarian Revolution; these semi abstract works display wounded heads and bodies. During the following years, the French painter moves on to a purer, happier abstraction. He seems to be more interested in his own interaction with the paint than with the subject. *Construction Rectiligne* is a wonderful example of Fautrier's obsession with the materiality of the painting. The thickly impasted oil on paper is scratched in rhythmic vertical lines. While viewing this work one cannot stay in the abstraction that the title suggests for too long. There is an undeniable link between the bodily presence of the paint and violence exerted on it. The colour as well, reminiscent of a bruised body contributes to the pitiful and morbid feeling for the painting.



Property from an Important European Collection

26. Pierre Soulages b. 1919

Peinture 162 x 130 cm, 14 Avril 1962, 1962
oil on canvas
162 x 130 cm (63¾ x 51⅛ in.)
Signed 'Soulages' on the lower right.
Further signed, titled and dated 'Soulages "14 Avril 62" 1962' on the reverse.

Estimate
£2,500,000-3,500,000 $3,630,000-5,080,000
€3,320,000-4,650,000 ♠

Provenance
The Collection of Mr and Mrs Samuel Kootz, New York
Private Collection
Sotheby's, London, *Contemporary Art Evening Sale*, 6 December 1990
Acquired at the above sale by the present owner

Exhibited
Houston, Museum of Fine Arts, *Pierre Soulages: Retrospective*, 19 April-22 May 1966
Paris, Musée National d'Art Moderne, *Soulages*, 22 March-21 May 1967, no. 53
Montreal, Musée d'Art Contemporain, *Soulages*, 23 July-1 September 1968, no. 15
Quebec, Musée du Quebec, *Soulages*, 26 September-21 October 1968, no. 15

Literature
J. Johnson Sweeney, *Soulages*, Neuchatel: Ides et Calendes, 1972, no. 84, p. 133 (illustrated)
J. Johnson Sweeney, *Soulages*, Greenwich: New York Graphic Society, 1972 (illustrated)
J. Johnson Sweeney, *Soulages*, London: Phaidon, 1973 (illustrated)
J. Johnson Sweeney, *Soulages*, Stuttgart: Belser. 1973 (illustrated)
P. Daix and J. Johnson Sweeney, *Pierre Soulages*, Neuchatel: Ides et Calendes, 1991, p. 108 (illustrated) and p. 230
P. Encreve, ed., *Soulages L'oeuvre Complet Peintures*, Catalogue Raisonne, Volume Two: 1959-1978, numbered 489, p.105 (illustrated, with incorrect provenance and ownership)

Pierre Soulages' *Peinture 162 x 130 cm, 14 avril 1962* is an important painting by one of the world's most revered living artists. This picture formed a part of the personal collection of the legendary New York art dealer Sam Kootz, and also featured in two of Soulages' most important early retrospectives, in Houston in 1966 and in Paris in 1967.

Peinture 162 x 130 cm, 14 avril 1962 comprises a rhythmic progression of black bars that form an arc across the expanse of the canvas. Some of them are opaque, allowing the light of the background to glimmer through, like the embers of a pale fire. In places, the paint has a viscous quality that adds to both the texture of the painting and to its play of light, serving as a precursor to the monochrome 'Outrenoir' pictures that have dominated his output in more recent decades. *Peinture 162 x 130 cm, 14 avril 1962* dates from a period when Soulages allowed the background to add a luminosity to his pictures, thrusting the black into bolder relief. 'I have always loved black, even in my childhood paintings,' Soulages has explained. '[...] It has always remained at the base of my palette. It is the most intense, the most violent, absence of colour, which confers an intense and violent presence to colours, even to white: like a tree renders the sky blue' (Soulages, quoted in P. Encrevé, ed., *Soulages: L'oeuvre complet: Peintures*, Catalogue Raisonné, Vol. II, Paris, 1995, p. 37).

This picture shares compositional similarities with pictures such as *Peinture 202 x 156 cm, 27 mars 1961*, which was created before the eyes of its former owner Roger Vailland, who documented it in an article entitled 'Comment travaille Pierre Soulages'. At the same time, it appears to serve as a precursor to the monumental *Peinture 265 x 202 cm, 15 décembre 1962*, now in the Sonja Henie-Niels Onstad Kunstsentret, Hovikodden.

Pierre Soulages
***Peinture*, 15 décembre 1965.**
Oil on canvas
© DACS 2016.

'He takes four steps back, four steps forward, which puts the whole body in play, even the arm that draws in advance the movement of the brush'

R. Vailland

Looking at *Peinture 162 x 130 cm, 14 avril 1962*, it is clear why Soulages enjoyed a great popularity in the United States during the heyday of Abstract Expressionism, partly cultivated by the dealer Sam Kootz, the former owner of this picture. During the 1950s and 1960s, until he closed his gallery, Kootz showed Soulages' work on a number of occasions, as well as those of artists such as Adolph Gottlieb, Franz Kline and Robert Motherwell. On his visits to the States, Soulages was exposed to the works of his American contemporaries, and also crucially struck up friendships with a number of them. It was only too appropriate that Soulages' first major retrospective was held in the United States, organised by the celebrated museum director and collector James Johnson Sweeney after he had moved to the Museum of Fine Arts, Houston. There, *Peinture 162 x 130 cm, 14 avril 1962* was shown alongside fewer than fifty other paintings in the building designed by Mies van der Rohe, many of them hanging suspended by cords from the ceiling within the vast space.

There is a forcefulness to *Peinture 162 x 130 cm, 14 avril 1962* that makes it easy to understand the affinity felt for Soulages' work in the United States during the era when Abstract Expressionism was still a defining force. This picture has an authoritative presence, as well as a visceral sense of the artist's own activity. Each trace of black is evidence of his movements, as he applied the paint to the canvas and dragged it across the surface. This adds an existential, experiential aspect to his work, placing him within a European context. Nonetheless, it was a dimension from which Soulages distanced himself, focussing instead on the self-determination of the picture and its emergence as an autonomous work of art. As he explained to Vaillant a year earlier: 'I cover and discover the surfaces. I do not draw lines where the people looking at my picture will once more find the movements of my hand... I am telling nothing' (Soulages, 27 March 1961, quoted in R. Vailland, 'Comment travaille Pierre Soulages', pp. 40-47 & 72, L'Oeil, No. 77, May 1961, p. 72).

Pierre Soulages in his studio, 1967
© Photo by Manuel Litran/Paris Match via Getty Images / DACS 2016
(as on opposite page)

0♦ 27. Toshimitsu Imai 1928-2002

Pittura (Verde), 1960
oil on canvas
130 x 160 cm (51⅛ x 62⅞ in.)
Signed and dated 'Imai '60' on the lower right.
Further signed, dated and inscribed 'Toshimitsu Imai, Roma, Janv. 1960' on the reverse and inscribed 'Toshimitsu Imai, 31 years old' in Kanji on the reverse.

Estimate
£150,000-200,000 $218,000-290,000
€199,000-266,000

Provenance
La Medusa Studio d'Arte Contemporanea, Rome
Acquired from the above by the family of the present owner, 1960s

In 1955 Paris-based Japanese artist Toshimitsu Imai met French art critic Michel Tapie and a powerful combination of influences emerged, and Imai became the leader of what was considered Japan´s take on *Art Informel*. Imai abandoned representational art and his early fauve-style abstractions, instead dedicating his career as a painter to experimentation with gesture and material. Imai´s work blends both West and East in an abstract, highly gestural work that remains at the same time intrinsically spiritual.

When we look at *Pittura (Verde)* we are confronted with a bright-coloured chaos, however, as we take in the deep purple and green hues of the painting, the almost symmetrical manner in which the paint splashes suggests a new meditative quality, much less accidental and more mystical. In *Pittura (verde),* Toshimitsu Imai uses the principles of *Art Informel* to both engage with the Western Post-War tradition and the Eastern calligraphic techniques in a work that becomes unique in both its spontaneity and preparation. The background, in particular, is reminiscent of the delicate colour degradations of Japanese silk screens, while the energetic splashes that take on the centre of the art work remind us of the shape of a spider web which evokes the expanding space. Imai achieves in this work an intriguing balance between the performative element of painting (predominant in Gutai and abstract expressionism); the sensuality of the material (derived from the tactile qualities of Informel) and the meditative element of Japanese philosophy and calligraphy.

IMAÏ 60

o **28. Kazuo Shiraga** 1924-2008

Zuisouhen, 1986
oil on canvas
130 x 160 cm (51⅛ x 62⅞ in.)
Signed and inscribed on the reverse in kanji.

Estimate
£1,000,000-1,500,000 $1,460,000-2,190,000
€1,360,000-2,030,000 ‡

Provenance
Gallery Haku, Osaka
Private collection, Osaka (acquired 1980s)
Private collection, Belgium (acquired 2008)
Axel Vervoordt, Belgium
Acquired from the above by present owner

Exhibited
New York, Mnuchin Gallery, *Kazuo Shiraga*, 10 February – 11 April 2014
Hong Kong, Axel Vervoordt Gallery, *Kazuo Shiraga*, 28 August – 15 November 2014

Kazuo Shiraga was one of the founders of the Gutai Art movement, developed in 1954 in the wake of the Second World War in Japan. Gutai artists favoured freedom of expression and creativity above anything else, dismantling the regime of total unity imposed during the war. For these artists, art was a playful means that freed audiences from ideologies and social conventions. As a Gutai pioneer, Yoshihara Jiro's dictum was: 'Do what no one has done before!' (Yoshihara Jiro, 'Gutai Gurupu no 10 nen: Sono ichi' [10 years of the Gutai Group: Part One], Bijutsu January 38 (March 1963), pp.3-5). Executed in 1986, *Zuisouhen's* mesmerising dynamism and unrestrained energy is an outstanding example of Kazuo Shiraga's persistent engagement with action painting as a powerful means of artistic expression. Thick twirls of red, white, yellow and black converge in the middle of the composition, maintaining their unique tonalities while harmoniously melting into one single hue of colour. The dense strokes of paint convey a material dimensionality and vigour. The red pigments can be seen both as abstract forms and as images of blood.

Shiraga epitomised the Gutai's spirit of playfulness, he completely rejected the traditional medium of painting with brushes, and sought progressive ways to make art. Fastening a rope above the painting he glided across the canvas in vigorous movements, spreading thick mounds of paint with his feet on the surface. In doing this, Shiraga fully mastered the canvas, by immersing himself into the work. Shiraga explained: 'I want to paint as though rushing around on a battlefield, exerting myself to collapse from exhaustion.' (Yoshihara Jiro quoted in: Exh. Cat., New York, McCaffrey Fine Art, *Kazuo Shiraga*, 2009, p. 59). The motif of 'exhaustion' and violence, here expressed with the imagery of a 'battlefield', are references to the Matsuri festivals in Japan – namely Buddhist purification festivals intended to renew ties with divinities and nature, and also bonds between individuals in a community. The festivals are pervaded by a Dionysian chaotic energy, in which humans must appease and entertain the deities. As Shiraga described, Matsuri provided a primordial experience that let him develop a form of art able to present both beauty and destruction. 'My art needs not just beauty, but something horrible. All of my works more or less express some sort of gruesomeness'(K. Shiraga, quoted in Exh. Cat., Dominique Levy Gallery, New York, 2015, p. 20).

Shiraga's radical and aesthetically poignant 'active paintings' were ground-breaking in the history of Japanese avant-garde art. Shiraga's artistic importance not only in Japan, but also in post-war Western art, has long been underestimated. Only recently Shiraga and the Gutai group have been truly appreciated in the outstanding exhibition *Gutai: Splendid Playground* at the Guggenheim Museum in New York in 2013. Shiraga stands as one of Japan's most influential artists; he continued his action paintings until his death in 2008.

Jackson Pollock
***Free Form*, 1946.**
Oil on canvas.
The Museum of Modern Art.
© The Pollock-Krasner Foundation ARS, NY and DACS, London 2015.
Digital image, The Museum of Modern Art, New York /Scala, Florence

Kazuo Shiraga painting in his atelier.
© Amagasaki Cultural Center.
© Kazuo Shiraga 2015

Property from an Esteemed Private Collector

29. Fernand Léger 1881-1955

La Maison Jaune et L'Arbre Vert, 1952
oil on canvas
72 x 93 cm (28⅜ x 36⅝ in.)
Signed and dated 'F. Léger 52' on the lower right.
Further signed, titled and dated 'F. Léger
"La Maison Jaune et L'Arbre Vert" 52' on the reverse.

Estimate
£350,000-500,000 $512,000-732,000
€474,000-678,000 ♠

Provenance
The Collection of Nadia Léger
Galerie Louise Leiris, Paris
Solomon and Co Fine Art, New York
Acquired from the above by the present owner

Exhibited
Paris, Galerie Louis Carre, *Le Paysage dans l'oeuvre de Léger*, 1954
Lyon, Musee des Beaux-Arts, *Fernand Léger*, 1955, then travelled to Leverkusen, Stadtisches Museum (1954)
Moscow, Pushkin Museum, *Fernand Léger*, 1963
Paris, Grand Palais, *Fernand Léger*, 1971-72
Argentan, Hotel de Ville, *Festival Fernand Léger*, 1981
Paris, Galerie Louise Leiris, *F. Léger, 55 oeuvres 1913-1953*, 1985

Literature
P. Descargues, *Fernand Léger*, Prague, 1960
A. Verdet, *Fernand Léger*, Florence: Sadea Sansoni, 1969, p. 38 and pp. 73 (illustrated)
Fernand Léger 1881-1955, exh. cat., Staatliche Kunsthalle, 1980, p 558 (illustrated)
G. Bauquier, *Fernand Léger: catalogue raisonne de l'oeuvre peint 1952-1953*, Paris: Irus et Vincent Hansma, 2013, p. 20-21, no. 1461 (illustrated)

52
F.LÉGER

Eduardo Paolozzi
***Sack-O-Sauce*, 1948.**
Printed papers on card
© Trustees of the Paolozzi Foundation, Licensed by DACS

In *La Maison Jaune et L'Arbre Vert*, the viewer is plunged into the dynamic, colourful world of Fernand Léger. Various modern forms are presented in contrasting manners, with the organic trees and billowing grey clouds given a sense of sculptural body through their juxtaposition with the more rigid, man-made constructions that dominate the rest of the composition. Buildings, electricity cables and swathes of bold colour criss-cross the painting, lending it an incredible sense of verve. Meanwhile, a grid of brick-like rectangles dominates the lower left-hand corner, seemingly introducing the yellow house of the title.

By the time that Léger painted *La Maison Jaune et L'Arbre Vert* in 1953, he was one of the best-known artists alive with a strong international reputation. This is reflected in the picture's exhibition history: as well as being featured in a survey of his landscapes the year after it was painted, it has featured in a number of other prominent shows, having remained for some time in the collection of his widow, Nadia.

Léger's success had begun early in the 20th Century, before he had even become associated with the Cubism pioneered by Pablo Picasso and Georges Braque. During the second decade of the century, Léger had created a number of works that explored volumes and dynamism alike, be it the smoke from chimneys contrasting with the rooftops or the pared-back, geometrical figures of people walking down the stairs. He had entitled some of these works *Contraste de formes*, and a similar contrast can be seen to underpin *La Maison Jaune et L'Arbre Vert*.

Looking at *La Maison Jaune et L'Arbre Vert*, the viewer becomes aware that there is a great freedom, and even humour, to the composition. The electricity wires, for instance, are used in a wittily formal manner, echoing the works of abstract artists, for instance the sculptor Naum Gabo. At the same time, they playfully double as a formal device to bring a sense of movement to the picture.

Léger in fact appears to have been looking back at his own career in this painting, bringing together a number of influences and hallmarks from his work. *La Maison Jaune et L'Arbre Vert* is effectively a mini-retrospective in its own right. Over the course of the decades, Léger had been involved with or influenced by a number of artistic movements, as was the case with a number of the champions of the avant garde active in France at the time. This included the Purism that is evoked by the rigid geometry that underpins so much of this composition, while there is a bold hint of Surrealism in the organic forms of trees and clouds that snake and puff their way across the canvas.

While *La Maison Jaune et L'Arbre Vert* may contain traces of the past and of Léger's own career, the painting nonetheless has a bold smack of modernity to it. The bold colours of the background have an abstract quality that echoes artistic developments on both sides of the Atlantic at the time, while the distillation of forms to the barest lines and colours that dominates so much of the composition echo the language of the print industry - and therefore serve as a fitting precursor to the Pop Art whose aesthetic Léger would posthumously come to influence.

Fernand Leger in his studio with Anne Gunning, 1955
© Mark Shaw/mptvimages.com

30. Francis Picabia 1879-1953

Visage de Femme, c. 1942
oil on cardboard
54.9 x 45.7 cm (21⅝ x 17⅞ in.)
Signed 'Francis Picabia' on the lower left.

Estimate
£250,000-350,000 $366,000-512,000
€339,000-474,000 † ♠

Provenance
Private Collection, France
Sotheby's, London, *Impressionist and Modern Art Day Sale*, 6 February 2013, lot 354
Acquired at the above sale by the present owner

Exhibited
Frederikssund, Willumsen Museum, *Café Dolly: Picabia, Schnabel, Willumsen, Hybrid Painting*, 7 September-30 December 2013
Ford Lauderdale, Museum of Art, *Café Dolly: Picabia, Schnabel, Willumsen, Hybrid Painting*, 11 October 2014-15 February 2015

Literature
M. L. Borras, *Picabia*, Barcelona 1985, p. 530, no. 735 and p.437, pl. 944 (illustrated)
Café Dolly: Picabia, Schnabel, Willumsen, Hybrid Painting, exh. cat., Willumsen Museum, Frederikssund: Ostfildern, 2013, p. 195 (illustrated)

This work will be included in the forthcoming catalogue raisonné by the Comité Picabia with the registration number 3251.

The depiction of the woman has played a significant role in the oeuvre of Francis Picabia. His female figures have been portrayed in several ways, ranging from his distorted illustrations of women in his *Monster* series of the 1920's to his later *Transparencies* series of the 1930s, which took a more classical turn. His portrayal of women often suggest a sensual and erotic reading in order to shock his viewers, and subvert the said notions of the taste present at the time.

Visage de Femme, 1942 is a captivating example that marks Picabia's shift in styles. The present lot displays one of his more realistic figurative series of paintings that he began working on during the early 1940s. In this series, the artist drew inspiration from photographs found in fashion magazines, advertisements and postcards which portrayed the women in a 'popular' realist style. The elegant radiance in the female figure captivates the viewer's attention. Her eyes gaze out at us in a sensual manner, almost asking for the viewer to admire her beauty. This is accentuated by her tilted head which suggests her longing for our attention. The shawl lightly covers her left shoulder, yet makes way revealing her *décolleté*. *Visage de Femme*, 1942 radically broke the artistic tradition by bringing the 'kitsch' illustration taken from popular magazines into the realm of fine art, a notion that paved way for many influential artists such as Robert Rauschenberg, Jasper Johns, and the Pop art movement.

Francis Picabia

‘It is as if, in response to an impulse, he has renewed the ancient pact which used once to link nature and humankind’

Patrick Waldberg

0♦ 31. Marino Marini 1901-1980

Cavaliere, 1947
bronze
105 x 50 x 68.3 cm (41⅜ x 19⅝ x 26⅞ in.)
Initialled and incised 'MM 1/0' on the base.

This work is an artist's proof from an edition of 6 plus 2 artist's proofs.

Estimate
£800,000-1,200,000 $1,160,000-1,740,000
€1,060,000-1,600,000 ♠

Provenance
Acquired directly from the artist by the father of the present owner

Literature
E. Carli, *Marino Marini*, Milano: Hoepli, 1950
H. Fuchs, *Marino Marini : Il Miracolo* , Stuttgart: Philipp Reclam, 1961
Mostra di Marino Marini exh. cat., Palazzo Venezia, Rome, 1966 (another cast illustrated)
Al. Busignani, *Marino Marini, I maestri del Novecento*, Florence: Sadea/Sansoni, 1968 (another cast illustrated)
H. Read et al, *Complete Works of Marino Marini*, New York: Tudor Publishing Co., 1970, no. 230 (another cast illustrated)
A. Hammacher, *Marino Marini, Sculptures, Paintings, Drawings,* New York: H. N. Abrams, 1970, p. 133
C. Pirovano, *Marino Marini, Scultore*, Milan: Electa, 1972 p. 98 and pp. 104-105 (another cast illustrated)
Marino Marini, Sculture, pitture, disegni, dal 1914 al 1977, exh. cat., Palazzo Grassi, Venice, 1983, p. 122 (another cast illustrated)
C. Pirovano, *Marino Marini: Museo San Pancrazio,* Milan: Electa, 1988, pp. 115-116 (another cast illustrated)
C. Pirovano, *Marino Marini*, Bologna: Galleria Forni, 1990, p. 71 (another cast illustrated)
S. Hunter, *Marino Marini: The Sculpture,* New York: H. N. Abrams, 1993, pp. 52-53
E. Maurer, *Marino Marini: Staatsgalerie moderner Kunst* , Berlin: Hatje, 1997, p. 4 (another cast illustrated)
M. Meneguzzo, *Marino Marini. Cavalli e cavalieri*, Milan: Skira, 1997, no. 37, pp. 88-92
G. Carandente, *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan: Skira, 1998, p. 212 (another cast illustrated)

In 1917 Marini enrolled at the Academy of Fine Arts in Florence. It was here that he developed an interest in the study of classical sculpture, in particular Etruscan and Roman art. The *Cavallo* and *Cavaliere* series began in 1935 and was developed over a period of twenty years.

Anticlassical and primordial, Marini's interpretation of the knight draws inspiration from Etruscan sculptures, however he moved away from that model and presented the same subject in a contemporary manner, showing how the tragedy of the Second World War affected people's lives. For this reason, it is not surprising that deformation, synthesis and gauntness are essential features of *Cavaliere*, executed in 1947. This work marks a significant shift in Marini's treatment of the theme. It evokes the drama and uncertainty of life destroyed by grief. Having experienced the violence of the Second World War, during which he saw his countrymen fleeing the bombings on their frightened horses, the tone of Marini's work changed dramatically. The equestrian group is not majestic; on the contrary the artist aims at expressing a state of mind regarding the relationship between the horse and knight.

Cavaliere presents a growing tension between the horse and knight. Dismantling all the traditional rules of composition, Marini gives a vision of the knight as an entity that gradually becomes one with the horse, losing his power. In *Cavaliere*, Marini's naked figure evokes the relationship of man to the natural world. While the animal bends down its neck, the knight conveys a powerful sense of grief and existential pain: he becomes unable to control his horse, and faces the sky in a desperate gesture of surrender and unprecedented pathos, symbolising the inevitable fall of mankind before his unfortunate fate: the horse falls and the knight is lost. *Cavaliere* is a compelling work from the horse and knight series, it powerfully conveys human tragedy: what was once the myth of heroism and virtue has now turned into a fossil without life.

Marino Marini
***Composition, Pink Horse and Blue Knight; Composizione, Cavaliere Rosa ed Azzurro*, 1953.**
Oil on canvas
© DACS 2015. Image credit: Private Collection / Bridgeman Images

Property from a Distinguished European Family Collection

0♦ 32. Alexej Jawlensky 1864-1961

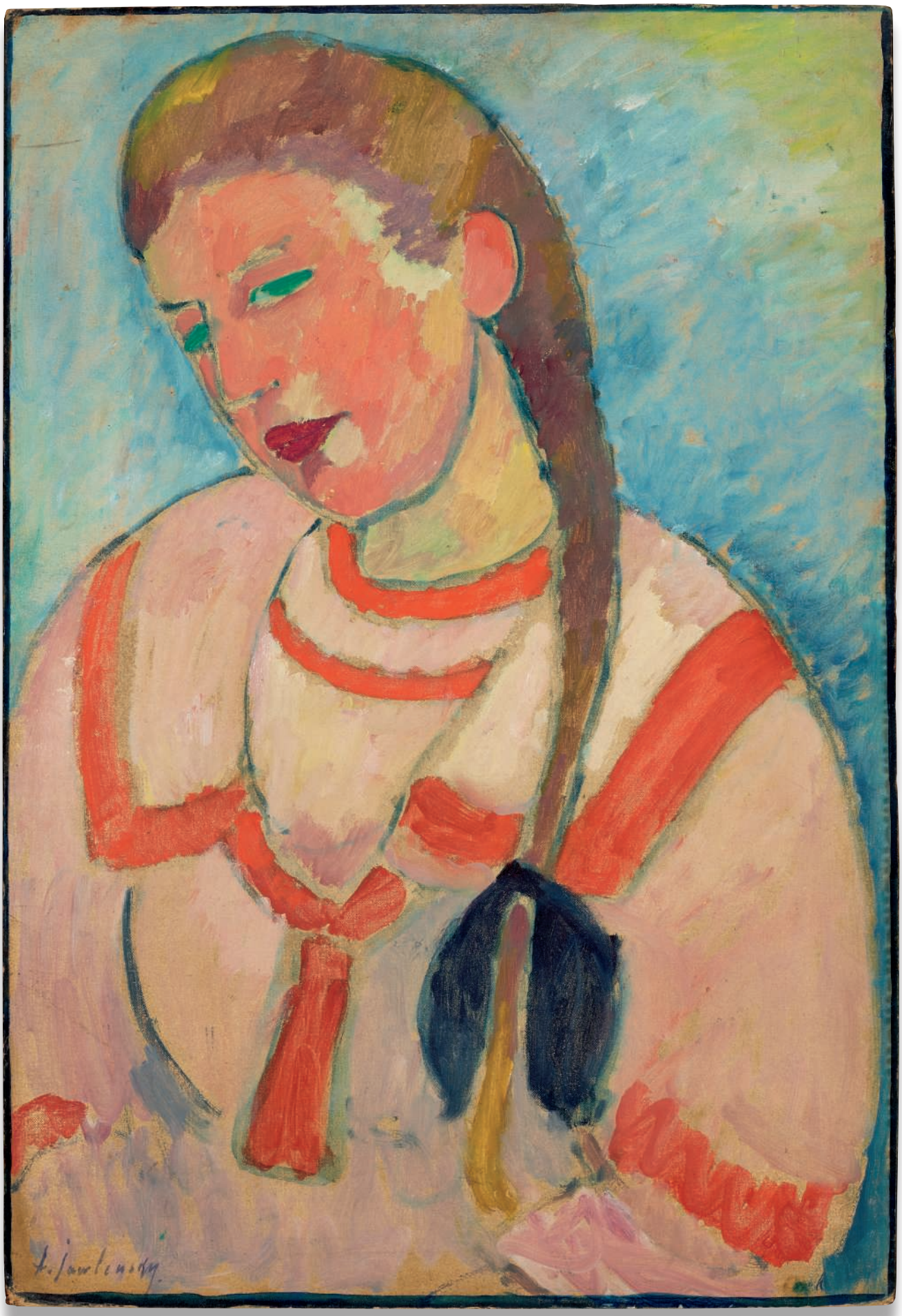
Junges Madchen Mit Zopf, 1911
oil on card laid down on board
72 x 49 cm (28⅜ x 19¼ in.)
Signed 'A. Jawlensky' on the lower left.
Further signed, titled and dated 'A. Jawlensky "Junges Madchen Mit Zopf" 1911' on the reverse.

Estimate
£2,000,000-3,000,000 $2,900,000-4,360,000
€2,660,000-3,990,000

Provenance
The Artist's Estate
Galerie Krugier, Geneva, acquired from the above in 1963
Acquired from the above by the grandfather of the present owner, 1960s

Exhibited
Geneva, Galerie Krugier, *Jawlensky*, February 1963, no. 13

Literature
C. Weiler, *Alexej Jawlensky*, Koln: Verlag M. Dumont Schauberg, 1959, no. 75, p.232 (illustrated)
C. Weiler, *Jawlensky Heads Faces Meditations*, Verlag M. Dumont Schauberg, 1970, no. 77 (illustrated)
M Jawlensky et al, *Alexej von Jawlensky: Catalogue Raisonné of Oil Paintings Volume One 1890-1914*, Milan: Electa, 1991, p. 317, no. 391, p. 493 (illustrated)



Wassily Kandinsky
***Improvisation No. 6 (Africans)*, 1909.**
Oil on canvas. Stadtische Galerie im Lenbachhaus, Munich. Image credit: Stadtische Galerie im Lenbachhaus, Munich, Germany / Bridgeman Images

Alexej Jawlensky painted *Junges Madchen Mit Zopf* in 1911, the year which he himself considered to be the great watershed of his career. This painting sings with bold colour. The skin tones have been invoked through reds and pinks that reveal an inner glow, revealing the spiritual undercurrent that informed this new development in Jawlensky's pictures.

With its charged palette and rigorous simplification of forms, *Junges Madchen Mit Zopf* can be seen as a precursor to Jawlensky's serial works, which he began a few years later and in which he codified the human face in works that are icon-like meditations. Already in *Junges Madchen Mit Zopf*, the viewer can perceive Jawlensky's belief that, 'For me the face is not just a face but the whole universe. In the face the whole universe becomes manifest' (Jawlensky, quoted in Clemens Weiler, *Jawlensky: Heads, Faces, Meditations*, London, 1971, p. 56).

By the time he painted *Junges Madchen Mit Zopf*, Jawlensky was already a figurehead in the avant garde in his adopted home, Munich. He had moved there some years earlier with his friend Marianne von Werefkin and Helene Neznakomova, who would later become his wife and was the model for a large number of his paintings. Originally, Jawlensky had been in the army in his native Russia, before training as an artist and moving to Germany. There, the spiritual dimension that he brought to painting saw him emerge as a key figure at the cutting edge of German Expressionism. He, alongside his friend and compatriot Wassily Kandinsky, would become members of the celebrated Blau Reiter group after breaking away from the Neue Künstlervereinigung Munich they had earlier founded.

In the years before he painted *Junges Madchen Mit Zopf*, Jawlensky had holidayed with Kandinsky several times in Murnau, where they would work alongside each other. This had made a profound impression on them. Colour and spirituality had come increasingly to the fore, with the artist distilling a range of influences from Paul Cézanne's interest in form to Paul Gauguin's spirituality and Henri Matisse's Fauvism. It was thus over the span of a number of years that Jawlensky's signature colourism, so in evidence in *Junges Madchen Mit Zopf*, had gestated. However, these ideas all converged around the time that *Junges Madchen Mit Zopf* was painted, as Jawlensky himself recalled in terms that appear to relate to this picture:

Alexej Jawlensky
***Coast Scene with Red Hill*, 1911.**
Oil on board.
Image: National Museum Wales / Bridgeman Images

‘In the Spring of 1911 Marianne Werefkin, Andrej, Helene and I went to Prerow on the Baltic. For me that summer meant a great step forward in my art. I painted my finest landscapes there as well as large figure paintings in powerful, glowing colours not at all naturalistic or objective. I used a great deal of red, blue, orange, cadmium yellow and chromium-oxide green. My forms were very strongly contoured in Prussian blue and came with tremendous power from an inner ecstasy… It was a turning-point in my art. It was in these years, up to 1914 just before the war, that I painted my most powerful works’ (Jawlensky, quoted in ‘Memoir dictated to Lisa Kümmel, Wiesbaden, 1937’, pp. 25-33 in M. Jawlensky, L. Peroni-Jawlensky and A. Jawlensky (ed.), *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings: Volume I 1890-1914*, London, 1991, p. 31).

Alexej Jawlensky
***Little Girl with a Doll*, 1910.**
Oil on canvas. Private Collection.
Image: Bridgeman Images

‘In 1911 I found personal form and colour and painted powerful pictures of full figures and heads, and made a name for myself with them’

Property from an Important Russian Collector

33. Richard Prince b. 1949

Weeping and Crying, 1989
acrylic and silkscreen on canvas
172.2 x 121.9 cm (67¾ x 47⅞ in.)
Signed, titled and dated 'Richard Prince "Weeping and Crying" 1989' on the overlap.

Estimate
£400,000-600,000 $585,000-878,000
€542,000-813,000 ‡

Provenance
Luhring Augustine, New York
Barbara Gladstone Gallery, New York
Gary Tatintsian Gallery, Moscow
Acquired from the above
by the present owner

The old man stood at the gates of the cemetery and wept. A passer-by stopped to comfort him.

"Why are you crying?" the latter asked softly.

"My daughter is laying in there," explained the weeping one. "Sometimes I wish she was dead."

Rising to prominence in the 1980s, Richard Prince is undoubtedly considered to be one of the most celebrated artists of our time for his use of appropriated images and texts taken from advertisement and mass media. He is an artist who is constantly testing the dominant perceptions of commerce, art and culture present in contemporary society from his iconic *Cowboys* to his latest *Instagram* series.

Weeping and Crying, 1989 is an example from Prince's *White Paintings*, with its dynamic composition layering imagery and text, the canvas reads in a multitude of ways. The series is a fusion of his previous artistic styles and a more complex variant of his *Joke* paintings. In the present lot, a handwritten text is present amidst a silkscreened imagery, an illustration of a domestic environment and a printed joke, which sits at bottom of the work. The written text is in fact part of another joke which Prince has incorporated within the piece. This joke, however, is impossible to decipher due to it being almost completely covered by gestural marks. Indeed, Prince's artistic hand is present in this work, which is visible by the white painterly texture occupying the backdrop of the painting. In this series, the artist blurs the realities of personal life and culture. The look of erasure in the painting also echoes the characteristic approach of Christopher Wool.

Prince amalgamates disparate elements of American culture and decontextualises them from their original setting. In this way, the artist creates a new environment that allows for the interaction of texts and images in order to facilitate new implications and significance. Interestingly, the joke at the bottom of the painting, which appears to be the only element intact within the piece, is completely unrelated to the overall visual aesthetic. Perhaps there exists an answer to the enigmatic frame of references and the connection between the joke(s) and the images. Or maybe, the complex interplay between image and language here is Prince's objective of making a joke out of the viewer's confusion.

Joseph Kosuth
***One and Three Chairs*, 1965.**
Wooden folding chair, photographic copy of a chair, and photographic enlargement of a dictionary definition of a chair. Museum of Modern Art, New York. Digital image, The Museum of Modern Art, New York/Scala, Florence

LEARNING BED:
THEY'LL TEACH YOU
CONNIE AND TANIA
PAUL AND KEN
KEVIN AND RAY
RAY

34. Damien Hirst b. 1965

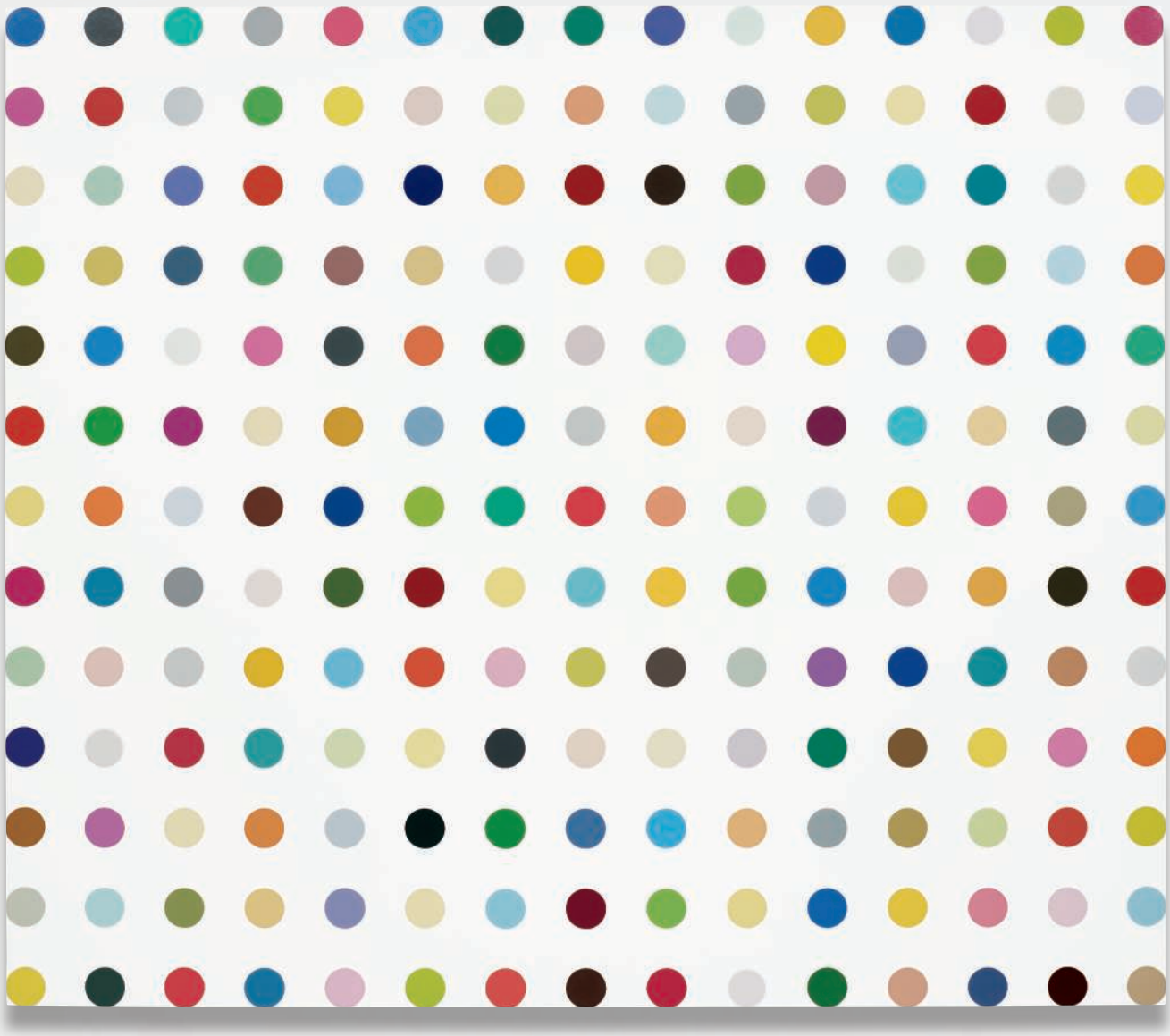
Hydrastinine, 2007
household gloss on canvas
254 x 294.6 cm (100 x 115⅞ in.)
Signed, titled and dated 'Damien Hirst "Hydrastinine" 2007' on the reverse; further signed twice 'Damien Hirst' and studio stamped on the stretcher bars.

Estimate
£500,000-700,000 $732,000-1,020,000
€678,000-949,000 ‡ ♠

Provenance
White Cube, London
Acquired from the above by the present owner

Exhibited
Beverly Hills, *Damien Hirst: The Complete Spot Paintings 1986-2011,* Gagosian Gallery, 12 January-10 February 2012.

Literature
D. Hirst, *The Complete Spot Paintings 1986-2011,* London: Other Criteria, 2013, p. 438 (illustrated)



Painted in 2007, *Hydrastinine* belongs to the *Pharmaceutical Paintings*, series which began during his second year as a student at Goldsmiths Art School. The first *Spot* Paintings were created for the *Freeze* exhibition (1988), which Hirst organised with other members of the YBA movement.

Hydrastinine is a neat table of meticulously painted dots, all the same in size and equally far away from one another; encompassing different colours, uniformly arranged on an immaculate white canvas. Repetition underlines a motif of obsession, also present in the paintings of Ellsworth Kelly and Gerhard Richter, or in the case of Yayoi Kusama, whose dots express mental fixation. In Hirst's case, the *Spot* Paintings reveal a constant obsession in line with the core of his practice, mass-production. They are a container for colour, as much as his medicine-cabinets contain pills, or his vitrines animals. 'You take all the colour out of a situation, because it's getting in your way, and you bang it into the Spot Paintings. And then you deal with the objects and everything else separately. And that's who I am. Totally. That's what I do. The colour gets in my way. So I take it out and put it in the spots' (The artist quoted in Damien Hirst and Gordon Burn, *On the Way to Work*, London, Universe Publishing, 2002, p.125).

'People don't like contemporary art, but all art starts life as contemporary – I can't really see a difference'

The present lot, like the other works of the Pharmaceutical series, takes its title after all the names of medicines listed in *Biochemical, Organic Compounds for Research and Diagnostic Reagents*, a manual published by the Sigma Chemical Company. Hirst has always been interested in comparing art with medicine: since 1988, he has analysed the complexity of human nature by reflecting upon the boundaries between art and science. The apparent casual selection of colours in *Hydrastinine* conceals a structure similar to that of a molecule, which thus offers a visual composition made of order and formal perfection.

Gerhard Richter
***180 Farben*, 1971.**
Varnish on canvas.
Private Collection.
© Gerhard Richter 2015

35. Damien Hirst b. 1965

In Search of Reality, 2007
glass, stainless steel, steel, aluminium, nickel, bismuth and cast resin, coloured plaster and painted pills with dry transfers
120.3 x 180.3 x 10.2 cm (47⅜ x 70⅞ x 4 in.)

Estimate
Estimate On Request ‡ ♠

Provenance
Haunch of Venison, London
Acquired from the above by the present owner

RU-TUSS
II
MDTS
BMS
1966
30
GABA

Byzantine Reliquary from Constantinople containing the True Cross, c. 955.
Silver and gilt enamel.
Cathedral Treasury, Limburg, Germany. Image: Werner Forman Archive / Bridgeman Images

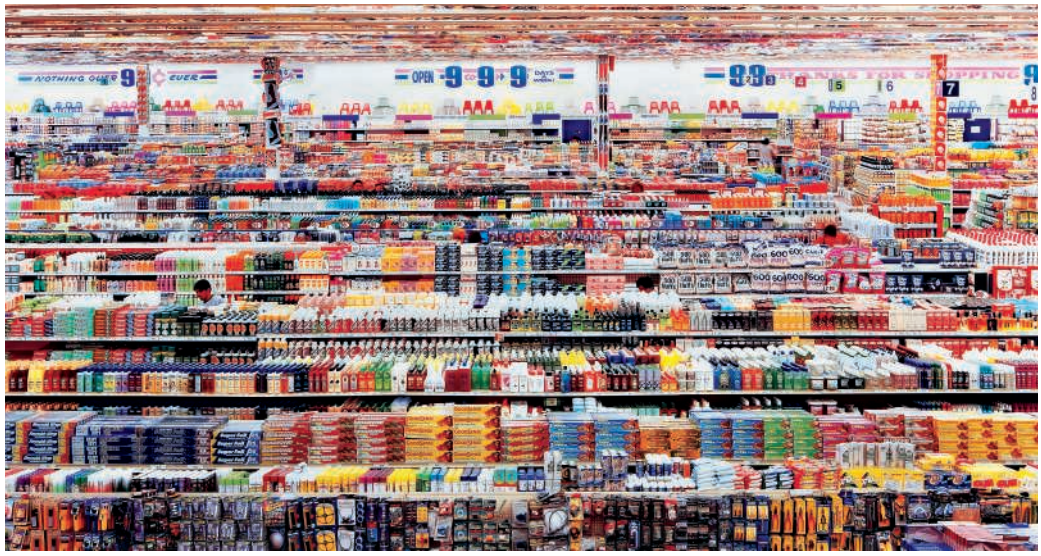
'Pills are the most phenomenal objects. It's something to do with their minimal purity. Ultimately you just have no choice but to believe in them: these tiny, clean, brilliant Eucharistic forms set within nothingness, representing the infinite' (D. Hirst in conversation with G. Burn, 2006). Damien Hirst creates works that investigate the fragile boundaries between art, science, life and death. Hirst looks at the fundamental dilemmas of the human psyche and condition by exploring and challenging contemporary belief systems. The worldwide infiltration of pharmaceutical industries and their promise to cure, is an on-going concern for Hirst, who has confronted this theme- namely in his *Medicine Cabinets* and *Pharmaceutical Paintings*.

In *Search of Reality*, which investigates notions of the fragility of life and society's unwillingness to confront death, perfectly encapsulates the essence of Hirst's artistry. The present lot is one of a series of six other pill cabinets from 2007. Hand crafted pills made of plaster and resin are precisely shelved and enshrined within a mirrored steel cabinet. From a distance, the seemingly banal pills, together, form a stunningly colourful and vibrant composition, replicated by the mirrors' reflective quality. Upon closer inspection, the mirrors create the illusion of a separate space, one that is unknown to the viewer. Likewise the spectator is confronted with their reflection and invites one to question whether the pills displayed are a source of immortality, or something that has become so because of the power we invest in them. There is a sense of loss and absence, which ultimately leaves the viewer with a feeling of hope. Indeed, Hirst has described his pill cabinets as being 'like a precipice or a void, it just consumes you, swallows you whole, and there's obviously a huge irony in that because it's really just a portrait of who we are, of these hopeful little things that we swallow to make ourselves feel more human, more alive, even immortal' (D. Hirst, *The Death of God*, 2006, exh. cat., Galería Hilario Galguera, Mexico City, unpaginated).

In Search of Reality stands as a powerful monument for science. Analogous to the altarpiece at a church- this piece offers an innovative belief system, which devotes its trust to medicine and pharmaceutical research. By creating each pill as a simulacrum of its original, Hirst challenges the difference between contemporary society's unquestionable faith towards medicine, and their wariness towards realities suggested by art. Hirst, when describing the inclination to completely trust medicine over art, remembers: 'My mum was looking at the same kind of stuff in the chemist's and believing in it completely. And then, when looking at it in an art gallery, completely not believing in it. As far as I could see, it was the same thing' (D. Hirst, quoted in D. Hirst & G. Burn, *On the Way to Work*, London 2001, p. 25).

The present lot as with the artist's other pill cabinets are compelling due to their underlining message about the human's need to create beliefs systems based on nothing, in order make sense of the world. *In Search of Reality* is a captivating example of Hirst's way of commenting upon his own belief that perhaps the search of reality may also reside in art's own individual restorative power.

Andreas Gursky
***99 Cent II Diptychon*, 2001**
Chromogenic color print.
Private Collection
© Andreas Gursky / DACS 2015



36. Richard Prince b. 1949

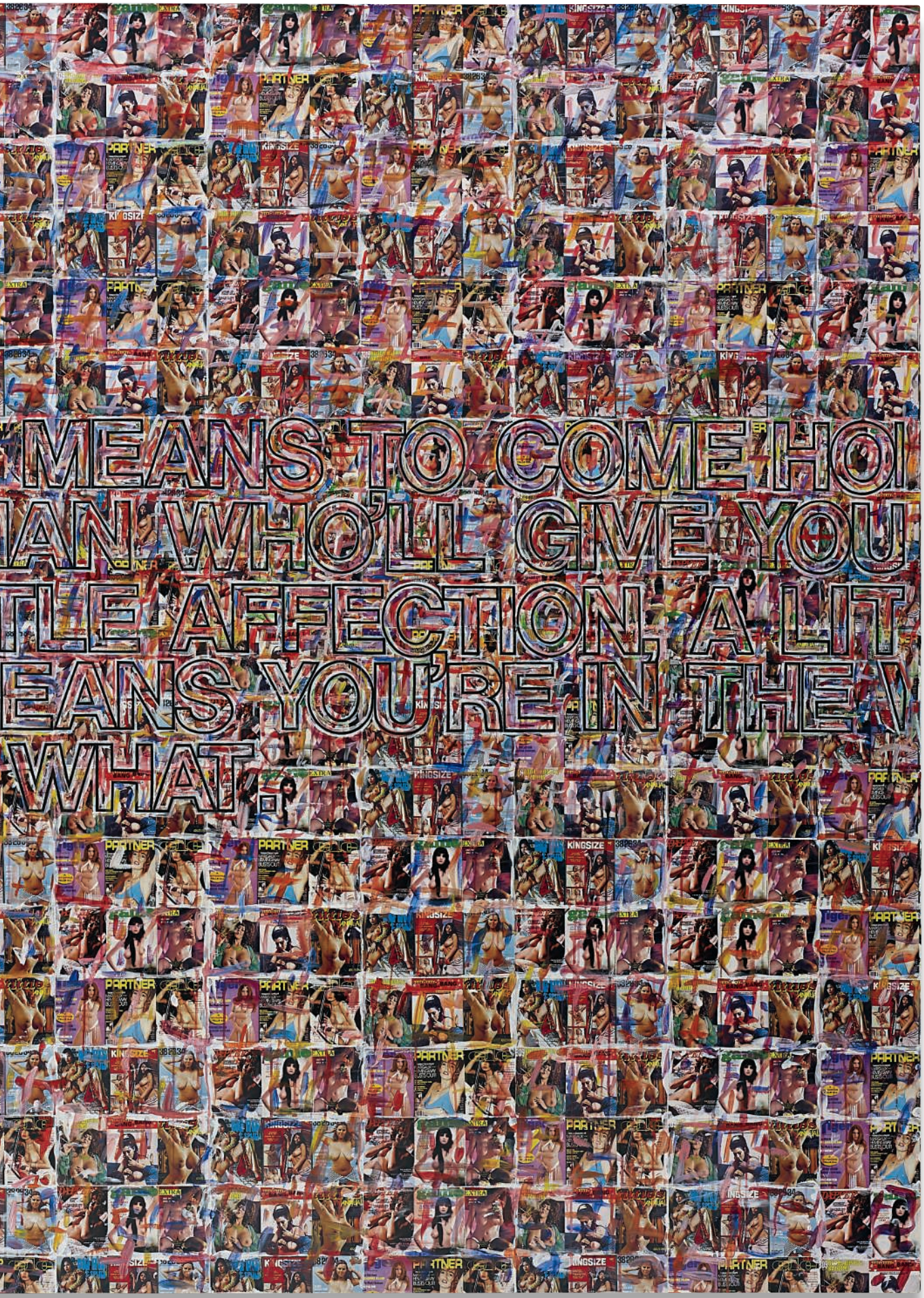
What it Means, 2008
collage and acrylic on canvas
203.8 x 304.8 cm (80¼ x 120 in.)

Estimate
£500,000-700,000 $732,000-1,020,000
€678,000-949,000 ‡

Provenance
Blain Southern, London
Acquired from the above
by the present owner

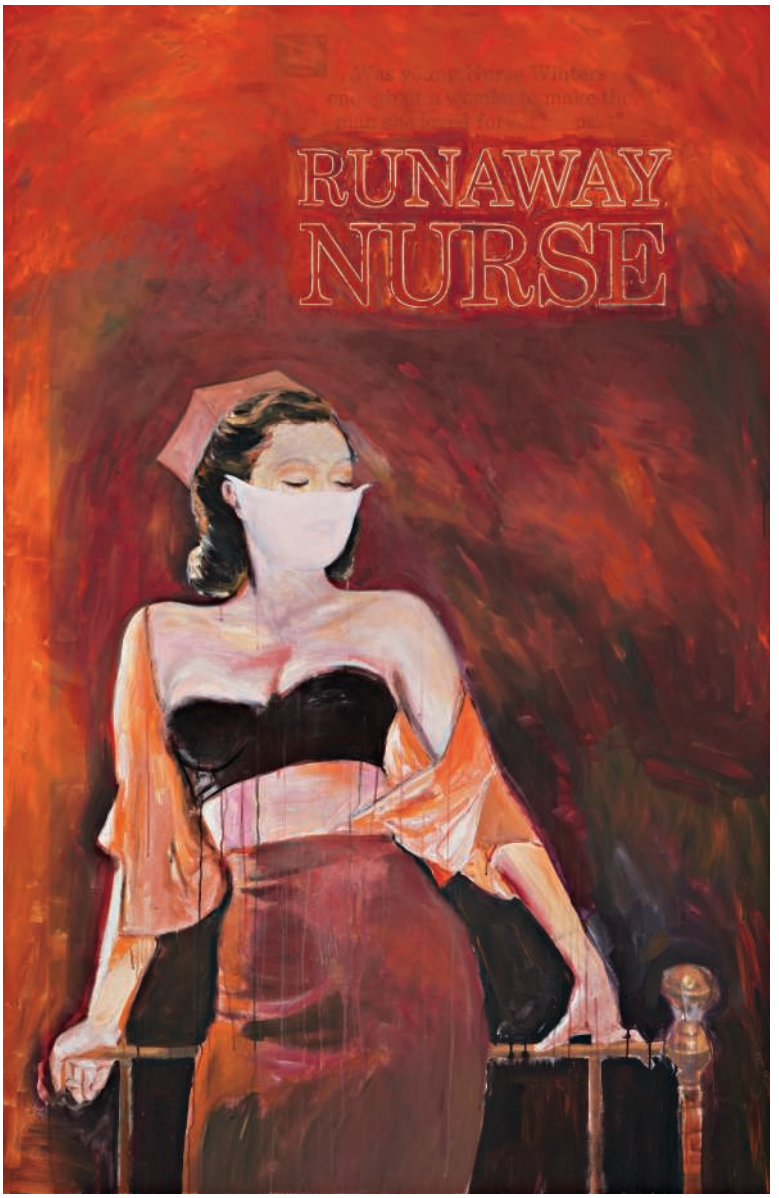
AT IT ME
WOMAN
A LITTLE
IT ME A
AT'S W

DO YOU KNOW WHAT IT
ME AT NIGHT TO A WOM
U A LITTLE LOVE A LIT
TLE TENDERNESS? IT M
WRONG HOUSE, THAT'S


MEANS TO COME HO
AN WHO'LL GIVE YOU
TLE AFFECTION, A LIT
EANS YOU'RE IN THE
WHAT

Richard Prince appropriates images and text from mass media, advertising and entertainment. His works explore American subcultures and vernaculars, in order to investigate the role that they play in shaping American identity. He has pioneered in his artistic approach by challenging dominant concepts of ownership, authorship and the aura. Consumer driven imagery such as cars, fashion, sex, women and film are at the heart of Prince's subject matter. Such is the case with *Runaway Nurse*, 2006, where Prince transforms our notion of the nurturing nurse into a stereotypical seductive healthcare professional. Similar to Warhol's work, the artist entices his viewers to consider the processes behind the image-dominated culture and its manipulation.

Prince began creating his *Joke Paintings* in 1985. The artist appropriated the jokes from various sources such as cartoons and joke books re-contextualising them within the realm of fine art. His earlier examples were hand-written, then silk-screened onto monochrome canvases, with no background or additional imagery. Likewise, paintings like Ed Ruscha's, *Sex*, 1981 focused on the vernacular to show how words alone instantly assembles explicit images in one's mind. *What it Means*, shows the progression of his *Joke Painting* series, as it includes a rich background of collaged images. While the previous works in the series mainly focused on the language, here the text is more difficult to decipher amidst the busy background of cropped pornographic images.



Richard Prince
***Runaway Nurse*, 2006.**
Inkjet and acrylic on canvas.
© Richard Prince

Ed Ruscha
***Sex*, 1981.**
Watercolour on paper.
Private Collection.
© Ed Ruscha 2015

The joke, originally meant to be read with attention becomes a pictorial and graphic composition. It reads: 'Do you know what it means to come home at night to a woman who'll give you a little love, a little affection, a little tenderness? It means you are in the wrong house, that's what.' The joke is disconcerting to the viewer as one is confronted with lyrical adultery and sarcasm.

Viewing *What it Means*, one can explore Prince's cunning incorporation of both conceptual tactics and popular culture publications. He manages to produce an aesthetic on his own terms by creating works which function in contradictions. It is an art that is sarcastic yet honest, copied yet original, banal yet always striking, leaving a lasting impression upon the viewer.

Property from an Important Russian Collector

37. Neo Rauch b. 1960

Gold, 2003
oil on canvas
250 x 210 cm (98⅜ x 82⅝ in.)
Signed and dated 'Rauch 03' on the lower right and titled 'Gold' in the centre.

Estimate
£400,000-600,000 $581,000-871,000
€532,000-798,000 ‡♠

Provenance
David Zwirner, New York
Gary Tatintsian Gallery, Moscow
Acquired from the above
by the present owner

Edward Hopper
***Nighthawks*, 1942.**
Oil on canvas.
Art Institute of Chicago

GOLD

Neo Rauch, whose surreal and encompassing canvases, has become celebrated for making works that exemplify an amalgamation of realist and surrealist styles in a unique manner. He is known to paint his imagination straight onto the canvas without relying on existing sketches or images. Thus, his work unfolds in the most unpredictable of ways, for himself and his viewers. By utilising scale and perspective in an arbitrary way, Rauch creates a dreamlike quality to his paintings.

The present lot, *Gold,* 2013 portrays human figures at the forefront of the painting - what they are doing however, remains mysteriously uncertain. Much like his other works, the background is comprised of a landscape which he paints from his own surroundings. Nonetheless, his depictions of them are enigmatic and often appear peculiarly isolated. Likewise, his painted figures resemble still life objects, removed from human presence. The figures look like cut-outs which have been assembled and painted against the landscaped background. They are simultaneously unknown and familiar, which give them a strange timelessness. The rustic abandoned landscape painted with dark subtle colours contrasts sharply with forefront figures and the building, which resembles an industrialised shop. This contrast is both intriguing and confusing, as one wonders how to make sense of their visual combination. Indeed, Rauch seems to have allowed for events from the past, present and future to visually merge into a single fictive narrative, understanding this to be the metaphor of the world we live in. This perhaps, is the result of Léon Bloy's influence on the artist, which has lead Rauch to investigate the idea that events follow simultaneously, not consecutively.

In the present lot, Rauch takes the viewer on a journey through his vivid imagination, which successfully tests our memory and psyche. In doing so, he creates an environment which is at once strangely real, yet totally made-up.

René Magritte
***L'Empire des lumieres, II*, 1950.**
Oil on canvas. Museum of Modern Art, New York. © ADAGP, Paris and DACS, London 2015. Digital image, The Museum of Modern Art, New York/Scala, Florence

38. Franz West 1947-2012

Ohne Title (Landschaft), 1984
mixed media on paper maché on artist's metal pedestal
188 x 141 x 40.8 cm (74 x 55½ x 16⅛ in.)

Estimate
£100,000-150,000 $146,000-219,000
€136,000-203,000 ‡ ♠

Provenance
Art & Public – Cabinet PH, Geneva
Private Collection, Switzerland

Franz West was an artist who worked across media: painting, performance, sculpture and design. Influenced by the popular *Philosophical Investigations* (1953) by Austrian philosopher Ludwig Wittenstein, West's linguistic interest in semantic games become apparent. Wittenstein's conclusions that a meaning of a word is relative to context, became the foundation for West's early work: the *Passstücke*. The energy of the early performative sculptures continues to permeate through to the self-proclaimed 'legitimate sculptures', of which *Landschaft* of 1988 represents. The legitimate sculptures were not seen by West as autonomous objects – they are not meant to be self-contained for contemplation. For West, 'it doesn't matter what the art looks like but how it's used.' (F. West quoted in R. Marcoci, *Comic Abstraction: Image Breaking, Image Making*, New York: Museum of Modern Art, 2007, p. 20). The legitimate sculptures, like *Landschaft*, are, with the spirit of *Passstücke* and philosophy of language, invitations to dialogue.

Landschaft translates into English as *Landscape* and is an indication of West's intention with the piece. The rock-like formation, rich in texture, vibrant in colour, is made from *papier-mâché* and plaster. While the form resembles a rocky outcrop, the lightness of material and the painterly colour negates any 'real' landscape. However, that is where Wittenstein's relativity of language becomes apparent.

Here, both colour and form contribute to the gesmtkunstwerk. While the colours applied, contain West's iconic colours from the pink of a woman's *combinaison* and the citric green, to understand the colours in context, the meaning of colour must become relative, and part of the bigger work. For West, it is understood as a multi-sensory experience: 'When I choose the colour, the auditory, visual or sensual parts of the object come together.' (Ibid, p. 15) In *Landschaft*, Franz West taps into our intellectual plane, continuing a performative spirit that necessarily has to occur inside of us while experiencing one of his works. *Landschaft*, as a 'legitimate sculpture' exists as a locus for semantic games and resonates as a multi-sensory object.

‘Much of my work can be entered like a terrain’

39. Ilya Kabakov b. 1933

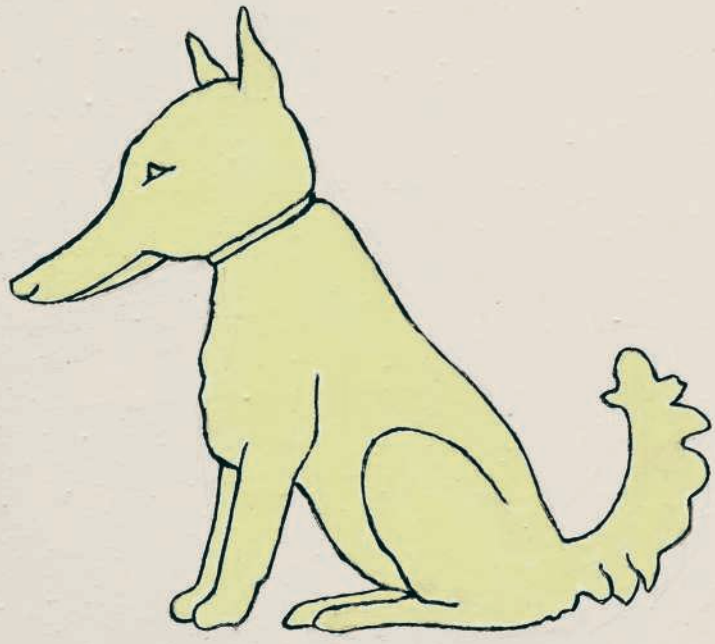
Sobakin, 1980
enamel on canvas, mounted to plywood,
in artist's frame, diptych
each 217.8 x 150.8 cm (85¾ x 59⅜ in.)
overall 217.8 x 301.6 cm (85¾ x 118¾ in.)
Signed, titled and dated in English and
Russian 'I. Kabakov "Sobakin" 1980' on
the reverse of each panel.

Estimate
£300,000-500,000 $439,000-732,000
€407,000-678,000 ‡

Provenance
Ronald Feldman Fine Arts, New York
Acquired from the above
by the present owner

Exhibited
New York, Ronald Feldman Fine Arts,
He Lost His Mind, Undressed, Ran Away Naked, 6 January-3 February, 1990

Собака



Ф. И. О.	Собакин Петр Николаевич

Родился:

Родители:	Собакин Николай Артемьевич. Собакина Фекла Игнатьевна.	Место рождения:	Рязанская губ. Межевской волости село Черные Грязи, позже-село Покровское Горовской вол.	Дата рождения:	12 Февраля 190 года. (25 Февраля 190 года по новом стилю).

Учился и работает:

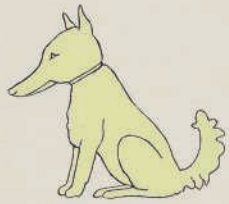
Учился:	Дата:	Работает:	Дата:	Место работы
Вяземское начальное приходское училище	1915г.	Кочегар	1921г.	ст. Кашира Павловск
		Машинист	1925г.	ст. Сеньки Петровск.
		Ст. диспетчер службы пути	1936г.	ст. Синельниково II
Вяземский путевой рабфак	1935г.	Пом. нач. станции	1945г.	ст. Куры, Киевской ж.
Киевский институт инженеров транспорта	1949г.	Начальник станц. Зав. отделом МПС УССР (отд. перевозок)	1946г.	ст. Куры, Киевской ж.
			1957г.	Киев, МПС УССР

Дети:

Собакин Петр Петрович.	1927г.	Металлург-оператор первого разряда*	Канинский Металлу гический комбинат
Собакин Иван Петрович.	1930г.	Инженер-конструктор	Московско-курское м таллообъединение
Собакина Ирина Петровна.	1941г.	Старший лаборант, кандидат технических наук	Киевский завод синт тических волокон им. Б лодарского

Примечание: *Блюминг-оператор. **Текстильной промышленности и промышленности синтетических материалов.

Собака



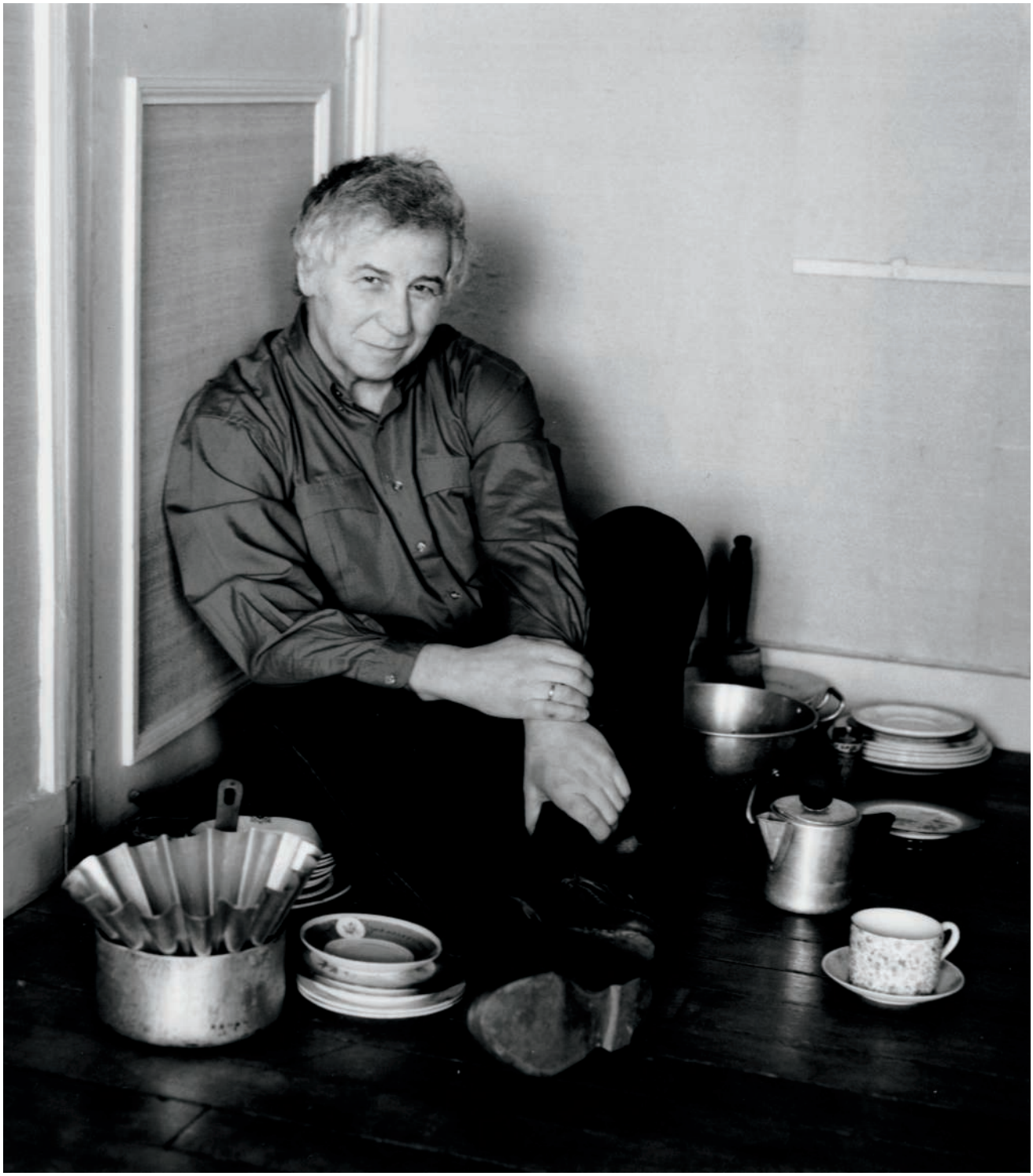
‘Verbal expression is most important in the sphere of social, external being, and therefore, everything becomes language’

Ilya Kabakov is one of the most important Russian artists of his generation as well as one of the founders of the Moscow Conceptualism art movement, developed in the USSR in the late 1960s. Kabakov began his artistic career as a children’s book illustrator practicing painting on the side. Kabakov’s work played a crucial role in the introduction of Soviet art to the Western audience through exhibiting his works internationally from the late 1980s. Blending language with images, he produced a body of work which explores the ambiguities between the public and private sphere of Soviet life. His sharp sense of humour and expressive aesthetics have made his art approachable and comprehensible to both local and worldwide audiences, producing a truly international visual language that is unequivocally his own.

The Paintings (end of 1979 – beginning of 1980), of which the present lot is one, are among Kabakov’s most celebrated works. In this series, the artist presents an ironic view of essential aspects of the Soviet lifestyle in the form of questionnaires, advertisements, timetables and orders. *Sobakin*, 1980, is a two-part document: on the right, in neat and big letters, painted in black is the word: “Sobakin”. On the left, as in a chart, there is information relating to the life of a man called Peter Nikolaivich, who the artist ironically addresses as Sobakin, which means dog in Russian.

This derogatory nickname implies that Peter Nikolaivich lived the life of a dog, which is recounted here in its stark entirety as to his lineage, education, work history and offspring. It is a summary of his life from society’s point of view: his biography is outlined, and his most important achievements are listed. The way his biography is presented, the monumentality of the painting and its bureaucratic appearance imply that this man’s life must have been rather exemplary. The biography of *Sobakin* conceals a sort of educational purpose, an encouragement for the audience to live such a life as well. However, Kabakov diminishes all these traits of Peter Nikolaivich with irony: nothing of this sort can be said about a dog, since it doesn’t have a history or biography, it is merely a dog.

Ilya Kabakov
Paris, France, 1989.
© Chris Felver
/ Bridgeman Images



Property from a Private Collection, Chicago

40. Anselm Kiefer b. 1945

Wege Der Weltweisheit - Die Herrmannsslacht, 1978
woodcut, oil and shellac on paper, laid down on canvas
342.9 x 330.2 cm (135 x 130 in.)
Titled 'Wege der Weslt weisheit - die Hermannsschlacht' along the lower edge.
This work is unique.

Estimate
£350,000-500,000 $508,000-726,000
€465,000-665,000 ‡♠

Provenance
Gagosian Gallery, New York
Acquired from the above
by the present owner, 1988

Figures Illustrated

Horst Wessel
Annette von Droste-Hulshoff
Walter Flex
Jean Paul
Johann Gottlieb Fichte
Stefan George
Christian Dietrich
Heinrich von Kleist
Immanuel Kant
Hermann
Eduard Mörike
Count Alfred von Schlieffen
Albert Leo Schlageter
Carl von Clausewitz
Joseph von Eichendorff

Wege der Weltweisheit – die Hermannsschlacht

Anselm Kiefer's artistic oeuvre is characterised by an intensive analysis of post-war Germany's national identity and collective memory. Through his work, Kiefer investigates how the German Nationalist Party created false myths that reinforced and proclaimed the greatness of the Third Reich. His practice is prominently rooted in remembering the past, through an immersive exploration of national power, symbols and myths. Through this, Kiefer's art should be seen as the high road to redemption.

Wege Der Weltweisheit - Die Herrmannsslacht, 1978, is an exceptional example of Kiefer's interest in history; it presents a genealogy of historical German figures, whose portraits are set within a forest and connected by rings of tree trunks. This work belongs to a larger series of woodcut collages that the artist conceived in the late 1970s and early 1980s. The title alludes to the Battle of Hermann (also known as Hermannschlacht) – a leader of the Germanic tribes, who successfully defeated the Romans in the Battle of Teutoburg Forest in 9 AD, thereby ensuring German independence from the Roman Empire. Hermann represented a symbol of power for the nineteenth-century German nationalists and his figure was used to affirm the superiority of the Aryan race. The characters portrayed in the present lot are intellectuals, poets, Prussian and Nazi leaders from the eighteenth and nineteenth centuries. They are inserted in the composition without any clear structure. However, the argument advanced by Kiefer in this painting is that we should not condemn these historical figures; on the contrary we must rescue them from their identification with Nazi Germany.

What makes this lot outstanding is not only its subject, but also its material composition. Kiefer uses the canvas as a battleground for his exploration of history and memory. His practice reiterates the same process of his teacher Joseph Beuys, an artist famous for his conceptual installations and performances that aimed at reconciling Germany's haunting past and personal trauma perpetrated by the Second World War. The working with woodcuts oil and shellac on paper, later laying these elements onto canvas, are a way to accommodate the subject: Kiefer prints these figures through a thick impasto of paint, placing them in a barren and sinister landscape that echoes a battlefield. Despite the darkness of the landscape, Kiefer finds hope in this desolation: 'History has shown us that there is always darkness inside the light...Maybe we should be looking more carefully into the darkness' (M. Auping, *Anselm Kiefer: Heaven and Earth*, Prestel Publishing, 2005, p. 35).

Albrecht Dürer
***Knight, Death and the Devil*, 1513.**
Copper plate engraving.
Hungarian National Gallery Image:
Hungarian National Gallery,
Budapest, Hungary
/ Bridgeman Images

41. Zhang Enli b. 1965

A Pile of Boxes, 2009
oil on canvas
100 x 100 cm (39⅜ x 39⅜ in.)
Signed and dated lower left.
Further signed, titled and dated
in Chinese on the reverse.

Estimate
£50,000-70,000 $72,600-102,000
€66,500-93,100

Provenance
Shanghart Gallery, Shanghai
Acquired from the above by the present owner

Standing against the mainstream, Zhang Enli's practice does not tackle issues of consumer criticism such as 'Political Pop' or 'Kitsch Art', which was the focal subject of most of his Chinese contemporaries in the wake China's post-socialist society of the nineties. Rather, Zhang's body of work consists primarily on the portrayals of everyday objects that are frequently overlooked.

A Pile of Boxes 2009 is an emblematic example of Zhang's distinctive manner of painting every day objects. It depicts, as the title articulates, a pile of boxes. Its personal domestic quality entices the viewer to identify with the boxes and recognize them not simply as insignificant features, but rather as being invested with life. There is a tension between whether the boxes are empty or full, which speaks to the viewer's desire of uncovering what lies inside them. The diluted painterly gestures show influence of the washes of traditional Chinese brush painting. They deliberately appear unfinished and sketch-like, transforming the ordinary into the beautiful, while making us aware of the essence of painting. He does not attempt to give his objects further significance. Instead, he liberates them from their dominant symbols and metaphors that one invests in them to construct a social hierarchy.

Selecting visual material from anything close at hand- whether it may be a string, an ashtray or a lavatory - the artist takes us on a journey into his world. Zhang records details of the most ordinary aspects of contemporary life, from such a unique perspective that they are elevated to the status of art.

09
恩·利

Property from an Important Private Collector

42. Liu Xiaodong b. 1963

Relaxing in Water, 1999
oil on canvas
129.5 x 161.4 cm (50⅞ x 63½ in.)
Signed, titled and dated 'Liu Xiaodong
"Relaxing in Water" 1999' on the reverse.

Estimate
£300,000-500,000 $439,000-732,000
€407,000-678,000 ‡

Provenance
Simon Lee, London
Ray Hughes Gallery, Sydney
Acquired from the above
by the present owner, 2001

‘In life, I’m a realist’ Liu Xiaodong affirms, ‘therefore, I believe art ought to be realistic.’ (P. Wang, ed., *Contemporary Chinese Art: Primary Documents*, New York: MoMA Primary Documents, 2010, p. 162) Studying the oeuvre of the Chinese artist, no statement can ring more true. However, after a discerning look, it is not a simple realism that permeates from artist’s canvas. There is a constant sensitivity paid to the sitter’s disposition, striking a tenuous balance between life drawing and the conceptual. Whether it is the prostitutes of the city, to childhood friends – there is in essence a documentarian at work, providing minute but highly attuned view into everyday life. Formally trained in socialist realism, Liu Xiaodong seamlessly transfers those skills to capturing a new contemporary Chinese society – one where political, social, economic and even physical, dimensions have undergone immense upheaval. It is Liu’s seemingly innate ability to capture the psychology of both friends and strangers on canvas that elevates the pictures beyond the pictorial.

By immersing himself with his subjects, Liu captures introspection: ‘I sometimes wish to express someone’s internal struggles. When you want to make a lot happen but cannot, you’re already full of contradictions. I try to represent this state in painting. You can feel a certain tenseness and pressure in my paintings...’ (B. Erickson, *The Richness of Life: The Personal of Contemporary Chinese Artist Liu Xiaodong 1984-2006*, Timezone 8 Limited, 2007, p. 201) There is a dichotomous nature in Liu’s work where the a fragmentary moment of life will unfold to have a multitude of layers. *Relaxing in Water* from 1999 is a shockingly still and beautifully idyllic picture where Liu picks up from the canonical motif of the bather. From Titian’s *Pastoral Concert* from 1509 to Cezanne’s *Bathers* at the fin-de-siècle, the history of the motif is steeped in art history. However, rather than a simple translation, Liu captures a figure in a ghostly pallor. Through the sheer stillness of the figure as she rests upon a set of murky, indefinite steps in a stagnant body of water, there is an undisturbed tranquillity of both life and death.

Paul Cezanne
***Bather at the Seashore*, c. 1875.**
Oil on canvas.
The Barnes Foundation,
Philadelphia, Pennsylvania,
USA / Bridgeman Images

Lucian Freud
***Sleeping Nude*, 1950.**
Oil on canvas.
Private Collection/
© The Lucian Freud Archive
/ Bridgeman Images

‘I have faith in figurative painting. It is the only way I can capture what I see’

Painting from life, there is immediacy to Liu Xiaodong’s line and brush. His working method permeates through the canvas formally – as his immersion into a site-specific setting garners him access into his subjects’ internal state. While Lucian Freud worked within his studio, both Freud and Liu painted from life, creating an undeniable energy and presence within the confines of the canvas. For Liu, it is the gestural ‘energy’ that has entered the paintings ‘… and it is this entering that is very meaningful.’ Moreover, once marks have been made on site, the lines become irreplaceable and thus are essential to capturing a minute moment in time. It is a staunch stance to painting from life: ‘You cannot repair it after you come back to the studio. Add one brush stroke and it is wrong. It’s different from the experience of painting in the studio.’ (Wu Hung, *Displacement: The Three Gorges Dam and Contemporary Chinese Art*, Chicago: Smart Museum of Art, 2008, p.31) Thus, the artist’s presence when painting is turning the gaze from the heroic moments to the day-to-day. *Relaxing in Water* is an imperturbable yet serene image of a woman – she is silent yet stable and completely unstirring.

Property from an Important Private Collector

43. George Condo b. 1957

Woman & Man, 2008
oil on canvas
215.9 x 190.5 cm (85 x 75 in.)
Signed and dated 'Condo '08'
on the reverse.

Estimate
£300,000-500,000 $439,000-732,000
€407,000-678,000 ‡

Provenance
Luhring Augustine, New York
Gary Tatintsian Gallery, Moscow
Acquired from the above
by the present owner

Exhibited
Moscow, Gary Tatintsian Gallery,
George Condo, 8 May-8 August, 2008.

Literature
George Condo, exh. cat., Gary Tatintsian
Gallery, Moscow, 2008, p. 21-3

Pablo Picasso
***The Kiss II*, 1970.**
Oil on canvas. Private Collection.
© Succession Picasso/DACS, London 2015. Image: Bridgeman Images

'Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states. Four of them can occur simultaneously. Like glimpsing a bus with one passenger howling over a joke they're hearing down the phone, someone else asleep, someone else crying – I'll put them all in one face.' (George Condo quoted in S. Jeffries, 'George Condo: "I was delirious. Nearly Died", in The Guardian, 10 February 2014).

George Condo is one of the most celebrated contemporary portrait artists, creating a unique style of painting, which he himself defines as 'psychological cubism' or 'artificial realism'. This style of painting involves a delicate brushstroke and highly saturated hues of colour, with a contemporary sense of three-dimensionality. His vast corpus of works draws inspiration from European Old Masters and modern artists, such as Pablo Picasso and George Braque, in terms of Cubist influences, and Francis Bacon, whose tormented characters inspired Condo in the expression of one's internal conflicts. His portraits, however, are unique and innovative; the artist goes beyond the stereotypical sitting portrait and attempts to analyse the psychology of his subjects.

Woman and the Man, 2008 is an exquisite example of the so-called 'psychological cubism', since it shows Condo's skills in transforming an everyday human subject into disparate threatening psychological states. The current lot depicts a man and a woman kissing; this work is evocative of *The Kiss II* painted in 1970 by the father of Cubism, Pablo Picasso. Both paintings present the same theme, their composition is geometric and the subjects look sinister and deformed.

In *Woman and the Man*, the subjects' necks are unnaturally long; their faces do not have human characteristics, on the contrary they are rather animalistic. An eye is located in between the teeth, which in turn are dislocated from their mouths. The subjects have three eyes of different sizes, and each of them looks in a different direction, thus creating an overall feeling of rejection. This type of portrait is simultaneously attractive and grotesque, as Condo has explained: 'I consider them to be feelings or the inside of that person's private life being visible on the outside.' (George Condo interviewed by Ralph Rugoff, in *George Condo: Existential Portraits*, exh. cat., New York, Luhring Augustine, 2006, p. 10).

44. Carol Bove b. 1971

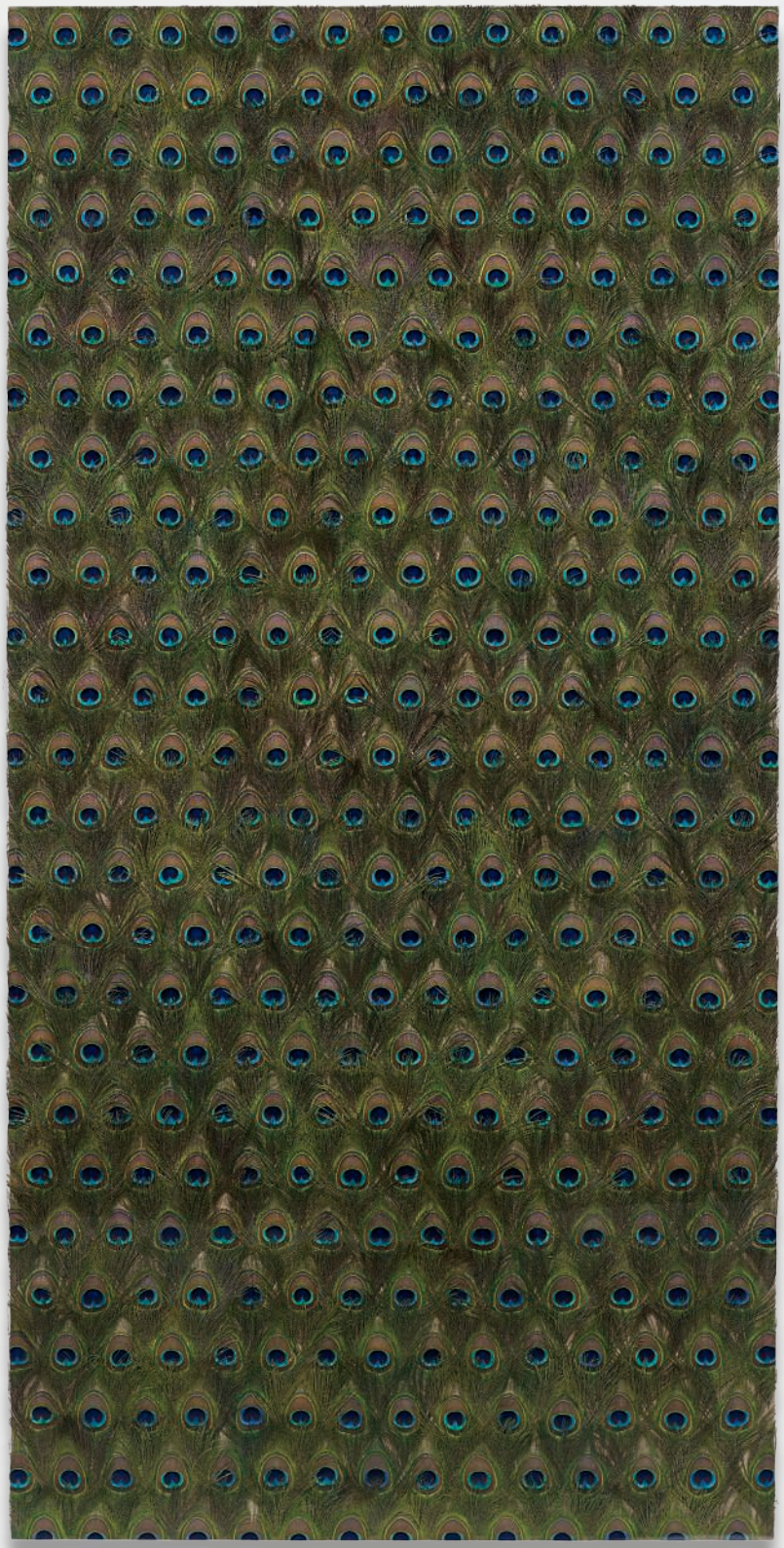
Untitled, 2013
peacock feathers on linen, laid on board
in artist's Plexiglas frame
245 x 123.2 x 12.7 cm (96½ x 48½ x 5 in.)

Estimate
£120,000-180,000 $176,000-263,000
€163,000-244,000 ‡

Provenance
David Zwirner, New York
Acquired from the above
by the present owner

Over the past decade, Swiss-born, American artist Carol Bove has developed an artistic vocabulary that places a key role in the materiality of the artwork. Typically working with found objects such as chains, shells, tree logs, books, metal and, as it is the case in this lot, peacock feathers, Bove explores how social history is constructed and how objects become imprinted with the history of the time at which they are created. By recontextualising these found objects in a new time and space, Bove questions the way in which these artefacts operate in a different time: are they nostalgic memories of an era reappearing, or have they always been present?

This lot stands as an eloquent example of Bove's research. This meticulously assemblage of carefully chosen peacock feathers aligned on linen is presented to us at first as a luxurious, decorative and exotic object. In her task of becoming as a social archaeologist, Bove explores the meaning of peacock feathers through history, from representing the eye of Hera in ancient Greek Mythology, to their iconic role in late nineteenth-century Symbolism, to their similarities with the human eye in Surrealism. These feathers are also heavily present in the 1960's fashion scene and at a more personal level in her grandmother's dressing and decorating style, who attempted to be modern but struggled to really engage in the avant-garde. The peacock feather becomes a paradoxical object, striving to be modern but loaded with symbolic and mythical references, thus the feathers become saturated with historical weight.



45. KAWS b. 1974

Nyt (2908), 2014
acrylic on canvas
diameter: 244 cm (96⅛ in.)

Estimate
£150,000-250,000 $219,000-366,000
€203,000-339,000 ‡

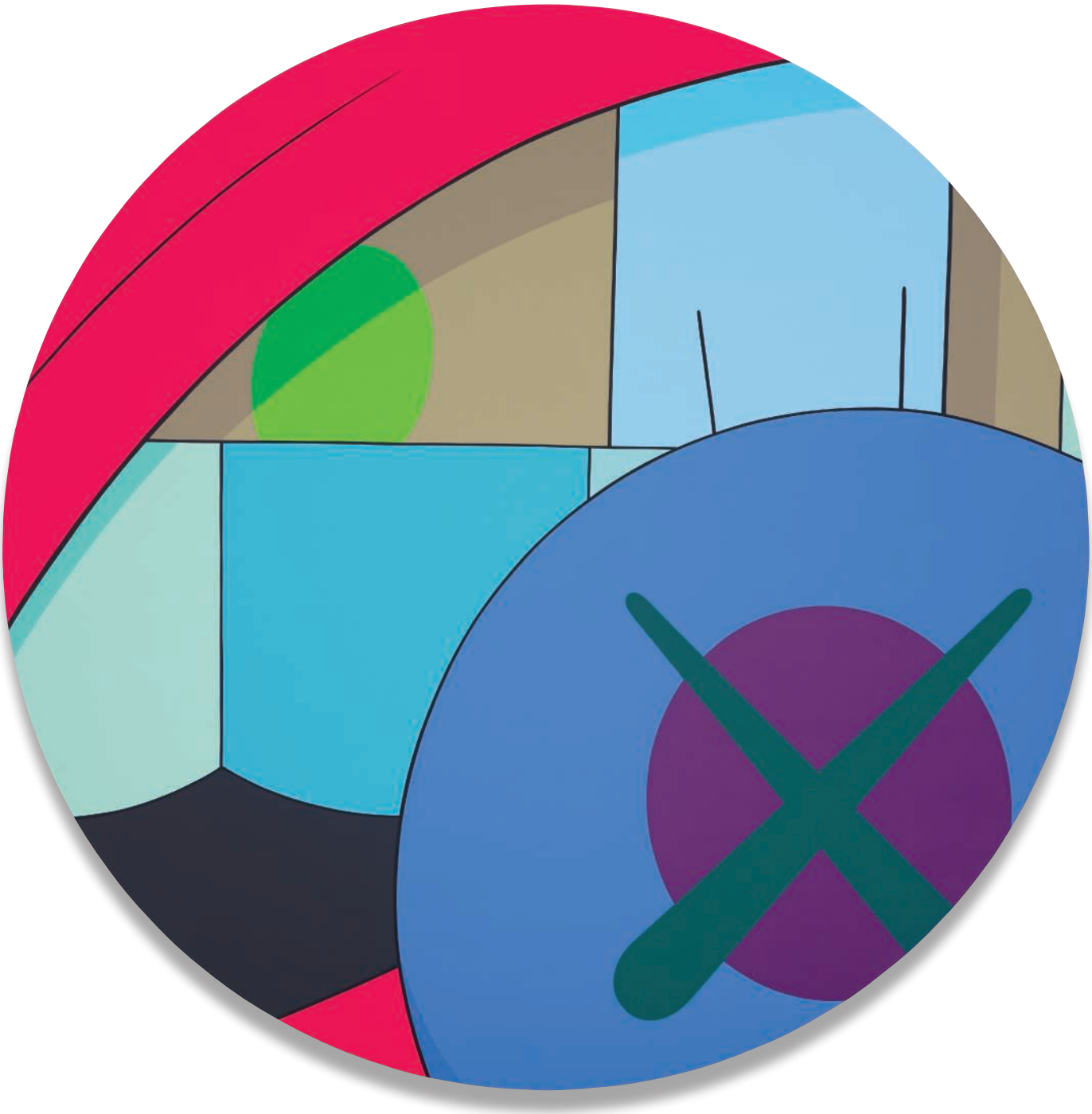
Provenance
Galeria Javier López, Madrid
Private Collection

Exhibited
Madrid, Galeria Javier López, *KAWS: Play Your Part*, 20 February-11 April 2014

One of the most vibrant and exciting contemporary artists, Brooklyn-based KAWS, makes sharp commentary on pop culture by creating paintings and sculptures inspired by cartoon icons such as Mickey Mouse, Tweety Bird and Astro Boy. KAWS' practice is rooted both in the tradition of the commercialist aesthetics of Claes Oldenburg and more recently Takashi Murakami, and in his personal fascination with street art and graphic design.

Nyt (2908), 2014, is a painting that portrays one of the characters that inhabit KAWS' artistic universe. This lot reminds the viewers of the world of graffiti, billboards and advertising posters, with its vibrant colours and visual vocabulary. After graduating, KAWS worked for an animation studio; this work experience profoundly influenced his artistic style and informed his appropriation of world-famous cartoon figures. The current lot is symbolic of KAWS unique artistic world, it portrays a puffy, inflated skull with crossed out 'X' eyes that lend a dark twist to the piece. This sinister aspect is furthermore emphasised by the confusing order of the composition, in which it is difficult to identify the character's facial details, which appear to have been first disassembled and then casually reassembled. The result is a figure that conveys great attraction yet maintains its emotional distance, rendering the subject matter somehow devoid of human characteristics and instantly cartoon in its exaggerations.

Nyt (2908) demonstrates KAWS' creativity and striking ability to appropriate iconic characters and turn them at once into his own unique creation and also a stylistic signature. KAWS' works possess a refined irony and graphic language that reinvigorate figuration with big gestures and playful complexity. By producing fine contemporary art with thoughtful connections with consumer culture and collaborations with global brands, KAWS moves beyond the world of the exclusive art market into a more vast, global and dynamic marketplace.



46. Cory Arcangel b. 1978

Photoshop CS: 110 by 72 inches, 300 DPI, RGB, square pixels, default gradient "Spectrum", mousedown y=23900 x=11650, mouse up y=32650 x=11650, 2009
c-print face mounted to Diasec, in artist's frame
287 x 190.5 cm (112⅞ x 75 in.)

Estimate
£120,000-180,000 $174,000-261,000
€160,000-239,000

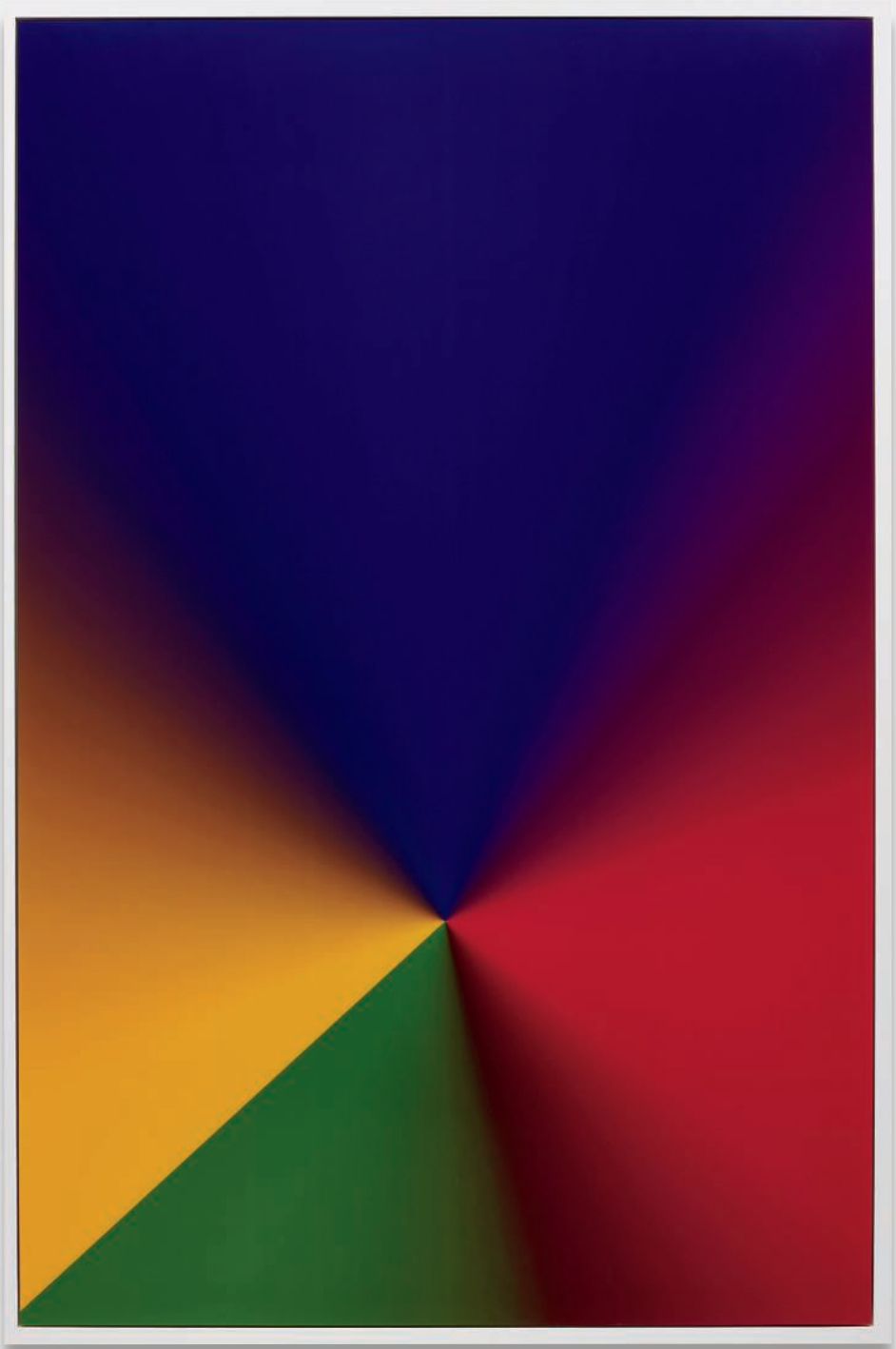
Provenance
Acquired directly from the artist
by the present owner

'All new media is old media. Although in the larger scope of art history, it is new'

In a digital age where the internet is infinite and rarity is obsolete, American artist Cory Arcangel arguably returns to the origins of painting in his *Photoshop CS* series. Imbedded in colour theory and rooted in art history, Arcangel plays upon our daily experience of technology.

Though created digitally and produced as a chromogenic print, the works of the series are unique, as if painting with oil and canvas. By negating a multiplicity in the physical work, the strength of this work becomes highly conceptual. Despite the objects uniqueness offline, Arcangel prescribes the steps necessary to recreate the work in just four movements of the mouse in Adobe Creative Suite's Photoshop. In this sense, the work is a digital readymade in the most Duchampian sense of the word. Arcangel himself recalls these influences by saying, 'I have a great interest in the history of the avant-garde and what all these other artists have done to play around with what art is and the meaning of art. It's a game, I think.' (Cory Arcangel in *Whitney Stories: Cory Arcangel*, 2014, produced by WhitneyFocus, YouTube, Accessed: 30 November 2015).

The motif of the spectrum itself is also significant in this work as it is a nod to how we see. The spectrum setting in Photoshop provides the gradient of RGB colour that is seen in the present lot. From the crisp line separating the golden yellow to forest green, the gradient fans out from a central axis, where an impossible number of colours meet. Like a digital palette, the invention of the digital RGB colour model was based upon trichomacy: the human perception of colour through our retina's three main colour receptors red, green and blue. Scientists believe that the human eye can identify millions of colours - an almost absurd number to process. Within the digital sphere, where nothing seems finite, Arcangel taps into notions of the unique and ultimately returns to the basics of painting in the most contemporary way.



Guide for Prospective Buyers

Buying at Auction
The following pages are designed to offer you information on how to buy at auction at Phillips. Our staff will be happy to assist you.

Conditions of Sale
The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips generally acts as agent for the seller. Bidders should also read the Important Notices and VAT information immediately following this Guide for Prospective Buyers.

Buyer's Premium
Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.

VAT
Value added tax (VAT) may be payable on the hammer price and/or the buyer's premium. The buyer's premium may attract a charge in lieu of VAT. Please read carefully the VAT and Other Tax Information for Buyers section in this catalogue.

1 Prior to Auction

Catalogue Subscriptions
If you would like to purchase a catalogue for this auction or any other Phillips sale, please contact us at +44 20 7318 4010 or +1 212 940 1240.

Pre-Sale Estimates
Pre-sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where 'Estimate on Request' appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or VAT.

Pre-Sale Estimates in US Dollars and Euros
Although the sale is conducted in pounds sterling, the pre-sale estimates in the auction catalogues may also be printed in US dollars and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in US dollars or euros as a guide only.

Catalogue Entries
Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots
Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing
Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

Electrical and Mechanical Lots
All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Symbol Key
The following key explains the symbols you may see inside this catalogue.

O ♦ Guaranteed Property
The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

Δ Property in which Phillips has an Ownership Interest
Lots with this symbol indicate that Phillips owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● No Reserve
Unless indicated by a •, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

♠ Property Subject to the Artist's Resale Right
Lots marked with ♠ are subject to the Artist's Resale Right calculated as a percentage of the hammer price and payable as part of the purchase price as follows:

Portion of the Hammer Price (in EUR)	*Royalty Rate*
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right applies where the hammer price is EUR 1,000 or more, subject to a maximum royalty per lot of EUR 12,500. Calculation of the Artist's Resale Right will be based on the pounds sterling/euro reference exchange rate quoted on the date of the sale by the European Central Bank.

Σ Endangered Species
Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

†, §, ‡, or Ω Property Subject to VAT
Please refer to the section entitled 'VAT and Other Tax Information for Buyers' in this catalogue for additional information.

2 Bidding in the Sale

Bidding at Auction
Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. Proof of identity in the form of government-issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. Please note that buyers bidding in person, by telephone, online or by absentee bid will not have the right to cancel the sale of any lot purchased under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.

Bidding in Person
To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone
If you cannot attend the auction, you may bid live on the telephone with one of our multilingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least £500. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and VAT, which we can execute on your behalf in the event we are unable to reach you by telephone.

Online Bidding
If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com. The digital saleroom is optimised to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe Flash Player. Follow the links to 'Auctions' and 'Digital Saleroom' and then pre-register by clicking on 'Register to Bid Live.' The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids
If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and VAT. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding
Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments
Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

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£200s, 500, 800 (e.g. 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£2,000s, 5,000, 8,000
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£200,000	by UK£10,000s
above UK£200,000	at the auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

3 The Auction

Conditions of Sale
As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement
In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding; No Reserve Lots
The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 After the Auction

Payment
Buyers are required to pay for purchases immediately following the auction unless other arrangements have been agreed with Phillips in writing in advance of the sale. Payment must be made in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of the local currency equivalent of US$10,000.

Credit Cards
As a courtesy to clients, Phillips will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

Collection
It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage
Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping
As a free service for buyers, Phillips will wrap purchased lots for hand carry only. We do not provide packing, handling or shipping services directly. However, we will coordinate with shipping agents instructed by you in order to facilitate the packing, handling and shipping of property purchased at Phillips. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licences
Before bidding for any property, prospective bidders are advised to make independent enquiries as to whether a licence is required to export the property from the United Kingdom or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licences or permits. The denial of any required licence or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species
Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence

or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

Important Notices

Items Sold under Temporary Admission
We wish to draw your attention to changes recently made to items sold under temporary admission (originally called temporary importation). The cancelling or refunding of applicable VAT is now subject to items being exported from the EU within 30 days of payment, rather than 90 days from the date of sale as previously required. For up-to-date information on this matter, please refer to the section entitled VAT and Other Tax Information for Buyers below.

Identification of Business or Trade Buyers
As of January 2010, Her Majesty's Revenue & Customs ('HMRC') has made it an official requirement for auction houses to hold evidence of a buyer's business status, due to the revised VAT rules regarding buyer's premium for lots with symbols for businesses outside the UK.

- Where the buyer is a non-EU business, Phillips requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.
- Where the buyer is an EU VAT registered business, Phillips requires the business's VAT registration number.

These details can be scanned and emailed to us, or alternatively they can be faxed or mailed. **If these requirements are not met, we will be unable to cancel/refund any applicable VAT.**

VAT and Other Tax Information for Buyers

The following paragraphs provide general information to buyers on the VAT and certain other potential tax implications of purchasing property at Phillips. This information is not intended to be complete. In all cases, the relevant tax legislation takes precedence, and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Phillips is not usually treated as agent and most property is sold as if it is the property of Phillips. In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending saleroom addendum).

1 Property with No VAT Symbol
Where there is no VAT symbol, Phillips is able to use the Auctioneer's Margin Scheme, and VAT will not normally be charged on the hammer price. Phillips must bear VAT on the buyer's premium. Therefore, we will charge an amount in lieu of VAT at 20% on the buyer's premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

2 Property with a † Symbol
These lots will be sold under the normal UK VAT rules, and VAT will be charged at 20% on both the hammer price and buyer's premium. Where the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips being provided with evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided then VAT will be charged on the buyer's premium.

3 Property with a § Symbol
Lots sold to buyers whose registered address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol. However, if an EU buyer advises us that the property is to be exported from the EU, Phillips will re-invoice the property under the normal VAT rules. Lots sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules. Although the hammer price will be subject to VAT, the VAT will be cancelled or refunded upon export. The buyer's premium will always bear VAT unless the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country, subject to Phillips receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

4 Property Sold with a ‡ or Ω Symbol
These lots have been imported from outside the EU to be sold at auction under temporary admission. Property subject to temporary admission will be offered under the Auctioneer's Margin Scheme and will be subject to import VAT of either 5% or 20%, marked by ‡ and Ω respectively, on the hammer price and an amount in lieu of VAT at 20% on the buyer's premium. Anyone who wishes to buy outside the Auctioneer's Margin Scheme should notify the Client Accounting Department before the sale.

Where lots are sold outside the Auctioneer's Margin Scheme and the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

5 Exports from the European Union
The following types of VAT may be cancelled or refunded by Phillips on exports made within three months of the sale date if strict conditions are met:

- The amount in lieu of VAT charged on the buyer's premium for property sold under the Auctioneer's Margin Scheme (i.e., without a VAT symbol).

- The VAT on the hammer price for property sold under the normal VAT rules (i.e., with a † or a § symbol).

The following type of VAT may be cancelled or refunded by Phillips on exports made within 30 days of payment date if strict conditions are met:

- The import VAT charged on the hammer price and an amount in lieu of VAT on the buyer's premium for property sold under temporary admission (i.e., with a ‡ or a Ω symbol) under the Auctioneer's Margin Scheme.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Phillips to export the property from the EU. This will require acceptance of an export quotation provided by Phillips. If such instruction is received after payment, a refund of the VAT amount will be made.

Where the buyer carries purchases from the EU personally or uses the services of a third party, Phillips will charge the VAT amount due as a deposit and refund it **if the lot has been exported within the timelines specified below** and either of the following conditions are met:

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips is provided with appropriate original documentary proof of export from the EU within three months of the date of sale. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.

- For lots sold under temporary admission, Phillips is provided with the original correct paperwork duly completed and stamped by HMRC which shows the property has been exported from the EU via the UK within 30 days of payment date. It is essential for shippers acting on behalf of buyers to collect copies of original import papers from our Shipping Department. HMRC insist that the correct customs procedures are followed and Phillips will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

Buyers carrying their own property must obtain hand-carry papers from the Shipping Department, for which a charge of £20 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Phillips. Phillips is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary admission and the property is exported from the EU **within 30 days of payment date**. Any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary admission should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Phillips being unable to refund the VAT charged on deposit.

6 VAT Refunds from HM Revenue & Customs
Where VAT charged cannot be cancelled or refunded by Phillips, it may be possible to seek repayment from HMRC . Repayments in this manner are limited to businesses located outside the UK and may be considered for example for Import VAT charged on the hammer price for lots sold under temporary admission.

All claims made by customers located in another member state to the UK will need to be made under a new mechanism from 1 January 2010. The process prior to 1 January 2010 is no longer in operation.

If you are located in an EU member state other than the UK you will now need to apply for a refund of UK VAT directly to your local tax authority. This is done via submission of an electronically based claim form which should be accessed through the website of your local tax authority. As a result, your form may include VAT incurred in a number of member states. Furthermore, from 1 January 2010 you should only submit one form per year, rather than submitting forms throughout the year.

Please note that the time limits by which you must make a claim have been extended. When making a claim for VAT incurred in another EU member state any claim will still be made on a **calendar year basis** but must now be made no later than **30 September** following that calendar year. This effectively extends the time by which claims should be made by three months (e.g., for VAT incurred in the year 1 January to 31 December 2010 you should make a claim to your local tax authority no later than 30 September 2011). Once you have submitted the electronic form to your local tax authority it is their responsibility to ensure that payment is obtained from the relevant member states. This should be completed within four months. If this time limit is not adhered to you may receive interest on the unpaid amounts.

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to hmrc.gov.uk, select Forms under Quick Links and then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayments, 8th/13th Directive, PO Box 34, Foyle House, Duncreggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, email enq.oru.ni@hmrc.gsi.gov.uk.

You should submit claims for VAT to HMRC no later than **six months** from the end of the 12 month period ending **30 June** (e.g., claims for the period 1 July 2011 to 30 June 2012 should be made no later than 31 December 2012).

Please note that refunds of VAT will only be made where VAT has been incurred for a business purpose. Any VAT incurred on articles bought for personal use will not be refunded.

7 Sales and Use Taxes
Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of lots following purchase. Buyers should consult their own tax advisors.

Conditions of Sale

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale, the Important Notices and VAT information following the Guide for Prospective Buyers and the Authorship Warranty carefully before bidding.

1 Introduction
Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.
By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty. These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 Phillips as Agent
Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 Catalogue Descriptions and Condition of Property
Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller; (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

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

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips at our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 Bidding at Auction
(a) Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and value added tax (VAT). The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(h) Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 Conduct of the Auction

(a) Unless otherwise indicated by the symbol •, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been 'passed', 'withdrawn', 'returned to owner' or 'bought-in'.

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 Purchase Price and Payment

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

(c) If the Artist's Resale Right Regulations 2006 apply to the lot, the buyer agrees to pay to us an amount equal to the resale royalty provided for in those regulations and we undertake to the buyer to pay such amount to the artist's collection agent. In circumstances where (i) we are on notice that the resale royalty is payable or (ii) we have not been able to ascertain the nationality of the artist, we will identify the lot with the symbol ♠ next to the lot number and will invoice the resale royalty to the buyer. If we subsequently determine that the nationality of the artist does not entitle him/her to the resale royalty on the lot, we will arrange a refund to the buyer of the amount of the royalty paid to us. If, after a sale in which we did not collect the resale royalty on a particular lot, we become aware that information provided to us prior to the auction concerning an artist's nationality was incorrect and the artist is entitled to the resale royalty on the lot, the buyer shall pay the resale royalty to us upon receipt of an invoice.

(d) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as follows:

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed the local currency equivalent of US$10,000.

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to Phillips Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at
30 Berkeley Square, London, W1J6EX and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details:

Bank of Scotland
Gordon Street, Glasgow G1 3RS, Scotland
Account of Phillips Auctioneers Ltd.
Account No: 00440780
Sort code: 80-54-01
SWIFT/BIC: BOFSGB21138
IBAN: GB36BOFS80540100440780

(e) As a courtesy to clients, Phillips will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

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

7 Collection of Property

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) seven days after the auction, whichever is the earlier. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand carry only. We do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips. Any such instruction is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers.

(d) Phillips will require presentation of government-issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 Failure to Collect Purchases

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a storage fee of £10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 Remedies for Non-Payment

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs; or (x) take such other action as we deem necessary or appropriate.

(b) The buyer irrevocably authorizes Phillips to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips, upon notification by any of our affiliated companies that the buyer is in default of payment, to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration as can reasonably be obtained on a forced sale basis and to apply the proceeds to any amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

10 Rescission by Phillips

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips election to rescind the sale, the buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 Export, Import and Endangered Species Licences and Permits

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certify the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 Data Protection

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driving licence. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes, including to persons outside the European Economic Area (EEA), where national laws may not provide an equivalent level of protection to personal data as that provided within the EEA. You expressly consent to such transfer of your personal data, including sensitive personal data, outside the EEA. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

13 Limitation of Liability

(a) Subject to sub-paragraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts

or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to sub-paragraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in sub-paragraph (a) above, whether such loss or damage is characterised as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 Copyright
The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and, subject to the provisions of the Copyright, Designs and Patents Act 1988, such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 General
(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

(e) No term of these Conditions of Sale shall be enforceable under the Contracts (Rights of Third Parties) Act 1999 by anyone other than the buyer.

16 Law and Jurisdiction
(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with English law.

(b) For the benefit of Phillips, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply. All parties agree that Phillips shall retain the right to bring proceedings in any court other than the Courts of England.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted at the last address of the bidder or seller known to Phillips.

Authorship Warranty

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) property where there has been no material loss in value from the value of the lot had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips to the saleroom in which it was purchased in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction. Phillips has discretion to waive any of the foregoing requirements set forth in this subparagraph (c) or subparagraph (b) above.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

Executive Management

Chairman & CEO
Edward Dolman

Senior Directors
Jean-Paul Engelen
Alexander Payne
Peter Sumner
Sam Hines
Vanessa Kramer Hallett
Henry Allsopp
Jean-Michel Placent

Senior Consultant
Aurel Bacs
Livia Russo

Senior Advisors to Chairman & CEO
Arnold Lehman
Francesco Bonami

Directors
Alex Heminway
Cary Leibowitz
Kelly Troester
Martin Klosterfelde
Nazgol Jahan
Paul Maudsley
Zach Miner

Chairman, UK & Europe
Hugues Joffre

Deputy Chairman, International
Svetlana Marich

Deputy Chairmen, Europe & Asia
Matt Carey-Williams
Finn Schouenborg Dombernowsky

Deputy Chairmen, Americas
David Georgiades
August O. Uribe

Chief of Staff
Lisa King

Chief Financial Officer
Annette Schwaer

Chief Creative & Marketing Officer
Damien Whitmore

Chief Communications and PR Officer
Michael Sherman

Chief Counsel
Richard Aydon

Chief Operating Officer, Americas
Sean Cleary

Chief Operating Officer, UK Europe & Asia
Frank Lasry

International Business Directors
Bart van Son, 20th Century & Contemporary Art
Myriam Christinaz, Jewelry, Watches, & Business Development

Associate to the Chief of Staff
Caroline Conegliano

Associate General Counsel
Jonathan Illari

International Specialists

Berlin
Martin Klosterfelde
Director and International Specialist, Contemporary Art
+49 177 628 4110

Chicago
Carol Ehlers
Specialist, Consultant, Photographs
+1 773 230 9192

Denver
Melyora de Koning
Senior Specialist, Contemporary Art
+1 917 657 7193

Geneva
Oksana Katchaluba
Specialist, Contemporary Art
+41 22 906 80 00

Istanbul
Deniz Atac
Consultant
+90 533 374 1198

Milan
Carolina Lanfranchi
Consultant
+39 33 8924 1720

Paris
Maria Cifuentes Caruncho
Specialist
+33 142 78 67 77

Portugal
Maura Marvão
Consultant, Contemporary Art
+351 917 564 427

Zurich
Niklaus Kuenzler
Specialist, Contemporary Art
+41 79 533 90 00

Worldwide Offices

Sale Rooms

New York
450 Park Avenue
New York, NY 10022, USA
tel +1 212 940 1200
fax +1 212 940 1378

London
30 Berkeley Square
London W1J 6EX, United Kingdom
tel +44 20 7318 4010
fax +44 20 7318 4011

Geneva
23 quai des Bergues
1201 Geneva, Switzerland
tel +41 22 906 80 00
fax +41 22 906 80 01

15 quai de l'Ile
1204 Geneva, Switzerland
fax +41 22 317 81 80

Hong Kong
Room 1301-13/F, York House,
The Landmark Building,
15 Queen's Road Central, Hong Kong
tel +852 2318 2000
fax +852 2318 2002

Regional Offices

Berlin
Kurfürstendamm 193
10707 Berlin, Germany
tel +49 30 887 297 44

Milan
Via Monte di Pietà, 1/A
Milan 20121

Istanbul
Meclisi Mebusan Caddesi
Deniz Apartmani No. 79/8
Istanbul Beyoglu 34427, Turkey
tel +90 533 374 1198

Moscow
Nikolskaya Str 19–21, 5th floor,
109012 Moscow, Russia
tel +7 495 225 88 22
fax +7 495 225 88 87

Paris
46 rue du Bac,
75007 Paris, France
tel +33 1 42 78 67 77
fax +33 1 42 78 23 07

Zurich
Restelbergstrasse 89,
8044 Zurich, Switzerland
tel +41 79 533 90 00

Specialists and Departments

20th Century & Contemporary Art

Hugues Joffre, Worldwide Head of 20th Century Art ..... +44 20 7318 7923
Jean-Paul Engelen, Worldwide Head of Contemporary Art ..... +1 212 940 1390
David Georgiades ..... +1 212 940 1280
August O. Uribe ..... +1 212 940 1208
Bart Van Son ..... +44 20 7318 7912

London

Peter Sumner, Head of Contemporary Art, London ..... +44 20 7318 4063
Henry Highley, Head of Day Sale ..... +44 20 7318 4061
Tamila Kerimova, Head of New Now Sale ..... +44 20 7318 4065
Matt Langton ..... +44 20 7318 4074
Iori Endo ..... +44 20 7318 4039
Simon Tovey ..... +44 20 7318 4084
Hannah Tjaden ..... +44 20 7318 4093
Alex Dolman ..... +44 20 7901 7911
Ava Carleton-Williams ..... +44 20 7901 7904
Chiara Panarello ..... +44 20 7318 4073
Florencia Moscova ..... +44 20 7318 4082

New York

Kate Bryan, Head of Evening Sale ..... +1 212 940 1267
John McCord, Head of Day Sale ..... +1 212 940 1261
Rebekah Bowling, Head of New Now Sale ..... +1 212 940 1250
Jean-Michel Placent ..... +1 212 940 1263
Zach Miner ..... +1 212 940 1256
Rachel Adler Rosan ..... +1 212 940 1333
Kyla Sullivan ..... +1 212 940 1204
Karen Garka-Prince ..... +1 212 940 1219
Katherine Lukacher ..... +1 212 940 1215
Samuel Mansour ..... +1 212 940 1219
Nicole Smith ..... +1 212 940 1260
Courtney Raterman ..... +1 212 940 1392
Paula Campolieto ..... +1 212 940 1255
Annie Dolan ..... +1 212 940 1288

Latin American Art

Henry Allsopp, Worldwide Head ..... +44 20 7318 4060
Kaeli Deane, Head of Sale ..... +1 212 940 1401
Natalia C. Zuluaga ..... +1 305 776 4439
Carolina Scarborough ..... +1 212 940 1289
Isabel Suarez ..... +1 212 940 1227

Modern and Contemporary Editions

Cary Leibowitz, Worldwide Co-Director ..... +1 212 940 1222
Kelly Troester, Worldwide Co-Director ..... +1 212 940 1221

London

Robert Kennan, Head of Sale ..... +44 20 7318 4075
Anne Schneider-Wilson ..... +44 20 7318 4042
Ross Thomas ..... +44 20 7318 4077
Rebecca Tooby-Desmond ..... +44 20 7318 4079
Eliza Allan ..... +44 20 7318 4069

New York

Jannah Greenblatt ..... +1 212 940 1332
Audrey Lindsey ..... +1 212 940 1322
Kaissa Karhu ..... +1 212 940 1238

Jewels

Nazgol Jahan, Worldwide Director ..... +1 212 940 1283

London

Lane Clements McLean ..... +44 20 7318 4010

New York

Kristen Dowling ..... +1 212 940 1302
Christina Alford ..... +1 212 940 1365

Design

Alexander Payne, Senior Director
and Worldwide Head, Design ..... +44 20 7318 4052

London

Madalena Horta e Costa, Head of Sale ..... +44 20 7318 4019
Domenico Raimondo ..... +44 20 7318 4016
Marine Hartogs ..... +44 20 7901 7913
Marcus McDonald ..... +44 20 7318 4095
Marta De Roia ..... +44 20 7318 4096
Lisa Stevenson ..... +44 20 7901 7925
Sofia Sayn-Wittgenstein ..... +44 20 7318 4023

New York

Alex Heminway, New York Director ..... +1 212 940 1268
Meaghan Roddy ..... +1 212 940 1266
Cordelia Lembo ..... +1 212 940 1265
Jillian Pfifferling ..... +1 212 940 1268

Photographs

Vanessa Hallett, Senior Director ..... +1 212 940 1243
and Worldwide Head, Photographs

London

Genevieve Janvrin, Head of Photographs, Europe ..... +44 20 7318 7996
Yuka Yamaji ..... +44 20 7318 4098
Alexandra Bibby ..... +44 20 7318 4087
Sophie Busby ..... +44 20 7318 4092

New York

Sarah Krueger, Head of Sale ..... +1 212 940 1225
Caroline Deck ..... +1 212 940 1247
Rachel Peart ..... +1 212 940 1246
Marijana Rayl ..... +1 212 940 1386
Kelly Van Ingen ..... +1 212 940 1245

Chicago

Carol Ehlers ..... +1 773 230 9192

Watches

Sam Hines, International Head of Watches ..... +85 26 77 39 315

Geneva

Aurel Bacs, Senior Consultant Bacs & Russo ..... +41 22 317 81 85
Livia Russo, Senior Consultant Bacs & Russo ..... +41 22 317 81 86
Dr. Nathalie Monbaron ..... +41 22 317 81 83
Virginie Liatard-Roessli ..... +41 22 317 81 82
Diana Ortega ..... +41 22 317 8187
Justine Séchaud ..... +41 22 317 8188

London

Paul David Maudsley ..... +44 20 7901 7916
Kate Lacey ..... +44 20 7901 2907

New York

Paul Boutros ..... +1 212 940 1293
Leigh Zagoory ..... +1 212 940 1285

Hong Kong

Jill Chen ..... +852 9133 0819
Joey Luk ..... +852 2318 2032
Angel Ho ..... +852 2318 2031

Photographs Auction
London, 19 May 2016

Visit our public viewing from
13 – 19 May at 30 Berkeley Square,
London W1J 6EX

Enquiries
+44 20 7318 4092
photographslondon@phillips.com

PHILLIPS

Richard Mosse
Endless Plain of Fortune, 2011
Estimate £8,000–12,000
©Richard Mosse. Courtesy
of the artist and Jack Shainman
Gallery, New York

Specialists and Departments

Exhibitions
Brittany Lopez Slater ..... +1 212 940 1299
Edwin Pennicott ..... +44 20 7901 2909

Sponsorships
Lauren Shadford ..... +1 212 940 1257
Cecilia Wolfson ..... +1 212 940 1258

Private Sales
Susanna Brockman ..... +44 20 7318 4041

Private Client Services

London
Dawn Zhu ..... +44 20 7318 4017
Adam Clay ..... +44 20 7318 4048
Lily Atherton Hanbury ..... +44 20 7318 4040
Fiona M. McGovern ..... +44 20 7901 7901

New York
Philae Knight ..... +1 212 940 1313
Sara Tayeb-Khalifa ..... +1 212 940 1383

Office of the Chairman and Chief Executive Officer
Mariangela Renshaw ..... +1 212 940 1207, +44 207 318 4029

Executive Assistant to the Senior Executives
Elizabeth Anne Wallace ..... +1 212 940 1303

Communications and Marketing
Michael Sherman, Chief Communications
and Public Relations Officer ..... +1 212 940 1200
Trish Walsh, Marketing Manager ..... +1 212 940 1224
Emma Miller Gelberg, Marketing and Catalogue Coordinator ..... +1 212 940 1240
Charlotte Adlard, Marketing Co-ordinator ..... +44 207 901 7905
Alex Godwin-Brown, Head of Press and Events, Europe ..... +44 20 7318 4036
Georgia Trotter, Events Manager ..... +44 20 7318 4085

Creative Services
Andrea Koronkiewicz, Director of Creative Services ..... +1 212 940 1326
Orlann Capazorio, Director of Production ..... +1 212 940 1281

London
Eve Campbell, Creative Services Manager ..... +44 20 7901 7919
Moira Gil, Graphic Designer ..... +44 20 7901 7917
Laurie-Ann Ward, Graphic Designer ..... +44 20 7901 7918

New York
Jeff Velazquez, Production Artist ..... +1 212 940 1211
Christine Knorr, Graphic Designer ..... +1 212 940 1325
James Reeder, Graphic Designer ..... +1 212 940 1296

Proposals
Lauren Zanedis ..... +1 212 940 1271

Sale Information

20th Century & Contemporary Art

Auction and Viewing Location
30 Berkeley Square, London W1J 6EX

Auction
9 February 2016, 7pm

Viewing
30 January - 9 February 2016
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
In sending in written bids or making enquiries please refer to this sale as UK010116 or 20th Century & Contemporary Art Evening Sale

Absentee and Telephone Bids
tel +44 20 7318 4045
fax +44 20 7318 4035
Susanna Brockman +44 20 7318 4041
bidslondon@phillips.com

Sale Department

Head of Sale
Peter Sumner +44 20 7318 4063
psumner@phillips.com

Cataloguers
Hannah Tjaden +44 20 7318 4093
htjaden@phillips.com

Alex Dolman +44 20 7901 7911
adolman@phillips.com

Administrator
Ava Carleton-Williams +44 20 7901 7904
acarleton-williams@phillips.com

Property Manager
Ross Martin +44 20 7318 4057
rmartin@phillips.com

Photographers
Marta Zagozdzon
Jean Bourbon

Auctioneer
Hugues Joffre

Catalogues
Emma Miller Gelberg +44 20 7318 4010
+1 212 940 1291
catalogues@phillips.com
$35/€25/£22 at the gallery

Client Accounting
Jason King, Director +44 20 7318 4086
Buyer Accounts
Carolyn Whitehead +44 20 7318 4020
Seller Accounts
Surbjit Dass +44 20 7318 4072

Client Services
30 Berkeley Square, London W1J 6EX
Tel +4420 7318 4010

Shipping
Jan Navratil +44 20 7318 4081
Richard Hore +44 20 7318 4026
William Saint-Prix +44 20 7901 7930
Charlotte Turner +44 20 7318 4047

Front Cover
Lot 14, Piero Manzoni, *Achrome*, 1958
© DACS 2015

Back Cover
Lot 6, Glenn Ligon, *Stranger #45*, 2001
© Glenn Ligon 2015. Courtesy Regen Projects

PHILLIPS

30 Berkeley Square, London, W1J 6EX
phillips.com +44 20 7318 4010
bidslondon@phillips.com

Please return this form by fax to +44 20 7318 4035 or email it to bidslondon@phillips.com at least 24 hours before the sale. Please read carefully the information in the right column and note that it is important that you indicate whether you are applying as an individual or on behalf of a company.

Please select the type of bid you wish to make with this form (please select one):

- ☐ **In-person**
- ☐ **Absentee Bidding**
- ☐ **Telephone Bidding**

Paddle Number

Please indicate in what capacity you will be bidding (please select one):

- ☐ **As a private individual**
- ☐ **On behalf of a company**

Sale Title **Sale Number** **Sale Date**

Title First Name Surname

Company (if applicable) Account Number

VAT number (if applicable)

Address

City State/Country

Post Code

Phone Mobile

Email Fax

Phone number to call at the time of sale (for Phone Bidding only)

1. 2.

Please complete the following section for telephone and absentee bids only

Lot number In Consecutive Order	Brief description	Maximum pound sterling price* Absentee Bids Only

* Excluding Buyer's Premium and VAT

Financial Information
For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit Card Type Expiration Date

Credit Card Number

Signature Date

By signing this form, you accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

- **Private Purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company Purchases:** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +44 20 7318 4035 or scan and email to bidslondon@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +44 20 7318 4045.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express, Mastercard or Union Pay (for in person transactions only), UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- You will not have the right to cancel the sale of any lot purchased by you under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

Index

Arcangel, C. 46
Auerbach, F. 22
Auerbach, T. 7

Bonalumi, A. 13
Bove, C. 44
Burri, A. 12

Calzolari, P. 15
Colen, D. 2
Condo, G. 43

Delvaux, P. 10
Dubuffet, J. 9

Echakhch, L. 1

Fautrier, J. 25
Fontana, L. 11

Hirst, D. 34, 35
Hodges, J. 5
Hodgkin, H. 20

Imai, T. 27

Jawlensky, A. 32

Kabakov, I. 39
KAWS 45
Kiefer, A. 40
Kossoff, L. 21, 23
Kosuth, J. 18
Kusama, Y. 4

Léger, F. 29
Ligon, G. 6
Liu Xiaodong 42

Lowry, L.S. 24

Manzoni, P. 14
Marini, M. 31
McEwen, A. 3

Picabia, F. 30
Prince, R. 33, 36

Rauch, N. 37
Rotella, M. 17
Ruby, S. 8

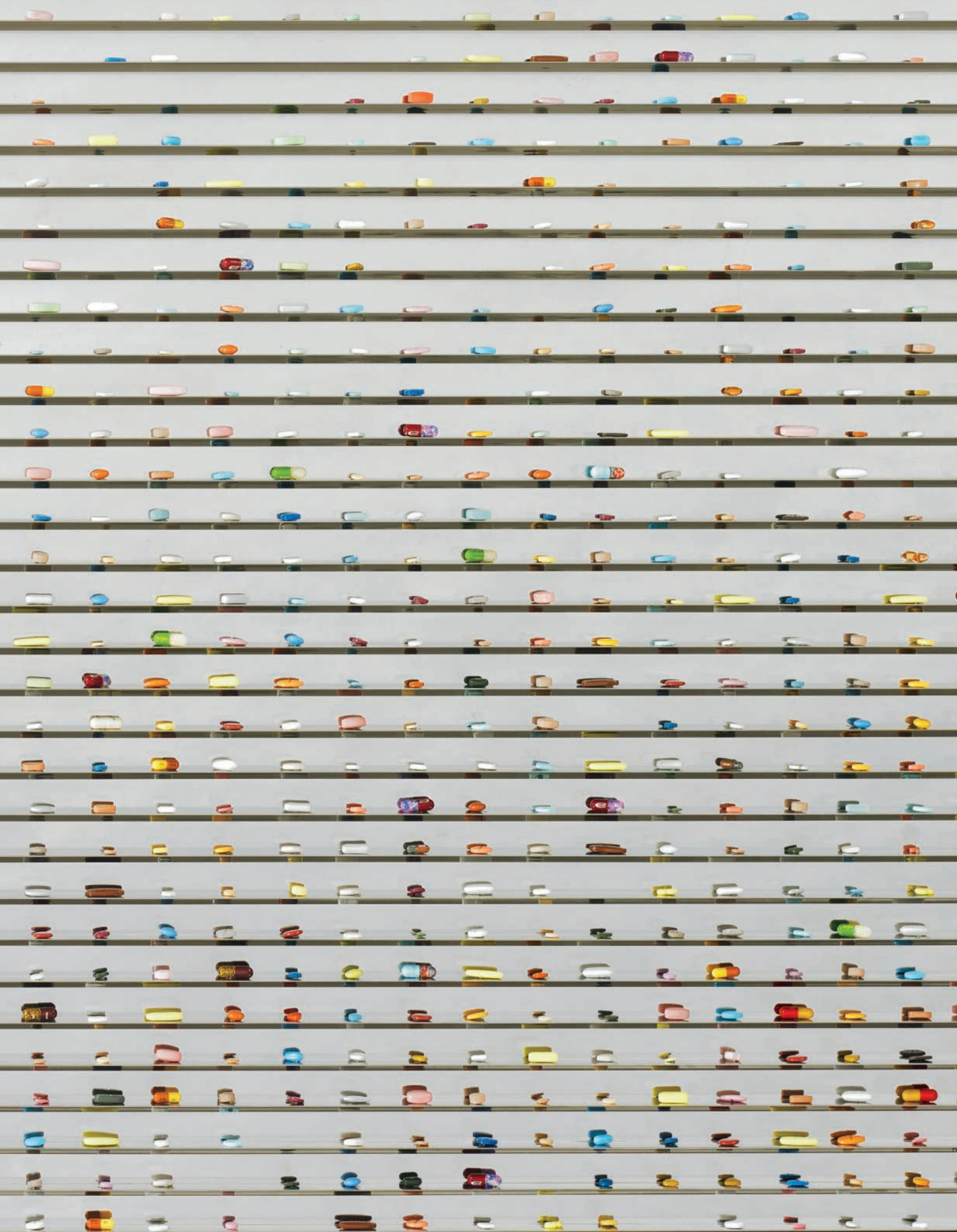
Shiraga, K. 28
Soulages, P. 26
Sutherland, G. 19

Twombly, C. 16

West, F. 38

Zhang Enli 41

RED
ROUTE



phillips.com