

20th Century &
Contemporary Art
Evening Sale
London, 8 March 2018



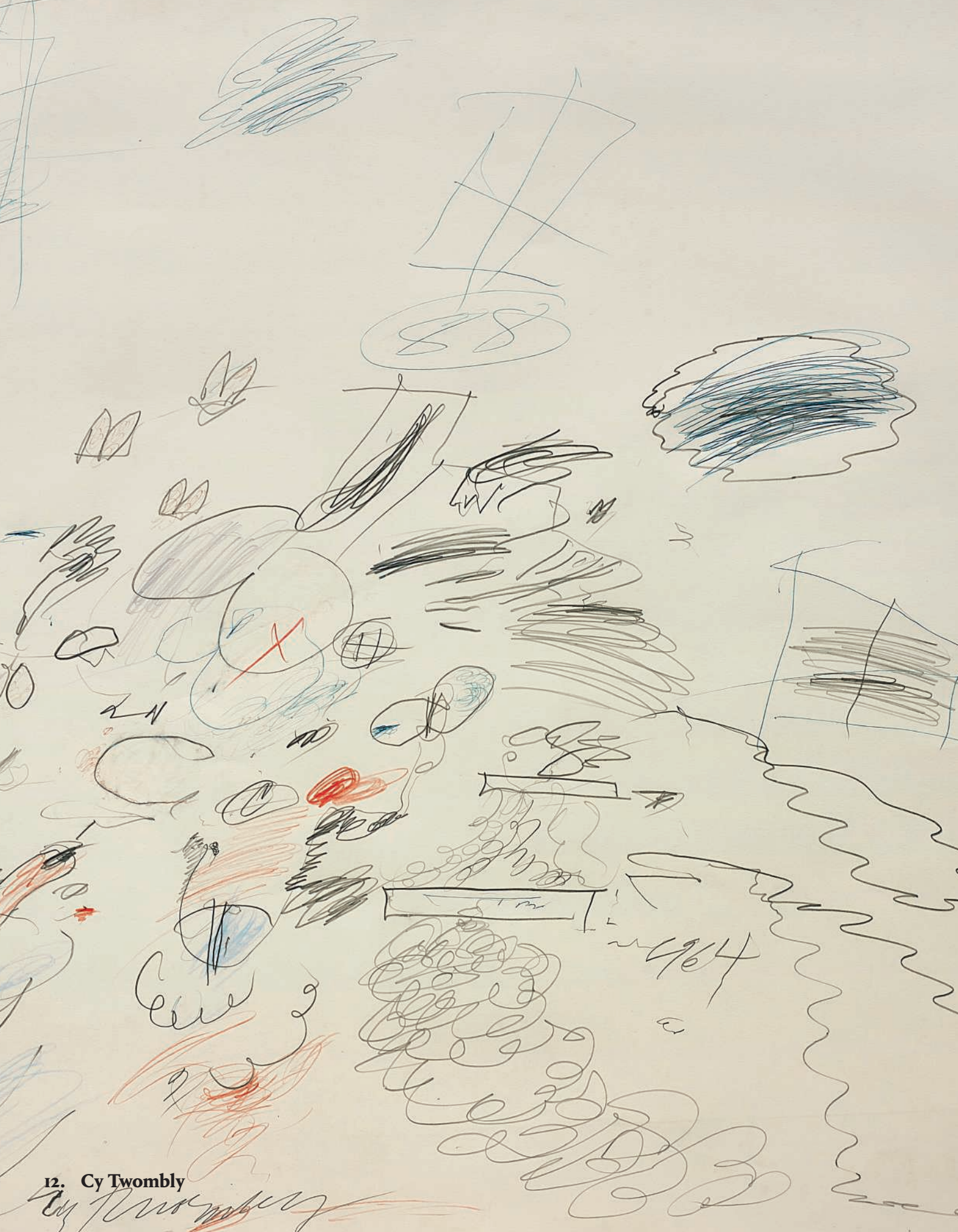
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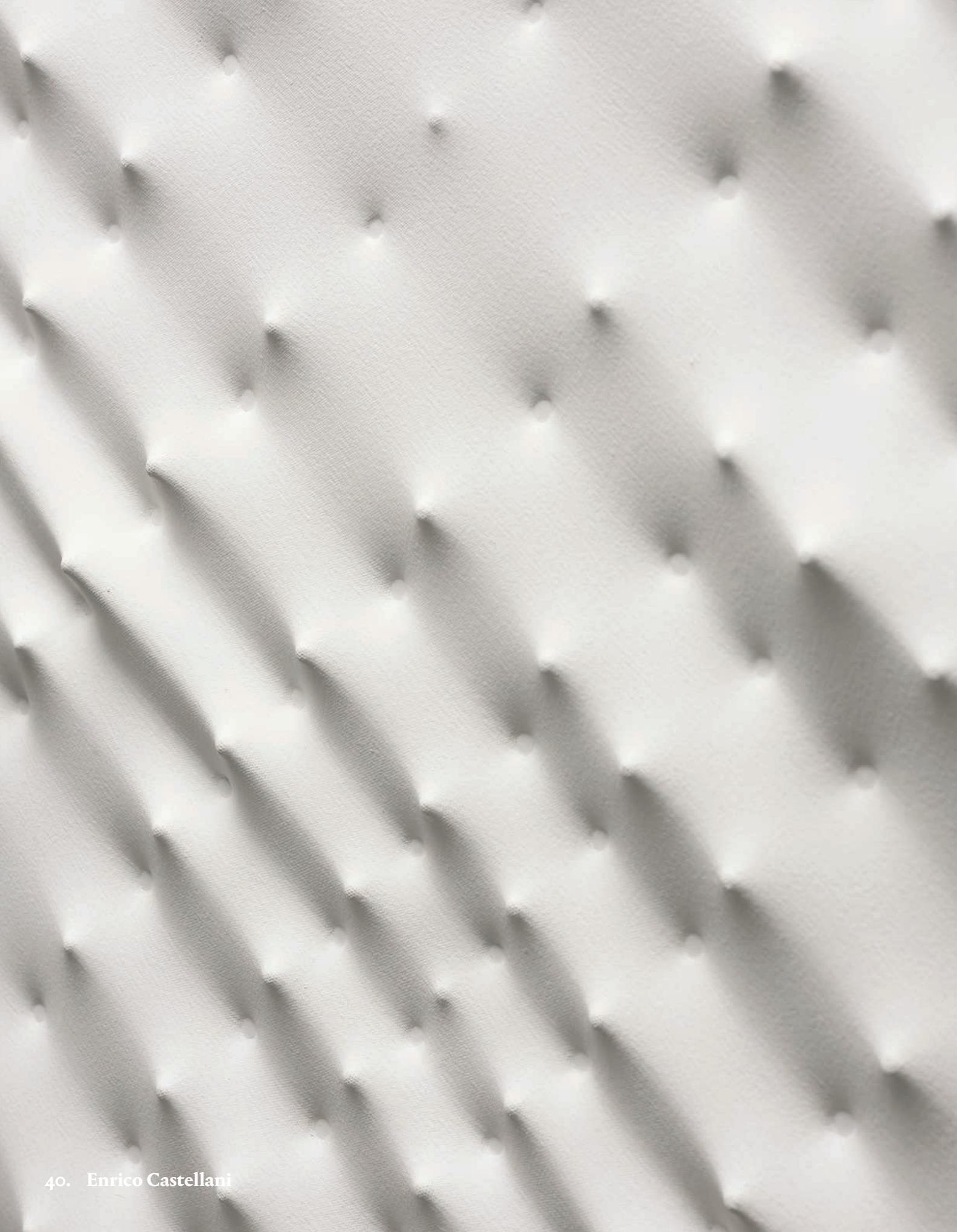














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20th Century & Contemporary Art Evening Sale *London, 8 March 2018, 7pm*

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auction

8 March 2018, 7pm

Viewing

24 February – 8 March 2018
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation

When sending in written bids
or making enquiries please
refer to this sale as UK010118 or
20th Century & Contemporary
Art Evening Sale

Absentee and Telephone Bids

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Property of an Important American Collector

I. Jack Whitten 1939-2018

Bright Moments: For R.R. Kirk
signed and dated 'J. Whitten '95' lower right;
further signed, titled and dated "'Bright Moments:
For R.R.Kirk" 1995 Jack Whitten' on the reverse
acrylic, coal and gold leaf on canvas, in artist's frame
127.3 x 106.7 cm (50½ x 42 in.)
Executed in 1995.

Estimate

£200,000-300,000 \$282,000-423,000

€227,000-340,000 ₪

Provenance

Michael Kohn Gallery, Los Angeles
Acquired from the above by the present owner

Exhibited

Los Angeles, Michael Kohn Gallery, *Into the Mystic*,
17 November 2012 - 26 January 2013

**'Music has had a great bearing on my painting.
The music is what has kept me going...'**

Jack Whitten, 1994





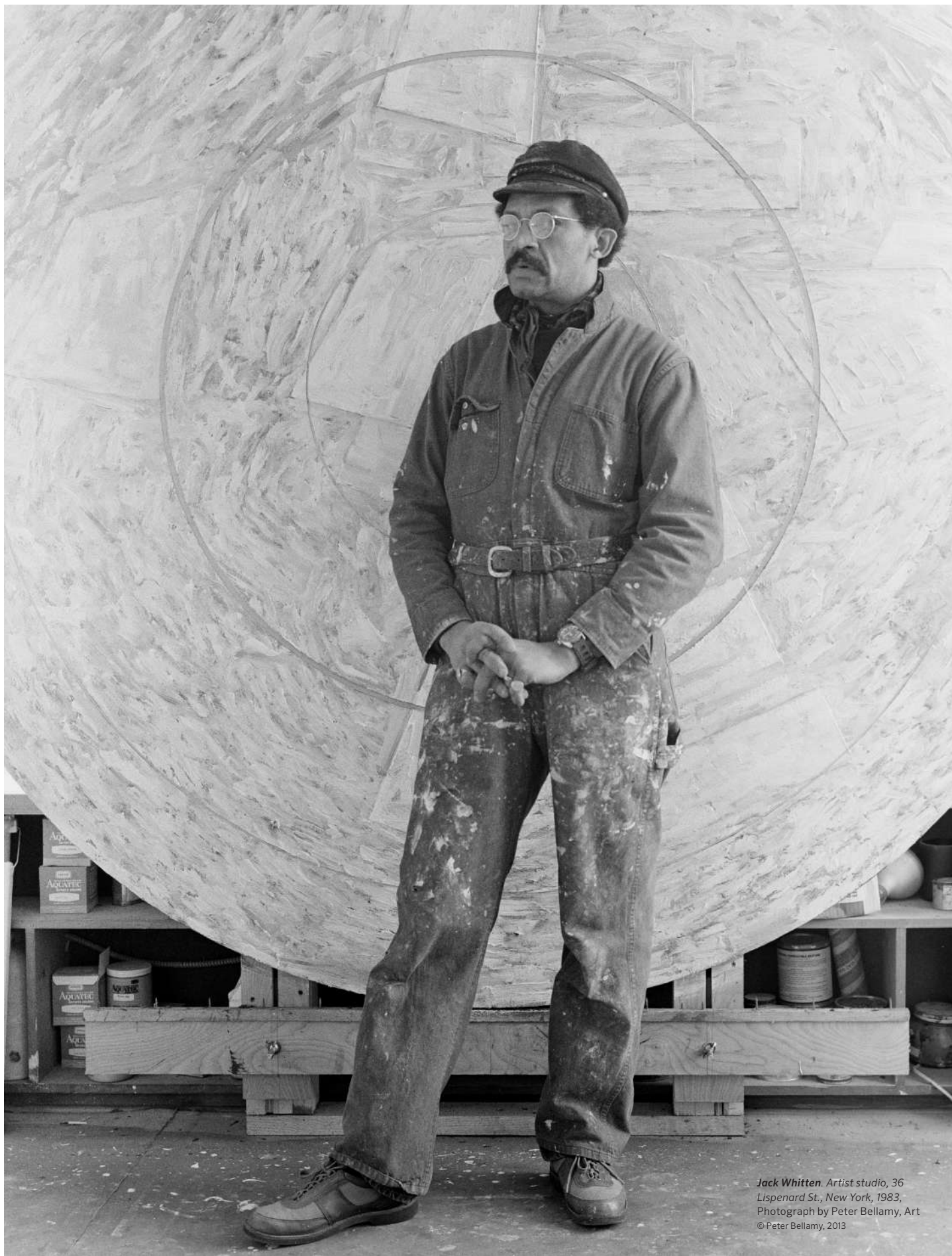
Jack Whitten, *Black Monolith II (For Ralph Ellison)*, 1994, acrylic, molasses, copper, salt, coal, ash, chocolate, onion, herbs, rust, eggshell, razor blade on canvas, 147.3 x 132.1 cm (58 x 52 in.), Brooklyn Museum, William K. Jacobs, Jr. Fund, 2014.65
© Jack Whitten

Painted in 1995, *Bright Moments: For R.R. Kirk* is a remarkable example from Jack Whitten's most renowned series, *Black Monoliths* which in title and inspiration pay homage to African-American visionaries such as Ralph Ellison and James Baldwin and visually push the boundaries of painting toward a more sculptural and three dimensional surface.

Sound and the composers of harmony reverberate throughout Whitten's practice, as he actively referenced acclaimed African American musicians in many titles from the *Black Monolith* series, including works dedicated to Miles Davis, Betty Carter and Thelonious Monk. *Bright Moments: For R.R. Kirk* honours Jazz musician Rahsaan Roland Kirk's 1973 album *Bright Moments*. As Whitten said of jazz music and its influence on the series specifically, 'For me personally, being African-American and the jazz music coming out of that culture, and meeting all those early jazz musicians, I realize there is something unique in that experience connecting time and sound. I have to tell a lot of painters who say they are working with jazz, that they are only working with it as simplistic narrative notion; until they can connect with it in terms of light, colour and sound, they're only skimming the surface of jazz' (Jack Whitten, quoted in 'In conversation, Jack Whitten with Jarrett Earnest,' *Brooklyn Rail*, 1 February 2017, online). Indeed, Whitten connected each of these elements at play within a single image—light, sound and colour— as realised in *Bright Moments: For R.R. Kirk*. Though formalised in this mosaic series, Whitten actually declared his mission in the search for light in painting as early as 1965, when he said to John Coltrane 'I was looking for light - light in painting' (Jack Whitten, quoted in 'In conversation, Jack Whitten with Jarrett Earnest,' *Brooklyn Rail*, 1 February 2017, online).

While studying art in Baton Rouge, Louisiana, Whitten became troubled by the Southern resistance to the Civil Rights Movement and relocated to New York in the 1960s.

Initially influenced by the vigorously fearless abstract paintings of Willem de Kooning and the sculptural monumentality of David Smith, Whitten would, within the next ten years, actively break away from being defined by a singular New York art movement by challenging the limitations of abstract form. During the 1970s and 1980s Whitten investigated minimal and austere forms, eventually moving towards grid like paintings which predict the mosaic quality of the *Black Monolith* series, sparked by the artist's voyage to Sinai, Egypt. Whitten attended the services for Greek Christmas at Saint Catherine's Monastery and was stunned by its interior, built into the pink granite foothills of Mount Sinai. The dappled light from the interior chandeliers danced over the mosaic glass tiles, which, in uneven form, cut and refracted the light, creating an almost prism like reflection. As Whitten explained, 'Each one of the tesserae was put down in such a way that it collects the light and throws it off very specifically' (Jack Whitten, quoted in 'In conversation, Jack Whitten with Jarrett Earnest,' *Brooklyn Rail*, 1 February 2017, online). Absorbing the brilliance of this religious scene, Whitten returned to New York to begin his *Black Monolith* series, inventing an artistic process which would allow him to 'paint as collage' (Jack Whitten). He 'mixes acrylic medium gels, varnishes, and binders with powder pigment to produce small pieces of dried-acrylic paint that are then layered, mosaic-like, onto the canvas' (Jack Whitten, *Atopolis: For Édouard Glissant*, exh. cat., Museum of Modern Art, New York, 2014). Producing a final composition that echoes the mosaic structure of Saint Catherine's, specifically, the refraction and throwing of light, Whitten discovered 'that within those densities of light there is a sound. It is a much higher and a more complex notion of sound, but there is a sound in there' (Jack Whitten, quoted in 'In conversation, Jack Whitten with Jarrett Earnest,' *Brooklyn Rail*, 1 February 2017, online).



*Jack Whitten. Artist studio, 36
Lispenard St., New York, 1983.
Photograph by Peter Bellamy, Art
© Peter Bellamy, 2013*

o **2. Lynette Yiadom-Boakye** b. 1977

Politics

oil on canvas

183 x 167.3 cm (72 x 65⅞ in.)

Painted in 2005.

Estimate

£70,000-90,000 \$98,800-127,000

€79,300-102,000 ♠

Provenance

Flowers East, London

The Saatchi Collection, London (acquired from
the above in 2005)

Sotheby's, London, 17 October 2013, lot 19

Acquired at the above sale by the present owner

Exhibited

London, Saatchi Gallery, *Newspeak: British*

Art Now, Part I, June 2010, p. 33 (illustrated)

Literature

Ratik Asokan, 'The Painting's Presence',

The Nation, 11 July 2011, online

**'People are tempted to politicize the fact that
I paint black figures, and the complexity of this
is an essential part of the work. But my starting
point is always the language of painting itself
and how that relates to the subject matter.'**

Lynette Yiadom-Boakye





Edgar Degas, *Combing the Hair* (*La Coiffure*), c.1896, oil on canvas, National Gallery, London
 © Image: National Gallery, London / De Agostini Picture Library / Bridgeman Images

Confronted by Lynette Yiadom-Boakye's characteristically sumptuous palette and thick, assured brushstrokes, the viewer is drawn into the artist's masterful use of light, colour and composition in *Politics*. Assertively positioned at the forefront of the canvas and presented against a rich background, two female figures stand, staring directly at the onlooker. Both a writer and a painter, Yiadom-Boakye invites the viewer to evaluate the present work alongside its title to explore the varying dynamics and implications running concurrently between the two. Evaluating the visual syntax of painting as well as the broader associative references which emanate from the work, the present canvas is exemplary of Yiadom-Boakye's nuanced finesse of painterly techniques as well as an adept understanding of the medium's wealth of history.

Primarily concerned with the medium of painting, Yiadom-Boakye employs a distinctly progressive approach, the dynamic application of oil paint revealing the painterly construction of the work. Evoking the loose impressionistic brushstrokes of Walter Sickert, Yiadom-Boakye conveys a suggestion of a moment in time through a reduced palette, which appears fleeting and circumstantial. Unlike the named sitters of Thomas Gainsborough's portraiture, the figures in Yiadom-Boakye's oil paintings operate in a fictional sphere, distinct from a specific time and place. The artist has described her compositions as focussing upon 'suggestions of people...They don't share our concerns or anxieties. They are somewhere else altogether' (Lynette Yiadom-Boakye, quoted in Nadine Rubin Nathan, 'Lynette Yiadom-Boakye's Fashionable Eye', *The New York Times Magazine*, 15 November 2010, online). This refusal to consign characters

to a particular moment in time has led Orlando Reade to suggest that her paintings are 'portraits of society' rather than of individuals (Orlando Reade, 'Life Outside the Manet Paradise Resort. On The Paintings of Lynette Yiadom-Boakye', *The White Review*, November 2012, online). It is this indeterminacy that allows Yiadom-Boakye's paintings to function as cultural windows, offering a momentary view into the life of the fictional sitter.

At odds with traditional art historical considerations yet conversely referential, Yiadom-Boakye's work is crucially concerned with the techniques of painting, eluding definition in favour of unpredictability. Consciously engaging oil paint and examining the genre of portraiture, the palette of the sumptuous background both contests and invites a dialogue with the chiaroscuro technique evident in the portraits of Rembrandt or the paintings of Caravaggio, whilst the delicately rendered folds of lavish material running through the protagonist's dress is evocative of Gainsborough's exquisitely painted finery. The influences of art history are further evident in Yiadom-Boakye's eschewal of realism and her admiration for Degas' painting *La Coiffure* which she regularly views at the National Gallery, London: 'a reminder that it is possible to achieve movement, elegance, heat, and brutality with very little and that it doesn't need to look real to feel it. Feeling rather than knowing. Feeling as believing. Painting as sensuality' (Lynette Yiadom-Boakye, quoted in Jennifer Higgie, 'Don't Explain', *Lynette Yiadom-Boakye*, Munich, 2014, p. 9). Invoking dark burgundy tones, Yiadom-Boakye's adroit mastery of red was honed by her revisiting of Degas' scarlet painting: 'I've also learnt about red from

this painting: how to make it work. And that it is possible to lay scarlet next to orange, next to deep cadmium red, next to pink, next to black and bring the whole thing to life with a few patches of bare canvas and white' (Lynette Yiadom-Boakye, quoted in 'Artists' Artists', *Frieze.com*, 1 October 2012, online). Ensuring that tone and form unite with and fight against the visual syntax of the past, in *Politics* Yiadom-Boakye suspends us in a moment of dislocation, where we are free to connect subjectively with the painting.

With brilliant eyes glinting against the velvety background, the interplay of gazes is thematically prevalent in *Politics*; both figures lock eyes with the viewer in a manner that is concomitantly challenging and inviting. The power commanded by the women's stare conveys their refusal to be objectified subjects, countering the art historical tradition of the white male painter depicting the female nude or portrait. Yiadom-Boakye examines traditional representations of women throughout the art historical canon through her illumination of the gaze and her protagonist's ambiguous

characterisation. The title of the present work invokes both gender and race politics when considered alongside the formal qualities of the present work, thus creating a biting critique of not only the traditional art historical order but present hierarchies existing today.

In *Politics* Yiadom-Boakye develops the ambiguity of her painterly narratives, working with indeterminate backgrounds that refuse to link the figures to a particular place or time. This openly referential painting style allows viewers to construct their own associations; the onlooker is encouraged to expand their imagination and project their own interpretations upon the canvas. The present work resounds with an energy that is partly a result of its creation, as Yiadom-Boakye's paintings are typically completed in a day to best capture a particular experience. *Politics* draws attention to the painterly processes through the expressive representations of the human figure. A hauntingly evocative and dramatic experience, *Politics* artfully encapsulates the artist's uniquely poetic image-making process and holds us all under its sway.

**Walter Richard Sickert, *Gatti's Hungerford Palace of Varieties*.
Second Turn of Katie Lawrence,
c.1888, oil on canvas, Yale University
Art Gallery, New Haven, CT, USA**
© Image: Bridgeman Images



3. **Wolfgang Tillmans** b. 1968

Greifbar 27

signed and numbered 'Wolfgang Tillmans 1/1 +1'
on a label affixed to the reverse
chromogenic print mounted on aluminium,
in artist's frame

240 x 181 cm (94½ x 71¼ in.)

Executed in 2014, this work is number 1 from
an edition of 1 plus 1 artist's proof.

Estimate

£200,000-300,000 \$282,000-423,000

€227,000-340,000 ♠

Provenance

Terre des Femmes Charity Auction, Berlin,

18 April 2016, lot 23 (gifted by the artist)

Acquired at the above sale by the present owner



Greifbar 27 is an exquisite example of the 2000 Turner Prize winner Wolfgang Tillmans' series of abstractions that challenge the traditional gestural means of representation. Manipulating light he composes camera-less photographs. Caught between chance and the artist's intervention, Tillmans commenced his celebrated body of abstract works in 2003. The first work from the titled series, *Greifbar 1*, won the artist the prestigious Woolston prize at the Royal Academy's summer exhibition in 2014. Tillmans' abstract compositions have been included in two recent monumental solo exhibitions at Tate Modern in London and the Fondation Beyeler in Riehen. Each show highlighted the artist's increasing international importance and the critical acclaim with which his immense photographic experimentations have been received.

Exposing undeveloped photographic paper to light, Tillmans manipulates and skilfully directs light to form his camera-less compositions. At first glance, the non-representational composition seems almost scientific. One appears to be observing evidence derived from natural processes, despite the fact that *Greifbar 27* has been created by the artist's own gestures in space. Concerned with the concept engrained in the perception of his abstract works, Tillmans values the importance of reading the compositions as a photograph, rather than a brushstroke. 'It is important that these are not

paintings, as the eye recognises these as photographic the association machine in the head connects them to reality, whereas a painting is always understood by the eye as mark making by the artist' (Wolfgang Tillmans, quoted in Dominic Eichler, 'Interview with Wolfgang Tillmans', *Wolfgang Tillmans Abstract Pictures*, Ostfildern, 2011, p. 24).

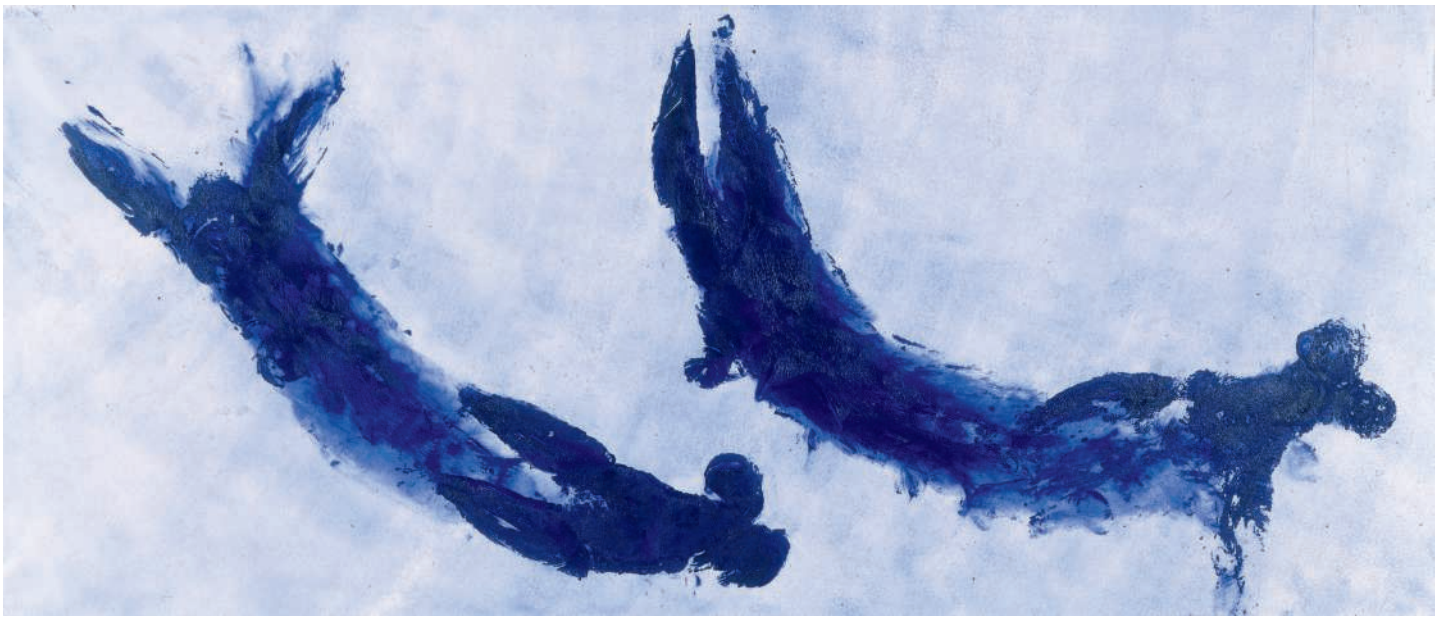
A continuation of the *Freischwimmer* and *Einzelgänger* series, Tillmans uses light to form arabesque-like lines, thereby creating seductive works of art. Where the *Freischwimmer* series is created through a completely dry process, in the *Greifbar* series the artist employs new means to disrupt the image, adding chemicals onto the plane.

In line with his still lifes, landscapes and portraits, Tillmans' abstract works challenge our preconceived perceptions of photography, the artist questions the authenticity and objective reading of the medium. The gestural and deep blue composition evokes the motion and action intrinsic to Yves Klein's *Anthropométries*, his living paintbrushes. In tonality, motion and experiment, the present work echoes the Abstract Expressionist's pioneering modernist and erratic compositions. In line with Klein's body of *Anthropométries*, the present work is enchanting in its contemplative and gestural hues. Both artists subvert the medium, commanding a reading free from ideology and challenging conventional modes of creation.

Sigmar Polke, *Untitled*, 1999, synthetic polymer paint on paper
Museum of Modern Art, New York

© The Estate of Sigmar Polke, Cologne, DACS 2018. Image: Scala, Florence





Yves Klein, *ANT 84 Anthropométrie sans titre*, 1960, dry pigment and synthetic resin on paper laid down on canvas, Musée d'Art Moderne et d'Art Contemporain, Nice

© Yves Klein Estate, ADAGP, Paris / DACS, London, 2018. Image: Musée d'Art Moderne et d'Art Contemporain, Nice / Scala, Florence

‘I’m trying to challenge people’s assumptions that every photograph is reality by presenting abstract forms that somehow look figurative.’

Wolfgang Tillmans

Tillmans’ works are intensely connected to life experiences, the deep blue streaks and fine lines are reminiscent of ink dissolving in water; the vast fields of tonal blues fuse with the fine darker lines. *Greifbar*, meaning tangible, reflects the artist’s reference to figuration in the series of abstractions. The thin strands of intensive colour extend across the lighter background, varying in their sharpness they enhance the viewer’s perception as they attempt to focus. A later work from the consecutively numbered series, *Greifbar 29* adorned the cover of Tillmans’ widely acclaimed 2017 solo exhibition at Tate Modern in London. In these works Tillmans does not aim to depict reality, but rather thought: ‘It’s about the transformation that conceptual photography and conceptual art have in common: the transformation of a thought’ (Wolfgang Tillmans, quoted in Susanne Schreiber, ‘Die Idee der Schönheit ist politisch’, *Handelsblatt*, 13 July 2017, online). Echoing Sigmar Polke’s *Dispersion* photographs, Tillmans’ abstract photographic works encapsulate the artist’s mastery of materials and synthesis of alchemy.

Both artists use corruption and alteration of substance and the effects of light to create communicative images which break down the convention of photography. Whereas Polke used abstraction to corrupt images and preconceived notions of perception, Tillmans explores manipulation and chemical disruption to intuitively document light. The artist liberates the composition from painterly gesture and instils it with a powerful presence; in veiling the tangible object he forms his strikingly simple yet buoyant abstract composition.

Interrogating the nature of photography, *Greifbar 27* is a pivotal example of Tillmans’ whimsical abstract out-of-camera compositions. The present work represents the artist’s unique and avant-garde experimentation with the notion of photography. Challenging the conceived superiority of traditional painting, using different techniques to manipulate and corrupt his imagery, Tillmans masterfully emphasises the importance of the work of art itself.

Property from an Important Asian Collector

4. **Gilbert & George** b. 1943 and b. 1942

The Man

signed, titled and dated 'Gilbert and George
"THE MAN" 1978' lower right; each further consecutively
signed and numbered "'THE MAN" 1-9' on the reverse
gelatin silver prints with hand colouring, in artists'
frames, in 9 parts
each 50 x 40 cm (19⁵/₈ x 15³/₄ in.)
overall 150 x 120 cm (59 x 47¹/₄ in.)
Executed in 1978.

Estimate

£300,000-500,000 \$423,000-706,000

€340,000-566,000 ₣ ♠

Provenance

Art Agency Co. Ltd., Tokyo

Acquired from the above by the present owner

Exhibited

Bordeaux, CAPC musée d'art contemporain de
Bordeaux; Kunsthalle Basel; Brussels, Palais
des Beaux Arts; Madrid, Palacio de Velázquez; Munich,
Städtische Galerie im Lenbachhaus; London, Hayward
Gallery, *Gilbert & George: The Complete Pictures 1971-1985*,
May 1986 - September 1987, p. 119 (illustrated)

Literature

Rudi Fuchs, ed., *Gilbert and George: The Complete Pictures
1971-2005*, vol. I, London, 2007, p. 302 (illustrated)

Inigo Philbrick and Hans Ulrich Obrist, *Gilbert & George: Art
Titles 1969-2010 In Alphabetical Order*, Cologne, 2011, p. 20



THE MAN

Gilbert and *George*

1978

A paradigmatic example of Gilbert & George's witty multi-disciplinary compositions, *The Man*, 1978, displays the artistic duo's exploration of photography which has cemented their pioneering reputation as leading figures in British art. Tripartite in composition, the picture is comprised of nine photographs, originating from their series, *The 1978 Pictures*. The series marked a significant conclusion to the decade and immediately preceded the pair's departure from a red, black and white colour palette. Commenting on this colour selection, George stated: 'Red has more strength than black. Black and white is powerful but red on top of it is even more so. It's louder' (George, quoted in *Gilbert and George: Dirty Words Pictures*, exh. cat., Serpentine Gallery, London, 2002, p. 15). A year later, in 1979, the artists paused to prepare for their first major retrospective which visited the Centre Georges Pompidou in Paris, the Whitechapel Gallery in their East London base, and three other prestigious museums in Germany, Switzerland, and the Netherlands. Upon their return to London in the early 1980s, they employed a new range of colours and motifs, breaking from their iconic palette.

Immediately following the highly celebrated *Dirty Words* series of 1977, the titles of *The 1978 Pictures* - including *The Basket*, *The Office* and *The Gardener* alongside *The Man* - are almost commonplace in comparison to the profanity evident in their earlier series.



Gilbert & George at the Premiere of their performance piece *Underneath The Arches/The Singing Sculpture* at the Nigel Greenwood Gallery at 60 Glebe Place, Chelsea, London on 1 January 1970

© Gilbert & George. Image: Getty Images

Gilbert:

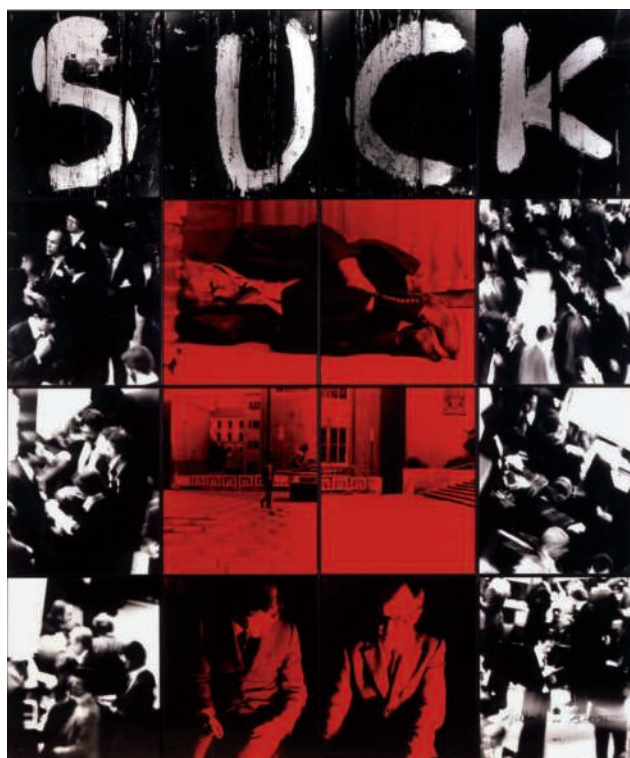
‘Our work has to look new, a new language that can speak to people. We think the most important thing is what we’re trying to say. That’s more important than art, than the word “art”.’

George:

‘We don’t want our works to say “art” immediately. We want them to become the art.’

Gilbert:

‘We want them to say “life”.’



Gilbert & George, *SUCK*, 1977, gelatin silver prints with water-based dye, Collection SFMOMA. Gift of Vicki and Kent Logan © Gilbert & George. Image: SFMOMA

Carter Radcliffe writes ‘Violence ebbs away, giving way to an elegiac aftermath’ (‘Gilbert & George: The Fabric of Their World’, in *Gilbert & George: The Complete Pictures 1971-1985*, exh. cat., CAPC Musée d’Art Contemporain de Bordeaux, 1986, p. 27). In the present work, the faces of the artists and a solitary figure – symbolic of the work’s title – are sandwiched between the gnarled and bare branches which appear in two thirds of the 1978 series. The closely cropped faces are vertically stacked above the stooped, elderly man who is seated in profile on a bench. This heavily shadowed figure is seemingly entrapped in his individual frame, suggesting that he is unable to straighten his bent stature, which echoes the spindled branches. The positioning of the bench against grey grassland contributes further to the overall impression of an image completely and intentionally removed from the context of its creation.

Unlike other examples from *The 1978 Pictures* and *Dirty Words* series, *The Man* makes no explicit reference to the East End of London or Fournier Street, which had been the artists’ home since 1968. In other works from the series, the characters, buildings, streets and graffiti are often adopted as motifs and firmly place the pictures in the context of the 1970s pre-Thatcher era. *The Man*’s detachment from a specific urban environment allows the viewer the opportunity to project their own experiences and cultural connotations upon the work. As evident in the present work, Gilbert & George blur the lines of reality and art in their aesthetically ambiguous microcosms, traversing between our collective memory and

individual subjective experience. Commanding a sense of isolation, solitude and decay, the present work is deeply evocative in its conjuring of societal dislocation.

Often featuring themselves in their own practice, the present work can be seen as a continued dialogue with Gilbert & George’s infamous 1969 *The Singing Sculpture* performance. The physical presence of the artists in their art is a key trope and particularly consistent in their work until 1978. They described themselves as ‘living sculptures’, a phrase borrowed from their examination of performance art. In the case of *The Man* and others in the series, the artists’ cropped faces loom over the figure below. Deliberately, the object of their gaze is unclear and their expression is equally indecipherable. ‘Maybe they look down...as at fallen nature or an allegory of the city. But they could be staring into darkness, as into their previous lives... We cannot know nor do we need to know’ (‘Gilbert & George: The Fabric of Their World’, in *Gilbert & George: The Complete Pictures 1971-1985*, exh. cat., CAPC Musée d’Art Contemporain de Bordeaux, 1986, pp. 27-28). With the eerie combination of branches, figure and faces, *The Man* arguably recalls a Grimm fairy-tale with its uncanny and ambiguous narrative. Similarly invoking the socio-economic situation of 1970s Britain, the present work provides a biting commentary on masculinity as well as examining the concept of performance in gender roles. Progressive in both concept and realisation, *The Man* from Gilbert & George’s lynchpin series is exemplary of the duo’s impressive impact on contemporary British art.

o♦ **5. Allen Jones** b. 1937

T-riffic

signed, titled and dated 'allen jones '66' "T-riffic"
on the overlap; further signed, titled, inscribed
and dated 'ALLEN JONES "T-riffic" I'LL TAKE THIS
ONE PLEASE 1966' on the stretcher
oil on canvas
102.7 x 128 cm (40³/₈ x 50³/₈ in.)
Painted in 1966.

Estimate

£250,000-350,000 \$353,000-494,000
€283,000-396,000 ♠

Provenance

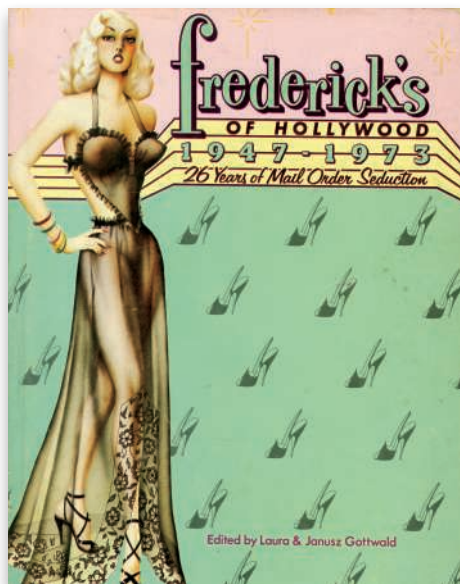
Arthur Tooth & Sons Ltd, London
Private Collection, London (acquired from the above
in 1967)
Lefevre Gallery, London
Private Collection (acquired from the above in 2001)

Exhibited

London, Arthur Tooth & Sons Ltd, *Allen Jones*,
27 June - 15 July 1967, no. 5, n. p. (illustrated)



Allen Jones: In Conversation



Frederick's of Hollywood
catalogue cover, 1963 - 1964



Pages from Frederick's of Hollywood
mail order catalogue, 1963 - 1964

Phillips: During the 60s you spent a period of time in New York and the US – an epicentre of pioneering artistic creativity. What made you want to leave the bustling metropolis? Did you find the reception of your work varied when you returned to Europe?

Allen Jones: My wife was expecting twins and we wanted them to grow up in the UK. Experience told me that it is easier for Europeans to go west than it is for Americans to come east. My work at that time was critically well received with museums buying it on both sides of the Atlantic.

P: *T-riffic* (1966) is one of the first compositions featuring legs, did you start working on this series in New York? Did you use particular models and muses for your work? If so, who was the sitter for *T-riffic*?

AJ: I didn't need a sitter, inspiration was all around me on the Kings Road. The leg paintings were all made in London, this was the fifth picture in the series depicting legs. They were my response to the clarity I found in the New York paintings of Roy Lichtenstein and Tom Wesselman whose images were clear and unambiguous.

F #1170 "T" TERRIFIC

'T-Straps with a difference! Teetery heels almost top 5" ... vamp straps glitter with rhinestones and nailheads. Comfortable, too! In Black Silk or Gold Kid, they're fittin' for imprintin' at Grauman's Chinese Theater. Sizes 4 to 10 Medium.'

Frederick's of Hollywood catalogue entry



Allen Jones, *Wet Seal*, 1966,
oil paint on canvas, wood
and melamine, Tate, London
© Allen Jones. Image: Tate, London 2018

P: The present work seems to draw influence from the slick aesthetics evident in advertising, billboards and the sexual liberation prevalent in New York at that time. What was the particular inspiration for *T-riffic*? Does the title relate to the subject matter?

AJ: In 1965 during my first visit to Los Angeles I came across Frederick's of Hollywood mail order catalogues. The 'high street glamour' and cluttered layout of each page worked against the illusionism of the drawings, making the sexiness of the products acceptable in the sunny suburbias of America.

Abstract Expressionism seemed to have swept away the orthodoxies of figurative painting in the late 50s as taught at British art schools. For those of us still compelled to represent the visible world a new visual vocabulary was needed. Advertising, commercial illustration and comic strips provided a language unfettered by the rules of fine art. All titles for my leg paintings came from shoe names illustrated in the Frederick's catalogues.

P: On the reverse of the canvas we note that there is an extended title for the work: *T-riffic (I'll take this one please)*. What is the importance of this title in relation to the work?

AJ: I had the idea that the painting could be a dialogue between the sales assistant (the painting) and the client (the viewer) in the matter of choice.

P: During this period we occasionally see an incorporation of three-dimensional materials, like steps and ledges into your work. Is this picture a precursor of your later furniture sculptures such as *Chair*, *Hatstand* and *Table* (1969)?

AJ: The oblong shape of the canvas emphasized the episodic nature of the image. I later discovered that an object attached to the canvas surface asserted its flatness, allowing the painted marks to play with illusionistic depth without destroying the fact of the surface.



Interior of Betty and Stanley
Sheinbaum's Los Angeles home

The Modern Form

Property from the Collection of Betty and Stanley Sheinbaum

Lots 6–7

The collection of Betty and Stanley Sheinbaum illustrates an exceptional vision that was ahead of its time. With works ranging from sculptures by Henry Moore, masterpieces by Robert Motherwell and Richard Diebenkorn, ceramics by Pablo Picasso and the sculptural icon *Rondena* by Peter Voulkos, among many others, a visit to the couple's Los Angeles residence provided visitors with an eclectic feast for the senses. Initially formed by Betty with her first husband, Hollywood producer Milton Sperling, and later in partnership with political activist Stanley Sheinbaum upon their marriage in 1964, this remarkable collection is unique for its commitment to both contemporary art and mid-century American craft. Largely assembled within a period of just four years between 1958 and 1962, the works that comprise this collection were very much contemporaneous to the epoch—offering a fascinating snapshot of the vanguard of collecting at this crucial moment in time.

Heiress to one of the most successful motion picture and television dynasties in the world, Betty Sheinbaum was born to Polish-Jewish émigré Harry Warner in New York City in 1920. At that time, what was to become Warner Bros. Pictures was still a fledgling, albeit pioneering, motion picture company that Harry and his brothers Albert, Sam and Jack had founded in Los Angeles in 1918 after years of working in film exhibiting and distribution. It was only in 1923, thanks to Harry's ability to secure a large loan, that Warner Bros. Pictures, Inc. was officially established—marking it as one of the first movie studios in the world. Harry, now the first President of the company, moved his family to Los Angeles. Growing up within this exhilarating birthplace of the “movie star”, Betty witnessed Warner Bros.' legendary ascent first-hand as it was catapulted to the forefront of the film industry with the revolutionary success of its early “talkie films” in the late 1920s. Despite her status as Hollywood-royalty, Betty, by her own accounts was permitted a normal childhood—going to public school, playing with neighborhood friends and visiting

local movie theaters. At age 19, Betty married the up-and-coming screenwriter Milton Sperling, whom she had met three years prior and with whom she would have four children. Following the end of World War II, Harry Warner made Sperling a producer at Warner Bros.

While immersed in the glamorous Hollywood scene, Betty forged her path with a distinctive sense of independence and purpose—living her life at the junction of art and politics. Long before it was common for women to take on roles other than that of wife and mother, Betty took night courses in philosophy, comparative religion and literature at the University of California, Los Angeles, and began art school at age thirty. As her daughter Cass Warner recalled, Betty could always be found painting and welding sculptures from found-material in her garage-studio: “to me she was a superwoman as I witnessed her ability to juggle her time so that she could be involved with social and political issues” (Cass Warner, *Hollywood Be Thy Name*, Rocklin, 1994, p. 342). Betty dedicated herself to art throughout her entire life not just as a prolific artist, but notably also as collector of contemporary art. Prompted in part by recently retired Harry Warner's bequest of a large portion of his studio account to Betty in 1957, she acquired many of the important works in the collection between 1958 and 1962. It is testament to Betty's discerning eye for quality that she put the collection together by working with the most important dealers of the period: Sidney Janis, Paul Kantor, Felix Landau and Eric Estorick, among others.

After many years of ardently following and engaging with the groundbreaking developments in art happening around her, Betty assembled a superb collection with that focus and that connoisseurship of a collector finally given the opportune moment. As Betty's daughter Karen Sperling recalls, “A lot of people buy art to have its value go up and to stick it on the wall and stand back from it.

My mom bought because she loved a piece and knew the artist. She had a collection to live with” (Karen Sperling, quoted in Christie D’Zurilla, “Betty Warner Sheinbaum”, *Los Angeles Times*, August 9, 2017, online). Betty started her collection with maquettes by Henry Moore, whose trailblazing work she had discovered nearly twenty years earlier on a trip to England as a young woman. By the time she acquired these works from the great British dealer Eric Estorick, who founded the Grosvenor Gallery in London, Moore was well-known but still in his mid-career. The acquisition of such a superb and varied group of works by Moore—demonstrating the full breadth of his iconic practice—was a sign of a collector with a remarkable vision. Indeed, Betty was not only one of the earliest American collectors of Henry Moore’s work, but also an ardent supporter of cutting-edge American art—adding works by the broader New York School group of artists such as Willem de Kooning, Jackson Pollock, Robert Motherwell, Richard Diebenkorn and William Baziotēs, to her collection at a time when these artists had not yet fully established themselves. The purchase of Robert Motherwell’s much lauded masterpiece *A Sculptor’s Picture, with Blue*, 1958, from the artist’s landmark solo exhibition at the Sidney Janis Gallery in 1959, without a doubt speaks to the foresight that

characterized Betty’s approach to collecting. This becomes even more apparent when one considers that the two other works from this seminal series are now housed in the renowned collections of The Whitney Museum of American Art and The Hirschhorn Museum and Sculpture Garden.

Unconfined to stylistic genres or period, Betty acquired works without adhering to trends—as evidenced, for example, in her acquisition of Diebenkorn’s *Driveway* from 1956. While Diebenkorn is now widely acknowledged as one of the most important purveyors of American abstract painting, when Betty acquired this work in 1959 the art world was still in thrall of the New York School and largely ignorant of the parallel developments in American painting occurring on the West Coast. Demonstrating an acute art historical sensibility, Betty put these works in conversation with seminal pieces by some of the most important 20th century modern artists, including Pablo Picasso, Henri Matisse, Marc Chagall and Hans Arp. It is crucial to remember that at the time, with the exception of the recently deceased Matisse, these were all living artists with the works acquired at most being some thirty years old. This is without a doubt a collection that speaks to the unique art historical moment which Betty was so deeply immersed.

Original Warner Brothers Studio, 1918.
Image Hulton Archive/Stringer/
© Archives at the University of Southern California





Betty and Stanley
in their Los Angeles
home circa 2000

In her voracious support and patronage of art in the 1960s, Betty was passionately joined by her second husband, Stanley Sheinbaum, whom she married in 1964 after her divorce from Milton Sperling. Also born in New York in 1920, Stanley had initially pursued a career as a research economist after graduating from Stanford University, but quickly turned towards politics. When Betty and Stanley met, he was a senior fellow at the Center for the Study of Democratic Institutions, one of the first think tanks in the world. While Betty had previously already been active in politics, she found with Stanley a kindred spirit with whom she would embark upon a path of political activism. As Betty's daughter Karen Sperling remembers, "his whole history kind of blended with hers... Stanley just continued to provide [her] with the next adventure in all of this" (Karen Sperling, quoted in Christie D'Zurilla, "Betty Warner Sheinbaum", *Los Angeles Times*, August 9, 2017, online). Together, the Sheinbaums dedicated themselves to human rights, social justice, education, politics and world affairs. With Betty by his side, Stanley held the

position of Chairman of the American Civil Liberties Union Foundation of Southern California, and following the Rodney King beating, became President of the Los Angeles Board of Police Commissioners, amongst others—famously garnering the reputation as "the Statue of Liberty for liberal politics in America" (Tony Podesta, quoted in "The Man Who Would Be Kingmaker", *Los Angeles Times*, June 28, 1987, online).

Exemplifying a deeply personal, all-inclusive and democratic vision, the Betty and Stanley Sheinbaum Collection demonstrates the same unwavering commitment that defined their legacy of shared political activism. The Sheinbaums stand as examples of true connoisseurs and patrons who immersed themselves in their own time and place, while still also understanding the trajectory of the art historical canon. As such, the Betty and Stanley Sheinbaum Collection is a testament to the passion, unwavering dedication and incredible foresight of two of the most important collectors and patrons of contemporary art.

**The Modern Form: Property from the Collection
of Betty and Stanley Sheinbaum**

o **6. Henry Moore** 1898-1986

Family Group

bronze with brown patina, on wood base

sculpture 15.6 x 14.6 x 8.3 cm (6 $\frac{1}{8}$ x 5 $\frac{3}{4}$ x 3 $\frac{1}{4}$ in.)

base 1.9 x 16.8 x 9.5 cm ($\frac{3}{4}$ x 6 $\frac{5}{8}$ x 3 $\frac{3}{4}$ in.)

overall 17.5 x 16.8 x 9.5 cm (6 $\frac{7}{8}$ x 6 $\frac{5}{8}$ x 3 $\frac{3}{4}$ in.)

Executed in 1944, this work is from an edition
of 11 plus 1 artist's proof.

This work is recorded in the archives
of the Henry Moore Foundation.

Estimate

£250,000-350,000 \$353,000-494,000

€283,000-396,000 ₪ ₪

Provenance

Continental Fine Arts (Eric Estorick), New York

(acquired directly from the artist)

Acquired from the above by the family of the present
owner in 1958

Exhibited

Los Angeles County Museum of Art, *Henry Moore
in Southern California*, 2 October - 18 November 1973,
no. 16 (present lot exhibited)

Literature

Robert Melville, *Henry Moore: Sculpture and Drawings
1921-1969*, London, 1970, no. 321, pp. 349, 351

(another example illustrated)

David Sylvester, ed., *Henry Moore: Complete Sculpture
1921-48*, vol. 1, London, 1990, no. 232, p. 14, (another
example illustrated, erroneously catalogued as from
an edition of 9, p. 145)

**‘A sculptor must be free to take
from every source without fear,
amalgamating his visual experiences
in his artistic transformation.’**

Henry Moore



Henry Moore's *Family Group* encapsulates one of the most recognisable subjects in art from the 20th century; the sculptor's depiction of the family remains an enduring and universal motif of warmth and tenderness. Executed in 1944, the theme of *Family Group* has come to represent one of Moore's earliest sculptural triumphs, demonstrating his unrivalled mastery of tension, vitality and intimacy, captured exquisitely in bronze. With another edition of the present cast held in the Museum Ludwig Collection, Cologne, Moore's monumental family group configurations are housed in some of the world's seminal public and private collections, namely Tate, London, the Museum of Modern Art, New York and in the collection of Nelson D. Rockefeller. Depicting a family of two adults and two children, Moore's harmonious composition of four figures is charged with a familiar vitality, which connects all members of the bronze group. A key collector of progressive and thought-provoking works, Betty Sheinbaum purchased *Family Group* from esteemed dealer, Eric Estorick, in 1958. The present work not only demonstrates Moore's exquisite craftsmanship as a modern master, but also incorporates a sense of both progressive optimism and retrospective criticism which prevailed in the US and Britain after the Second World War.

Moore's *Family Group* depicts the tenderness developed in the artist's *Mother and Child* compositions; his experimentations with this theme hail from his earlier abstract depictions of maternal closeness. Influenced by Bellini on his travels to Italy, visual impressions of Moore's sculpture of *Madonna and Child*, 1943 – 1944, housed in



Henry Moore, *Family Group*, 1944, watercolour, pen, ink, crayon, chalk on paper, National Galleries of Scotland, Edinburgh

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St Matthew's Church, Northampton, are evident in the embrace of the mother figure in the present work, her arms cradling her baby in a maternal clasp. The father figure and the smaller child reading a book convey the nurturing relationship between the didactic father and innocent child. Conveying a paternal and instructive authority over the little figure, the naivety of the scene suspends the viewer in a nostalgic and evocative moment of reflective meditation. In 1944, Moore was yet to become a father, however this theme would develop in his oeuvre following the birth of his daughter. As Harry Seldis states, 'In every way 1946 was a miraculous year for Henry Moore. On March 7, 1946, his daughter was born and named Mary after his mother and sister. The artist was forty-seven years old, his wife, Irina was thirty nine. Many of the most playful and tender works in Moore's over-all oeuvre were inspired by this happy event' (Harry Seldis, quoted in *Henry Moore in America*, Los Angeles, 1973, p. 72).

Appealing to a new humanitarian hopefulness in the wake of the Second World War, Moore's sculpture captures a sense of progressive and collective humanism; his work promoted man's relationship to nature through his organic shapes, whilst his celebrated *Shelter Drawings* encapsulated the tender resolve of the family unit which clung together through the darkness of wartime, to emerge into the light of a world left shattered by the devastating effects of conflict. Moving to London to capture the tenacious spirit of Londoners during the Blitz, Moore was appointed the position of the official war artist by Kenneth Clark. In London, Moore formulated his composition for the *Family Group* sculptures through his series of *Shelter Drawings* which depicted anxious Londoners, draped in blankets and sheets, hiding in London's subterranean underground system from the threat of bombs and fire above. Toying with the positioning and formal rendering of the figures, who feature in family group constellations as well as individually, Moore's earlier sculptures and *Shelter Drawings* display the influence of Pre-Columbian sculpture as well as Ancient Greek antiquities, particularly evident in the elements of drapery seen in his figure's clothes. Moore's *Shelter Drawings* were also displayed at his Museum of Modern Art, New York, retrospective in 1946-1947, exhibiting his tender depictions of family groups sheltering from the bombing overhead. A pivotal stage of his development of the *Family Group* theme, Moore's graphic work paved the way for his sculptural realisation of the family unit. As Moore stated: 'The Family Group ideas were all generated by drawings' (Henry Moore, quoted in 'Henry Moore Talking to David Sylvester', 7 June 1963, *Tate*, online).

Henry Moore's *Family Groups* have become a paradigm of modern public sculpture, with examples in major spaces displayed over two continents. Circa 1935, Moore was approached with an initial proposal to work on a sculpture for the new Village College in Impington, a building designed by Walter Gropius and Maxwell Fry. Moore stated that, 'later the war came and I heard no more about it until, about 1944, Henry Morris told me that he now thought he could get enough money together for the sculpture if I would still like to think of doing it.

Mary Moore with parents
Henry and Irina Moore,
Hoglands garden c.1950

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I said yes, because the idea right from the start had appealed to me and I began drawings in note book form of family groups. From these note book drawings I made a number of small maquettes, a dozen or more' (Henry Moore, quoted in Alan Wilkinson, ed., *Henry Moore: Writings and Conversations*, Aldershot, 2002, p. 273). Experimenting with varying formations of the family unit in different stances and poses, Moore sought to create work which resonated with children and adults alike. Although the Impington sculpture was never realised Moore was offered the opportunity to create another public sculpture for the Barclay School in Stevenage. Unveiled in 1949, Moore revisited the *Family Group* theme in this work, drawing upon his studious graphic, clay and bronze preparations to create a monumental and poignant signifier of the importance of social cohesion; this sculpture marked his first public sculptural commission after the war. An integral stage in Moore's realisation of his larger *Family Groups*, the present work displays Moore's artistic workings, executed in perfectly proportioned form.

Whilst Moore's prominence in Britain had been fully recognised after his service as an official war artist, it was not until Moore's 1946-1947 retrospective at the Museum of Modern Art, New York, organised by James Johnson Sweeney, whereby Moore's reputation found a national foothold in America. Moore's progressive plans for the Impington sculpture were referenced in the exhibition catalogue, lauding the sense of collective humanism encapsulated in his project's concept. Similarly Moore's 1946 *Family Group*, belonging to Curt Valentin's Buchholz Gallery, was illustrated in the exhibition catalogue, whilst graphic works featuring family groups were also exhibited from the collections of notable American collectors, namely Robert H. Tannahill and Miss Helen L. Resor. Developing

the Barclay School sculpture in 1949 – 1950, Moore worked on two further *Family Group* casts which were transported to Valentin, Moore's stateside dealer and close friend, in New York. One was purchased by the Museum of Modern Art, New York, going on public display in 1951. The other cast was purchased Tate, who exhibited the work at Moore's exhibition the same year; the sculpture has largely stayed on public view ever since. Moore's personality and charm combined with his evocation of both classical and primitive art, led to his popularity with American actors, critics, curators and collectors alike. In post-war America, newly built and refurbished cities were designed to be functional and utilitarian, and Moore's outdoor sculptures became increasingly desirable, as did his smaller maquettes and studies. Borne out of a world in international turmoil during the Second World War, *Family Group*, 1944, incorporates an iconic and unifying message of inclusivity and togetherness, which, post-war, united admirers of Moore's work across the continents. As collectors of the avant-garde, Moore's modernism would have resonated with Betty and Stanley Sheinbaum's commitment to political activism, progressive politics and passion for new forms of artistic representation.

A wonderfully heartfelt scene, Moore's *Family Group* appeals to the inner child. Evoking a reminiscent wistfulness, Moore's emphasis on the importance of family is evident in the present work, executed at a time when Europe and the US were at war, families' torn apart by the fighting and chaos of conflict. An intimate scene between a family unit, the viewer is afforded an insight into a tender moment of paternal and maternal care. A lasting image of solidarity, Moore's *Family Group* scenes are a culmination of his prolific experimentations with sculpture and drawing alike, their final realisation an archetype in the 20th century canon.

**The Modern Form: Property from the Collection
of Betty and Stanley Sheinbaum**

o **7. Marino Marini** 1901-1980

Piccolo Cavaliere

stamped with the artist's initials 'M.M' on the base
hand chiselled bronze with variegated patina
40.6 x 33 x 16.5 cm (16 x 13 x 6½ in.)
Conceived and cast in 1949, this work is from an edition of 6,
all differently finished, and is accompanied by a certificate
of authenticity from the Fondazione Marino Marini.

Phillips wishes to thank the Fondazione Marino Marini
for their expertise and help with cataloguing this work.

Estimate

£400,000-600,000 \$565,000-847,000
€453,000-680,000 ₪ ₪

Provenance

Hanover Gallery, London
Continental Fine Arts (Eric Estorick), New York
Acquired from the above by the family of the present
owner in 1958

Exhibited

London, The Hanover Gallery, *Marino Marini. Sculpture
and Drawings*, 3 May - 16 June 1956, no. 13, n.p.
(another example exhibited and illustrated)
Santa Barbara, The Art Gallery, University of California,
*62 Works of Art from Santa Barbara and Vicinity. A selection
of paintings, sculpture and drawings*, 20 April - 14 May 1965,
no. 48 (present lot exhibited)
Toronto, Istituto Italiano di Cultura, *Marino Marini: Sculptures,
Paintings and Drawings 1929-1979*, 27 May - 11 July 1998, p. 34
(another example exhibited and illustrated, p. 35)

Literature

Umbro Apollonio, *Marino Marini, Scultore*, Milan, 1953, pl. 87,
n. p. (another example illustrated)
Eduard Trier, *Marino Marini*, Cologne, 1954, p. 13
(another example illustrated, p. 20)
Jiří Šetlík, *Marini*, Prague, 1966, no. 3, n. p.
(another example illustrated)
Patrick Waldberg, Herbert Read and Gualtieri di San Lazzaro,
Marino Marini, Complete Works, New York, 1970, nos. 251a,
251, pp. 359-360 (another example illustrated)
Sam Hunter and David Finn, *Marino Marini The sculpture*, New
York, 1993, pp. 97 and 221 (another example illustrated, p. 97)
Marco Meneguzzo, *Marino Marini Cavalli e Cavalieri*, Milan,
1997, no. 46a, p. 217 (another example illustrated)
Fondazione Marino Marini, ed., *Marino Marini, Catalogue
Raisonné of the Sculptures*, Milan, 1998, no. 326b, p. 229
(another example illustrated)

**‘There is the whole story
of humanity and nature in
the figure of the horseman
and his horse.’**

Marino Marini



‘For many centuries, the image of the rider has maintained an epic character. Its object was to pay homage to a conqueror...’ (Marino Marini, quoted in Herbert Read, Patrick Waldberg & Gualtieri di San Lazzaro, *Marino Marini, Complete Works*, Milan, 1970, p. 491).

Throughout history, the image of a horseman and his horse has long held a revered place in Western art. Often depicting moments of celebrated triumphs, imperial victories of ancient empires and glorified wars, these archaic images have continued to influence and dominate the oeuvres of many esteemed artists. Yet in Marino Marini’s equestrian sculptures this traditional symbol of heroism, virility and strength is explored and challenged, presenting the rider in a new and provocative form. Executed in 1949, at the zenith of his artistic career, *Piccolo Cavaliere* is a striking testament to Marini’s dedication and inner engagement with this singular subject and his unique ability to redefine the aesthetic nature of sculpture with sensitive and carefully articulated attention. Hand worked with an iron bodkin, the surface of the sculpture underlines the textural and unique finish of the *Piccolo Cavaliere*. Pursuing a practice as timeless as the subject itself, Marini pushes his sculptures to their final conclusion, shaping malleable substances into truthful and poignant symbols.

Purchased by Los Angeles collector Betty Sheinbaum from famed art dealer Eric Estorick in 1958 and remaining in the prolific collection until today, *Piccolo Cavaliere* shows a lone rider sitting precariously on the back of his horse. His slight, rigid frame leans back, one hand crossing his body, clutching for the static horse below him. The dynamic tension between the rider and the horse is palpable. Man as the master of beast is transposed as both rider and horse appear poised, on the edge of some ominous conflict. The horse’s rear legs appear to be on the brink of buckling, ready to jolt the rider from his position of power. Yet, wrought from the same material, the rider and his horse seem fused together in an almost organic, amalgamated entity, unable to truly separate from one another.

Here, the sculpture is imbued with psychological complexity as the angularity of the rider’s form jars with the softer, rounder features of the horse below.

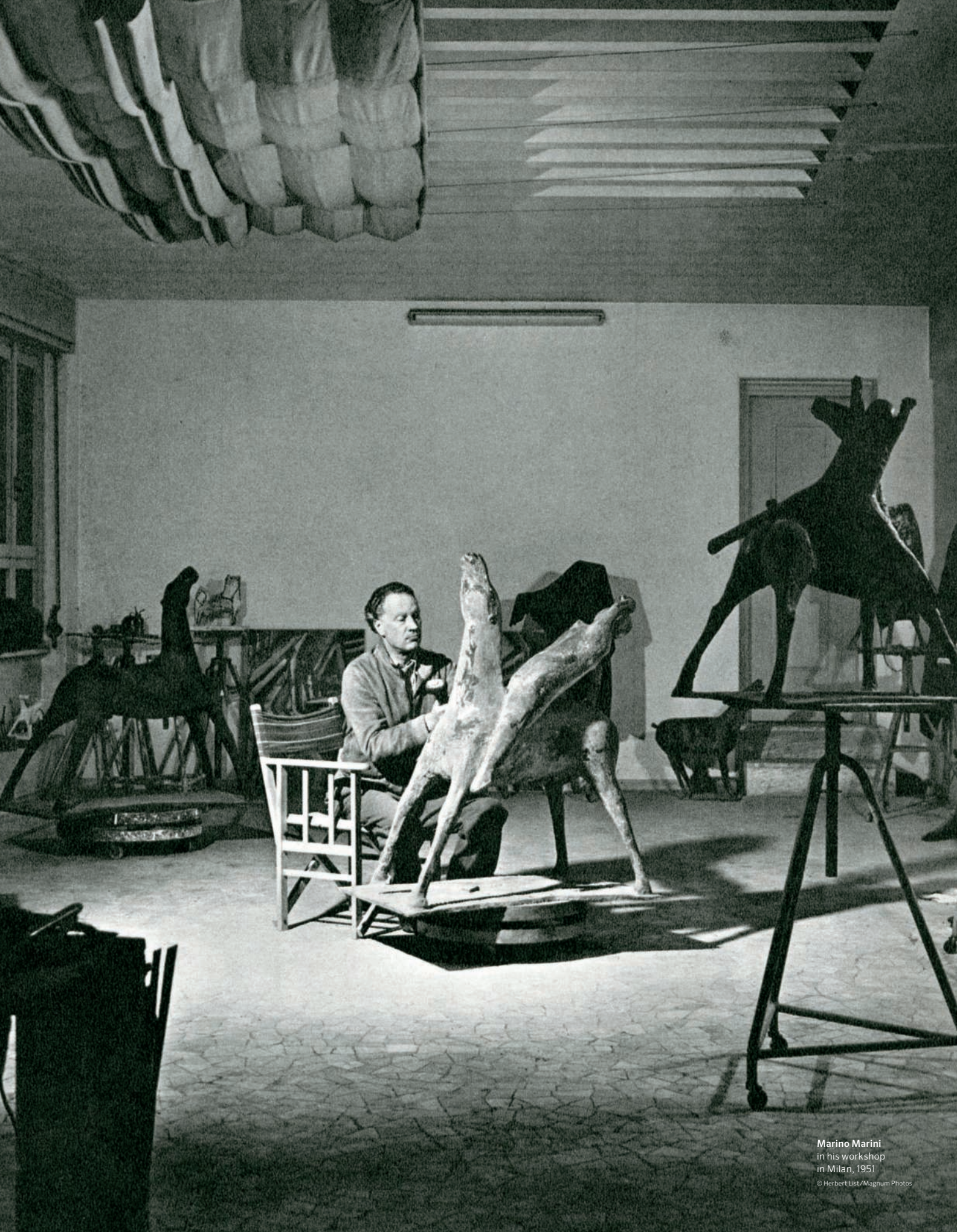
For Marini, the drama and dissonance of the horse and rider reflects a more universal crisis, ‘a search for a combination of bodies in space’ (Marino Marini, quoted in Herbert Read, Patrick Waldberg & Gualtieri di San Lazzaro, *Marino Marini, Complete Works*, Milan, 1970, p. 489). Firmly rooted in the devastation of his native Tuscany, Marini’s equestrian study confronts the reverberations felt by the artist after World War Two. During this time, the retreating German army in Italy was dependent upon requisitioned horse transport. Here the horses suffered terribly from the bombs and bullets of the advancing Allied liberators. From a train, Marini witnessed the agonising sight of a stricken horse rearing in terror.

In the 1950s Marini showed an increasing appreciation for the Commedia dell’arte and the world of the circus. Intently concerned with the craft of entertaining people, the artist regarded the acrobat as a metaphor of humanity, the constant balance between good and evil, life and death. This fascination is reflected in the festive circus figures and jugglers that often appear to dance around his horses. In the present work we see this concern reflected in the tessellating squares and diamonds that evoke the traditional dress of harlequin figures, like those painted by Pablo Picasso.

Marini’s painstaking manual labour is clearly evident within this sculpture. Incised with closely-spaced marks, striations, file and chisel strokes, *Piccolo Cavaliere* is imbued with Marini’s own artistic presence, retaining the rhythmic notches of a truly incredible sculptor. The rough and corroded material of bronze lends itself beautifully to Marini’s raw and visceral vision. Using a subject that can be traced back to Palaeolithic cave-drawings or the sculptural reliefs of the Etruscans, it is a remarkable testimony to Marini as an artist to give such daring treatment to this timeless subject.

**Alternative views
of the present work,
Piccolo Cavaliere, 1949**





Marino Marini
in his workshop
in Milan, 1951
© Herbert List/Magnum Photos

Property from the Triton Collection Foundation

8. Henry Moore 1898-1986

Two Three-Quarter Figures on Base

incised with the artist's signature and numbered
'Moore 2/9' on the base

bronze

101 x 53.7 x 36.2 cm (39¾ x 21⅞ x 14¼ in.)

Cast in 1984, this work is number 2 from an edition
of 9 plus 1 artist's proof.

This work is recorded in the archives
of the Henry Moore Foundation.

Estimate

£400,000-600,000 \$565,000-847,000

€453,000-680,000 ₣ ₣

Provenance

Philip and Muriel Berman Collection, United States

(acquired directly from the artist on 26 June 1984)

Sotheby's, New York, 5 November 2004, lot 278

Private Collection, Europe

Sotheby's, New York, 6 May 2009, lot 122

Acquired at the above sale by the present owner

Exhibited

Collegeville, Ursinus College, The Philip and Muriel Berman
Museum of Art, *A Passion for Art. Selections from the
Berman Collection*, 22 October - 22 December 1989,
p. 50 (illustrated)

Sydney, Art Gallery of New South Wales, *Henry Moore
1898 - 1986*, 12 April 1992 - 9 August 1992, no. 127, p. 151
(another example exhibited and illustrated)

Collegeville, Ursinus College, The Philip and Muriel Berman
Museum of Art, *Henry Moore Relationships. Drawings,
Prints and Sculptures from the Muriel and Philip Berman
Collection*, 1993 - 1994

Literature

Claude Allemand-Cosneau, Manfred Fath and David
Mitchinson, *Henry Moore. From the Inside Out. Plaster,
Carvings and Drawings*, Munich, 1996, no. 86, p. 149
(plaster example illustrated)

Alan Bowness, *Henry Moore. Complete Sculpture 1980
- 86*, vol. 6, London, 1999, no. 539b, pl. 32 and 33, p. 32
(another example illustrated)







Totemic in appearance, Moore's *Two Three-Quarter Figures on Base* is exemplary of the prolific artist's iconic sculptural enquiry into natural forms and movement, captured exquisitely in the medium of bronze. Housed in the collection of Philip and Muriel Berman for twenty years and purchased directly from the artist in 1984, the same year as the work's execution, the Bermans collected and donated a wide variety of Old Master and 20th century masterpieces to public collections. Serving as chairman of the Philadelphia Museum of Art from 1989 until his death in 1997, Phillip Berman and his wife founded the Philip and Muriel Berman Sculpture Park in Allentown, Pennsylvania, displaying their unwavering passion to pioneer ground-breaking sculpture. Another cast of *Two Three-Quarter Figures on Base* is held in the Nelson-Atkins Museum of Art, Kansas City, gifted by the The Hall Family Foundation. Paradigmatic of Moore's iconic oeuvre, the two figures in the present work peer gracefully upon their surroundings, anthropomorphic in their curved sweeping forms, transcending time and place.

Executed in 1984, *Two Three-Quarter Figures on Base* displays Moore's formal rendering of two forms, both elongated and balanced through the artist's adroit attention to his three-dimensional composition. Perched on a textured base, cast from Moore's rare experimentations with cork, the curvilinear edges of the figures' bodies form sloping shoulders, delicate waists and swan-like necks. The figures' heads are vigilantly perched, crafted with beak-like noses to convey a sense of alert awareness and tenderness. Their protruding busts and delicately arched backs instil a sense of movement, as if the figures may stretch and turn through the lithe nature of their limber bodies. Positioned at an angle, facing inwards, the figures gazes cross past each other into the distance, however both figures appear intrinsically linked through their posture and shared tranquillity. Through Moore's expert mastery of bronze and acutely ordered composition, the figures' stasis seems to fluctuate as we move around the sculpture, bringing a sense of movement and narrative to the two forms.

Although anonymous, the two anthropoid figures possess feminine elements through their robust yet subtle curvature. Through the intuitively rendered feminine attributes and upright position, the present work echoes Moore's earlier monumental Darley Dale sandstone carving, *Three Standing Figures*, a work initially created with the Museum of Modern Art in mind but later exhibited in 1948 at the Art's Council of Great Britain's *Open Air Exhibition of Sculpture* in Battersea Park where the carving has remained in situ ever since. The Battersea Park work has become an iconic and visionary celebration of the tenacious spirit of Londoners during wartime, as Moore formulated his composition for the sculpture through his *Shelter Drawings* series which

depicted Londoners gathered together, draped in blankets and sheets. Experimenting with varying compositions and groupings, Moore's graphic work, maquettes and clay models bolstered the artist's oeuvre of compositional manipulation, whereby groupings of single, two or three figures were developed in a variety of media. Drawing upon the theme of the Three Graces which was explored in the Darley Dale carving, the present work is instilled with a sense of gravity and serenity. Simultaneously naturalistic, mysterious and ethereal, Moore's timeless figures transcend their surroundings, looking out towards the unknown.

Often using bones as models for his plaster versions, the present work conveys Moore's interest in primitive and organic matter to create his complex compositions. As Moore stated: 'I think the humanist organic element will always be for me of fundamental importance in sculpture, giving sculpture its vitality ...' (Henry Moore, quoted in Alan Wilkinson, ed., *Henry Moore: Writings and Conversations*, Aldershot, 2002, pp. 197-198). Amassing a variety of natural detritus, Moore's work displays a visual syntax which runs concurrently throughout his oeuvre, explored in his diaries, sketch books and graphic works. His daughter Mary comments on his collection of organic materials: 'He was building up a vocabulary of form, and if we were going for a walk and saw a stone, he'd be interested in it because it mirrored something already in his mind. He says it in a letter quite clearly, that 'the eye sees something that is in the mind already' (Henry Moore, quoted in Andrea Rose, 'Henry Moore's daughter remembers her father', *British Council*, 1 May 2012, online). In the present work the outlines of the two upright, vertical figures twist and turn like the rounded angles of a bone, suggesting both strength and fragility. Herbert Read commented on Moore's use of natural objects: 'He has gone beneath the flesh to the hard structure of bone; he has studied pebbles and rock formations.... Bones combine great structural strength with extreme lightness; the result is a natural tenseness of form' (Herbert Read, *Henry Moore: Sculptor*, London, 1934, pp.14-15.) It is Moore's perfectly nuanced understanding of torsion which creates the dynamism as exhibited within the present work.

Two Three-Quarter Figures on Base relates to some of Moore's earliest sculptural triumphs and preoccupations, demonstrating his unrivalled mastery of tension. Commanding an ethereal and timeless quality, the present work is exemplary of Moore's sculptural practice, incorporating his instinctive and refined understanding of natural form and vitality. Moore's work still remains one of the most celebrated achievements of the 20th century, its presence noted in some of the world's most prestigious collections.

The Nudes of Pablo Picasso and Henri Matisse



Pablo Picasso painting a portrait
of Marie-Thérèse, Le Tremblay-
sur-Mauldre, January 1937
© Archives Maya Widmaier-Ruiz-Picasso



Henri Matisse working on his statue *The Serpentine*, circa 1909

© Edward Steichen / Archives Charmet / Bridgeman Images

‘You have got to be able to picture side by side everything Matisse and I were doing at that time. No one has ever looked at Matisse’s painting more carefully than I; and no one has looked at mine more carefully than he.’

Pablo Picasso

The Property of a French Private Collector

9. Henri Matisse 1869-1954

Nu allongé I (Aurore)

signed, numbered 'Henri Matisse 3/10' and stamped with the foundry mark 'Bingen-Costenoble, fondeur Paris' on the base
patinated bronze
34.3 x 50.2 x 28.6 cm (13½ x 19¾ x 11¼ in.)
Conceived in Collioure in 1907 and cast by Bingen-Costenoble, Paris, circa 1908, this work is number 3 from an edition of 10 plus 1 artist's proof numbered 0/10.

Phillips wishes to thank:

Les Archives Matisse and Mrs Wanda de Guébriant for their expertise
Mrs Elizabeth Royer for her extensive research on the provenance of this work
Dr Charles Stuckey for his contribution to the catalogue entry

Estimate

£5,000,000-7,000,000 \$7,060,000-9,880,000
€5,660,000-7,930,000 ♠

Provenance

Galerie Bernheim-Jeune, Paris (on consignment from Henri Matisse from 16 January 1912)
Montross Gallery, New York
Private Collection, France
Acquired from the above by the father of the present owner circa 1950 and thence by descent

Selected Exhibitions

Paris, Galerie Bernheim-Jeune, *Tableaux du Maroc et Sculptures*, 14 - 19 April 1913, no. 20
New York, Montross Gallery, *Henri Matisse*, 20 January - 27 February 1915, no. 66

Selected Literature

New York Sun, article of 24 January 1915 (present cast illustrated)
Pierre Courthion, *Henri Matisse*, Paris, 1934, pl. 58, p. 58 (another cast illustrated)
Alfred H. Barr, Jr., *Matisse, his Art and his Public*, New York, 1951, pp. 94, 100, 140, 179, 193, 205 and 217 (another cast illustrated, p. 337)
Clement Greenberg, *Matisse*, New York, 1953, pl. 32, n. p. (another cast illustrated)
Jean Leymarie, Herbert Read and William Lieberman, *Henri Matisse*, 1966, no. 109, p. 129 (another cast illustrated, p. 128)
Albert E. Elsen, 'The Sculpture of Matisse, Part I: A New Expressiveness in Sculpture', *Art Forum*, September 1968, vol. VII, p. 21
Albert E. Elsen, 'The Sculpture of Matisse Part II: Old Problems and New Possibilities', *Art Forum*, October 1968, vol. VII, pp. 22 and 24-26 (another cast illustrated, p. 25)

Herbert Read, 'Le sculpteur', *Hommage à Henri Matisse, numéro spécial du XXe siècle*, Paris, 1970, pp. 122 -123 (another cast illustrated)
Albert E. Elsen, *The Sculpture of Henri Matisse*, New York, 1972, figs. 89-91, pp. 71-77 and 105 (another cast illustrated, pp. 73-75)
Lawrence Gowing, *Matisse*, London, 1979, no. 52, pp. 74-77 (another cast illustrated, p. 71)
Pierre Schneider, Massimo Carrà and Xavier Derying, *Tout l'Oeuvre Peint de Matisse, 1904-1928*, Paris, 1982, no. S3, p. 111 (another cast illustrated)
Pierre Schneider, *Matisse*, New York, 1984, pp. 340, 348-349, 392, 394, 399, 416, 420, 431, 489, 493, 524, 536, 541, 544-545, 557, 562, and 566-567 (another cast illustrated, p. 546)
Guy-Patrice Dauberville and Michel Dauberville, *Henri Matisse chez Bernheim Jeune*, vol 2, Poitiers, 1995, p. 1411 (present cast illustrated)
Claude Duthuit, *Henri Matisse, Catalogue raisonné de l'oeuvre sculpté*, Paris, 1997, no. 30, no. 129, p. 74 (present cast listed, p. 74 and another cast illustrated, p. 75)
Pierre Daix, *Picasso et Matisse revisités*, Neuchâtel, 2002, p. 62
Matisse: Painter as Sculptor, exh. cat., Dallas Museum of Art, San Francisco Museum of Art, The Baltimore Museum of Art, 2007, no. 44 and 45, pp. 152 - 156, 269 (another cast illustrated and exhibited)

Alternate view of the present work







Michelangelo, *Tomb of Lorenzo, Duke of Urbino*, 1524-34, marble, Medici Chapel, Florence

Image: Scala, Florence. Courtesy of the Ministero Beni e Att. Culturali e del Turismo

Henri Matisse's *Nu allongé I (Aurore)* by Dr. Charles Stuckey

Nu allongé I, finished in 1907, and first cast in bronze shortly afterwards, was singled out as 'one of Matisse's masterpieces' by perhaps the artist's best informed advocate, Alfred H. Barr, Jr., the founding director of the Museum of Modern Art, in his seminal, *Matisse, His Art and his Public*, 1951. As if to suggest that *Nu allongé I* is the quintessential Matisse sculpture, it was selected for the dust jacket of *The Sculpture of Henri Matisse*, the classic account by Albert E. Elsen, published in 1972. Posed with her muscular limbs twisting across her torso gymnastically to find equilibrium like a three-dimensional seesaw, balanced from every point of view, Matisse's *Nu allongé I* introduces one of the hallmark motifs that Matisse returned to throughout his career. Many of his most ambitious pre-World-War-I figure paintings feature variations on this same sinuous pose, several of these displayed prominently on the left side of his intensely self-revealing *Red Studio*, 1911 (MoMA). Such iconic Matisse works as *The Pink Nude* (Baltimore Museum of Art), 1935; his great charcoal drawings of 1938; and even his 1952 paper cut-out *Blue Nudes* are all reprises of the pose first perfected in *Nu allongé I*. Engaged by the sculpture's complexity, Pablo Picasso immediately

began to develop his own versions of this abstract pose and continued to do so throughout his own long career. Hardly less modern with the passage of time, *Nu allongé I* takes pride of place among the paradigms of 20th-century style celebrated in the art about art mural proposed by Roy Lichtenstein in 1997 for the Bellagio Hotel.

The fundamentally traditional pose of a luxuriating female nude goddess from the Golden Age, alluding to famous images of Ariadne and Venus in Greco-Roman sculpture and Renaissance paintings, appeared obsessively in Matisse's most ambitious exhibition works from 1905 with *Luxe, Calme et Volupté*. In the spring of that same year, the celebrated Auguste Rodin (to whom Matisse once showed his drawings for critique) presented his *Ariane* at the Salon des Beaux-Arts, an armless reclining nude posed as she pivots her weight on her hip just like Matisse's *Nu allongé I* would do. And at the Salon d'automne of 1905 Renoir exhibited one of the monumental horizontal format paintings of a reclining female nude that preoccupied him now that bad arthritis prevented him from lifting his arm.

It was at this same exhibition that Aristide Maillol won lavish praise for a sculpture eventually entitled *La Méditerranée*, a perfectly proportioned female nude, posed seated with her arms and legs in interlocking silhouettes.

The figure of a nude reclining on the ground was again at the epicenter of Matisse's monumental painting, *Le Bonheur de vivre*, presented in 1906 at the Salon des Indépendants and acquired by the expatriate American writers, Gertrude and Leo Stein. These increasingly avid collectors famously patronised Picasso no less than Matisse, befriending them both and nurturing an essential dialogue between the two emerging leaders of modern art. Their brother Michael Stein and his wife Sarah acquired one of the three earliest bronze casts of *Nu allongé I* as part of the display of Matisse works in their Paris apartment. The present lot is likewise one of these rare early casts by Bingen et Costenoble, the foundry used by Maillol. Meanwhile Leo Stein acquired Matisse's nearly life-sized *Blue Nude* (Baltimore Museum of Art), which was created in response to this same tabletop sculpture.

By 1900 Matisse was seriously interested in making sculptures, but his output was sporadic throughout his long career. He first exhibited a few of them in early 1906, including a statuette of a standing female nude posed with her knee bent and her elbows raised to her head. Figures with raised elbows appear frequently in works by two of Matisse's favorite masters, Rodin and Paul Cézanne, largely predicated on Michelangelo's *Dying Slave* in the Louvre, and the reclining figure of *Dawn* from his Medici tomb complex in Florence. (Indeed, given the obvious similarities, *Nu allongé I* has sometimes been called *Aurore*.) Michelangelo's works were widely reproduced around 1875 to commemorate the four hundredth anniversary of his birth.



Auguste Rodin, *Age of Bronze*, modelled in 1876, cast circa 1906, Metropolitan Museum of Art, New York
Image: Scala, Florence

(left) **Aristide Maillol, *La Méditerranée***, 1902-1905, bronze, Musée Maillol, Paris
Image: Archives Fondation Dina Vierny-Musée Maillol, Paris

Matisse's interest in the raised elbow pose is first evident in 1903 when Matisse made a roughly modeled replica of a work then attributed to Michelangelo, a seated male nude with his left elbow dramatically elevated. Oddly, this raised elbow is missing from Matisse's fragmentary replica, as if it had broken off accidentally, but Matisse nevertheless wanted to preserve the visual impact of his work in its incomplete or damaged state. *Nu allongé I* was the last of four statuettes that preoccupied Matisse in 1906, one of three to feature raised elbows. Thirty-five years after the fact Matisse still vividly recalled how *Nu allongé I* also suffered accidental damage.

When asked about his work as a sculptor by writer and critic Pierre Courthion in 1941, (pp. 85-86), Matisse explained that after he arrived for a long stay in Collioure in November of 1906, he often took the train to visit Maillol, in nearby Banyuls. Starting out as a painter, Maillol had only turned to sculpture in his mid-thirties, but by 1906 he was acclaimed by Rodin as the finest sculptor of his generation. As he modeled *Nu allongé I* in clay, Matisse surely was mindful of Maillol's demanding criteria for modern figure sculpture in the round.

The casts of Matisse's *Nu allongé I (Aurore)*.

Number 1.

- Cast circa 1908
- In the collection of the Musée National d'Art Moderne, Centre Georges-Pompidou, Paris

Number 2.

- Cast circa 1908
- Private Collection, New York

Number 3.

- Cast circa 1908
- The present work

Number 4.

- Cast circa 1912
- In the collection of the Albright-Knox Art Gallery, Room of Contemporary Art Fund, Buffalo

Number 5.

- Cast circa 1912
- Christie's, New York, 9 November 1999, lot 504
- Private Collection

Number 6.

- Cast circa 1930
- In the collection of the Baltimore Museum of Art, Maryland

Number 7.

- Cast circa 1930
- In the collection of the Musée d'Art Moderne de la Ville de Paris, Paris

Number 8.

- Cast circa 1930
- Phillips, New York, 7 May 2001, lot 17
- Private Collection

Number 9.

- Cast circa 1948
- Private Collection, New York

Number 10.

- Cast circa 1951
- Christie's, New York, 19 November 1986, lot 26
- In the collection of the Nasher Sculpture Center, Texas

Number o.

- Cast in 1951
- In the Artist's family collection



Henri Matisse,
Le Bonheur de Vivre, 1905-1906, oil
on canvas, The Barnes Foundation,
Philadelphia

© 2018 Succession, H. Matisse, DACS. Image:
Bridgeman Images

(below) Henri Matisse, *Blue Nude*,
1907, oil on canvas, Baltimore
Museum of Art, Maryland

© 2018 Succession, H. Matisse, DACS. Image:
The Baltimore Museum of Art, The Cone Collection



That notwithstanding, Matisse was so absorbed in refining this time-consuming work that one day he missed his train to Banyuls, and his sculpture in progress was damaged when it accidentally slid to the floor. The extended elbow would be especially vulnerable. Rather than continue, Matisse put *Nu allongé I* aside and painted his monumental *Blue Nude* (Baltimore Museum of Art), seemingly in response to Renoir's horizontal nudes with bodies that fill nearly the entirety of the canvas. Observed from above, the figure in *Blue Nude* is posed like *Nu allongé I*, but it seems restricted when compared with the sculpture that he had considered from every possible angle as if its different silhouettes were facets of a prism. "The bronze is less imposing in size than *The Blue Nude* yet, in a sense, the big painting served as a study for the sculpture," according to Barr. "The sculpture is more powerfully composed, the distortions bolder, particularly in the bent but towering left arm. No sculpture by Matisse is more admirably designed to interest the eye and satisfy the sense of rhythmic *contrapposto* when seen from different points of view." (p. 100). Nevertheless, the painting amounts to a full-scale version of the tabletop bronze, as if Matisse was curious to see the impact of a monumental version of his sculpture. In his painting, *Music Lesson* (Barnes), 1916, Matisse indeed imagines a large version of *Nu allongé I*, as his garden sculpture.

There are telling similarities and differences between *Nu allongé I* and Maillol's sculptures. Counterbalancing their models' bent and extended arms and legs in rhythmic harmonies, both artists treated the poses as abstract structural compositions rather than as familiar actions.

Henri Matisse, *Pink Nude*, 1935,
oil on canvas, Baltimore
Museum of Art, Maryland
© 2018 Succession, H. Matisse, DACS. Image:
Baltimore Museum of Art



But whereas Maillol sought perfection overall, in the proportions of his figures and the refinement of every detail from the navel to the toes, Matisse preferred to emphasize his own evident struggles as an artist in the process of obtaining perfect compositional harmony. Matisse ignored inessential anatomical details like fingers and in the spirit of Rodin he emphasised traces of his own finger marks as they added or removed clay from body shapes to get the right mass or silhouette. Concerned no less with his final form than with the process of its making, in his bronzes Matisse not only preserved traces of his fingers and scalpel or spatula in roughly handled textures, but he also preserved the seams of the moulds used in casting, as Rodin often did. Observed close up, the back of the *Nu allongé I*'s left shoulder is full of imperfections that appealed to the artist, who was determined for his work to stand apart from tasteful figure sculptures. Starting around now for the remainder of his long career, no matter what medium he used, Matisse found ways to express the intimate theme of his own artistic process, a theme hardly less paramount for Picasso. A double image of awareness and self-awareness, *Nu allongé I* is as much, if not more, the image of the making of the sculpture as it is the image of a nude woman. For art historian Jack Flam *Nu allongé I* is 'one of Matisse's most dissonant works, characterized by extreme anatomical distortions and abrupt turnings of form in space.' Indeed, for Flam the exaggerated size of some body parts, like the left arm, and their lack of proportion to each other may be an indication of Matisse's enthusiasm for African figure sculptures with articulated limbs.

Henri Matisse, *Blue Nude III*, 1952,
gouache on paper, Musée
National d'Art Moderne, Centre
Pompidou, Paris
© 2018 Succession, H. Matisse, DACS.
Image: Photo RMN



Nu allongé I (Aurore): Still life subject.



(1)



(2)



(3)



(4)



(5)



(6)



(7)



(8)

(1) **Henri Matisse**, *Bronze figure*, 1908, oil on canvas, Nasjonalmuseet, Oslo
© 2018 Succession, H. Matisse, DACS.
Image: Nasjonalmuseet, Oslo

(2) **Henri Matisse**, *Pink Statuette and Jug on a Red Chest of Drawers*, 1910, oil on canvas, The State Hermitage Museum, St Petersburg
© 2018 Succession, H. Matisse, DACS.
Image: The State Hermitage Museum / photo by Vladimir Terebinin

(3) **Henri Matisse**, *Goldfish*, 1912, oil on canvas, The National Gallery of Denmark, Copenhagen
© 2018 Succession, H. Matisse, DACS. Image: National Gallery of Denmark, Copenhagen
© SMK Photo

(4) **Henri Matisse**, *Interior with Goldfish*, 1912, oil on canvas, The Barnes Foundation, Philadelphia
© 2018 Succession, H. Matisse, DACS.
Image: Bridgeman Images

(5) **Henri Matisse**, *Goldfish and Sculpture. Issy-les Moulineaux*, 1912, oil on canvas, Museum of Modern Art, New York
© 2018 Succession, H. Matisse, DACS.
Image: Scala, Florence

(6) **Henri Matisse**, *Nature morte au lierre*, 1916, oil on canvas, Musée National d'Art Moderne, Centre Pompidou, Paris
© Succession H. Matisse. Image: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Bertrand Prévost

(7) **Henri Matisse**, *Sculpture and Vase of Ivy*, 1916-1917, oil on canvas, Tikanonjan Taidekoti, Finland
© 2018 Succession, H. Matisse, DACS. Image: Vaasa City Museums/Tikanojas Art Museum, Vaasa, Finland, Mikko Lehtimäki, 2005

(8) **Henri Matisse**, *The Music Lesson*, 1917, oil on canvas, The Barnes Foundation, Philadelphia
© 2018 Succession, H. Matisse, DACS.
Image: Bridgeman Images

‘To copy the objects in a still-life is nothing; one must render the emotion they awaken in him.’

Henri Matisse

Whatever the case may be, the upper torso of *Nu allongé I*, with its too widely spaced breasts, appears too large in relationship to the figure’s waist, and from some angles the raised left elbow appears strangely as large as the hip and thigh. It is the perfectly integrated composite of separate, imperfectly matched, parts into a final abstract whole of stunning harmony that makes *Nu allongé I* so masterful.

Matisse’s personal satisfaction with *Nu allongé I* is evident from how during the next ten years he included the (now lost) plaster cast of his sculpture into a series of remarkable still-life paintings and domestic scenes, as if his sculpture should be understood as a special touchstone, a miniature three-dimensional muse at ease presiding in his abstract depictions of two-dimensional pictorial spaces. With these still-lifes Matisse paid ongoing homage to Édouard Vuillard who included a plaster of Maillol’s statuette Leda alongside cut flowers and other domestic items in several still-lifes from the early 1900s.

As for Picasso, his immediate response to *Nu allongé I* has often been noted in the series of abstract nudes with raised elbows and twisted poses that he made in 1907, culminating in his historic *Les Femmes d’Alger*. But it is not until 1998 that critic Yve-Alain Bois first analysed Picasso’s second, seemingly delayed reaction to Matisse’s sculpture around 1930. He pointed out how Matisse’s sculptures returned to Picasso’s attention thanks to a special feature in a 1928 issue of the lavish art periodical *Cahiers d’art*, illustrating sculptures made by modern painters and shortly afterwards in the summer of 1930 by an exhibition of Matisse’s sculptures at the Galerie Pierre. Picasso immediately embarked on a group of profoundly abstract figurative sculptures at his new Boisgeloup studio, including a reclining nude with her elbow raised, consisting of interlocking body parts disproportionate to one another, many out of place with reference to the rules of anatomy with respect to one another. These sculptures led directly in 1932 to a series of paintings of Picasso’s young mistress Marie-Thérèse Walter in poses similar to those used by Matisse.

Pablo Picasso, reclining bather, 1931,
plaster, Museo Picasso, Málaga
© Succession Picasso/DACS, London 2018.
Image: Marc Domage



Pablo Picasso, Etude pour Nu a la draperie, 1907, pastel on paper,
Musée National Picasso, Paris
© Succession Picasso/DACS, London 2018.
Image: © RMN-Grand Palais (Musée national Picasso-Paris) / Franck Raux





‘The sculpture that exercised me so much that I missed the Banyuls train was a reclining woman, with one arm raised over her head and one knee bent.’

Henri Matisse

By the most fortunate coincidence this sale also includes Picasso’s masterpiece, *La Dormeuse*, (see lot no. 10) a monumental horizontal format image made on March 13, 1932, that represents the young woman asleep, the outlines of her body captured in arcing lines for the arms and buttocks, with stylized signs for her breasts and vulva, her anatomy distorted to display every side of her nudity at once. Traces of slightly all but erased lines show where Picasso first thought to position the breasts more prominently. More important these erasures seemingly document the artist’s need to revise his portrayal of her as her body turned and twisted while she slept, her face at first turned up, and subsequently turned down to rest against her arms. Sharing Matisse’s profound interest in representing the creative process itself, with traces of the needed corrections, Picasso in *La Dormeuse* seems once again to respond to Matisse’s great *Nu allongé I*. Indeed for the remainder of their careers both artists felt compelled to make figures that twist to reveal themselves in every way at once. Matisse most explicitly revisited his *Nu allongé I*, not to mention Picasso’s versions of similar poses, with *Pink Nude*, 1935, documenting the stages of its evolution in a series of twenty-two photographs, the reclining nude’s arms and legs twisting now one way, now another. No wonder that when Matisse visited Antibes in April 1948 to see recent works by Picasso in the Palais Grimaldi, he was especially intrigued with a horizontal work on plywood representing a reclining nude with her elbow raised over her head.

Roy Lichtenstein, *Bellagio Hotel Mural: Still Life with Reclining Nude (Study)*, 1997, painted and printed paper on board, The Roy Lichtenstein Foundation Collection, New York
© Estate of Roy Lichtenstein/DACS 2018



Property of a Private European Collector

10. Pablo Picasso 1881-1973

La Dormeuse

dated '13 mars XXXII' on the stretcher

oil and charcoal on canvas

130.2 x 161.9 cm (51¼ x 63¾ in.)

Executed on 13 March 1932, this work is accompanied by a photo-certificate of authenticity signed by Claude Picasso.

Estimate

£12,000,000-18,000,000 \$16,940,000-25,410,000

€13,590,000-20,390,000 ₣ ♠

Provenance

Collection of the Artist

Bequeathed to his second wife Jacqueline Rocque-Picasso

Thence by descent to her daughter, Catherine Hutin-Blay

Pace-Wildenstein Gallery, New York

Acquired from the above by the family of the present owner on 29 June 1995

Exhibited

Paris, Galerie Louise Leiris, *Picasso: 51 Peintures: 1904-1972*,

17 May - 9 June 1984, no. 19, p. 27 (illustrated)

Montreal Museum of Fine Arts, *Pablo Picasso: Meeting in Montreal*, 21 June - 10 November 1985, no. 20, n.p. (illustrated)

New York, Pace-Wildenstein Gallery, *Picasso and Drawing*,

28 April - 2 June 1995, no. 51, cover (illustrated)

Kunstmuseum Basel, *Canto d'Amore: Classicism in Modern*

Art and Music 1914-1935, 27 April - 11 August, 1996, no. 101,

p. 31 (illustrated)

Fort Worth, Kimbell Art Museum, *Matisse and Picasso: A Gentle*

Rivalry, 31 January - 2 May 1999, no. 39, p. 56 (illustrated)

London, Tate Modern; Paris, Les Galeries Nationales du Grand

Palais; New York, The Museum of Modern Art, *Matisse Picasso*,

11 May 2002 - 19 May 2003, no. 109, p. 217 (illustrated)

Bern, Kunstmuseum, long-term loan, 2006 - 2012

Literature

'The Art of the Deal', *Vanity Fair*, vol. 58, April 1995, p. 287 (illustrated)

Elizabeth Cowling, *Picasso Portraits*, exh. cat. National Portrait

Gallery, London, 2016, no. 124, p. 143 (illustrated)

Picasso 1932, Année Érotique, exh. cat., Musée national Picasso,

Paris, 2017, fig. 12, p. 56 (illustrated, incorrect dimensions cited)





Flip book photographs of
Marie-Thérèse Walter, 1930
© Archives Maya Widmaier Picasso

Pablo Picasso painted *La Dormeuse* on 13 March 1932, during one of the most incredibly fertile periods of creativity of his entire career. This was one of a string of paintings depicting his lover, Marie-Thérèse Walter, many of which are now in museum collections. These are among the most revered of all Picasso's paintings, and indeed have recently become the subject of a dedicated exhibition entitled *Picasso 1932* which opened in October 2017 at the Musée national Picasso, Paris and which will subsequently travel to Tate Modern, London. The pictures Picasso created that year, and in particular in the first weeks of March, were unfettered celebrations of his life with Marie-Thérèse.

This is clear to see in *La Dormeuse*, in which the sweeping curves and undulations that comprise her body denote an experiential, almost proprietorial motion on the part of the artist himself, as Picasso moved back and forth before the canvas, creating the lyrical lines and conjuring Marie-Thérèse's voluptuous forms through layers of arabesques. *La Dormeuse* is both a drawing and a painting, with its cerulean patch of blue, and for this reason benefits from an added sense of spontaneity and intimacy compared to some of the finished oils from the period. Indeed, the *pentimenti* which are visible underneath, reveal other configurations that Marie-Thérèse's features had taken during the creation of the picture, add a sense of movement and time to *La Dormeuse*. It is a palimpsest, with layers of recorded appearances. *La Dormeuse* remained in Picasso's own possession until his death, and was then inherited by his widow Jacqueline Roque, before passing to her daughter from a previous marriage,

Catherine Hutin-Blay. Picasso would later say of the pictures that he accumulated, reflecting his unwillingness to part with many of them, 'I am the greatest collector of Picassos in the world' (Pablo Picasso, quoted in Roberto Otero, *Forever Picasso: An Intimate Look at His Last Years*, trans. Elaine Kerrigan, New York, 1974, p. 26).

Picasso had met Marie-Thérèse just over five years before he painted *La Dormeuse*, on 8 January 1927, approaching her at the Galeries Lafayette where she was shopping. Marie-Thérèse was in her late teens, decades younger than Picasso, yet her striking appearance—with her blonde hair and curvy figure—formed a contrast with his Russian ballerina wife, Olga Khokhlova. 'I was an innocent gamine. I knew nothing - life, Picasso, nothing,' Marie-Thérèse would later recall. 'He simply grabbed me by the arm and said, "I'm Picasso! You and I are going to do great things together"' (Marie-Thérèse Walter, quoted in Barry Farrell, 'Picasso: His Women: The Wonder Is that He Found So Much Time to Paint', *Life*, 27 December 1968, p. 74). Marie-Thérèse resembled some of the figures who had recently been appearing in Picasso's pictures, and he would later tell their daughter: 'The day I met Marie-Thérèse I realised that I had before me what I had always been dreaming about' (Pablo Picasso, quoted in Diana Widmaier-Picasso, 'The Encounter Between Picasso and Marie-Thérèse Walter (1927): Thoughts on a Historiographical Revision', pp. 162-69, Ingrid Mössinger, Beate Ritter & Kerstin Drechsel (ed.), *Picasso et les femmes*, exh. cat., Chemnitz, 2002, p. 169). This was a perfect, Surreal *coup de foudre*, and the pair soon embarked on a passionate affair.



Triple exposure of Pablo Picasso drawing with light
 © Image: Gjon Mili/ The LIFE Picture Collection/ Getty Images



During the first years of their relationship, Marie-Thérèse tended to appear in codified form in Picasso's works. The artist even created devices within still life compositions that included her initials, teasingly concealing her presence in plain sight. However, in the early 1930s, he began to explore her appearance more directly. This was particularly evident in the sculptures that he created in his studio in the stable block at his château, Boisgeloup, in 1931. These combined a stylised mass with Marie-Thérèse's distinctive features, and the same profile is visible in *La Dormeuse* and many of the other pictures of the following year. It appears to have been at the beginning of 1932 that some form of Rubicon was crossed with Olga, which resulted in Picasso no longer hiding Marie-Thérèse in his pictures, although he still went to great pains to keep her existence secret, even from many of his close friends. Charles Stuckey has suggested that the commitment to women's rights, shown by the Republicans in Picasso's native Spain may have influenced this—especially after the passing of their Divorce Law in March of that year. Certainly, it is true that the creative dam suddenly broke, with Picasso embarking upon one of the most legendary streaks of creativity of his entire career, as he spent time with his Muse, recording her features in fluid, lyrical pictures day after day, creating an almost cinematic sequence of images. *La Dormeuse* dates from the apogee of this surge. With Marie-Thérèse's face shaped like a painter's palette, this is a paean to creative freedom as well as to love.

A number of the pictures that Picasso created of Marie-Thérèse show her asleep. A witness of the period, who had known her, was recorded by the artist's biographer John Richardson saying, 'Never forget that Marie-Thérèse was the quintessence of *dolce fa niente*... and if Picasso usually portrayed her dozing or sunbathing or playing games, it was because these activities and passivities were the be-all and end-all of her easy-going nature' (quoted in John Richardson, 'Picasso and Marie-Thérèse Walter', in *Through the Eye of Picasso 1928-1934*, exh. cat., New York, 1985, n.p.). While in some of his pictures, Picasso deliberately focussed his composition on Marie-Thérèse's face alone, in others he celebrated her entire body, as is the case in *La Dormeuse*. Three years after this picture was painted, Picasso would write a poem which included the line, 'combien je l'aime maintenant qu'elle dort' (Pablo Picasso poem from 1935, quoted in Robert Rosenblum, 'Picasso's Blond Muse: The Reign of Marie-Thérèse Walter', *Picasso and Portraiture: Representation and Transformation*, London, 1996, p. 348). It is that sentiment that is captured so intoxicatingly in the vigorous lines of *La Dormeuse*.

Dated '13 March 1932' *La Dormeuse* is part of a string of pictures often considered to have been painted at Boisgeloup, shortly after Picasso had returned there after a stint at his Paris home, 23 rue La Boétie. Recent scholarship has suggested that he had in fact remained in the French capital for a longer period and created the pictures in his studio on the floor above his apartment there (Laurence Madeline, *Picasso 1932*, exh. cat., Paris, 2017, p. 56).



Picasso in his sculpture studio,
Boisgeloup, winter 1934,
photographed by Bernès-
Marouteau Agency
© Archives Maya Widmaier Picasso

Certainly Picasso had been in Paris a few days earlier, when he painted his *Nature morte aux tulipes*, which featured a bust of Marie-Thérèse, recalling both his lover and the sculptures of her that he had made the previous year. Shortly afterwards, Marie-Thérèse was depicted sprawled naked underneath a similar bust and a plant in *Femme nue, feuilles et buste*, now on long-term loan to Tate Modern, London, and formerly in the Frances Lasker Brody collection, which achieved a world auction record when offered at auction in 2010. This was the picture that Picasso hung in his own apartment in Paris, as recorded in a photographic portrait taken by Cecil Beaton the following year. That work was signed on 8 March; on the 9th, he painted the related *Nu au fauteuil noir* in the Abigail and Leslie Wexner collection. Where Marie-Thérèse's presence was codified through the use of the bust motif and other devices in his earlier still life composition, these two pictures featured the naked horizontal body itself, depicted using similar looping lines to those in *La Dormeuse*.

Here is what the art critic Leo Steinberg called 'Drawing as if to possess', referring to a comment that Picasso himself had made in conversation with the museum director William Rubin: 'que je les possède' (Leo Steinberg, quoted in, 'The Algerian Women and Picasso at Large', in Leo Steinberg, *Other Criteria: Confrontations with Twentieth-Century Art*, Oxford,

1972, pp. 174 and 411). In all of these paintings, these contours double as proprietorial caresses as Picasso delineated his lover's body, observing, exploring and eulogising its forms. On the 12 March, the day before completing *La Dormeuse*, Picasso painted *Le miroir*, in which introduced the titular mirror to his depictions of his lover, allowing him to make a playful riff on the Cubist technique of depicting objects in the round—in this work, the reflection gives the artist a pretext for showing both Marie-Thérèse's breasts and her buttocks.

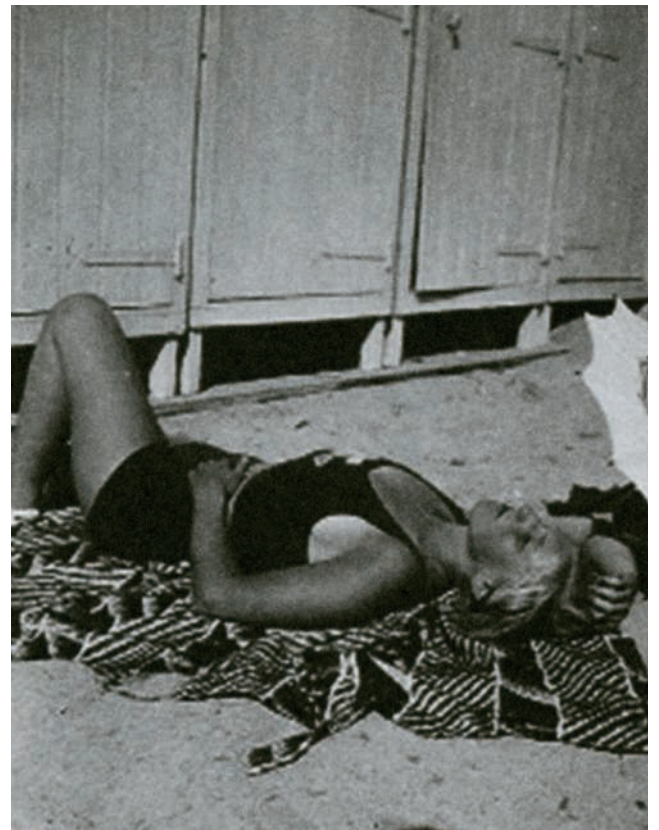
In *La Dormeuse*, Picasso has pushed past that motif, and past the limitations of objective representation, instead exploring the entirety of Marie-Thérèse's voluptuous figure through a flow of lines that delineate her body as a composite, seen from various angles, with her breasts, her vagina and her rear all synchronously visible. This playfully combines references to the Cubistic way of seeing the world with a poetic chronicling of Marie-Thérèse stirring and shifting in her sleep, and ultimately rolling over. Crucially, in *La Dormeuse*, Picasso chose a landscape format: rather than allowing Marie-Thérèse's body to occupy the lower portion of a painting, or to be presented upright, here he has adjusted the composition in order to allow himself to focus entirely on her. He fills the canvas with her forms, leaving room for no distracting or extraneous details. Every line is devoted to Marie-Thérèse.

**'The day I met Marie-Thérèse
I realised that I had before me what
I had always been dreaming about.'**

Pablo Picasso

Marie-Thérèse Walter,
Dinard, c. 1929

© Archives Maya Widmaier Picasso





Pablo Picasso, *Nu couché*,
1932, charcoal on canvas,
Private Collection
© Succession Picasso/ DACS, London 2018

The following day, 14 March, Picasso painted what has become the most iconic of this series of paintings, *Jeune fille devant un miroir*, which is one of the emblematic works from the Museum of Modern Art, New York, which it entered as early as 1938—only six years after its execution. In that highly-finished work, Picasso returned to the use of the mirror as a device to portray Marie-Thérèse from a number of angles. There are crucial differences between this picture and its predecessors, though—after all, Marie-Thérèse is here presented upright and awake. In addition, the sense of fluidity that characterises this picture’s predecessors, including *La Dormeuse*, is countered by the various hatchings and other patterns that populate this canvas. Picasso has replicated the wallpaper of his Paris apartment, as he had in *Le miroir* two days earlier, leading to the conclusion that the work may have been created there, although Richardson has pointed out that he need not have necessarily been before the motif (Laurence Madeline, *Picasso 1932*, exh. cat., Paris, 2017, p. 31 and John Richardson, quoted in, *A Life of Picasso: The Triumphant Years 1917-1932*, London, 2007, p. 468).

In some ways, *Jeune fille devant un miroir* and *La Dormeuse* can be seen as polar opposites, the former picture crammed with detail while the latter breathes with its focus on the forms of Marie-Thérèse’s body. In it, Picasso has left much of the

surface in reserve, granting it an incredible luminescence, while also highlighting the dizzying, dynamic haze of underdrawings. Intriguingly, while *Jeune fille devant un miroir* is often considered the culmination of this series of paintings, Richardson has pointed out that Picasso himself had said: ‘The penultimate one is almost always the strongest’ (John Richardson, *A Life of Picasso: The Triumphant Years 1917-1932*, London, 2007, p. 470).

It has been suggested by numerous authors, even within Picasso’s own lifetime, that his artistic style changed in accordance to the woman dominant in his life. Certainly this was the case with the period in which Marie-Thérèse was in the ascendant—but the poetic, celebratory, sensual works of March 1932 such as *La Dormeuse* came only after a period of tumult which had a style of its own. When compared with the gigantism and classicism of Picasso’s paintings during the earlier years of his marriage to Olga, the stylised swoops of Picasso’s lines in *La Dormeuse* appear very different indeed. There is none of the cool detachment that had marked those earlier pictures: instead, Picasso appears to have flung himself into his subject matter. The curves that form Marie-Thérèse’s body, which stretch to almost life size across the expanse of the canvas, hint at the artist’s own exploratory movements, his energy and enthusiasm as he created this image.



Picasso and le Repos, 1932
© Succession Picasso/ DACS, London 2018.
Picasso Archives, Réunion des Musées
Nationaux APPH6633

This physical dimension to the creation of *La Dormeuse* may have been all the more relevant to Picasso, as only the previous year he had turned fifty years of age. Now, through his relationship with a girl in her early twenties, he appeared reinvigorated.

Before the blooming of the sinuous depictions of Marie-Thérèse's body seen in pictures such as *La Dormeuse* and *Le miroir*, Picasso had gone through a troubled period in which he appears to have been wracked by anxiety about his dual life—bourgeois husband and father on the one hand, and bohemian painter-lover on the other. These expressed themselves in a number of pictures that were infused with the Surrealism espoused by a number of his friends and contemporaries. In those works, body parts penetrated each other, speaking of tension rather than joy, as in *Figures au bord de la mer* of January 1931 (Musée Picasso, Paris). A year later, some of this tension remained, as is perceptible in some of the depictions of Marie-Thérèse, such as the Grunewald-inspired *Femme au fauteuil rouge* in the same museum, or in the depiction of Olga seemingly in a fit, the ironically-named *Le repos* in the collection of Steven and Alexandra Cohen. In that work, the dancer's body was submitted to horrific transformations, her hair on end, her mouth wide in a silent scream that resonates through the hot red of the chair in which she sits. These tensions appear to have been exorcised within a very short space of time, as *Le rêve*, also in the Steven and Alexandra Cohen collection was painted only two days afterwards. Now, a new style was

in the ascendant. Many of the depictions of Marie-Thérèse painted in the following years would retain a strong foothold in the colourism and *cloisonnisme* that had come to the fore in *Le rêve*, and which are evident even in the deliberately restrained palette of *La Dormeuse*.

Both the colourism and the subject matter that Picasso was exploring in the string of depictions of Marie-Thérèse can be seen as a response to one of his great artistic contemporaries and rivals, Henri Matisse. Picasso and Matisse came to regard each other as friends as well as long-term rivals. 'As different as the North Pole is from the South Pole,' Matisse said of the pair of them, according to Fernande Olivier (Henri Matisse, quoted in Jack Flam, *Matisse and Picasso: The Story of Their Rivalry and Friendship*, Cambridge, MA, 2003). Picasso jealously admired the elegant simplicity of Matisse's line and colour, and this admiration percolates through *La Dormeuse*. It was only the previous year, in 1931, that Matisse had been given a retrospective at the Galerie Georges Petit in Paris. The show, largely organised by Matisse's dealers, focussed on his recent Nice paintings and in particular his odalisques, rather than showing the arc of his artistic quests.

Picasso's attentive presence was noted at the time, as he investigated what Matisse had been doing. In some ways, *La Dormeuse* can be seen as a response. Picasso was creating his own odalisque. Looking at the composition of *La Dormeuse*, though, another influence may also be noted:



Katsushika Hokusai, *The Dream of the Fisherman's Wife*, colour woodblock print, British Library, London
© British Library Board. All Rights Reserved / Bridgeman Images

Jean Auguste Dominique Ingres, *Odalisque with a slave*, 1839-1840, oil on canvas, Fogg Art Museum Harvard University, Cambridge, MA
© Image: Fogg Art Museum Harvard University, Cambridge MA / Scala, Florence



Picasso's artistic hero, Jean-Auguste-Dominique Ingres. Looking at Ingres' *Odalisque with Slave*, Picasso can be seen to have taken a cue from its composition in the sprawling limbs and the curves of the body. In particular, the underdrawing of *La Dormeuse*, with the head shown facing upwards, looks like a mirrored reinterpretation of Ingres' original. Picasso may have known Ingres' drawing of the subject in the Cabinet des Dessins at the Louvre, Paris, but would also doubtless have seen Ingres' original painting in the flesh (Fogg Museum, Harvard University). After all, the year before *La Dormeuse* was painted, it had been lent to a charity exhibition held in the gallery of Picasso's dealer, Paul Rosenberg, at 21 Rue La Boétie—next door to Picasso's home.

Picasso's own approval of *La Dormeuse* was confirmed by the fact that he also created a smaller drawing on canvas echoing its finished form, while reprising the layered arabesques created by the underdrawings in the larger work. However, it was the composition visible in the lighter *pentimenti* in *La Dormeuse*, absent in that smaller example, that Picasso would explore in a number of variations upon the theme later in 1932, showing Marie-Thérèse with her palette-like head facing upwards. In all of those works, the tentacle-like way that Picasso depicted her limbs, adding to the sense of fluidity of her body so evident in *La Dormeuse*, was increasingly exaggerated. Indeed, the composition increasingly came to recall that of Hokusai's famous print, *The Dream of the*

Fisherman's Wife, in which a woman is shown in a bizarre sexual encounter with two octopuses, one of them vast. Already in *La Dormeuse*, Picasso appears to have manipulated the bulk of Marie-Thérèse's hips, shown from front and back, to echo the appearance of Hokusai's octopus, with her breasts doubling as its eyes; this effect is heightened by the roving confusion of limbs.

As demonstrated in the 2009 exhibition *Secret Images: Picasso and the Japanese Erotic Print*, held at the Museu Picasso, Barcelona, the artist himself kept a number of *shunga* images in his own collection. His knowledge of Hokusai's famous, indeed infamous, print with the octopi appears to have been indicated by his own drawing of a woman being sexually pleased by a cephalopod as early as 1903. In the catalogue for that exhibition, Ricard Bru forensically examined how copies of Hokusai's print were owned by people in Picasso's circle, and how many of them were influenced by it (Ricard Bru, 'Tentacles of Love and Death: From Hokusai to Picasso', pp. 50-65, *Secret Images: Picasso and the Japanese Erotic Print*, exh. cat., trans. L. Maguire, Barcelona, 2009). In *La Dormeuse*, then, Picasso has tapped into the wide realm of his visual erudition, fusing the visual languages of Ingres, Hokusai and Matisse with his encounters with Surrealism, channelling all these in order to create a unique, poetic and highly personalised record of his relationship with Marie-Thérèse.

Curator and art historian Dr Charles Stuckey's feature on *La Dormeuse* can be viewed at the following link: phillips.com/sleeping-nude

Property from the Triton Collection Foundation

II. Lucian Freud 1922-2011

Small Naked Portrait

oil on canvas

40.6 x 55.8 cm (15⁷/₈ x 21⁷/₈ in.)

Painted in 2005.

Estimate

£400,000-600,000 \$565,000-847,000

€453,000-680,000 ₪ ₪

Provenance

Acquavella Galleries, New York

Acquired from the above by the present owner in 2007

Exhibited

New York, Acquavella Galleries, *Lucian Freud. Recent works*, 21 November - 20 December 2006, no. 13, n. p. (illustrated)

Vienna, Kunsthhaus Wien, *Zurück zur Figur. Malerei der Gegenwart*, 24 May - 7 October 2007

The Hague, Gemeentemuseum Den Haag, *Lucian Freud*, 16 February - 8 June 2008, p. 166 (illustrated, p. 163)

‘Living people interest me far more than anything else. I’m really interested in them as animals. The one thing about human animals is their individuality: liking to work from them naked is part of that reason, because I can see more.’

Lucian Freud





Painted in 2005, Lucian Freud's *Small Naked Portrait* offers a captivating glimpse into the esteemed artist's iconic renderings of the female form. Honing his experimentations with composition and painterly application, the present painting is exemplary of Freud's later work, displaying a sumptuously rich palette. Affording the viewer a snapshot into the intimate moment between painter and sitter, Freud's portrait celebrates both beauty and personality without attributing a fixed identity and setting to this sublimely sensual moment.

Small Naked Portrait depicts the reclining figure of a woman, stretched out en repos. The curvature of the figure's body is emphasised through Freud's delicate handling of light and shadow, enforcing the tenderness of the scene. The present work can be considered both a celebration and examination of the human form, Freud's revisited fascination. The artist's painterly dexterity is exhibited through the thicker areas of paint applied in deliberate and visible brushstrokes. Strictly economic in his use of colour, areas of warm tones lie next to the near negative space of the white ground, lending the physical form of the sitter a tender depth and volume. Freud's recognisable style is particularly apparent through the long sweeping lines which denote the smoothness of the skin of the model's thighs. Freud toys with the appearance of the model's skin tone, manipulating areas of shadow to reflect individual shades ranging from deep ochre to lemon yellow. The resulting effect is a startlingly truthful representation of the figure bathed in morning light, her bodily weight anchoring our gaze at the centre of the canvas. As Freud stated, 'I used to be so affected by where the sun had got their necks and changed the colour of their skin, and trying to get that' (Lucian Freud, quoted in William Feaver, *Lucian Freud*, New York, 2007, p. 458). The faceted planes of colour form a rich and varied tonal schema, exemplifying the artist meticulous approach in portraying the model's bodily form to convey a deeper sensual experience. Incorporating fleshy planes of colour surrounding the figure, Freud's composition bleeds out to the periphery, suspending the figure in an unfixed yet heavenly setting.

Invoking the classical pose of the nude sitter, Freud draws upon the odalisque, creating an image which transcends time. The pose of the figure is both intimate and arresting, a position which the artist has examined throughout his prolific oeuvre of nude portraits. Observing the personal and sexual nature of his subject matter, Freud acknowledges his debt to Gustave Courbet, the present work sharing a similar depiction of the reclining female nude as evident in the French artist's seminal painting, *L'Origine du monde*. Referencing his admiration for Courbet, Freud noted 'I like Courbet. His shamelessness' (Lucian Freud, quoted in Phoebe Hoban, *Lucian Freud: Eyes Wide Open*, London, 2014, p. 83). The sitter lies with her limbs fashioned at satisfyingly juxtaposing angles, which, while reflecting the natural pose of a person at rest, also serves as a perfectly balanced composition. Freud's aerial perspective further strengthens the impression of intimacy between painter and sitter. This stems from a pivotal moment in the 1960s whereby Freud – who had previously always painted seated – felt an overwhelming urge to stand. This seminal moment where the artist's perspective shifted from the level of the sitter to a predominately elevated position can be seen as a marker for the beginning of Freud's artistic maturity.

Freud's artistic practice explores the boundaries of figuration, captured through the medium of oil. Continuing a painterly dialogue with traditional notions of portraiture and depictions of classical nudes, Freud's distinctive approach has re-invented the canonical male and female nude. Painting those he knew well or found visually intriguing, Freud completed only a handful of paintings a year, requiring models to sit from life often over the course of several months. The consequential portraits – in their detailed effect – reflect the culmination of hours of intense observation and familiarity. In *Small Naked Portrait* the vulnerability of the sitter's pose invokes a sexual intimacy which charges the canvas with a primal energy. Unbiased in the representation of his sitters, *Small Naked Portrait* is an exquisite example of Freud's exceptional interactions with his model, resulting in a meticulous understanding of the delicacy of her body.



Lucian Freud's Studio with
*The Painter Surprised by
a Naked Admirer* in progress,
2005, David Dawson

© David Dawson



Masterworks from a Private Collection

o♦ **12. Cy Twombly** 1928-2011

Untitled

signed and dated 'Cy Twombly 1964' lower edge;
further signed, inscribed and dated 'Cy Twombly Val
Gardena aug 1964' on the reverse
pencil, coloured pencil and ballpoint pen on paper
69.9 x 99.1 cm (27½ x 39 in.)
Executed in 1964.

Estimate

£500,000-700,000 \$706,000-988,000
€566,000-793,000 ±

Provenance

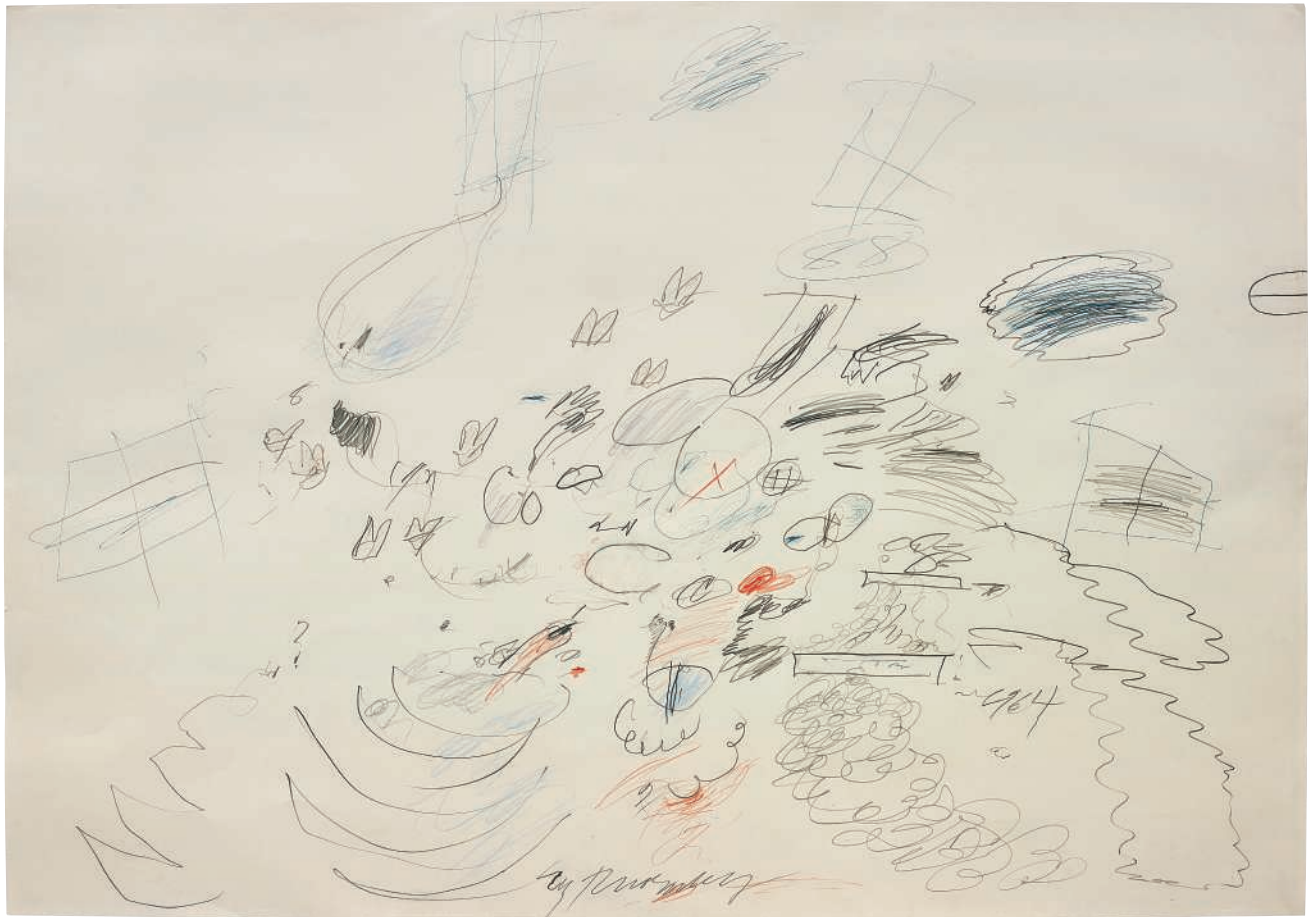
Ugo Ferranti, Rome
Locksley Shea Gallery, Minneapolis
Estate of John M. and Marion A. Shea, Palm Springs
Christie's, New York, 19 November 1997, lot 328
Private Collection, Belgium
Van de Weghe Fine Art, New York
Acquired from the above by the present owner

Exhibited

Newport Beach, Harbor Art Museum; Madison, Elvehjem
Museum of Art; Richmond, Virginia Museum of Fine Arts;
Toronto, Art Gallery of Ontario, *Cy Twombly. Works on
Paper 1954 - 1976*, 2 October 1981 - 17 October 1982,
no. 14, p. 37 (illustrated)

Literature

Nicola del Roscio, *Cy Twombly. Catalogue Raisonne of
Drawings, 1964-1969*, vol. IV, New York, 2014, no. 51,
p. 57 (illustrated)





"Cy Twombly in Castel Gardena", 1975
© Fondazione Nicola Del Roscio,
courtesy Archives Nicola Del Roscio,
photo Nicola Del Roscio

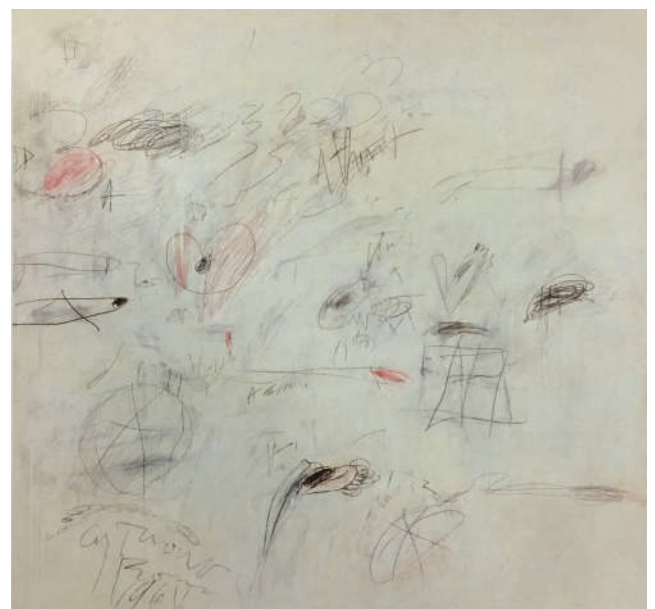
Delivering the impressive impact of Cy Twombly's unique pictorial language, *Untitled* is a vivid example of the 'whorl' works that the artist created in 1964. A flurry of scribbles, scratches and loops coalesce into an abstract composition that is simultaneously delicate and dynamic – punctuated by subtle bursts of red and blue colour, and anchored by four dominant monument-like rectangular structures. Created during a spurt of creativity between July and August 1964, *Untitled* belongs to a suite of nineteen drawings called *Notes from a Tower* that Twombly embarked on at Castel Gardena, a Renaissance castle in the Italian Alps that he regularly visited in summer. Charged with frenetic energy, other examples from this series reside in prominent collections, such as that of Jasper Johns, the Albright-Knox Art Gallery, Buffalo, the Whitney Museum of American Art and the Morgan Library & Museum, New York, the latter previously belonging to fellow artist Roy Lichtenstein. Executed at a pivotal point in the artist's career, *Untitled* suspends the viewer in a moment of spirited sublimity.

Created seven years after the artist's career-defining move to Rome in 1957, *Untitled* epitomizes the revolutionary visual idiom that Twombly developed in response to the mythical past of his surroundings and his immediate experiences in Italy. Speaking in 1957, '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, quoted in 'Signs', *L'Esperienza moderna*, no. 2, August/September 1957, pp. 32–33). While his American counterparts were finding inspiration in Pop culture or Minimalism, Twombly, ever the contrarian, was embarking upon a series of groundbreaking works inspired by the epic and dramatic panoramas and classical landscapes of the High Renaissance and Baroque.

Untitled is emblematic of the seminal body of work that Twombly created in the 1960s, widely considered as a critical and extremely fertile period in his long and illustrious career. As Simon Schama has observed, 'Twombly's creative energy erupts, turning out an extended series of untitled compositions in which pictograms and ideograms...swim and seethe in a broth of jittery action' (Simon Schama, *Cy Twombly Fifty Years of Works on Paper*, exh. cat., State Hermitage Museum, St. Petersburg, 2003, p. 14). While Twombly's 1961–1963 series of works frequently referenced specific Classical tales as a point of departure, the present work demonstrates how, starting in 1964, Twombly's work is characterised by that which Roland Barthes termed a 'Mediterranean effect': a topology of references constituting, 'an enormous complex of memories and sensations... a historical, mythological, poetic culture, this whole life of forms, colors and light which occurs at the frontier of the terrestrial landscape and the plains of the sea' (Roland Barthes, quoted in 'The Wisdom of Art', in Nicola Del Roscio, ed., *Writings on Cy Twombly*, Munich, 2002, p. 19).

The drawings Twombly created in the summer of 1964 at the Castel Gardena represent a crucial stage in the formal evolution of Twombly's oeuvre in that period. Twombly began work on this series shortly after completing the triptych *Ilium (One Morning Ten Years Later)*, 1964, in Rome; *Part I* of this work resides in The Broad Museum, Los Angeles. While drawing upon the events leading up to the Trojan War, as detailed in Homer's epic *The Iliad*, Twombly creates an ambivalent scene, evocative of a frenzied battle, but also a 'deliberately eroticized apotheosis of life and death' (Heiner Bastian, ed., *Cy Twombly Catalogue Raisonné of the Paintings, Volume II, 1961–1965*, Munich, 1993, p. 30). Through his experimentations in his *Notes from a Tower* series, Twombly further developed these iconographic themes, in anticipation of his solo exhibition, *The Artist in the Northern Climate*, at the Galerie Friedrich + Dahlen, Munich, in the autumn of 1964 where he exhibited a selection of the Castel Gardena drawings alongside ten paintings created for the exhibition. While resuming the visual dialogue with the *Notes from a Tower* works, these paintings introduced an unprecedented level of formal reduction that was characterised by an emphasis on the dominant rectangular structures. Situated at this critical juncture, *Untitled* articulates an important evolution in Twombly's practice, which culminated in the artist's celebrated mid-1960s monochromatic, grey paintings.

Cy Twombly, *Ilium (One Morning Ten Years Later)* [Part I], 1964, oil paint, lead pencil and wax crayon on canvas, The Broad, Los Angeles
© 2018 Cy Twombly Foundation. Image: The Broad, Los Angeles



Property from the Collection of Blake Byrne, Los Angeles

13. **Marlene Dumas** b. 1953

The Pilgrim

signed, titled, inscribed and dated “The Pilgrim”

M Dumas 2006 OBL’ on the reverse

oil on canvas

100 x 90 cm (39 $\frac{3}{8}$ x 35 $\frac{3}{8}$ in.)

Painted in 2006.

Estimate

£1,500,000-2,000,000 \$2,120,000-2,820,000

€1,700,000-2,270,000 ₣ ₣

Provenance

Galerie Paul Andriessse, Amsterdam

Acquired from the above by the present owner in 2006

Exhibited

Amsterdam, Galerie Paul Andriessse, *Man Kind*, 17 October - 25 November 2006, p. 23 (illustrated)

Los Angeles, The Museum of Contemporary Art; New York, The Museum of Modern Art; Houston, The Menil Collection, *Marlene Dumas: Measuring Your Own Grave*, 22 June 2008 - 21 June 2009, p. 27 (illustrated)

Munich, Haus der Kunst, *Tronies - Marlene Dumas und die Alten Meister*, 29 October 2010 - 6 February 2011, p. 106 (illustrated, p. 44)

Durham, Nasher Museum of Art at Duke University; Columbus, The Ohio State University Urban Art Space; New York, Miriam and Ira D. Wallach Art Gallery, Columbia University; Portland, Ronna and Eric Hoffman Gallery of Contemporary Art, Lewis and Clark College, *Open This End: Contemporary Art from the Collection of Blake Byrne*, 19 February 2015 - 11 December 2016, pl. 57, pp. 92, 114 (illustrated, p. 93)

Literature

‘Dutch Master’, *W Magazine*, 1 June 2008 (online)

Carly Berwick, ‘The Anti-Portraitist’, *New York Magazine*, 25 August 2008, online

Rainald Schumacher, ‘Marlene Dumas, Yes we can,’ *Flash Art*, March - April 2009, online (illustrated)

Marlene Dumas, The Image as Burden, exh. cat., Stedelijk Museum, Amsterdam, 2015, pp. 127, 188 (illustrated)



The Uncertainty of Portraiture

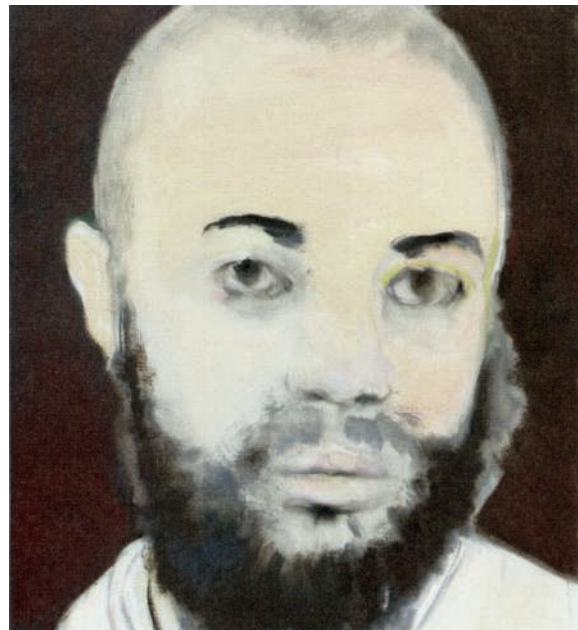
by Dominic van den Boogerd

Dominic van den Boogerd is an art critic. The former chief editor of *Metropolis M*, he is the current Director of *De Ateliers* in Amsterdam. Among many publications, he co-authored the Phaidon monograph on Marlene Dumas.

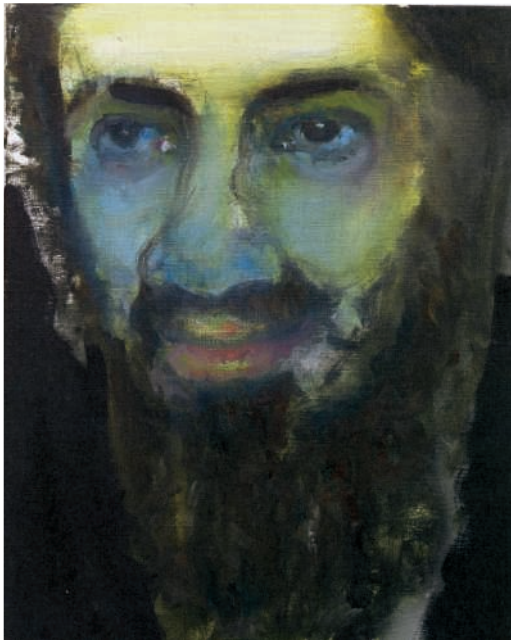
The Pilgrim, 2006, is a tantalizing work by South African artist Marlene Dumas, one of the most prominent figurative painters working today. The painting was exhibited for the first time in the exhibition *Man Kind* at Galerie Paul Andriess in Amsterdam in 2006, the same gallery where Dumas exhibited her very first series of portrait paintings *The Eyes of the Night Creatures* some 21 years earlier. As the optimistic days of *The Family of Man* – Edward Steichen's 1955 exhibition celebrating global solidarity – drew to a close in the wake of 9/11, *Man Kind* was Dumas' tribute to those who had influenced her work: the portraits of politicians, martyrs and murderers in the mass media. All part of the same kind. And as we know, man is not so kind.

The present work depicts a close up of a bearded man, absent-mindedly staring into nothingness. Alone with his thoughts, he is difficult to read and an elusive character. The overall, brooding atmosphere is one of silence. Pink twilight softly glows on the man's face, the lush and vivid rose, orange and green brushstrokes on his forehead, nose and cheek standing in stark contrast to the bleak and greyish parts of his skin and the darkness surrounding him.

The Pilgrim was not only shown in Dumas' acclaimed retrospective exhibition that travelled from the Museum of Contemporary Art, Los Angeles, to the Museum of Modern Art, New York, and the Menil Collection, Houston, in 2008 and 2009, it was also included in the extraordinary exhibition *Tronies-Marlene Dumas and the Old Masters* at Haus der Kunst, Munich, in 2010-2011. Exploring the art historical trope of the 'tronie' – a depiction of a face which is not necessarily a portrait but presents a stock character or exaggerated features – this exhibition presented select paintings by Dumas next to works by Rembrandt, van Dyck, Judith Leyster and other 17th century masters. Pondering the notion of the tronie in relation to her first series of portrait paintings in the accompanying catalogue, Dumas recalled, 'when I painted my faces in 1985 – *The Eyes of the Night Creatures* – I knew the works looked like portraits, and the works were portraits to some extent; and yet they were not true portraits either' (Marlene Dumas, quoted in, *TRONIES - Marlene Dumas und die Alten Meister / and the Old Masters*, exh. cat., Haus der Kunst, Munich, 2010, p. 94).



Marlene Dumas, *The Neighbour*, 2005,
oil paint on canvas, Collection Stedelijk
Museum, Amsterdam
© Marlene Dumas



Marlene Dumas, *Osama*, 2010,
oil paint on canvas, Collection
Stedelijk Museum, Amsterdam
© Marlene Dumas

Is *The Pilgrim* a portrait in the literal sense of the word? And if so, of whom? The title indicates no particular individual, but rather a type of person. Other paintings in these series have similar names, such as *The Semite*, 2006, or *The Believer*, 2005. Pilgrims undertake a journey, a pilgrimage to a holy place to find spiritual enlightenment or healing. They are believers, who, devoted to their faith, are prepared to endure physical misery for God's sake. There are all sorts of pilgrims: Catholics who travel the road of Saint James to Santiago de Compostela in Galicia, Spain; Muslims who confirm their faith with the Hajj, the pilgrimage to the holy city of Mecca in Saudi Arabia.

The Pilgrim may be compared to *The Neighbour*, 2005 (Stedelijk Museum, Amsterdam), which Dumas painted around the same time and in the same format as part of the *Man Kind* series. The picture depicts an ordinary young man, likely of North-African descent, with a short flaxen beard. He could be the guy next door. Indeed, ever since the migration of so-called 'guest workers' to the Netherlands in the 1960s and 1970s, a large community of people from Moroccan descent reside in Amsterdam, particularly in the area where Dumas, an immigrant herself, lives and works. The neighbour in Dumas' painting has been identified as Mohammed Bouakhri. Known in the press as 'Mohammed B.', he was arrested and convicted in 2004 for the murder of Dutch filmmaker and journalist Theo van Gogh (who, coincidentally, descended from Vincent van Gogh's family). Theo van Gogh was murdered in Amsterdam on a Tuesday morning and was left with a written statement pierced onto his chest. Giving the appearance that the murder had been motivated by fundamentalist religious beliefs, the brutal assassination caused great social turmoil within the Netherlands – heightening feelings of fear, xenophobia and Islamophobic sentiments. Considering the person depicted by Dumas in *The Neighbour*, nothing in his gentle and calm expression indicates that we are standing face to face with a terrorist. The picture counters the subliminal suspicion that every bearded man of North-African descent is a potential terrorist, a notion widely spread by the media at the time.

When *The Pilgrim* was exhibited together with *The Neighbour* at Galerie Paul Andriess, it was notably not shown in the exhibition space itself, but in the gallery office.



Jean-Louis André Théodore Géricault, *Portrait of a Kleptomaniac*, circa 1820, oil on canvas, Museum of Fine Arts, Ghent

Perhaps the picture was thought to be too controversial. Looking at this anonymous pilgrim, one is easily tempted to recognize in his face the features of Osama bin Laden, the world's most wanted terrorist back in 2006. By then, Osama bin Laden was already in hiding for years. While there were not many pictures of him in circulation, the few images that were available were ubiquitous.

In her image archive, Dumas held a photograph that depicted two indigenous people from the inlands of New Guinea wearing T-shirts with a print of Osama bin Laden's face on it. The photograph of Osama bin Laden that Dumas has appropriated as the source material for *The Pilgrim* is well known, as it was, and still is, published around the world. In this image, the enemy of the state looks rather handsome and attractive – unlike Charles Manson, with his bewildered and furious gaze; unlike Adolf Hitler, with his moustache. Dressed in white, Osama bin Laden has the charisma of a Jesus-figure (though nobody knows what Jesus looked like in reality, his image has been constructed from countless imaginations across the centuries). Frozen in time in this particular portrait, bin Laden remains 33 years of age forever. Sometimes a portrait becomes the icon for the spirit of an era – epitomized best by Che Guevara's black and white portrait that summarizes the revolutionary spirit of

the 1960s. As Dumas ironically observed, 'now radical Islam too got its representative face, be it against all Islamic laws' (Marlene Dumas, quoted in 'De keuze van Marlene Dumas', exh. leaflet, *Beeld van de 21ste Eeuw*, MOTI Museum of the Image, Breda, 2012-2013).

While Jesus became the Christian icon of all-encompassing Love, the face of bin Laden has become the prime expression of Hate. In her paintings and drawings, Dumas rarely addresses such volatile subject matter directly, instead surrounding her subjects with a veil of ambiguity. In her oeuvre, you won't find paintings directly based on notorious photographs from Ground Zero, Abu Ghraib or Guantánamo Bay. As Dumas wrote in a statement for the exhibition catalogue for the *Man Kind* exhibition at Galerie Paul Andriessse:

'We travel in disguise,
so how would you know
friend from foe?
The devil is back, as two-faced
and as polarizing as ever.
Who's side you are on
depends on where you're from.'

Yes, *The Pilgrim* might represent Sheikh Osama bin Mohammed bin Awad bin Laden, founder of Al Qaida, hero of the Afghan War against the Russians, mastermind behind the 9/11 attacks. And then again, it might not. A smaller portrait painted by Dumas in 2010, which now resides in the collection of the Stedelijk Museum, Amsterdam, is entitled *Osama*, leaving no doubt about the identity of the sitter. While the initials of 'OBL' on the reverse of *The Pilgrim* serve as a quiet nod to the potential connection to the sitter, Dumas nevertheless leaves room for doubt by addressing the issue of likeness – a notion of course central to the art of portraiture, but also to all areas where identification of a person is cardinal. It speaks volumes that one of the portraits in the *Man Kind* series is called *The Look-alike*, 2005. Iraqi dictator Saddam Hussain employed a lookalike for safety reasons – an amazing double, only recognizable by his left ear. Saddam is one of the four persons portrayed by Dumas in a series of small drawings, entitled *The Politics of Recognition*, 1993, the other three being Adolf Hitler, Martin Heidegger and 'a murderer' – which is, in fact, a drawing after a painting by Jean-Louis Theodore Géricault. We can never be sure of whom we are really looking at. In the impressive oeuvre of Marlene Dumas, *The Pilgrim* addresses the uncertainty of portraiture like no other work.

The present work exhibited in *Marlene Dumas: Measuring Your Own Grave*, The Museum of Modern Art, New York, 2008-2009

© Marlene Dumas The Museum of Modern Art/Licensed by SCALA / Art Resource, NY, artwork



John McEnroe in conversation with Josh Baer

On the occasion of the sale of Mark Bradford's monumental *Helter Skelter I*, 2007, from the personal collection of John McEnroe, tennis legend McEnroe speaks to friend and advisor Josh Baer about his passion for collecting contemporary art and his interest in the Los-Angeles based artist in particular.

Josh Baer: John, you've collected quite a few works by African American artists like Jean-Michel Basquiat, Kara Walker, Robert Thompson, Glenn Ligon and others. Was that a conscious direction? How and why does that area seem to interest you?

John McEnroe: I felt like these artists' time had finally come. It feels like it's taken far too much time historically. Obviously, there are other great artists, but having lived the life I've lived, being around a lot of different people and traveling to a lot of different places, it became interesting to me to be part of what I felt was a new generation of artists, who were really able to make a statement and change the way people were looking at art in general.

With Bradford, there's just something about him. I haven't known him that long, but I've had the opportunity to speak to him over the course of the last number of years. I remember how Annie Philbin, whom I know from way back when she was at the Drawing Center, was like, 'you gotta get a Mark Bradford'. And I think that's when subsequently you helped arrange that studio visit. He's very engaged and I just found his whole persona and being very appealing. It made me want to spend more time figuring out what you're actually looking at in his work. When you said you can get me one, but it's going to be the mother of all Bradford's, I was like OK. When we did go and see *Helter Skelter*, I remember just thinking to myself, 'oh my God, here we go again.'

JB: Does the work's particular title *Helter Skelter* mean anything to you?

JM: Titles of artworks have rarely meant much to me, but in this particular case it was almost like you couldn't avoid being affected by it. I like thought-provoking art; works that not only make you take a good look at the work itself, but also at yourself and society. When I heard the name *Helter Skelter*, it obviously conjured up a lot of things: the Sixties, the Beatles, LA, and to some degree it also conjured up some of the craziness that went on in my own career, even if it wasn't anywhere near as crazy. So that initially made it attractive to me. I do like small paintings, but I also have this history of

buying oversize monumental works because I find it magnificent if an artist can hold the wall as well as this particular piece does. What I love about this work is that every time you go up to it, you see something you hadn't seen before and experience something a little different. I really enjoy that when I look at a painting. All the effort of getting *Helter Skelter* was worth it just in order to be able really see the work. Finally seeing it in my loft was awesome. It took away the pain from the Kara Walker not being there, that Sugimoto...

JB: You've collected a number of monumentally large works of art before - like the seven-part, 50 foot Sugimoto or the Kara Walker you mentioned - all works that have wound up going one way or another to museums. Is that sort of the desire with the Bradford, that somehow it can get out there in a more public way?

JM: Yes, in many ways my tendency to buy large, expressive artworks has been driven by this idea that ultimately they would have a future life after being in my collection, hopefully in a way that's more public where more people can enjoy them. I wanted to have *Helter Skelter* with me a certain amount of time to get to know it better. Ultimately the most satisfying would be if *Helter Skelter* work was bought by or for an institution, or by a collector who'd enjoyed it for a period of time like I did, with the work eventually ending up in a place where people were able to see and study it. I've seen enough art over the decades that it reminds me a little of my own sport where the level accessibility is not what it can be. I've ultimately always had the idea that a fair amount of my artworks would eventually be in more public venues.

JB: You mentioned your career - how has being a world class athlete, and I've actually heard that you're kind of a pretty fiery competitor, how has that influenced the way in which you approach your art collecting and your relationship to the art world?

JM: Of all the vocations that I've been lucky enough to be around besides my own sport, perhaps the biggest affinity I felt was for artists. I probably relate to them the most because I feel like I understand what they're going through. I find that I'm in a sport where you're playing for yourself, where you're

Mark Bradford
Helter Skelter I, 2007,
 as seen in John McEnroe's
 New York residence



out there by yourself. There are similarities in the rewards if you are able to succeed at what you're trying to accomplish – whether it's me trying to win Wimbledon or whether it's an artist trying to hit on something different. For people to look at a painting and say 'Oh, that's so and so...that's, say, Mark Bradford' – that's quite an accomplishment if you consider the many centuries of people making brilliant art. To be able to find your own identity is rather amazing to me. I really respect the solitary part of that, the reward, the tension, the strain, the ups and downs, exposing yourself to people, when you could also go out there and, well, lay an egg if things don't go the way you want to. Having the nerve to do it all regardless – that's something that I really respect and can relate to. Even though I love a lot of different types of art, ultimately I find it to be most rewarding to be around living artists and experience what they have to offer – while I'm around, while they're around. It's more rewarding emotionally.

JB: It's interesting that you related yourself to an artist, which I thought was a really excellent observation. What would you say to somebody who would like to be a collector? If Rafael Nadal came to you and said, hey, I'd like to start collecting art, what advice would you give him from your decades of being involved in this?

JM: Wow, that's a good question. When I first started collecting, they didn't really have art fairs and I would mainly go to a lot of galleries, museums, and artist studios and quite simply responded to what moved me and what I liked. Some people approach art more as a business, but I never really did that. Of course I feel like it's something that you want to succeed in, but ultimately it's about what brings me pleasure when I wake up in the morning. Right now I'm looking at my wall and I see a painting that brings me pleasure, that makes me think and takes my breath away.

It allows me to take a step back from my own life. It's essentially about this sort of feeling of walking into a different world in a way. So to me it's pretty hard to think of something that doesn't make me feel like I have my cake and eat it, too.

I feel like I've become more well-rounded by using a side of my brain that I really didn't use normally, you know. Even though I think there are similarities between artists and myself as a tennis player, there are different parts of the brain that are used – I'm not sure if mine's the right or the left, that sort of Type A, competitive type. Maybe there are more artists that are also like that than I realize, and maybe there is more competition involved in art than people make it appear. I find that interesting to think about because for me it's more black and white.

JB: It's interesting you mention that because it reminds me of a talk between Kerry James Marshall and ESPN sports writer William C. Rhoden at The Met. One of Kerry's first statements went along the lines of, 'I love winning'.

JM: I think that's interesting because I would anticipate artists to be more competitive. They just don't want to admit it, whereas it's easier to be upfront about it for someone like myself who's in a sport where one person wins, and one person loses. Whereas I think it's a trickier for artists without coming off as someone who is just doing it for reasons that maybe some people don't appreciate.

JB: They're competing for immortality.

JM: Well, if you're competing for something as big as that, then I suppose there's a tremendous reward, but there's also a lot of burden involved with that too. That's a pretty heavy thing to lay on yourself.

Property from the Collection of John McEnroe

♦ 14. **Mark Bradford** b. 1961

Helter Skelter I

signed with the artist's initial, titled and dated

"HELTER SKELTER" m 2007' on the reverse

mixed media collage on canvas

365.8 x 1036.3 cm (144 x 407 $\frac{7}{8}$ in.)

Executed in 2007.

Estimate

£6,000,000-8,000,000 \$8,470,000-11,290,000

€6,800,000-9,060,000 ₺

Provenance

Sikkema Jenkins & Co., New York

Private Collection, Ohio

Acquired from the above by the present owner

Exhibited

New York, The New Museum, *Collage: The Unmonumental Picture*, 16 January - 30 March 2008, p. 130 (illustrated, pp. 20-23)

Literature

Kelly Shindler, 'Mark Bradford in New York', *art21 magazine*, 14 January 2008, online (illustrated)

Thomas Micchelli, 'Unmonumental: The Object in the 21st Century Collage: The Unmonumental Picture', *The Brooklyn Rail*, 6 February 2008, online

Christopher Bedford, *Mark Bradford*, exh. cat., Wexner Center for the Arts, Columbus, 2010, p. 47 (illustrated, p. 48)

Thomas Micchelli, 'Is Mark Bradford the Best Painter in America?', *Hyperallergic*, 17 November 2012, online



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With *Helter Skelter I*, Mark Bradford puts forward a statement of heroic ambition that takes the detritus found on the streets of Los Angeles to subtly reflect on the history, social structures and lived experiences of the artist's urban environment. An intricate network of lines explodes across the full expanse of the over ten metre wide canvas, breaking the gleaming silver surface like cracks in the earth. Fragments of elusive text and imagery begin to reveal themselves upon closer consideration – from a looming large black skull, an American flag, and snippets of words such as 'CANDY' or 'KING' – only to coalesce into abstraction when seen from afar. Bradford created *Helter Skelter I* in 2007, concurrently to his series of silver-clad abstractions that debuted at his solo exhibition at the Whitney Museum of American Art, New York in the same year, the most celebrated of which include *Bread and Circuses*, 2007, Whitney Museum of American Art, New York, and *Mississippi Goddam*, 2007, Albright-Knox Art Gallery, Buffalo, New York.

Bradford created *Helter Skelter I* in tandem with its companion piece *Helter Skelter II* specifically for the New Museum's thematic group exhibition *Collage: The Unmonumental Picture* that opened in January 2008 in New York, bringing together 11 artists to explore 'the formal and ideological power of juxtaposing found images'. Following almost immediately on

the heels of the Whitney show, this exhibition firmly placed Bradford in the contemporary art map, with Thomas Micchelli from the *Brooklyn Rail* lauding his contribution as, 'not merely the finest in the show but quite possibly the best contemporary art on view anywhere in New York. Bradford's behemoth collages...are as tough as the street and just as resistant to simple answers or unearned beauty' (Thomas Micchelli, 'Unmonumental: The Object in the 21st Century Collage: The Unmonumental Picture', *The Brooklyn Rail*, 6 February 2008, online). Exhibited together at the New Museum, the two works introduced a sense of monumentality hitherto unseen in his practice, which most recently found its zenith in Bradford's installation for the U.S. Pavilion at the 2017 Venice Biennial, and *Pickett's Charge*, currently on view at the Hirshhorn Museum and Sculpture Garden in Washington, D.C..

Bradford was first catapulted onto the contemporary art scene in 2001, following the inclusion of his multi-layered collage paintings in Thelma Golden's *Freestyle* exhibition at the Studio Museum in Harlem. The groundbreaking exhibition introduced him alongside 27 other emerging African American artists as part of a generation of 'post-black' artists who sought to transcend the simplistic label of 'black artist', while still deeply



Detail of the present work

exploring and re-defining the complex notions of blackness. *Helter Skelter I*'s conception, along with the concurrent series shown at the Whitney Museum of American Art, New York, in 2007, represented the culmination of the profound shift in the artist's practice, which was characterised by a departure from his earlier grid-like work, towards more decentralised, all-over, and increasingly monumental compositions that have become the hallmarks of his mature visual idiom.

Like *Scorched Earth*, 2006, (Broad Museum, Los Angeles), *Helter Skelter I*'s title refers to a real moment of racial tension in American history. While 'helter-skelter' is generally synonymous with disorder or confusion, and in British English recalls an amusement park slide famously eternalised in The Beatles' eponymous song, it here evokes a particularly harrowing episode in Los Angeles' history. In the late 1960s, cult leader Charles Manson attempted to incite what he dubbed 'Helter Skelter', an apocalyptic race war he thought he could ignite by killing white people and blaming black militants. The gruesome killings that his followers committed, its victims including Hollywood actress Sharon Tate, shocked and fascinated the American public alike. The shockwaves that reverberated through America have come into focus again with Manson's recent death, making *Helter Skelter I* a timely

piece that addresses the persistent issues of race, crime and celebrity culture that continue to structure urban America.

While Bradford evokes his loaded subject matter with his characteristically direct and literal title, *Helter Skelter I* presents the viewer with an abstract composition that does not seem to directly correlate visually, other than its resemblance to the urban sprawl and vastness of Los Angeles. As is typical for Bradford's practice, much of the meaning underlying this work stems from and merges with his unique creative process. If Andy Warhol approached the theme of race riots with emotional distance and the serial process of silkscreening media imagery in his 1964 *Race Riot* series, Bradford pursues an approach that is as expressive, as it is abstract. Gouged and torn, the canvas bears witness to the artist's adroit ability to exploit the creative and expressive force of destruction – the force of which, as curator Becky Hart has suggested, is in part reflective of Bradford's reaction to certain political situations. Unfolding in front of us with the energetic rhythms and swirling colours reminiscent of Jackson Pollock's drip paintings such as *Blue Poles*, 1952, and confronting us with the gravitas of Clyfford Still's jagged edges and electrifying flashes of colour, *Helter Skelter I* demonstrates how Bradford harnesses the potential of abstraction for his own agenda.

‘The mural-scale *Helter Skelter I* (2007)... effectively lays LA out before the viewer with a lateral scope that dwarfs both Pollock and Barnett Newman, the two great masters of pictorial immensity. Yet even as he stretches and subdivides pictorial space in the direction of the two infinities of largeness and smallness, Bradford uses materials and chooses formats that recalibrate its specifically human dimensions.’

Robert Storr

Andy Warhol, *Race Riot*, 1964, silkscreened ink and synthetic polymer on canvas, Private Collection

© The Andy Warhol Foundation for the Visual Arts, Inc. 2018 / Licensed by DACS, London. Bridgeman Images





Jackson Pollock,
Blue Poles, 1952, oil, enamel,
 aluminium paint, glass
 on canvas, National Gallery
 of Australia, Canberra
 © The Pollock-Krasner Foundation
 ARS, NY and DACS, London 2018.
 Bridgeman Images

Bradford pursues what he has termed ‘social abstraction’, that is, ‘abstract art with a social or political context clinging to the edges’ (Mark Bradford, quoted in Calvin Tomkins, ‘What Else Can Art Do?’, *The New Yorker*, June 22, 2015, online). Critical of the ways in which the annals of art history divorced abstract art from its political context, particularly 1950s Abstract Expressionism, Bradford around 2000 decided, ‘let’s make abstract painting and let’s imbue it with policy, and political, and gender, and race, and sexuality’ (Mark Bradford, quoted in ‘Shade: Clyfford Still/Mark Bradford’, Denver Art Museum, 2017, online). It is above all Bradford’s pioneering use and transformation of materials that infuses the language of abstraction with social, political and historical meaning. Rather than paint in the conventional sense of the term, Bradford takes the detritus of urban visual culture as the conduit through which life enters art. Whereas Bradford had previously used end papers typically used in hair salons, works such as *Helter Skelter I* exemplify his shift towards using paper material found on the streets of South Central Los Angeles, where he lived as a child, worked in his mother’s hair salon, and now lives and works.

Working in the lineage of the Dadaists and the Nouveau Réalisme movement, Bradford has honed a refined technique of *décollage*, a process defined by cutting, tearing away or otherwise removing, pieces of an original image. Limiting his palette to the range of colours that occur in his materials, Bradford builds his intricate compositions in quick bursts over a prolonged period of time working intuitively without a preparatory drawing, he repeatedly covers the canvas with

signage, posters, discarded advertising, and other materials peeled off billboards, while fixing these layers with thick-and thin-gauge twine that he sands back to construct a dense network of lines. By cutting, tearing, and scraping through the layers, Bradford reveals the underlying strata of visual material that ties the work both conceptually and physically to the economies of place and social structures of Los Angeles.

Exploiting the potential of excavation, Bradford has here created a complex psychological urban portrait that exists at the sharp edge between abstraction and representation. Evincing Bradford’s equal commitment to indexicality and erasure, *Helter Skelter I* combines text and image, as well as flatness and depth, in such a way that our attention is constantly pulled between the materiality of the work and its representational and expressive content – a tension famously brought to the fore by Jasper Johns some decades earlier. As Bradford indeed explained, ‘I can’t fall into the camp of just conceptual or social art. Instinctively, I have to create a tension between the two’ (Mark Bradford, quoted in Sarah Valdez, ‘Questions for Mark Bradford’, *Art on Paper*, vol. 12, no. 2, 2007, p. 41). Demonstrating Bradford’s commitment to ‘slippage’, the ultimate intention of *Helter Skelter I* remains open-ended and constantly in flux. With it, Bradford presents a work that not only explores the vital tension between abstraction and representation in contemporary art, but crucially invites us to confront some of the most pressing issues that we must continue to reckon with in today’s socio-political landscape characterised by flares of racism, sexism and global economic suffering of the disenfranchised.

15. Luc Tuymans b. 1958

Singing in the Rain

signed and dated 'LUC TUYMANS 96' on the reverse

oil on canvas

90.2 x 147.4 cm (35½ x 58 in.)

Painted in 1996.

Estimate

£500,000-700,000 \$706,000-988,000

€566,000-793,000 ₣ ₣

Provenance

Zeno X Gallery, Antwerp

Private Collection, New York

Private Collection, Norway







Luc Tuymans' cultural memory, from within a post-war European generation, informs his realist, political and evocative oeuvre. Scrutinising and delicately redrawing historic photographs and pre-existing imagery – from television, the internet, polaroids, magazines and other sources – the artist builds his image to conjure faint memories of the original image. With a characteristically nonchalant approach to memory, power and history, the artist carefully distils imagery with a ghostly lightness before committing it to the canvas. Employing minimal lines and ambiguous imagery, the artist creates distance from the subject whilst confronting the connotation of the topic at hand.

Born in Mortsel, Belgium in 1958, Tuymans began studying fine art in 1976. Initially concentrating on painting, from 1980 the artist spent years experimenting with filmmaking, gaining new perspectives on painting. 'Cropping, close-ups, etc. Ideas came from looking through the camera, and I began to understand and accept that a detail could be blown out to become the image itself' (Luc Tuymans, quoted in Amy Bernstein 'Let Them Look: An Interview with Luc Tuymans', *Portland Art*, 2 June 2014, online). The present work, *Singing in the Rain*, exemplifies Tuymans' command of the cinematic framing devices characteristic of his work, as evident in *Gas Chamber*, 1986, *Der Architekt*, 1997 and *Within*, 2001. Three incomplete, anonymous yet familiar figures are centered against the vast wan blue plane, their recognisable silhouette's emphasised through the delicate beige and grey strokes declining into the lower edge of the canvas.

'Very early on, when I was in my early twenties, I told myself that I was not going to make art about art. I wanted to make work out of my own very near history.'

Luc Tuymans



El Greco, *The Visitation*, 1607-1614,
oil on canvas, Dumbarton Oaks
Collections, Washington DC, USA

© Dumbarton Oaks Collections, Washington DC.
De Agostini Picture Library / Bridgeman Images



Singing in the Rain poster, 1952

Considering himself the product of a 'television generation' faced with an overload of visual information, Tuymans examines the discourse between photography and painting. Influenced by the cinema, with its title mirroring Gene Kelly and Stanley Donen's 1952 celebrated musical comedy film, the present work is exemplary of Tuymans' ability to capture moments in time, each image from his prolific oeuvre engaging with a distinct instant.

Relying on secondary sources, the artist neither follows nor reacts against dominant movements, instead engaging with the world as he perceives it, driven 'to start from something real' (Luc Tuymans, quoted in, Ben Eastham, 'A Necessary Realism: Interview with Luc Tuymans', *Apollo Magazine*, 8 August 2015, online). *Singing in the Rain* leaves the viewer contemplating the space beyond the composition. Fascinated by the relationship between the internal and external, the subjective and the objective, Tuymans' viewer's individual perspective shapes the representation. In the present work, the artist relies on a trigger from popular culture, anticipating the permeation of commercialised material. Often initiating objectivity through titles and distinct historical references, here, the artist leaves the reading to the viewer; the familiar silhouettes of the figures enforce an internal view, drawing on the viewer's own mental state and cultural memory.

Though distilled through a deliberate degree of separation, the artist's oeuvre is illustrative and predominantly engages with dissident and pertinent subject matter.

Citing his veneration of the Northern Renaissance, Tuymans considers: 'Van Eyck, the most effective, powerful painter in the western hemisphere, because of his hardened form of realism' (Luc Tuymans, quoted in Jackie Wullschlager, 'Luc Tuymans: The painterly pessimist', *Financial Times*, 11 February 2011, online). Through his regard for realism, yet reliance on secondary source material, the artist's oeuvre maintains an enigmatic quality. Not drawing from life, but rather from life's varied sources Tuymans thereby analyses the power of imagery and recollection.

Tuymans upholds the enduring power of the image created as a 'construction of timing and precision' (Luc Tuymans, quoted in Amy Bernstein 'Let Them Look: An Interview with Luc Tuymans', *Portland Art*, 2 June 2014, online). A careful moment chosen by Tuymans is evocative, unlike film it refuses to be conclusive, leaving the viewer unable to remember it accurately and in turn generating other images. Tuymans recognises the importance of the work of El Greco demonstrating that 'painting should appear, confront the viewer, and then disappear, like a kind of retraction. In El Greco there was a sort of deconstruction going on with the imagery; he left out the middle part of the painting. I couldn't remember the whole image' (Luc Tuymans, quoted in Ulrich Look et al., *Luc Tuymans*, 2004, p. 12). Throughout his influential opus Tuymans has revealed his refined ability to conjure images which draw on the power of memory. The present work, a familiar scene with lyrical connotations, is exemplary of the urgency of Tuymans' critically conceptual yet painterly oeuvre.

16. Albert Oehlen b. 1954

Untitled

signed and dated 'Albert Oehlen '10' on the reverse
acrylic, charcoal and spray enamel paint on canvas
190 x 230 cm (74¾ x 90½ in.)
Executed in 2010.

Estimate

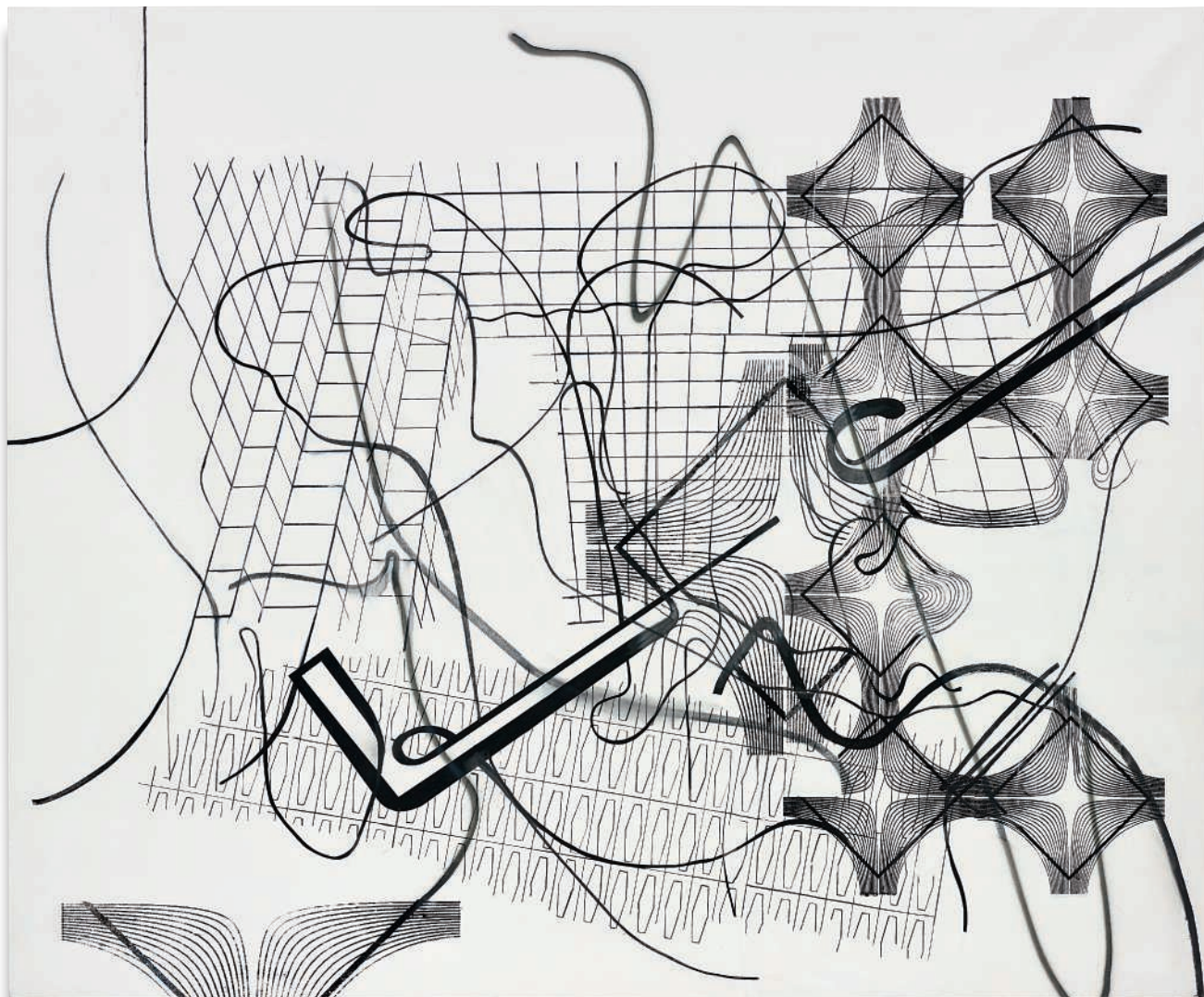
£250,000-350,000 \$353,000-494,000

€283,000-396,000 ♠

Provenance

Galerie Nathalie Obadia, Paris

Acquired from the above by the present owner





Butch Morris

Conductor- cornet, performs in
Amsterdam, Netherlands, 1996.

© Photo by Frans Schellekens/Redferns

The present composition, from Albert Oehlen's highly inventive and varied oeuvre belongs to his *Conduction* paintings, a series of lyrical works titled after American Jazz musician Butch Morris's improvisations. Interlocking arabesque-like forms manoeuvre the plane, displaying Oehlen's distinctive approach to creation.

Oehlen's *Conduction* works push the boundaries of painting and compositional structures. Visually connected to his *Computer* paintings, the entirely hand-painted *Conduction* paintings mark a break from the digitally produced former series which he had commenced in the 1990s. Commenting on the evolution of his linear compositions and the return to non-computer generated imagery, the artist notes: 'To make the "computer paintings" sounds as far as it could be from the paintings I was making in 1990, when I had the idea. But I had no idea how to make them. It turned out that instead of going along with the computer and profiting from its possibilities, I had to go against it, ignore what it's made for and do what I do anyway. What my art stands for is a method. It has a procedure of instructions and automatisms and does not aim for a special look' (Albert Oehlen, quoted in *Painthing On The Möve*, exh. cat., Thomas Dane Gallery, London, 2011, p. 48). The geometrically linear paintings in the *Conduction*

series substitute the erratically produced computer lines with imagery from the artist's smaller drawing collages. Blowing the images up to a larger format, he painted and drew the compositions onto canvas, each line imbued with the artist's gesture and channelling the energy of the smaller works.

The present work does not seek equilibrium; the composition moves across the canvas, each confusing line merging with another, freeing the painting from its certainty. Black lines of varied thickness and ranging in their geometry appear like ridges against a pure, white background. The dizzying circuits of lines are thrust one into the other, finishing in more intricate scribbles. These scrambled lines, almost like cables confusingly cloistered together, create a painting that seems almost overcharged, wriggling with electricity as it constantly converges. This sense of lyrical energy lies at the heart of the series; the artist seeks to visualise musical sensations. The constant changes of tempo within the canvas reflect Oehlen's own interest in music and culminate in a painterly equivalent of Morris's structure free musical improvisations. Morris's direction of distinctive large-ensemble music based on collective improvisation is mirrored in the present composition. Oscillating between figuration and abstraction, the artist engages multiple perspectives and creates a work

colliding with structure and formlessness, rhythm and cacophony. The work delights in its own musicality as it assimilates the free-flowing nature of jazz music. Commenting on the artist's affinity to music, Pierre Sterckx notes: 'Oehlen tries to do with painting what others (Coltrane, Zappa) have attempted in jazz or rock: to immerse the listener in a burst of overlapping, saturated and expansive strata, getting rid of any story-lines since there is no beginning nor end' (Pierre Sterckx, 'Albert Oehlen: Junk Screens', in, *Albert Oehlen*, exh. cat., FRAC: Fonds Régional d'Art Contemporain Auvergne, 2005, n.p.).

Consistently pushing pictorial boundaries, producing canvasses with unremitting energy, Oehlen, innovator amongst the new spirit of the 1980s German art scene, continues to reject the univocal, instead producing powerfully anarchic, disruptive and alluring works that maintain and repel the vocabulary of painting. The artist's divergent output channels the outlook of his contemporaries, having studied under Sigmar Polke in the 1970s the artist's approach channels Polke's investigative, rebellious and irreverent approach to creation.

Each artist unequivocally undermines and challenges their chosen medium. Oehlen mediates between two conflicting aesthetics, combining experiments of the past with lyrical momentum towards future experiment. Consistently rebelling against the prevailing aesthetic Oehlen devises an entirely unique and fascinating investigation into what it means to paint.

In the present composition, the artist employs a reduced palette to heighten the striking contrast and lyrical nature of the free composition. Drawing directly on musical sources, the series explores the relationship between creation and memory and the methodology of improvisation. Referencing the spontaneous nature of his practice and the parallels to musical creation, Oehlen acknowledges how 'memory plays a role in both disciplines, but ...the ability to forget is more important in painting' (Albert Oehlen, quoted in *Painthing On The Möve*, exh. cat., Thomas Dane Gallery, London, 2011, p. 48). A prominent composition from the apex of Oehlen's investigative approach to creation, *Untitled* is exemplary of the artist's significant and challenging practice.

Sigmar Polke, *Hyperboräisch*, 1994,
synthetic resin on synthetic canvas
Hamburger Kunsthalle, Hamburg
© The Estate of Sigmar Polke, Cologne, DACS 2018



♦ 17. **Georg Baselitz** b. 1938

P.D. Idol

signed 'G. Baselitz' lower left; further signed
and titled 'G. Baselitz "P.D. Idol"' on the reverse
oil on canvas, in artist's frame
101 x 81.5 cm (39¾ x 32½ in.)
Painted in 1964.

Estimate

£1,500,000-2,000,000 \$2,080,000-2,780,000
€1,700,000-2,260,000 ₪ ₪

Provenance

Helmut Klinker, Bochum
Thomas Borgmann, Cologne
Josef Froehlich, Stuttgart (acquired in 1983 - 1984)
Zwirner & Wirth, New York
Acquired from the above by the present owner in 2006

Exhibited

Munich, Galerie Friedrich & Dahlem, *Baselitz: Oelbilder
und Zeichnungen*, 25 June - 4 August 1965, no. 1,
n. p. (illustrated)
Frankfurt am Main, Städtische Galerie im Städelschen
Kunstinstitut, *Georg Baselitz: der Weg der Erfindung,
Zeichnungen, Bilder, Skulpturen*, 5 May - 14 August 1988,
no. 45, p. 195 (illustrated, p. 139)
London, Tate Gallery; Kunsthalle Tübingen; Staatsgalerie
Stuttgart; Württembergischer Kunstverein Stuttgart;
Deichtorhallen Hamburg; Kunsthalle Hamburg; Vienna,
Bank Austria Kunstforum, *The Froehlich Foundation
German and American Art from Beuys and Warhol*,
20 May 1996 - 17 August 1997, no. 16, p. 239 (illustrated)
Tate Liverpool, *Contemporary German & American Art:
From the Froehlich Collection*, 5 June - 20 August 1999
Karlsruhe, ZKM Museum für Neue Kunst, long-term loan, 1999
Verona, Palazzo Forti, Galleria d'Arte Moderna e
Contemporanea, *La creazione ansiosa / da Picasso a
Bacon*, 13 September - 11 January 2004, no. 90, p. 102,
206 (illustrated, p. 103)
Faulconer Gallery Grinnell College, *Start by Asking
Questions: Works from the Faulconer and Rachofsky
Collections*, Dallas, 18 September - 13 December 2015,
pp. 24, 108 (illustrated, p. 25)
Dallas, The Warehouse, *Identity Revisited*,
1 February - 2 December 2016

Literature

Andreas Franzke, *Georg Baselitz*, Munich, 1989,
no. 41, pp. 51, 267 (illustrated, p. 48)



P.D. Idol is one of five paintings that comprises Georg Baselitz' seminal *Idol* series from 1963-1964. Painted at a critical moment in Baselitz' career, when he first garnered international acclaim, *P.D. Idol* incorporates the central concerns of the artist's early painterly practice.

In *P.D. Idol*, 1964, Baselitz depicts an otherworldly figure set against a rich ground. Delicate visceral hues of white and sandy yellow paint modulate an elongated bust that commands the pictorial space of the canvas. Disorienting the viewer's expectations of gravity and perspective, the bald-headed figure looms larger-than-life. Its haunting eyes gaze into the distance, evoking the pathos reminiscent of religious portraiture, and the existential angst of Edvard's Munch's *The Scream*, 1893 (National Gallery, Oslo). A visual and thematic continuation of the artist's widely lauded *Oberon*, 1963-1964, (Städel Museum, Frankfurt), *P.D. Idol* is an early example of Baselitz' career-long investigation into the human figure. Here, focusing on the depiction of the head, *P.D. Idol* anticipates not just Baselitz' *Heroes* series, but also foreshadows his later wooden sculptures.

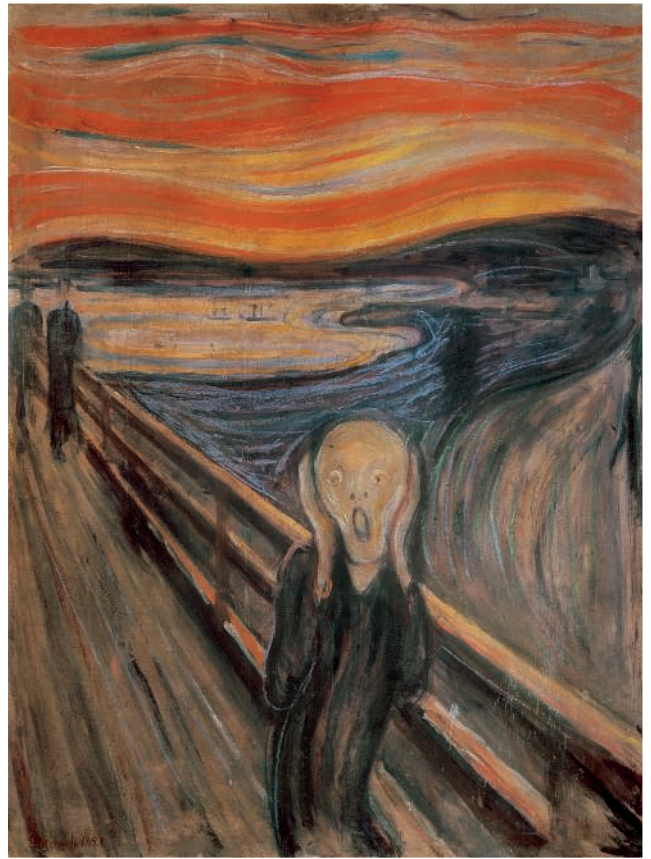
As signified by the prefix 'P.D.' in its title, the present work powerfully demonstrates the central aims of Baselitz' provocative painterly practice. Directly referencing the profoundly existential and fevered *Pandemonium* manifestos that Baselitz, together with fellow artist Eugen Schönebeck, published in 1961 and 1962, the present work channels the artist's intense concern with the grotesque. In these idiosyncratic texts and accompanying illustrations the artists laid bare their desire for catharsis, which they sought to achieve by pursuing a charged combination of infantile regression, excess and deliberately vulgar provocation. Whereas his contemporaries turned to Conceptual art, Pop or Arte Povera, Baselitz returned to the human figure and embraced the 'asocial, the insane, the deviant and the amoral'. Employing a crude and heightened palette the artist conveyed raw emotion, evoking tenets of German Expressionism and categories that had been 'deemed "degenerate" during the Third Reich' (Shulamith Behr, *Georg Baselitz*, exh. cat., Royal Academy of Arts, London, 2007, p. 51). Drawing on myriad textual and visual sources, Baselitz' artistic output between 1961-1965 was stimulated by psychiatrist Hans Prinzhorn's book *Bildnerei der Geisteskranken*, 1933, which featured artwork by patients with mental illnesses and Antonin Artaud's *Theater of Cruelty*, 1938 - a form of theatre which assaulted the audiences senses. Allowing subconscious emotions to come to the fore, Baselitz sought to mimic Artaud's shocking spectacle by exploring convulsive, bodily contortion in his painting.



Jean Dubuffet, *Vieillard en pleurs*, 1951, oil on Masonite, Private Collection
© ADAGP, Paris and DACS, London 2018



Jacopo Pontormo, *The Penitence Of St. Jerome*, c. 1527, oil on wood, Collection of Niedersächsisches Landesmuseum, Hannover, Germany



Edvard Munch, *The Scream*,
1893, tempera and crayon
on cardboard,
National Gallery, Oslo, Norway

Born shortly before the outbreak of World War Two, and growing up in Saxony, Baselitz' artistic voice was shaped by the *Vergangenheitsbewältigung* – the struggle to overcome the horrors of the past. In regards to this impactful legacy, Baselitz said, 'I was born into a destroyed order, a destroyed landscape, a destroyed people, a destroyed society. And I didn't want to re-establish an order: I'd seen enough of so-called order' (Georg Baselitz, quoted in Detlev Gretenkort, ed., *Georg Baselitz: Collected Writings and Interviews*, London, 2010, p. 242). Baselitz' own reckoning with the *Vergangenheitsbewältigung* led him to liberate himself from predetermined models of thought, forging a new figurative style based on collective history and personal memory in a context that was divided between the orthodoxies of Eastern Socialist Realism and Western abstraction. The artist engaged a form of expressive distortion to experiment with the challenging fronts of cultural memory and the national psyche.

Situated between the bodily fragments of Baselitz' *P.D. Feet* series, 1960-1963, and the full-length figures of his *Heroes*, 1965-1966, *P.D. Idol* represents the inflection point in Baselitz' evolution from 'disfiguration' to 'refiguration' in the first years of his career. While Baselitz had already explored the subject

of the head with *G.-Kopf*, 1961, inspired by a drawing of a mentally ill patient, *P.D. Idol* distinguishes itself with the visceral painterly technique that he had arrived at by the mid-1960s. Another painting stemming from the series, *Idol*, 1963, depicts the figure in front of a stark black cross, evoking the Crucifixion of Christ – an association heightened by the title of the series. The disparate *Idol* paintings are synthesised in the overarching *Oberon*, 1963-1964, which depicts four elongated otherworldly beings in front of what resembles a distant graveyard. Widely lauded as one of Baselitz' greatest masterpieces, *Oberon's* extended title *Oberon – 1. Orthodoxer Salon 64 – E. Neijsvestnij*, refers to the unorthodox Soviet sculptor, Ernst Neizvestny. The Russian-American sculptor was famously criticised in 1962 by the Nikita Khrushchev, when the Soviet statesman deemed his works 'degenerate', stating 'Why do you disfigure the faces of Soviet people?' Reiterating Baselitz' concern with the sculptor and his controversial output, a further work from the series of five, *E.N Idol*, refers directly back to the *Oberon*, with the prefix 'E. N' also signifying Ernst Neijsvestnij's initials. With the literal translation of the Russian-American's surname 'Neijsvestnij' being 'unknown', the anonymous nature of Baselitz' ghostly protagonist is emphasised.



Georg Baselitz, *Oberon*, 1963,
oil on canvas,
Städel Museum, Frankfurt,
Germany
© Georg Baselitz 2018

The flattening of perspective and shocking twisted and distorted face of the figure in the present work are exemplary of Baselitz' fascination with Mannerism, which pursued exaggeration, artifice, compositional tension and instability, rather than the proportion and ideal beauty of earlier Renaissance painting. As Rainer Michael Mason has observed, '*P.D. Idol* (1964)...show[s] the inclination [of Mannerism], and Mannerism remains for the artist the confirmation of so many facets demonstrated again and again by his own work' (Rainer Michael Mason, 'Image and Painting', in *Georg Baselitz, Painting & Sculpture, 1960-2008*, exh. cat., Museum der Moderne, Salzburg, 2009, p. 41). *P.D. Idol* and its companion's recall Mannerist painter Jacopo Pontormo's *Saint Jerome Penitent*, ca. 1525, (Niedersächsisches Landesmuseum, Hanover), which Baselitz had viewed in person. As Rainer Michael Mason observed in reference to the present work, 'The saint's clean-shaven head and elongated neck, which in Pontormo's [work] swerve outside the spherical composition, seem to reappear in Baselitz' heads mounted on oversized necks that surmount the viewer in a hallucinatory perspective' (Rainer Michael Mason, 'Image and Painting', in *Georg Baselitz, Painting & Sculpture, 1960-2008*, exh. cat., Museum der Moderne, Salzburg, 2009, p. 41).

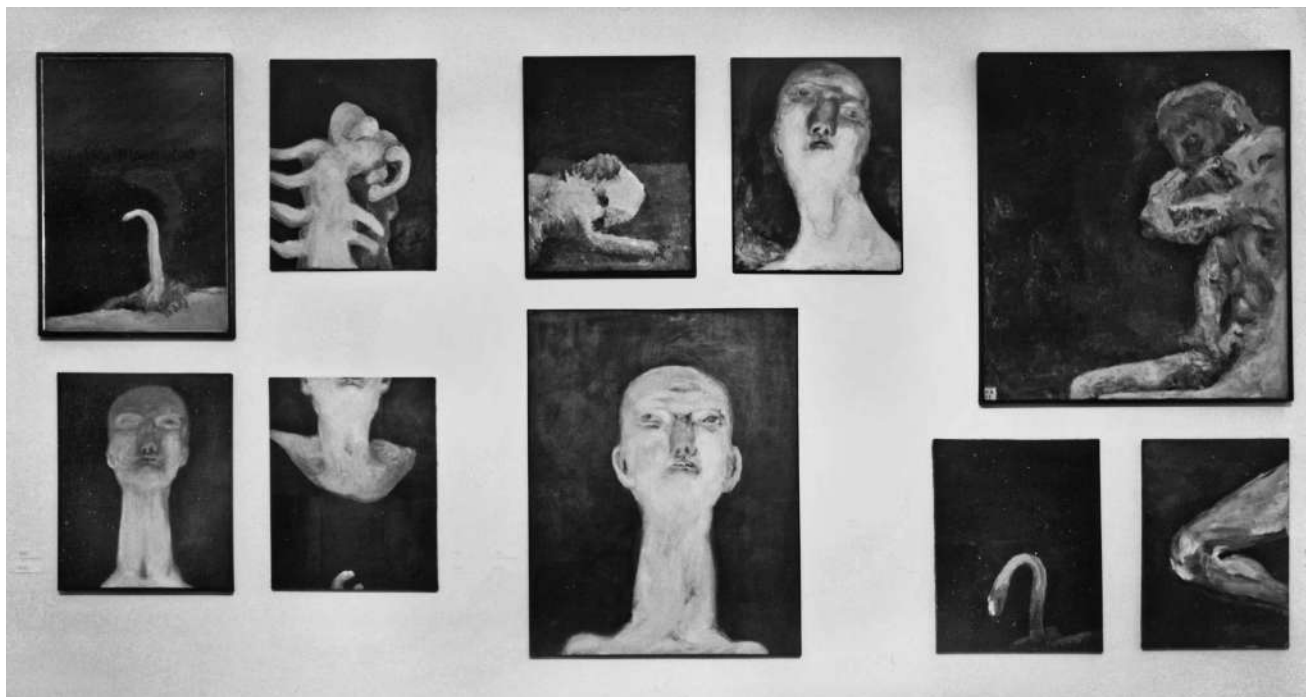
‘You must have the will to deny content in order to begin to make a painting that will exist for itself... I begin with an idea, but as I work the picture takes over’.

Georg Baselitz

Departing from the spatial manipulation of the picture plane and the lyrical function of line and silhouette, the present work sets the foundation for Baselitz’ acclaimed *Heroes* paintings made during his stay in Florence in 1965.

Baselitz attacked the bastion of Modernism, dissolving academic preconceptions of representation and abstraction. Commenting on his practice, reconciling past and present, the artist asserted, ‘The first paintings I did with...a concrete image...were not heads, in the sense of portraits, but something like an image which has a head in its centre...The way to turn an idea into reality, the simplest way, is to do a head...the head is never a portrait, it’s quite simply the vehicle of my artistic ideas’ (Georg Baselitz, quoted in ‘Georg Baselitz in conversation with Jean-Louis Froment and Jean-Marc Poinso’, exh. cat., *Georg Baselitz, Sculptures*, Baden-Baden, 2009-2010, p. 69). A timeless painting, the subject of *P.D. Idol* continues to confront us with the realities of the contemporary age.

Installation view of the present work
at Georg Baselitz: *der Weg der Erfindung*,
Zeichnungen, Bilder, Skulpturen,
Frankfurt am Main, Städtische Galerie
im Städtischen Kunstinstitut, 1988
© Georg Baselitz, 2018. Courtesy Galerie Michael Werner



Masterworks from a Private Collection

o♦ 18. **Anselm Kiefer** b. 1945

Die Meistersinger

titled and inscribed “Die Meistersinger auf der Festspielwiese Nurnberg” upper centre
oil, emulsion, sand and collage elements on canvas
280 x 380 cm (110¼ x 149⅝ in.)
Executed in 1981 - 1982.

Estimate

£1,500,000-2,000,000 \$2,080,000-2,780,000

€1,700,000-2,260,000 ₪ ₪

Provenance

Hakine Open Air Museum, Japan

Acquired from the above by the present owner

Exhibited

Berlin, Martin-Gropius-Bau, *Zeitgeist (Internationale Kunstausstellung Berlin 1982)*, 15 October - 19 December 1982, no. 123, n.p. (illustrated)

Dusseldorf, Städtische Kunsthalle; ARC/Musée d'Art

Moderne de la Ville de Paris; Jerusalem, The Israel

Museum, *Anselm Kiefer*, 24 March - 30 September 1984, no. 42, p. 112 (illustrated, p. 113)

The Art Institute of Chicago; Philadelphia Museum of Art; Los Angeles, The Museum of Contemporary Art; New York, The Museum of Modern Art, *Anselm Kiefer*, 5 December 1987 - 3 January 1989, pl. 49, p. 101 (illustrated)

Tokyo, Sezon Museum of Art; Kyoto, The National Museum of Modern Art; Hiroshima City Museum of Contemporary Art, *Anselm Kiefer - Melancholia*, 3 June - 24 October 1993, pl. 15, p. 224 (illustrated, p. 145)

Literature

Andrea Lauterwein, *Anselm Kiefer, Paul Celan, Myth, Mourning and Memory*, London, 2007, p. 131 (illustrated)





Anselm Kiefer, *Die Meistersinger*,
1982, oil, acrylic paint, resin, straw,
and paper on linen, San Francisco
Museum of Modern Art
© 2018 Anselm Kiefer

Central to contemporary debate concerning the display and creation of art, *Die Meistersinger* exemplifies Anselm Kiefer's intellectually mature and nuanced ability to encompass the complexities of cultural history, memory and myth. Broadening the action of painting and developing the traditional use of the canvas, Kiefer instils his cross-disciplinary practice with life, vigour, poetry, imagination and drama, as exemplified by the present work. In the 1980s the question of politics and art burgeoning in Germany began to disseminate through crucial international exhibitions including the seminal *Zeitgeist* exhibition at the Martin-Gropius-Bau in Berlin in 1982. Confirming his pivotal artistic role in the confrontation of cultural memory and *Zeitgeist*, the present work was included in this poignant exhibition. Later included in the artist's influential US show in 1987 to 1989 which toured from The Art Institute of Chicago to the Museum of Modern Art, New York, Kiefer's textural picture plane is woven with a multitude of referential signifiers, thrusting the viewer into a stratosphere of associative cultural and personal histories. Innovatively and individually displaying the artist's concern with both materials and ideology, Kiefer expertly engages the emotional and expressive task of negotiating with the past. A rare example from the artist's *Meistersinger* (Mastersingers) works, another canvas from the series is held in the collection of the San Francisco Museum of Modern Art. Both monumental in scale and richly detailed, Kiefer's monolithic work assumes the weight of history, suspending the viewer in a deeply contemplative arena.

The title of the present work refers to Richard Wagner's opera of 1868, *Die Meistersinger von Nürnberg*, a prominent

composition from the German composer's opus. Wagner's operatic oeuvre was favoured by leaders of the National Socialist Party in Germany and lauded as a triumph of German culture. As Andrea Lauterwein asserts, 'the worldwide hegemony of German music served as a model for aggressive territorial expansion, justified by the genius of the race' (Andrea Lauterwein, *Anselm Kiefer, Paul Celan, Myth, Mourning and Memory*, London, 2007, p. 122). Played at political rallies and events, Benito Mussolini welcomed Adolf Hitler with a rendition of *Die Meistersinger von Nürnberg* at the Venice Biennale in 1934; the work was also played to rouse the spirits of war-wounded soldiers on leave after the fall of Stalingrad in 1942. Set in mid-16th century Nuremberg, the opera tells the story of the 'Master Singers', a collective of craftsman from a variety of trades, who use their methodical and skilled approach to compose music. Kiefer examines the loaded associations of the Bavarian city, which serves as an idyllic backdrop to the opera, but similarly carries the historical weight of the Nuremberg trials. Using the city as a point of departure, Kiefer highlights the layered complexities of memory and association, uncovering the ambiguous nature of collective history.

Against the leaden horizon of the ravaged, heavily impastoed landscape, the phrase 'Die Meistersinger auf der Festspielwiese' ('The Mastersingers on the Festival Field') is emblazoned above three houses with smoking chimneys and a church with a bell tower, under which the artist has scrawled 'Nürnberg'. Through a dramatic palette, Kiefer furrows into the textural surface quality, navigating thick paint and sand to produce a deeply layered composition. The numbers 1 to 13 emerge from the

expansive surface, which recalls the pulsing and frenetic brushwork of Jackson Pollock's drip paintings, acting as visual anchors in a sea of gestural swathes of paint. These numbers inscribed on the textural canvas refer to the rules of the Master Singers competition, a contest played in the late Middle Ages which took place on Midsummer's Eve. A game with twelve players, only the thirteenth man could be designated 'Master'. This competitive element is echoed in Wagner's opera whereby potential suitors enter a singing contest, with the hope of winning the hand of the character Eva. Although the main protagonist's performance is deemed worthy, his singing is initially judged to be too innovative and he is successful only after a few plot twists. As Andrea Lauterwein has observed, 'the opera mixes memory of the past with the Wagnerian problem of the artist, and there is a strong ideological chauvinism throughout. Life and love in this Germanic *Kultur* nation are described as the product of a struggle for 'authentic art' (Andrea Lauterwein, *Anselm Kiefer, Paul Celan, Myth, Mourning and Memory*, London, 2007, p. 122).

Kiefer's *Mastersinger* series represents a crucial touchstone in the artist's provocative cycle of paintings, many of which are housed in important public collections, such as *Margarethe*, 1981 (San Francisco Museum of Modern Art) and *Nürnberg*, 1982 (The Broad Museum, Los Angeles). While the *Meistersinger* paintings vary stylistically, each composition features the title emblazoned atop the composition, and is punctuated by the numbers 1 to 13. As Mark Rosenthal noted, 'Kiefer reports that

he worked on *The Mastersingers*, 1981-82, for a very long time, struggling with the colour and abstract qualities. Only at the end did he add the numbers and title; yet when he did, the object assumed its full meaningful proportions. Darkened, numbered stains, indeed, discolour the soil of a theoretically pure land' (Mark Rosenthal, *Anselm Kiefer*, exh. cat., The Art Institute of Chicago, Chicago, 1987, p. 99).

As exemplified in the painting that precedes the present work, *Die Meistersinger*, 1981, the artist's concept is formally explored through the expressive palette and textural surface quality, an aesthetic continuation evident throughout Kiefer's paintings executed between 1974 and 1985. As Kiefer stated, 'the use of the palette represents the idea of the artist connecting heaven and earth....The artists are like the shamans, who when they were meditating would sit in a tree in order to suspend themselves between heaven and earth. The palette can transform reality by suggesting new visions. Or you could say that the visionary experience finds its way to the material world through the palette' (Anselm Kiefer, quoted in Michael Auping, *Anselm Kiefer: Heaven and Earth*, exh. cat., Modern Art Museum of Fort Worth, Fort Worth, 2005, p. 171). In the present work, the palette 'bears spots and splashes in the colours of the German flag from 1848 through to the Federal republic - black, red, and gold' (Andrea Lauterwein, *Anselm Kiefer, Paul Celan, Myth, Mourning and Memory*, London, 2007, p. 125).

Installation view of the present work
at *Anselm Kiefer*, Museum of Modern
Art, New York, 1988 - 1989t
© 2018 Anselm Kiefer



Die Meistersinger epitomises Kiefer's critical engagement with collective German history and mythology, an enduring subject borne out of his personal experiences. Born in the final months of World War Two, Kiefer belonged to the post-war generation of Germans who grew up in the wake of the Holocaust. Confronting German historiography, Kiefer postulated, 'Germans want to forget [the past] and start a new thing all the time, but only by going into the past can you go into the future' (Anselm Kiefer, quoted in 'Interview with Alex Needham', *The Guardian*, 9 December 2011, online). Beginning his artistic career with the provocative photographic series *Occupations*, 1969, controversial for its overt confrontation of National Socialist history, by the early 1970s Kiefer began exploring the potential of painting under the tutelage of Joseph Beuys at the Kunstakademie Düsseldorf.

Drawing our attention to the appropriation and manipulation of art that takes place under political regimes, Kiefer exorcises his own creative demons through his powerful and evocative canvasses. Deconstructing the Romantic view of myth and its ideological exploitation, *Die Meistersinger* powerfully confronts the viewer with the continued difficulties in processing and remembering the atrocities of the Second World War. Grand in scale, the unbounded canvas unites discordant elements and materials, and provides an aesthetic realisation of the *Vergangenheitsbewältigung*. A master work, electrically charged with poignant visual signifiers, Kiefer's impactful canvas distils history's darkest realities. The artist captures the anxious temper of both post-war German culture and the psychological anxieties experienced today when recalling historical atrocities. In line with the 1982 exhibition centred on the *Zeitgeist*, the present work demonstrates an absolute historical and cultural strength, representing a ground-breaking epoch in the canon of 20th century art history.

**'The visionary experience
finds its way to the material
world through the palette.'**

Anselm Kiefer



Jackson Pollock, *Number 6*, 1949,
duco and aluminium paint on canvas,
Museum of Fine Arts, Houston, Texas

© The Pollock-Krasner Foundation ARS, NY and DACS,
London 2018. Image: Bridgeman Images



Masterworks from a Private Collection

o♦ **19. Sigmar Polke** 1941-2010

Untitled

artificial resin on polyester fabric

116.8 x 137.8 cm (46 x 54¼ in.)

Executed in 1989.

Estimate

£800,000-1,200,000 \$1,130,000-1,690,000

€906,000-1,360,000 ₪ ₪

Provenance

Michael Werner Gallery, New York

Acquires from the above by the present owner

Exhibited

New York, Michael Werner, Sigmar Polke:

Polke – Bernstein – Amber, 7 November 2006 –

13 January 2007

Literature

'Art in Review, POLKE/BERNSTEIN/AMBER,
Michael Werner Gallery', *The New York Times*,
1 December 2006, online (illustrated)

We are most grateful to Mr. Michael Trier,
Artistic Director from the Estate of Sigmar
Polke, for his assistance.

**‘The picture determines
its own fate, follows its own
path in a way perhaps best
described as dancing tables
in spiritualist sessions’.**

Sigmar Polke









Alternate view of the present work

Deconstructing preconceived methods of two-dimensional representation Sigmar Polke's oeuvre is a multifarious and expressive analysis of pictorial and material creation. The artist's varied and significant contribution to post war German art defies categorisation. The present composition, a complexly semi-transparent plane of aleatory forms built-up on both sides, is exemplary of Polke's pioneering approach to picture making. The two-sided work, from a body of dimensional works created by the artist in the late 1980s, is an innovative celebration of the potential of medium. Connecting the materiality and aesthetic qualities of the image, Polke masterfully deconstructs and confronts reality.

Leaving the image in a state of flux, between the recto and verso and oscillating in the variable nature of naturally cast light and opacity of the chosen materials, the artist allows chance to compliment his alchemy and compositional mastery. Painting on transparent polyester, Polke harnesses the foundations of the work. Applying thick layers of translucent resin to semi-transparent fibre, the artist subsequently pours coloured paint onto the plane, tilting the support to create swirling

and expressive drip-like forms. Polke has created an abstract yet figurative field upon which he forms his gestural and erratic painterly arabesque-like figures. The lustrous plane of the work instils the it with motion, inviting the viewer into the artist's hallucinogenic and dynamic composition.

Having trained as a stained glass worker in his youth, Polke's concern for the effects of light, transparency and translucency on perception recur throughout his oeuvre. The artist's fascination with luminosity is reflected in the double-sided nature of the present work, recalling the old Bavarian technique of *Hinterglasmalerei* - reverse painting on glass - which holds an established role in the visual arts and was adopted by expressionist painters such as Wassily Kandinsky and Gabriele Münter. Here, the medium is traditionally applied directly to the reverse of the glass and the finished painting is viewed through the glass. Expanding on this concept, the present work is viewed through the canvas but is also composed from both sides. Caught between recto and verso, the composition is a phantasmagorical manifestation, recalling the popular nineteenth-century visual spectacles, panoramas and dioramas.

Speaking of his *Laterna Magica* works, a grouping of translucent screens worked from each side, and the transparency entwined within them, the artist commented on the state of flux confronting the viewer: 'I wanted to make a mirror with lacquer where you stand in front of it and see what is behind you... Then you paint what you see behind you onto the picture that is in front of you. The next thing is this: while you're seeing what's behind you, you start to have thoughts about what is in front of you that you can't see. Because the illusion is already there and perfect' (Sigmar Polke, quoted in *Sigmar Polke: Laterna Magica*, exh. cat., Portikus, Frankfurt am Main, 1994, p. 44).

In the 1980s Polke paired his alchemic experiments with political and historical themes. Harnessing the power of science and chance, the artist celebrated and constantly challenged the effects of pigment and chemicals. Exemplary of the scope of his investigations is *Athamor*, his contribution to the Pavilion of the Federal Republic of Germany during the Venice Biennale of 1986. Here, as in the present work, the artist's concern with alchemy was underscored together with his affinity for manipulating and deconstructing images.

Alchemy pairs materials with thoughts and a unitary and emanational outlook of the universe. The relationship

between alchemic theory and practice resounds throughout Polke's vast and prolific oeuvre. Whilst the artist directly experimented with chemicals and the diverse and variable effects of pigment, he also incorporated alchemic symbolism directly into works from his *Laterna Magica* series which he commenced in 1988 and concluded in 1996. Regularly citing Michael Maier's *Atalanta fugiens*, the alchemical emblem book published in 1617, the artist pairs alchemical symbolism and classical mythology with physical and chemical experimentation. Works such as *Untitled* cement Polke's position as an alchemist in the art historical canon, his application of colour and concern with chemical experimentation visible in method, form and content.

Exceptionally kinetic, *Untitled*, remains fundamentally connected to its support whilst the transparency of the image simultaneously projects the picture into real space outside the confines of the plane. Characteristic of Polke's interrogation of aesthetic potential, the present composition challenges the hierarchy of image and questions our means of perception. Recalling a history of illusionism, Polke harnesses technical and chemical innovations to shape the visual experience leaving the viewer caught between the visible and invisible, the transparent and the opaque.

Installation view
of *Athamor* at the
German Pavilion at the
Venice Biennale, 1986
© The Estate of Sigmar Polke,
Cologne, DACS 2018



20. Albert Oehlen b. 1954

Omegasachen-35

oil on canvas

224 x 225.5 cm (88¼ x 88¾ in.)

Painted in 2002.

Estimate

£400,000-600,000 \$565,000-847,000

€453,000-680,000 ₣ ♠

Provenance

Patrick Painter Inc., Los Angeles

McCabe Fine Art, Stockholm

Dr. Frederic S. Brandt, Miami

The Estate of Dr. Frederic S. Brandt, Miami

Phillips, London, 14 October 2015, lot 16

Acquired at the above sale by the present owner

**‘If you understand the accomplishments
of abstract painting, then you don’t have
to paint abstract at all anymore.’**

Albert Oehlen



Painted in 2002, Albert Oehlen's *Omegasachen-35* is a masterful example of the artist's 'post-non-representational' paintings, a term he coined in the 1980s to describe his unique painterly fusion of abstraction and representation. This categorisation of his paintings began as a response to critical analysis of his work. As Oehlen has said, 'I'm not a big theory person. So when I get asked questions that demand serious statements, I just make it up' (Albert Oehlen, quoted in Alastair Sooke, 'I want my paintings to like me', *The Telegraph*, 1 July 2006, online). Indeed, the complexities that exist in the artist's practice are not rooted in theory, but rather in viewer participation and reaction. What appears in the composition as perplexing is the artist's ability to instil a sense of irony into his paintings – one that demands the viewer's attention to the canvas and forces them to make sense of what is in front of them. He explains, 'I want to make beautiful paintings. But I don't make beautiful paintings by putting beautiful paint on a canvas with a beautiful motif. It just doesn't work. I expect my paintings to be strong and surprising. When I see a painting that knocks me off my feet, I say "How could he do that? How did he dare?" That's beauty' (Albert Oehlen, quoted in Alastair Sooke, 'I want my paintings to like me', *The Telegraph*, 1 July 2006, online).

In the present work, painted in the same year as his acclaimed solo exhibition at the Musée d'Art Moderne et Contemporain de Strasbourg, recognisable three-dimensional motifs such as a table and a pillar collide with vibrant, energetic strokes and blocks of paint, while thick impasto obliterates three small portrait heads floating on the upper right side of the canvas. The composition is flanked by areas of white paint, condensing the composition at the corners, with a vague landscape suggested by a blue horizon line at the centre of the painting. It is as though the representational objects exist in the background while colourful abstraction takes the foreground, shifting the focus from identifiable subjects to painterly brushstrokes and geometric shapes. As such, *Omegasachen-35* is not only a stellar example of the artist's ability to combine the familiar with the unknown, but is more importantly a celebration of abstraction itself. The saturated rich hues of cerulean blues and fiery reds collide with softer greens and magentas, in a way that recalls Willem de Kooning's Abstract Expressionism, an artist whom Oehlen has continually cited as a hero. And yet while he pays homage to masters like de Kooning who have inspired him, Albert Oehlen inserts himself in the art historical trajectory by giving painterly abstraction a contemporary voice, as is evidenced in the present work.



Willem de Kooning

...Whose Name Was Writ in Water, 1975

oil on canvas

Solomon R. Guggenheim Museum,
New York

© 2018 The Willem de Kooning Foundation/Artists Rights
Society (ARS), New York



Property from an Important Private Collection

o ♦ 21. **Rudolf Stingel** b. 1956

Untitled

electroformed copper, plated nickel and gold, in 4 parts
overall 240 x 240 cm (94½ x 94½ in.)
Executed in 2012.

Estimate

£4,000,000-6,000,000 \$5,650,000-8,470,000
€4,530,000-6,800,000 ₣ ♠

Provenance

Gagosian Gallery, Hong Kong
Acquired from the above by the present owner

Exhibited

Hong Kong, Gagosian Gallery, *Rudolf Stingel*,
12 March - 9 May 2015

**‘All possible pictures have already
been made. The only useful thing
left to do, I believe, is to confront
yourself with the picture, pushing
it almost to the edge of a pit of
failure and destruction.’**

Rudolf Stingel



An iconic example of Rudolf Stingel's progressive form of opulent abstraction, a result of the artist's experimentation with collective participation, gesture and material qualities, *Untitled* is one of only twelve panels created by the acclaimed artist in this size. Hailing from Stingel's seminal investigation into graffiti during his iconic installations at the Museum of Contemporary Art in Chicago and the Whitney Museum in New York in 2007, the artist produced the present work by casting panels from the incised gallery walls, electroplating them in copper and sealing them with gold. Demonstrating a continuation of the significant themes of his practice, through the exquisite surface quality of *Untitled*, Stingel continues to captivate the viewer with his enigmatic and tactile picture surface.

The present work belongs to Stingel's celebrated series that originated from the artist's site-specific 2007 Chicago and New York exhibitions. The installations saw Stingel wholly reincarnate the respective gallery spaces, plastering the walls with an expanse of Celotex, a type of easily-malleable insulation panelling. Viewers were invited to scratch, write

and mark the pliable and easily punctured surface at will, their individual traces accumulating into a mass of anonymous marks. Exploring the notion of authorship, Stingel physically engaged his audiences allowing the public to become the artist en masse, creating an artwork which captured hundreds of voices. Panels from this *Celotex* series, including the present work, were electroplated with gold and later re-exhibited at the artist's first solo show at Gagosian Gallery in Hong Kong in 2015. *Untitled* cements the passage of time as the casting seals off the marks made by visitors to the canvas, ending the works progressive creation and permanently transforming the random inscriptions into a historical and elevated artwork.

Turning notions of authenticity, hierarchy, meaning and context on their head, in the present work the amalgamation of marks and scribbles coalesce into an abstract composition. Whilst the majority of text appears disorientating and unclear in *Untitled*, the viewer can make out several coherent words and phrases from the canvas, that of 'ANNIE + JOE' scrawled into the lower canvas and 'THEM' more heavily implemented in the upper right corner.

Installation view of the exhibition
Rudolf Stingel, Whitney Museum
of American Art, New York, 2007

© Rudolf Stingel, 2018. Image: Andrea Mohin /
The New York Times / Redux



Jean-Michel Basquiat, *Untitled*, 1985, cut-and-pasted paper and oilstick on paper, Museum of Modern Art, New York

© The Estate of Jean-Michel Basquiat.
Image: Museum of Modern Art/Scala, Florence



It is unclear how much of the work's surface has been reworked and superseded by new graffiti, however this question is the driving force behind Stingel's multi-layered process of creation that complicates traditional ideas of authorship. As each individual creates a new gesture, aggregate in rich layers of expression, each mark loses its unique identity and becomes absorbed into a collective mass. The artist explained, 'I hadn't planned on this reaction. This abstract shell appeared to be perfect in a provocative way and apparently invited [each individual] to manifest [his impulse]. Numerous motives appear to have led to this behaviour; the neutrality of the installation paired with the anonymity of the visitors certainly plays a role. I wouldn't know where to say intervention stops and destruction begins' (Rudolf Stingel, quoted in Reiner Zettl, 'The Trickster', in Francesco Bonami, *Rudolf Stingel*, Chicago, 2007, p. 35).

Casting *Untitled* in gold, Stingel transports the spoiled, incised and scribbled surface of the museum walls into an item of elaborate opulence, disrupting our preconceived expectations of this precious valuable medium. Emulating the effect of gold leaf used to adorn Byzantine mosaics or icon paintings, the work metamorphoses into a modern altar piece and site of devotion. The artist uses the precious material to encase the

Celotax, completely disrupting the malleable and tactile properties of the original medium, toying with the spectator's sensory associations. Similarly the present work invokes the aesthetic of religious graffiti on church walls such as that as seen in the Church of the Holy Sepulchre, Jerusalem. Stingel has previously adopted religious subjects within his work, such as his compilation of black and white paintings of statues of saints which he debuted at Paula Cooper Gallery in New York in 2009. An object of adoration, the present work displays an articulation of the public's discourse, presenting us, the collective, as the deity to be worshipped.

In *Untitled*, the visual syntax of the public is transfigured into graffiti, its abject appearance transported from an arena, whereby the act of drawing on the walls is permitted, to the picture plane of an individual artwork. Allowing the public to deface the walls of the respective galleries, Stingel created a space where the forbidden is suddenly possible, creating an opportunistic outburst of visual signs and signifiers. At the same time, the mark making by the public may also be affected by the possible taboo nature of the drawing act, therefore creating areas of tapered and controlled graffiti which are equally valuable to our nuanced understanding of the public's relationship to hierarchical structures, our collective sense of rules and high art.

In the same way that Stingel has captured and catapulted graffiti into the realm of high art, so Jean-Michel Basquiat drew upon the vernacular of graffiti, utilising Dreyfuss' *Symbol Sourcebook* as well as literature and popular music references, familiar visual signifiers and pictorial signs to convey a visual language made up of a multitude of sources. The very nature of graffiti is fast and forbidden, conveying the essence of repressed communication in reduced markings. Here, the objectification of Stingel's inclusive and permitted realm of drawing provides a visual springboard for us to observe the primal language which unites us.

Like his artistic forebears, Lucio Fontana, Jean Dubuffet, and Yves Klein, Stingel explores the quality of the picture surface, exploiting the creative potential of destruction to give rise to a three-dimensional work that fundamentally demystifies the artistic process. Curator Chrissie Iles argues, 'Stingel goes one crucial step further, while artists from Klein and Lucio Fontana to Jean Fautrier, John Latham, Piero Manzoni, (Yoko) Ono, and Robert Rauschenberg, have all destroyed or ruptured the surface of the canvas, Stingel attacks painterly representation by drawing in the entire surrounding space' (Chrissie Iles, "Surface Tension", in Francesco Bonami, *Rudolf Stingel*, Chicago, 2007, p. 25).

Having become a significant figure in the New York art scene in the late 1980s, Stingel gained notoriety for his 1989 manual titled *Instructions*, a self-published artist's book that identifies and illustrates the tools and steps needed to make a painting.

Acting as a basis for the present work, through his instructional photographs, like much of his work, the manual explores the essence of making, gesture and expression through questioning authenticity and authorship. Often inviting the audience to interact with his work, Stingel promulgates the artistic process, allowing his artworks to develop as public 'collaborations.' The artist has continued to produce pieces which constantly play with the limitations and restrictions of the process of making art, exemplified in the inclusive nature of *Untitled*.

Central to Stingel's oeuvre is his palpable rendering of the passage of time, which is exaggerated within the present work through its evident traces of its previous formulation. As Gary Carrion-Murayari writes, 'For Stingel painting is not just representational - it's always relating to materiality, and physical change within a temporal space. Stingel's paintings rely on and point of an expanding meaning of time (Gary Carrion-Murayari, ed., *Rudolf Stingel, At the Museum of Contemporary Art, Chicago and the Whitney Museum of American Art*, exh. cat., Ostfildern, 2008, p. 112). Having exhibited at the 1993 and 2003 Venice Biennale, Stingel's reputation has continued to flourish alongside his experimentations with new media and new forms of artistic expression. Ultimately, the genius of *Untitled* lies within the fact that we are viewing a series of isolated, physical memories cast from a collective and public experience. Participatory in nature and primal in its visual syntax, *Untitled* presents art at its most inclusive, showing us more about the society we live in with its incorporation of a multitude of viewpoints.



Crusader graffiti on the walls of the stairs leading to the Chapel of Saint Helena, in the Church of the Holy Sepulchre, in the Old city of Jerusalem. Israel

15 MAR 1971

ANNIE
JOE

LORETTA W. POWELL

The Property of a Distinguished European Collector

22. Yves Klein 1928-1962

Monochrome rose sans titre (MP 27)

dry pigment and synthetic resin on canvas, laid on panel
40 x 35 cm (15¾ x 13¾ in.)

Executed circa 1960, this work is registered in the Yves Klein Archives under the number MP 27, and will be included in the new edition of the Catalogue Raisonné of the artist's work being completed under the supervision of Madame Rotraut Klein-Moquay, Paris.

Estimate

£800,000-1,200,000 \$1,130,000-1,690,000

€906,000-1,360,000 ₣ ♠

Provenance

Galerie Rive Droite, Paris

Galerie Bischofberger, Zurich

Acquired from the above by the present owner circa 1980

Exhibited

Paris, Galerie Rive Droite, *Yves Klein Le Monochrome*,

11 October - 13 November 1960, no. 7

Paris, Centre Georges Pompidou, Musée National d'Art Moderne; Vienna, mumok Museum moderner Kunst Stiftung

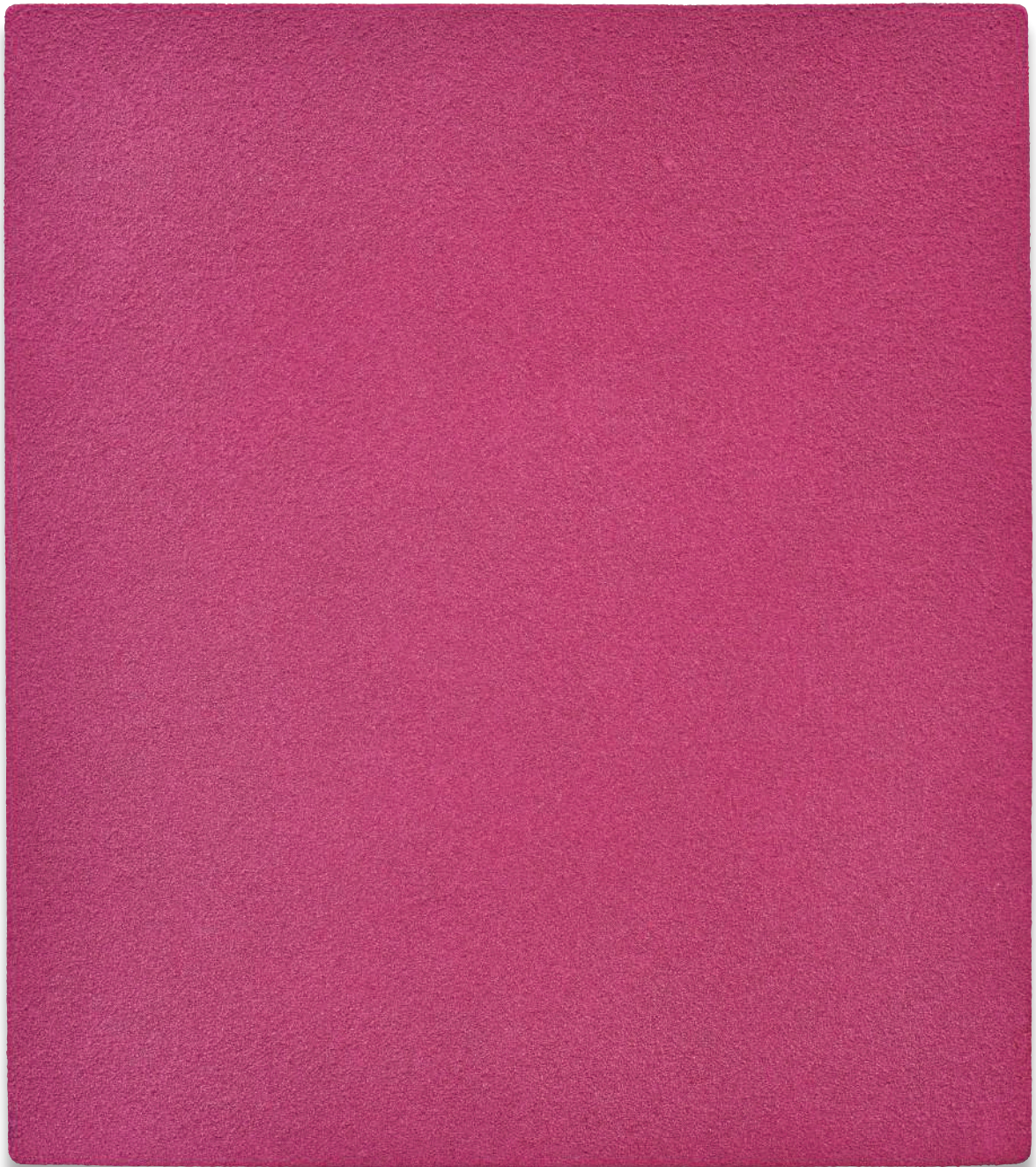
Ludwig Wien, *Yves Klein: Corps, couleur, immatériel*,

5 October 2006 - 3 June 2007, p. 6 (illustrated)

Washington, D.C., Hirshhorn Museum and Sculpture Garden;

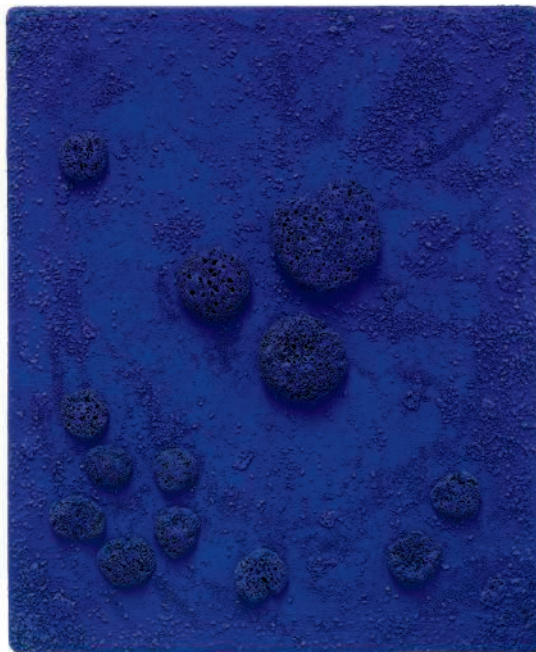
Minneapolis, Walker Art Center, *Yves Klein: With the Void*,

Full Powers, 20 May 2010 - 13 February 2011, p. 95 (illustrated)



Yves Klein masterworks

previously the Property of a Distinguished European Collector



Yves Klein, *Le Rose du bleu* (RE22), c. 1960, dry pigment in synthetic resin, natural sponges and pebbles on board, Private Collection

© The Estate of Yves Klein c/o DACS, London 2018

Yves Klein, *Archisponge*, (RE 11), 1960, dry pigment in synthetic resin, natural sponges and pebbles on board, Private Collection

© The Estate of Yves Klein c/o DACS, London 2018

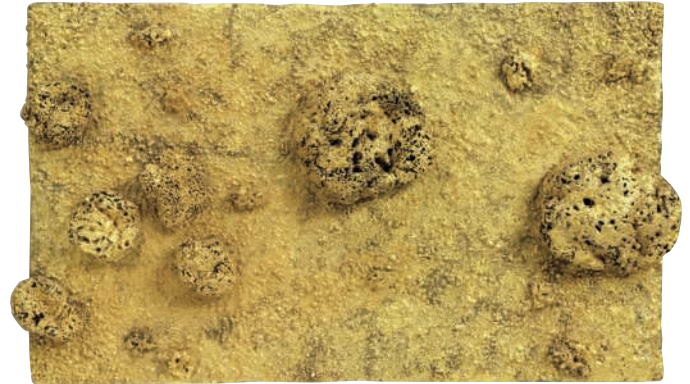
Created in 1960, *Monochrome rose sans titre* (MP 27) is one of Yves Klein's 'Monopink' paintings, which formed part of the trinity of colours, alongside blue and gold, that became the foundation of his work. Of these three colours, the 'Monopinks' such as *Monochrome rose sans titre* (MP 27) are the rarest. They also feature a great variation, ranging widely in colour, size and texture: in the case of *Monochrome rose sans titre* (MP 27), the 'rose' of the title is more crimson, a rich tone with a beguiling, enticing sense of depth. In terms of texture, the surface has a pristine, uniform, velvety quality that itself marks it out from many of its peers. This adds to the impression that the picture, or rather the 'pink,' shimmers ethereally, eluding our focus. This work has been in the same private hands since its acquisition in the 1980s. It belonged to a formidable collection of works by Yves Klein which included sponge reliefs in all three of his trinity of colours, *Le Rose du bleu* (RE 27), *Archisponge* (RE 11), and *Relief éponge* or (RE 47 II), as well as a number of other masterpieces by the artist, not least his *Peinture du feu couleur sans titre* (FC 27). The rarity and quality of *Monochrome rose sans titre* (MP 27) are also reflected in the fact that it was in two important recent retrospectives of Klein's work; one of these began at the Centre Georges Pompidou in Paris, while the other, held three years later at the Hirshhorn Museum and

Sculpture Garden, Washington DC and the WalkerArt Center in Minneapolis, was the first major survey of Klein's work to take place in the United States in almost three decades.

Crucially, *Monochrome rose sans titre* (MP 27) featured in the very first exhibition in which Klein unveiled his trinity of the colours blue, gold and pink. It was on 11 October 1960 that the exhibition *Yves Klein Le Monochrome* opened with his customary fanfare at the Galerie Rive Droite at 23, rue Faubourg Saint-Honoré in Paris. This was Klein's first show in Jean Larcade's respected gallery, which had already established impressive contemporary credentials, not least by holding the first European one-man show of Jasper Johns' work the previous year. As recorded in contemporary photographs, Klein's opening was attended by a number of his contemporaries and friends. As well as some of his fellow *Nouveaux Réalistes* such as Jean Tinguely, other attendees included Leonor Fini and Lucio Fontana, the latter being a long-standing collector of Klein's work. This was one of the great unifying moments in Klein's career, when various conceptual strands coalesced to add new authority to his celebration of the Immaterial, a dimension of existence that surrounds and infuses everything. In Klein's world view, it was the mystical, beautiful building block of existence itself.

**‘All three live in one
and the same state,
each impregnated in the other,
all being perfectly independent
from one another.’**

Yves Klein



Yves Klein, *Relief éponge
or (RE 47 II)*, 1961, gold leaf,
natural sponges, pebbles and
synthetic resin on wood panel,
Private Collection

© The Estate of Yves Klein c/o DACS, London 2018

Even before the galvanisation of the trinity of blue, gold and pink in his 1960 exhibition, Klein had created monochromes in these colours, deliberately purging the picture surface of any extraneous and distracting details, leaving a glowing plane in a single hue into which the viewer could become immersed. *Monochrome rose sans titre (MP 27)* was created at a moment of consolidation, when he applied a new rigour to these creations, limiting his palette to these three, which he considered to be substitutes for the colours visible in flames. Fire, after all, Klein had espoused as a medium as early as 1957. While this triumvirate of colours became crucial to Klein's practice, he himself avoided linking them explicitly in his work—the only exceptions being the *Ex Voto* he privately dedicated to Saint Rita of Cascia the following year, and the *Krefeld Triptych* that was part of the “limited” edition of his exhibition catalogue in Krefeld, 1961. Instead, works in all three colours were presented together, autonomous yet part of the same unified vision. Even the well-known triptych of monochromes in the Louisiana Museum of Modern Art, Humlebaek, was assembled after his death.

The notion of these colours forming a trinity functioned on a number of levels, not least spiritual, reflecting Klein's fascination with the Immaterial. His use of blue allowed

the viewer to perceive the Immaterial, especially through the almost glowing intensity of International Klein Blue, the colour he had patented earlier in 1960. Inspired in part by the sky in the Mediterranean, Klein felt that blue was the colour that allowed the Immaterial to become visible. Warm, reflective gold, meanwhile, was the material that allowed passage into the realm of the Immaterial; pink was flesh, blood, carnality. Of the place of ‘rose’ within the trinity, Klein's friend, the art critic Pierre Restany, wrote,

‘Yves chooses madder rose... Having thus acquired the third element, Yves Klein, can, from now on, present the cosmological trilogy of personal transmutation of colours: ultramarine-blue IKB, gold, and pink... The transfer to monopink in the monochrome trilogy is revealing. Madder rose represents the Holy Spirit before the gold of the Father and the blue of the Son; gold for immateriality and blue for sensibility’ (Pierre Restany, *Fire at the Heart of the Void*, New York, 2005, pp. 24-26).

It was the Immaterial made flesh, a notion heightened by the lush texture of *Monochrome rose sans titre (MP 27)* in particular. Klein's use of pink in works such as this marked a development that was germane to the *Anthropometries* that he had been creating during the previous two years,

where his models, covered in paint, pressed themselves to a picture surface, becoming 'living brushes' (Yves Klein, quoted in Nan Rosenthal, 'Assisted Levitation: The Art of Yves Klein', *Yves Klein 1928-1962: A Retrospective*, exh. cat., Houston, 1982, p. 124). This unification of body and blue allowed the models to bridge the materiality of their flesh and the Immaterial. This analogy helps explain the presence of *Anthropometries* hanging alongside works relating to the new trinity such as *Monochrome rose sans titre (MP 27)* at the exhibition held in 1960.

In his 'Monopink' works such as *Monochrome rose sans titre (MP 27)*, Klein created works that matched the visual intensity of his IKB, on which he had worked with Edouard Adam, whose family owned an artists' supply shop, to suspend ultramarine pigment in a chemical solution that allowed it to retain its original intensity. In fact, Klein had already experimented with pink and orange before creating IKB, emphasising its importance in his work. The technique used in this colour was created using a similar technique to IKB, allowing the colour to appear to glow, its plane dissolving under our scrutiny as viewers, absorbing us within what appears a shimmering portal.

There was a provocative, showman-like aspect to Klein's work, and even in a picture featuring a single colour, such as *Monochrome rose sans titre (MP 27)*, this was never far from the fore. Half a decade earlier in his career, he had submitted a monochrome painting to the Salon des réalités nouvelles in Paris. The picture was rejected on the basis that it was only one colour—he was told that he could submit it if he added at least a line of black, but refused, instead arranging for his friends to visit the exhibition, tutting and complaining conspicuously about his exclusion. Klein may not have been the first artist to explore the use of the monochrome, pre-empted by decades by Kasimir Malevich, yet he brought to it a new sensibility, harnessing colours such as IKB and crucially the pink that sings so eloquently here. There is a sheer presence to these works. The refusal to include any detail, to allow anything to detract from the pigment itself, reveals Klein's single-mindedness. At the same time, the specific has been banished, leaving an emphasis on the universal, allowing *Monochrome rose sans titre (MP 27)* to appear almost identical to any objective viewer. There is little room for pitfalls of interpretation. Instead, we are led into this embrace of the pink, of the Immaterial.

Installation view of the present work in the exhibition *Yves Klein: Corps, couleur, immatériel*, Paris, Centre Georges Pompidou, Musée National d'Art Moderne, 2006 - 2007

© The Estate of Yves Klein c/o DACS, London 2018



o♦ **23. David Hockney** b. 1937

Bridlington Violets

signed, titled and dated 'David Hockney
"Bridlington Violets" 1989' on the reverse
oil on canvas
35.6 x 45.7 cm (14 x 18 in.)
Painted in 1989.

Estimate

£500,000-700,000 \$706,000-988,000

€566,000-793,000 ₹₹

Provenance

André Emmerich Gallery, New York
Nishimura Gallery, Toyko
Jonathan Novak Contemporary Art, Los Angeles
Private Collection, Florida
Acquired from the above by the present owner in 2001

Exhibited

Tokyo, Nishimura Gallery, David Hockney Paintings
- Flower, Chair, Interior, 23 October -
25 November 1989, no. 12, n. p. (illustrated)
Los Angeles, L.A. Louver Gallery; Honolulu,
The Contemporary Museum, *David Hockney:*
72 New Pictures, 6 December 1989 - 19 March 1990,
pl. 17 (illustrated)

**‘I draw flowers every day and send them
to my friends so they get fresh blooms
every morning.’**

David Hockney





Vincent van Gogh, *Sunflowers*, 1888, oil on canvas, 92.1 x 73 cm, The Nation Gallery, London, Courtauld Fund, 1924

© Copyright The National Gallery, London 2018

Painted in 1989, the same year as David Hockney's acclaimed travelling retrospective at the Los Angeles County Museum of Art, the Metropolitan Museum of Art, New York and Tate Gallery, London, *Bridlington Violets* represents a masterful example of Hockney's paintings from the 1980s and 1990s, when the artist developed a broader pre-occupation with the experience of painting from life. Characterised by the colliding of flatness in the violet hues with the illusion of spatial depth in the deep evergreen shadows and cerulean blue cast on a white tablecloth, the present work exemplifies Hockney's eye for veracity in seemingly mundane subjects. A vibrant yellow backdrop rendered with short horizontal strokes stacked atop each other stabilises the composition, allowing the central purple flowers to visually pop off the canvas. *Bridlington Violets* exemplifies the artist's investigation of non-perspective, a composition that is bereft of any one single vantage point. As the artist expanded in 1984, his painting 'comes closer to how we actually see - which is to say, not all at once but in discrete, separate glimpses which we then build up into our continuous experience of the world' (David Hockney, quoted in Lawrence Weschler, "True to Life," *The New Yorker*, July 9, 1984, p. 62).

For Hockney, flowers began as decorative punctuations amid an interior scene, as can be seen in his earlier paintings from the 1970s such as *Mr. and Mrs. Clark and Percy* (1970-71, Tate, London) in which a floral arrangement of white lilies sits in a vase on a small table to the right of the figures. Slowly advancing from ornamental floral arrangements to central motifs, flowers began to dominate the artist's compositions, as can be seen in the present work. Throughout art history, flowers have remained a traditional focus for all painters from the Dutch Old Masters artists to the post-impressionist masters and to Pop Art innovators. Hockney's dedication to the purist depiction of six purple violets clearly pays homage to the master of still-life and landscape, Vincent van Gogh. The work draws direct visual reference to van Gogh's dazzling *Sunflowers*, which was painted a century prior to Hockney's still life. Expressing his admiration for the influential Dutch post-impressionist painter, Hockney commented, 'I've always had quite a passion for van Gogh, but certainly from the early seventies it grew a lot, and it's still growing. I became aware of how wonderful [his paintings] really were. Somehow they became more real to me...it is only recently they've really lived for me' (David Hockney, quoted in Marco Livingstone, *David Hockney*, New York, 1997, p. 149).



David Hockney, *Mr and Mrs Clark and Percy*, 1970 - 1971, acrylic paint on canvas, Tate, London
 © David Hockney. Image: Tate, London

Despite the absence of a human presence, this work represents a different kind of portraiture for Hockney. Distilled within the boundaries of the picture frame, the central purple violets are rendered in the artist's painterly use of light and shadow, capturing a fleeting moment in time. Painted in Bridlington, the Yorkshire coastal town where Hockney has a studio, *Bridlington Violets* arrests the small, natural flowers within a man-made interior, calling upon vanitas and memento mori pictures of the past. As such, this work specifically highlights Hockney's extraordinary ability to create bright and warm paintings by sealing the subject matter in a moment of corporeal glory and blooming celebration, allowing the violets to live eternally through his painted brushstroke.

o♦ **24. George Condo** b. 1957

Woman & Man

signed and dated 'Condo '08' on the reverse

oil on canvas, in artist's frame

221.5 x 195.8 cm (87¼ x 77½ in.)

Painted in 2008.

Estimate

£600,000-800,000 \$847,000-1,130,000

€680,000-906,000 ₪

Provenance

Luhring Augustine, New York

Gary Tatintsian Gallery, Inc., Moscow

Private Collection, Russia (acquired from the above)

Phillips, London, 9 February 2016, lot 43

Acquired at the above sale by the present owner

Exhibited

Moscow, Gary Tatintsian Gallery, Inc., *George Condo:*

Artificial Realism, 15 May - 14 August 2008, p. 20

(illustrated, pp. 21-23)

**‘When we actually thought for years that
time should have a chronological order,
we were only destroying ourselves.’**

George Condo



Bridging the grotesque and the beautiful in *Woman & Man*, George Condo masterfully deconstructs the complex workings of the mind and human perception. Uniting elements of Old Master painting with those of late Modernists, Condo forms a labyrinthine amalgamation of style that is both expressive and replete with rich art historical references. Just as Condo manipulates his painterly subjects, he manipulates the emotions of his viewers who are left in an uncomfortable state of turmoil, reflective of the painting's oscillation between contradictory emotional states.

It is not just time whose boundaries are warped and obliterated in Condo's paintings. Terming his style 'psychological cubism', Condo erases preconceived notions of visual perception. Presenting the viewer with psychological images representative of what the mind, not the eye, sees, his images sway into caricature as the inner states of their subjects are pulled forward and refracted across the composition. The viewer is pulled into the portrait's visceral intensity. Teeth, visible in many of Condo's portraits, especially those of his signature recurring fictional character Rodrigo, are reminiscent of the haunting teeth evident in the canvases of Francis Bacon. Each artist externalises the internal. Drawing on myriad influences, Condo builds new layers into his already multi-faceted psychological cubism, three different sets of teeth are presented in conflicting styles and viewpoints.

Condo's experimentation with line and form, in accordance with the bold use of colour, attributes the canvas its own discordant lyricism as the viewer's eye is softly led up the gentle curve of the woman's hair before reaching its violent crescendo in the man's agonised expression. The strong jaw and classically rounded breasts of the woman resemble the conventional figures of Pablo Picasso's *Three Women at the Spring*, 1921, and yet the abstraction inevitably draws comparisons with

Picasso's cubist portraits. The enmeshed male and female figures in *Woman & Man* also echo Picasso's abstracted lovers whilst bordering on the disconcerting. Fluctuating between tenderness, intimacy and an aggressive invasion of each other's beings, their psychological states bleed into one another and filter into the crimson backdrop. This application of a single block red colour, in addition to the cubist presentation of picture planes, flattens the canvas and acts as a psychosomatic springboard upon which the viewer's emotions are guided. The unnervingly sweet smile of the woman is rendered particularly disturbing through her counterpart's abject horror. A single eye situated centrally and closed off in its own yellow triangle alludes to the all-seeing eye of God, or providence, and penetrates the viewer in its attempt to free us from traditional ways of viewing art.

Initially working for Andy Warhol at the Factory in New York in the 1980s, Condo left to pursue his own artistic technique. Diverging from the styles employed by fellow artists, Condo was heavily influenced by Francisco Goya, Frans Hals, Willem de Kooning and Picasso: 'There was a new wave of figurative art going on in New York then, with Basquiat, and Schnabel, and Keith Haring and a few others, but I didn't want to be part of that. I felt I had to come back to New York with a statement that would stand up against Andy Warhol's soup cans. And the irony was that it turned out to be Old Master painting' (George Condo, quoted in Calvin Tomkins, 'Portraits of Imaginary People', *The New Yorker*, 17 January 2011, online). Fascinated by the emotional expressionism prevalent in Old Master painting, Condo portrays his interest in surface pattern and the play of light. Sliding between conflicting picture planes in *Woman & Man*, we are also dragged between the overtly sensitive and intense portraits of Goya who had allowed fantastical creatures to pervade his compositions, introducing, like Condo, a nightmare world.

Francis Bacon, *Three Studies for Figures at the Base of a Crucifixion*, c. 1944, oil on canvas, Tate Gallery, London, presented by Eric Hall 1953

© Tate, London 2018



Francisco Jose de Goya
y Lucientes, *Lazarillo de
Tormes*, 1819, oil on canvas,
Private Collection
Image: Bridgeman Images



The coexistence of abstraction and figuration within *Woman & Man* creates an interrelationship of painterly language that attempts to liberate the medium from the art historical canon. Condo's playfully grotesque images offer a Freudian view of the uncanny, creating imaginative portraits that demonstrate a unique vision and a keen artistic awareness for preceding artistic traditions. Subverting the genre of portraiture, a genre traditionally designed to promote the subject, naturalistic portraiture rings hollow before the truth that is brought forward by Condo's paintbrush. It is through this massacre of forms that the viewer best experiences the inner turmoil and psychological drama Condo is attempting to represent.

Illuminated by a single light source, suggestive of traditional methods of portraiture, *Woman & Man* sheds

new light on a genre of painting that attempts to convey the multifaceted nature of humanity through its dismissal of the chronological progression of art history. Condo's works become a collation of all the images that have inspired him. The resulting imaginary realities, fantastic beings that invade the mind, become a new form of truth in which the human psyche is revealed in its true complexity. Meandering between high art and popular culture, Condo explores and infiltrates every aspect of our consciousness forcing us to question aestheticism. Exemplary of the artist's ability to forge new realms of imagination and appreciation, *Woman & Man* masterfully allows the viewer to step beyond aesthetic comfort zones and embrace the honest liberality of this new style of portraiture.

25. **Cindy Sherman** b. 1954

Untitled #220

signed, numbered and dated
'Cindy Sherman 6/6 1990' on the reverse
chromogenic colour print,
in artist's frame
177.5 x 116.6 cm (69 $\frac{7}{8}$ x 45 $\frac{7}{8}$ in.)
Executed in 1990, this work is number 6
from an edition of 6.

Estimate

£150,000-200,000 \$212,000-282,000
€170,000-227,000 ₪

Provenance

Metro Pictures, New York
Phillips, New York, 18 May 2000, lot 18
Private Collection
Phillips, New York, 13 November 2003, lot 40
Acquired at the above sale by the present owner

Exhibited

Munich, Sammlung Goetz, *Jürgen Klauke -
Cindy Sherman*, 19 September 1994 - 17 March 1995,
p. 77 (illustrated, p. 62)
Paris, Jeu de Paume; Kunsthau Bregenz;
Humblebæk, Louisiana Museum of Modern Art;
Berlin, Martin-Gropius-Bau, *Cindy Sherman*,
16 May 2006 - 10 September 2007, p. 318
(another example illustrated and exhibited, n. p.)

Literature

Arthur C. Danto, *Cindy Sherman*,
History Portraits, Munich, 1991, pl. 17, p. 62
(another example illustrated, n. p.)
Rosalind Krauss, *Cindy Sherman 1975-1993*,
New York, 1993, p. 231



Ever the master of disguise, Cindy Sherman offers a persuasive and provocative exploration into the construction of identity, representation and the self in *Untitled #220*, 1990. Using her uncanny brand of portraiture to create her own renditions of historical portraits, Sherman pays homage to Old Master painting in this photograph, in turn deconstructing and appropriating the visual language of traditional Western portraiture. Considered to be one of Sherman's best-known and successful series of history portraits, executed between 1988 - 1990, due to its satirical art historical references and sharp wit, *Untitled #220*, offers a remarkable insight into Sherman's manipulation of the artifice in an artwork and indeed her ability to successfully perform her intentions through a camera lens.

On first inspection the photograph is executed with just enough illusionism to confuse the viewer, even if only momentarily. The single source of light creates an atmospheric glow around the central subject who, dressed in sombre clothes, stares blankly, almost balefully, at the viewer. The dark opaqueness of the background seems to engulf the figure, introducing a sinister, disconcerting element as the crimson sash tied around the sitter's waist emerges from the blackness, both hands submerged in dim light. The deliberate contrast of light and shadow between the jet black background and the crisp, white collar is a direct reference to

the technique of chiaroscuro, employed by Rembrandt in his own portraits. Yet Sherman's reinterpretation of Old Master painting revels in its artifice as much as its accuracy. On closer scrutiny, the adhesive awkwardness of the moustache stuck to the sitter's face becomes visible to the viewer; the minutely skewed wig reveals the perfected paste of makeup. In doing so, Sherman deliberately distorts the illusion, exposing the cunning masquerade beneath. Posing in the guise herself, Sherman playfully unsettles the notion of gender, spoofing what would be typically deemed as inherently masculine traits in traditional gender roles, eliciting a corresponding degree of satire and sincerity. Whilst on a two month fellowship in Rome, Sherman utilised props and clothing found to invent the character portrayed. At first glance, the costumes appear to be made from sumptuous fabrics such as brocade and silk. However, like elements of Sherman's makeup, the clothes only look convincing when viewed through the camera lens. Concealing the 'identity' of the sitter, Sherman examines the interplay between illusion and skilful imitation.

In the present work Sherman's personal transformation is multifaceted. While it initially takes place on the surface, there is in fact an inherent depth to her metamorphosis. As Paul Moorhouse explains, 'from earliest times, masks have been connected with protection, deception, enhancement, magic disguise, performance and entertainment.



Rembrandt Harmenszoon van Rijn, *Portrait of the Poet Jeremias de Decker*, 1666, State Hermitage Museum, St. Petersburg, Russia / Photo © Tarker / Bridgeman Images

Frans Hals, *Woman Standing with Gloves in Her Hand Turned to the Left*, oil on panel
Louvre, Paris
Image: Scala, Florence



‘There is something liberating in the way in which Sherman takes aim at the sheer weirdness of Old Master Art.’

Amelia Arenas quoted in Amanda Cruz and Elizabeth A. T. Smith, *Cindy Sherman: Retrospective*, exh. cat., 1997, p. 10)

For Sherman, masks are also intimately linked with identity and selfhood: exaggerating, concealing, transforming and delighting’ (Paul Moorhouse, *Cindy Sherman*, London, 2014). *Untitled #220* subsumes the viewer in a complex and contradictory web of fantasy and reality, revealing the work’s plethora of hidden complexities. Here the disguise allows the photograph to feel simultaneously contemporary and traditional as Sherman assumes the role of both model and artist. By becoming both, Sherman brings a performative element to her photographs. Here the theatrical overtones of the composition mingle with Sherman’s ability to tell an engaging and humorous story whilst never fully revealing who she is meant to be impersonating.

Unlike many of her other portraits from the series in which Sherman overtly, even ostentatiously, caricatures her male subjects, Sherman’s blurring of the masculine and the feminine within the present work appears to be far more delicate and subtle. It is here that we are able to truly appreciate the genius of Sherman’s artistic vision. *Untitled #220* is a remarkable example of Sherman at the beginning of her appropriative oeuvre; her innovative use of past imagery as a critique of contemporary gender constructs reveals Sherman’s inimitable ability to make the past relevant to the present, to challenge how we perceive visual syntax through mimicry. The success of Sherman’s use of satire lies in its ability to reveal, and therefore, critique the artifice of constructed identity.

o♦ **26. Jean-Michel Basquiat** 1960-1988

Untitled

oilstick on paper

55.9 x 76.2 cm (22 x 30 in.)

Executed in 1983.

Estimate

£1,000,000-1,500,000 \$1,400,000-2,100,000

€1,130,000-1,690,000

Provenance

Elise Boisanté Fine Arts, New York

PS Gallery, Tokyo (acquired from the above in August 1985)

Acquired from the above by the present owner

Exhibited

Tokyo, PS Gallery, *Jean-Michel Basquiat*,

8 October - 4 December 1987

Toyko, Min Min Gallery, *Jean-Michel Basquiat*,

11 - 15 April 2015

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Unseen by the public for nearly four decades, Jean-Michel Basquiat's *Untitled*, 1983, presents the viewer with a raw and powerful portrait that illustrates the centrality of both the human figure and the written word within Basquiat's inimitable oeuvre. A male figure is captured mid-stride within a landscape demarcated by a horizon line and teeming with symbols and textual fragments, including Basquiat's iconic crown and copyright motifs. The near x-ray vision of the figure's body reveals a web of tendons, blood vessels and bones rendered in swiftly drawn oilstick lines. While seemingly teetering at the edge of dissolution, the figure is anchored by a rich colour field that pushes it to the forefront of the composition. Distinguishing itself within Basquiat's work on paper oeuvre with its rich narrative content and allusion to a landscape, *Untitled* brings forth themes and subjects found in key paintings including *Untitled (LA Painting)*, 1982, *Obnoxious Liberals*, 1982, (Broad Museum, Los Angeles), *Untitled (Black Tar and Feathers)*, 1982, and *Leonardo da Vinci's Greatest Hits*, 1982. Firmly taking its place within this pantheon of masterpieces, *Untitled* was included in Basquiat's solo exhibition at the PS Gallery in Tokyo in 1987 – one of the last exhibitions held during the artist's lifetime that was cut short just a year later.

Executed in 1983, *Untitled* was created at the height of Basquiat's notoriously short, but prodigious artistic career that was recently celebrated in the Barbican Art Gallery's *Basquiat: Boom for Real* in London. Drawn with confident oilstick lines, *Untitled* speaks to the assured hand of a mature artist, who, at the mere age of 23, already had four major solo shows across America, Europe, and Japan and had become the youngest artist to ever to be included in the Whitney Biennial that same year. Having first gained notoriety as a subversive graffiti-artist and street poet under the pseudonym 'SAMO', as of 1980 Basquiat started directing his extraordinary talent to painting, drawing and multi-media works.

It was above all Basquiat's re-introduction of the human figure into contemporary art that garnered him widespread acclaim. 'Basquiat's canon,' as Kellie Jones has indeed noted, 'revolves around single heroic figures: athletes, prophets, warriors, cops, musicians, kings and the artist himself' (Kellie Jones, "Lost in Translation: Jean-Michel in the (Re) Mix", in *Basquiat*, exh. cat., Brooklyn Museum, New York, 2005, p. 43). *Untitled* presents us with such a single heroic figure, one that is caught between movement and stasis, the universal and the personal, life and death, the weight of history and the future, myth and reality. Adorned with a wreath that evokes the saintly halos and the crown of thorns from Christian iconography, the figure conjures associations with the history of oppression and struggle. Underscoring how Basquiat's portraits are almost always autobiographical in some way, the three-pointed crown on the lower left and copyright symbol (Basquiat's trademark established in his SAMO days) importantly alludes to the artist himself.

An outstanding example of Basquiat's celebrated draughtsmanship, *Untitled* pulsates with the unbridled immediacy that the act of drawing provided him. His raw and iconoclastic approach began with both the conscious and unconscious observation of source material and the world around him; exploiting the creative potential of free association, he drew on such disparate fields as street culture, music, poetry, history, the art historical canon, religion, mythology and illustrated reference books. 'From a very early age', Fred Hoffman recalled, 'Basquiat discovered that drawing was a process of "channelling" in which he essentially functioned as a medium. In doing so, he also learned about a freedom from editing. That is, as impressions, observations and thoughts passed through him, he recognized that he did not need to prioritize or judge them' (Fred Hoffman, quoted in *Jean-Michel Basquiat Drawing*, exh. cat., Acquavella Galleries, New York, 2014, p. 33). In the process, Basquiat embraced writing and drawing interchangeably without prioritizing either – seamlessly integrating image and text into one pictorial field.



Jean-Michel Basquiat,
Untitled, 1982, oilstick on paper,
Private Collection

© 2018 The Estate of Jean-Michel Basquiat,
/ADAGP, Paris and DACS, London 2018
Bild-Kunst, Bonn, and ProLitteris, Zurich



Leonardo da Vinci,
The anatomical analysis of the movements of the shoulder and the neck is a drawing made with the feather and with the brown washing, and with black stone, circa 1509-1510, Windsor Castle, The Royal Library, PVDE
 Image: Bridgeman Images

The representation of the fractured self is a central theme in Basquiat's oeuvre and here takes centre stage through the elaborate anatomical rendering of the human body. Executed shortly after art historian Fred Hoffman gifted Basquiat illustrated volumes of Leonardo da Vinci's anatomical studies, *Untitled* speaks to Basquiat's lifelong interest in human anatomy – an interest that was awakened within the artist already as a young child. Hit by an automobile while playing in the street, the seven-year old Basquiat was hospitalized after suffering various internal injuries. His real-life experience with physical pain and transformation was furthered by studying a copy of *Gray's Anatomy* that his mother had given him during this period, providing him with the means to better understand the complexities of the human body – and human subjectivity, by extension.

In many ways, *Untitled* represents a distillation of Basquiat's *Untitled*, 1982, a dense anatomical composition featuring a strongly delineated figure, as well as an emphasised proper left shoulder and bicep rendered with similar bold lines. In the present work, Basquiat has condensed aspects from this work into a distilled composition centred on one single figure surrounded by symbols and words. In *Untitled*, 1983 he includes a textual reference to the 'Pleiades' – the eponymous star cluster that marked the start and end of the summer sailing season in ancient Greece. In Greek mythology, the Pleiades were also referred to as 'The Seven Sisters' or the 'Oceanids' as the seven daughters of Atlas and Pleione, the protectress of sailing. In *Untitled*, the nautical reference is further emphasized by the waves and 'aqua' on the lower right of the work.

While the words and symbols clustered to the right of the composition then evoke the universal journey of life, calling to mind such allegorical paintings as Thomas Cole's *Allegory of Life: Manhood*, 1842, the phrase '12 feet' on the lower left relating to Basquiat's preoccupation with death. As with paintings such as *Untitled (Tar and Feathers)*, 1982, the oft-repeated words 'tar' and 'lead' can be read as a treatment of race inequality in Basquiat's oeuvre – whereby the blackness of tar is associated with Basquiat's skin colour, as well as considered to refer to the racist act of tarring and feathering black men. 'Asbestos', emblazoned on the left, was a pervasive issue at the time as asbestos litigation were sending shockwaves through society. 'Platinum' on the upper left belongs to Basquiat's repeated use of words related to commodities of trade, commerce and monetary manipulation.

As such, *Untitled* powerfully exemplifies how, as Richard Marshall has observed, 'the work Basquiat began in late 1982 signalled a new phase of intensity and complexity that focused on black subjects and social inequities' (Richard Marshall, "Repelling Ghosts," in *Jean-Michel Basquiat*, exh. cat., Palacio Episcopal de Malaga, Malaga, 1996, p. 140). Formally and conceptually enacting the epistemological anxieties of his age, Basquiat exorcises his own creative demons as the figure symbolically marches through the apocalyptic landscape of his imagination.

♦ 27. **Jean Dubuffet** 1901-1985

Profil Genre Aztèque

signed with the artist's initials, titled, dedicated and dated
'à Germaine et Jean 1er janvier 1946, Bonne année J.D.
"PROFIL GENRE AZTEQUE" novembre 1945' on the reverse
oil on canvas
65.4 x 54 cm (25¾ x 21¼ in.)
Painted in 1945.

Estimate

£1,200,000-1,800,000 \$1,680,000-2,520,000
€1,350,000-2,030,000 ♠ †

Provenance

Mr & Mme Jean Paulhan, Paris
(a gift from the artist on 1 January 1946)
Galerie de l'Élysée (Alex Maguy), Paris
Mr & Mrs Larry Aldrich, New York
(acquired from the above)
Their sale, Parke-Bernet Galleries Inc.,
New York, 30 October 1963, lot 48
Galerie Beyeler, Basel
Sir Edward & Lady Hulton, London
Svensk-Franska Konstgalleriet, Stockholm
Galerie Bonnier, Geneva
Dieter Hauert, Berlin (acquired circa 1975)
Acquired from the above by the present owner

Exhibited

Paris, Galerie René Drouin, *Mirobolus Macadam et Cie-Hautes Pâtes de Jean Dubuffet*,
3 May - 1 June 1946, no. 20
Basel, Galerie Beyeler, *Jean Dubuffet*,
February - April 1965, no. 11, n. p. (illustrated)
Vienna, Museum des 20. Jahrhunderts,
Kunst in Freiheit Moore, Dubuffet, Tobey,
29 May - 27 June 1965, no. 7, n. p. (illustrated)
Stockholm, Svensk-Franska Konstgalleriet, *Jean Dubuffet
Målningar 1944-1959*, February - March 1967, no. 6
Berlin, Martin-Gropius-Bau, *Der unverbrauchte Blick*,
29 January - 5 April 1987, n. p. (illustrated)
New York, The Museum of Modern Art; The Art Institute
of Chicago; Los Angeles, Museum of Contemporary Art,
High & Low: Modern Art Popular Culture, 7 October 1990
- 15 September 1991, pl. 35, p. 87 (illustrated)
Westfälisches Landesmuseum Münster; Leipzig,
Museum der bildenden Künste, *Das offene Bild:
Aspekte der Moderne in Europa nach 1945*,
15 November 1992 - 31 May 1993, p. 36 (illustrated)
Berlin, Galerie Bastian, *Dubuffet - Fautrier. Bilder aus einer
Berliner Sammlung*, 16 Sept - 14 Nov 2014, p. 14 (illustrated)

Literature

Michael Tapié, *Mirobolus Macadam et Cie-Hautes Pâtes
de J. Dubuffet*, Paris, 1946, no. 15. p. 24 (illustrated)
Max Loreau, *Catalogue des travaux de Jean Dubuffet.
Fascicule II: Mirobolus, Macadam et Cie*, Paris, 1966,
no. 84, p. 58 (illustrated)



Profil Genre Aztèque is an historic early painting by Jean Dubuffet, dating from the early days of his mature artistic career, which truly began in the final days of the Second World War. This picture, which was dedicated and given to his friend, the author Jean Paulhan, featured in Dubuffet's second exhibition, when he showed a group of *Hautes Pâtes*, works sharing the heavy, incised impasto visible here. This painting has a rich, overspilling sense of materiality that complements the titular profile, which has been scrawled on the surface with a frenetic energy that speaks of the energy of graffiti and the street as well as timeless cave paintings and the art of the insane. Dubuffet's increasing interest in Art Brut at this time is evident both in the technique and the content: the titular profile is shown with a manic, rictus grin, all the teeth bared, perhaps recalling images of Xipe Totec, the deity who embodied death and rebirth of the Aztec culture. At the same time, this figure may be 'aztèque' according to the word's usage in the *argot*, or French slang, so beloved by Dubuffet, in which it means small or stunted. Dubuffet's ability to compress artistic, cultural and non-canonical notions of representation in a single painting—or even title—was recognised when *Profil Genre Aztèque* was included in Kirk Varnedoe's controversial landmark exhibition *High and Low: Modern Art and Popular Culture* at the Museum of Modern Art,

New York in 1990. That show, which explored the two-way traffic between art and popular culture, was attacked by critics but attracted huge crowds, a result of which Dubuffet himself would have doubtless approved.

Although Dubuffet had made several attempts at painting, it was only in 1942, in the midst of the Occupation of Paris, that he sold his wine business and departed upon a new vocation as an artist, aged forty-one. Within a short amount of time, he was channelling the vivid, direct aesthetic that is encapsulated in *Profil Genre Aztèque*. Initially working in relative seclusion, Dubuffet soon gained the encouragement of his friend Georges Limbour, who brought more and more people to see his pictures. Among these visitors was Paulhan, who came to the studio at the end of 1943 and struck up a strong friendship with Dubuffet. Indeed, between 1945 and 1947, he was the subject of over two dozen paintings and drawings by Dubuffet, several of which are now in museum collections, including the Metropolitan Museum of Art, New York and the Art Institute of Chicago. Paulhan had been a long-established writer, and as the senior editor at Gallimard in the interwar period had played a significant role in the shaping of the French literary landscape of the period.



Brassaï, Graffiti, Le Roi Soleil,
Paris, Musée national d'art
modern - Centre Pompidou, Paris

© DACS 2018 Centre Pompidou, MNAM-CCI,
Dist. RMN-Grand Palais / Jacques Faujour



**‘Art should make us laugh a little and
frighten us a little, but never bore us.’**

Jean Dubuffet

Installation view of the exhibition
*High & Low: Modern Art Popular
Culture*, Museum of Modern Art,
New York, 1990

© ADAGP, Paris and DACS, London 2018.
Image: Museum of Modern Art, New York



Profil Genre Aztèque was dedicated to Paulhan on New Year's Day 1946, adding to its historical importance. Paulhan had spent the final part of the Second World War—the first years of their friendship—in hiding from the occupying forces in France due to his involvement with the Resistance. In 1942, he had begun printing *Lettres Françaises*, a Resistance publication which had nineteen editions, the final one after the Liberation. He had earlier been arrested, and released, for his part in underground publishing. This, then, was the first New Year since the end of the War, and only the second since the end of the Occupation, and Paulhan's emergence from his clandestine existence.

Dubuffet's own aesthetic, as shown in *Profil Genre Aztèque*, was itself a perfect embodiment both of the anxiety of the age, and also of resistance. Against the backdrop of *Entartete Kunst*, Dubuffet had boldly and wilfully harnessed the raw, electric vision of the mentally ill. Dubuffet's fascination with the art of the insane was consolidated during trips to Switzerland to see Hans Prinzhorn's famous collection—indeed, in 1945, the year that *Profil Genre Aztèque* was painted, he had travelled there with Paulhan and Le Corbusier.

Dubuffet had been struck by the refreshing directness of the art of the mentally ill, and channelled it more and more into his own pictures, as well as his wider concept, and collection of Art Brut. The frenetic surface of *Profil Genre Aztèque* is suffused with a gleeful sense of abandon. Dubuffet has discarded any classical notions of representation, instead channelling something far more visceral. The unvarnished surface is raised through his bold use of impasto which, despite officially being catalogued as oil on canvas, reveals the inclusion of more mixed material. The graffiti-like lines that depict the profile have been gouged into this surface, as though scratched manically on a brick wall, revealing different colours underneath. Fiery flickers of red and white punctuate the composition, made all the more dramatic by their contrast with the tar-like surface. During 1946, only the year after *Profil Genre Aztèque* was painted, Dubuffet would write in terms that relate clearly to this picture and its vivid, visceral impasto:

‘The objective of painting is to animate a surface which is by definition two-dimensional and without depth. One does not enrich it in seeking effects of relief or trompe-l'oeil through shading; one denatures and adulterates it... Let us seek instead ingenious ways to flatten objects on the surface; and let the surface speak its own language and not an artificial language of three-dimensional space which is not proper to it’ (Dubuffet, *Prospectus aux amateurs de tout genre*, Paris, 1946, p. 74, quoted in Margit Rowell, ‘Jean Dubuffet: An Art on the Margins of Culture’, pp.15-34 in *Jean Dubuffet: A Retrospective*, New York, 1973, p.24).



Jean Paulhan and Jean Blanzat, 1942

Photographie Daniel Wallard, avec l'aimable autorisation de Dominique Wallard-Thomasson.



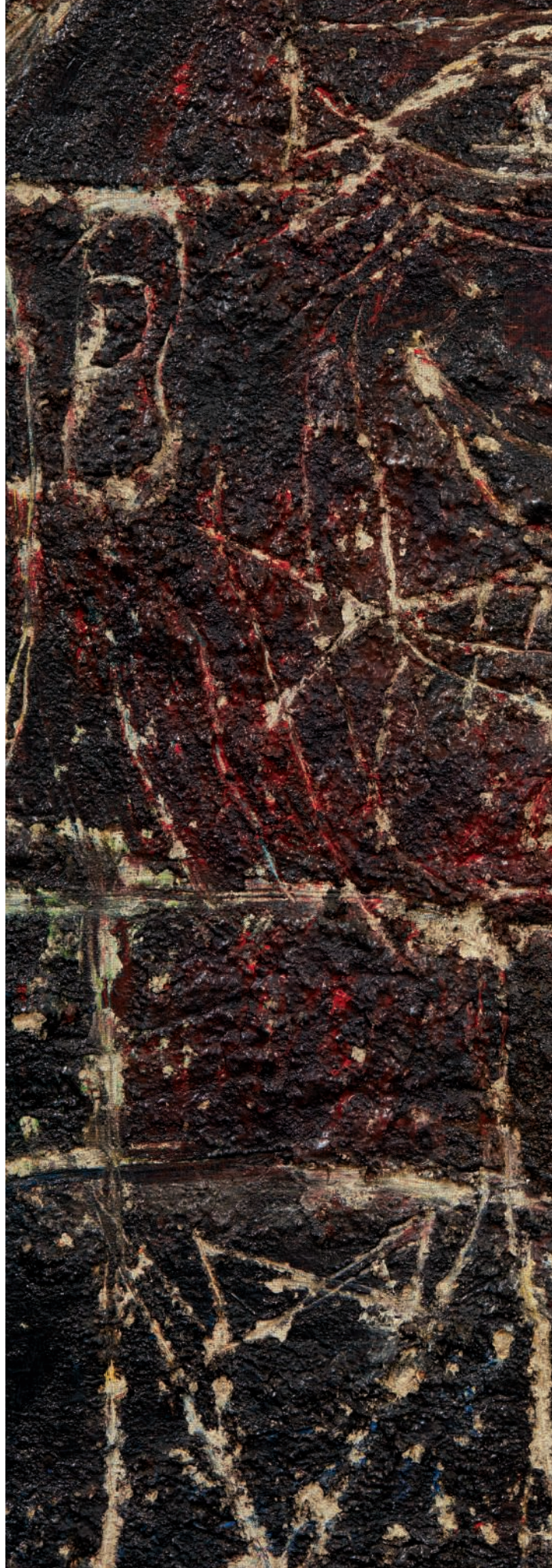
Jean Dubuffet, Jean Paulhan, 1946, acrylic and oil on Masonite, Metropolitan Museum of Art, New York

© ADAGP, Paris and DACS, London 2018. Image Metropolitan Museum of Art/Art Resource/Scala, Florence

Even the liberated Paris was not entirely ready for Dubuffet's work. He had his first exhibition at the Galerie René Drouin in 1944, shortly after the Liberation, on which occasion Paulhan wrote an introduction for the catalogue. *Profil Genre Aztèque* featured in his second show, held at the same gallery in 1946, an exhibition which against a relatively conservative artistic backdrop in Paris, received significant criticism. Despite this, Dubuffet's literary connections served him well, and his work was defended vociferously—and sold easily, helping to establish his burgeoning reputation. Coinciding with this exhibition, Drouin published a book by Michel Tapié under the same title, *Mirobolus, Macadam et Cie: Hautes Pâtes de Jean Dubuffet* which included descriptions of the illustrated works by the artist himself. About *Profil Genre Aztèque*, he wrote:

'Profil genre aztèque 65 x 54 (novembre 45). Mâchefer et goudron, scories hérissées traversées de flaques d'un noir hermétique. Le personnage très éraflé couleur de caillot de sang de boeuf. Tient d'une pièce de four tombée en rebut et d'une résine gommeuse en ébullition'(Jean Dubuffet, quoted in Michael Tapié, *Mirobolus, Macadam et Cie: Hautes Pâtes de Jean Dubuffet*, Paris, 1946).

Profil Genre Aztèque has been owned by a string of high-profile collectors since it was painted over seven decades ago, as well as passing through the hands of incredibly important dealers such as Alex Maguy of the Galerie de l'Elysée, Ernst Beyeler, Harry and Jan Runnquist of the Svensk-Franska Konstgalleriet and Galerie Bonnier in Geneva. *Profil Genre Aztèque* was recently owned by the Berlin-based businessman and collector, Dieter Hauert. Previously, it had been in the formidable collection of the fashion designer Larry Aldrich, who would ultimately found a museum that still bears his name. The painting was later acquired by the media magnate Sir Edward Hulton, the founder of the *Picture Post* and also the photographic archive that for a long time bore his name. Highlights from Hulton's own collection were exhibited several times during his own lifetime, including two shows at Tate Gallery, London, shortly before the acquisition of *Profil Genre Aztèque*. His wife had a particular fascination for, and highly-esteemed collection of works by Paul Klee, but they were known for their wide-ranging taste, gathering works 'from Tintoretto to de Staël' (Max Huggler, introduction to *Sammlung Sir Edward und Lady Hulton*. London, exh. cat., Wuppertal, 1964, n.p., quoted in C. Dossin, *The Rise and Fall of American Art, 1940s-1980s*, Abingdon, 2016, p. 90). The presence of *Profil Genre Aztèque* testifies further to the wide-ranging taste of their formidable collection.



Max Ernst and the Poets of Surrealism

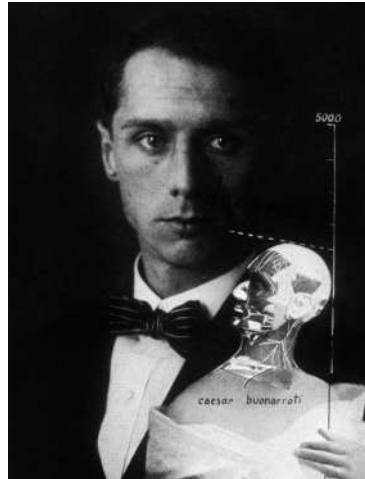
The following two works, *Colombe blanche* of 1925 and *Le Surréalisme et la peinture* of 1942, both reveal Max Ernst's crucial involvement with some of the writers associated with Surrealism, highlighting the cross-germination between his work and theirs. *Colombe blanche* was initially owned by the poet Paul Eluard, while the title of *Le Surréalisme et la peinture* was taken from André Breton's 1928 essay of the same name; this pastel was created when both Ernst and Breton were effective exiles in New York, having escaped a war-torn Europe.

Ernst was one of the most important artists associated with Surrealism, and had been involved since its very inception. After all, Surreal art emerged from Dada, and Ernst had been one of the foremost protagonists in that iconoclastic movement. It was as early as 1921 that Ernst's work attracted the attention of the Parisian offshoot of Dada, when he received a letter from Breton suggesting cooperation and indeed his participation in an exhibition. This show was held in May 1921 at a bookshop called *Au Sans Pareil*. Breton even wrote the introduction. And it was following this exhibition, which showcased the bracing novelty of the painstakingly-assembled collages that Ernst was creating at the time, that Eluard took his Russian wife Gala to Cologne to meet the man behind them.

This was to prove a cataclysmic encounter. Within a short time, Ernst—whose wife Luise had only recently borne their son Jimmy—was involved in an affair that would eventually see the artist moving to France with false papers and living with Paul and Gala Eluard in a house at Eaubonne, in the outskirts of Paris. Ernst would come to decorate numerous rooms in the house with his own idiosyncratic visions.

These domestic arrangements did not last long: the three moved to Eaubonne together in 1923, but the following year, Eluard disappeared, eventually reappearing in Saigon. Gala and Ernst followed him there, convincing Eluard to return to Paris, which he did, with his wife, later in 1924. Ernst followed shortly afterwards. It is a tribute to the importance of the relationship between Ernst and Eluard that *Colombe blanche*, painted the next year, entered his collection and remained in it until the late 1930s.

Reflections of Ernst's complex relationship and the atmosphere and avian themes were contained within Eluard's visceral poem 'Max Ernst', written in 1926 on the occasion of the exhibition at the Galerie Van Leer in which *Colombe blanche* was exhibited.



Max Ernst circa 1925
© Bridgeman Images



Paul Eluard, 1932
© Bridgeman Images



André Breton as target sandwich man by Francis Picabia at Dada festival, Paris, 27 March 1920
© DACS

**In a corner the nimble incest
Revolves around the virginity of a small dress
In a corner the sky delivered
To the points of angels leaves white globes behind [...]**

**Devoured by feathers and obedient to the sea
He has let his shadow pass in the flight
Of the birds of freedom.
He has left
The hand-rail to those falling under the rain
He has left their roof to all those who prove themselves true.**

(Paul Eluard, *Max Ernst*, in André Breton, 'Surrealism and Painting', 1928, pp. 1-48, *Surrealism and Painting*, S. Watson Taylor (trans.), Boston, 2002, p. 28).

This poem was written at the dawn of Surrealism. Around the time that Ernst had returned from the Far East, Breton had written and signed the first Surrealist manifesto, published on 15 October 1924; he also opened his *Bureau de recherches surréalistes*. Initially, much of Breton's focus was on the literary facets of Surrealism, Ernst, and in particular the *frottage* technique he pioneered in works such as *Colombe blanche*. A few years later, Breton would publish his essay 'Le Surréalisme et la peinture', in which a large swathe of the text would discuss various artists associated with the group, including Ernst himself.

Ernst's relationship with Breton, and with the Surrealists as a group or movement, remained complex throughout his life. His techniques and vision served as a springboard for many of the artistic developments that took place under the auspices of Surrealism, yet Ernst remained wary of groups and organisations, and indeed of Breton himself. However, a decade and a half later, they would both find themselves isolated, exiles in New York during the Second World War. It was in the same year that Ernst created the pastel *Le Surréalisme et la peinture*, as well as the larger oil painting of the same title, that Breton wrote an essay on the artist.

'I consider Max Ernst's work to be pregnant with events destined to be realised on the plane of reality,' Breton would declare.

'What is more, I believe that it prefigures the *very order* in which these events occur. As we have all known for a long time, the *enigma* of the sphinx says much more than it seems to, and says entirely different things, too. And the Labours of Hercules! And the Golden Fleece! Ah, if only I had the pen of the great bards...' (André Breton (1942), 'The Legendary Life of Max Ernst Preceded by a Brief Discussion of the Need for a New Myth', pp. 155-65, *Surrealism and Painting*, S. Watson Taylor (trans.), Boston, 2002, p. 159).

This interaction between the two, between the strains of Surrealism represented by the artistic Ernst and the literary Breton, reveal the continued esteem that each had for the other. Similarly, the fact that the section of Eluard's own collection which he sold to Roland Penrose in 1938 had included a number of works by Ernst indicated the importance of the artist to his own personal universe. *Colombe blanche* and *Le Surréalisme et la peinture* both reflect the degree to which the works, lives and careers of these writers were intertwined with Ernst's own.

28. Max Ernst 1891-1976

Colombe blanche

signed and dated 'max ernst '25' lower right

oil and graphite on canvas

65 x 50.5 cm (25⁵/₈ x 19⁷/₈ in.)

Executed in 1925.

Estimate

£350,000-500,000 \$489,000-699,000

€395,000-564,000 ♠

Provenance

Paul Eluard, Paris (1938)

Roland Penrose, London

E. L. T. Mesens, London

Nierendorf Gallery, New York

Frank Perls Gallery, Beverly Hills

Burt Kleiner, Beverly Hills

Richard Feigen Gallery, New York

(acquired from the above in 1970)

Galleria Galatea, Turin

Andrée Strassart, Paris

Paolo Marinotti, Milan

Thence by descent to the present owner

Exhibited

Paris, Galerie Van Leer, *Exposition Max Ernst*,

10 - 24 March 1926, no. 6

London, The London Gallery, *Max Ernst*,

15 December 1938 - January 1939, no. 29

San Francisco Museum of Art,

20th Century German Paintings, January 1940, no. 1037

Rome, Museo del Corso, Fondazione Cassa di

Risparmio di Roma, *Max Ernst e i suoi amici Surrealisti*,

24 July - 3 November 2002, p. 29

(illustrated on the cover)

Literature

Werner Spies, *Max Ernst Oeuvre-Katalog Werke 1906 - 1925*,

Cologne, 1975, no. 768, p. 400 (illustrated)



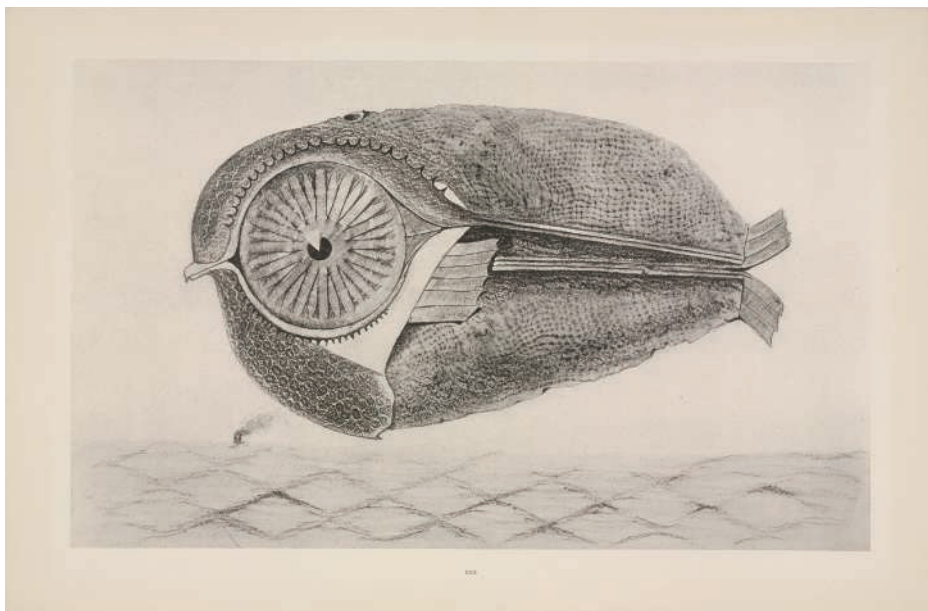
Max Ernst's *Colombe blanche* was painted in 1925, at the very dawn of Surrealism. This historic picture features an image of a dove, one of the most important recurring symbols, or indeed characters, in Ernst's work. Over the coming years, he would add to his avian mythology, creating his own pictorial avatar, Loplop, of which *Colombe blanche* is a precursor. Sometimes the bird would be caged, or dwarfed by a sinister nocturnal forest; by contrast, in *Colombe blanche*, the dove appears pale and serene, an image of apparent calm and tranquillity, its wings enfolding itself, depicted as though recalling vine leaves, a blurring of the animal and vegetable worlds that also hints at both Christian and Bacchic imagery. This picture, which is also sometimes known as *Colombe d'or*, showcases Ernst's recent development of the *frottage* technique, with which he would revolutionise the role of painting within the Surreal sphere. This was his method of taking a picture surface—originally paper, and later canvas—and rubbing it against organic materials that would show through, for instance the grain of the wooden planks of a floor, as appears the case in *Colombe blanche*. These patterns would themselves serve as the springboard for Ernst's pictorial adventures.

Considering the importance of this technique to the incipient Surrealists, it is only too apt that the painting passed through the hands of some of the most important figures of the movement. It was first owned by his friend, the acclaimed poet Paul Eluard, an early supporter of the Dada and Surrealist artists whom Ernst had met earlier through the growing international network of authors and artists associated with Dada. Eluard subsequently sold it to Roland Penrose, who served as a vital link between Surrealism and the English-speaking world. *Colombe blanche* also featured in several important early exhibitions of Ernst's works, including what he recalled as '[his] first relatively big show in Paris, at Galerie van Leer. The catalogue, in lieu of the usual

sycophantic preface, included poems by Paul Eluard, Benjamin Péret and Robert Desnos' ('Biographical Notes: Tussie of Truth, Tissue of Lies', pp. 281-339, Werner Spies, ed., *Max Ernst: A Retrospective*, exh. cat., London, 1991, p. 301).

The titular dove in *Colombe blanche* plugs into Ernst's personality and indeed persona. Ernst himself claimed that he had had a long-standing confusion in his mind between people and birds, beginning with biographical and mystical experiences in his own youth. These came to inform a number of his paintings over the years, which often saw Ernst represented by a bird within the composition. In that sense, *Colombe blanche* can be seen as a form of Surreal self-portrait, or at least a projection of the artist's own state of mind. Certainly, *Colombe blanche* was created at a vital juncture in Ernst's life. He had recently signed a contract with Jacques Viot that had allowed him to give up the menial and industrial jobs that had hitherto sustained him, and to dedicate himself to painting. He did so with great relish. On a more personal note, his life was complicated, as it was only the previous year that the *ménage-à-trois* living arrangements that he had shared with Eluard and his Russian wife Gala (who later married Salvador Dalí) had come to an end. The return of all three protagonists to Paris at the end of 1924 had coincided with the first actions of André Breton's new Surreal group, including the opening of his 'Bureau de recherches surréalistes' and publication of the first *Manifesto of Surrealism*, both in October of that year.

While Ernst had been absent during the drafting and signing of the manifesto, he soon found himself immersed within the Surreal firmament, partly because of the *frottage* technique in evidence in *Colombe blanche*. Ernst had been experimenting with *frottage* over recent years, but it now developed a true purpose, serving as a vehicle for near-automatic image production, in keeping with the tenets of the nascent Surrealism.



Max Ernst, *The Fugitive*
(*L'Évadé*) from *Natural History*
(*Histoire Naturelle*), c. 1925,
published 1926, Museum
of Modern Art, New York

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Image: Museum of Modern Art, New York /
Scala, Florence

Francis Picabia, *La nuit espagnole*, 1922, oil on canvas, Museum Ludwig, Cologne
© DACS. Museum Ludwig, Cologne / Bridgeman Images



Ernst used it in the series of works on paper, *Histoire naturelle*, which would be published the following year; when he transferred these techniques to his paintings on canvas, he launched upon a series of masterpieces, many of which would be shown alongside *Colombe blanche* at the Galerie Van Leer in 1926. The development of a Surreal visual language saw Ernst propelled to the front line of the group being spearheaded by Breton.

The subject matter of *Colombe blanche* appears to be informed by the new Surreal movement, by Ernst's own identifying with birds, and also crucially by other avant garde movements. The play of varied textures shown within the composition hint at the continued importance of Cubism, the movement that had come to the fore during the previous decade under the guidance of Georges Braque, Pablo Picasso and Juan Gris. At the same time, the sense of duality contained within the image, with the white dove on the right and the black silhouette in negative on the left, hints at a long fascination with dichotomies on the parts of Ernst and other artists. In particular, the composition of *Colombe blanche* recalls a painting by one of the most prominent artists associated with Parisian Dada, Francis Picabia, *La nuit espagnole* of 1922, now in the Museum Ludwig, Cologne. The paintings share their contrast with light and dark, their interest in shadows and silhouettes, in presence and absence; even Ernst's use of red echoes Picabia's targets, which disrupt the black and white that dominates his picture.

In Picabia's picture, the two figures are clearly male and female, indicating that *Colombe blanche* may be inspired by Ernst's love life, a notion emphasised by the enfolding wings of the bird. Is this a solitary, righteous dove, cast out by Gala and Eluard? The fact that the silhouette on the left contains a green tinge hints at a contrasting exoticism, as though it were some other facet of the white, almost clerical bird on the right.

Colombe blanche was shown in Ernst's 1926 exhibition at the Galerie Van Leer—where he would meet his second wife, Marie-Berthe Aurenche, the following year. This marked a further turning point in Ernst's career—after a favourable review in the press, there was enough custom and attention given to his work that he was even hired by Sergei Diaghilev to create designs for *Romeo et Juliette*, which was to be performed by the Ballets Russes. Over a decade later, *Colombe blanche* was exhibited at the London Gallery, which had been set up by Penrose and Mesens partly to promote Surrealism in the United Kingdom. This was one of a group of works that Penrose, a painter and philanthropist as well as the husband of the photographer and Surreal muse Lee Miller, acquired from Eluard in 1938. Much of Penrose's own collection of Surreal masterpieces now adorns the walls of the Scottish National Gallery of Modern Art, Edinburgh.

29. Max Ernst 1891-1976

Le Surréalisme et la peinture
signed 'Max Ernst' lower right
pastel on paper
54.4 x 44 cm (21³/₈ x 17³/₈ in.)
Executed in 1942.

Estimate

£350,000-450,000 \$489,000-629,000

€395,000-508,000 ₣ ♠

Provenance

Private Collection, Westchester, New York

Sotheby's, London, 5 May 1965, lot 79

Private Collection

Sotheby's, London, 28 November 1995, lot 265

Helly Nahmad, London

Acquired from the above by the present owner

Literature

Werner Spies, *Max Ernst Oeuvre-Katalog Werke 1939-1953*,
vol. 5, Cologne, 1987, no. 2418, p. 60 (illustrated)





Max Ernst, *Le Surréalisme et la peinture*, 1942, oil on canvas, The Menil Collection, Houston
 © ADAGP, Paris and DACS, London 2018.
 Image: The Menil Collection, Houston

Max Ernst's *Le Surréalisme et la peinture* is an exquisite Surrealist pastel dating from 1942, when the artist was based in New York. A study for the celebrated oil painting of the same title, housed in the Menil Collection in Houston, *Le Surréalisme et la peinture* provides an insight into Ernst's unbounded and inspired psyche, as well as his working methods. Ernst's composition, with the sinuous, interlocking forms of the nestling birds, displays the artist's expansive exploration into the unconscious whilst reflecting his provocative interpretation of the external world. The figures are gracefully huddled at the forefront of the composition, their accented fluid tones set against the cool blue of the skyline. Around the smallest of these birds, in particular, lingers a sense of the anthropomorphic, of human limbs arcing back and forth. Humanistic yet bird-like in their presence, the identity of these creatures is deliberately left to the imagination of the viewer, revealing the power of Ernst's ability to conjure natural yet fantastical visions from his subconscious.

Le Surréalisme et la peinture was created at a tumultuous time for Ernst. He was living in New York, having escaped from the carnage and confusion of the Second World War, which had seen him repeatedly arrested as a foreign national. His marriage to the wealthy collector and gallerist

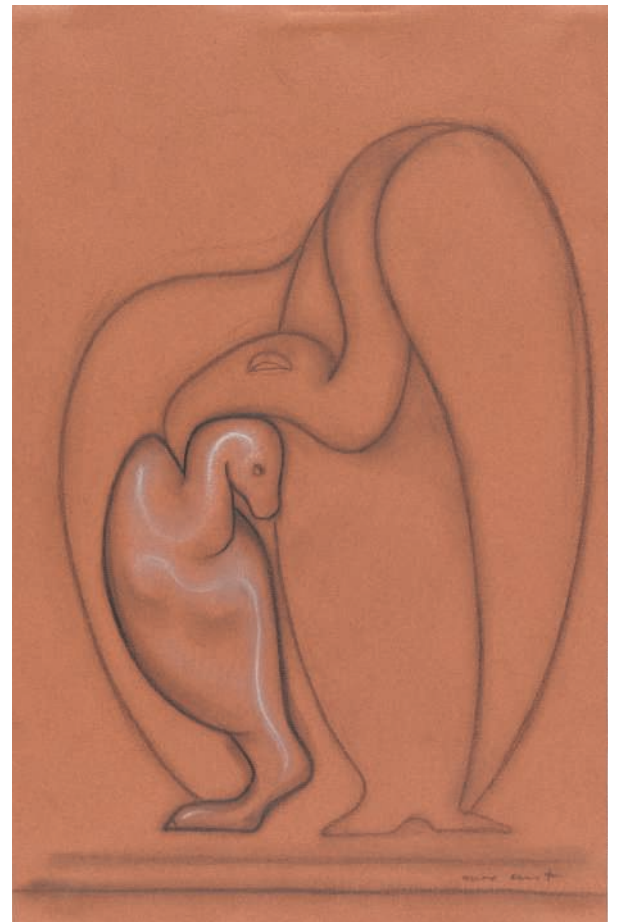
Peggy Guggenheim was coming to an end, while his relationship with Dorothea Tanning, the young artist who would a few years later become his fourth wife, was blossoming. Ernst had few collectors during this period, yet his works and ideas found fertile ground in the up-and-coming generation of avant garde artists working in New York at the time. *Le Surréalisme et la peinture*, a highly-finished work in its own right, was a pivotal study for one of the masterpieces of the influential surrealist's oeuvre. The larger painting of the same title was painted for the legendary *First Papers of Surrealism* exhibition in New York, which was organized by Marcel Duchamp and featured around thirty artists, propelling the Surrealists to the forefront of the avant garde in the United States. The larger picture showed the huddled bird-like creatures on the left, with one of them extending a limb and appearing to paint a picture that appears like some impossible cosmic map. *Le Surréalisme et la peinture* reflected Ernst's profound preoccupation with automatism, which was showcased through a number of techniques, including the craft of creating a picture within-a-picture, by dripping paint from a can suspended by a string and set in motion, pre-empting Jackson Pollock's works.



André Breton, *Le surréalisme et la peinture*, 1928

In *Le Surréalisme et la peinture*, the artist's refined technical ability finds a point of convergence with his imagination, represented by these humanistic bird-like creatures. As such, *Le Surréalisme et la peinture* shares both its title and preoccupations with André Breton's groundbreaking essay of 1928. The present work clearly explores the author's concern with an internal model and automatism in art, 'pure psychic automatism, by which one proposes to express, either verbally, in writing, or by any other manner, the real functioning of thought' (André Breton, *Manifeste du surréalisme*, Éditions du Sagittaire, 15 October, 1924). The final painting, considered one of Ernst's greatest contributions to this debate on automatism, displays the importance Ernst placed on Breton's discourse. Breton praised the emphasis that Ernst in particular placed on automatism, noting that the only form that relates to the synthesis of sensuous and rational roles is graphic self-expression freed from control. The present work exemplifies this, while also highlighting Ernst's 'own particular mixture of activity and passivity' (Werner Spies, *Max Ernst Werke 1939-1953*, vol 5., 1987, p. VIII).

The protagonists, three bird-like figures worked in satin tones, are affectionately intertwined against a gradated tranquil blue landscape. Ernst's preoccupation with birds harked back to his childhood and in particular the birth of his sister on 5th January 1906, which coincided with the death of his beloved pet parrot Hornebom. The artist came to believe that his parrot had been reincarnated as his newly born sister, and from that point onwards conflated and confused humans and birds. Ernst himself came to identify with birds throughout his oeuvre: they had first emerged as a recurring theme during his early involvement with the Dada movement in Cologne in the late 1910s. One of Ernst's most important motifs, the bird revealed the depth of his imagination and personality, eventually materializing as Loplop, the artist winged alter-ego, around 1927 - 1928. By 1942, the year of the present works execution, Ernst was penning his Surrealist autobiography, within which he



Max Ernst, *Maternity (Study for Le Surréalisme et la peinture)*, 1942, pencil and chalk on colored paper, Museum of Modern Art, New York
© ADAGP, Paris and DACS, London 2018.
Image: Museum of Modern Art, New York

highlighted his magical birth as an eagle, 'his first contact with the sensible world, when he came out of the egg which his mother had laid in an eagle's nest and which the bird had brooded for seven years' (Max Ernst, quoted in "Some Data on the Youth of M.E. As Told by Himself", *View 2*, no. 1, 1942, p. 28).

Le Surréalisme et la peinture appears to be an instinctive composition, revealing the innermost workings of the artist's creative mind. This is one of a group of studies executed in 1942 which explore distorted, hybrid, bird-like figures arranged in differing harmonious configurations, culminating in the painting in Houston. One of these, *Maternity*, a monochromatic chalk drawing in the collection of The Museum of Modern Art, New York, presents two bird-like figures clearly linked to those in the present work. In title, *Maternity* directly references and explores the notion of familial, maternal and paternal instincts, providing the viewer with an additional context within which to frame *Le Surréalisme et la peinture*, in which two larger birds are sheltering the smaller one. This highlights the artist's masterful ability to translate verbal and theoretical themes into visual imagery whilst channelling his own deeply personal memories and interventions.

Max Ernst, Leonora Carrington,
Marcel Duchamp and
André Breton in front of
Le Surréalisme et la peinture
© ADAGP, Paris and DACS, London 2018. Image: bpk /
Münchner Stadtmuseum, Sammlung Fotografie /
Archiv Landshoff

**‘Painting is not for me either
decorative amusement, or the
plastic invention of felt reality;
it must be every time: invention,
discovery, revelation.’**

Max Ernst





Property from an East Coast American Collection

30. Wassily Kandinsky 1866-1944

Ohne Titel

signed with the artist's monogram 'K' lower left
watercolour, pen and India ink on paper
36 x 27 cm (14 $\frac{1}{8}$ x 10 $\frac{5}{8}$ in.)
Executed in Moscow circa 1918.

Estimate

£350,000-550,000 \$489,000-769,000

€395,000-621,000 ₪

Provenance

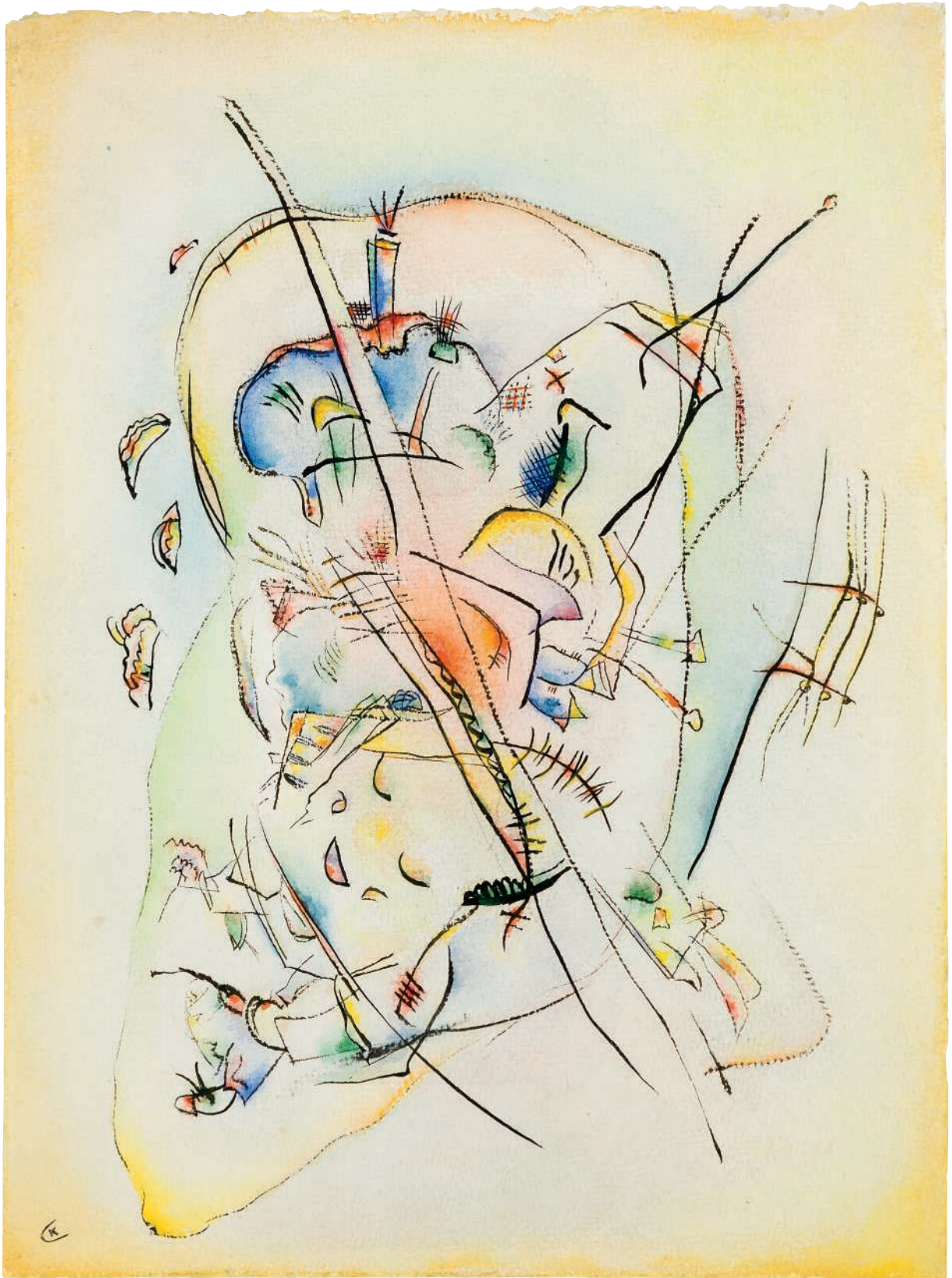
Nina Kandinsky, Paris
Karl Flinker, Paris (gifted from the above in 1980)
Sotheby's, London, 1 December 1992, lot 17
Private Collection (acquired at the above sale)
Christie's, New York, 13 May 1999, lot 355
Acquired at the above sale by the present owner

Exhibited

Tokyo, Galerie Tokoro, *Wassily Kandinsky: exposition des aquarelles de 1910 à 1944*, 22 October - 24 November 1979, no. 7 (illustrated)

Literature

Vivian Endicott Barnett, *Kandinsky Catalogue Raisonné of the Watercolours, 1900-1921*, vol. I, London, 1992, no. 502, p. 441 (illustrated)



Avant-garde impresario, academic and tutor, Wassily Kandinsky considered himself the first Russian artist to depart from artistic tradition and move towards abstraction. Between 1909 and 1911 whilst living in Schwabing, Munich, the artist eradicated identifiable subjects from his work and formed compositions that stream with quantities of primitive colour and an archipelagic scatter of pigment. Conceived during a period of exile, the present composition from 1918 was executed after Kandinsky had returned to his native Russia, compelled to leave Munich after the outbreak of the First World War. Between December 1915 and 1921 the artist remained in Moscow, with the exception of occasional brief excursions to Kiev, Odessa, Finland and Sweden and in 1916 met Nina Andreievskaya whom he would marry in 1917. *Ohne Titel* was in the late widow's collection until she gifted it to gallerist Karl Flinker on 6th March 1980, the year of her death.

Forging the way for the onset of abstraction in the lead up to the First World War, having founded both the Munich *Neue Künstlervereinigung* (New Artists' Association) in 1909 and the *Blaue Reiter* (Blue Rider) group with Franz Marc in 1911, the artist became the coordinator for Munich Expressionism. Accentuating colour and form, key proponents of his writing, manifesti and scholarly commentary, the present composition is an aesthetic translation of the artist's dicta.

Whilst in Russia, Kandinsky painted little and took a key role in cultural reorganisation, devoting his time to artistic education he engaged with the cultural politics of Russia and museum reform. Focused primarily on the analysis of colour, Kandinsky's teaching at the Svomas (Free State Art Studios) in Moscow and his associations with young artists of the revolutionary era greatly influenced his work. Whilst focusing on the pedagogical elements of his output, Kandinsky's spiritual and expressionistic view on the arts thrived, it was however rejected by the more radical of those surrounding him as being too individualistic and bourgeois. Kandinsky cited the prevailing influence of his heritage on his work, the rich colours of Russian folk art led him closer to abstraction, whereby he considered colours so emphasised that the image becomes dissolved.

Ohne Titel is from Kandinsky's reduced artistic output of 1918, a year when, according to Vivian Endicott Barnett, the artist did not paint any canvasses. A lyrical composition imbued with his views on the power of form and colour, the artist forges graphic and melodic lines that intersect one another. Upholding the principles of his seminal 1911 treatise, *On the Spiritual in Art*, the present composition echoes his sentiments. 'Here, the painter must train not only his eye but also his soul, so that he learns to weigh colour not only by perceiving exterior impressions or sometimes inward ones, but also by utilizing it as definite power in his creations' (Wassily Kandinsky, *On the Spiritual in Art*, Munich, 1911).



Franz Marc
The Fox, 1913, oil on canvas,
 Museum Kunstpalast
 Düsseldorf, Germany.
 © Image: Bridgeman Images.

‘Lend your ears to music, open your eyes to painting, and... stop thinking! Just ask yourself whether the work has enabled you to “walk about” into a hitherto unknown world. If the answer is yes, what more do you want?’

Wassily Kandinsky

With intricately worked areas of tone and colour, abstract shapes collide to form a landscape of forms. The composition presents powerful linear, colouristic and planar juxtapositions, light bursts from the interlocking forms. Describing the effect he was seeking in his abstract compositions the artist noted ‘Burning zig-zag rays split the air. The skies burst. The ground cleaves. And rumbling thunderclaps break the silence’ (Wassily Kandinsky, quoted in *About the Artist*, Stockholm, 1916). Synthesising his views on the role and relationship between art and artists, Kandinsky asserted ‘Colour is a means of exerting direct influence on the soul. Colour is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hands which plays touching one key or another purposively to cause vibrations in the Soul.’ (Wassily Kandinsky, *On the Spiritual in Art*, Munich, 1911).

Kandinsky’s use of colour and form as an expressive vehicle representing the spiritual aspirations of the new age, through fragmented planes and radiating forms, *Ohne Titel* is one of the artist’s finest representations of his spiritual vision. The present work, set within, yet departing from, his earlier *Blaue Reiter* concerns and affinity to Richard Wagner’s notion of the *Gesamtkunstwerk* is exemplary of how Kandinsky found influence in all aspects of creativity. Kandinsky’s artistic vision considered the impression of various tangents of the arts to be synthesised; he felt that the psychological effects of painting, music and poetry were interchangeable and equal. Equating the pictorial to the musical, the artist allows us to become integrated into a unified vision of rhythmically abstract form and colour, notions the artist treated as elements within the overall structure of the composition.

So radical that it garnered critical response, the work exhibited by Kandinsky and his circle was attacked publically as the product of the ‘incurably insane’ (*Münchner Neuesten Nachrichten*, Autumn, 1909). Despite controversy and the artist’s return to Russia, between 1912 and 1918 Kandinsky’s works travelled to the United States, Switzerland, Holland, France and his native Russia. Kandinsky’s influence disseminated and his striking compositions and influential dicta resonate throughout the canon of 20th century art.

Property from the Triton Collection Foundation

31. Marcel Duchamp 1887-1968

Feuille de vigne femelle (Female Fig Leaf)

incised with the artist's signature, titled and dated

"Feuille de vigne femelle"

Marcel Duchamp 1951' lower edge

bronze

9 x 14 x 12.5 cm (3½ x 5½ x 4⅞ in.)

Conceived in 1951 and cast in bronze in 1961 by
Galerie Rive Droite, Paris, this work is from an unnumbered
edition of 10 and is accompanied by a certificate of
authenticity from the Association Marcel Duchamp.

Estimate

£300,000-400,000 \$419,000-559,000

€339,000-451,000 ♠

Provenance

Galerie Rive Droite, Paris

Galerie Eva af Burén, Stockholm

Acquired from the above by the present owner in 2009

Exhibited

Stockholm, Eva af Burén, *Marcel Duchamp*, April - May 1963

Antwerp, Galerie Ronny Van de Velde, *Marcel Duchamp*,

15 September - 15 December 1991, no. 127, n. p.

(another example exhibited and illustrated)

Berlin, Martin-Gropius-Bau; London, Royal Academy

of Arts; London, Saatchi Gallery, *American Art in the*

20th Century: Painting and Sculpture, 1913-1993, 8 May -

12 December 1993, no. 29, p. 478 (another example

exhibited and illustrated)

Stockholm, Galerie Bel'Art, *Marcel Duchamp*, 2006

The Hague, Gemeentemuseum Den Haag, *Parijs,*

Stad van de moderne kunst 1900-1960,

15 October 2011 - 29 January 2012, p. 236

Edinburgh, National Galleries of Scotland; Hamburger

Kunsthalle; Rotterdam, Museum Boijmans Van Beuningen,

Surreal Encounters: Collecting the Marvellous. Works from the

Collections of Roland Penrose, Edward James, Gabrielle Keiller

and Ulla and Heiner Pietzsch, 4 June 2016 - 28 May 2017,

no. 52 (another example exhibited and illustrated)

Literature

Robert Lebel, *Marcel Duchamp*, London, 1959, pl. 120,

no. 196, pp. 56, 96, 175 (another example illustrated)

Arturo Schwarz, *The Complete Works of Marcel Duchamp*,

vol. I, London, 1969, no. 332b, p. 525

(another example illustrated)

Arturo Schwarz, *The Complete Works of Marcel Duchamp*,

vol. I, New York, 1997, no. 536c, p. 797

(plaster version illustrated)

Francis M. Naumann, *Marcel Duchamp:*

The Art of Making Art in the Age of Mechanical

Reproduction, New York, 1999, no. 8.16, p. 219

(another example illustrated)

Arturo Schwarz, *The Complete Works of Marcel Duchamp*,

vol. I, New York, 2000, no. 536c, p. 797

(plaster version illustrated)





Feuille de vigne femelle is one of the 'erotic objects' that Marcel Duchamp conceived at the beginning of the 1950s, following what he had given to believe was a quarter-century's absence from artistic creation. The work was first created in two plaster examples, one of which was given to Man Ray when he was moving to Paris from the United States. It was subsequently owned by Jasper Johns, who donated it to the Museum of Modern Art, New York, where it is currently on display. The artist's proof was retained by Duchamp, and then by his widow Alexina, or 'Teenie.' Man Ray, under Duchamp's auspices, created plaster casts from his version, while a bronze edition of ten was made in 1961 and issued by Jean Larcade's cutting-edge Galerie Rive Droite in Paris, with artist's name, the title and the date of conception inscribed by Duchamp on the back. *Feuille de vigne femelle* forms part of this bronze edition, other examples of which are now held by Tate, London, the Museo Nacional Centro de Arte Reina Sofía, Madrid, and the Philadelphia Museum of Art, which received a cast from Duchamp's widow in 1976. An earlier example of *Feuille de vigne femelle* was photographed for the cover for the first edition of André Breton's *Le surréalisme, même* in 1956.

By 1950, when *Feuille de vigne femelle* was first conceived, Duchamp had become something of a cipher. Most of his best-known paintings and objects dated from the 1910s, and much of what he had created then and subsequently, was owned by his friends and patrons, such as Louise and Walter Arensberg, whose collection now forms part of the authoritative holding of Duchamp's work in the Philadelphia Museum of Art. Duchamp had nonetheless retained a crucial position in artistic and intellectual circles on both sides of the Atlantic, despite claiming to have devoted himself largely to chess. *Feuille de vigne femelle* was one of a trio of works, alongside *Objet dard* and *Coin de chasteté*, described as his 'Erotic Objects', which supposedly marked the end of Duchamp's self-imposed exile from artistic creation.

This period of creative abstinence was itself a self-conceived myth. Although it was known to the public only after his death, Duchamp had in fact been working on *Etant donnés* (Philadelphia Museum of Art), his final masterpiece, since the mid-1940s. The erotic objects including *Feuille de vigne femelle* are linked to the gradual development of *Etant donnés*, a mysterious and complex work which features a wall and doors through which the viewer peeks, seeing an entire landscape with a waterfall, the foreground occupied by a female reclining nude holding a gas lamp. Duchamp had few confidants while it was being made, but one of them was his lover, the Brazilian sculptor—and wife of that country's ambassador—Maria Martins. In 2009, an exhibition took place at the Philadelphia Museum of Art largely dedicated to the genesis of this fascinating tableau. Granted unprecedented access to the archives of both Duchamp and Martins, the exhibition revealed that during the early stages of the creation of *Etant donnés*, he had used casts of her body to create the nude that forms its centrepiece. In turn, the first *Feuille de vigne femelle* was a cast from that sculpture, and is therefore intimately linked to its creation. This ties the sculpture to Duchamp's own personal life and his relationship with Martins.

Duchamp had long been fascinated by the erotic, by what is revealed and concealed, first exploring the theme famously in *La mariée mise à nu par ses célibataires, même*, of 1915-23 (Philadelphia Museum of Art). Also known as 'The Large Glass', this work appears diagrammatic, tapping into the language of mechanical and scientific illustration, yet is resolutely enigmatic. In this sense, it appears diametrically opposed to the seemingly overt subject matter on display in *Etant donnés* and indeed in *Feuille de vigne femelle*. Yet the Duchampian paradoxes are present here too: we are presented with the negative impression of female genitalia—hence the title. This is the 'fig leaf' that could conceivably protect someone's modesty, if this were being taken from a life cast. The mould would be the only protection, and in itself a deliberately compromised one, ultimately being used to illustrate, rather than conceal. Duchamp himself would know more than most about the fallible nature of a fig-leaf as a *cache-sexe*, having acted as Adam to Bronia Perlmutter's Eve in a tableau based on a painting by Lucas Cranach which formed part of Francis Picabia's farce, *Ciné Sketch* of 1924, as immortalised by Man Ray. Meanwhile, the notion of concealing the private in plain view was one that must have appealed to Duchamp in 1950—the *Feuille de vigne femelle* was a teasing, sardonic prelude to *Etant donnés*, presented to an unknowing and unsuspecting audience.

Man Ray, Marcel Duchamp
as Rose Selavy, c. 1920-21,
gelatin silver print, Philadelphia
Museum of Art, Pennsylvania
© Man Ray Trust/ADAGP, Paris and DACS, London
2018. Image: The Philadelphia Museum of Art/Art
Resource/Scala, Florence





Marcel Duchamp, *Étant donnés*,
1946-66, mixed media
assemblage, Philadelphia
Museum of Art, Pennsylvania
© Association Marcel Duchamp/ADAGP, Paris and
DACs, London 2018. Image: Philadelphia Museum
of Art, Pennsylvania / Bridgeman Images

Intriguingly, while Duchamp used casts of Martins' body (and ultimately his wife Teenie's arm) to create the nude figure for *Étant donnés*, this great pioneer of the readymade was also involved in the hands-on modelling of the plaster itself, as he sought to achieve the effect he desired. The plaster was later covered with parchment in order to give a realistic impression of human skin to the viewer. This direct sculptural approach, so far from the appropriations with which Duchamp is so often associated, adds an enthralling complexity to the origins of *Feuille de vigne femelle*, despite its seemingly open appearance. Until 2009, authors debated whether the sculpture was handmade, a life cast or something else. Certainly, Martins and Duchamp are now known to have taken lessons in life casting when they were both living in New York, but *Feuille de vigne femelle* itself has a more complex origin, being based both on casts of Martins' body and on Duchamp's own handiwork.

This ambiguity is only too apt in *Feuille de vigne femelle*, and indeed is indicative of the elusive conceptual nature of Duchamp's work in general. It is relevant that he himself had a female alter ego, Rose Selavy, whose own invented name was a play on 'Eros'. Duchamp's deliberate muddying of

gender, and of the wider categorisations that underpin so much in life, was embodied in the character of Rose Selavy and is likewise echoed in this sculpture. After all, the mould is the negative, or opposite, of female genitalia, just by the nature of its composition, straddling the traditional border of gender.

The very notion of the mould used to create *Feuille de vigne femelle* itself introduces Duchamp's concept of the 'infra-mince', or infra-thin, an exploration of negligible, liminal yet vital blurred boundaries. The implied contact between the mould here and the body from which it was cast is an encounter that has been immortalised in its inverted surface. It is worth noting that, for the 1956 cover of *Le surréalisme, même*, Duchamp himself directed the photography to ensure that the work appeared convex, not concave—as if it were the subject itself, not the negative mould, that were being illustrated, à la Courbet. Both as an artwork and as the cover image for a Surrealist publication, *Feuille de vigne femelle* appears to reinforce Duchamp's own declared intent to 'grasp things with the mind the way the penis is grasped by the vagina' (Marcel Duchamp, quoted in T. Girst, *The Duchamp Dictionary*, London, 2014, p. 139).





Andy Warhol's *Diamond Dust Shoes*

'I'm doing shoes because I'm going back to my roots. In fact, I think maybe I should do nothing but shoes from now on' (Andy Warhol, quoted in Pat Hackett, *The Andy Warhol Diaries*, New York, 1989, p. 306). *Diamond Dust Shoes (Pink)* and *Diamond Dust Shoes (Green)* from 1980 stem from one of Warhol's most significant series, *Diamond Dust Shoes*. Each monumental composition encompasses the pioneering addition of 'diamond dust' to Warhol's long established screen-printing technique as well as the near fetishistic theme of shoes in his art.

The women's shoe as motif and theme in Warhol's work is perhaps the most rich and consistent of his oeuvre. The artist's concern with the subject matter was sparked in the early 1950s when the young artist achieved great success as a commercial illustrator for the likes of *Harper's Bazaar*, *Vogue* and shoe designer I. Miller and Sons. For his work for the latter he was named by *Women's Wear Daily* as 'the Leonardo da Vinci of the shoe trade' (David Bourdon, *Warhol*, New York 1989, p. 42). These illustrations, executed in his distinctive blotted line technique, were highly coloured and whimsical in nature. Accompanied by playfully themed phrases or named after iconic movie stars such as Julie Andrews, these imagined objects held an inhabited quality and personality of their own. The high-heels depicted in Warhol's advertisements fully embodied the glamour and materiality of mid-century United States; this lay in stark contrast to the artist's humble upbringing by Slovakian immigrant parents. With his oeuvre anthologising the glamourised and consumerist American way of life, from his fascination with idolism, to violence and commodity, the proliferation of Warhol's distinct concern with popular culture consequently led to the birth of Pop Art.

Warhol's *Diamond Dust Shoes* series originated as an ad-campaign assignment from his friend and fashion designer Roy Halston Frowick, known as Halston. Halston's boyfriend, Victor Hugo, is said to have sent down a big box of Halston shoes to Warhol's studio. When Ronnie Cutrone, Warhol's chief art assistant, tipped them out on to the floor Warhol liked the way they looked. They took Polaroids of shoes laid out on white sheets of paper in a similarly spontaneous arrangement using shoes from Warhol's own collection and many more brought in for the same purpose. The present works are derived from the exact image of shoes strewn across the floor, the Polaroid exacerbating the contrast between colour, shadow and graphically lettered labels which is brought out in the final canvas. The faint distinction of characters is evident amidst the dusted surface of the plane of each work.



Andy Warhol's Polaroid from the *Diamond Dust Shoes* series

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Andy Warhol, Halston, Jack Jr. Liza Minnelli, Haley [& Wife] and Mrs. Mick Jagger at Studio 54 by Robin Platzer

© The LIFE Images Collection/Getty Images

Since the early 1970s Polaroids had become Warhol's primary visual source following the transition from the found commercial image of his 1960s work. The artist made hundreds of the images which subsequently became the basis of his 'Society Portrait' commissions in addition to still lifes, and he favoured the flattening effect and highly contrasting colours. Naturally, Warhol wanted shoes designed by Halston to be included in the images; the two were good friends during the Studio 54 era and frequented the club together with Bianca Jagger and Liza Minelli. Halston was at the height of his success and thus those who were commissioning portraits by Warhol were visiting his Madison Avenue salon in order to be dressed by him.

Furthermore, it can be said that their relationship and collaboration influenced a series which in many ways perfectly represented the zeitgeist of New York in the early 1980s. As described by Vincent Freemont, 'Andy created the *Diamond Dust Shoe* paintings just as the disco, lamé and stiletto of Studio 54 had captured the imagination of the Manhattan glitterati. Andy, who had been in the vanguard of the New York club scene

since the early 1960s, once again reflected the times he was living in through his paintings' (*Andy Warhol Diamond Dust Shoe Paintings*, exh. cat., Gagosian Gallery, New York, 1999, p. 9). In both *Diamond Dust Shoes (Green)* and *Diamond Dust Shoes (Pink)*, Warhol has brought the classic image of the stiletto heel to the fore. Executing the canvasses in the starkly contrasting tones of rose pink and turquoise green set against the black glittered background, the artist intensifies the contrast evident in the source image. Resulting in a hard-edged aesthetic reflective of the underground punk scene with which Warhol was associated.

Shoes – as a subject matter in art – possess the innate quality of representing the distinct personality of their inhabitant. They have been consistently utilised as a motif and representation of the self throughout art history, most prominently by Vincent Van Gogh in the 1880s. In these works, Van Gogh depicts a single pair of worn men's shoes against a simple background. In *Shoes* (1888, Metropolitan Museum of Art, New York), they are removed from their context as inanimate objects within a home

and instead the untidy laces and texture of the leather evoke the potential emotional and physical struggles of the anonymous owner. Echoing the sentiment of Van Gogh's shoe paintings, in Warhol's *Diamond Dust Shoes* the shoes can be viewed as a reflection of Warhol's own self - most specifically, with the artist as a master of self-representation and the construct of personal image.

In addition to the hundreds of Polaroids which became the visual basis of his paintings, Warhol also created many self-portraits. In collaboration with photographer Christopher Makos, Warhol created a series of Polaroids styled with Warhol dressed in drag. In traditional portrait style, Warhol is depicted, at times professionally made up by a drag make-up artist and at others simply dressed in different blond wigs, vibrant lipsticks, exaggerated eye make-up. Cropped just below the shoulders, in some images Warhol wore a woman's off-the-shoulder top, in others the overtly feminine make-up was contrasted with a white men's shirt and red checked tie. *Diamond Dust Shoes* can be linked to Warhol's preoccupation with drag and the concept of image in more ways than one: firstly, with the high-heeled shoe as the primary symbol of the drag style. Conspicuous in its femininity, the accessory is synonymous with the imitation of female style associated with drag to an even greater degree than the wig and make-up used by Warhol in the portraits. This is evident secondly, as a visual manifestation of the many guises and personalities created by the artist.

Andy Warhol, *Gold Marilyn Monroe*, 1962, synthetic polymer paint, silkscreened, and oil on canvas, Museum of Modern Art, New York
© The Andy Warhol Foundation for the Visual Arts, Inc. 2018 / Licensed by DACS. Museum of Modern Art, New York/Scala, Florence



Where Van Gogh's image of a singular pair, signalled the independent identity of one character, Warhol's jumble of mismatching shoes seem to refer to Warhol's numerous visual identities. Throughout Warhol's career, he perfected a series of carefully cultivated images; he was rarely seen without the wigs and glasses, which became his signature look. These symbols of his outwardly projected personality were made up of easily removable and inter-changeable costumes. He famously said 'If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it' (Gretchen Berg, 'Andy, My True Story,' *Los Angeles Free Press*, March 1967, p.3).

Warhol's notion of 'surface' is further expanded with the artist's material process. The addition of 'diamond dust' to Warhol's established screen-printing technique came about in 1979 when his chief printer Rupert Jasen Smith - who has been using the powder in some of his own prints - introduced him to the industrial-grade ground-up stones. However, Warhol found the product to give too chalky an effect and instead settled on pulverised glass to provide the dazzling appearance he was looking for. The shimmering texture of this method provides literal glamour, yet the cheap, mass-produced material used to create the illusion of the ultimate symbol of wealth conforms perfectly with Warhol's most iconic theme: the mass-consumerism of 20th century America. This approach is comparable to his use of gold paint and silkscreen inks in his 1962 image of Marilyn Monroe in the Museum of Modern Art. The expansive gold background directly referencing the gold leaf used in Christian iconographic images. In Warhol's pop rendering, however, Christ or the Virgin Mary is replaced with Marilyn Monroe, reproduced from a found promotional image.

In *Diamond Dust Shoes*, these objects are elevated in a similar way through their monumental size and glittering representation. Warhol was raised as a Byzantine Catholic by his Slovakian parents, and attended church every week throughout his life; he had an audience with Pope John Paul II in 1980, and is buried in St. John the Baptist Byzantine Catholic Cemetery in Pittsburgh. In their production, the present works recall the often precious and jewelled icons and relics, which inhabit the churches and play a central role in worship. Warhol's shoes importantly bridge the artist's outward projection of identity in artistic maturity and his historical and cultural origins.

Property from an Important European Collection

32. Andy Warhol 1928-1987

Diamond Dust Shoes (Pink)

stamped by the Estate of Andy Warhol and Andy Warhol
Foundation for the Visual Arts, Inc, numbered
and initialed 'VF PA87.003' on the overlap
synthetic polymer paint, diamond dust and silkscreen
ink on canvas
228.7 x 178.2 cm (90 x 70½ in.)
Executed in 1980.

Estimate

£1,400,000-1,800,000 \$1,960,000-2,520,000
€1,580,000-2,030,000 ₺

Provenance

The Andy Warhol Foundation for the Visual Arts, New York
Haunch of Venison, London
Acquired from the above by the present owner in 2006

Exhibited

New York, Gagosian Gallery, *Andy Warhol:*
Diamond Dust Shoes, 23 September - 30 October 1999,
no. 6, n. p. (illustrated)



Property from an Important European Collection

33. Andy Warhol 1928-1987

Diamond Dust Shoes (Green)

stamped twice by the Estate of Andy Warhol
and Andy Warhol Foundation for the Visual
Arts, Inc, numbered and initialed 'VF PA70.003'
on the overlap
synthetic polymer paint, diamond dust and silkscreen
ink on canvas
228.6 x 177.8 cm (90 x 70 in.)
Executed in 1980.

Estimate

£1,400,000-1,800,000 \$1,960,000-2,520,000
€1,580,000-2,030,000 ₪

Provenance

The Andy Warhol Foundation for the Visual Arts, New York
Private Collection, New York
Acquired from the above by the present owner in 2006

Exhibited

New York, Gagosian Gallery, *Andy Warhol: Diamond Dust Shoes*,
23 September - 30 October 1999, no. 5, n. p. (illustrated)
Riehen, Fondation Beyeler, *Andy Warhol Series and Singles*,
17 September - 31 December 2000, no. 94, p. 174 (illustrated)



Property from an Important European Collection

34. **Damien Hirst** b. 1965

Beautiful, Half a Red Headless Centipede (Painting)
signed 'D Hirst' on the reverse; further signed
'Damien Hirst' on the stretcher
household gloss on canvas
diameter 213.2 cm (83⅞ in.)
Painted in 2001.

Estimate

£250,000-350,000 \$349,000-489,000

€282,000-395,000 ₣ ₣

Provenance

Haunch of Venison, London

Acquired from the above by the present owner

‘The movement sort of implies life.’

Damien Hirst

Damien Hirst's *Beautiful, Half a Red Headless Centipede (Painting)* captivates viewers with a kaleidoscopic display of colour and a frenetic energy. Harkening back to Hirst's youth in the 1970s, the psychedelic composition is the result of a dynamic process whereby the artist adds layer after layer of pigment to the spinning circular canvas. Hirst began his *Spin* series in the early 1990s at a time when he was still emerging as one of the leading Young British Artists (YBAs), having recently graduated from Goldsmiths, first coming to public attention when he conceived and curated the ground breaking *Freeze* exhibition in 1988. In 1992, the same year Hirst's work was included Charles Saatchi's *Young British Artists* exhibition and shortlisted for the Turner Prize, he created his first spin painting and in the following year set up a spin art stall with his fellow artist Angus Fairhurst at Joshua Compston's artist-led street fair, *A Fête Worse than Death*. When Hirst started the *Spin* series in earnest in 1994 on circular shaped canvases, they became one of the most instantly recognisable and popular series to date.

Created in parallel to Hirst's large-scale installations, the spin paintings demonstrate the artist's enduring interest in the concept of mechanical intervention that

he pursued alongside his *Spot Paintings*. Hirst recalled how a motorised cardboard spinning machine of his childhood inspired this series, explaining, 'I never thought it was real art... And then as I got older... I just thought: 'Why does it have to be like that?' I thought: 'No, actually, the better art is the art made with the spin machine' (Damien Hirst, quoted in *The Guardian*, 29 August 2011, online).

To produce large-scale works such as the present one, paint is poured from immense height onto large canvases while they are rotated at high speed by a machine in the artist's studio. Hirst controls the result of his spins purely by his choice of colour and the motion of the machine, this embrace of chance presenting a stark contrast to the meticulous process behind his spot paintings. While referencing Marcel Duchamp's optical experiments created using rotating machine references from the 1920s and 30s, Hirst focusses on the source of joy that is inherent in movement, describing the *Spin* series as 'childish... in the positive sense of the word... I really like making them. And I really like the machine, and I really like the movement. Every time they're finished, I'm desperate to do another one' (Damien Hirst, quoted in *On the Way to Work*, London, 2001, p. 221).



35. Sean Scully b. 1945

Grey Red

signed, titled and dated 'Sean Scully

"Grey Red" '12' on the reverse

oil on aluminium

215.9 x 190.5 cm (85 x 75 in.)

Painted in 2012.

Estimate

£600,000-800,000 \$847,000-1,130,000

€680,000-906,000 ₣ ♠

Provenance

Timothy Taylor, London

Private Collection

Private Collection, London

Phillips, London, 5 October 2016, lot 8

Acquired at the above sale by the present owner

Exhibited

London, Royal Academy of Arts,

The 244th Royal Academy of Arts Summer

Exhibition, 4 June - 12 August 2012, cat., no. 847

Windsor, The Verrey Gallery, *Sean Scully*,

3 October 2012 - 28 February 2013





Kazimir Malevich
Black Square 1915, oil on canvas,
 Tretyakov Gallery, Moscow, Russia
 © Tretyakov Gallery, Moscow,
 Russia / Bridgeman Images.

Reducing the plane to thick brushstrokes, arranged in tessellated brick red blocks, Sean Scully's *Grey Red* is a minimal and poetic composition from his allegorical practice. Based on a memory of figuration, Scully's work is imbued with energy, leaving realism behind. Stacked, textural tones of broad, almost carnal brushstrokes of solemn hues of terracotta red, grey and taupe are arranged in metaphysical geometric shapes. In the vein of artists before him like Piet Mondrian, Josef Albers, Donald Judd and Ellsworth Kelly, who committed themselves to geometry, Scully reduces the image to its abstract essence. Diverging from the linear purity found in those artists' practices, the artist instead brings textured tones and coarse brushstrokes to the fore and instils the work with a new aesthetic concreteness.

In the 1960s, Scully became concerned with Russian Suprematism. With his own political aspirations of world unification, the artist admired the rebellious and fresh approach of the movement that accompanied the Russian Revolution. When Kazimir Malevich painted his *Black Square* in 1915, he confirmed that visually abstract language was the best way to communicate the language of modernity. Translating this into his own work, Scully harnesses the

imperfection of his exposed mark making, building on the purely formal qualities of order and imperfection that underpin his practice. He replaced the figurative with the ideals of Suprematism, while utilising geometry as a form of connection to the world and, as he stated, 'abstraction, with its direct appeal and universality, became [his] mission' (Sean Scully, quoted in *Sean Scully: Figure/Abstract*, Ludwig Museum im Deutschherrenhaus, Koblenz, 2014, p. 7).

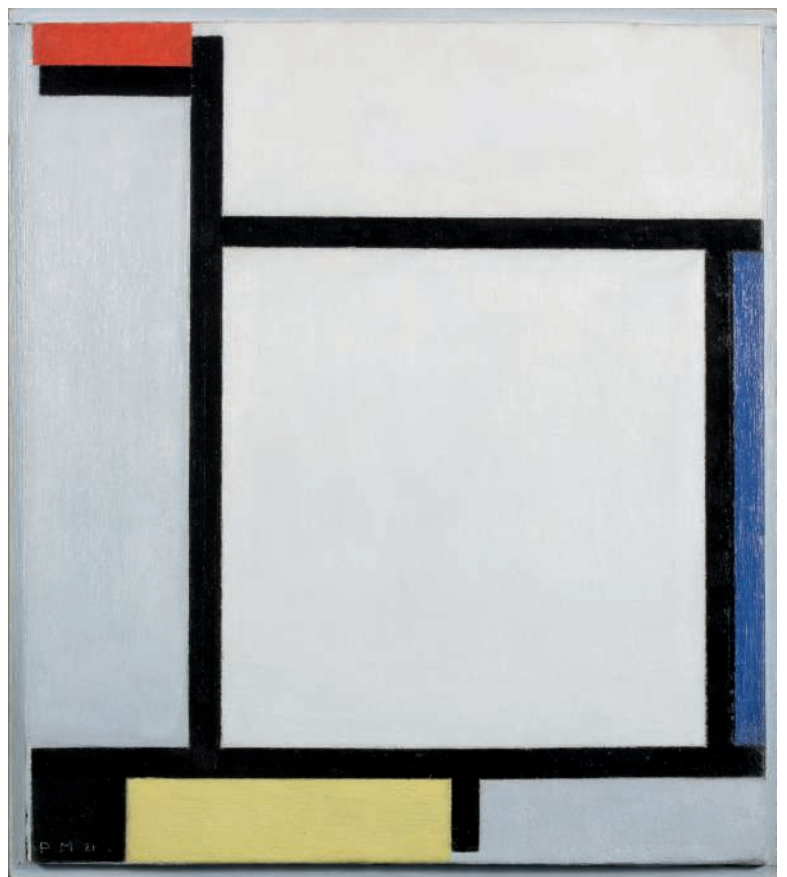
Throughout Scully's oeuvre, the artist moves from realism towards a system of minimalism as his concern with repetition and urban forms take centre stage. As colour became his key concern, Scully rejected composition and gesture in favour of process, as the present work *Grey Red*, 2012, exemplifies. Through his thickly applied brushstrokes, Scully adds a dimensionality to his pseudo-architectural composition, using his grid-like composition to recall a familiar image, connecting with the viewer on a nostalgic level. As he espoused, 'These relationships that I see in the street doorways, in windows between buildings, and the traces of structures that were once full of life, I take for my work. I use these colours and forms and put them together in a way that perhaps reminds you of something, though you're not sure what' (Sean Scully quoted in, David Carrier, *Sean Scully*, London, 2004, p. 98).

The present work thus reveals the foundations of Scully's praxis as he combines real life structures with the poetic allegory of a subjective viewing experience. Commenting on his practice he notes: 'it's a question of making something true. Something that can reflect the dimensionality of the human spirit within the grid of our world' (Sean Scully, quoted in David Carrier, *Sean Scully*, London, 2004, p. 146). As such, Scully has pioneered a linguistic revolution, capable of expressive the frenetic nature of contemporary reality. Building upon an established canon of geometrical abstraction, which began with Wassily Kandinsky's gestural works and Malevich's 1915 compositions, Scully's oeuvre gradually reinstates poetry into the modern practice of painting. A contemporary and nuanced composition, *Grey Red* effectively builds upon the tradition of transcendental abstraction and geometry.

'When I started painting, the emotional and improvisational possibilities of colour began to influence my own work profoundly and move it towards abstraction.'

Sean Scully

Piet Mondrian
Composition with red, blue, black, yellow and grey, 1921,
oil on canvas,
Gemeentemuseum Den Haag
© Gemeentemuseum Den Haag, The Hague /
Bridgeman Images



36. Pierre Soulages b. 1919

Peinture 130 x 162 cm, 12 mai 1965
signed 'Soulages' lower right'; further signed,
titled and dated 'SOULAGES "Peinture
162 cm x 130 cm 12-5-65"' on the reverse
oil on canvas
130 x 162 cm (51½ x 63¾ in.)
Painted in 1965.

Estimate

£800,000-1,200,000 \$1,120,000-1,680,000
€903,000-1,350,000 ♠

Provenance

Kootz Gallery, New York
Ernesto Regulado, San Salvador (acquired in 1965)
Gimpel Fils, London
Gimpel and Weitzenhoffer Gallery, New York
Mr and Mrs Gerson Bakar, San Francisco
(acquired in 1976)
Private Collection, Paris
Sotheby's, London, 21 October 1999, lot 85
Acquired at the above sale by the present owner

Exhibited

New York, Kootz Gallery, *Soulages at Kootz*, 1965

Literature

Pierre Encrevé, *Soulages: L'Oeuvre Complet Peintures, 1959-1978*, vol. II, Paris, 1995, no. 554, p. 156 (illustrated)



‘If painting doesn’t offer a way to dream and create emotions, then it’s not worth it.’

Pierre Soulages

Drawing the viewer into an ethereal and vast colour field, Pierre Soulages’ *Peinture 130 x 162 cm, 12 mai 1965* oscillates between a state of stasis and ephemerality, toying with darkness and light. In the present work, Soulages covers the canvas with commanding sweeps of inky black paint, largely subsuming, but also heightening, the radiance of the underlying ochre swathes. Evidencing the profound evolution of Soulages’ prolific practice, in which the dense impasto of his earlier works gave way to fluid, flat expanses of paint and an increasingly varied palette, the present work debuted at the artist’s solo exhibition at the Kootz Gallery in New York in 1965 alongside twelve other paintings, including *Peinture 92 x 73 cm, 7 mars 1965* now housed in the Museum of Fine Arts, Houston, and *Peinture 159 x 201.9 cm, 29 juin 1965*, now in the collection of the Art Institute of Chicago. Exquisitely rendered with masterful tonality, *Peinture 130 x 162 cm, 12 mai 1965* is exemplary of Soulages’ prolific experimentations with black, suspending the viewer in a moment of meditative reflection.

Painted in 1965 as one of twenty four canvases created that year, the present work marks the moment in which Soulages’ reputation as one of the leading proponents of post-war abstraction was firmly established on an international stage – a position that was cemented by his seminal retrospective at the Museum of Fine Arts, Houston, the following year, and in 1967 at the Musée National d’Art Moderne, Paris. Commencing his productive career in the wake of the Second World War, Soulages pursued a wholly abstract style of painting from the beginning of his oeuvre, exhibiting his revolutionary canvases for the first time publicly at the Salon des Indépendants Paris in 1947.

With brushstrokes seemingly akin to that of the Abstract Expressionists, Soulages did not solely seek to reflect his inner being or sense of self through his application of paint. Rather, as he postulated, ‘I always wanted my paintings to be objects, or rather, things’ (Pierre Soulages, quoted in Hans-Ulrich Obrist, ‘An Interview with Pierre Soulages’, *Perrotin*, 24 January 2017, online). Suppressing any references to narrative, Soulages, to this end, titled his works with their physical dimensions and date of execution, deliberately constructing his compositions in pursuit of formal balance.

Powerfully encapsulating Soulages’ dictum that ‘the more limited the means, the stronger the expression’, *Peinture 130 x 162 cm, 12 mai 1965* represents a key stage in the artist’s oeuvre between 1963 and 1967, characterized by a simplification of materials. In contrast to the overlapping, black gestural strokes of his earlier paintings, his immense graduated layers of flat and opaque black invade the picture plane, providing his canvas with an increased sense of monumentality.

The present work is a consummate example of the artist’s enduring commitment to the colour black, the cornerstone of his aesthetic enquiry, which has culminated in Soulages’ later series of totemic monochrome canvases which the artist continues to develop. The present work illustrates how Soulages, the ‘master of black’, uses tonality as a means to explore the interaction of light. In his 1965 canvas Soulages exploits the potential of colour contrasts, juxtaposing the vestiges of the white canvas on the upper and lower right and orange-ochre paint with the dark, clouded mass of black, conjuring a sense of light glowing from shade. Like embers burning against the darkness, Soulages’ evocative work envelops us in an irresistible sense of warmth and intimacy.

Peinture 130 x 162 cm, 12 mai 1965 resonates through its deep silence and enigmatic presence which evokes a collective, rather than a personal, history. As the artist recalled, speaking of his early encounter with pre-historic Altamira, Chauvet and Lascaux cave drawings, ‘Those large painted spaces gave me a yearning for freedom. The paintings impressed me with the force of their presence, which went far beyond a desire for illusionistic representation...I find it fascinating that man went down into the darkest places, into the total blackness of caves to paint down there...with black. The colour black is the original colour. And the colour of our origin. Before we are born, before we ‘see the light of day,’ we are all in a black darkness’ (Pierre Soulages, quoted in Hans-Ulrich Obrist, ‘An Interview with Pierre Soulages’, *Perrotin*, 24 January 2017, online). Enveloping the viewer in a primal microcosm, the present work is an exceptional example of Soulages’ painterly evocations, submerging us in the intensity of his colour play.



Pierre Soulages in his studio,
April 1967, Paris
Photo by Manuel Litran/Paris Match
via Getty Images

Property from the Triton Collection Foundation

37. Manolo Millares 1926 - 1972

Cuadro 128
signed 'MILLARES' lower left; further signed,
titled and dated 'MILLARES - "CUADRO 128" / 61'
on the stretcher
mixed media on burlap
60.3 x 73 cm (23¾ x 28¾ in.)
Painted in 1960 - 1961.

We are most grateful to Mr Alfonso de la Torre Vidal
for the information he has kindly provided.

Estimate

£100,000-150,000 \$140,000-210,000
€113,000-169,000 ± ♣

Provenance

J. Peter W. Cochrane, London (gifted by the artist)
The Estate of J. Peter W. Cochrane, London
Acquired from the above by the present owner
in 2005

Exhibited

London, Arthur Tooth & Sons Ltd., *La nueva pintura
de España II. Six Contemporary Spanish Painters*
(Feito, Lago, Lucio, Millares, Saura, Victoria),
4 January - 3 February 1962, no. 23 (illustrated)

Literature

Alfonso de la Torre, *Manolo Millares Pinturas.*
Catálogo Razonado, Madrid, 2004, no. 210,
p. 243 (illustrated)

Texturally engaging and visually emotive, *Cuadro 128* is a striking example of Manolo Millares' abstract assemblages whereby the artist tears, bunches, ties and stitches materials together in a way that has revolutionised the pictorial tradition. Having been in the collection of John Peter Warren Cochrane, director of the influential Arthur Tooth & Sons Gallery in London, for circa four decades, prior to his death in 2004 the work had not been seen publicly since 1962. Driven by the horrors of the Spanish Civil War and Second World War, Millares' enforces an austere palette, combining dark tones and flashes of red, that set about reflecting the artist's response to the past climate of destruction and ravages on humanity. In the present work, the torn and stitched canvas emulates the wounds both on and off the battle field as the paint drips and bleeds across the picture surface, bringing forward a powerful and impactful presence.

These potent collages first occupied Millares' oeuvre from 1954, as he set about creating enigmatic picture surfaces by drawing upon a combination of sackcloth, ceramics, wood and sand. The artist's sackcloth works are the product of his early childhood. The years following the Spanish Civil War saw rationed supplies of basic food, such as beans and flour, stored in sacks made from the coarse hessian material. Additionally, the artist's youth was spent in his home city of Las Palmas in the Canary Islands, where he developed a lifelong fascination with archaeological and anthropological remains. Millares was a regular visitor to the museum in Las Palmas, becoming particularly fascinated by the mummified remains of the Guanches – the island's original inhabitants, who had been driven to extinction by conquest and invasion. These visits would become particularly significant in his exploration into the possibilities of humble materials.

The year following the execution of *Cuadro 128*, the canvas was exhibited at Arthur Tooth & Sons in London within their *Six Contemporary Spanish painters* exhibition. Alongside Millares' canvases, was the work of Luis Feito and Antonio Saura. These two Spanish artists were part of the *El Paso* group, of which Millares co-founded in 1957. The group shared the same philosophy; contemporary Spanish painting had stagnated in the post-war era and was in need of renewed drive. The group was not homogenous in membership, as the artists employed a multitude of styles. Together, however, the members stated that 'a revolutionary plastic art which will include both our dramatic tradition and our direct expression, and be our historic response to a universal activity... Our goal is a great transformation of plastic art in which may be found the expression of a new reality' (Manolo Millares, quoted in Jose-Augusto Franca, *Millares*, Barcelona, 1978, p. 64). Within *Cuadro 128*, Millares has masterfully adopted and utilised raw materials to create a visually emotive composition, reinventing the direction of Spanish contemporary art.





38. Raymond Hains 1926-2005

Tôle

signed, inscribed and dated 'Raymond Hains 1976 1 (diptych)' on the reverse of the right panel
signed, inscribed and dated 'R. Hains 2 (diptych)' on the reverse of the left panel
torn posters on metal sheet, diptych
160 x 210 cm (63 x 82.625 in.)
Executed in 1976.

Estimate

£150,000-200,000 \$210,000-279,000
€169,000-226,000 ± ♣

Provenance

Galerie Heyram-Mabel Semler, Paris
Briest Scp., Paris, 7 June 2000, lot 36
Galerie Ziegler, Zurich
Acquired from the above by the present owner

Exhibited

Cologne, Galerie Reckermann; Zurich, Galerie Ziegler,
50 Jahre Nouveaux Réalistes, 21 April - 13 November
2010, p. 28 (illustrated)

With forcefully rhythmic pulses of vertical actions, Raymond Hains playful process of *décollage* creates an eminently tactile experience for the viewer. In *Tôle* the pictorial field simultaneously exposes the raw metal surface and the remnants of the shredded posters, an aesthetic experimented with Hains throughout his practise. Departing from the traditional application of collage, Hains skilfully reversed the customary process of layering planes by alternatively tearing advertising and propaganda posters. From 1949 onwards, Hains redefined and developed this creative process, often collaborating with friend and fellow artist Jacques Villeglé, sourcing torn posters from the streets of Paris. Executed in 1976, the present work is an exquisite example of one of Hains' trademark vibrant and provocative collages that celebrates the freedom of destruction and reinvention of an urban visual language.

Toying with the picture plane through his progressive experimentations with surface quality, Hains was associated with the *Nouveau Réalisme* movement, a term coined by art critic Pierre Restany during an exhibition at Galleria Apollinaire in Milan in 1960. Exhibiting alongside Hains' in Milan were artists such as Yves Klein and Jean Tinguely. The movement explored the notion of 'reality,' sourcing material from everyday objects and re-contextualising them, drawing upon Duchampian idealism. For Hains and his practice, this meant finding truth and beauty in the archaeology of deteriorating street advertisement hoardings. After some time the artist distanced himself from the movement to develop his own individual line of research, utilising language and questioning chance and coincidence to reveal the hidden connections between these disparate elements.

The same year in which *Tôle* was executed, the first retrospective dedicated to Hains' was held at the National Centre of Art and Culture in Paris. Following this, the Centre Georges Pompidou devoted an important retrospective exhibition to Hains in 2001. The artist's work remains a poignant and relevant commentary on contemporary society, his work having been selected for the 57th Venice Biennale in 2017. The present work is pivotal in capturing the possibilities of altering the traditional method of collage, creating a platform to examine the underlying beauty which emerges within the remnants of the mundane.



39. Roman Opalka 1931 - 2011

OPALKA 1965/1 - ∞ DETAIL 5210331 - 5226270
titled "OPALKA 1965/1 - ∞ DETAIL - 5210331 - 5226270"
on the reverse
acrylic on canvas
196.5 x 135.2 cm (77 $\frac{3}{8}$ x 53 $\frac{1}{4}$ in.)
Conceived in 1965.

This work will be included in the Roman Opalka Catalogue Raisonné currently under preparation by Michel Baudson under number D478.

Estimate

£400,000-600,000 \$559,000-838,000

€451,000-677,000 ₣ ♠

Provenance

Cueto Project, New York

Acquired from the above by the present owner

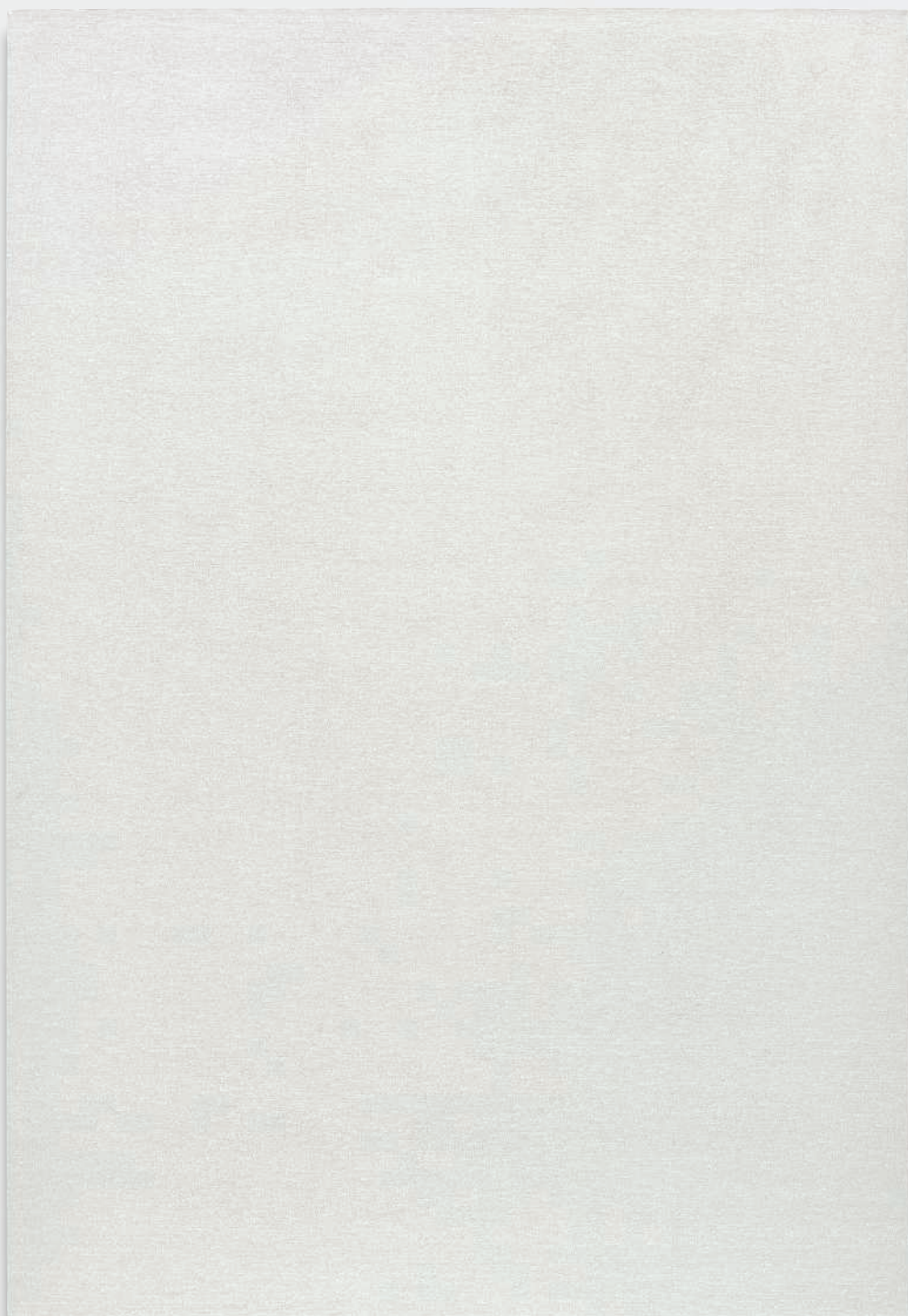
Exhibited

Brussels, La Verrière Hermès, *Roman Opalka - OPALKA 1965 /1- ∞* , 10 September - 17 November 2001
Murten, Octogone OPALKA, Expo 02, May - October 2002
Zug, Musée des Beaux-Arts, *Grande rétrospective Roman Opalka*, September - November 2003
Montbéliard, Centre Régional Art Contemporain, *A visages Découverts, Le Dix-Neuf*, 30 September - 25 November 2005
Le Cateau-Cambrésis, Musée départemental Matisse, *Avant-gardes polonaises*, 1 July - 1 October 2006
New York, Cueto Project, *OPALKA 1965 / 1- ∞* , 10 May - 30 June 2007

The present work by Roman Opalka, *OPALKA 1965/1 - ∞ DETAIL 5210331 - 5226270*, is a product of one of the most profoundly existential projects in the canon of 20th century art history. The work is a quintessential and tranquil canvas from the artist's life work, *The Finite Defined by the Non-Finite*. With his oeuvre serving as a metaphor for human existence, a diary in paint, each canvas shows his fundamental concern with the passage of time. The present work, a chronicle of the artist's time, represents a stage of silent drama which encapsulates the artist's existence. White numerals executed onto a near-white canvas place the work amongst the later of the Franco-Polish conceptual artist's 'details'.

In 1965, whilst waiting in a café, Opalka decided to paint time. Not horological objects but rather the passage of time itself. This unbounded project became the artist's life work. Committing himself to numerical order, Opalka reduced his activity to a singular, linear process, the natural progression of time. Based in his studio in Warsaw, Poland, Opalka commenced his quixotic project, painting numbers from one to infinity onto a black ground. Referring to his canvasses as 'details', the artist afforded each 'detail' from his sequential oeuvre a systematic and methodical title, "OPALKA 1965/1 - ∞ " followed by 'DETAIL' and the first and last number on the canvas. Routinely working from the upper left of the canvas, the artist's oeuvre is composed of intricate lines of white numerals, ordered in neat rows that progress until the lower right corner.

Applying acrylic paint to the surface of the plane with a fine brush, always of the same size, Opalka methodically and rigorously pursued his path to infinity.





**Roman Opalka, *Self Portraits – Self-timer*,
six photographs**
© ADAGP, Paris and DACS, London

Sequential canvasses, called ‘details’, come together to complete the artist’s quixotic project and conceptual oeuvre. In 1968, the artist changed his ground to a, in his opinion, more neutral grey. He simultaneously added further dimension to his project, recording, in his native Polish, the numbers he was painting and accompanying certain ‘details’ with photographs of himself before and after the completion of the canvas. No longer simply documenting the passing of time in the abstract, the artist began documenting the inevitable effect of mortality upon his own physical appearance, tracing his physical quest toward infinity alongside the numerical pursuit. Sacrificing himself to the task he had set himself, the artist recorded his own human degeneration alongside the never-ending potential of his infinite project. Referring to his ambitious scheme, the artist notes that he ‘defined a concept relating to the image of the irreversible time of a person’s lifespan, duration visualized by the series of numbers from 1 to infinity’ (Roman Opalka quoted in, <http://opalka1965.com/>, online)

In 1972 the artist gradually began adding 1 percent more white pigment to the ground colour, steadily moving his ‘details’ towards a white background. Pure white, which Opalka coined ‘blanc mérité’ – well-earned white, was achieved in 2008, after which the artist was applying white numerals onto white ground. Each digit, equal in size yet unequal, is painted by hand. Whilst consistent, the figures are divergent in size and weight allowing the composition to become a dizzying array of pattern. Moving toward the absolute, the artist bound himself to the invisible and colossal intrigues of the universe. Inherently contradictory, each canvas took the artist closer to the infinite, yet each ‘Detail’ was a finished work, a definitive entity with both a start and a finish. Divided by the limitations of each canvas, measuring 196 x 135 – the size of his studio door, the project was delineated, yet had no apparent end. Whilst never repeating himself numerically, the task was characteristically based upon repetitive action. For Opalka his undertaking, like life, was essentially paradoxical. In the same way that life is

dependent upon death, his project was dependent upon the impossible task of completion. Commenting on the perplexity of life, Opalka noted ‘Time as we live it and as we create it embodies our progressive disappearance; we are at the same time alive and in the face of death—that is the mystery of all living beings. The consciousness of this inevitable disappearance broadens our experiences without diminishing our joy’ (Roman Opalka quoted in, Phil Davison, ‘Roman Opalka: Polish-French conceptual artist who explored the passing of time in an extraordinary series of canvases’, *The Independent*, 26 August 2011, online). Confirming the artist’s preoccupation with the contradictory nature of existence, he titled his life’s work *The Finite Defined by the Non-Finite*.

Moving towards infinity in numerals, the artist was also moving towards an infinite plane. A plane which was to be white, enhanced with white characters, a limitless tone within which the viewer would become overwhelmed. Engulfing the onlooker’s visual field, Opalka’s unlimited numerical journey is mirrored by Yayoi Kusama’s fascination with the illusion of infinity, an endless vision that is evident in her earliest paintings, sculptures and installations. The repetitive patterns of her *Infinity Net* paintings meet to form a seemingly endless lattice, suggesting an overwhelmingly unbounded structure. Like Opalka’s opus, Kusama’s kaleidoscopic compositions allow the contemplation of infinity as a celebration of life and its aftermath.

On 6th August 2011, Opalka passed away. He completed his project at 5607249; physically reaching infinity he concluded the paradox which motivated his distinctive artistic output. Strictly elegant, the present work is a capsule from the artist’s immaculate and impossible project, capturing the transient nature of time. Opalka’s work serves as an unprecedented effort to bring a life in the artist’s studio into a pictorial unity and psychological documentation of time. What had commenced as a quest towards the infinite, and a composed document of being, became an expression and celebration of life as it was lived by the artist.

40. Enrico Castellani 1930-2017

Superficie bianca

signed, titled and dated 'Enrico Castellani
"Superficie bianca" 1987' on the overlap
acrylic on shaped canvas
100 x 120 cm (39³/₈ x 47¹/₄ in.)

Executed in 1987, this work is accompanied
by a certificate of authenticity from the
Archivio Castellani and is registered under
the archive number 87-020.

Estimate

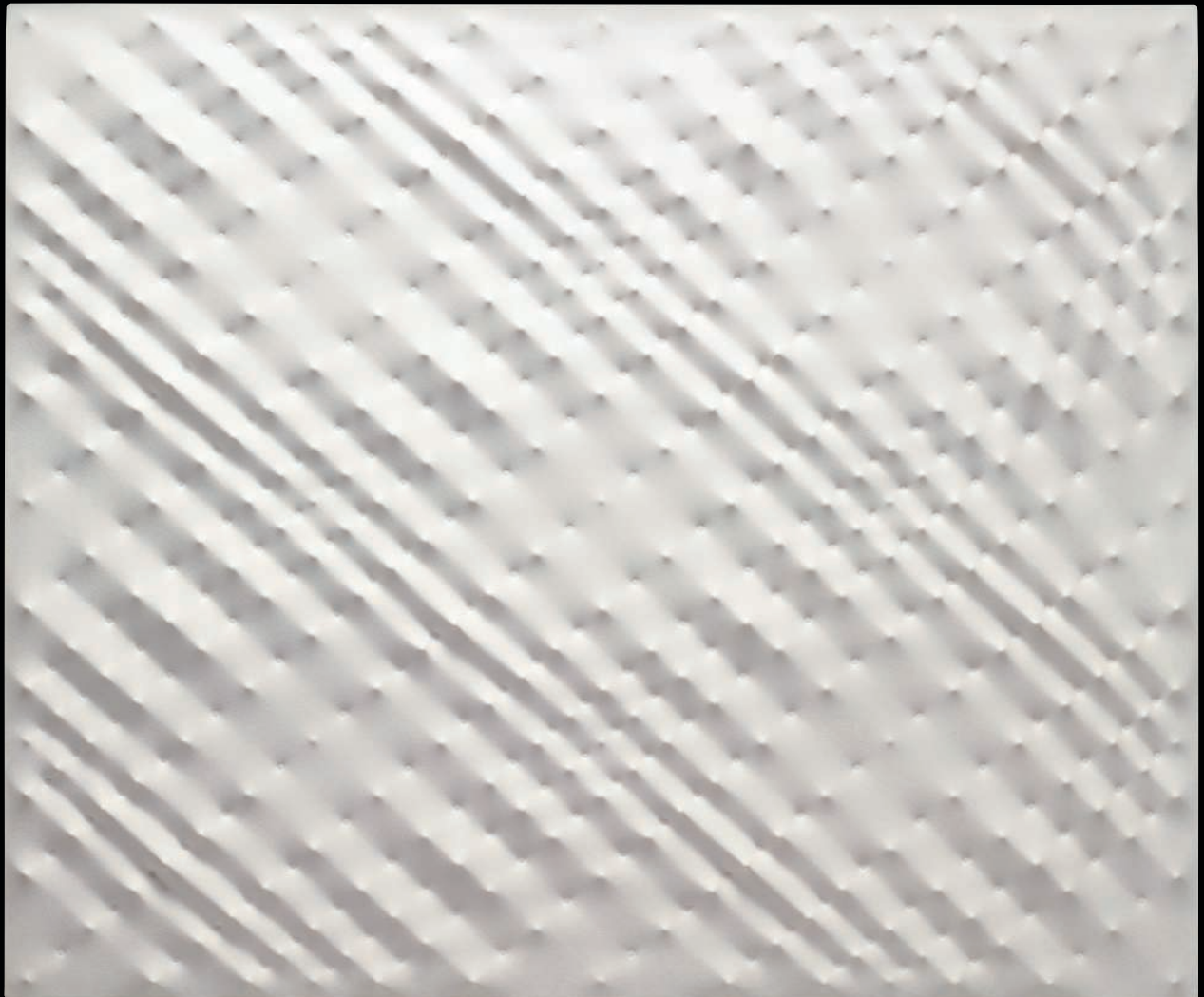
£250,000-350,000 \$349,000-489,000

€282,000-395,000 ₣ ₣

Provenance

Arte Duchamp, Cagliari
Private Collection, Cagliari
Barbara Mathes Gallery,
New York
Acquired from the above
by the present owner

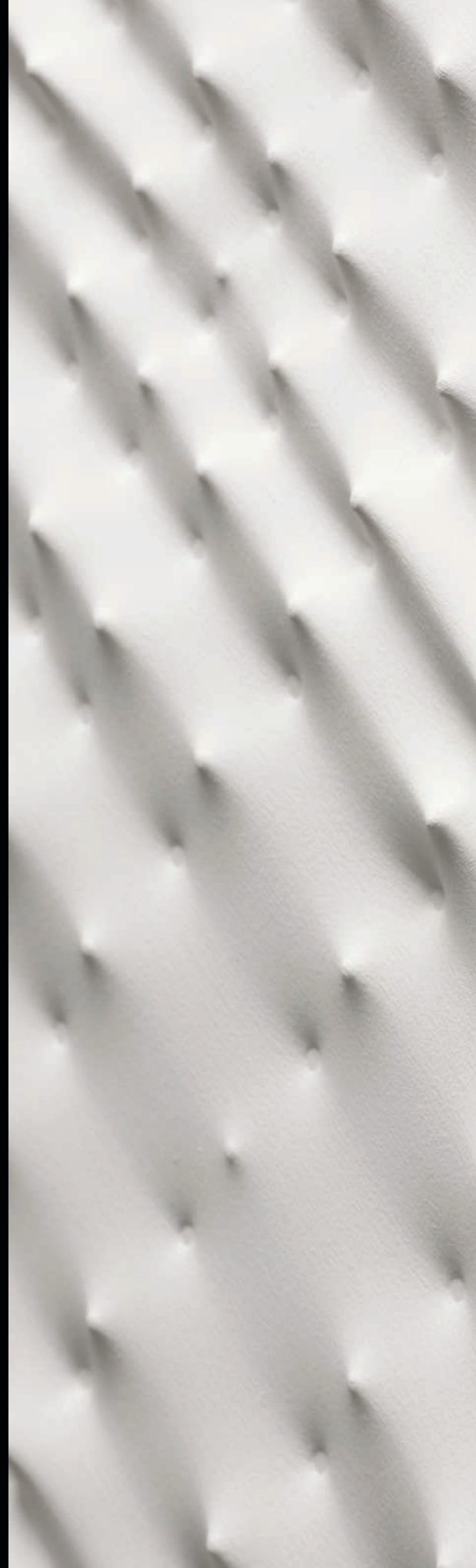
The elegantly ordered canvas of Enrico Castellani's *Superficie bianca* offers the viewer a dizzying configuration of positive and negative protrusions which toy with the picture plane. These projections afford the work an almost sculptural quality, drawing attention to the canvas's spatial existence, and invite the viewer to approach the work from multiple viewpoints. A key figure in the development of Minimalism, Castellani achieved these oscillating patterns of height and depth by stretching the canvas over a background of carefully ordered nails producing the signature protuberances that mark his seminal artistic practice.



Light dapples across the textured surface of *Superficie bianca*; the interplay of light and shadow in the present work is exacerbated by Castellani's decision to invoke a dazzlingly pure white palette. The concave spaces in the canvas subsume the eye whilst the convex areas jut out at the viewer, breaking into our peripheral space to initiate a revaluation of our pre-conceived notions of two-dimensional painting. The asceticism of Castellani's canvas works to subtly create new painterly semantics, one that is universal and founded upon geometric figurations. In his creation of a unique and innovative visual language, Castellani abandons the painterly mark of the artist, instead focussing upon recurrent structures to disrupt movement and balance.

Castellani's relentless obsession with transporting us to a higher plane of understanding is exemplified in the artist's vast creative output, a testament to the expanses these works aim to harness. Castellani has voiced his fixation for capturing the immeasurable in his practice, sparked by a need to rework traditional methods of painting: 'the need to find new modes of expression is animated by the need for the absolute. To meet this requirement, the only possible compositional criterion is that through the possession of an elementary entity - a line, an indefinitely repeatable rhythm and a monochrome surface - it is necessary to give the works themselves the concreteness of infinity that may undergo the conjugation of time, the only comprehensible dimension and the yardstick and the justification of our spiritual needs' (Enrico Castellani, 'Continuità e nuovo', in *Azimuth*, no. 2, Milan, 1960). *Superficie bianca* stretches into the unknown to carve out Castellani's own explorative experiment into spatial dimensions, a progressive step in his quest to discover a new painterly language.

Shattering the borders separating painting and sculpture, *Superficie bianca* appears to bend space and time according to its own hypnotic rhythm. Its ability to simultaneously embrace the infinite and the void captures the viewer's attention, yet it retains the ability to elude full comprehension. In the present work Castellani has fashioned an immersive space that locks the viewer's gaze and holds it under its sway, its soft rising and falling lulling one into a state of transcendence. Through the artist's expert mastery of materials, Castellani's vast expanse of detailed peaks and troughs create a meditative arena, prompting us to enjoy an evocative moment of heightened reflection.





41. Lucio Fontana 1899-1968

Concetto spaziale, Attese

signed and titled 'L Fontana "Concetto spaziale ATTESE"
on the reverse; further inscribed 'La firma è scritta male /
sono nervoso' on the reverse
waterpaint on canvas

55.3 x 46.5 cm (21¾ x 18¼ in.)

Executed in 1968, this work is accompanied by
a certificate of authenticity from the Fondazione
Lucio Fontana and is registered under no. 68 T 68.

Estimate

£650,000-850,000 \$908,000-1,190,000

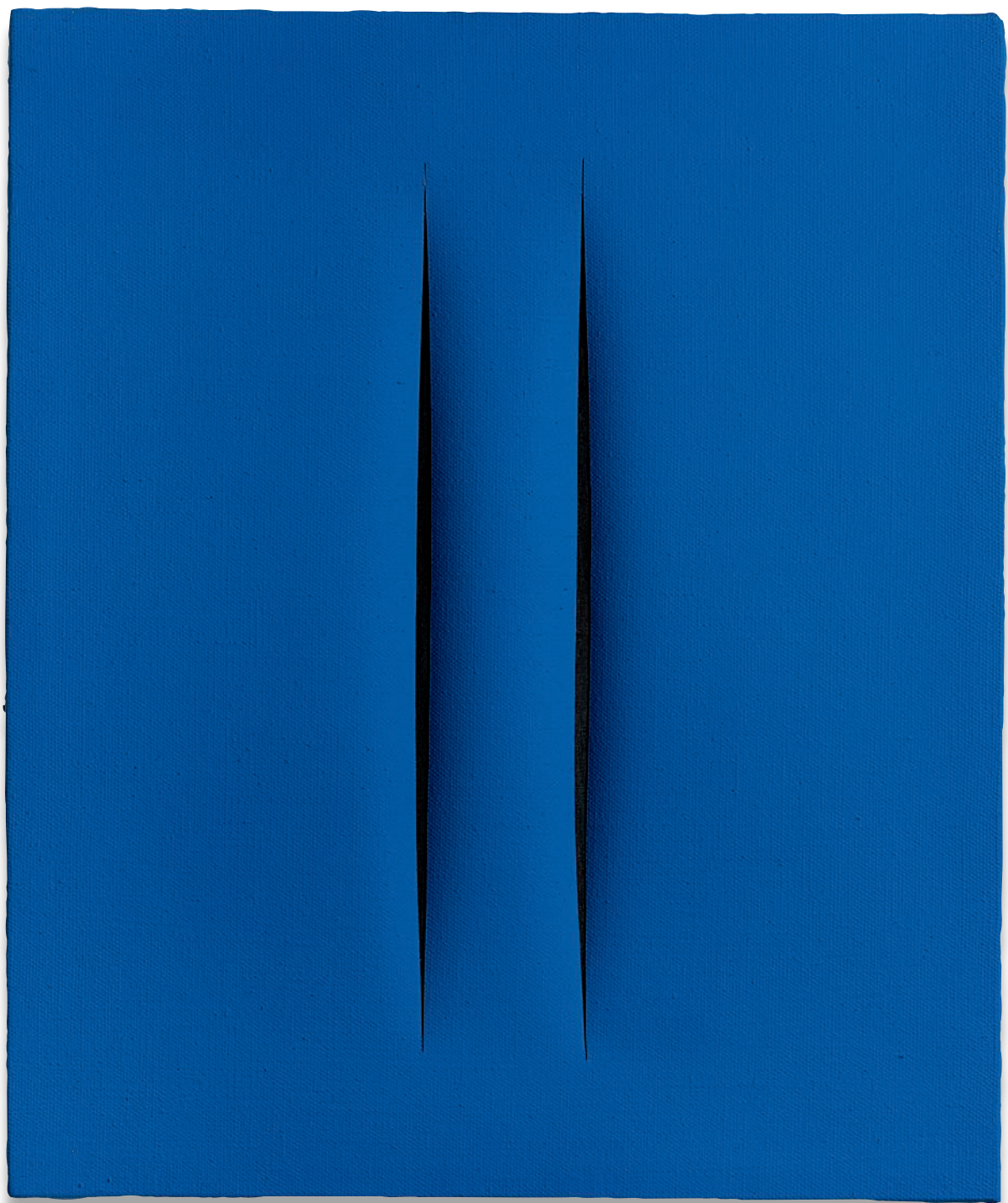
€733,000-959,000 ₣ ♠

Provenance

Egidio Lanza, Intra
Centro Arte Internazionale, Milan
Private Collection, Italy (acquired from the above
in September 1972)
Christie's, London, 15 October 2007, lot 218
Private Collection
Cardi Gallery, Milan
Private Collection, Miami (acquired from
the above in 2014)

Literature

Enrico Crispolti, *Lucio Fontana: Catalogue Raisonné des
Peintures, Sculptures et Environnements Spatiaux*, vol. II,
Brussels, 1974, no. 68 T 68, p. 200 (illustrated)
Enrico Crispolti, *Fontana, Catalogo generale*, vol. II, Milan,
1986, no. 68 T 68, p. 690 (illustrated)
Enrico Crispolti, *Lucio Fontana, Catalogo ragionato di
sculture, dipinti, ambientazioni*, vol. II, Milan, 2006,
no. 68 T 68, p. 882 (illustrated)
Enrico Crispolti, *Lucio Fontana, Catalogo ragionato di
sculture, dipinti, ambientazioni*, vol. II, Milan, 2015,
no. 68 T 68, p. 882 (illustrated)





Lucio Fontana in his studio, Milan, 1965

© Image: Ugo Mulas. Ugo Mulas Heirs.
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Enveloping the viewer in the artist's conception of space, *Concetto spaziale, Attese* is a dramatic and powerful example of Lucio Fontana's *tagli* - or cuts - a body of works Fontana made in Milan between 1958 and 1968. Exemplary of his concern with dimensionality, with two clean central incisions, the present work marks a decade since the artist's first experimentations with *tagli*. From the final year of Fontana's life and career, the present work was executed at the critical height of the esteemed artist's oeuvre.

The pair of vertical cuts in the present work affords the canvas an almost architectural absoluteness. The powerful, serene and pure blue of the ground colour echoes the same hues of the artist's very first work from the *tagli* series. Here, the vibrant blue paired with the two clean slashes creates a serene and balanced composition which explores the realm and limitations of cosmic space. The initial impact of the intense and meditative blue, recalls Fontana's friend and fellow artist Yves Klein's trademarked and chosen tone. Since 1957, when Klein first exhibited his *Blue Monochrome* paintings at the Apollinaire Gallery in Milan, Fontana had admired the French artist and the infinite effects of the colour blue. Like Klein, Fontana utilised the uniformly painted canvas to enhance the viewer's perception and consciousness of space.

In *Concetto spaziale, Attese* purity prevails in the clean lines and deep blue of the composition. The concentrated tranquillity of the work echoes the pure and sublime environment created by the artist for his presentation at the 1966 Venice Biennale, an installation of white canvasses for which he won the grand prize. Fontana presented an entire room filled with his *tagli* paintings; this meditative space was designed to give 'the spectator an impression of spatial calm, of cosmic rigour, of serenity in infinity' (Lucio Fontana, quoted in Enrico Crispolti, *Lucio Fontana, Catalogo Ragionato di sculture, dipinti, ambientazioni*, vol. I, Milan, 2006, p. 105).

Underpinned by a revolutionary shift towards new media and fascination with the relationship between artworks and their environment, Fontana's *tagli* examine the dimensionality of space. Despite his consistent and active violation of the canvas plane, the artist's work is neither violent nor destructive but rather representative of an eloquent and visual argument for a radical expansion of the medium of painting. Through his slashes, an act of liberation, Fontana actively opens the canvas and reveals a new dimension. Manipulating matter, the artist forged new spaces for the visualization of his ideas. Elaborating on his motives and quest toward the eternal, his *Manifesto Spaziale* (spatialist manifesto) asserted: 'We believe that art liberates matter, the meaning of eternity from the concern for mortality.'

We are not interested in whether a completed gesture lives for a moment or a millennium, since we are truly convinced that it will be eternal after it has been accomplished' (quoted in Lucio Fontana, *Primo Manifesto spaziale*, Milan, 1947).

The *tagli* series, meditative and monochrome disrupted canvas planes, is delineated by a varying number of slashes. From single, gestural and curved incisions, to multiple cuts, slashed in opposite directions or rhythmic repetitions, each cut represents Fontana's conscious and thoughtful working method. Offering further insight into the artist's creative psyche is the text he inscribed onto the verso of his paintings from 1964 onwards. On the reverse of his *tagli* works with one cut the artist wrote 'Attesa' – or hope. On the reverse of works with multiple cuts, like the present painting, Fontana penned the plural form of hope, 'Attese', adding temporal dimension to his more generic title of *Concetto spaziale* (Spatial Concept). In 1958, the same year he commenced his *tagli* series, the artist stopped signing his works on the front to avoid detracting from the purity of the painting itself.

Keenly interested in the modernisation of science and technology, and the increased impact thereof on contemporary living, the artist celebrated the importance of his own action in the active manipulation of medium and slashing the canvas. He created his iconic *tagli* with a Stanley Knife; making single downward motions through damp canvas he subsequently broadened the incisions by pulling them apart by hand and curving them inwards before fastening them with black gauze on the reverse. This manual, visceral and tactile process emphasises the artist's concern with the manipulation of space and his move away from automation. Further refusing to accept modern industrialisation and the increased mechanisation of art, Fontana added personal sentences to the reverse of his canvasses. The present work is inscribed 'La firma e' scritta male – sono nervoso' (The signature is badly written, I am nervous), adding personal and human intervention to the reverse of the canvas.

Pivotal to his *tagli* series is the notion of the artwork simultaneously representing reality and appearance. In line with the title, *Concetto spaziale, Attese*, the composition is not just about space but rather a spatial concept and the potential of dimensionality. Through slashing his canvasses, the artist moves towards infinity whilst revealing an active and vital quality. Through his concern with the dimensions of space, Fontana holds a singular position in the canon of 20th century art history. Meditatively interrogating the interaction between ruin and construction through the juxtaposition of void and pure canvas ground, the present composition is a fundamental work from the height of Fontana's artistic output.

Yves Klein, *Blue Monochrome*, 1967,
Museum of Modern Art, New York
© The Estate of Yves Klein c/o DACS, London 2018.
Image: Scala, Florence



Property from the Triton Collection Foundation

42. **Jesús Rafael Soto** 1923-2005

Métal sur le Losange

oil on panel with metal rods and nylon wire

137.5 x 137.5 x 60 cm (54½ x 54½ x 23½ in.)

Executed in 1968.

Estimate

£180,000-250,000 \$252,000-349,000

€203,000-282,000

Provenance

Galerie Denise René, Paris

Peter Stuyvesant Collection, Amsterdam

(acquired from the above in 1968)

Their sale, Sotheby's, Amsterdam, 8 March 2010, lot 20

Acquired at the above sale by the present owner

Exhibited

St Gallen, Kunstmuseum; Musée dans l'Usine,

Collection Peter Stuyvesant / Das Museum in der Fabrik.

Sammlung Peter Stuyvesant, 18 April - 31 May 1970

Den Haag, Pulchri Studio, *Peter Stuyvesant Collectie*, 1972

Tilburg, Kultureel Centrum, *Peter Stuyvesant Collectie*, 1979

Hasselt, Provinciaal Museum, *A Choice Within a Choice*,

1981 - 1982

Leiden, Stedelijk Museum De Lakenhal, *Beelden Bekijken*,

15 September - 25 November 1984

Paris, Institut Néerlandais, *L'art dans l'Usine. 38 artistes*

de la Collection Peter Stuyvesant, 24 October - 30 November

1986, pp. 46 - 47 (illustrated)

Zevenaar, Turmac, *30 Jaar Peter Stuyvesant Collectie:*

Hommage à Spinoza, 1990

Amsterdam, Stedelijk Museum, *Art Works: International*

Modern Art in the Industrial Working Environment, an

Experiment over more than Thirty Years, Peter Stuyvesant

Foundation, 1991-1992, p. 159 (illustrated)

Seville, World Expo 1992; Barcelona, Fundación Joan Miró;

Zaragoza, Palacio de la Lonja; Valencia, Museo de la Ciudad,

El Arte Funciona, 20 April - 12 October 1992, no. 68 (illustrated)

Zug, Huberte Goote Gallery, *Kunst der Moderne. Eine Auswahl*

von Original - Kunstwerken aus den Sammlungen der Cartier

Foundation Jouy-en Josas, der Peter Stuyvesant Foundation

Amsterdam und der Richemont Art Foundation Zug,

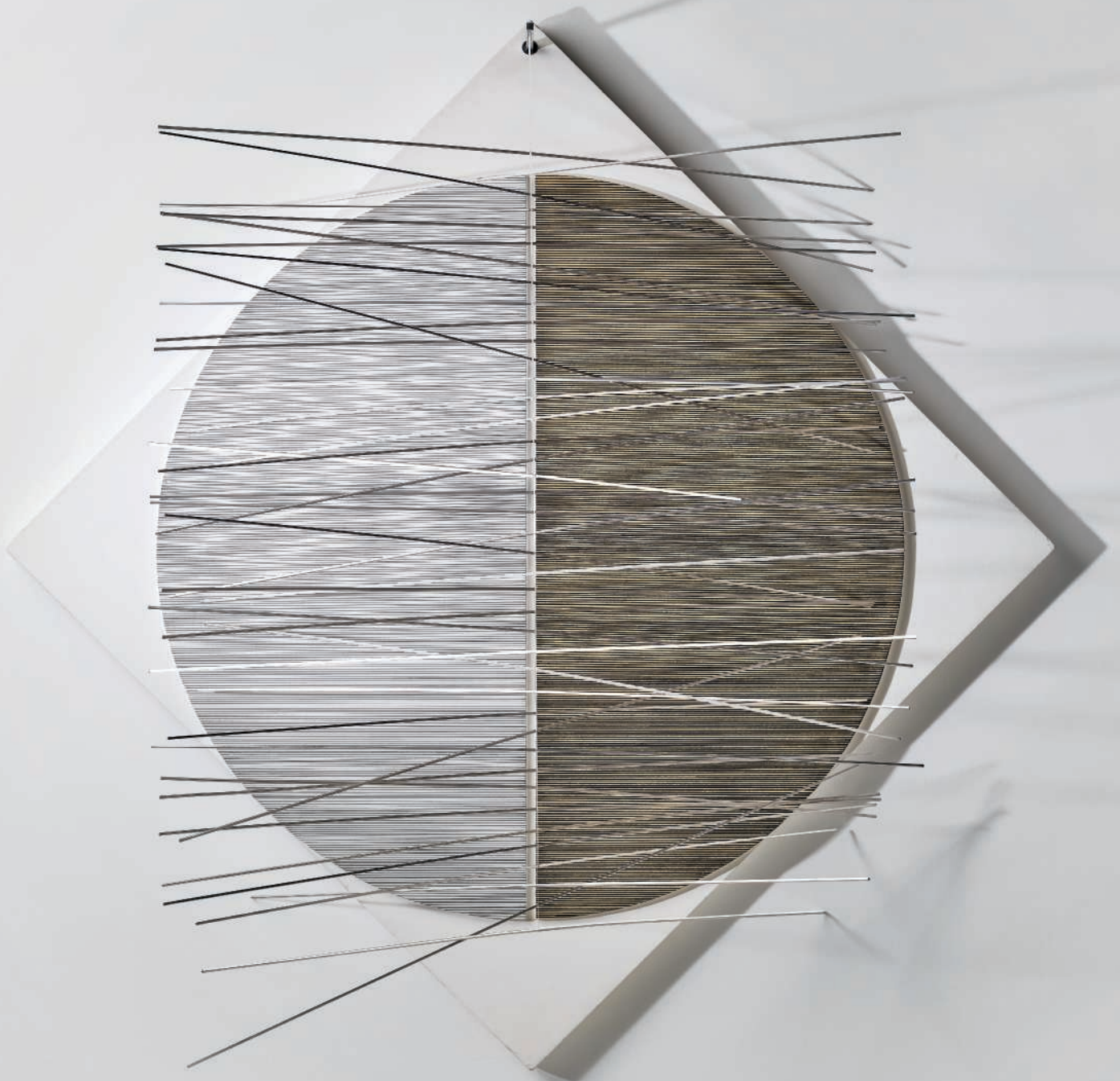
1 November 1992 - 10 February 1993

Literature

Die acht Seligkeiten des Jesus Rafael Soto, exh. cat.,

Kunsthalle Bern, 1968, n.p.





One of the most significant artists of the 20th century, Jesús Rafael Soto is a world renowned pioneer of kinetic and optical art. A key manifestation of Soto's exploration into oscillating geometric and organic forms, *Métal sur le Losange* is a particularly striking example of the artist's eloquent sculptural reliefs that dominated his oeuvre throughout the 1960s and 1970s. Active within a wide variety of artistic movements, including the Nouveau Réalistes and a central member of the Zero art group, alongside Lucio Fontana and Yves Klein, Soto's body of work is truly remarkable in presenting a new form of artistic visual language. The present work perfectly embodies the artist's profound ideas in his experimentation with linear constructions in a way which blends together many important elements of Soto's earlier oeuvre, particularly his preoccupation with viewer participation and collage as a medium.

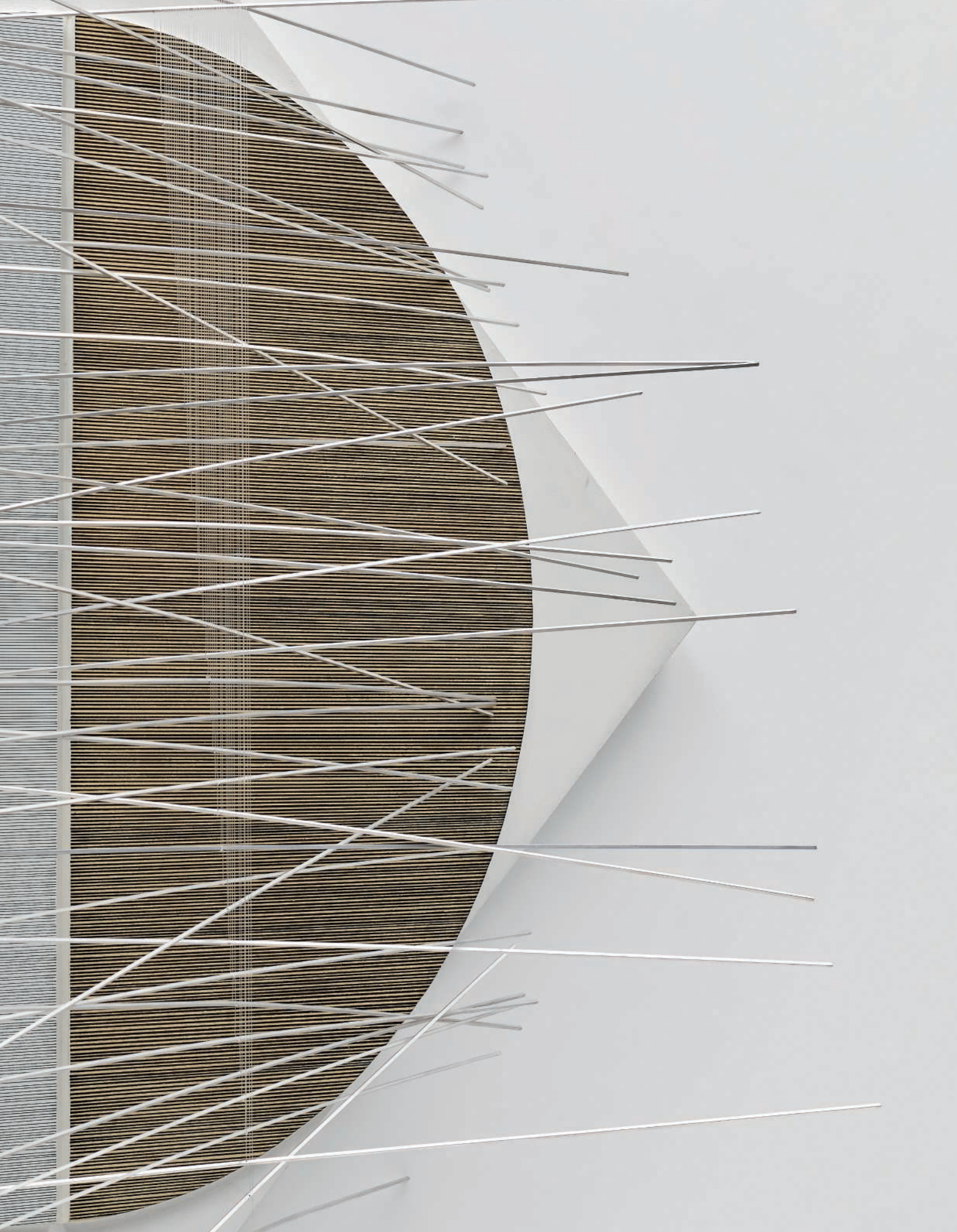
Executed in 1968, at the height of his artistic career, the present work tests the boundaries of perception and spatial interaction. The thin aluminium rods cut across the geometric circular background, as the artist plays with the viewer perception, blurring the image beneath. Hanging, suspending and projecting from the installation, Soto's experimentation with metal rods infused amongst circular compositions would become a reoccurring motif within his work. The artist's compositional construction bares the hallmarks of the Russian Constructivists; the present work echoes elements of the Russian avant-gardist El Lissitzky, as Soto continues the dialogue of his two dimensional creations into the third dimension. Equally important is Soto's consideration of the viewer's experience which lies at the centre of his philosophy. The present work entices the viewer to inspect and walk around the suspended object, investigating whether the object's movement promotes any interesting fluctuations in light. Through the present work the artist seeks to actively engage his audience, rather than promote a passive response from the fixed and static position of the viewer, as exemplified in the present work.

At the beginning of his artistic career, Soto was drawn to the naturalist painting of Venezuelan historical painters of the early 20th century. His practice drastically transformed upon exposure to the still lives of Georges Braque, from then on his mind was preoccupied with the impact of space within the pictorial field. The artist would continue to show the significance of space within his practice, stating, 'the important thing is to show that space is fluid and full, because it has always been considered—as in the Renaissance—a place where things can be put, more than a primal universal value' (Ariel Jiménez, *Conversations with Jesús Soto*, Caracas, 2005, p. 179.).

Throughout the 1950s and 1960s, Soto collaborated with Zero artists, whose ethos stressed unity on an intellectual and creative level, sharing an aspiration to transform and redefine art in the aftermath of World War Two. Soto's collage works drew the attention of the gallerist Denise René who invited the artist to contribute to the historic 1955 exhibition *Le Mouvement*, which established him as a key figure within an international community of avant garde artists. This period was of the upmost importance to the artist, as he arrived at three fundamental breakthroughs in his practice, including 'the innovative use of industrial materials; the introduction of transparent and opaque planes to suggest a penetrable, open quality to the work; and the integration of light as a dynamic means of altering an object's visual perception by the moving spectator' (Jesús Rafael Soto, quoted in Estrellita B. Brodsky, ed., *Soto: Paris and Beyond*, New York, 2012, p. 23).

A pioneer of experimenting with form, medium and movement to create graceful and wondrous objects of intrigue, *Métal sur le Losange* exemplifies Soto's mastery of his key aims which he explored throughout his practice. A celebration of both nature and humanity, the present work traverses the dichotomy between light and dark, heaviness and lightness, ethereality and materiality. It is in this way that the present work is truly an exemplary composition which evokes many of Soto's key modernist concepts, namely his nuanced skill of involving the viewer in the direct effect of the work.

'My investigations have nothing to do with the objects themselves. My painting tries to represent movement, vibration, light, space, time, things that exist but which do not have a determined form, and the only way I have found to do this is to attempt to represent the relationships between them.'



43. Günther Uecker b. 1930

Reihung

signed and dedicated 'für Tünn und Eva von Uecker
Günther' on the reverse

pencil, nails and lacquer on wood

78.5 x 78.5 x 2 cm (30 $\frac{7}{8}$ x 30 $\frac{7}{8}$ x 0 $\frac{3}{4}$ in.)

Executed in 1970, this work is accompanied by a photo
certificate signed and dated by the artist.

Estimate

£250,000-350,000 \$349,000-489,000

€282,000-395,000 ♠

Provenance

Eva Konerding (gifted by the artist in 1970)

Galerie M, Bochum

Private Collection, Europe

Dorotheum, Vienna, 25 November 2010, lot 1004

Acquired at the above sale by the present owner

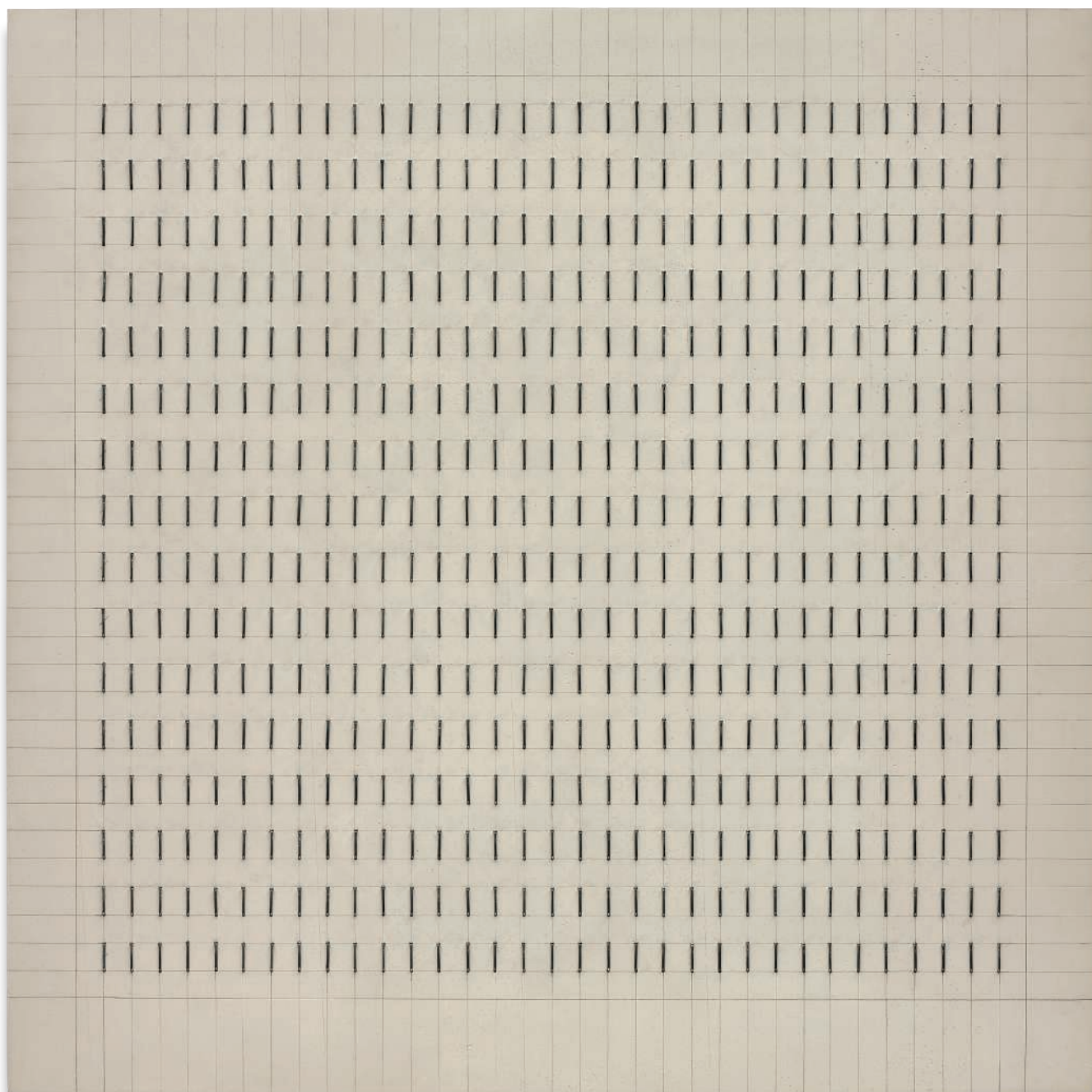
**'Art is not a mirror held up to society,
but a hammer with which to shape it.'**

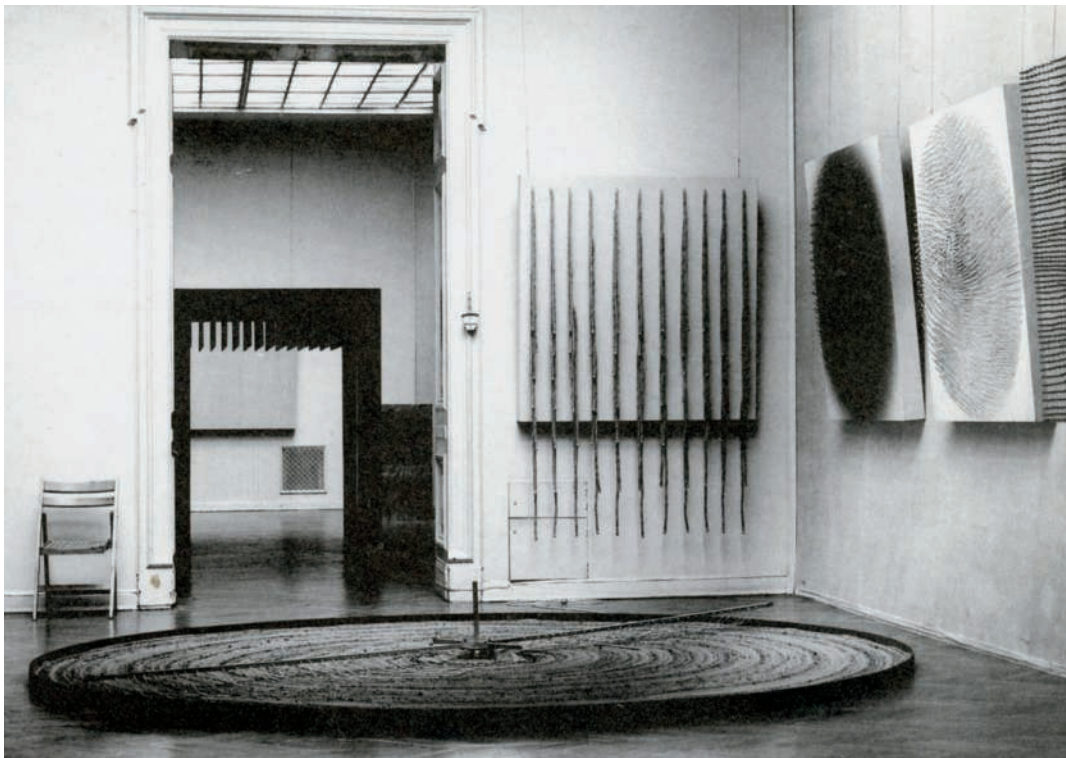
Günther Uecker

Coursing with sublime energy and executed in the artist's seminal choice of medium, *Reihung* is exemplary of Günther Uecker's defining technique and on-going fascination with the dimensional confines of the plane. 528 nails of identical length punctuate the white surface in a linear grid formation, infusing the composition with an organic vibrating rhythm. Uecker participated in the 35th Venice Biennale in 1970. At the time of the Biennale, Uecker and Tünn Konerding, Uecker's studio assistant, executed a selection of embossed prints; the present work was intended to form the relief from which a print would be embossed, however the print never came to fruition and *Reihung* was then gifted to Tünn's wife, Eva. Subsequently, another embossed print was included in the 1970 Biennale exhibition catalogue. Tünn designed Uecker's *Uecker-Zeitung* in the 1970s; the publication circulated images of the artist's progressive practice, making it visually accessible en masse within a politically charged post-war Germany. The present work gracefully encapsulates the artist's distinct style and lies at the height of Uecker's artistic development.

In the same year in which *Reihung* was executed, Uecker's exhibition at the German Pavilion in 1970, together with Thomas Lenk, Heinz Mack and Georg Karl Pfahler, cemented his immovable reputation within the art world. The artist nailed into wooden panels which were then mounted to the outside pillar of the German pavilion portico, thus dismantling the neoclassical architecture, with all its fascist implications, into a reconfigured object. Uecker's contribution received critical acclaim and the celebrated exhibition subsequently travelled to Zachęta National Gallery of Art in Warsaw in 1971, becoming the first West German exhibition of contemporary art to be shown in Poland.

In *Reihung* the repetitively bent nails cast subtle shadows and manipulate light as it hits the picture plane, causing the work to vibrate with animated fervour as new perspectives are created. Whilst static, Uecker's positioning of nails atop the intricately marked grid forces the viewer's eye to rove over the surface of the work, creating a fluctuating sense of movement.





Exhibition of the German contribution to the Venice Biennale in the Sachêta, Warsaw, 1971

© Günther Uecker. All rights reserved. DACS 2018

The nail, a rigid, hard and threatening object, is subsumed into the visual motion of the surface, transforming the violent, sharp shape into a sensuously integrated form. Just as Lucio Fontana utilised a knife to slash the canvas and create dimensionality in his progressive works, so Uecker turns the picture into an ambiguous object. In *Reihung* the artist expertly confronts the viewer with the critical concerns of the avant-garde ZERO movement: the exploration of light, technology and the interrogation of the picture plane beyond the traditional two-dimensional confines of the canvas.

Uecker's choice of medium is weighted with cultural and historical significance; the systematic violence of the Second World War is evoked as is the religious violence of the Crucifixion. Conversely, Uecker's interest in the ritualistic elements of religion, in particular the theology of Buddhism, Taoism, and Islam, is evident in *Reihung*, whereby the formulaic hammering of nails quintessentially encapsulates Uecker's exploration of customs and ceremonial actions. Reflecting on the act which came to be his signature style, the artist noted, 'Coming from East Germany, where I had been educated about the Russian Revolution of 1917, I was thinking about Vladimir Mayakovsky's declaration that "poetry is made with a hammer"' (Günther Uecker quoted in, Matthew Wilcox, 'Examining the scars of history with Günther Uecker', *Apollo*, 11 February 2017, online). Through hammering and penetrating the plane, Uecker metaphorically bores into the core of the matter, obliterating and destroying the past, to create a new progressive perspective. In the artist's earlier actions and performances from the sixties, this destructive deed, often public, would manifest in the artist nailing, shooting, blocking and digging.

His 1968 work *Action: "Art Piece at Kaufhof"* presented a colossal metal nail driven through the exterior of a shopping centre in Dortmund, its sharp point directed at passing pedestrians below. The artist directly juxtaposed the threat and orchestrated tension with the quotidian routine of the bustling shoppers. Uecker commented on 'the store windows together with ordinary goods and with all the banality of their coexistence' (Günther Uecker quoted in, 'Das Museum als Kulturelle Kommune', in Günther Uecker, *Schriften*, Sankt Gallen, 1979, p. 480), perhaps alluding to Hannah Arendt's infamous 1963 theory on the 'Banality of Evil'. Uecker's nail works seek to examine the prevalence of destructiveness, cruelty and brutality in modern society.

Intricately designed to manipulate our sense of depth and motion, Uecker's use of simple and raw materials create an arena of meditative sublimity. Through its subtle variations, *Reihung* expertly embodies the artist's preoccupation with creating a new and progressive visual language, exploring forms of perception through the use of light and motion. Sculptural in its construction, as a relief *Reihung* exceeds the limits of the two-dimensional plane and is a crucial example of Günther Uecker's innovative artistic contribution and impact on the European post-war milieu. Following the devastating events of the Second World War and the feeling of loss in the aftermath of the Holocaust, Uecker's work offers a complex contemplative space where form is reduced to a violent and ordered gesture. In the present composition, Uecker provides a stage of pensive stillness, a moment of quiet reflection, whilst directly confronting the horrors of the Third Reich. *Reihung* celebrates the very essence of Uecker's ethos and his skilled mastery of mediums to evoke a period of new beginnings.



Property of a Distinguished Private Collector

○ **44. Jan Schoonhoven** 1914-1994

R72-73-M-14

signed, titled and dated 'J. J. Schoonhoven

"R72-73-M-14" Jan J Schoonhoven 1973'

on the reverse

painted papier-mâché relief on board

126.2 x 68 cm (49⁵/₈ x 26³/₄ in.)

Executed in 1972 - 1973, Antoon Melissen

has confirmed the authenticity of this work.

Estimate

£250,000-350,000 \$349,000-489,000

€282,000-395,000 ₣ ♠

Provenance

Galerie Franz Swetec, Griesheim/Darmstadt

Galerie Reckermann, Cologne

Private Collection, North Rhine-Westphalia

(acquired from the above in 1982)

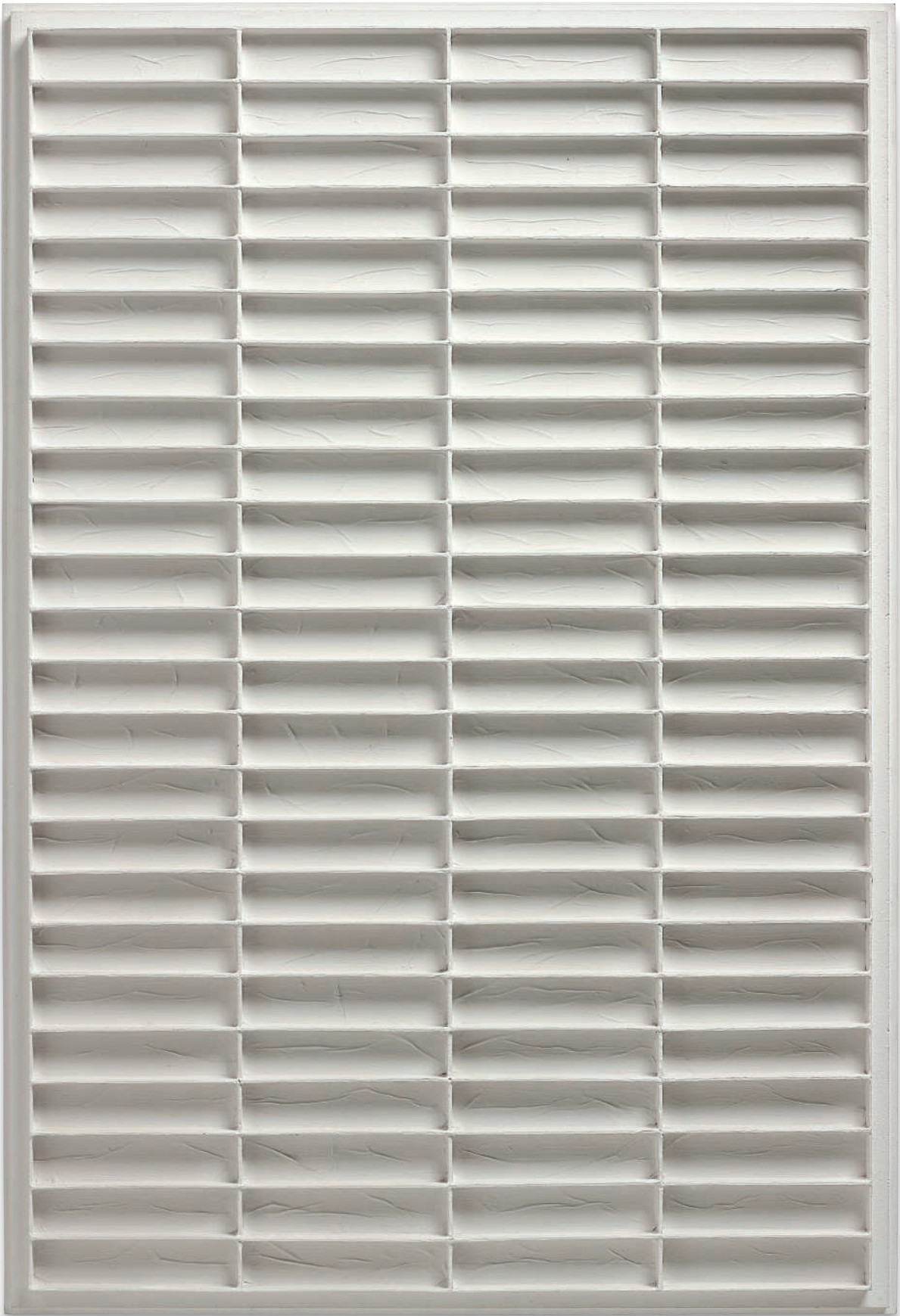
Ketterer Kunst GmbH & Co KG, Munich,

13 June 2015, lot 805

Acquired at the above sale by the present owner

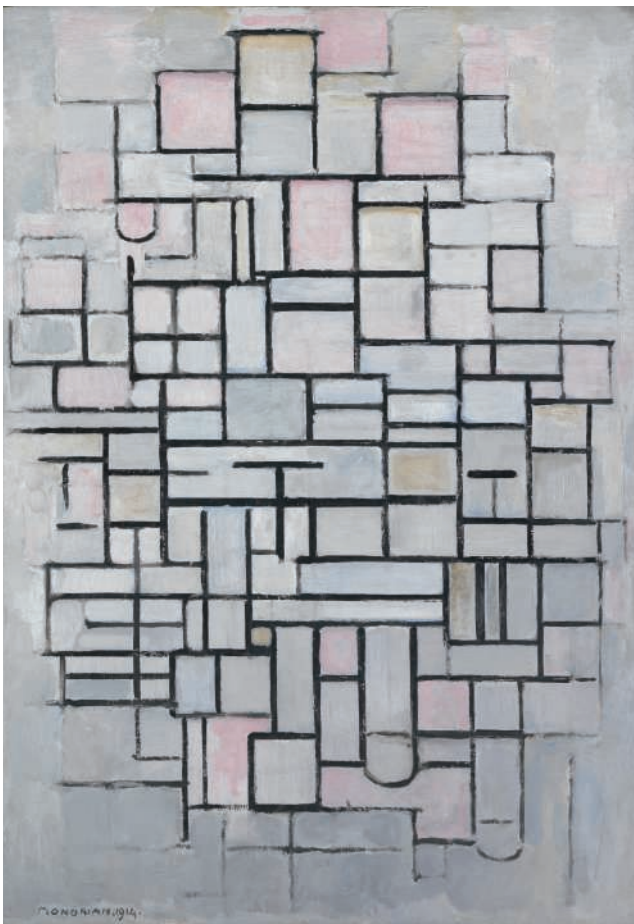
**'It is craftsmanship, Sir.
It has got nothing to do
with the mechanical.'**

Jan Schoonhoven



Systematically presenting the viewer with a serialised, geometric composition, *R72-73-M-14* is emblematic of Jan Schoonhoven's vital investigation into light, form and volume. From a series of fourteen works created in collaboration with students of Bochum University, the present work belongs to the artist's pivotal body of white reliefs. It was for his reliefs that the artist gained international acclaim in 1967 when awarded second prize at the São Paulo Biennale with 'by far the most sensitive three-dimensional works in the biennale' (Antoon Melissen, *Jan Schoonhoven*, Rotterdam, 2015, p. 107). Presenting an encounter between manufactured and accidental geometry, the present work echoes the architectural surroundings of Schoonhoven's hometown of Delft. Displaying ultimate simplicity, the minimal and architectural distinction of Schoonhoven's sculptural papier-mâché reliefs originates from the artist's fascination with buildings. Moving away from his geometric, linear drawings, in 1956 Schoonhoven commenced his experimentations with cardboard, papier-mâché, glue and paint to construct buildings, fortresses and zoos for his son. Replicating the facades, roofs, and building structures of his hometown and their reflections in ripples of the canals, Schoonhoven's reliefs demonstrate the artist's acute sensibility to his surroundings. As he affirmed, 'the order, the discipline is mirrored in my work' (Jan Schoonhoven, quoted in Antoon Melissen, *Jan Schoonhoven*, Rotterdam, 2015, p. 107). Titled *R72-73-M-14*, the work reveals the artist's disciplined

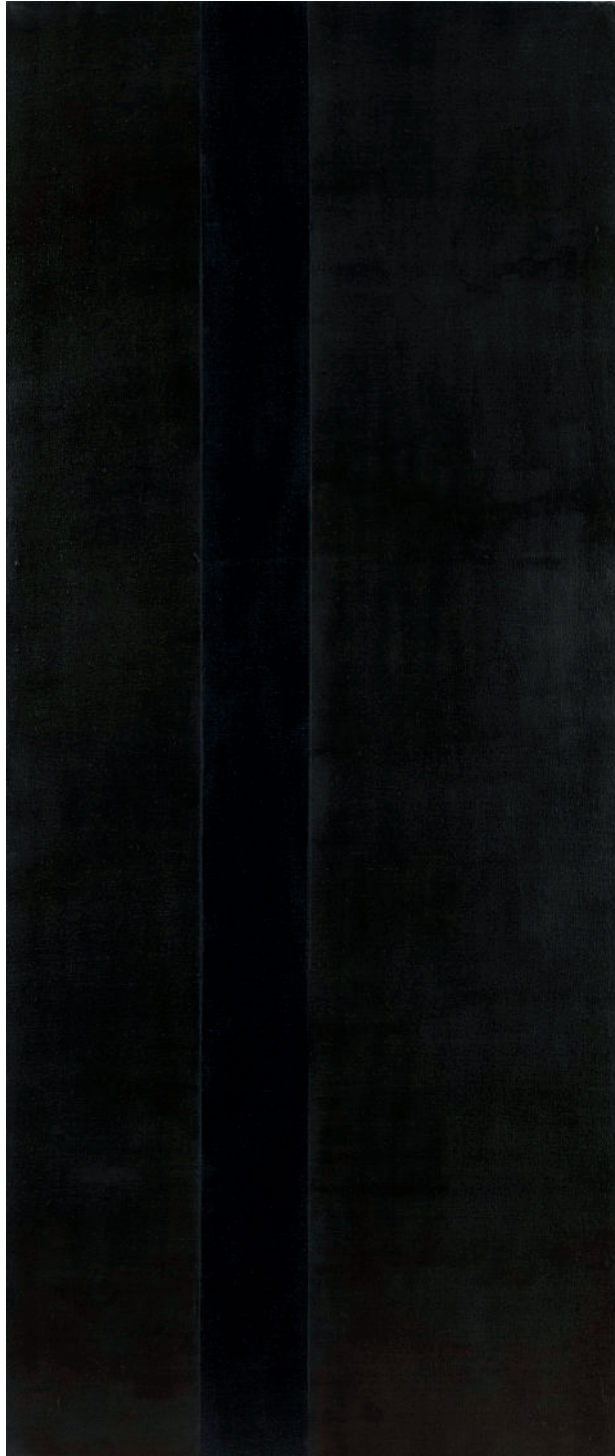
referencing system; whereby 'R' refers to relief and '72-73', the year of the works conception. As this work originates from a specially commissioned project initiated by Galerie M and Galerij Orez Mobiel, 'M' refers to the project for Gallery M in Bochum and '14' to the artist's inventory number. The artist's relationship with Alexander Von Berswordt-Wallrabe of Gallery M in Bochum resulted in six solo-exhibitions between 1969 - 1972. The present work, the initiative of Von Berswordt-Wallrabe and the artist, comes from a series of fourteen closely interrelated reliefs. These works from 1972-1973 each have a letter 'M' in the title and paved the way for more restrained imagery which was closely related to the artist's output from his *ZERO* years, 1960 - 1965. Harnessing his minimalistic output, Schoonhoven played a founding role in the Dutch Group, *Nul*, a collective of Dutch artists established between 1961 and 1966 and collaborated closely with key members of the German *ZERO* network and its international following. His reliefs are based on a single theme, what the artist referred to as 'a gradual vertical division of parallel horizontal cells' (Antoon Melissen, *Jan Schoonhoven*, Rotterdam, 2015, p. 128, 132-133). With a poetic interplay of light and shadow, the present work reminds us of Schoonhoven's assertion from 1965 that 'ZERO is first of all a new idea of reality, to which the individualism of the artist is reduced to a minimum' (Jan Schoonhoven, quoted in Antoon Melissen, *Jan Schoonhoven*, Rotterdam, 2015, p. 128, 132-133).



Piet Mondrian, *Composition*
No. IV, 1914, oil on canvas,
 Haags Gemeentemuseum,
 The Hague, Netherlands
 © Haags Gemeentemuseum, The Hague,
 Netherlands / Bridgeman Images

Barnett Newman, *Abraham*, 1949,
oil on canvas, Museum of Modern
Art, New York

© The Barnett Newman Foundation, New York / DACS,
London 2017. The Museum of Modern Art, New York /
Scala, Florence



Schoonhoven's preoccupation with form and volume unfurls from the troughs of the structure. '....As a kinetic instrument reacts to the ever-changing movement of the wind, thereby drawing attention to it, Schoonhoven's relief, as a static, serially-structured instrument, reacts to the light through constantly changing chiaroscuro patterns that could never be represented mimetically as both themselves and their particular variations. It deliberately renders light as being beyond any form of mimesis' (Max Imdahl, 'Jan J. Schoonhoven', in Norbert Kunisch, *Erläuterungen zur Modernen Kunst*, Bochum, 1990, p. 229).

Maintaining the calculated, architectural quality of his earlier drawings, Schoonhoven's *R72-73-M-14* recalls the depth and subtle symmetry of Piet Mondrian's orderly compositions. In its sculptural excellence, *R72-73-M-14* is distinct from the clean modernist conception of precision. The irregular surface finish reaffirms the artist's craftsmanship and mastery of materials, consciously asserting that it has 'nothing to do with the mechanical' (Ad de Visser, *De tweede helft: beeldende kunst na 1945*, Nijmegen, 1998, p. 153). Playing a fundamental role in the discourse around objective art and the tangibility of form, between 1961 and 1966 Schoonhoven co-founded the Dutch *Nul* Group together with Henk Peeters. This assembly of Dutch artists, previously known as the *Nederlands Informel* Group, as explained in a letter from Peeters to Barnett Newman, shared a common 'desire for silence, emptiness and space' (Henk Peeters, quoted in Antoon Melissen, *Jan Schoonhoven*, Rotterdam, 2015, p. 53). In line with Newman, Schoonhoven aspired to communicate locality, existence and eventuality in his work. Devoid of visual hierarchy, the artist abandoned the creative traditions of the past, harnessing the minimalist serialised and repetitive nature of his unembellished structures.

By the time the artist was bestowed the honour of the São Paulo Biennial in 1967, Schoonhoven had an established international presence; the artist had already collaborated with the likes of Enrico Castellani, Piero Manzoni, Yayoi Kusama and key members of the *ZERO* network internationally. Fascinated by 'the geometric aspect of *ZERO* [as] created by the element of repetition, the placement in rows' (Armando et al., *De nieuwe stijl, werk van de internationale avant-garde, deel 1*, Amsterdam, 1965, pp. 118-123), the minimalism of Manzoni and Castellani's influence resounds through Schoonhoven's oeuvre, interpreting his view of the 'organization of very simple forms, a reality derived from that which actually exists' (Jan Schoonhoven, quoted in Armando et al., *De nieuwe stijl, werk van de internationale avant-garde*, vol. 1, Amsterdam, 1965, pp. 118-23). From the zenith of his development as an artist, the present relief displays Schoonhoven's fascination with the interchange of light and shadow. Methodically constructed, with grid-like structures and symmetrical indentations, *R72-73-M-14*, tranquil in its stark whiteness, remains timelessly rooted in the legacy of Jan Schoonhoven's internationally celebrated artistic output.

45. Lucio Fontana 1899-1968

Concetto spaziale

signed 'l. Fontana' lower right

oil on canvas

81 x 65 cm (31 $\frac{1}{8}$ x 25 $\frac{5}{8}$ in.)

Painted in 1968.

Estimate

£500,000-700,000 \$699,000-978,000 €564,000-790,000 ± ♠

Provenance

Teresita Rasini Fontana, Milan

Alberto Dall'Ora, Milan

Private Collection, Milan (acquired from the above in the early 1990s)

Sotheby's, London, 15 October 2015, lot 26

Acquired at the above sale by the present owner

Exhibited

Turin, Galleria Civica d'Arte Moderna, *Lucio Fontana*, 5 February

- 28 March 1970, no. 236, fig. 247 (illustrated)

Turin, Galleria Notizie, *Balla, Picasso, Fontana, Brauner*, 1970, no. 246

Fundacion Museo de Arte Contemporáneo de Caracas, *Lucio Fontana*,

November 1974 - January 1975, no. 15, p. 15 (illustrated)

Florence, Palazzo Pitti, *Fontana*, 19 April - June 1980, no. 56

(illustrated, cover)

Cologne, Dia Art Foundation, *Lucio Fontana 1926-1968*,

13 March - 31 May 1981, no. 44

Madrid, Palacio de Velázquez, *Lucio Fontana. El espacio como*

exploración, 27 April - 13 June 1982, no. 76, p. 95 (illustrated)

Munich, Bayerische Staatsgemäldesammlung / Staatsgalerie Moderner

Kunst; Darmstadt, Mathildenhöhe; Bielefeld, Kunsthalle, *Lucio Fontana*,

16 December 1983 - 23 September 1984, no. 89, p. 107 (illustrated)

Frankfurt am Main, Schirn Kunsthalle; Vienna, Museum Moderner

Kunst Stiftung Ludwig, *Lucio Fontana. Retrospektive*, 6 June 1996

- 5 January 1997, no. 103, p. 145 (illustrated, p. 221)

London, Hayward Gallery, *Lucio Fontana*, 14 October 1999 - 9 January

2000, no. 84, p. 143 (illustrated)

Literature

Enrico Crispolti, *Omaggio a Fontana*, Rome, 1971, no. 244,

p. 211 (illustrated)

Enrico Crispolti, *Lucio Fontana: Catalogue raisonné des peintures*

et environnements spatiaux, vol. I, Brussels, 1974, no. 68 O 10,

p. 82 (illustrated)

Enrico Crispolti, *Lucio Fontana: Catalogue raisonné des peintures,*

sculptures et environnements spatiaux, vol. II, Brussels, 1974,

no. 68 O 10, p. 144 (illustrated, p. 145)

C A Kwast, et al., *Een inleiding in de filosofie, Blok 3*, Heerlen, 1985

(illustrated, cover)

Enrico Crispolti, *Fontana: Catalogo generale*, vol. II, Milan, 1986,

no. 68 O 10, pp. 497-498 (illustrated)

Enrico Crispolti, ed., *Centenario di Lucio Fontana*, exh. cat., Milan,

1999, no. 262, p. 293 (illustrated, p. 40)

Enrico Crispolti, *Lucio Fontana: Catalogo ragionato di sculture, dipinti,*

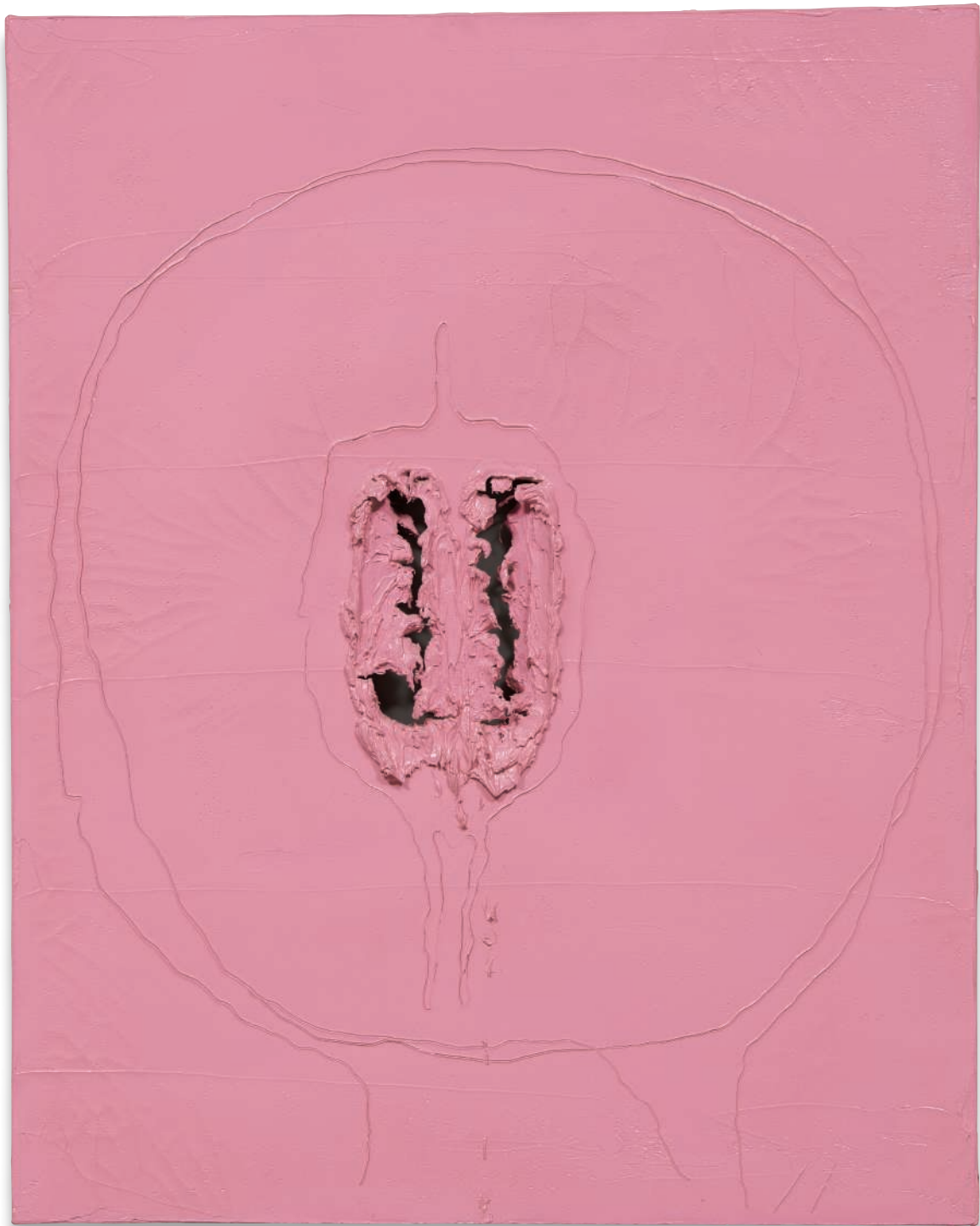
ambientazioni, vol. II, Milan, 2006, no. 68 O 10, p. 687 (illustrated)

Enrico Crispolti, *Lucio Fontana: Catalogo ragionato di sculture, dipinti,*

ambientazioni, vol. II, Milan, 2015, no. 68 O 10, p. 687 (illustrated)

‘The thin line... is man’s progress through space, his dismay and fear of being lost; and then the tear is a sudden shriek of pain, the final gesture of the anguish that has by this time become unbearable.’

Lucio Fontana



In *Concetto spaziale*, a textural and vibrant canvas from Lucio Fontana's *olii* series, first owned by Teresita, the artist's wife, Fontana re-evaluates traditional means of painting. Representative of his quest for the third dimension, the present work characterises the evolution of Fontana's dedication to the exploration of outer space. A remarkably textural opus from the apex of Fontana's oeuvre, the *olii* series demarcates the introduction of oil into his oeuvre. From the second phase of his *olii* paintings, *Concetto Spaziale* is one of twelve *olii* works created in 1968, and is one of only seven executed in an intense shade of pink.

Regarding a painting as an object as opposed to a surface is pivotal to Fontana's artistic output. The artist's *olii* works, which he commenced in 1957, can be considered an expansion of the informal nature of his earlier *buchi* and *tagli* works. As a sculptor, the series allowed him to further engage with the plastic nature of oil painting. After applying a thick layer of oil paint onto the canvas, Fontana would begin to trace fine lines into the wet surface of the monochrome canvas. In the artist's mind these contours represented the itinerary of man in space. Subsequently he would follow these subtle gestures with active intervention with the canvas plane. Fontana would puncture the canvas, here revealing two corpulent wounds. The manifestation of these perforations was vital to Fontana, who sought to express a subconscious sense of anguish. The artist felt that the use of vivid colours together with the performative gashes of the *olii* series symbolised 'the unsettled nature of the modern man' (Lucio Fontana, in conversation with Grazia Livi, 'Incontro con Lucio Fontana', *Vanita*, Vol. VI, No. 13, Autumn 1962, p. 53). Set within the context of the new space age, the artist's experimentations with space flourished following Yuri Gagarin's quest into outer space on 12 April 1961. Fontana's fascination with the cosmos and the new scientific discoveries is further explored in the present work. Puncturing the plane, the artist adds depth to the composition whilst creating an impenetrable vortex, invoking the inescapable question of Black Holes and the origins of the universe. Continuously challenging the bounds of light and space, the artist used his diverse practice to reconsider traditional modes of creation and the dimensionality of art. Experimenting with the effects of luminosity and shadow when manipulated within space, the artist installed neon sculptures, *ambienti* – atmosphere's, in the late 1940s to expand and articulate his experimentations within space.

Fontana considered his choice of colour an important device to further break with the materiality of the artwork. Aiming to reach beyond the canvas itself, the impact of vivid colours is employed by the artist to convey the paintings true tangibility and reduce its materialistic importance. Since the early 1960s Fontana had embraced the use of monochrome canvases, presenting the purity of his works. The chosen tone, a variation on shocking pink, a colour appropriated by Elsa Schiaparelli in 1937, was one of Fontana's preferred tones, particularly during the final five years of his artistic production. The artist described the hue as reminiscent of 'the pink of ladies' underpants' (Lucio Fontana, quoted in Pia Gottschaller, *Lucio Fontana: The Artist's Materials*, Los Angeles, 2012, p. 94), emphasising the sensual impact of this suggestive shade. Representative of the contemporary *Zeitgeist*, shocking pink unveiled the materiality of the canvas and had the ability to engross the viewer.

Following Fontana's return to Milan in 1947, he regularly titled his paintings *Concetto Spaziale* - Spatial Concept. In his experimentations, the artist sought to engage new technologies to add dimension to his paintings. Employing revolutionary materials, he combined his knowledge of architecture, sculpture and painting to shape a new realm of artistic expression. Engaging with Spatialist research, Fontana physically altered his canvases by adding slashes and punching the canvas, exploring the infinite potential and quintessence of space. In the *olii* series, he shaped these investigations to include the use of oil impasto, applying an excessive amount of oil paint to the canvas that even upon drying maintained a buttery consistency. The impastoed oil facilitates Fontana's gestural strokes and interventions to the surface of the canvas. The artist's irreversible actions expose new and unknown physical dimensions, neither an act of destruction nor a reduction of its physicality.

Fontana considered 'Matter, colour, and sound in motion... the phenomena whose simultaneous development makes up the new art' (Lucio Fontana, *Manifesto Bianco*, Buenos Aires, 1946). However, his *olii* series went beyond these singularities. The *olii* represent a conceptual development of his earlier *buchi* and *tagli* works in terms of matter. Whereas in these previous series the applied clean cuts symbolically liberated the canvas, the gashes within his *olii* series can be considered a sign of anguish. In addition to this, the introduction of a new medium, with the overflowing use of wet oil paint amassing at the side of the gestural incisions, the artist further develops his earlier experimentations. Most prominently, Fontana's *olii* works present the onlooker with striking and jarring hues, with the application of shocking pink as well as acid green oil paints. *Concetto Spaziale* represent new dimensionality, and interrogate the nature of perception. The present work, a pivotal and ground-breaking composition from the master of Spatialism, seeks to interrogate what lies beyond the work of art.

Lucio Fontana, *Ambiente spaziale con neon*, installation
view Stedelijk Museum,
Amsterdam, 1967

© Lucio Fontana/Milan SIAE/DACS, London 2018.
Image: Stedelijk Museum, Amsterdam





Property from a Distinguished European Collection

46. Josef Albers 1888-1976

Homage to the Square

dated '62' on the reverse

oil on Masonite

40.6 x 40.6 cm (15 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in.)

Painted in 1962, this work will be included in the forthcoming *Josef Albers Catalogue Raisonné* being prepared by The Josef and Anni Albers Foundation and is registered under number JAAF 1976.1.203.

Estimate

£300,000-500,000 \$424,000-706,000

€340,000-567,000

Provenance

The Josef and Anni Albers Foundation

Waddington Galleries, London

Xavier Hufkens Gallery, Brussels

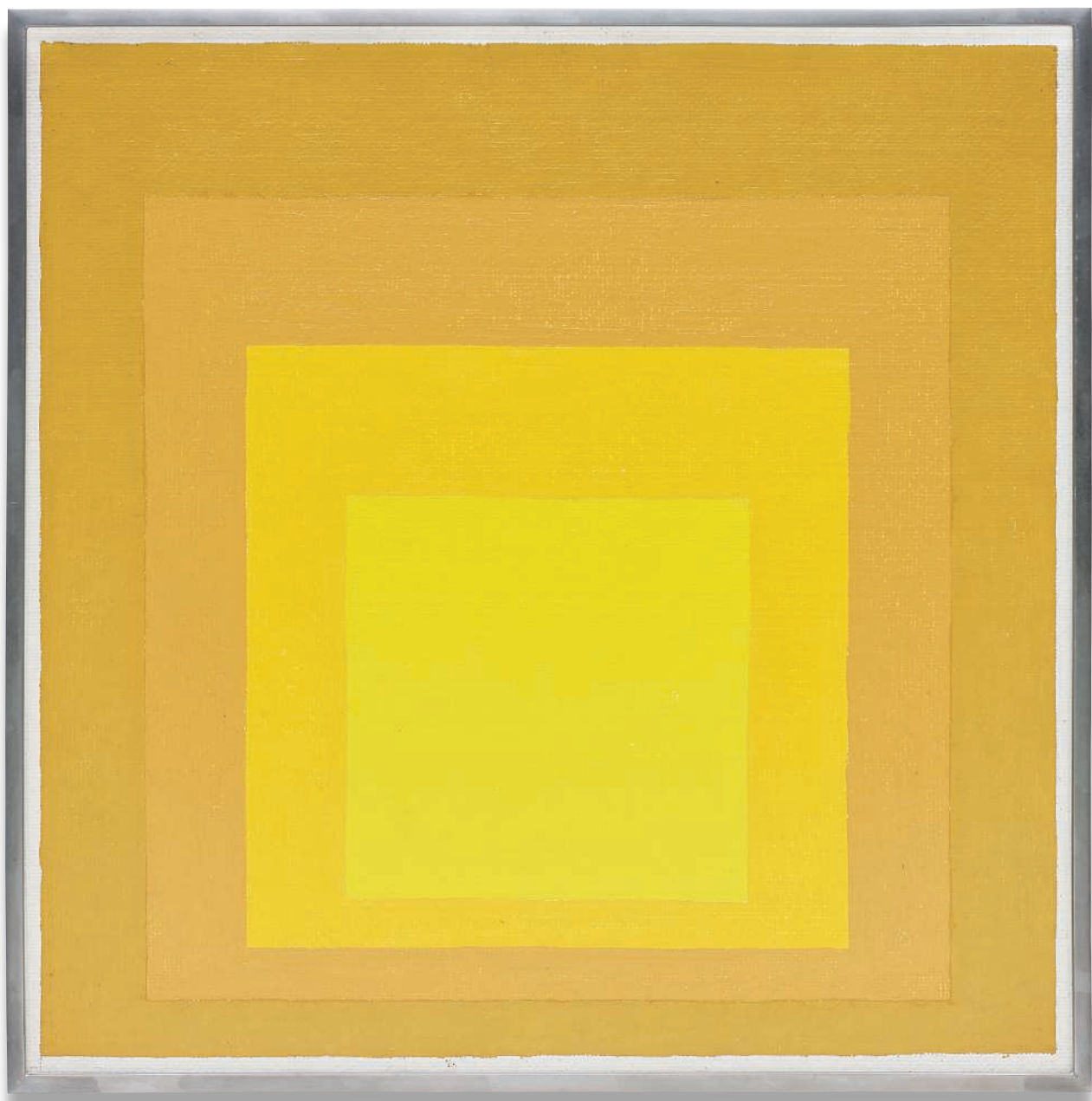
Private Collection, Belgium

Samuel Vanhoegaerden Gallery, Knokke

Private Collection, Belgium

**‘When you see how each colour helps,
hates, penetrates, touches, doesn’t,
that’s parallel to life.’**

Josef Albers





Laszlo Moholy-Nagy,
LIS, 1922, oil on canvas,
 Staatsgalerie Moderner
 Kunst, Munich

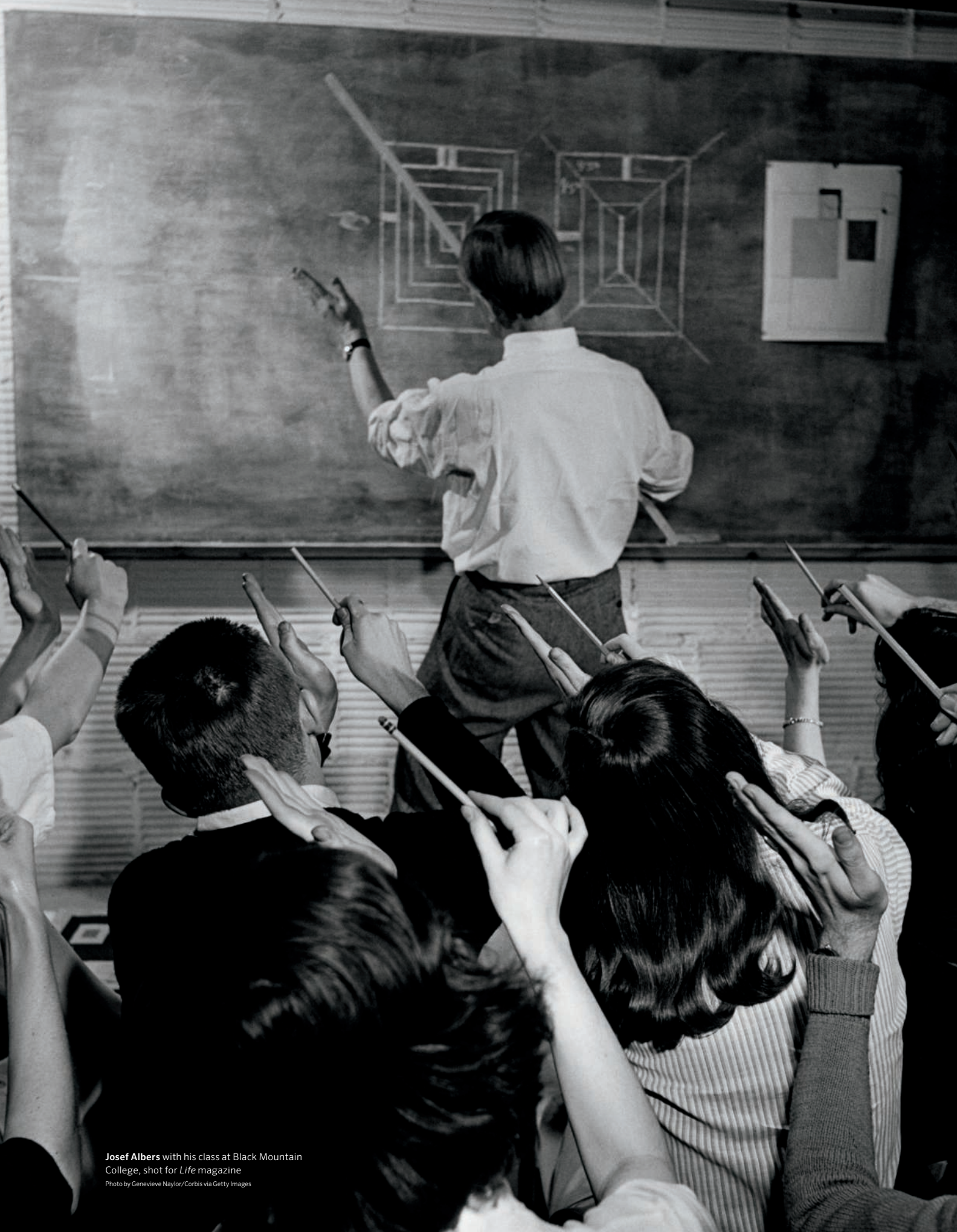
© De Agostini Picture Library /
 G. Dagli Orti / Bridgeman Images

There is a personal association one has to each of Josef Albers' *Homage to the Square* paintings, making them visually poignant, as is demonstrated in the present lot from 1962. The *Homage to the Square* format took root in 1950 while Albers was teaching at the famous Black Mountain College; his artistic practice was informed by his previous Bauhaus teaching and his own European design values which were preferential to minimal, formal and rigid artistic forms. Rendered in shades from sunflower to mustard yellow, each colour in the present work harps on a personal experience, tapping into the emotional complexities of how one perceives and interprets colour. Albers heightens this perception by allowing the physical meeting of different hues, creating a subtle visual tension where one colour starts and another colour ends.

The three or four layered squares, varying in hue have been rendered by Albers with a palette knife, applying the paint in short and precise strokes to the Masonite board, an un-absorbent and rigid support. Albers would describe his painting technique in often routine terms; he likened it to how he spreads butter on his toast in the morning and considered the final compositions like 'platters to serve colour' (Josef Albers quoted in Nicholas Fox Weber, 'Josef Albers,' *Josef Albers*, Milan, 1988, p. 10) The practicality of his process was predicated on skills learned from his father, a builder

and house painter. When painting a door, his father told him, start in the middle and paint outward, 'That way you catch the drips, and don't get your cuffs dirty' (Josef Albers, quoted in Nicholas Fox Weber, 'The Artist as Alchemist,' *Josef Albers: A Retrospective*, exh. cat., Solomon R. Guggenheim Museum, New York, 1988, p. 15).

Homage to the Square creates a remarkable ocular affect, the vibrant, glowing yellow centre sits nestled within three gradually darkening tones. Undeniable in vivacity, the colours appear to float on different optical planes. As Albers explains, 'In action, we see the colours as being in front of or behind one another, over or under one another. They give the illusion of being transparent or translucent and tend to move up or down' (Josef Albers, quoted in Eugen Gomringer, *Josef Albers*, New York, 1967, p. 138). The present work from 1962 was followed just one year later by Albers' 1963 book entitled *Interaction of Colour*, which has become a magnum opus in art education by explaining the complexities of colour theory. For Albers, working with colour was about engaging with his materials in a personal way, explaining that 'as we begin principally with the material, colour itself, and its action and interaction as registered in our minds, we practice first and mainly a study of ourselves' (Josef Albers, *Interaction of Color* [1963], New Haven and London 2006).



Josef Albers with his class at Black Mountain College, shot for *Life* magazine
Photo by Genevieve Naylor/Corbis via Getty Images

47. Adrian Ghenie b. 1977

Found

signed and dated 'Ghenie 2007' on the reverse
oil and acrylic on canvas
160.5 x 151 cm (63¼ x 59½ in.)
Painted in 2007.

Estimate

£300,000-500,000 \$419,000-699,000
€339,000-564,000 ♠

Provenance

Haunch of Venison, Zürich
W. S., Hamburg
Acquired from the above by the present owner

Exhibited

Zurich, Haunch of Venison, *Shadow of
a Daydream*, 15 November 2007 - 12 January
2008, p. 35 (illustrated, p. 34)

Literature

Juerg Judin, ed., *Adrian Ghenie*, Ostfildern, 2009,
p. 51 (illustrated)

**'Can you be apolitical today?
Could you be apolitical after
the French Revolution?
Was Rothko apolitical and
Rauschenberg political?
Was Goya a political painter?
This is a fake concept.'**

Adrian Ghenie





Francis Bacon, Study for Portrait VII, 1953, oil on canvas, Museum of Modern Art, New York

© The Estate of Francis Bacon. All Rights Reserved, DACS 2018. Image: Museum of Modern Art, New York / Scala, Florence.

Thematically surreal and stylistically visceral, Adrian Ghenie's *Found* is a powerful work that exemplifies the artist's unique painterly idiom and the astute lens through which he probes the uncomfortable ambiguities of human history. The viewer is presented with a foreboding and uncanny *mise-en-scène* steeped in darkness – theatrically lit to reveal a disorienting space in which architectural forms shift in and out of each other. Enclosed by a structure evocative of a casket, a haunting figure emerges from the shadows of a four-post bed, its face rising out of the shadows as a ghostly white blur. Executed in 2007, *Found* belongs to a cycle of fifteen works from Ghenie's *Shadow of a Daydream* series, exhibited at his breakthrough show at Haunch of Venison in Zurich, 2007. Delving into the mantles of history, this series set the foundation for Ghenie's famed *Pie Fight* series, 2008-2009, and already laid out many of the themes that Ghenie would continue to explore in his celebrated contribution to the Romanian Pavilion at the 56th Venice Biennale in 2015.

Found is an intuitive example of Ghenie's enduring fascination with political and historical figures, demonstrating how, as Martin Croomer observed, 'Ghenie's paintings indicate an acute awareness of political and ideological dysfunction' (Martin Croomer, *Adrian Ghenie: Shadow of a Daydream*, Zurich, 2009, p. 35). Born in 1977 in Baia Mare, Romania, Ghenie spent his formative years living

Lenin Embalmed / Universal History Archive/UIG / Bridgeman Images





Detail of the present work

under the regime of Romanian dictator Nicolae Ceaușescu, eventually witnessing the revolution that concluded in the political leader's execution. This experience serves as a backdrop to Ghenie's politically-charged work to this day.

In the manner of his painterly forbearers, such as Gerhard Richter, Ghenie explores the trauma of history through painting. The artist draws on found source material and art historical references, often combining photographs and film stills, or building three-dimensional models to construct surreal, psychologically charged universes. As Ghenie indeed asserted, 'I'm not a history painter but I am fascinated by what happened in the 20th century and how it continues to shape today' (Adrian Ghenie, quoted in Jane Neal, 'Adrian Ghenie', *Art Review*, issue 46, December 2010, p. 70).

In *Found*, Ghenie presents us with Vladimir Lenin laying in state. While contorted with brief glimpses of detailed features, as evident in the work of Frank Auerbach and Francis Bacon – a typical painterly strategy within Ghenie's oeuvre – closer consideration reveals that the depiction of the figure echoes period photographs of Lenin's embalmed body on display in a mausoleum in Russia's Red Square shortly after his death in 1924.

Consistent with Ghenie's painterly style, Lenin's face appears contorted, his features ghostly against the dark background. In the present work, we also see paint dragged across the picture plane recalling Richter's squeegeed abstracts. Serving as the artist's first treatment of the potency of Lenin's image, *Found* precedes later works in which Ghenie zooms into the haunting image of Lenin's face, such as *The Leader*, 2008, which resides in the Museum van Hedendaagse Kunst, Antwerp.

'You can't invent a painting from scratch,' Ghenie stated, 'you are working with an entire tradition ... The pictorial language of the twentieth century, from Kurt Schwitters's collages to Jackson Pollock's drip paintings, makes up a range of possibilities that I utilise in order to create a transhistorical figurative painting – a painting of the image as such, of representation' (Adrian Ghenie, quoted in 'Adrian Ghenie in Conversation with Magda Radu', *Adrian Ghenie: Darwin's Room*, exh. cat., Romanian Pavilion, Biennale de Venezia, 2015, p. 31). Encapsulating the central tenets of Ghenie's acclaimed painterly practice, *Found* transcends historical specificity to put forward a more universal investigation of trauma, memory, and human subjectivity, but also questions of representation at large.

48. Damien Hirst b. 1965

Without You

glass, painted MDF, beech, acrylic,
fish and formaldehyde solution
121.9 x 182.8 x 16 cm (47⁷/₈ x 71⁷/₈ x 6¹/₄ in.)
Executed in 2008.

Estimate

£500,000-700,000 \$699,000-978,000
€564,000-790,000 ♠

Provenance

White Cube, London
Acquired from the above by the present owner in 2009

**‘Immortality is really desirable,
I guess. In terms of images, anyway.’**

Damien Hirst







Damien Hirst's *Without You* is a striking example of the artist's wide-ranging practice, conveying a sense of scientific order and confrontational subject matter. Through Hirst's minimalist and highly aesthetic display, the present work creates a sense of permanence which appears at odds with the transience of life. Throughout his extensive oeuvre, Hirst raises questions surrounding the very nature of existence; the relationship between life and death has been a central theme throughout his career most directly addressed in Hirst's first series of preserved animals, *Natural History*. Commencing in 1991 with *Isolated Elements Swimming in the Same Direction for the Purpose of Understanding (Left) and (Right)*, this groundbreaking and iconic series of fish cabinets were among some of the first works Hirst produced by placing animals within formaldehyde, cementing his indisputable reputation for creating daring and provocative artworks.

A member of the Young British Artists, Hirst garnered critical acclaim by creating artworks that shocked and excited, possessing a conceptual depth in both profound and prankish ways. *Without You* is an elegant and daring example of Hirst's 'nature mortes'. Using the nineteenth century mechanism of the display cabinet, Hirst presents the viewer with multiple varieties of fish which are fixed into Perspex boxes filled with formaldehyde, forming a perpetually frozen scene. The individually encased fish appear to act out a static ballet in an absurd movement towards nowhere. As Hirst commented: 'They all face the same way yet they can't make contact the way they do in the sea...in life we're separated by flesh and bones and you can't really move beyond that' (Damien Hirst, quoted in Gordon Burn, 'Is Mr. Death In?', *I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now.*, London, 2006, p. 9). With each fish individually arranged, the overall effect is one of scientific ordering, aesthetically referring to the Victorian inclination for visual displays, created to reflect man's control over nature. Challenging the idea of mankind's omnipotence, Hirst also calls into question our awareness and convictions surrounding the boundaries between life and death, made even more powerful by the inclusion of real fish. The visceral realism of *Without You* is unavoidable; Hirst presents a new form of realism that is no longer illusionistic but corporeal.

In the present work, Hirst's use of formaldehyde not only preserves the bodies of the fish, purveying the illusion of life, but preserves Hirst's artistic concept which forces us to confront mortality and the violence of existence head on. As Hirst states 'The fish pieces came first because you have to take them out of their element (the sea) and put them into formaldehyde. It preserves them in a very similar state to their natural one, only they're dead' (Damien Hirst, quoted in Gordon Burn, *I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now.*, London, 2006, p. 298).



Joseph Cornell, Juan Gris
Cockatoo No. 4, c. 1953 – 1954,
 construction and collage,
 Museo Nacional Thyssen-
 Bornemisza, Madrid
 © The Joseph and Robert Cornell Memorial
 Foundation/VAGA, NY/DACS, London 2018.
 Image: Scala, Florence

Jeff Koons, *Three Ball 50/50 Tank* (Two Dr. J. Silver Series, One Wilson Supershot), 1985, glass, painted steel, distilled water, plastic, and three basketballs, Museum of Modern Art, New York
© Jeff Koons. Image: Scala, Florence



This combination of simplicity and metaphor attest to Jeff Koons's sculptural works such as Koons's *Three Ball 50/50 Tank* (Two Dr. J. Silver Series, One Wilson Supershot) which comprises basketballs floating in water as well as *New Shelton Wet/Dry Doubledecker*, part of a series of sculptures comprised of wall-mounted vacuum cleaners displayed in Plexiglas cases. These works all repurpose 'ordinary things', whether objects, or in Hirst's case, fish, and explore the ways our fantasies, fears and desires are transferred on to them.

Hirst's mode of presentation is of equal importance as the subject within. Indeed, for Hirst tanks, vitrines and cabinets act as display and framing devices but should also be considered as an object of formal, aesthetic consideration. As evident in the work of Joseph Cornell, presentation and arrangement lies at the core of *Without You's* visual impact. In the same way that Cornell and Kurt Schwitter's would amass and collect detritus and 'merz', to present the viewer with the discarded echoes of objects no longer needed, so Hirst recalls the bodies of creatures no longer living, their bodies lifeless. The poignancy of Cornell's Victorian thrift and Schwitters' littered papers and wrappers lies in their abandoned nature, like cultural footprints, whereas Hirst's fish highlight life through their overt stillness, devoid of vitality. Presenting this in a museum-like cabinet, Hirst utilises the clear cut forms developed in Minimal art but recharges it with very different content. In *Without You* the series of Perspex boxes containing the fish in formaldehyde recall Donald Judd's formal experimentations with geometry and minimalism to play with the effects of light and space to create evocative reactions. However, whilst Judd's structures are serene in content, volume and space, the interiors of Hirst's modern cabinet of curiosities are more disturbing and puzzling.

Prompting psychological reactions and feelings of fear, loneliness and death, the present work forces us to think of our mortal journey towards the great unknown. As Hirst states: 'I think I've got an obsession with death, but I think it's like a celebration of life rather than something morbid. You can't have one without the other' (Damien Hirst, Gordon Burn, *On the Way to Work*, London, 2001, p. 21).

49. **Damien Hirst** b. 1965

Apparition

signed, titled, stamped and dated 'Damien Hirst
"Apparition" 2008 HIRST' on the reverse; further
stamped 'HIRST' on the stretcher
butterflies and household gloss on canvas,
in artist's frame
232 x 323.7 x 13 cm (91 $\frac{3}{8}$ x 127 $\frac{1}{2}$ x 5 $\frac{1}{8}$ in.)
Executed in 2008.

Estimate

£500,000-700,000 \$706,000-989,000
€567,000-793,000 ± ♠

Provenance

The Suzanne Geiss Company, New York
Acquired from the above by the present owner

**'There has only ever been one idea,
and it's the fear of death;
art is about the fear of death.'**

Damien Hirst





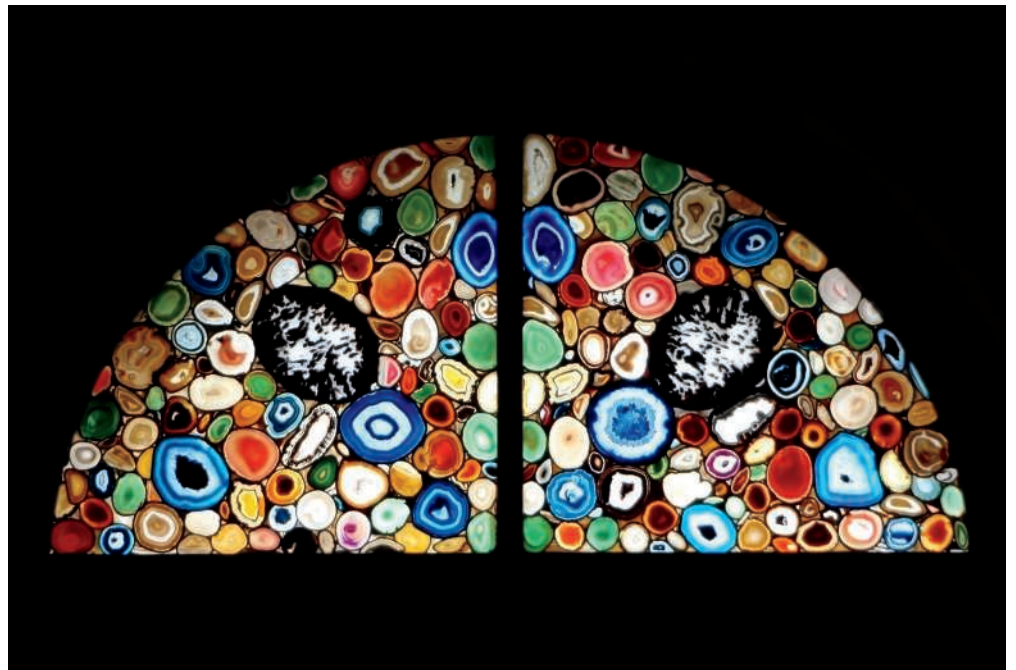


A mesmeric mandala of carefully coordinated colours, *Apparition* captures the viewer's attention with Damien Hirst's signature choice of medium. Approaching the canvas as though looking through the lens of a kaleidoscope we are met by a brocade of butterfly wings that emerge in organised opulence across the canvas.

An exemplary work from Hirst's renowned series of *Kaleidoscope* paintings, *Apparition* is an iconic meditation on the universal themes of the beautiful fragility of life and the looming presence of death. Beginning in 2001 with *It's a Wonderful World*, this series was inspired by a Victorian tea tray Hirst acquired. Works from the *Kaleidoscope* series were first exhibited at White Cube in London in 2003 and then at his 2007 solo show, *Superstition*, at Gagosian in London and Beverly Hills. Death is turned on its head in this unsettling gorgeous display, which contrasts with the traditional respect and reverence reserved for loss. The present work therefore forces us to re-evaluate our own patterns of grief and thoughts surrounding mortality. The concept of death is reformulated in *Apparition* in line with Hirst's viewpoint: 'I've got an obsession with death ... But I think it's like a celebration of life rather than something morbid' (Damien Hirst, quoted in Damien Hirst and Gordon Burn, *On the Way to Work*, 2001, p. 21). The cyclical arrangement of butterfly wings further enhances the painting's hypnotic effect, whilst simultaneously evoking the ongoing nature of life and death. There is an element of the infinite instilled within Hirst's canvas. Through the endless repetition of wings Hirst encapsulates the boundlessness of existence and the unknown expanse of death.



Jean Dubuffet,
Paysage aux argus, 1955,
butterfly wings,
Fondation Dubuffet, Paris
© ADAGP, Paris and DACS, London 2018



The butterflies in *Apparition* reflect the ephemerality of the work's title as they appear as if an ethereal vision, hypnotising the viewer whilst concomitantly drawing attention to the elements of irony inherent in its title. This apparition will not fade away, for the butterflies have been fixed to the canvas. Our eyes are drawn into the centre where a single intact butterfly is suspended amidst the massacre of body parts, a suggestion of hope, peace and innocence instilling a sense of tranquillity following the visual chaos of colours. Invoking Jean Dubuffet's intricately arranged butterflies in his 1955 work *Paysage aux argus*, the textural web of *Apparition* envelops the viewer in a grand veil of butterfly wings.

Drawing inspiration from the mandalas used in the spiritual and ritual symbols of Hinduism and Buddhism, Hirst adopts an innovative adaptation of traditional form. In doing so he creates his own spiritual symbol for the omnipresence of death and the contemplation of what it means to exist. Simultaneously, *Apparition* evokes the stained glass windows, particularly the Rose Windows, found in churches and cathedrals. The impact that stained glass windows have had upon Hirst's artistic imagination is evident in his work *South Rose Window, Lincoln Cathedral*, 2007, created only a year before the present work. Butterflies play a significant symbolic role in Christian iconography through their signification of resurrection, as well as in Greek mythology where they are used to depict Psyche, the Greek Goddess of the soul. Arranged geometrically and placed in household paint, the butterflies in *Apparition* carry great cultural and art historical weight.

By employing a symbol which resonates with numerous religious and cultural movements, the work arguably evokes a universal appeal.

Stained glass windows have proved an influential artistic medium inspiring numerous contemporary artists such as Sigmar Polke, Gerhard Richter, Marc Chagall and Wim Delvoye who have all provided their own unique artistic twist on this traditional method of craftsmanship. Sigmar Polke's stained glass windows in Zurich's Grossmünster church are a particularly interesting comparison when analysing Hirst's *Kaleidoscope* paintings. Polke, like Hirst, chooses to deviate from the traditional medium of glass and instead works with thin slices of cut gemstones fusing them together in a mosaic of colours that allows light to be filtered through. This innovative use of natural materials echoes Hirst's decision to work with butterflies, relying upon the organic colours produced by nature rather than dyeing the material.

In the present work, Hirst utilises the iridescent wings of the butterfly, fragments that create a shimmering mirage. Hirst has chosen to use only the wings of the butterfly, playing upon our idealised perception of the insect. In his prolific oeuvre, Hirst explores the effect of juxtaposing the beautiful and the macabre. Butterflies for Hirst are a symbol of idealised beauty and the human capacity to overlook what frightens or alarms us; death, for Hirst, functions in the same way. *Apparition*, therefore, is a means of making death approachable, whereby the multitude of multi-coloured butterflies coalesce to form a harmonious celebration of life in this strikingly innovative work from Hirst's extraordinary oeuvre.

50. Cecily Brown b. 1969

Skulldiver II
signed and dated 'Cecily Brown 2006'
on the reverse
oil on linen
215.9 x 226.1 cm (85 x 89 in.)
Painted in 2006.

Estimate

£400,000-600,000 \$559,000-838,000

€451,000-677,000 ₣ ♠

Provenance

Gagosian Gallery, New York
Private Collection, USA
Christie's, New York, 15 May 2013, lot 534
Acquired at the above sale by the present owner

Exhibited

New York, Gagosian Gallery, *Cecily Brown*,
20 September - 25 October 2008

Literature

Susanna Slöör, *Rapport från New York: Måleri
som sublimerad erotik*, Omkonst, 15 October 2008,
online (illustrated)



Cecily Brown's celebrated mastery of painting is captured within the explosion of bold and gestural brushwork in the rich tapestry of depth, colour and form evident in *Skulldiver II*. This monumental canvas acts as an encyclopaedic display of the physical possibilities of the medium, a showcase of painterly experimentation, control and emotion. Painted in 2006, *Skulldiver II* is an expressive celebration of sex, a consuming motif which has frequented the artist's oeuvre since the 1990s. For Brown, sexuality becomes enacted directly in the application of paint, as the artist captures a moment of raw and chaotic pleasure which is simultaneously depicted as a moment of beauty. In the present work, Brown constructs a complex composition, drawing upon a rich palette of warm yellow and pink fleshy hues to transport the writhing figures to the front of the enigmatic pictorial field. Exhibited at Brown's prolific exhibition in 2008 at Gagosian Gallery, New York, three sister works from the *Skulldiver* series were exhibited alongside the present work; *Skulldiver III (Flightmask)* is now housed in the Museum of Fine Arts, Boston. Exemplary of the series, the present work vibrates with carnal lust, consuming the viewer with the power of ecstasy.

Skulldiver II is direct and unapologetic in its visual reference to the sexual act that is suggested between the two figures in the painting. The energetic composition merges together in a celebration of desire; the figures' bodies merge and blend with the fore- and background as if constantly in a state of abandon, while the outline of a pair of open legs welcomes the head of the other figure. Drawing upon a lengthy painterly tradition, the artist's fleshy tones of the merging bodies echo that of the Neo-Classical figures depicted in *The Death of Sardanapulus* by Eugène Delacroix. Brown's earlier oeuvre featured more overtly sexual references, however developing her practice the artist found that the subtlest of visual signifiers alluding to sex would allow a greater sense of sexual ambiguity and unbridled desire.

As Brown asserts, '...what I wanted - in a way that I think now is too literal - was for the paint to embody the same sensations that bodies would. Oil paint very easily suggests bodily fluids and flesh' (Cecily Brown, quoted in Gaby Wood, 'I like the cheap and nasty', *The Observer*, 12 June 2005, online). Brown's figures have a sculptural quality of the Neo-Classical whilst simultaneously her handling of paint conveys the same textual quality of Lucian Freud's modern nudes. As Jeff Fleming describes of Brown's oeuvre: 'the paint on the surface of the canvas appears to breathe, making her paintings come alive with a human presence and, more significantly, with human sexuality. In Brown's work, paint literally becomes skin' (Jeff Fleming, 'Cecily Brown: Living Pictures,' *Cecily Brown*, exh. cat., The Des Moines Art Center, Iowa, 2006, p. 49).

Scintillating in subject matter, Brown's treatment of erotic scenarios appears instinctive. Brown expertly conveys a rapidity in her paintings whilst retaining a delicately balanced and careful composition, commanding a mass of brushstrokes to form a single entity made up of transient imagery. Sharing an affinity with the Abstract Expressionism movement, Brown explored abstraction whilst studying at the Slade. As a student Brown would cover up sections of Willem de Kooning paintings in exhibition catalogues and study details, marvelling at the painterly technique of a small snippet (Cecily Brown, quoted in 'Willem de Kooning: Conversation with Cecily Brown', *Border Crossings*, issue 121, February 2012, online). As evident in *Skulldiver II*, Brown draws upon the immediacy and brushwork of the Abstract Expressionist movement; her gestural brushstrokes create an abstract flurry of frenetic colour, twisting and turning to form momentary figures and objects. In the same way that Joan Mitchell's evocative and exquisite colour play provides pockets of depth, so Brown's vivid and electrifying canvasses suspend us in a moment of contemplation. However, Brown's paintings incorporate areas of figuration, acting as visual anchors for our roving gaze.



Cecily Brown, *Skulldiver 3*
(*Flightmask*), 2006, oil on linen,
Museum of Fine Arts, Boston, USA

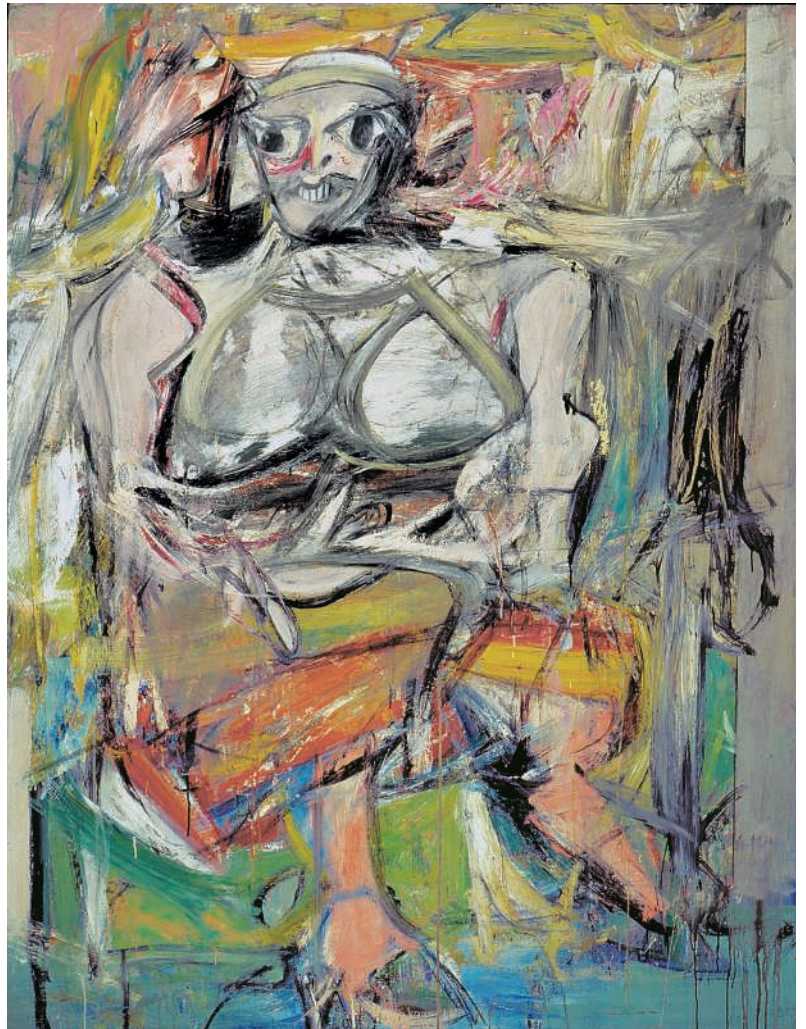
© Cecily Brown. Courtesy Paula Cooper Gallery.
Image: Museum of Fine Arts, Boston, USA

‘I want to make the work pulsate. I want the painting to create an unpredictable situation where one sensation leads to another, so that looking at it becomes a complex and layered experience.’

Cecily Brown

As the artist states, ‘There is a line that I’m always striving for that’s not half-way between figuration and abstraction, it is both. It’s almost like pulling a moment of clarity in the middle of all the chaos’ (Cecily Brown, quoted in ‘New York Minute: Cecily Brown,’ *AnOther Magazine*, 14 September 2012, online).

Concerned with life, death and sex, Brown’s work explores the deepest of human emotion and experience through the medium of oil paint. Allowing the paint to move, wash and blend, the artist’s canvasses appear fleeting, as if adapting to each viewer, whilst subject matter and colour oscillate to and from the background. Continuing a painterly dialogue with the art historical canon, Brown alternatively presents a refreshing viewpoint, providing a female perspective to break with the traditional notions of the past. At odds, for example, with the often anxious portrayal of female sexuality by male painters, Brown’s work draws upon a multitude of viewpoints, infusing her compositions with an innate tension. The exquisite painterly surface of *Skulldiver II* is enrapturing in its sensuality and is as confrontationally energetic as euphoric in its prolonging of high octane sexual engagement. This intoxicating canvas hovers between abstraction and figuration in a moment of revelry, creating a painterly rapture; the viewer can delight in the ever-shifting motion of Brown’s sumptuous palette and whirling forms.



Willem de Kooning, *Woman I*, 1950-52, oil on canvas, Museum of Modern Art, New York, USA
© The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London 2018. Image: Bridgeman Images

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 £180,000, 20% of the portion of the hammer price above £180,000 up to and including £3,000,000 and 12.5% of the portion of the hammer price above £3,000,000.

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.

An abstract oil painting on canvas by Pat Steir. The composition is dominated by vertical, textured brushstrokes in shades of blue, red, and yellow. The colors are layered and blended, creating a sense of depth and movement. The overall effect is reminiscent of a waterfall or a dense, colorful forest. The painting is titled 'Elective Affinity Waterfall (detail)' and was painted in 1992.

20th Century. Contemporary. Now.

20th Century & Contemporary Art
New York, May 2018

Enquiries

contemporary@phillips.com
+1 212 940 1260

Pat Steir
Elective Affinity Waterfall (detail)
oil on canvas
111 x 114 in. (281.9 x 289.6 cm.)
Painted in 1992.
© Pat Steir

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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 £180,000, 20% of the portion of the hammer price above £180,000 up to and including £3,000,000 and 12.5% of the portion of the hammer price above £3,000,000. 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.



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ULTIMATE Evening & Photographs Day Sales *London, 18 May 2018*

In May 2018 in London, Phillips will hold our inaugural ULTIMATE Evening Sale, featuring this exceptional work by Helmut Newton.

Visit our public viewing from 10-18 May 2018 at 30 Berkeley Square, London W1J 6EX or visit phillips.com

Enquiries
+44 207 318 4087
photographslondon@phillips.com

Helmut Newton
Panoramic Nude with Gun,
Villa d'Este, Como (variant), 1989
Estimate: £250,000-350,000

ULTIMATE

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Sale Information

20th Century & Contemporary Art Evening Sale

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auction

8 March 2018, 7pm

Viewing

24 February – 8 March 2018

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as UK010118 or 20th Century & Contemporary Art Evening Sale

Absentee and Telephone Bids

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Anne Pomphrey, Emily Cosgrove, Kathy Lin, Orlann Capazorio, Andrea Koronkiewicz, Margherita Solaini, Valérie Wille, Guillaume Gautrand, Nathan Bendavid, Arianna Webb, Ava Carleton-Williams, James Ryan, Robert Pratt, Stephen Gilbert, Paula Campolieto, Maria Vittoria Raiola, Francesca Carnovelli, Anthony Brennan, Will Patton, Caroline Porter, Harry Dougall, Emily Power, Christine Senft and Sofya Simakova.

Front cover

Lot 10, Pablo Picasso

La Dormeuse, 1932

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Back cover

Lot 21, Rudolf Stingel

Untitled, 2012

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Paddle Number

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Sale Title		Sale Number	Sale Date
Title	First Name	Surname	
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VAT number (if applicable)			
Address			
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Email		Fax	
Phone number to call at the time of sale (for Phone Bidding only)			
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* Excluding Buyer's Premium and VAT

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The auction estimates indicated for each lot in this catalogue do not include Buyer's Premium (applicable on each lot), or VAT or Artist's Resale Right (where such charges apply). Details of these charges are given below.

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Exceeding 500,000 (0.25%)

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Germaine Richier

Untitled

lead and coloured glass,
mounted on slate
Executed in 1959, this work
is unique. The lead and glass
figure was cast in 1953 and
mounted by the artist on
the slate element in 1959.

Henri Laurens

Femme à l'éventail

(Woman with Fan)

incised with the artist's monogram
and numbered 'HL 2/6'
and stamped by the foundry
on the lower right side
bronze with brown patina
Cast in 1921, this work is number
2 from an edition of 6.

Ossip Zadkine

Le Retour du Fils Prodigue

(The Return of the Prodigal Son)

incised with the artist's initials and
dated 'OZ 54' on the reverse of the
base
bronze with brown patina
Conceived in 1950 and cast in 1954
by Susse Fondeur, Paris, this work
is number 5 from an edition of 5
plus 3 artist's proofs.

20th Century & Contemporary Art

Day sale 9 March, 2pm

Phillips is delighted to offer a selection of works from the Triton Collection Foundation in our 20th Century & Contemporary Art Day and Evening sales this March. These exceptional bronze works seen here will be offered in our Day Sale on 9 March and on view alongside the rest of the collection from 24 February 2018.

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Enquires

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