

An abstract painting featuring a dense, layered composition of red, green, and blue. The red is the most prominent, appearing as numerous small, irregular splatters and larger, more solid patches. The green and blue are interspersed, often in diagonal bands or as background washes. The overall effect is one of intense energy and complex texture, with visible brushwork and paint application techniques.

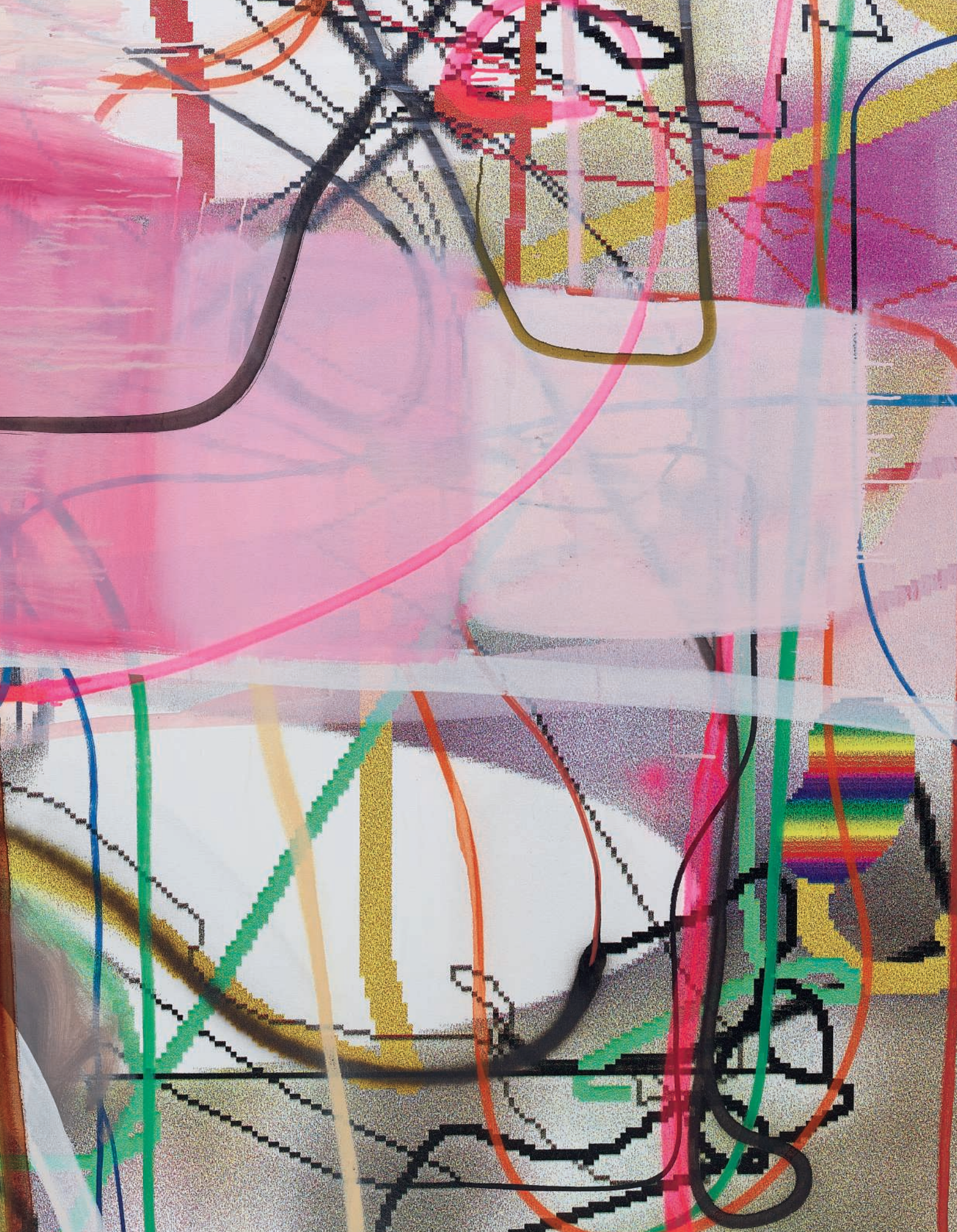
20th Century &  
Contemporary Art  
Evening Sale  
*London, 29 June 2017*

PHILLIPS





















# Ready to go digital?

## Now Online at Phillips.

Full terms and conditions  
Advice on How to Buy  
Artist and Maker Pages  
360 degree views and Image to Scale  
Management and Staff Pages  
Bidding Forms and Online Accounts

## Sign up.

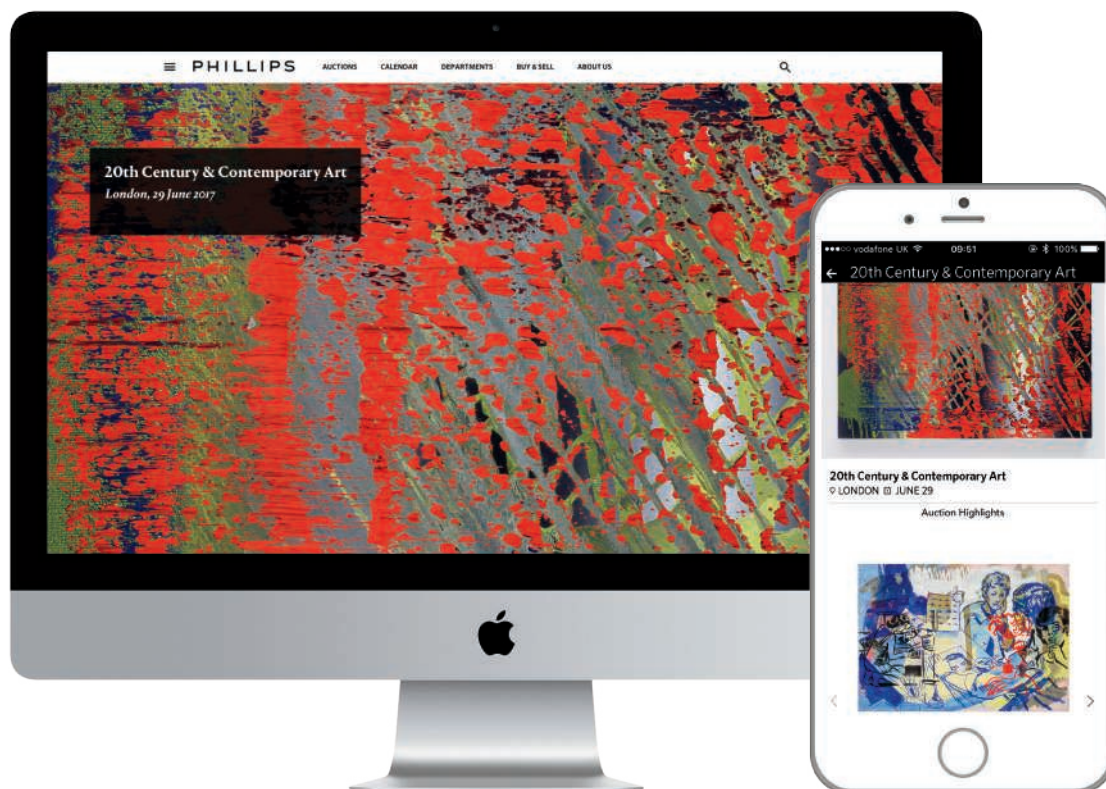
Phillips is investing in new digital services so you can explore and experience our auctions when and how you want. Create an online account today and see what's new.

Visit [phillips.com/godigital](http://phillips.com/godigital) to get started.

## Bid anywhere.

Participating in Phillips auctions is easier than ever. Browse upcoming sales, track lots, watch our live auctions and place bids from iOS devices. Android coming soon.

Visit the iTunes Store to download the app.





## Executives.



**Ed Dolman**  
Chief Executive Officer  
+1 212 940 1241  
edolman@phillips.com



**Cheyenne Westphal**  
Chairman  
+44 20 7318 4044  
cwestphal@phillips.com

## 20th Century & Contemporary Art.



**Jean-Paul Engelen**  
Worldwide Co-Head  
of 20th Century &  
Contemporary Art  
+1 212 940 1390  
jpengelen@phillips.com



**Robert Manley**  
Worldwide Co-Head  
of 20th Century &  
Contemporary Art,  
and Deputy Chairman  
+1 212 940 1358  
rmanley@phillips.com

## Senior Advisors.



**Hugues Joffre**  
Senior Advisor to the CEO  
+44 207 901 7923  
hjoffre@phillips.com



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



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

## Deputy Chairmen.



**Svetlana Marich**  
Worldwide Deputy  
Chairman  
+44 20 7318 4010  
smarich@phillips.com



**Alexander Payne**  
Deputy Chairman,  
Europe, and Worldwide  
Head of Design  
+44 20 7318 4052  
apayne@phillips.com



**Peter Sumner**  
Deputy Chairman, Europe  
+44 20 7318 4063  
psumner@phillips.com



**Miety Heiden**  
Deputy Chairman,  
Head of Private Sales  
+44 20 7901 7943  
mheiden@phillips.com



**Vanessa Hallett**  
Deputy Chairman,  
Americas, and Worldwide  
Head of Photographs  
+1 212 940 1243  
vhallett@phillips.com



**Vivian Pfeiffer**  
Deputy Chairman,  
Americas and Head of  
Business Development,  
Americas  
+1 212 940 1392  
vpfeiffer@phillips.com



**Jonathan Crockett**  
Deputy Chairman,  
Asia, and Head of  
20th Century &  
Contemporary Art, Asia  
+852 2318 2023  
jcrockett@phillips.com



**Sam Hines**  
Deputy Chairman, Asia,  
and International Head  
of Watches  
+852 6773 9315  
shines@phillips.com

## London.



**Dina Amin**  
Head of Department  
+44 20 7318 4025  
damin@phillips.com



**Nathalie Zaquin-Boulakia**  
Senior Specialist  
+44 20 7901 7931  
rzaquin-boulakia@phillips.com



**Jonathan Horwich**  
Senior Specialist  
+44 20 7901 7935  
jhorwich@phillips.com



**Matt Langton**  
Senior Specialist  
+44 20 7318 4074  
mlangton@phillips.com



**Henry Highley**  
Head of Evening Sale  
+44 20 7318 4061  
hhighley@phillips.com



**Tamila Kerimova**  
Head of Day Sale  
+44 20 7318 4065  
tkerimova@phillips.com



**Simon Tovey**  
Head of New Now Sale  
+44 20 7318 4084  
stovey@phillips.com



**Oksana Katchaluba**  
Specialist  
+44 20 7318 7933  
okatchaluba@phillips.com



**Alex Dolman**  
Associate Specialist  
+44 20 7318 7911  
adolman@phillips.com



**Lisa Stevenson**  
Cataloguer  
+44 20 7318 4093  
lstevenson@phillips.com



**Charlotte Gibbs**  
Cataloguer  
+44 20 7901 7993  
cgibbs@phillips.com

## New York.



**Scott Nussbaum**  
Head of Department  
+1 212 940 1354  
snussbaum@phillips.com



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



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



**Kevie Yang**  
Specialist  
+1 212 940 1254  
kyang@phillips.com



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



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



**Amanda Lo Iacono**  
Specialist  
+1 212 940 1278  
aloiacono@phillips.com



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



**Sam Mansour**  
Associate Specialist  
+1 212 940 1219  
smansour@phillips.com



**Annie Dolan**  
Cataloguer  
+1 212 940 1260  
adolan@phillips.com



**Olivia Kasmin**  
Cataloguer  
+1 212 940 1312  
okasmin@phillips.com



**Patrizia Koenig**  
Researcher/Writer  
pkoenig@phillips.com

## Hong Kong.



**Sandy Ma**  
Head of Evening Sale  
+852 2318 2025  
sma@phillips.com



**Charlotte Raybaud**  
Specialist  
+852 2318 2026  
craybaud@phillips.com



**Danielle So**  
Cataloguer  
+852 2318 2027  
dso@phillips.com

## Latin America.



**Henry Allsopp**  
Worldwide Head  
+44 20 7318 4060  
hallsopp@phillips.com



**Kaeli Deane**  
Head of Sale  
+1 212 940 1352  
kdeane@phillips.com



**Valentina Garcia**  
Specialist, Miami  
+1 917 583 4983  
vgarcia@phillips.com



**Carolina Scarborough**  
Cataloguer  
+1 212 940 1391  
cscarborough@phillips.com

## Business Development – Client Advisory.

### London.



**Guy Vesey**  
Head of Business  
Development, Europe  
and Asia  
+44 20 7901 7934  
gvesey@phillips.com

### New York.



**Philae Knight**  
Client Advisory Director  
+1 212 940 1313  
pknight@phillips.com



**Sara Tayeb-Khalifa**  
Client Advisory Manager  
+1 212 940 1383  
stayebkhalifa@phillips.com

## International Specialists & Regional Directors.

### Americas.



**Cândida Sodré**  
Regional Director,  
Consultant, Brazil  
+55 21 999 817 442  
csodre@phillips.com



**Melyora de Koning**  
Senior Specialist,  
20th Century &  
Contemporary Art, Denver  
+1 917 657 7193  
mdekoning@phillips.com



**Blake Koh**  
Regional Director,  
Los Angeles  
+1 323-383-3266  
bkoh@phillips.com



**Cecilia Laffan**  
Regional Director,  
Consultant, Mexico  
+52 1 55 5413 9468  
crayclaffan@phillips.com



**Silvia Coxe Waltner**  
Regional Director, Seattle  
+1 206 604 6695  
scwaltner@phillips.com

### Europe.



**Laurence Calmels**  
Regional Director, France  
+33 686 408 515  
lcalmels@phillips.com



**Maria Cifuentes  
Caruncho**  
Specialist, 20th Century &  
Contemporary Art, France  
+33 142 78 67 77  
mcifuentes@phillips.com



**Dr. Alice Trier**  
Specialist, 20th Century  
& Contemporary Art,  
Germany  
+49 173 25 111 69  
atrier@phillips.com



**Clarice Pecori Giraldi**  
Regional Director, Italy  
+39 02 86 42 453  
cpecorigiraldi@phillips.com



**Carolina Lanfranchi**  
Senior International  
Specialist, 20th Century &  
Contemporary Art, Italy  
+39 338 924 1720  
clanfranchi@phillips.com



**Maura Marvao**  
International Specialist,  
Consultant, 20th Century  
& Contemporary Art,  
Portugal  
+351 917 564 427  
mmarvao@phillips.com



**Kalista Fenina**  
Specialist, 20th Century  
& Contemporary Art,  
Moscow  
+7 905 741 15 15  
kfenina@phillips.com



**Julia Heinen**  
Specialist & Regional  
Director, Switzerland  
+44 77 88 552 2421  
jheinen@phillips.com



**Deniz Atac**  
Specialist, Consultant,  
20th Century &  
Contemporary Art, Turkey  
+9 053 337 41198  
dzat@phillips.com

### Asia.



**Kyoko Hattori**  
Regional Director, Japan  
+81 90 2245 6678  
khattori@phillips.com



**Jane Yoon**  
International Specialist,  
Regional Director,  
20th Century &  
Contemporary Art, Korea  
+ 82 10 7389 7714  
jyy@phillips.com



**Cindy Yen**  
Senior Specialist,  
Watches & Jewellery, Taiwan  
+866096301350449  
cyen@phillips.com





## **20th Century & Contemporary Art Evening Sale** *London, 29 June 2017, 7pm*

### **Auction and Viewing Location**

30 Berkeley Square, London W1J 6EX

### **Auction**

29 June 2017, 7pm

### **Viewing**

21 - 29 June 2017

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

### **Sale Designation**

When sending in written bids  
or making enquiries please  
refer to this sale as UK010417 or  
20th Century & Contemporary  
Art Evening Sale

### **Absentee and Telephone Bids**

tel +44 20 7318 4045

fax +44 20 7318 4035

bidslondon@phillips.com

### **Sale Contacts**



#### **Head of Sale**

Henry Highley

+44 20 7318 4061

hhighley@phillips.com



#### **Cataloguers**

Lisa Stevenson

+44 20 7318 4093

lstevenson@phillips.com



Charlotte Gibbs

+44 20 7901 7993

cgibbs@phillips.com



#### **Administrator**

Rachel Boddington

+44 20 7318 4050

rboddington@phillips.com

## I. Thomas Schütte b. 1954

*Kleiner Geist*

aluminium

47 x 22.5 x 20 cm (18½ x 8⅞ x 7⅞ in.)

Executed in 1995, this work is unique.

### Estimate

£300,000-500,000 \$365,000-609,000

€342,000-569,000 ♠

### Provenance

Galleria Tucci Russo, Turin

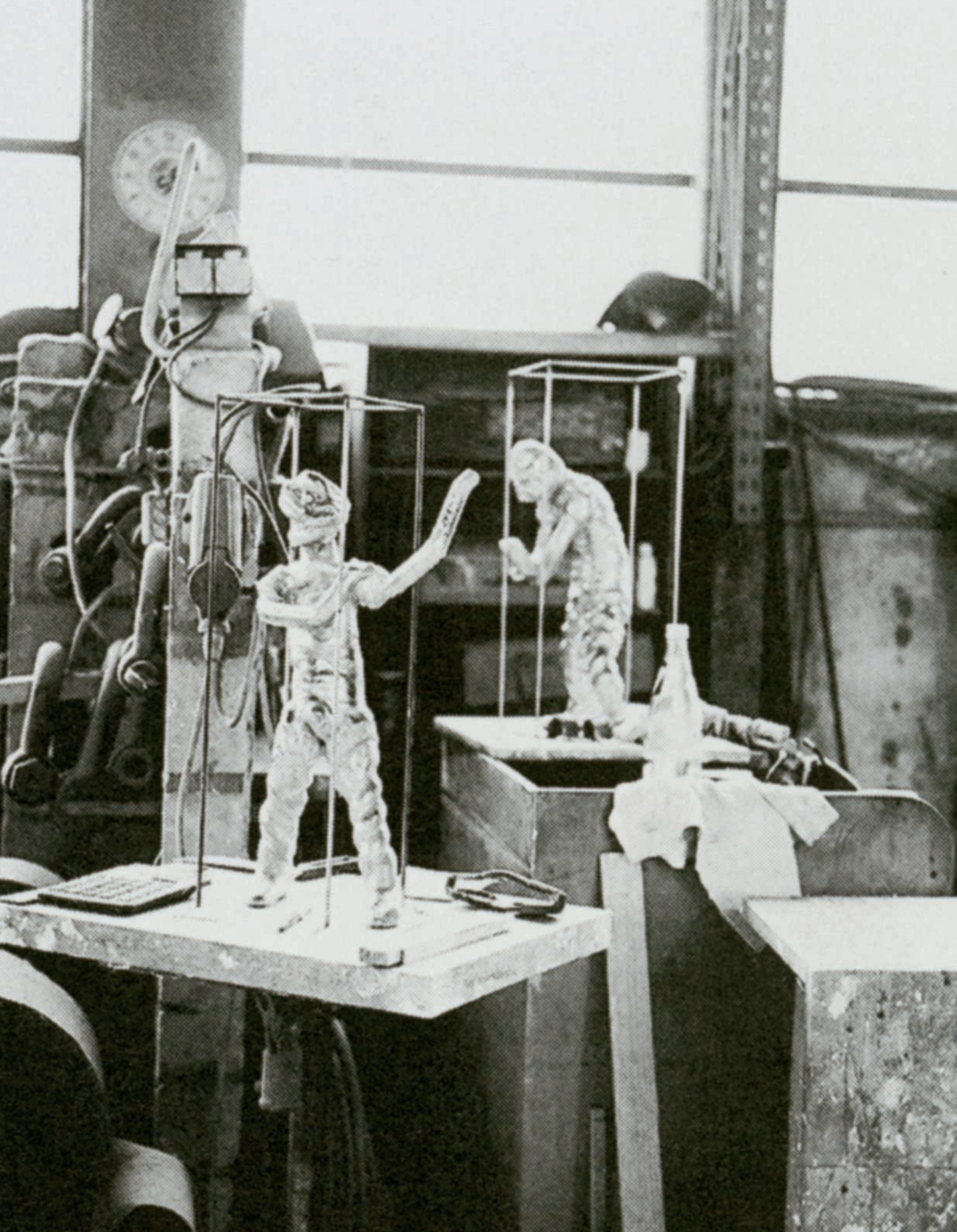
Private Collection, Italy

Private Collection, Europe

Playful and reflective, Thomas Schütte's *Kleiner Geist* is a fanciful creature celebrating one of the artist's most favoured and celebrated subjects. Transporting the observer towards the ethereal, the lively spirit is from another realm, the realm of Schütte's exhaustive and productive imagination. Engaging with form and filled with human expression, the theatrical creature has emerged directly from the stage for which he was created. Forever returning to his beloved subject of ghost-like creatures, the work recalls the spirit of Schütte's *United Enemies*, conceived in 1992, and the later *Große Geister*, 1996. These works, preoccupied with an inhuman essence, explore vast alterations in scale and juxtapose the familiar and individual with the immense.

*Kleiner Geist* does not stem from an abstract idea of realism but rather from experimentations with the possibilities of particular materials and methods of creation. Afforded non-specific helpless gestures, striding forward or pointing to the sky, each has a different stance; the figures are left in a liminal state and are devoid of literary potential. The dialogue between augmented dimensionality and fragility is controlled, with Schütte exploring the co-existence of the mythical and the sinister. Despite his minimal facial features, the spirit does not lack expression. The figure's stance and subtle features embody the co-existence of humour and despondency. The unnerving yet exuberant figure is human yet otherworldly, exemplary of Thomas Schütte's playful oeuvre and absolute mastery of materials.





Left, Studio image depicting the fabrication of Thomas Schütte's *Kleine Geister*, 1995

© DACS 2017. Photo A. Burger, Zurich

Right, Urs Fischer  
*Untitled (The Rape of the Sabine Women)*, 2011 (detail)  
wax, pigments, wicks, steel

© Urs Fischer. Courtesy of the artist and Galerie Eva Presenhuber, Zurich. Photo: Stefan Altenburger



Covertly edifying the viewer, the divine creature was conceived following discussions with Richard Deacon concerning 'scale, monuments, man and animal, man and man, man and light, space and colour and so on...' (Thomas Schütte in Matthias Winzen, ed., *Siemens Kulturprogramm*, Ostfildern, 1997, p. 111) whilst planning the collaborative show *Them and Us* at Lisson Gallery in 1995. Twelve fantastical scenes were presented: Schütte's dramatic spirits interacted with Deacon's animal hair sculptures. Examining the constant playful relationship between people and sculptural objects, explicitly separated through the title 'Them and Us', scenes of artistic self-reflection emerged; the figures 'always relate to their surroundings, to the space, to the viewer, to each other' (ibid). Pairing empty expression with active body language, the artist brings the mythical nature of the spirits to light.

In 1973, studying under Fritz Schwegler and Gerhard Richter at the Dusseldorf Academy, Schütte, with his individualistic style, soon became involved in the larger debate surrounding sculpture. Engrossing himself in the legacies of minimalism and conceptualism, in 1992 Schütte explored classical sculpture in Rome, looking to question symbolic artistic customs and explore emotive renderings of the human figure. Occupying Schütte's creative output between 1995 and 2004,

the *Kleine Geister* were followed by their monumental descendants, the *Große Geister* which can be found in the permanent collections of prominent museums, such as the Museum of Modern Art Chicago, the Centre Georges Pompidou and the Kunstmuseum Wolfsburg.

Whimsical and mysterious, *Kleiner Geist*, with its distinctive stance belongs to a group of 100 definitive works by Thomas Schütte, each unique and cast in aluminium or Polyester. Through the manipulation and twisting of malleable wax laces, Schütte created these otherworldly beings. Immersed in harder liquid wax and cast in mirror-finished aluminium, the spirit highlights the artist's experimentation with methods of creation. Exposed drips of wax, shining from the torso of the creature, afford the spirit a character of its own and demonstrate the artist's preoccupation with moulding materials intuitively, by 'thinking with one's thumbs' (Thomas Schütte in Matthias Winzen, ed., 'Collect Yourself. Ein Gespräch mit Thomas Schütte,' *Kunst Bulletin Zurich*, no. 10, October 1994, p. 18). Mirroring the malleable nature of wax and the artist's preoccupation with materials, Urs Fischer's *Untitled (The Rape of the Sabine Women)* echoes the spirit of Schütte's mystical beings. Both voyeuristic, *Kleiner Geist* and *Untitled (The Rape of the Sabine Women)*, question the relationship between the viewer and the space they inhabit.

## 2. **Wolfgang Tillmans** b. 1968

*Freischwimmer #84*

signed 'Wolfgang Tillmans' on a gallery label

affixed to the reverse

c-print, in artist's frame

238.8 x 181 cm (94 x 71¼ in.)

Executed in 2004, this work is number 1 from  
an edition of 1 plus 1 artist's proof.

### **Estimate**

£200,000-300,000 \$244,000-365,000

€228,000-342,000 ₣ ♠

### **Provenance**

Andrea Rosen Gallery, New York

Private Collection, New York

Phillips, London, 10 October 2012, lot 1

Acquired at the above sale by the present owner



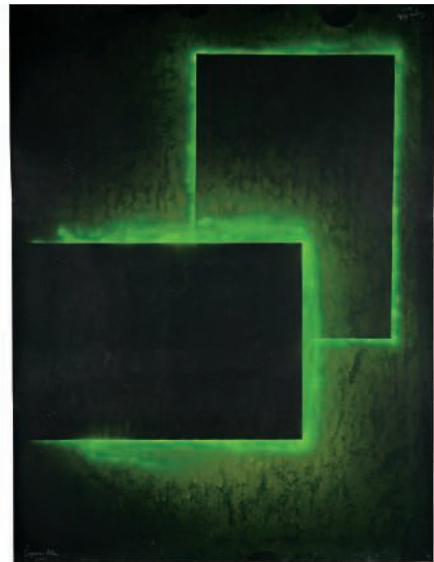
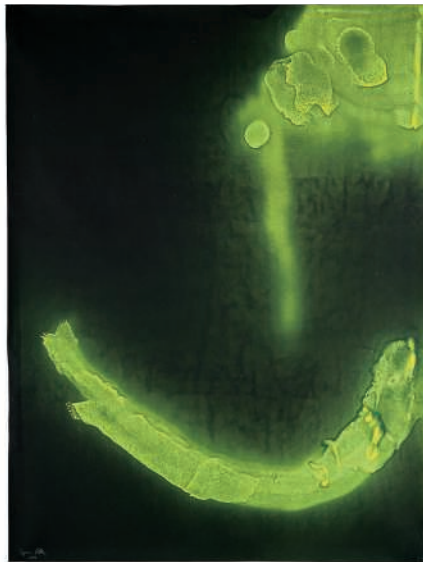
A sustained meditation of observation and perception, Wolfgang Tillmans' hypnotic *Freischwimmer #84* belongs to an iconic and captivating series epitomising the 2000 Turner Prize winner's pioneering and innovative style. Similar works were the subject of Tate Modern's recent *Wolfgang Tillmans* exhibition and are currently on show at the Fondation Beyeler, celebrating his iconic and recognisable oeuvre on an international platform. This marks the Fondation's first extensive engagement with photography.

Detonating from the centre of the composition, an immense explosion ignites in *Freischwimmer #84*, spreading Tillmans' majestic and ethereal economy of line. As though galvanised by osmosis, a density of erupting emerald dye morphs and diffuses into pastel lime. Simultaneously, thin reels of colour float and curve, misting into opaque clouds of pigment before unravelling and dissolving across the surface of the image. An enigma, the present work is non-representational yet it contains a quasi-figurative reality; the composition alludes to the natural elements – a landscape drawn into abstraction awash with gusts of wind and exquisite mist formations. Referring to German levels of swimming proficiency, the title immediately directs audiences toward the aquatic, through viscous liquid and its biochemical reactions. The majestic void of the composition and swirling illuminated rays question the relationship between light and perspective. Similar to Sigmar Polke's later *Dispersion* pictures, the work masterfully celebrates the delicate nature of perception and the power of the image as a communicative tool. Manipulating and reshaping art historical preconceptions of visual material, the artist utilises chemistry to critique the puzzles and impossibilities of illusion in contemporary media. An alchemist, Tillmans transforms and employs the image to question the viewer's subjective means of comprehension.

Divorcing photography from its essential apparatus, Tillmans exposes photographic paper, manipulating light as though it were painterly pigment. Through the use of a light pen, the artist sculpts and traces his subject, the plane of the work recording movement in time. The irregularities of light leaving the composition are open to unintended yet harmonious optical effects. Chance, therefore, plays a crucial role in his mechanical technique. As Tillmans comments, 'what connects all my work is finding the right balance between intention and chance, doing as much as I can and knowing when to let go' (Wolfgang Tillmans in conversation with Dominic Eicher, *Frieze*, issue 118, October 2008, online).

'I like the idea of the photograph as something that joins me to the world, that connects me to others, that I can share. I can get in touch with somebody when they recognize a feeling... it's the sense that "I'm not alone." That's the driving force behind sharing these things—that I want to find connections in people. I believe that every thought and idea has to be somehow rendered through personal experience, and then generalized' (Wolfgang Tillmans, in 'Gil Blank and Wolfgang Tillmans in conversation', *Influence*, issue 2, 2004, p. 119). Interrogating the very nature of photography, *Freischwimmer #84* echoes the avant-garde experiments of Man Ray and György Kepes, whilst demonstrating an affinity to modernist Colour Field painting. Like his predecessors who challenged the traditional superiority of painting over photography, Tillmans' present composition mediates these different mediums, the motivation and technique emphasising the importance of the artwork itself. Creating an illusionary plane, the artist maintains a surrealist stance whilst addressing contemporary issues of perception. Tillmans does not seek to depict reality, rather he interprets and recreates it, painting with light to achieve a unique visual lexicon free of hierarchy and ideology.

**Sigmar Polke**  
*Carbon für E. Ch.*, 2001  
mixed media on cardboard, in 3 parts  
Private Collection  
© The Estate of Sigmar Polke, Cologne, DACS, London 2017.  
Image: Bridgeman Images



Man Ray  
*Rayograph*, 1922  
Museum of Modern Art, New York  
© Man Ray Trust/ADAGP, Paris and DACS, London 2017.  
Image: Scala Images, Florence



**‘In *Freischwimmer* there is the most depth in the pictorial space. All associations with liquidity that the image and the name might suggest is made with light and without any liquids or other chemicals... as in photographic reality, and an obvious painterly process frees them from being read only as a product of the artist’s hand.’**

Wolfgang Tillmans

### 3. **Richard Prince** b. 1949

*Untitled (Cowboy)*

signed, numbered and dated 'R Prince 1/2 1992'

on the reverse of the sheet

ektacolour print

image 39.4 x 58.4 cm (15½ x 22⅞ in.)

sheet 50.7 x 61 cm (20 x 24 in.)

Executed in 1992, this work is number 1 from an edition of 2 plus 1 artist's proof.

#### **Estimate**

£200,000-300,000 \$244,000-365,000

€228,000-342,000 ₪

#### **Provenance**

Gladstone Gallery

Private Collection, New York

Gagosian Gallery, New York

Private Collection, Europe

**'I started taking pictures of the cowboys. You don't see them out in public anymore—you can't ride down a highway and see them on a billboard. But at *Time Life*, I was working with seven or eight magazines, and Marlboro had ads in almost all of them. Every week, I'd see one and be like, "Oh, that's mine. Thank you." It's sort of like beachcombing.'**

Richard Prince







The instantly recognisable cultural icon of the Stetson adorned cowboy presented in this seminal 1992 work by Richard Prince transports the viewer to the sprawling plains of the American west. Emanating warmth and familiarity, the surface of the cropped advert depicts the cowboy, the pioneering spirit at the centre of Prince's most celebrated series of works.

In 1954, following *Life* magazine's 1949 feature 'Texas Cowboy', advertising agent Leo Burnett launched his 'Marlboro Man' campaign; the cowboy became the figurehead for Marlboro's cigarette commercials and generated the visual material from which Prince would create his controversial cowboy series. Working in the tear sheets department at *Time* magazine in the 1970s, at the end of each day, having clipped all articles, Prince was left with nothing but adverts. The ubiquitous nature of these flawless images against the backdrop of race riots, assassinations and the Vietnam War fascinated and repulsed the artist. Through the zoomed viewfinder of his 35 mm camera Prince became the director of the image by re-photographing, cropping and re-contextualising advertisements to expose their artifice. Re-focusing his preoccupation with consumer

driven adverts for watches, pens, bags and clothes, the artist began photographing Marlboro's cowboy adverts in the 1980s.

Placing the figure of the cowboy at its very centre, the composition of *Untitled (Cowboy)* brings us closer to the man behind the campaign and removes the previously commercial focus of the imagery. The glow emanating from the heart of the work seduces the onlooker, invoking the familiarity of the cowboy and American folklore. Presented in a solitary setting at the focal point of the work, Prince highlights the paradoxical nature of the material; the rural icon embodies solitude and self-reliance, totally at odds with the cities' urban corporate culture. Concerned with the significance of originality, here the distinction between subjective desires and objective documentation has been eroded, creating a relic of society's yearning. Prince appropriates the seductive power of the slick imagery that Marlboro had been forced to abandon and undermines the false naturalness and hyperreal scenes of 'social science fiction'. Capturing the beauty cultivated in the illicit and forbidden imagery, he transforms this quintessentially American symbol into something sublime.

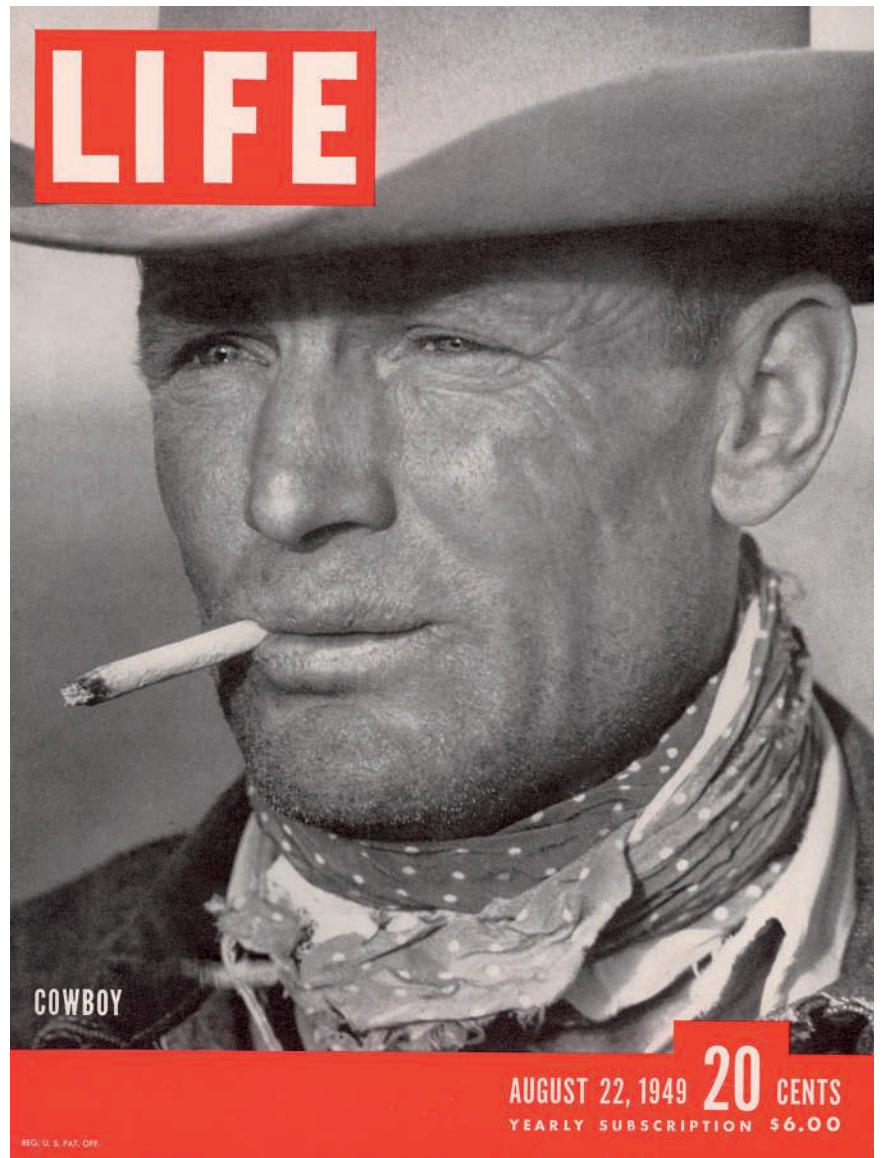


Right, *LIFE Magazine*, 22 August 1949  
with cowboy C. H. Long

© Photo: Leonard McCombe Image: Life Magazine/  
The LIFE Premium Collection/Getty Images

Left, Richard Prince  
*Untitled (Cowboy)*, 1989  
Chromogenic print  
The Metropolitan Museum  
of Art, New York

© Richard Prince. Image: Metropolitan Museum  
of Art, New York/Art Resource/Scala, Florence



*Untitled (Cowboy)*, from Prince's seminal series, addresses issues of authenticity, identity and authorship whilst also challenging the relationship between the consumer and popular culture. Invoking Roland Barthes' notion that 'the birth of the reader must be at the cost of the death of the author' (Roland Barthes, *The Death of the Author*, 1967) and that any text or image is in itself a collection of quotations and references, the provenance of the fetishist American representation of masculinity is questioned through the symbol of the cowboy. The romantic American motif, initially recycled by Marlboro, has been celebrated, re-contextualised and taken out of the sphere of tradition. 'Oceans without surfers, cowboys without Marlboros... Even though I'm aware of the classicism of the images. I seem to go after images that I don't quite believe. And, I try to re-present them even more unbelievably' (Marvin Heiferman, 'Richard Prince', in *BOMB Magazine*, Summer 1988). An important example of the artist's manipulation of the 'Marlboro Man', *Untitled (Cowboy)* is a cinematic spectacle and fortifies the cowboy motif as one of the most enduring images in Prince's career.

#### 4. **Jonas Wood** b. 1977

##### *Head Up*

signed with the artist's initials, titled and dated

'JBPW "HEAD UP" 2013' on the reverse

oil and acrylic on canvas

226.1 x 266.7 cm (89 x 105 in.)

Painted in 2013.

##### **Estimate**

£200,000-300,000 \$244,000-365,000

€228,000-342,000 ₪

##### **Provenance**

Anton Kern Gallery, New York

Acquired from the above by the present owner

##### **Exhibited**

New York, Anton Kern Gallery, *Jonas Wood*,

12 September - 19 October 2013

**‘The sports thing is funny. A lot of people think my work on the subject is based on being a super sports fan, because I'm from Boston or because I make these nostalgic pictures, but really the whole sports theme is just a vehicle for practicing portraiture.’**

Jonas Wood



'*Head Up*, the poker scene, has a drawing that looks almost exactly like the painting. It's about half and half now. It's good practice for it not to be the same way all the time.' (Jonas Wood in Emily Leisz Carr, 'Super Sports Fan: An Interview with Jonas Wood', *Art in America Magazine*, 9 October 2013, online).

Testing our perception and understanding of reality, Wood's highly stylised and sleek artistic production negotiates the delicate equilibrium between abstraction and figuration, offering instead an entirely alternative apparatus for painting. Masterfully incongruous, Wood's naïve abstraction transforms the everyday and the mundane into a novel encounter that exists in the artist's fanciful imagination. Within a plethora of portraits depicting NBA players, basketballs and tennis tournaments, *Head Up*, is an unparalleled rarity as one of the few paintings portraying poker players.

Suspended within a vast expanse of silky black pigment, a dizzying array of patterns and mosaic-like forms accumulate and scatter across a vast expanse of canvas. Executed in 2013, a constellation of planetary arrangements orbit the upper region of *Head Up*, as psychedelic panels of fuchsia and azure contrast with a golden pixelated partition to set the intimate scene of the poker game. The dramatic lighting, advertising text and tension masterfully created throughout the composition indicates that the stage is set for a climatic showdown. The linear scene of interaction at the apex of the canvas grounds the composition, bringing a heady mix of suspenseful motifs and intoxicating perspectives into an arrangement of pictorial reality.

Working almost exclusively from photographs and found material, Wood utilises a collage-cutting technique to re-organise reality, distorting recognisable imagery further into abstraction. Perhaps more unusually, the composition

for the present work was taken directly from a screen shot on the artist's laptop. As such, the present work offers a rigid and televised perspective, one that paradoxically positions the viewer as an observer and intruder, by both encroaching on the poker match as well as Wood's own private viewing experience. Wood has noted, 'you could call [my work] a visual diary or even a personal history. I'm not going to paint something that doesn't have anything to do with me. Of all the possible things I could paint, the thing that interests me is something that I can get close enough to paint it honestly' (Jonas Wood in conversation with Ana Vejzovic in *Jonas Wood: Interiors*, exh. cat., Anton Kern Gallery, New York (and travelling), 2011, p. 56). As such, Wood situates himself and the viewing experience at the heart of his pictorial inquiry.

With his distinctive painterly style, Wood's works engage directly with the traditional challenge of capturing the three-dimensional on the picture plane; Wood abstracts shapes by flattening and exaggerating forms, yet achieves the highest drama and depth in his stimulating canvasses. Echoes of Henri Rousseau and Henri Matisse are all discernible in Wood's visually arresting and captivating aesthetic, as well as David Hockney, who is cited as one of Wood's major influences. Painted the following year and analogous in subject and style, Hockney's *Card Players #1*, 2014, heralds a revisited theme of card players, explored by the Old Masters, Michelangelo Merisi da Caravaggio and Paul Cézanne. As a collective of sportsmen that remain motionless for long periods of time, Wood is provided with a dynamic yet sedentary subject matter for portraiture. That Wood's unique approach to portraiture is heralded in major international collections including the Solomon R. Guggenheim Museum, New York, the Museum of Modern Art, New York and the Hammer Museum, Los Angeles, is a testament to the calibre of his artistic production and unique style.



Paul Cézanne  
*Les Joueurs de Cartes*  
 (The Card Players), 1890-92  
 oil on canvas  
 The Barnes Foundation,  
 Philadelphia, Pennsylvania, USA



## 5. Rebecca Warren b. 1965

### *Fascia III*

bronze on painted bronze plinth

overall 199.5 x 32 x 43 cm (78½ x 12⅝ x 16⅞ in.)

Executed in 2010, this work is number 2 from an edition of 6 plus 2 artist's proofs.

### Estimate

£140,000-180,000 \$171,000-219,000 €159,000-205,000 ♠

### Provenance

Maureen Paley, London

Private Collection, The Netherlands

### Exhibited

Venice, La Biennale di Venezia, *54th International Art*

*Exhibition: ILLUMInations*, June - November 2011

(another example exhibited)

### Literature

Bice Curiger, *Rebecca Warren: Every Aspect of Bitch Magic*, London, 2012, p. 222, pp. 225-226 and p. 266 (another example illustrated)

From a series exhibited at the 54th Venice Biennale in 2011, *ILLUMInations*, *Fascia III* is monolithic in presence, unyielding in both its celebration of femininity and confrontation of sexualised female stereotypes. Throughout her sculptural oeuvre Warren draws on common gender tropes which have permeated pop culture and art history, presenting her feminine figures as timeless totemic beings that stand tall and strong amidst ever-shifting cultural and societal change. Multi-layered in meaning, the present work is exemplary of the artist's exploration of material and form, encompassing and exploring fetishism and sexuality from a contemporary female perspective.

Warren, a contemporary of London's Young British Artists, has forged her own artistic inquiry into gender roles, generating a uniquely progressive sculptural aesthetic. From virginal earth mothers to sexualised provocative vamps, the female form has been explored and revisited as subject matter throughout art history. Rather than negating the creative output from her male predecessors, Pablo Picasso, Alberto Giacometti and Joan Miró, Warren seeks to continue the sculptural dialogue; traces of Modernist curved, exaggerated forms and delicate necks are clearly visible. Placed on plinths and elevated, her bronzes are presented like deities, referencing a sculptural tradition spanning from antiquity to modernity. However, citing the illustrative works of Robert Crumb and the fashion photographer Helmut Newton as sources of inspiration, Warren's sculpture attacks these depictions with a biting wit. Almost cartoon-like in conception, the figure's protuberant

breasts, bulbous legs, pointed nipples and curved buttocks are balanced in a parody of symmetry. A caricature of femininity and a celebration of the female form, Warren's sculptures provide a satirical stance while also drawing upon the organic and natural, as seen in the sculpture of Barbara Hepworth and Henry Moore. It is through her multi-faceted practice that Warren succeeds in translating the nuances of her associations into a progressive and forceful new reading of the female nude in art.

Referencing the anatomical under-layer of our skin mainly composed of collagen, *Fascia III* also refers to architectural framework and support; Warren seeks to ally and contrast the very fibres and flesh that make up our body, in comparison to the parameters that define us. Pitted with bumps and grooves, *Fascia III* bears the finger-marks and thumb imprints of the sculptor's hand, portraying the external force needed to construct this vision of femininity. The curvilinear and ovoid shapes of the figure's body promote movement through the monumental form, forcing our eye to voyeuristically scan the ridges, dips and projections of the voluptuous shape, whilst the swan-like neck and neat head sit serenely erudite above the swollen form. 'To say that Rebecca Warren's sculptures are always extremely tactile seems like an understatement. They offer themselves as hybrids between unwrought form, symbolic *informe*, and transmitter, an object triggering an entire chain of associations with lofty and lowly forerunners of reproductions, whether drawn from antiquity or from the artistic and non-artistic canons' (Bice Curiger, *Rebecca Warren: Every Aspect of Bitch Magic*, London, 2012, p. 13).





Another example of *Fascia III*, exhibited at *ILLUMInations*, 54th Venice Biennale, Venice, Italy, 2011, illustrated far left

Image courtesy of Maureen Paley Gallery, London

**‘Behind exteriors of folded skin, projecting body parts, sensual bulges and the cavities of burst fruit, these sculptures have an inner life. Many are twisted, turned like a screw, full of internal movement and yet entirely at rest within themselves.’**

*Bice Curiger, Rebecca Warren: Every Aspect of Bitch Magic, London, 2012. p. 17*



## 6. **Keith Haring** 1958-1990

### *Untitled*

signed and dated 'K. Haring Jan 31 1984' on the reverse  
metallic gold paint and black enamel on sheet metal  
152.3 x 145.5 cm (59<sup>7</sup>/<sub>8</sub> x 57<sup>1</sup>/<sub>4</sub> in.)

Executed in 1984, this work is accompanied by a certificate of authenticity from the Keith Haring Studio LLC., and is registered under the application number 040909A1.

### **Estimate**

£1,200,000-1,800,000 \$1,460,000-2,190,000

€1,370,000-2,050,000 ₣

### **Provenance**

Kristen Haring, New York (gifted by the artist)

Deitch Projects, New York

Acquired from the above by the present owner in 2008



# Francesco Bonami on Keith Haring's *Untitled*, 1984

In February 2017, Kay Haring published *Keith Haring: The Boy Who Just Kept Drawing*, illustrated by Robert Neubecker. The book was a project to honour her brother Keith Haring, to illuminate his energy and creative spirit and to once again share his art with the world. Before his premature death, Haring had a very strong relationship with his three sisters Kay, Karen and Kristen. With Kristen, however, he established a much stronger bond. As the youngest, Kristen did not judge her brother's liberal behaviour or sexual identity; a relationship which was to inform Haring's practice for many years. An ultimate proclamation of brotherly love, *Untitled*, from 1984, is quintessentially Haring. The two figures, presumably Keith and Kirsten, are simultaneously embracing and fighting, the typical dynamic between two siblings. Distinct from most of Haring's works, the figures are genderless, equal, interwoven, penetrating each other physically and emotionally but not sexually. Unlike other works, sexuality is uniquely free from this particular composition.

The accents of gold and black belong to Haring's essential grammar; inspired by the artist's time spent cruising the New York subway stations admiring graffiti on the black surfaces of the underground. Gold enters into this work as a means of symbolising the preciousness of his relationship with his sister. The crossing arms create two X's, perhaps referring to the female chromosome - a homage to Kristen and a statement referring to Haring's own identity. Despite Kristen being both female and much younger, the two figures are identical, indicating that Haring saw Kristen as his equal and revered their complicity in spite of their differing ages. The artist, to some extent, creates an image of twins, a similar aesthetic to the *Ibeji* and those worshipped in the Yoruba culture of Central Nigeria. Like many of his works, Haring presents some kind of idol, in this case, two idols protecting the strong love between children.

*Untitled* calls to mind famous embraces by Auguste Rodin and Gustav Klimt as well as Constantin Brâncuși's



**Constantin Brâncuși**  
***The Kiss*, 1916**  
limestone  
Philadelphia Museum of Art,  
Philadelphia

© Succession Brâncuși - All rights reserved. ADAGP, Paris and DACS, London 2017. Image: The Philadelphia Museum of Art/Art Resource/Scala, Florence, 2017

**‘Every time I make something I think about the people who are going to see it and every time I see something, I think about the person who made it.’**

Keith Haring

early sculpture, in which two kissing figures, rendered in stone, are delicately revealed. While these examples depict static embraces, Haring introduces a profound and dynamic sense of movement; a dance which reminds us of Merce Cunningham’s performers, strong yet light and respectful of one another. Respect is thus palpable in this simple, incredibly effective work. The respect the siblings have for one another and the respect which Haring professed for all the ‘others’ throughout his intense but dramatically short life.

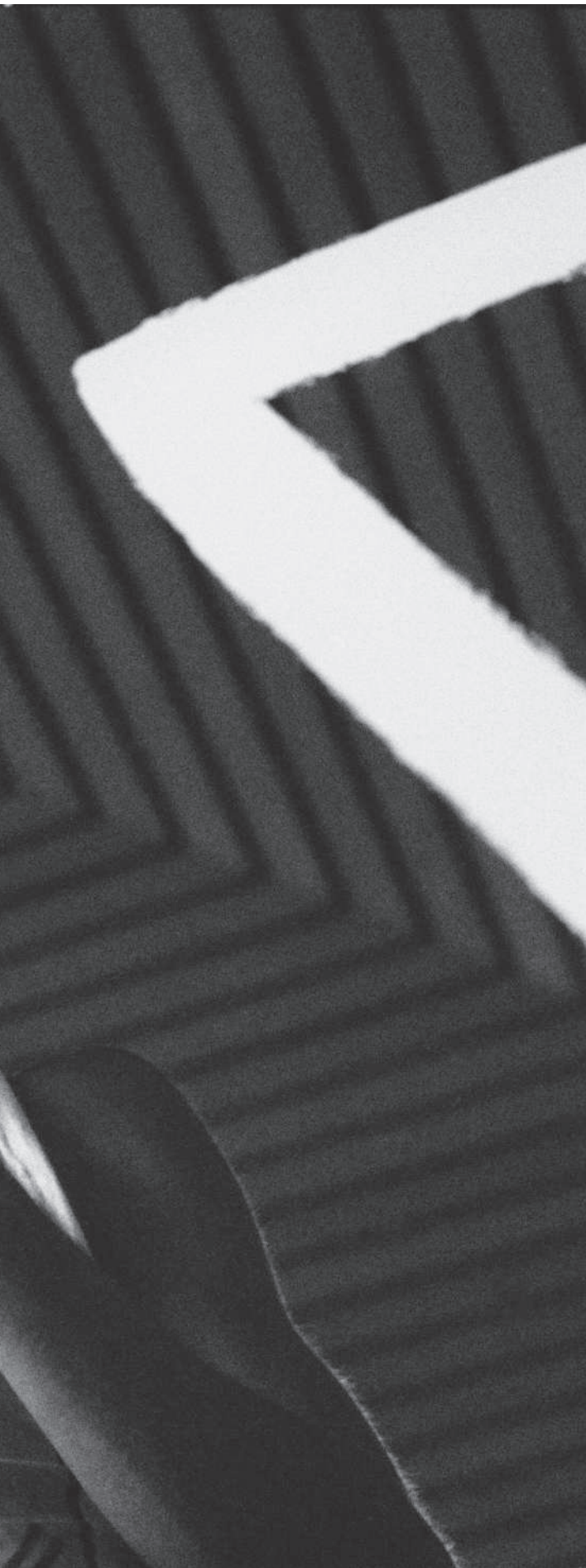
Haring executed *Untitled* when he was just 25 years of age, six years away from his tragic destiny. In this work there is all the purity and simplicity of a young upcoming artist thinking and dreaming about love in all its guises including the love of his baby sister. The vitality of this painting reveals an even younger, almost childish perspective of life. Two children fighting, playing, perhaps wrestling to disperse the force of not yet developed hormones. *Untitled*, 1984, thus celebrates puberty above adolescence or even maturity.



Merce Cunningham and Company performing in 1963

© Photo: Jack Mitchell/Getty Images





The mind of the two silhouettes open and fresh, unburdened by issues and thoughts that older age will unavoidably impose upon them. Haring's art celebrates love and unbreakable bonds. Whilst throughout his short lifetime Haring's relationships multiplied and at times, grew thinner, the uniqueness and depth of his relationship with his sister remained. The two entangled figures appear impossible to disentangle, the symbolic bond between them everlasting.

Negotiating the abstract realm between archaic cave paintings, drawings from an ancient civilisation and a composition by an extra-terrestrial creature, Haring creates his own unique visual symbols. Even after Haring's death, rooted in the DNA of the artist's biography in rural Pennsylvania where sometimes, people speculate that strange creatures from outer space draw strange signs in the cornfields, Haring can be understood as some kind of celestial being who happened to fall down to earth to tell us that love conquers all.

**Left, Keith Haring working on a mural  
at the National Gallery of Victoria in  
Melbourne, Australia, 1984**

© Photo: Polly Borland/Getty Images

**Below, Gustav Klimt**

***The Kiss*, 1907-1908**

oil on canvas

Österreichische Galerie Belvedere,  
Vienna

© Gustav Klimt | Wien 1900-Private Foundation, Vienna.  
Image: Austrian Archives/Scala Florence, 2017



◊ 7. **Rudolf Stingel** b. 1956

*Untitled*

signed and dated 'Stingel 2007' on the reverse  
enamel and oil on linen  
241 x 193 cm (94 $\frac{7}{8}$  x 75 $\frac{7}{8}$  in.)  
Executed in 2007.

**Estimate**

£1,500,000-2,000,000 \$1,830,000-2,440,000  
€1,710,000-2,280,000 ₣ ♠

**Provenance**

Paula Cooper Gallery, New York  
Private Collection, New York  
Private Collection, London  
Phillips, New York, 8 November 2015, lot 9  
Acquired at the above sale by the present owner

**Exhibited**

New York, L&M Arts, *The Complexity of the Simple*,  
1 December 2007 - 2 February 2008



Comprised of oil and enamel on canvas, *Untitled* is a stunning example of Rudolf Stingel's highly coveted series of wallpaper paintings; an unprecedented body of work with a masterful elegance so captivating, his revolutionary practice continues to be unparalleled today.

Sparking a delicate interplay between the luminous transparency of a reflective mirror and the muted density of opaque velvet, *Untitled* espouses a dazzling complexity. Galvanised by a gleaming and reflective surface, the present work amalgamates a sense of the decorative with a geometrically linear pattern. The shimmering and resplendent golden hues seduce, causing the eye to dance across the astral and ethereal canvas, a notion at the very core of Stingel's practice. As Chrissie Iles has described, 'Stingel's approach to surface is always paradoxical...he is...deeply interested in its seductive, tactile quality' (Chrissie Iles, 'Surface Tension' in *Rudolf Stingel*, exh. cat., Museum of Contemporary Art, Chicago, 2007, p. 24). Returning time and again to explore the conceptual parameters of gilded gold-leaf pigment, Stingel tests the limits of colour, subsuming its inferences of royal finery and brocade alongside suggestions of profound textural depth.

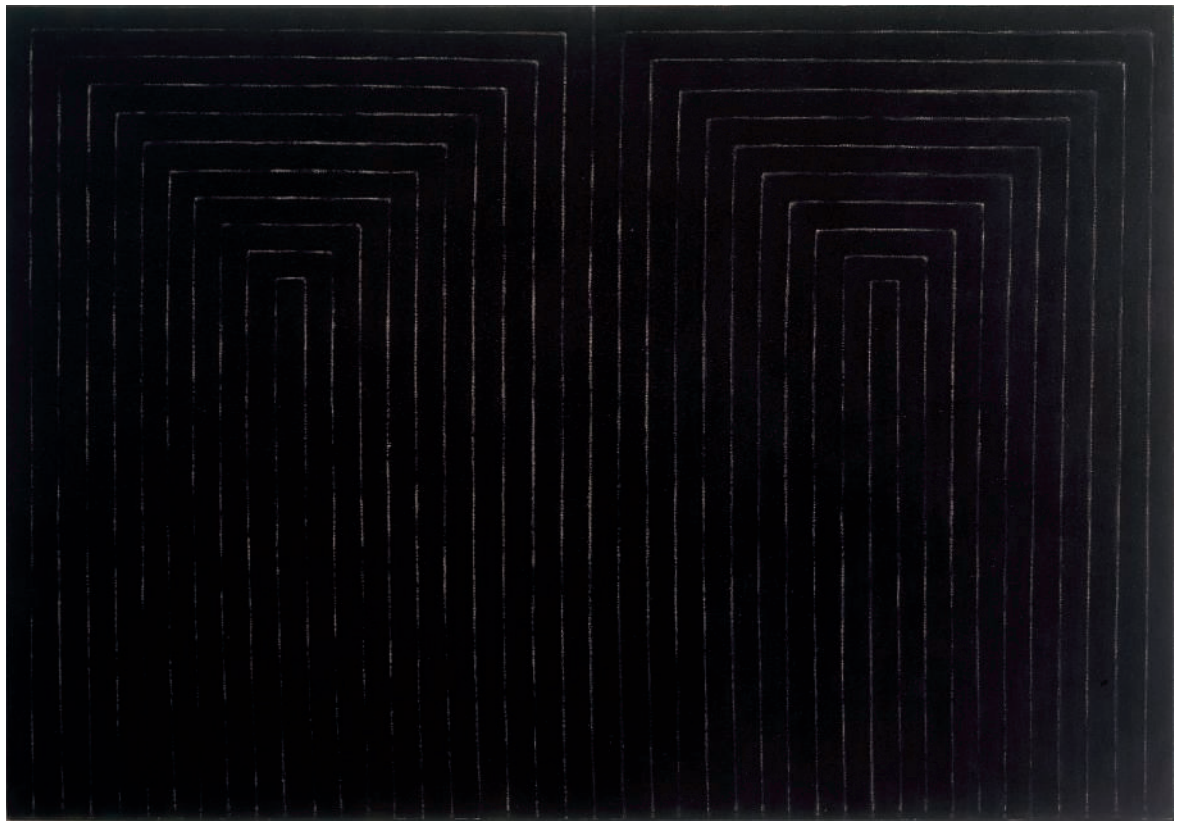
Arriving in New York in the late 1980s, Stingel rebelled against the existing minimalist and neo-expressionist tendencies, instead pioneering an innovative approach to painting through the production of a silver monochrome series. In 1989 Stingel released his seminal *Instructions*: a limited edition art book outlining the complex process by which his enamel works could be replicated. By democratically classifying his technique, Stingel demystifies his process, subverting notions of authorial genius in favour of a sense of industrial manufacture and mechanised labour similar to that of Andy Warhol's Factory. Stingel's interest in the metallic connects to European monochromists such as Yves Klein, whose enigmatic style and extensive investigation into the suspension of pigment injected the art world with sparkle and vitality.

Stingel's debut show at the Daniel Newburg Gallery, New York, in 1991 set the tone of his daringly rebellious oeuvre. Covering the gallery's entire floor with a vibrant orange carpet, visitors were invited to engage and absorb Stingel's installation. Describing the exhibition, *The New York Times* art critic Roberta Smith famously noted how Stingel's works were 'profoundly, disturbingly, subversively optical' (Roberta Smith, 'DIY Art: Walk on It, Write on It, Stroke It', *The New York Times*, 29 June 2007, online).



**Yves Klein**  
***Monogold sans titre (MGII)*, 1961**  
gold leaf on board  
Private Collection

© The Estate of Yves Klein c/o DACS,  
London 2017. Image: Scala, Florence



**Frank Stella**  
*Marriage of Reason and Squalor*, 1959  
enamel on canvas  
St. Louis Art Museum, Missouri, USA  
© Frank Stella, ARS, NY and DACS, 2017. Image: Private Collection/  
Bridgeman Images

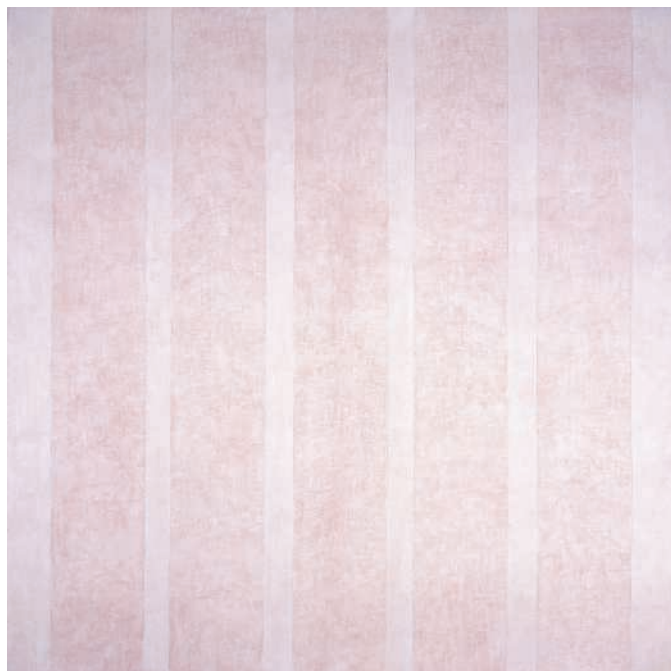
Stingel returned to this conceptual framework for his major mid-career retrospective at the Museum of Contemporary Art in Chicago and The Whitney Museum of American Art in New York. Covering large sections of each museum's galleries in aluminium foil, visitors were invited to touch, write on and interact with the work, forever imprinting their mark and contributing to the art work as a whole.

Alluding to opulence and luxury, the golden sheen emanating from *Untitled* offers a radiance of glorious intensity. With a supreme vibrancy, material and colour are at once the same, and automatically imbued with a sense of inherent importance and value. Simultaneously a masterpiece and a decorative, perhaps domestic object, the vertical stripes plastered upon the present work call to mind the decadent Italian Baroque and French Rococo interiors once privately admired by the European bourgeois. Furthermore, *Untitled* has strong aesthetic affinities to visionary painters Frank Stella and Agnes Martin, both mediators of Abstract Expressionism and Minimalism. Accordingly, Roberta Smith comments, '[Stingel] combines a love of painting with the postmodern suspicion of it, and often achieves a near-perfect balance between the visual and the conceptual' (ibid.)

As such, *Untitled* disrupts the viewer's understanding and experience of the art object. The present work's thought-provoking beauty thus challenges every assumption or theory about the medium of painting. With *Untitled*, as in the rest of his highly conceptual works, Stingel 'demonstrates an acute awareness of the aspirations, failures and challenges to modernist painting, while at the same time expressing a sincere belief in painting itself, focussing on formal characteristics including colour, gesture, composition, and, most importantly, surface' (*Rudolf Stingel*, exh. cat., Museum of Contemporary Art, Chicago and The Whitney Museum of American Art, New York, 2008, p. 112). Overturning hierarchies and pushing the boundaries of abstraction, materiality and aesthetic experience, Stingel 'redefine[s] what painting can be, what it has been, what it is' (Francesco Bonami cited in Michelle Grabner, 'Rudolf Stingel', *Frieze*, April 2007, issue 106, online).

By disrupting painting's assumption of material, process, and placement, Stingel bursts open the conventions of painting, forever impacting our understanding of contemporary art. Standing at the outset of one of the twenty first century's most profoundly original and individual attempts of transcending the conventional conceptions of traditional painting, *Untitled* typifies Stingel's enigmatic style and inimitable creative spirit.

**Agnes Martin**  
***Untitled #10*, 1975**  
gesso, acrylic and pencil on canvas  
Private Collection  
© Agnes Martin/DACS, 2017









o **8. Gerhard Richter** b. 1932

*Abstraktes Bild (682-4)*

signed, numbered and dated 'Richter 682-4 1988'

on the reverse

oil on canvas

72.5 x 62.2 cm (28½ x 24½ in.)

Executed in 1988.

**Estimate**

£2,200,000-2,800,000 \$2,680,000-3,410,000

€2,500,000-3,190,000 ₪ ₪

**Provenance**

Galerie Jean Bernier, Athens

Farideh Cadot Gallery, New York

Private Collection

Sotheby's, London, 7 February 2003, lot 182

Private Collection (acquired at the above sale)

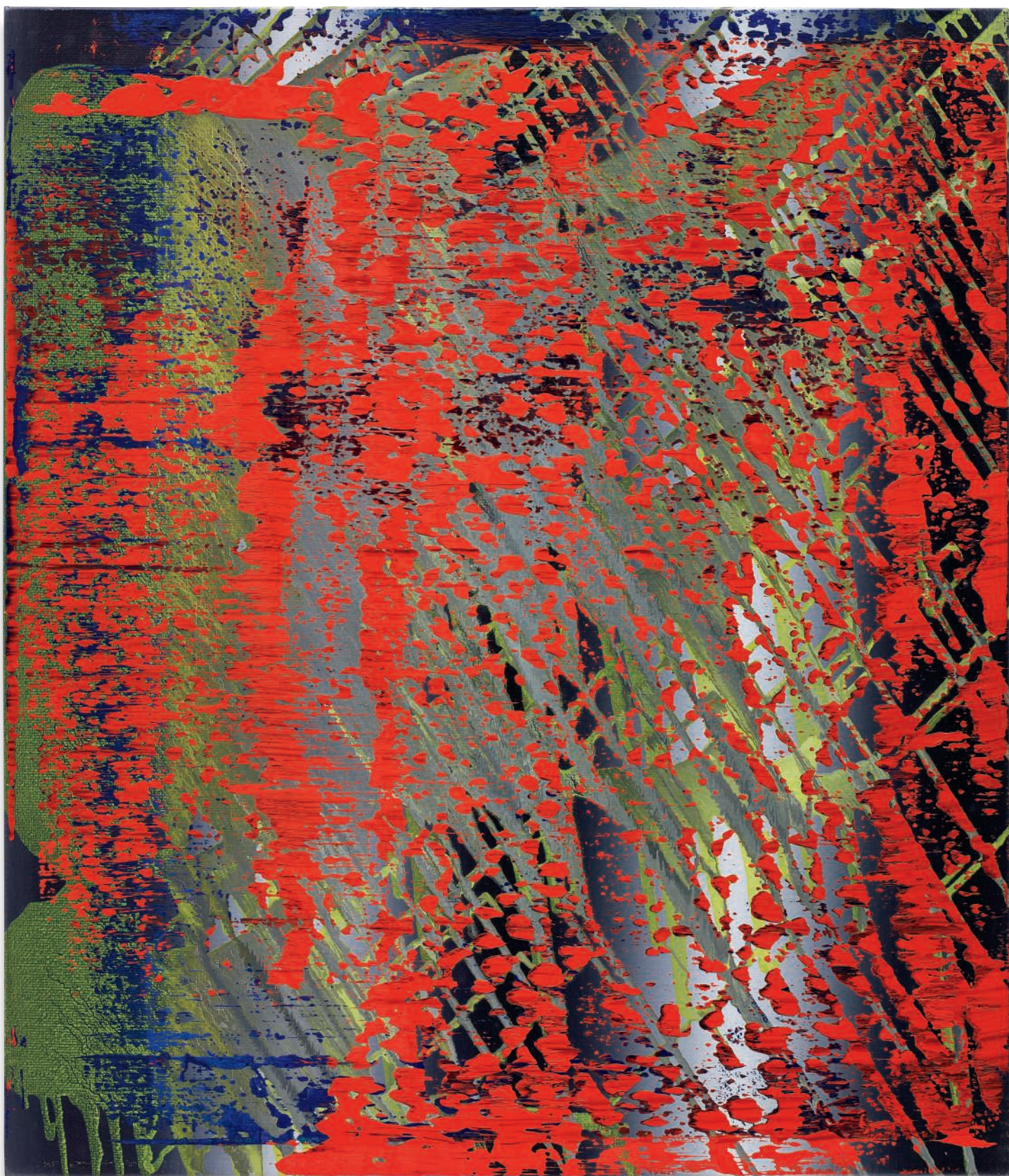
Private Collection

**Literature**

Dietmar Elger, *Gerhard Richter, Catalogue Raisonné*,

vol. 4: 1988-1994, Ostfildern, 2015, no. 682-4,

p. 192 (illustrated)



The present work perfectly reflects Gerhard Richter's lifelong scrutiny of painting. Sublime accents of erupting red flood *Abstraktes Bild* (682-4), as rivers of molten paint cascade across the canvas, veiling the milky indiscernible figurative stratum. Electric sheens of dragged colours convalesce in a symphony of exquisite tonality. Hints of vermilion and enunciations of acidic yellow culminate as brilliant bright white punctuations create a profound sense of depth and pictorial intensity. A painting that is equally harmonious and in disarray, the kaleidoscopic incandescence of the palette results in a visually arresting canvas that is utterly mesmerising. Questioning the nature of vision, Richter's textural topography chaotically shifts our perspective, resulting in pure stimulation of the senses. His opus, retroactively analogous with Abstract Expressionism and Colour Field painting, prompts Richter to fall alongside the gestural titans of the twentieth century. However, Richter's post-conceptual paintings encapsulate a critical and reflective relationship to the historical transformation of the very concept of painting itself.

Possessing an aesthetic authority of the very highest calibre, *Abstraktes Bild* (682-4) is a magisterial manifestation of Richter's celebrated oeuvre. Originating from the heart of Richter's inquiry into the transcendence of painterly abstraction, which began in 1976, *Abstraktes Bild* (682-4), 1988, displays a supreme chromatic complexity, offering an illustriously hypnotic field of luminous painterly pigment. Richter painted a series of three canvases in succession, each executed in 1988 and measuring 72 x 62 cm. Like the present work, *Abstraktes Bild* (682-2) and *Abstraktes Bild* (682-3) favour a saturated coating of scarlet over a blurred, possibly figurative backdrop. The same year that the trio was conceived, Richter held seminal shows at the Museum of Contemporary Art, Chicago and the Contemporary Art Gallery in Tokyo. Following this, Richter embarked on major solo exhibitions in 1989 at the San Francisco Museum of Modern Art and the Institute of Contemporary Art, London, soon receiving the Wolf Prize in Arts in 1994.



**Above, Gerhard Richter in his studio, Cologne, 1994**

© Gerhard Richter/CG Bild-Kunst, Bonn 2017.  
Image: Benjamin Katz

**Left, J.M.W. Turner**  
*Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*, 1840  
oil on canvas  
Museum of Fine Arts, Boston

© Joseph Mallord William Turner. Image: Bridgeman Images



Richter's prolifically sustained philosophical enquiry into the medium of painting sought to redefine the foundations of our contemporary visual language. Copying large-scale photographic projections of smaller abstract works, Richter's early abstracts emerged in the wake of his brief return to expressionist forms of painterly practice. By the late 1980s Richter had begun to produce his gestural yet controlled aesthetic of abstract painting. Obliterating his relationship to the process of photographic modelling, Richter fashioned a long wooden ruler, utilised to scrape thick masses of paint across the surface of the

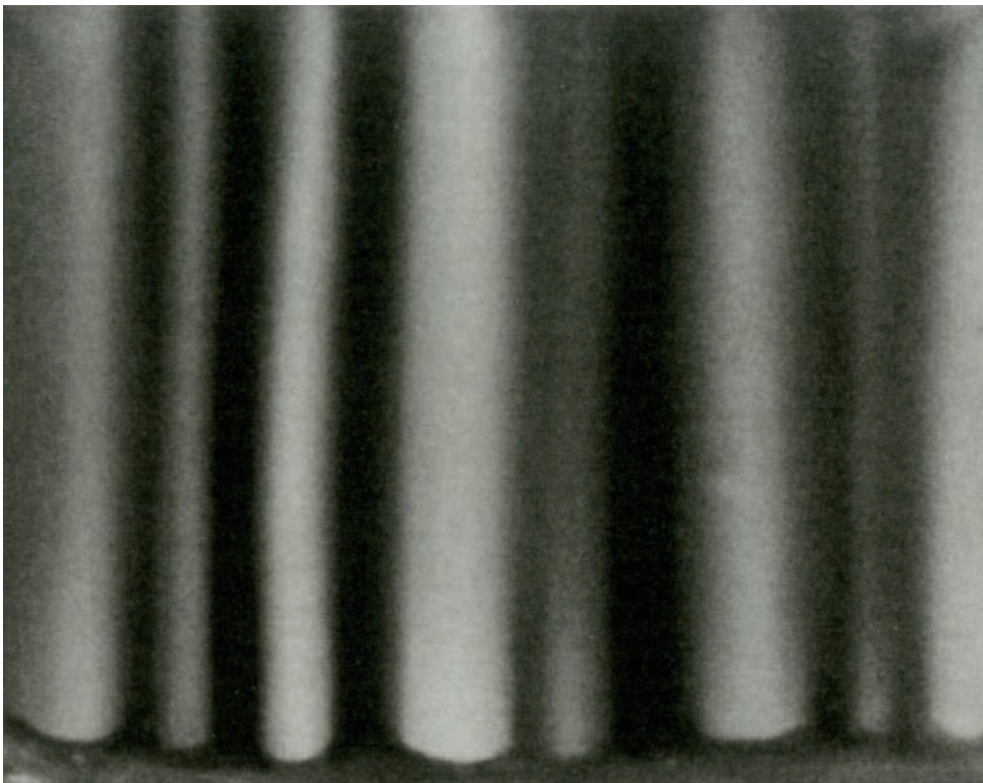
canvas in a series of geological layers. Through the thick and vivid application of paint Richter moved on from his photo realist experimentations and released his grasp on the controlled nature of his painting. 'With a brush you have control. The paint goes on the brush and you make the mark. From experience you know exactly what will happen. With the squeegee you lose control. Not all control, but some control. It depends on the angle, the pressure and the particular paint I am using' (*'I Have Nothing to Say and I'm Saying it'*, Conversation between Gerhard Richter and Nicholas Serota, Spring 2011, online).

Relieving himself of the fetters of traditional painterly techniques, Richter instead favoured his acclaimed squeegee and brush technique, establishing his renowned and iconic means of artistic production. Commenting on his process, Richter asserts, 'I want to end up with a picture that I haven't planned. This method of arbitrary choice, chance, inspiration and destruction may produce a specific type of picture, but it never produces a predetermined picture...I just want to get something more interesting out of it than those things I can think out for myself' (Gerhard Richter interviewed in 1990, in Hubertus Butin and Stefan Gronert, eds., *Gerhard Richter. Editions 1965-2004: Catalogue Raisonné*, Ostfildern, 2004, p. 36). Staging similarities to J.M.W. Turner's infamous scumbling technique, Richter's method results in a quasi-photographic, mechanical yet nonetheless painterly opticality, achieved by a tireless procedure of addition and reduction.

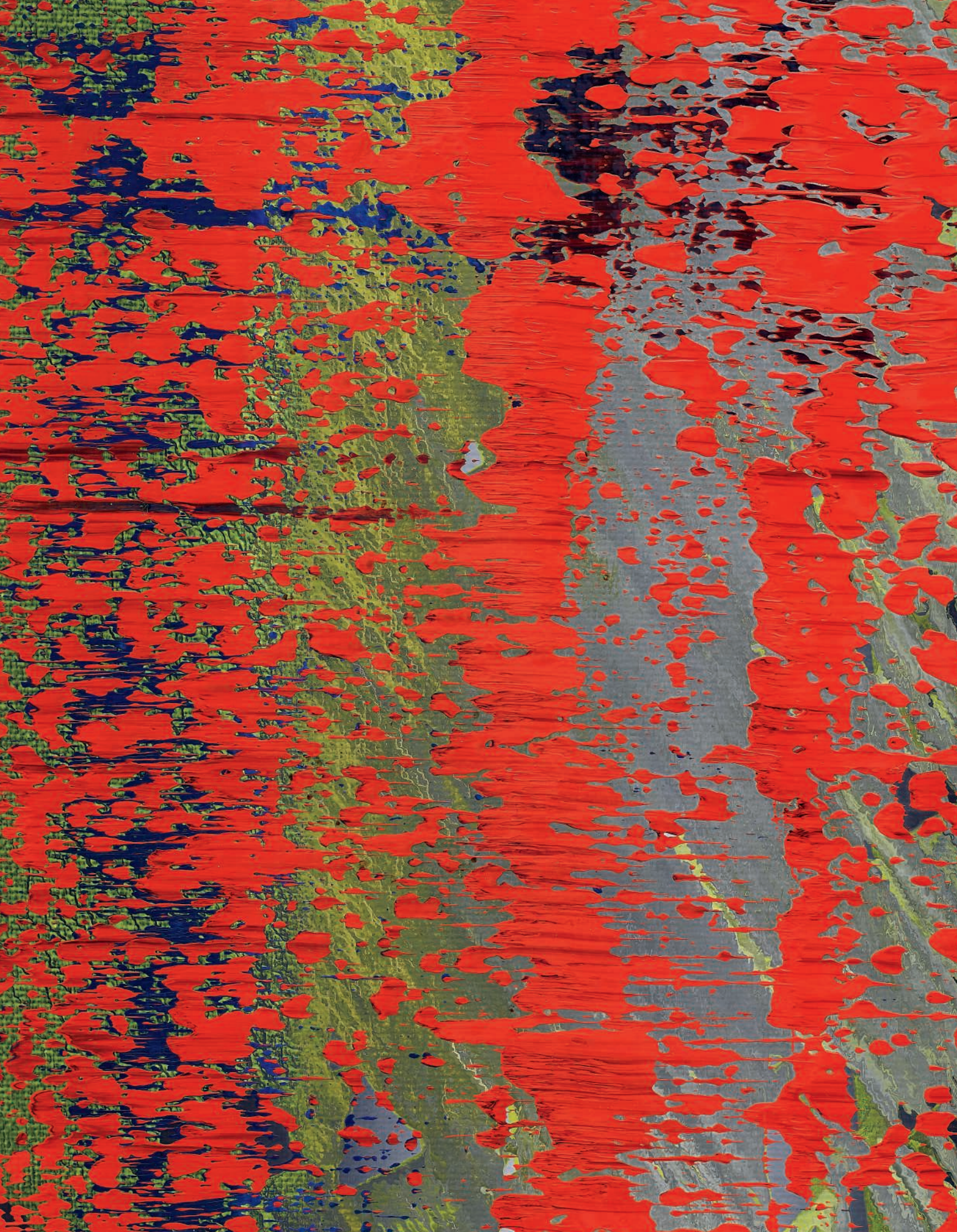
Captivating and ceaselessly engaging, *Abstraktes Bild* (682-4) interrogates the limits of representation and the very nature of perception. Reinventing the boundaries of painting, the present work reaffirms Richter's rank as one of the world's greatest living artists. As Glenn D. Lowery has noted, 'No other artist has placed more intriguing and rigorous demands upon specialists, interpreters, followers and average viewers alike – nor upon himself... In Richter's work there is a demonstration of the ways in which painting's resources are constantly replenished by the very problems it seems to pose, both for the painter and the viewer. Nobody in our own time has posed them better or solved them more inventively than Richter' (*Gerhard Richter: Forty Years of Painting*, exh. cat., Museum of Modern Art, New York, 2002, p. 7).

**'They are complex visual events, suspended in interrogation, and fictive models for that reality which escapes direct address, eludes description and conceptualization, but resides inarticulate in our experience.'**

Gerhard Richter



Gerhard Richter  
*Vorhang*, 1964  
oil on canvas  
Private Collection  
© Gerhard Richter 2017



## 9. Georg Baselitz b. 1938

*Ein Werktätiger*

signed 'Baselitz' lower left; further titled and dated "Ein Werktätiger" '67' on the overlap

oil on paper laid on canvas

99.9 x 80.9 cm (39 $\frac{3}{8}$  x 31 $\frac{7}{8}$  in.)

Painted in 1967.

### Estimate

£400,000-600,000 \$487,000-731,000

€455,000-683,000 ₹ ₣

### Provenance

Michael Hille, Berlin

Galerie Michael Haas, Berlin

Galerie Neher, Essen

Private Collection, Dusseldorf

Galerie Brigitte Ihsen, Cologne (acquired from the above in 1996)

Galerie Paul Maenz, Cologne

Phillips, New York, 18 May 2000, lot 30

Private Collection

Christie's, London, 20 June 2007, lot 338

Acquired at the above sale by the present owner



Confronted by entrails of impasto, dissected by the cleaver yielding figure of the hunter, *Ein Werktätiger* is pivotal to Georg Baselitz's experimentations with pictorial order and manipulation of subject matter. Through self-imposed obstacles, fracturing and later inverting works, Baselitz became intimately involved with the painting, expressionistically applying paint to reveal its grossest materiality. From 1966 to 1969 Baselitz painted a series of *Frakturbilder*, employing various strategies of destruction to fragment his subject matter. The direct antecedent of the inverted works, the *Frakturbilder* mark Baselitz's move towards an exploration of how objects are perceived. In *Ein Werktätiger*, the artist has selected an image which is already explicitly fragmented. The distorted nature of the objects, deformed entrails spilling across the canvas, justifies Baselitz's violent manipulation of form. This contextualisation channels the work with meaning and transports the viewer into a darker psychic space. Fractured lines are repeatedly distributed across the composition and despite the distortion and destruction, the figure of the worker is clearly evident in the upper left. Baselitz employed various devices to destruct his fractured paintings, cutting through the pictorial field, fracturing disparate elements, dividing perception and displacing elements of the subject matter. Unlike other fracture works, the pictorial field of the

present work has not been cut; the fluidity of the gestures and the use of crude and heightened palette convey raw emotion in line with the tradition of the German Expressionist painters from whom Baselitz drew great influence.

Addressing German history and effects of the Holocaust, Baselitz's output echoed styles which had been denounced by the Nazi's as 'entartete Kunst'. The artist employed a form of expressive distortion to experiment with the difficult facades of cultural memory and the national psyche; drawing upon national stereotypes with expressive brush strokes and bold colours. Despite his rejection of any connection to Expressionism, Baselitz brought the human figure back into painting, reviving the emotional expressionistic tradition of Ernst Ludwig Kirchner, Emil Nolde, Otto Dix and Max Beckmann. Haunted by the sombre nature of his seminal *Hero paintings*, following his move from Berlin to the German countryside of Swabia in 1966, the artist further engaged with traditional German motifs such as huntsmen, woodlands, bears, dogs and cows in his celebrated *Frakturbilder*. Through altering the iconic meaning of his heroic subjects, Baselitz removed the symbolic potency. Surgically distorting the subject matter the artist deconstructed motifs that had once been so proudly Germanic.



Georg Baselitz  
*Die großen Freunde (The Great Friends)*, 1965

oil on canvas  
Museum Ludwig, Cologne

© Georg Baselitz. Image: Rheinisches Bildarchiv Köln/  
Britta Schlier, rba\_d005497

Max Beckmann  
*Die Nacht (The Night)*, 1918  
oil on canvas  
Kunstsammlung Nordrhein-Westfalen,  
Düsseldorf  
© Kunstsammlung Nordrhein-Westfalen, Düsseldorf/  
DACS, 2017. Image: Art Media/Heritage/Scala, Florence



The flattening of perspective and shocking twisted and distorted forms are reminiscent of the earlier northern tradition of Hieronymus Bosch and Baselitz's personal collection of sixteenth century woodcuts and prints. Pairing beauty and ugliness, the artist reconciles past and present, never allowing 'his marks to become calligraphy, that is, to become beautiful in themselves. Each attains its own ugliness [...]. Oversized, coarsened, each pulls apart from its neighbour even when it is part of a decorative pattern, resulting in pockets of local disharmony' (Richard Schiff in *Baselitz*, exh. cat., Royal Academy of Arts, London, 2007, p. 27). The *Frakturbilder* present the painting as a ruin, in which both the action of building and destroying takes place simultaneously. Here, Baselitz layers subject matter, as the knife-yielding worker hacks away at intestines, while his blade independently dissects the bloodied entrails. The fracturing process declares the autonomy of the image over the subject of the painting; the content, whilst still prominent, becomes subordinated to stylistic explorations. The masterful control of order within *Ein Werkträger*, a painterly assemblage of different elements, presents Baselitz's pictorial experimentations, encapsulating the world's splintered complexity and multidimensionality.





**Property from an Important European Collection**

o **10. Sigmar Polke** 1941-2010

*Ohne Titel (Porträtist)*

signed and dated 'S. Polke 79' lower right

gouache, spray paint and pencil on paper

69.9 x 99.5 cm (27½ x 39⅞ in.)

Executed in 1979.

**Estimate**

£700,000-1,000,000 \$853,000-1,220,000

€797,000-1,140,000 ♠

**Provenance**

Galerie Hajo Müller, Cologne

Private Collection, Europe (acquired from the above in 1987)

Sotheby's, London, 10 February 2015, lot 40

Acquired at the above sale by the present owner

**Exhibited**

London, Tate Gallery; Staatsgalerie Stuttgart;

Deichtorhallen Hamburg, *The Froehlich Foundation.*

*German and American Art from Beuys*

*and Warhol*, 1996 - 97, no. 225, p. 117 (illustrated)

Liverpool, Tate Gallery, *Contemporary German and*

*American Art from the Froehlich Collection*, 5 June -

20 August 1999

Karlsruhe, Museum für Neue Kunst, *Sigmar Polke:*

*Werke aus der Sammlung Froehlich*, 17 September 2000 -

11 February 2001, pp. 102-103, no. 64 (illustrated)

Baden-Baden, Museum Frieder Burda; Vienna, Museum

Moderner Kunst Stiftung Ludwig, Wien, *Polke: eine*

*Retrospektive*, 3 February - 13 May 2007, no. 146,

pp. 200-201 (illustrated)



With its kaleidoscopic composition filled with images seemingly taken from comic strips, shown against a vigorously-painted backdrop, *Ohne Titel (Porträtist)* plunges the viewer into the provocative universe of Sigmar Polke. This work on paper was created in 1979 and comprises a number of narrative layers upon a painterly backdrop. It is a tribute to its importance that *Ohne Titel (Porträtist)* was shown in a number of exhibitions, not least in Polke's own lifetime. In 2004, *Ohne Titel (Porträtist)* was on loan to the Museum für Neue Kunst im ZKM, Karlsruhe. Both stylistically and thematically, *Ohne Titel (Porträtist)* resembles an earlier series of ten large works on paper entitled *We Petty Bourgeois!* that were created between 1974 and 1976, and which were exhibited to acclaim in the Hamburger Kunsthalle in 2009.

Polke created *Ohne Titel (Porträtist)* at an important juncture in his life and career. During the 1970s, when he had created *We Petty Bourgeois!*, he had largely been based at a farm called Gaspelshof, in Willich in the Lower Rhine. From there, he sallied forth, either on wide-ranging international travel to places as far-flung as Afghanistan and Papua New Guinea, or to Hamburg, where in 1977 he was made a professor at the Hochschule für Bildende Kunst. In 1978, the year before he made *Ohne Titel (Porträtist)*, Polke moved to Cologne, but the legacy of those earlier years was crucial. For during his time at Gaspelshof, he had lived in a near-commune atmosphere, alongside a number of other friends, family members and artists. Both on his travels and at home, he had experimented widely with drugs, not least hallucinogens such as LSD and magic mushrooms. All this had an impact on the anarchic logic that fuelled his collage-like pictures from the period, not least *Ohne Titel (Porträtist)*.

Perhaps reflecting both his use of hallucinogens and also his experimentations with double exposure in photography, while also taking up the DADA mantle of collage, *Ohne Titel (Porträtist)* presents the viewer with a disconcerting palimpsest of imagery. Narrative is superimposed upon narrative: firstly, and almost least perceptibly, the red face of the woman is shown staring out of the picture, her chin leaning on her hand. Next are the black, print-like images of a woman with scissors, looking aghast, on the right; on the left, a scantily-dressed woman, perhaps the same, is shown holding scissors next to another sleeping female figure. Meanwhile, the largest and most dominant imagery is in blue: a male artist, shown from behind, painting a portrait that appears to have nothing to do with its sitter, a concerned-looking woman. Is she a victim describing her assailant to a police artist? With the pot of brushes and other accoutrements by his side, the viewer suspects that this is more of a painter than a police artist. Meanwhile, the image emerging on his sheet of paper looks as though it may be a man, and indeed perhaps even be a self-portrait. Meanwhile, a mysterious, spectral figure painted largely with vigorous blue brushstrokes rather than the precise, print-like illustration of the rest of the scene, holds out inventories of eye types and hairstyles for the artist's perusal.

With what appears to be a police badge on his head, this near-formless character, with holes that act as eyes and a mouth, may be one of the 'Higher Beings' introduced in Polke's works in the 1960s. These 'Higher Beings', according to Polke, served as a sort of anti-muse. According to Polke's deliberately dubious testimony, they would supposedly command him to paint images of, say, flamingos. In a key painting from 1969,



Sigmar Polke  
*Ohne Titel (Sicherheitsverwahrung),  
 (Untitled (Preventative Detention))*,  
 1979  
 acrylic, spray print, poster paint and  
 metallic paint on patterned fabric  
 Musée d'Art, Toulon

© The Estate of Sigmar Polke, Cologne, DACS 2017

Roy Lichtenstein  
**Artist's Studio 'The Dance', 1974**  
 oil and synthetic polymer paint  
 (Magna) on canvas  
 Museum of Modern Art, New York  
 © Estate of Roy Lichtenstein/DACS, 2017. Image: The  
 Museum of Modern Art, New York/Scala, Florence



the formal composition comprised a black triangle in the upper-right-hand corner. The title of this work was simply: *Higher Beings Commanded: Paint the Upper Right Corner Black!* In *Ohne Titel (Porträtist)*, Polke is probing the entire nature of artistic inspiration and content, with this shapeless authority directing the painter-within-the-picture to produce an image that is nothing to do with the image of the thoughtful, even concerned woman in front of him. This notion of painting on demand, or by command, satirises both the high-faluting ideas and rhetoric of artists seeking to explore and illustrate the grandiose and existential themes of life, the universe and everything, and also the political regimes that sponsored—or censored—artistic styles. This, in the age of a divided Germany and the Cold War, was still a very live concern.

The idea of a man looking at a woman but nevertheless creating the image of a man is a withering attack on the vanity of the male gaze. Even the other major layers of the picture, with the head in red or the figures in black, hint at its endemic nature in art and popular culture alike. The woman with scissors to the left is shown in a negligee; the female figure next to her is sleeping, hinting at some intimacy, or invasion of intimacy. Is this a female collagist or someone coming to take a lock of hair? The scene is deliberately unresolved—even with the juxtaposition of the shocked expression of the woman on the right. During the 1970s, Polke's work—and indeed his life at Gaspelshof—increasingly skewered notions of gender roles, and he worked alongside a number of feminist artists and activists. These themes were tackled in a number of the works in his earlier series, *We Petty Bourgeois!*, as well as in pictures such as *Untitled (Preventive Detention)*, also from 1979 and now in the Musée d'Art in Toulon. In that work, two policemen are grabbing a woman dressed in jeans and a shirt, holding her back, as though preventing her from escaping the confines of the picture plane, while she is shown looking out directly at the viewer. This was an overt image of the phallocracy at work.

Similarly, *Ohne Titel (Porträtist)* shows numerous female figures and only one unambiguous man, provocatively highlighting and undermining that same centrality of the male gaze.

The assemblage of seemingly-appropriated comic book imagery in *Ohne Titel (Porträtist)* recalls the Pop Art of the 1960s, be it that espoused by Andy Warhol and Roy Lichtenstein or the darker, more cynical works of Polke himself and his contemporary, Gerhard Richter. The layering of the images appears to invoke both the Surreal legacy of Francis Picabia and to anticipate the transparent paintings on lacquered silk that Polke would pioneer in the 1980s. In both the case of *Ohne Titel (Porträtist)* and those later see-through pictures, there is a sense of multiplicity to the shifting subject matter on display. At the same time, the notion of seeing through these layers of imagery has been seen as a call-back to Polke's own early training as a stained glass artist. The plurality of a picture such as *Ohne Titel (Porträtist)* is vital: it introduces ambiguity. Emblazoned across one of the pictures from *We Petty Bourgeois!* was a question that is valid in all of Polke's works, not least *Ohne Titel (Porträtist)*: 'Can you always believe your eyes?'

The plurality of image, of author and of meaning in *Ohne Titel (Porträtist)* probes the entire notion of the artist. This is only too apt for Polke who, alongside Richter in the days of the 'Capitalist Realism' movement they had pioneered, sat in a shop window, themselves becoming both artist and artwork, themselves on display. This was early evidence of a concern that remained central to Polke, perceptible here in the exploration of the flawed portraitist at work. In 1975, in an interview with his then-partner Katharina Steffen, Polke himself had asked a string of absurd yet pointed questions that themselves resonate with *Ohne Titel (Porträtist)*: 'Who is the artist? Where is the artist? Above all, how wide is the artist's stance on the pedestal today?' (Sigmar Polke, quoted in Bice Curiger, 'Sigmar Polke's Laughter Cannot Be Killed', 1973, pp. 207-13).





o♦ II. **Peter Doig** b. 1959

*Tunnel Painting (Country-rock)*

signed, titled and dated 'Peter Doig "Tunnel Painting  
(Country-rock)" 2000' on the reverse

oil on canvas

40.5 x 30.5 cm (15⅞ x 12 in.)

Painted in 2000.

**Estimate**

£500,000-700,000 \$609,000-853,000

€569,000-797,000 ₣ ♠

**Provenance**

Barbara Mathes Gallery, New York

Galleria Raucci/Santamaria, Naples

Phillips de Pury & Company, New York,

12 May 2006, lot 202

Private Collection

Sotheby's, London, 29 June 2010, lot 245

Acquired at the above sale by the present owner



A reverie of pure nostalgia, Peter Doig's *Tunnel Painting (Country-rock)*, painted in 2000, is a dream-like soliloquy a phantasmal scene of iridescent pigment against the ethereal layers rendered in grey and green. Characteristic of Doig's painterly output, the present work recalls his years spent in Canada, manifested in a series of paintings based on the Don Valley Parkway, a tunnel built in 1961 on the eastern perimeter of the northbound highway in Toronto. Now the main highway in and out of the city, the famous rainbow tunnel, painted as a memorial by Berg Johnson at the tender age of 16, is now officially sanctioned as public art some 30 years on.

Between 1998 and 2000, Doig painted three monumental works centred on the Don Valley rainbow, one of which is presently in the collection of the Pinchuk Art Centre in Kiev whilst another was chosen as the lead illustration for the artist's seminal retrospective at the Tate Britain in 2008. Despite only featuring in three major canvasses, Doig made a number of paintings, drawings, watercolours and aquatints that retell this unique experience, the mysterious view from the car seen by

millions of commuters over several decades. The deep blackness of the tunnel's centre is enigmatic, at once suggestive of an entrance to another realm whilst also depicting an anonymous marginal urban space. As Doig has commented, 'a lot of the works deal with peripheral or marginal sites, places where the urban world meets the natural world. Where the urban elements almost become, literally, abstract devices. There are a lot of 'voids' in the paintings. A lot of the paintings portray a sense of optimism that can often be read as being a little desperate, like the image of a rainbow painted around the entrance to an underpass.' (Peter Doig in Adrian Searle, Kitty Scott and Catherine Grenier, *Peter Doig*, London, 2007, p. 139).

The mastery of Doig's painterly technique carries the quality of memory. Layering thinned oil paint, the artist gradually works light, space and sentiment into his compositions. Commenting on his painterly technique Doig notes that painting for him 'is very much about the material...I react to what happens during the making of a painting. This is what determines when a painting is



**Peter Blake**  
*The Fine Art Bit*, 1959  
enamel, wood and postcards  
on board

© Tate, London 2017/Peter Blake, All rights reserved, DACS, 2017

finished for me. I have no ultimate plan, really. I want to be surprised. I would get very bored if I followed a procedure' (Peter Doig, 'Artist Peter Doig on how he paints' in *The Guardian*, 20 September 2009, online). Harnessing pointillist traits, impressionist qualities and illustrative techniques, the artist creates powerful watercolour effects through the medium of oil.

Yearning, reminiscing and romanticising, *Tunnel Painting (Country-rock)* captures the mundane in a celestial and otherworldly light, disorientating the viewer with a metaphorical proposal of memory and fantasy. However, Doig has noted, 'People have confused my paintings with being just about my own memories. Of course we cannot escape these. But I am more interested in the idea of memory itself' (*Peter Doig*, exh. cat., Tate Britain, London, 2008, p. 21).

Doig began painting these geographically specific Canadian locations once he had settled in London in 1989. Identifying with Scotland, Canada, England and Trinidad, Doig's residency around the world has been

eclectic and distinctly nomadic. Born in Edinburgh, Doig moved to Canada in 1960, residing for 19 years, predominantly in Montreal, Quebec's Eastern Townships and Toronto. Returning to Britain, he enrolled in three art schools, obtaining an M.A in 1989-90 from the Chelsea School of Art, London. Just four years later, he received an acclaimed Turner Prize nomination. Trinidad has been the artist's primary residence since 2002, its terrain informing much of his painting. A heightened, almost melancholic, sense of dislocation from the Canadian landscape of his youth is thus tenable in his work from the 1990s and early 2000s.

Capturing the majesty of the ordinary Canadian landscape, the present work offers a tangible sense of pictorial and cinematic drama. Passenger to the image, the viewer is transported into the artist's memory – a timeless dreamscape. Emblematic of Doig's artistic endeavours both conceptually and visually, *Tunnel Painting (Country-rock)* is a paradigm of Doig's extensive corpus, affirming his rank as one of the most renowned living figurative painters.

**Peter Doig**  
***Country Rock*, 1998-99**  
oil on canvas  
Ole Faarup Collection, Copenhagen  
© Peter Doig. All Rights Reserved/DACS 2017



◊ 12. **Mark Bradford** b. 1961

*Drag Her to the Path*

signed with the artist's initial, titled and dated  
'M "Drag Her to the Path" 2011' on the reverse  
mixed media collage on canvas  
183.2 x 244.3 cm (72½ x 96⅞ in.)  
Executed in 2011.

**Estimate**

£1,800,000-2,500,000 \$2,190,000-3,050,000  
€2,050,000-2,850,000 ₮

**Provenance**

Sikkema Jenkins & Co., New York  
Private Collection, Hong Kong







Presented through the artist's characteristic and methodical stripped down medley of media, paint, paper, newsprint and carbon paper, *Drag Her to the Path* is a seminal work by Mark Bradford, addressing the artist's concern with American Civil Rights. Cascading across the pictorial field the dense, symbolic landscape of ridges and undulations is a monumental example of how Bradford's additive and subtractive technique confronts crucial historical and social subjects. The artist's preoccupation with issues of racial discrimination, urban poverty and social injustice is masterfully introduced through his choice of emotive title. Instilling yet more drama into the composition, the explicit statement 'Drag her to the path' injects the surface of the work with a narrative structure. Weaving these issues into his conceptual framework the artist transforms the work from a mere aesthetic masterpiece into a provocative statement in keeping with Bradford's assertion that all painting is subversively figurative, even abstract painting.

Profoundly nostalgic, *Drag Her to the Path*, is filled with Bradford's distinctive character, confronting the viewer with a visually rich composition and a web of visual semantics. Typically topographic, terrestrial and gritty, Bradford's paintings have been understood to address, result from, and even to some extent depict, the immediate urban conditions of the artist's studio in Leimert Park, Los Angeles, where the artist continues to live and work. Like Ellsworth Kelly, who for over sixty years has drawn inspiration for his compositions from shapes extracted from the world, Bradford is profoundly influenced by his local neighbourhood. His paintings are thus linked to the particularities of lived experience in the urban environment. The Los Angeles writer Ernest Hardy describes the paintings as reportage in being close to the streets and accessible to all: 'There are no velvet ropes in Mark Bradford's art' (Ernest Hardy, 'Border Crossings,' in *Mark Bradford: Merchant Posters*, New York, 2010, p. 7).

Robert Rauschenberg  
*Tadpole*, 1963  
Private Collection

© Robert Rauschenberg Foundation/DACS, London/  
VAGA, New York 2017. Image: Bridgeman Images





Lewis Baltz  
*11777 Foothill Boulevard, Los Angeles, California, 1991 (printed 1992)*  
 silver dye-bleach (c-print)  
 Los Angeles County Museum of Art  
 © Museum Associates / LACMA

**‘You can’t erase history, no matter what you do. It bleeds through.’**

Mark Bradford

A photograph of Lake View Terrace from 1991 by American artist Lewis Baltz depicts the largely white Los Angeles suburb which exists in close proximity to Bradford’s studio. What at first appears to be an unremarkable image similarly draws meaning from its title, *11777 Foothill Boulevard, Los Angeles, California*. The sun beats down on a dry grid of streets and sidewalks that not only constructs a neighbourhood but also attempts to organise and constrain social tensions. A portrait of an absence, the image records with almost forensic blandness, the site of Rodney King’s brutal beating by LAPD officers in March 1991. With his classically distanced eye for the violent potential beneath the suburban sprawl, Baltz captured a scene both charged with an absence of the trauma that, a year later, would cause a city to implode. It is a complex portrait of a body in crisis – King’s beaten body, the fractured social body, and the anguished civic body – and of the radical and economic tensions that cyclically and epidemically plague the American urban landscape.

Near to this very site, Leimert Park and the Crenshaw district became a poignant centre of African American history in Los Angeles after the Watts riots of 1965 and the area retains that status today. In the aftermath of the 1992 riots, Leimert Park was, in Bradford’s words, ‘scorched earth.’ These were the second riots in South Los Angeles in less than thirty years. The time span marked a disturbing regression, a chronic reversal that plays out in urban situations across the country in which economic tensions become racialised and perverted inward. These are the very foundations of Bradford’s artistic production.



Clifford Still  
**Untitled, 1951**  
 oil on canvas  
 Detroit Institute of Arts, USA  
 © DACS, 2017. Image: Detroit Institute of Arts,  
 USA / Bridgeman Images

Culling and excavating the walls of the city, the artist collects layers of advertisements, employment notices, merchant posters, maps and billboards – the very makeup and DNA of his city. Utilising collage and décollage devices, Bradford preserves the physical characteristics of his source material, exposing the tension between precise painterly gestures and the three-dimensionality of the found objects. Exploring the endless possibilities of composition, juxtaposing several materials, Bradford's work serves as a platform to engage with difficult realities. Citing Robert Rauschenberg as an influence with his ability to 'integrate the social and the artistic', to explore ideas whilst connecting to the 'real hard world' (Mark Bradford, in 'First Encounters with Rauschenberg: Mark Bradford', *Tate Etc.*, issue 39, Spring 2017, online). Similarly Bradford masterfully incorporates a multitude of materials to express his spirit. In addition to the layering of materials, through tone and texture, the build up of colour and focus on black silhouettes, the work recalls the artist's hero, Clifford Still's monumental Abstract Expressionist paintings of black voids.

The present work exemplifies the pioneering developments for which Bradford is today celebrated. Gradually accumulating the transient ephemera of urban life in South Los Angeles and reconfiguring it to create something that is at once timeless and highly engaged, *Drag Her to the Path* is a colossal abstract painting, forged through hard labour and an intent on addressing the history of the American Civil Rights movement.





♦ 13. **Bridget Riley** b. 1931

*Rill*

signed and dated 'Riley '76' on the turnover edge;  
signed, titled and dated 'Riley "Rill" 1976' on the  
reverse; further signed, titled and dated 'Riley  
"Rill" 1976' on the stretcher

acrylic on linen

228 x 96.2 cm (89¾ x 37⅞ in.)

Painted in 1976, this work will be included in the  
forthcoming complete catalogue of paintings which  
is being prepared by the Bridget Riley Archive.

**Estimate**

£1,200,000-1,800,000 \$1,460,000-2,190,000

€1,370,000-2,050,000 ₣ ♠

**Provenance**

Private Collection

Christie's, New York, 12 May 2004, lot 318

Acquired at the above sale by the present owner

**Exhibited**

Buffalo, Albright-Knox Art Gallery; Dallas, Museum  
of Fine Arts; Sydney, Art Gallery of New South Wales;  
Perth, Art Gallery of Western Australia; Tokyo,  
National Museum of Modern Art, *Bridget Riley:  
Works 1959 - 78*, 1 September 1978 - 2 March 1980,  
cat. no. 49, p. 69 (illustrated)

San Francisco, John Berggruen Gallery, *Bridget Riley:  
The Interactive Character of Color, 1970 - 2014*,  
27 April - 30 June 2016, pp. 26 - 27 (illustrated)



Executed in 1976, *Rill* is a dazzling paradigm of Bridget Riley's seminal optic line paintings. Composing a tantalising rhythm scoring the length of the canvas, undulating tones of acidic green ebb and flow, tumbling vertically to infinity. Espousing a quintessentially Op Art aesthetic unanimous with Riley's idiosyncratic style, *Rill* recalls the evocative and organic patterns found in nature. Frictions and ruptures glide and drift, building a coherent spatial order, while a shifting sensation of depth results in an ambiguous and wondrously enigmatic pictorial field. Polychromatic and instilled with a heady dynamism, the present work's rippling and swelling creates an intoxicating visual sensation of psychedelic effect.

Initially working exclusively in black and white, Riley began implementing colour in 1967. The artist recalls 'I had to give visual sensation more rein – my black-and-white paintings had been about states of being, states of composure and disturbance, but when I introduced colour in 1967 this began to change. Colour inevitably leads you to the world outside... I was beginning to find my way with a whole host of sensations to do with colour' (Bridget Riley, *Dialogues on Art*, London, 1995, p. 70). Investigating different ways of disrupting the vertical stripe, Riley introduces an extraordinary energy into her work, pulsating and strobing lines to offer a swirling intensity. Inexorable rotation and circulation simulates the sensation of constant movement. As such Riley encourages a profound fundamental shift in the very nature of sight and seeing itself, causing the eye to glimpse extraordinary outlines and shapes seemingly concealed within the wavering lines.

With reference to the concept of perception in Riley's work, Paul Moorhouse argues that 'Riley's early paintings radically reversed the traditional relationship between the work of art and the viewer... The process of looking "activates" the painting. Its formal structure is catalysed and destabilised by the viewer's gaze. As the mind struggles to interpret the sensory information with which it is presented, it veers from one visual hypothesis to another, vainly trying to fix the image. This state of flux generates vivid perceptual experiences of movement and light, which are the defining characteristics of Riley's early work' (Paul Moorhouse, "The Ultimate Secret of Things," Perception and sensation in Bridget Riley's art,' in *Bridget Riley: Paintings and Drawings 1961 - 2004*, exh. cat., Museum of Contemporary Art, Sydney, 2004, p. 15).

Reminiscent of a double helix, there is a mechanical and scientific element to Riley's sustained oeuvre. Riley's work from the mid-1970s until the end of the decade took her concern with colour interaction and its relationship with light to new levels of complexity. The vehicle for these developments was her adoption, in 1974, of the curve form as the fundamental unit of her paintings. Riley famously stated, 'My paintings are, of course, concerned with generating visual sensations, but certainly not to the exclusion of emotion.

**'The eye can travel over the surface in a way parallel to the way it moves over nature. It should feel caressed and soothed, experience frictions and ruptures, glide and drift. One moment, there will be nothing to look at and the next second the canvas seems to refill, to be crowded with visual events..'**

Bridget Riley

**Bridget Riley in her studio workshop, 1979**

© Bridget Riley 2017. All rights reserved.  
Image: Evening Standard/Getty Images



One of my aims is that these two responses shall be experienced as one and the same.' (Robert Kudielka, *Bridget Riley: The Eye's Mind*, London, 1999, p. 79).

Riley's revolutionary practice is informed by an array of art historical sources. Encountering the Italian Futurists at the Venice Biennale in 1960, she found that their rhythmic visual language, as well as their desire to register and provoke physical sensation, resonated deeply with her own aesthetic desires. The work of Giacomo Balla in particular, with its distinctive sequential pulse, had a profound impact on the evolution of Riley's search for 'virtual movement'. Four years earlier, Riley had also been inspired by the Tate Modern's exhibition *Modern Art in the United States*, where she had admired the work of her Abstract Expressionist contemporaries. Whilst, for example, Pollock's chance-orientated gestural language was in many ways at odds with the calculative precision of Riley's canvases, she was fascinated by his dispersion of focal points and his rejection of traditional perspectival laws in favour of an all-over, multi-sensory perceptual field.

Riley's sustained inquiry into opticality and colour has resulted in her gaining global prominence continuously throughout her career. Her landmark exhibition, *The Responsive Eye*, at the Museum of Modern Art in New York took place in 1965, a major celebration of Op Art curated by William Seitz. In 1968 she won an International Painting Prize at the Venice Biennale, the first British contemporary painter and first woman to receive the prestigious prize. Later in her career, following a display of her artwork in the Serpentine Gallery in 1999, Tate Britain orchestrated a major Riley retrospective in 2003. Musée d'Art Moderne de la Ville, Paris, hosted their own Riley retrospective in 2008, a testimony to the calibre of her immense painting practice.

A unique visual lexicon that remains unprecedented in today's contemporary art climate, *Rill* serves as a superlative colour example of Riley's iconic body of work.

**Installation at the Sidney Janis  
Gallery, May 1978, New York**

© Bridget Riley 2017. All rights reserved.





## 14. Louise Bourgeois 1911-2010

### *Nature Study*

stamped with the artist's initials, Sèvres mark and dated 'LB2004' on the reverse of the base  
biscuit porcelain  
71.8 x 41.3 x 30.5 cm (28¼ x 16¼ x 12 in.)  
Conceived in 1996, cast in 2004, this work is from an edition of 6 plus 2 artist's proofs and was produced by Manufacture nationale de Sèvres, Paris.

### Estimate

£600,000-800,000 \$731,000-974,000 €683,000-911,000 ♠

### Provenance

Private Collection (acquired directly from the artist)  
Private Collection, Europe  
Phillips, London, 10 October 2012, lot 11  
Acquired at the above sale by the present owner

### Exhibited

Paris, Musée du Louvre, *Contrepoint 2: De l'objet d'art à la sculpture – Porcelaines contemporaines*, 1 December 2005 - 20 February 2006 (another example exhibited)  
London, The Wallace Collection, *From Jean Arp To Louise Bourgeois: Modern Artists At Sèvres*, 15 June - 10 September 2006 (another example exhibited)  
Paris, Centre Georges Pompidou, *Louise Bourgeois*, 5 March - 2 June 2008, p. 30 (another example illustrated and exhibited)  
Limoges, Contrario Galerie, *Sculpture au Féminin*, 3 July - 27 September 2009, p. 57 (another example illustrated and exhibited, incorrectly dated 1998 - 99)  
London, Phillips, *A Very Short History of Contemporary Sculpture*, 6 October - 31 October 2014, p. 29 (another example illustrated and exhibited)

### Literature

*Louise Bourgeois: Porcelain Contemporaines*, exh. cat., Connaissance des Arts, Paris, 2005, no. 269, pp. 10 - 11 (another example illustrated)

**‘Nature Study is a self-portrait. The multiple breasts represent the fact that I had to protect my husband and three sons. The breasts are the nurturing mother which hover over the phallus. The claws represent the protecting mother who defends what she loves.’**

Louise Bourgeois



Delicate and powerful, *Nature Study* is a challenging, graceful work exemplifying Louise Bourgeois' visionary and critical concern with organic, provocative forms. At the pinnacle of the artist's creative output, a culmination of forms and ideas spanning a significant period of the twentieth century, *Nature Study* presents themes that concerned the artist throughout her career. Immensely psychological, addressing issues which had long preoccupied the artist, *Nature Study* is a self-portrait, embodying Bourgeois' status as a nurturing mother, combining themes of maternity, family, alienation, identity, gender and mortality. The present work is from an edition of six plus two artist's proofs in porcelain, one of which one is housed in the Musée du Louvre and another in the esteemed Goetz Collection in Munich. This seminal work is from a celebrated series first conceived in plaster in 1984 and thereafter executed in a variety of dense materials such as marble, bronze, wax and rubber.

Simultaneously fragile and fierce in its sculptural volume, *Nature Study*, executed in Sèvres porcelain, presents twin poles of humanity. The combination of exposed ambisexual genitalia and the delicacy of the materials epitomises the artist's assertion that 'we are all vulnerable in some way... and we are all male-female' (Louise Bourgeois in *Louise Bourgeois: Nature Study: An Essay*, exh. cat., Serpentine Gallery, London, 1985, p. 2). Pushing the boundaries and traditional categorisation of gender through the assemblage of forms, Bourgeois invokes the surrealist collage of female Dada protagonist Hannah Höch.

Transforming her own intensely emotional psychological states into extraordinary physical forms, Bourgeois' voluptuous sculpture radiates energy, a vehicle of sensation and autonomous flesh. Presenting Bourgeois' anima and persona in parallel, the creature fluctuates between personal psychological and maternal exploration and the universally symbolic language of the body, an object in turmoil. The sphynx-like figure, neither human nor animal, is a fantastical creation, both deeply internal and yet inescapably external. The 'literalisations of dreams and nightmares, the beautiful and erotic and the horrendous and neurotic' (Joanna Ekman, *Louise Bourgeois, The Locus of Memory, Works 1982-1993*, New York, 1994, p. 58). Reflecting the wistfulness of her 1947 totemic figures in wood, the *Personages*, the present work is an evolution of earlier themes, invoking the homesickness and nostalgia evident throughout Bourgeois' oeuvre. Embracing metaphors of evolution and family, personality and imprisonment, deceit and vengeance, sexual union and gender, *Nature Study* embodies various states of being, intensely private, yet created for showcase, raising yet more questions on the psychological conflicts with identity.

Utilising the skill, and invoking the cultural and historical importance of the Sèvres porcelain factory, previously patronized by French royalty such as Louis XV, *Nature Study* is executed in flawless biscuit porcelain. A technical challenge to the masters of the medium due to its monumental scale, Bourgeois played a major role in the revival of the factory in contemporary culture.

Fragments of the body reveal themselves in the surface of the porcelain, through the curious, hermaphroditic creature traversing numerous boundaries.

Characterised by ambiguities, the overt and conflicted familiarity of the form addresses Bourgeois' fostering nature - the nurturing mother holding on to and protecting what she loves. The symbolic creation raises questions of identity, as the figure, presented as a self-portrait, is replete with interpretative probabilities. A testament to the deeply personal, highly anxious and openly celebrated talent of its master, *Nature Study* opens the viewer to the complexity of personality in the artist's oeuvre, in turn cementing its importance in the almost 80 year career of Louise Bourgeois. Admirable in its solid form, the masterful creation in a historical medium with its exploration of the artist's psyche, remains mysterious in its sheer elegance and beauty.

**Below, Hannah Höch**  
**Aus der Sammlung: Aus einem**  
**ethnographischen Museum, 1929**  
 collage and gouache on paper  
 Scottish National Gallery of  
 Modern Art, Edinburgh  
 © DACS, 2017. Image: The National Galleries of Scotland

**Right, Louise Bourgeois in her**  
**Brooklyn studio in 1993 with**  
**the plaster cast of her sculpture**  
**Nature Study, 1984**  
 © Photo: Vera Isler. The Easton Foundation, DACS, 2017









**15. Oscar Murillo** b. 1986

*Untitled*

oil, oil stick and dirt on canvas  
larger part 229.9 x 230.2 cm (90½ x 90⅝ in.)  
smaller part 168.3 x 193.7 cm (66¼ x 76¼ in.)  
overall 229.9 x 295.3 cm (90½ x 116¼ in.)  
Executed in 2012.

**Estimate**

£150,000-250,000 \$183,000-305,000  
€171,000-285,000 ♠

**Provenance**

Carlos/Ishikawa, London  
Private Collection  
Phillips, New York, 10 November 2015, lot 112  
Acquired at the above sale by the present owner

A frenzied throng of lines cascading onto a dual canvas arrangement, Oscar Murillo's *Untitled* is a dynamic painting belonging to the artist's expressive oeuvre. An amalgamation of painting, performance and installation, the present work conveys an electrifying and contagious energy. Littered with a manic and ferocious coating of scrawls, Murillo's scribbles allude to a carnal vitality while the superimposed 'Fresa,' Spanish for 'strawberries,' instils a playful semiotic component. Furthermore, 'Fresa' is slang in Latin America for preppy, upper class youngster, a notion in stark contrast to the gritty and edgy aesthetic that characterises Murillo's work.

*Untitled* recalls Murillo's Central American heritage and subsequent relocation to the United Kingdom. Born in 1986, Murillo and his family came to London when he was 10 years old. The capital was a drastically different physical,

social and cultural topography to his home country of Columbia. Murillo recollects, 'My father was a mechanic in a sugar cane factory and my mother worked for a candy factory: we had a sweet life!' (Karen Wright, 'In the studio with Oscar Murillo,' *Independent*, 7 September 2013, online). Embodying the experiences of displacement, nostalgia and multiculturalism, Murillo's painterly canvases demonstrate an affinity with Jean-Michel Basquiat's graffiti legacy. Like the cigarette butts visible in Jackson Pollock's vast paintings, each of Murillo's works accumulates detritus from his studio; particles of dirt, dust and debris become integral to the work.

Juxtaposing black with an iridescent and luminous acidic yellow, *Untitled* serves as a paradigm for Murillo's reputation as one of the most prolific young artists to burst onto the contemporary art in recent years.



o **16. Sterling Ruby** b. 1972

*SP04*

signed with the artist's initials, titled and dated

'SR "SP04" 07' on the reverse

spray paint on canvas

244 x 213.5 cm (96½ x 84 in.)

Executed in 2007.

**Estimate**

£350,000-450,000 \$426,000-548,000

€399,000-512,000

**Provenance**

Ringier Collection, Zurich

Private Collection, Switzerland



*SP04*, executed in 2007, is an early evocative and electrifying example of Sterling Ruby's illustrious and prolific *Spray Paint* series, the fourth in a seminal body of work comprised of monumental paintings. Auratic in vigour and sublime in execution, *SP04* offers a panoramic perspective into a physical landscape and social climate, manipulated by the hand of human intervention. Within this particular epoch of artistic production, Ruby demonstrates a preoccupation with gang tagging, street expressionism and urban demarcation while simultaneously heralding the work of Abstract Expressionist and Colour Field artistic giants of the twentieth century.

Speckled across a vast expanse of fuchsia, lime green and scarlet, a profoundly expressionist handling paradoxically propagates a distinctly urban aesthetic. An insignia of instability and turbulence, clashing hues confront and confuse as Ruby couples visually opposing colours. Trails of vertical blots punctuate the canvas, bisecting two inclined horizontal tracks rendered in black. Meanwhile, a multitude of dots drizzle into a sea of crimson at the base of the colossal canvas. The upright linear arrangement of daubs infers

works such as Peter Doig's *Reflection (What Does Your Soul Look Like)*, 1996, a painting concerned with existentialism and the position of humanity within the world. Growing up in Quebec, like Ruby, Doig was captivated by his wooded surroundings, as well as the integration of urban and rural life.

Influenced by urban demarcation, vandalism and the resistance faced by graffiti gang culture, Ruby draws upon autobiographical, art historical and sociological references as a point of departure for his creative output. At a young age Ruby visited an exhibition of New York graffiti art in Rotterdam, sparking a long-term exploration of aerosol artworks and the street art vernacular. Later residing in Los Angeles, Ruby found himself surrounded by civic architecture and municipal structures whose surfaces were inscribed with an abundance of hegemonic scrawls. Often symbolising the struggle of the marginalised, the ostracised and the politically engaged, the American graffiti tradition asserts resistance and rebellion; a practice of action painting that hallmarks the dissidence and anarchism of Jean-Michel Basquiat's graffiti legacy.



**Mark Rothko**  
*Violet and yellow in roses, 1954*  
acrylic on canvas  
Los Angeles County Museum of Art  
© 1998 Kate Rothko Prizel & Christopher Rothko ARS,  
NY and DACS, London 2017. Image: Bridgeman Images

Claude Monet  
*Le Jardin de l'artiste à Giverny (The  
Artist's Garden at Giverny)*, 1900  
oil on canvas  
Musée d'Orsay, Paris



**‘I live in the foothills of the San Gabriel Mountains and my studio is in downtown Los Angeles. My daily routine of driving back and forth is always a contemplative time. On these drives I often witness extremely vivid and colorful sunrises and sunsets, yielding horizon lines that transform the urban sprawl into a meditative celestial plane.’**

Sterling Ruby

Drawing the viewer’s attention to the very act of painting, Ruby’s *Spray Paint* series is autonomous and profoundly self-aware. With Jackson Pollock-esque splatters, hues coalesce and bleed in a manner reminiscent of Mark Rothko and Morris Louis. Ruby resignifies abstraction with the contemporaneity of urban street culture, prompting *New York Times* critic Roberta Smith to describe Ruby’s work as ‘Gangsta Rothkos.’ Through his Colour Field and urban inquiry, Ruby instills a unique visual lexicon with contemporary connotations that offer a biting social commentary.

A non-hierarchical and boundless practice fusing opposing concepts with contradictory cultural cues, Ruby has achieved critical acclaim through a multifaceted and varied practice. Ruby’s works reside in prominent collections worldwide, such as the Museum of Contemporary Art, Los Angeles, the Museum of Modern Art, New York and the Solomon R. Guggenheim Museum, New York, striking a visual cord internationally with his adept harnessing of street art and painterly tradition.

♦ 17. **Albert Oehlen** b. 1954

*Abyss*

signed and dated 'A. Oehlen '97' on the reverse  
inkjet, oil, acrylic and spray enamel on canvas  
201.6 x 303.1 cm (79½ x 119¾ in.)  
Executed in 1997.

**Estimate**

£1,000,000-1,500,000 \$1,220,000-1,830,000  
€1,140,000-1,710,000 ♠

**Provenance**

Thomas Dane Gallery, London  
Acquired from the above by the present owner

**‘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.’**

Albert Oehlen







Distinctive of Albert Oehlen's coveted series, *Computer Paintings*, *Abyss*, 1997, is an exquisite example of the artist's extensive experimentation into technological abstraction. Signifying Oehlen's mandate to rehabilitate and reinvigorate painting as a chief medium, the present work offers a rich economy of line, superimposed on a backdrop of graffiti-inspired gestures. A ruptured explosion of linear marks ignites from the upper right region of the canvas. Form and colour are turbulent, colliding into an abstract panorama of disorder. Heralding a new epoch of innovation and technical prowess within Oehlen's oeuvre, the German artist began his celebrated *Computer Paintings* in 1990 following the purchase of his first laptop computer. Using a computer program, Oehlen fashioned functional symbols and motifs, applying a new vernacular until the series' conclusion in 2008.

Of German descent, Oehlen studied under Sigmar Polke at the prestigious University of Fine Arts in Hamburg. Rising to global prominence in the early 1980s, Oehlen was affiliated with a generation of artists that openly and actively rejected the dominant cultural values. His contemporaries included Martin Kippenberger, who, like Oehlen, demonstrated a profound dissatisfaction with the status quo. For his irreverent disregard of stylistic boundaries, Oehlen was considered as the *enfant terrible* of the German art scene, dismantling the history of painting in order to reconstruct and revise its techniques. Questioning centuries of aesthetic tradition in a bid to expose new, uncultivated potential, Oehlen created a coded lexicon by weaving an innovative *modus operandi*. Drawing painting into the digital age, *Abyss* is a charismatic and dynamic picture that represents the artist's opening of a new creative space, which re-invents and re-shapes the sovereign medium of art.



**Martin Kippenberger**  
**Untitled, 1988**  
acrylic, oil and graphite on canvas  
Private Collection  
© Estate of Martin Kippenberger, Galerie  
Gisela Capitain, Cologne. Image: Bridgeman Images

Using a mouse and basic computer software, Oehlen creates onscreen digital drawings, which are then enlarged and printed onto canvas. Implementing rules and structural limitations, the artist approaches abstraction through gesture or geometry, superimposed and combined, or conflated with a figurative register. Pictorial form is therefore a trigger rather than an end in itself. *Abyss* is thus a means of questioning how digital media might shed new light on the power of painting. The series, therefore, probes the relationship between man and machine, a concept adopted by his contemporaries Christopher Wool and Wade Guyton. With the use of new digital technologies, such practitioners examined the functions and limitations of the computer at a time when few artists dared to explore this uncharted, post-human realm.

Within the present work, the frantic nature of the line juxtaposes with the rigidity of the geometric forms, resulting in a paradoxical peculiarity. The viewer's eye may never rest on one particular space within the painterly microcosm, due to the chaotic and haphazard composition, a composition in which wild multi-coloured arrangements exist in the same pictorial field as hovering geometric shapes. Cascading bands of candy-cane pink and yellow, are suspended alongside a diamond design of green. The title of the work calls to mind a deep and vast chasm, a seemingly immeasurable space, which enriches the sense of disorder and infinity conveyed by the artist's touch. Examining *Abyss*, the viewer becomes aware of how impulse and eclecticism are at the core of Oehlen's guiding principles.

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

Albert Oehlen

Sigmar Polke  
*Moderne Kunst (Modern Art)*, 1968  
artificial resin and oil on canvas  
on loan to the Hamburg Kunsthalle,  
Hamburg, Germany

© The Estate of Sigmar Polke, Cologne, DACS 2017.  
Image: Bridgeman Images



## 18. Gerhard Richter b. 1932

### *Yusuf*

signed and numbered 'Richter 3/8' on a fabric label affixed to the reverse  
jacquard-woven tapestry  
276 x 378 cm (108<sup>5</sup>/<sub>8</sub> x 148<sup>7</sup>/<sub>8</sub> in.)  
Executed in 2009, this work is number 3 from an edition of 8 plus 2 artist's proofs.

### Estimate

£500,000-700,000 \$609,000-853,000  
€569,000-797,000 ♠

### Provenance

Private Collection

### Exhibited

London, Gagosian Gallery, *Gerhard Richter Tapestries*, 30 May - 27 July 2013, n.p.  
(another example illustrated and exhibited)

### Literature

Hubertus Butin, ed., *Gerhard Richter: Editions 1965 - 2013 Catalogue Raisonné*, Ostfildern, 2014, no. 142, p. 314 (another example illustrated)

**‘It’s not that I’m always thinking about how to make something timeless, it’s more of a desire to maintain a certain artistic quality that moves us, that goes beyond what we are, and that is, in that sense, timeless.’**

Gerhard Richter







Elegant, auratic and masterfully immortal, *Yusuf* serves as a paradigm of Richter's inimitable spirit and most celebrated artistic endeavours. Measuring 276 x 378 cm and executed in 2009, the present work belongs to a kaleidoscopic quartet of tapestries that seek to interrogate the practice of painting. Comprising digital photographs mirrored fourfold to create complex and captivating compositions, the powerful series derives from a seminal work within Richter's extensive oeuvre, *Abstraktes Bild [724-4]*, 1990 – the nucleus of an illustrious epoch in the German painter's later career. From the spectacular canvas came a phenomenally outstanding and visually arresting body of work, monumental in size and colossal in calibre.

Allied in demeanour, the four incarnations of [724-4] – *Yusuf*, *Musa*, *Iblan* and *Abdu* – consist of the same artistic DNA, yet the works are idiosyncratic. Dazzling uniquely with an array of vibrant colours, hallucinogenic patterns and playful symmetry, multiple elements unite

to create a psychedelic tetralogy. Subjecting viewers to a phenomenological encounter, the polychromatic and prismatic stratum provokes the viewer, commanding rigorous examination. Crimson dominates the composition as subtle flashes of amber frame the heterogeneous arrangement. The sensation of depth beneath the vivid pigmented silk thread is profound, whilst the apparent blurred gradation and brazen veils of colour further amount to an awe inspiring work typical of Richter's artistic production.

Richter's pseudo-psychological enquiry follows a multiplying aesthetic based on the Rorschach test, a psychological projective examination of personality invented by the Swiss psychiatrist Hermann Rorschach. In a similar vein, in 1984 Andy Warhol produced a series modelled on the famous 'inkblot' assessment. Warhol achieved his visual lexicon by painting one side of the canvas and folding it vertically to imprint the other half.

**Andy Warhol**  
***Rorschach*, 1984**

synthetic polymer paint on canvas  
Museum of Modern Art, New York

© The Andy Warhol Foundation for Visual Arts, Inc. / DACS 2017. Image: The Museum of Modern Art, New York/Scala, Florence



*Yusuf* (another example exhibited far right). GERHARD RICHTER: *Tapestries* installation view at Gagosian, Davies Street, 2013

© Richter 2017. Photo: Mike Bruce. Courtesy Gagosian



In the tapestries, however, the reflections of [724-4] derive from the digital and are subsequently machine produced, thus entirely divorced from the artist's hand. Mathematical and inherently mechanical, Richter espouses a paradoxical perspective in which an organic and disorderly process is translated into a calculated and automated order.

Referring to Sufism and the culture of Persia in the Middle East, *Yusuf* is entrenched in the history of craft work, textile and weaving. Utilising a medium that has long flirted with obsolescence, Richter's artistic production is at once archaic and contemporary, temporal and timeless. With affinities to Native American tapestries as well as the *Cloth of St Gereon* and the *Bayeaux Tapestry*, Richter's historical rapport is certainly manifold. Furthermore, the present work relates to titans of the tapestry world, artists such as Sonja Delaunay, Sophie Taeuber Arp, and Anni Albers. As a woman applying for the prestigious

Staatliches Bauhaus school in Weimar in 1920, Albers was relegated to the weaving workshop, an environment thought to be overtly feminine and therefore inferior. A serendipitous sequence of events, Albers pioneered the medium, heralding the birth of abstraction from the spirit of textiles. Richter and artists such as Warhol have continued this ancient tradition, utilising fabric and textile to push the boundaries of painting.

An endless repertoire, Richter's abstraction and choice of medium can be seen as without comparison. Continuously reinventing his engagement with abstraction, the artist masterfully demonstrates his expertise across the most diverse materials. At once historical, spiritual perhaps even religious, *Yusuf* belongs to an unprecedented body of work. As Benjamin H. D. Buchloh notes, Richter's position within the canon of abstraction is one of 'incontrovertible centrality' (Benjamin H. D. Buchloh in exh. cat., *Gerhard Richter: Large Abstracts*, Museum Ludwig, Cologne, 2009, p. 9).



o **19. Bridget Riley** b. 1931

*Orange Paired*

signed and dated 'Riley 13' on the turnover edge;  
further signed, titled and dated 'Riley "Orange Paired"  
2013' on the overlap and 'Riley "Orange Paired" 2013'  
on the stretcher  
oil on canvas

178 x 305.4 cm (70 $\frac{1}{8}$  x 120 $\frac{1}{4}$  in.)

Painted in 2013, this work will be included in the  
forthcoming complete catalogue of paintings which  
is being prepared by the Bridget Riley Archive.

**Estimate**

£600,000-800,000 \$731,000-974,000

€683,000-911,000 ± ♠

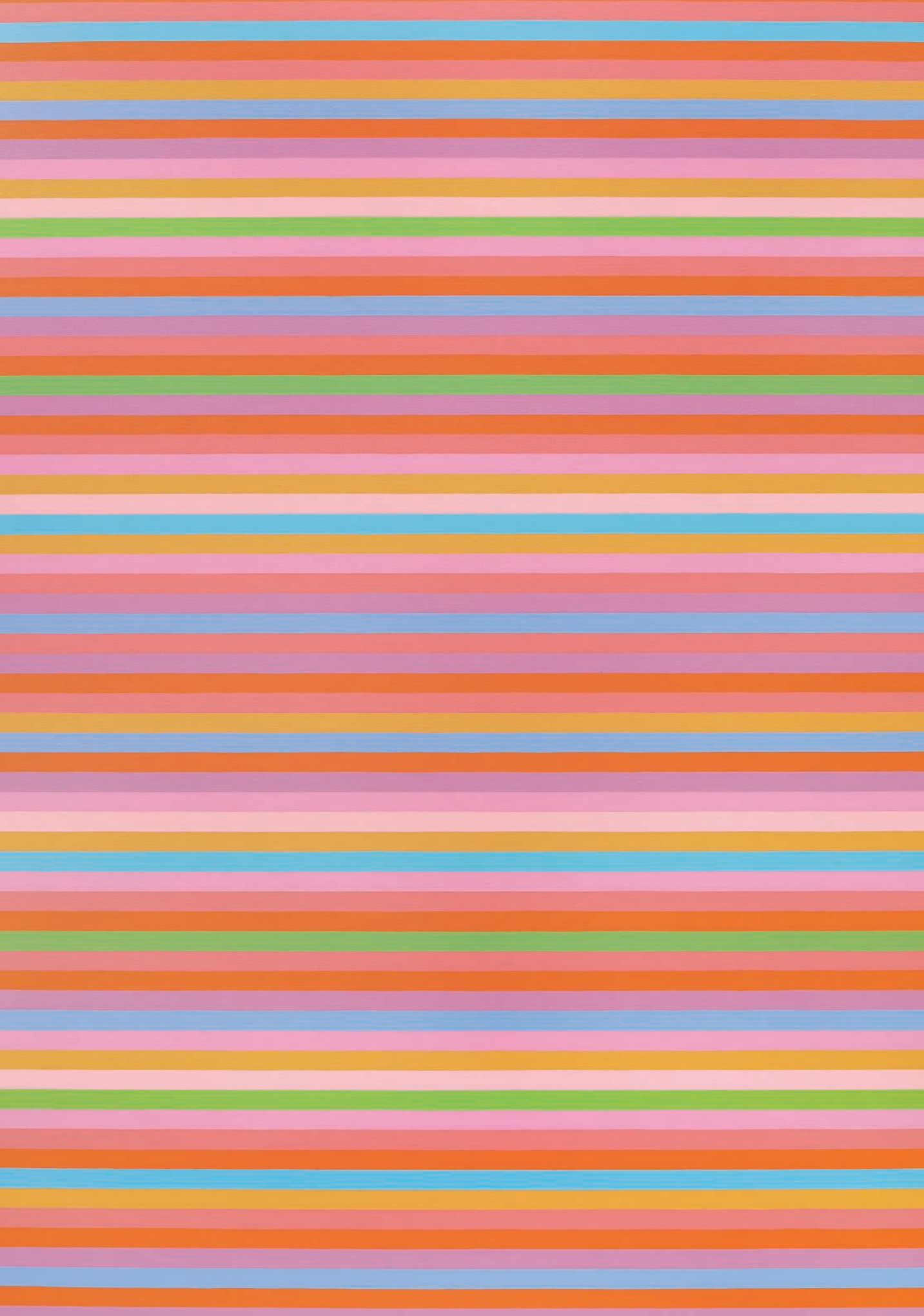
**Provenance**

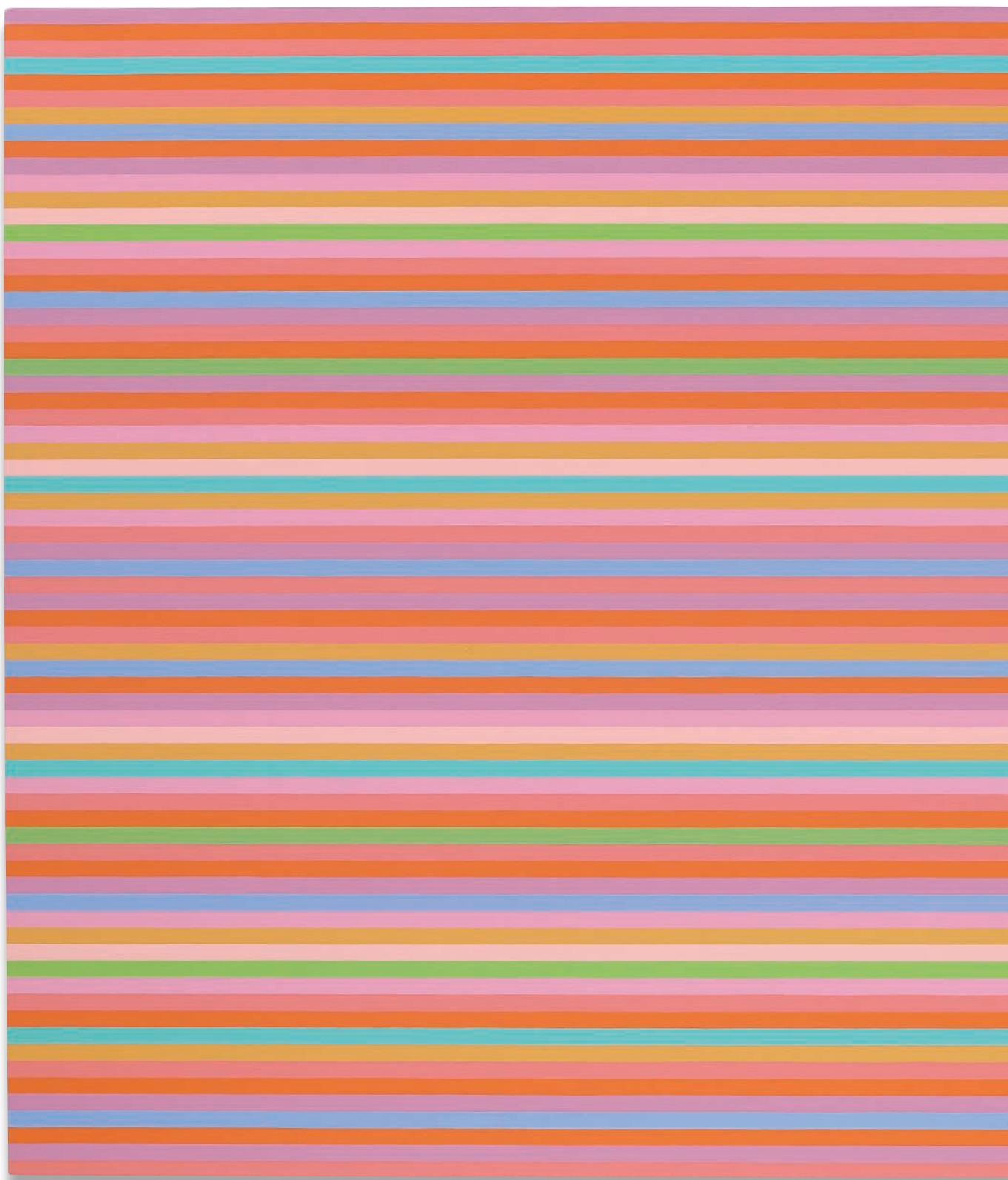
Galerie Max Hetzler, Berlin

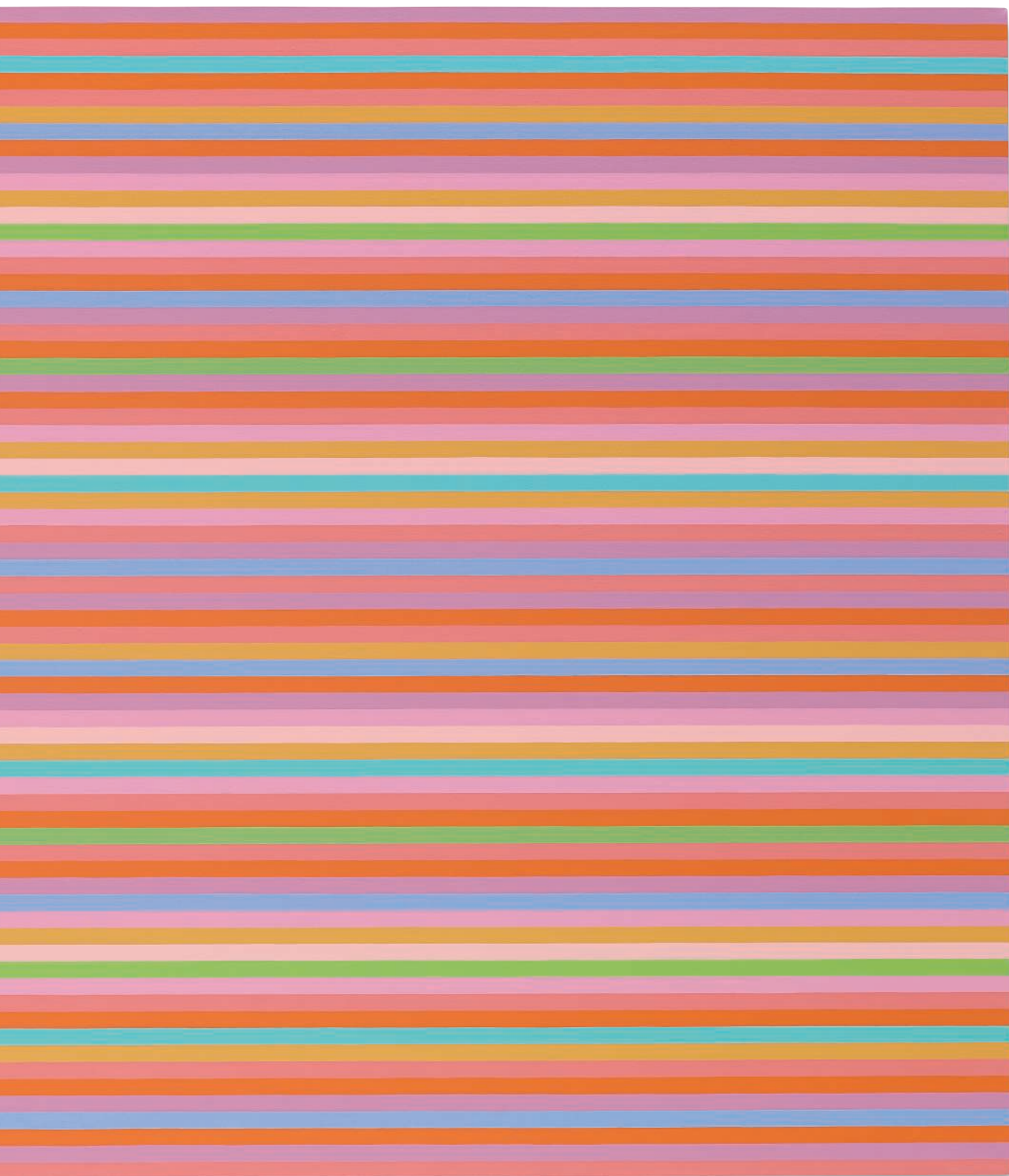
Acquired from the above by the present owner

**'I had to give visual sensation more rein – my black  
and white paintings had been about states of being,  
states of composure and disturbance, but when  
I introduced colour in 1967 this began to change.  
Colour inevitably leads you to the world outside..'**

Bridget Riley









The present work, *Orange Paired*, is exemplary of Bridget Riley's iconic use of parallel lines on a vast scale, liberating Riley's subtle undulations of pulsating colour in chromatic repetition. Moving along the expanse of canvas, the viewer is immediately struck by the rhythmic quality of the reoccurring bands of carefully selected tonal variation. The vitality and dynamism coursing through the canvas is reinvigorating, setting Riley apart as a master of colour selection. On exhibiting her first three pure colour paintings at the British Pavilion in Venice, 1968, Riley found huge critical acclaim and her pure colour canvasses were celebrated internationally. This exhibition, which included *Late Morning* (Tate, London), directly contributed to Riley receiving the prestigious accolade of the International Painting prize, becoming the first woman and British painter ever to do so. *Orange Paired* relates both to Riley's integral preliminary milestone with pure colour at the Biennale, as well as her decision in 1967 to elongate the size of her canvasses to promote a larger viewing perspective.

Bridget Riley's continued exploration of optics and colour have afforded her the reputation as one of the most internationally recognisable abstract artists. Finding notoriety in the 1960's, her prestige and influence on contemporary art remains resolutely steadfast, while her extensive body of work continues to garner discussion in a contemporary context. Citing Georges Seurat as an early point of reference, Riley's premier works played with Pointillism and Impressionism to examine the interaction of colour and form to create light and depth. Cultivating her technique to explore total abstraction, Riley honed her optical style, creating dizzying and disorientating canvasses where depth and visual stimuli emanated from the delicate positioning of lines. Initially working with a largely monochrome palette, Riley's first solo exhibition at Gallery One in 1962 soon led to a string of international shows, including her Museum of Modern Art, New York solo exhibition in 1966, and prizes such as the AICA Critics Prize and John Moores' Liverpool Open Section, in 1963.

Riley's unremitting analysis of form and its negative space provided a perfect spring board for colour application as she eradicated black and introduced tonal bands into her abstractions in 1967. As Riley stated 'I wanted to bring about some fresh way of seeing again what had almost certainly been experienced, but which had been either dismissed or buried by the passage of time', (Bridget Riley, 'The Pleasures of Sight', (1984), in Robert Kudielka, *Bridget Riley: The Eye's Mind*, London, 1999, p. 33). Alternating lines of colour with white in her recurring patterns promoted interplay between the shades, which varied depending on position and perspective. Immediately recognisable through Riley's razor-sharp geometric line, her large scale canvasses dazzle the viewer with their precise and uplifting palettes. Executed in 2013, the present work belongs to the artist's contemporary experimentations with form and colour, continuing the dialogue ignited by Riley and her Op Art contemporaries in the sixties.

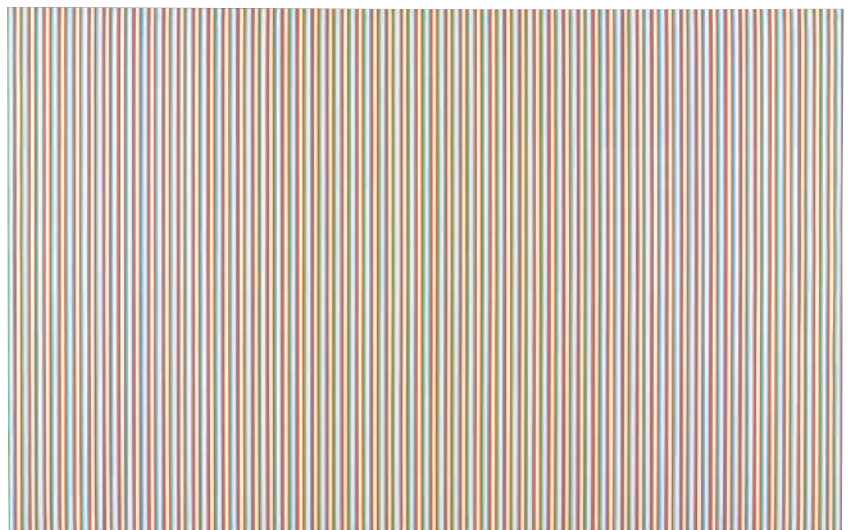
Using colour as a form in its own right, Riley draws upon her mastery of tone to encourage natural phenomena. In *Orange Paired* Riley explores how visual sensation can fluctuate through subtle changes in chromaticity. Using a mouth-watering palette of pink, green, blue, yellow and orange, Riley's colours bind to produce a sublime microcosm between the viewer and picture plane. The rhythmic staccato of horizontal lines creates visual cadence which seemingly breaks and blends on the slightest shift of perspective. Enveloping the viewer, the uninterrupted lines stretch from end to end of the canvas, elongating the horizon; the viewer is encouraged to lose themselves in the luminosity radiating from the surface. Through eliminating white, in the present work Riley allows each colour to blend and glow without the interruption of negative space, which in turn creates an amplified frequency and warm hue. Through Riley's meticulous consideration of scale and tonality, *Orange Paired* sprawls, iridescent, in front of us, coursing with vital energy and harmonious in Riley's perfect equilibrium of colour and composition.

**Left, Bridget Riley**  
**Photographed by Jorge Lewinski, 1971**  
 Private Collection

© Bridget Riley 2017. All rights reserved. Image: Bridgeman Images

**Right, Bridget Riley**  
***Late Morning*, 1967-8**  
 polyvinyl acetate paint on canvas  
 Tate, London

© Bridget Riley 2017. All rights reserved.



Property from an Important European Collection

**20. Damien Hirst** b. 1965

*Ergocalciferol*

signed, titled and dated 'Damien Hirst "Ergocalciferol" 2007'  
on the reverse; further signed and stamped with the artist's  
stamp 'D Hirst' on the stretcher; further stamped with  
the artist's stamp on the overlap  
household gloss paint on canvas  
99.1 x 129.5 cm (39 x 50<sup>7</sup>/<sub>8</sub> in.)  
Painted in 2007.

**Estimate**

£250,000-350,000 \$305,000-426,000

€285,000-399,000 ♠

**Provenance**

Haunch of Venison, London

Acquired from the above by the present owner

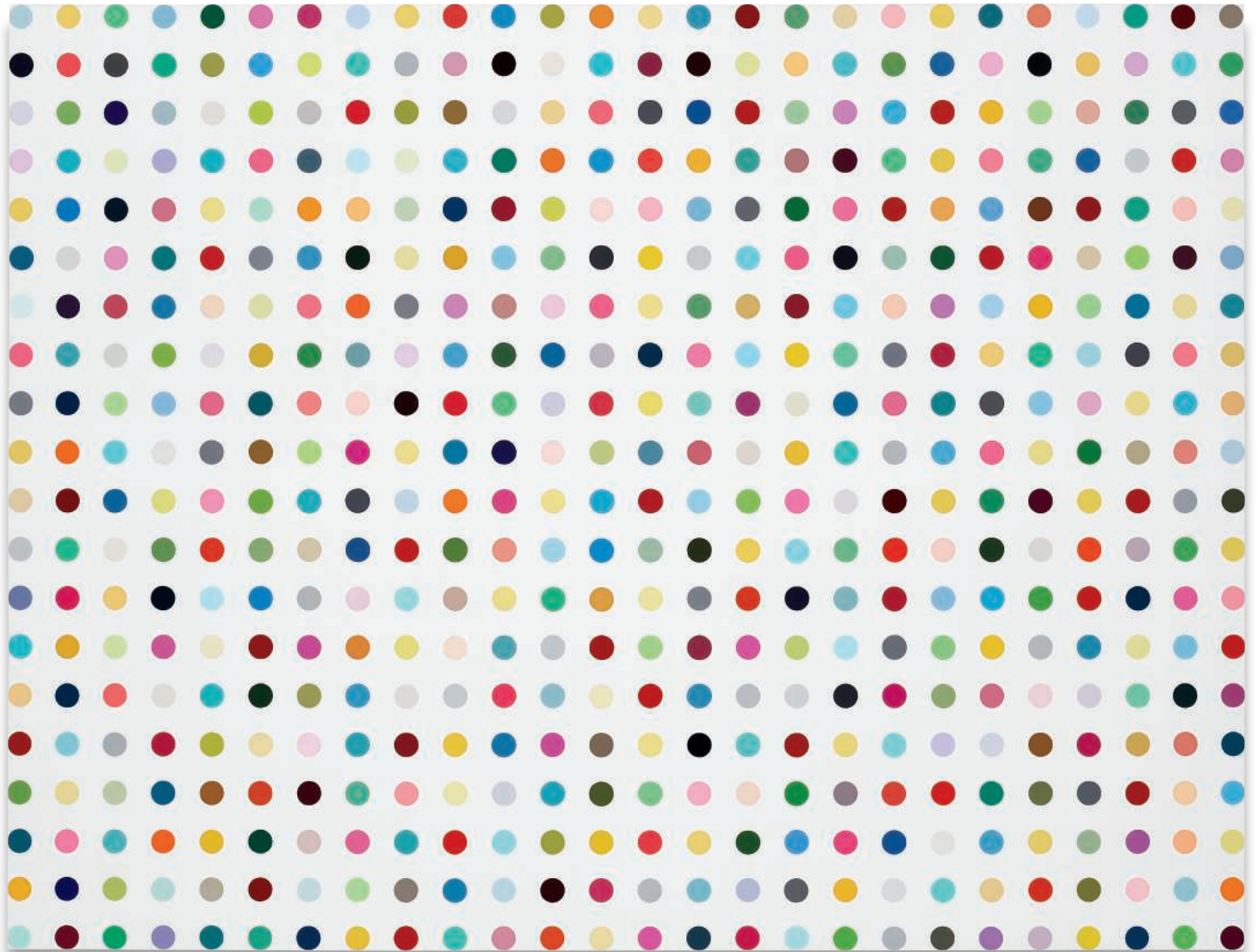
**Exhibited**

London, Tate Modern, *Damien Hirst*, 4 April - 9 September 2012,  
p. 120 (illustrated)

Doha, Qatar Museums Authority: ALRIWAQ, *Relics*,  
10 October 2013 - 22 January 2014

**Literature**

Jason Beard and Millicent Wilner, eds., *Damien Hirst:  
The Complete Spot Paintings 1986-2011*, London, 2013,  
p. 447 (illustrated) and p. 850 (listed)



**‘I believe painting and all art should ultimately be uplifting for a viewer. I love colour. I feel it inside me. It gives me a buzz.’**

Damien Hirst

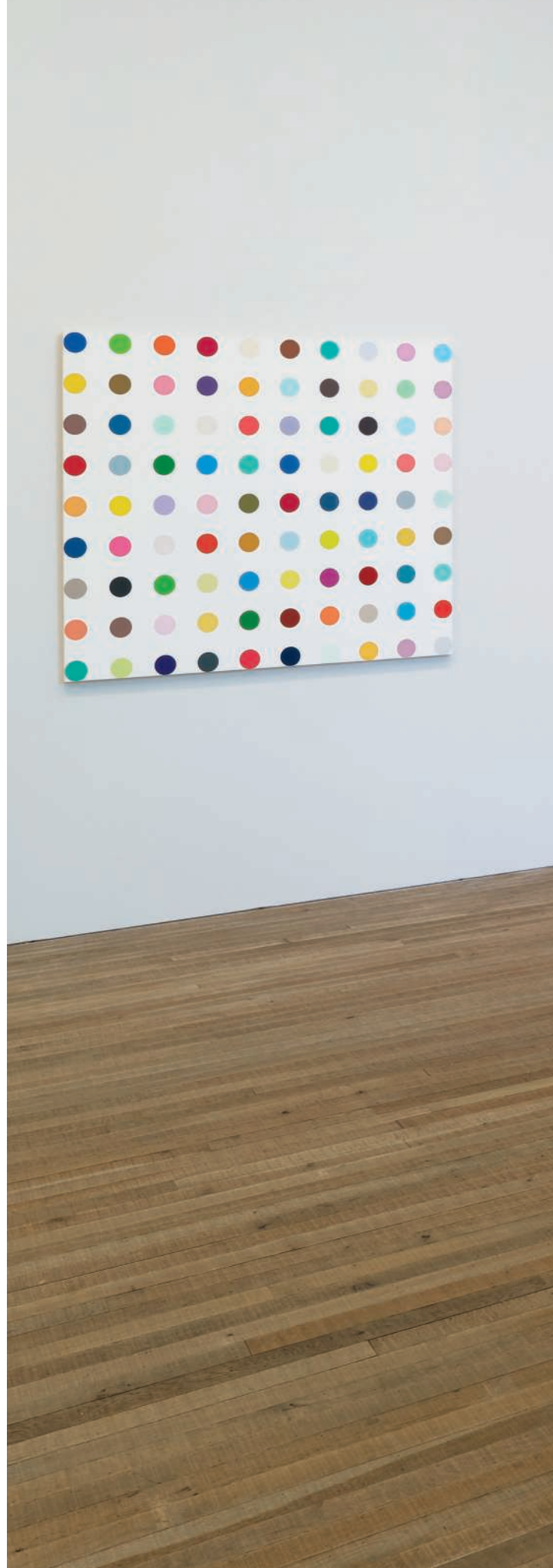
A dedicated line of enquiry spanning approximately twenty five years, Hirst’s *Spot Paintings* are amongst the YBA group’s most distinctive body of work. Typical of the series, *Ergocalciferol* sees a constellation of polychromatic circles scattered across the canvas, comprising an invisible grid of playful polka dots that allude to infinity. Offering a wealth of visual information, the unemotional multi-coloured arrangement is hypnotising in its detail and regimented repetition.

Each assigned a medical title, Hirst paints a relationship between the artistic and the scientific, engaging in a theme that reoccurs across the artist’s oeuvre mortality. Equating the medical with the artistic, Hirst continues to remind the viewer of the significance of his creative output: ‘Art is like medicine--it can heal. Yet I’ve always been amazed at how many people believe in medicine but don’t believe in art, without questioning either.’ (R. Violet, ed., *I want to Spend the Rest of My Life Elsewhere, with Everyone, One to One, Always, Forever, Now.*, London, 1997, p. 246).

A celebrated series with a trade mark consistency, Hirst’s *Spot Paintings* came into fruition during his infamous years at Goldsmiths, London. In their infancy *Spot Paintings* consisted of circles one to four inches in diameter. During this time, the artist played a crucial role in the rise of the Young British Artists, organising the inaugural exhibition *Freeze* in 1988. The most celebrated and notorious of the group, Hirst became synonymous with shock tactics, critically and controversially questioning the limits of conceptual art.

The pulsating canvases of colour—ranging from dense fields of tiny dots to a few spare circles isolated against an expanse of white—call to mind Georges Seurat, Hans Hoffmann, Kenneth Noland, Frank Stella and many more. Speaking to the Minimalist-conceptual continuum and Richter’s colour experimentations, Hirst’s *Spot Paintings* are entrenched in the history of Modernism. Furthermore parallels can also be drawn between *Ergocalciferol* and a nineteenth century Pointillist approach to painting.

Few artists have such an enduring power to shock and invigorate the public debate surrounding contemporary art. Once again with his current ground-breaking *Treasures from the Wreck of the Unbelievable* in Venice, the artist demonstrates his exceptional scope of exhaustive productivity. Hirst’s provocative and revolutionary output defines the British artist as a visionary craftsman of the twenty-first century.



**From left to right**

*Sulfisoxazole*, 2007

household gloss on canvas

*Ergocalciferol*, 2007 (the present work)

household gloss on canvas

*Ventolin*, 2005

household gloss on canvas

*Crematorium*, 1996

fibreglass, cigarettes, cigarette packaging,

tobacco packaging, cigarette papers,

matches, tissues, sweet wrappings,

swizzle sticks, drug paraphernalia and ash

Photographed by Prudence Cuming Associates. © Damien Hirst and Science Ltd. All rights reserved, DACS 2017



**21. Jan Schoonhoven** 1914-1994

*R72-19*

signed, titled and dated 'J.J. Schoonhoven "R72-19" 1972'

on the reverse

painted papier-mâché on wood

53 x 43 cm (20<sup>7</sup>/<sub>8</sub> x 16<sup>7</sup>/<sub>8</sub> in.)

Executed in 1972, Antoon Melissen has confirmed the authenticity of this work.

**Estimate**

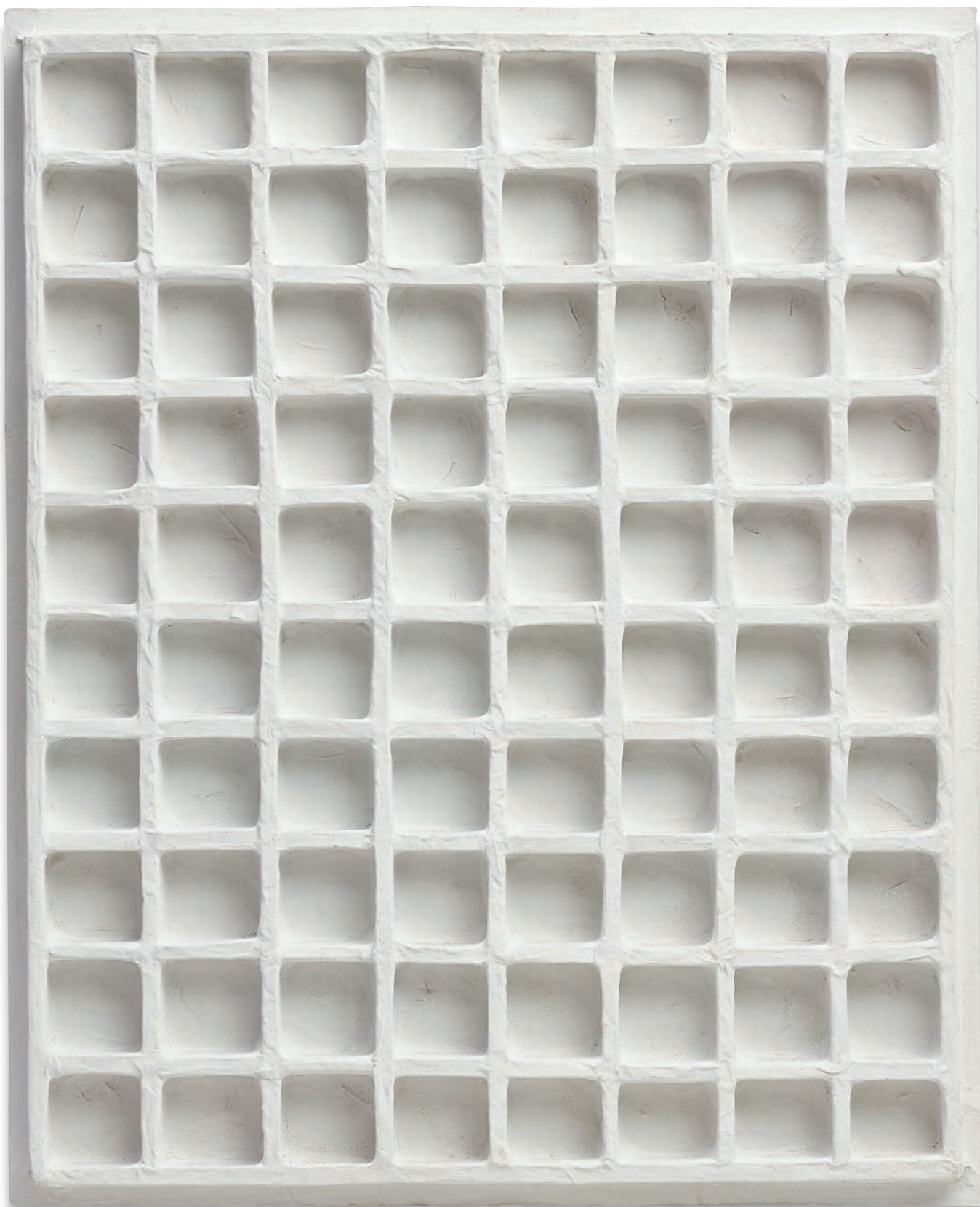
£60,000-90,000 \$73,100-110,000 €68,300-102,000 ♠

**Provenance**

Private Collection, The Netherlands

**‘The ZERO artist only chooses, isolates parts of reality (materials as well as ideas taken from reality) and shows these in the most neutral manner. ZERO's primary task is to reveal the essence of reality, the true reality of materials, of localized things in isolated clarity... Its aim is to establish reality as art in an impersonal way.’**

Jan Schoonhoven



With synchronically arranged perpendicular lines, enriched by the play of light and shadow, *R72-19* is a seminal relief from Jan Schoonhoven's oeuvre. Methodically titled according to the artist's own referencing system; R, a relief, 72, the year from which the work originates and 19, the artist's inventory number, the work belongs to the artist's important body of white reliefs. Integral to his contribution to one of the most influential strands of post-war European abstraction, *R72-19*, highlights Schoonhoven's concern with form and volume, celebrating his novel approach to abstraction with commonplace materials. Celebrated in utmost simplicity, the minimal and architectural excellence of Schoonhoven's papier-mâché reliefs was borne out of a fascination with buildings. In 1956, having previously focused on linear drawings, Schoonhoven began experimenting with papier-mâché, cardboard, glue and paint to construct factories, castles and zoos for his son. The impressionable material and non-exact finish, evident in *R72-19*'s sculptural excellence, sets Schoonhoven's work apart from the machined perfection of his contemporaries, serving as a crucial reminder of Schoonhoven's mastery of materials.

Capturing the essence of reality, the rhythmic patterns of his structures vary with the viewer's standpoint and under raking light and shadow. A key component in defining objective art and the concreteness of the object, Schoonhoven played a founding role in the Dutch Group, Nul, a collective of Dutch artists established between 1961 and 1966 who were previously

known as the Informal Group. Abandoning the creative traditions of the past, Schoonhoven banished personal expression, harnessing his minimalistic output by collaborating with key members of the German ZERO network and its international following. Amidst these alliances, the serialisation, order, and stark whiteness of Piero Manzoni's structures left a lasting impression on Schoonhoven, the effect of which emanates through the Dutch artist's unembellished three-dimensional reliefs. Alongside the movement, Schoonhoven defined 'the geometric aspect of ZERO [as] created by the element of repetition, the placement in rows.' (Jan Schoonhoven in Armando et al., *De nieuwe stijl, werk van de internationale avant-garde, deel 1*, Amsterdam, 1965, pp. 118-123). Schoonhoven's artistic development culminated in his international breakthrough of 1967 when awarded second prize at the Sao Paulo Biennale for his white relief paintings which were considered 'by far the most sensitive three-dimensional works in the biennale' (Antoon Melissen, *Jan Schoonhoven*, Rotterdam, 2015, p. 107).

Emphasising the beauty of tranquillity in his sculptural creations, the repetition and uniformity of Schoonhoven's iconic *R72-19* characterises the artist's objectivity and freedom from social models. This stunning, yet subtle and graceful example of Schoonhoven's reliefs, from the height of his creative output, achieves a timeless quality. Like the artist, who remained firmly rooted in his hometown of Delft, his monumental white reliefs remain firmly rooted in the dicta of post-war European abstraction.



**Right, Atelier Jan Schoonhoven, 1972**

© Aad in 't Veld / Jan Schoonhoven/DACS, 2017

**Left, Piero Manzoni**

**Achrome, 1960**

sewn fabric and gesso

Museo del Novecento, Milan

© DACS, 2017. Image: DeAgostini Picture Library/Scala, Florence



Property from an Important European Collection

○ 22. **Lucio Fontana** 1899-1968

*Concetto Spaziale*

incised with the artist's signature 'L. Fontana'  
lower right; further signed and titled 'L. Fontana  
"Concetto Spaziale" on the reverse  
oil and Murano glass on canvas  
46.3 x 37.9 cm (18¼ x 14⅞ in.)  
Executed in 1961.

**Estimate**

£1,000,000-1,500,000 \$1,220,000-1,830,000  
€1,140,000-1,710,000 ♠

**Provenance**

Galleria Paolo Seno, Milan  
Private Collection, Italy (acquired from the above  
circa 1970)  
Thence by descent to the previous owner  
Sotheby's, London, 15 October 2015, lot 13  
Acquired at the above sale by the present owner

**Exhibited**

Milan, Galleria Paolo Seno, *Fontana*, 1973, no. 17  
(illustrated)

**Literature**

Enrico Crispolti, *Lucio Fontana Catalogue Raisonné*,  
vol. II, Brussels, 1974, no. 61 O 15, p. 108 (illustrated)  
Enrico Crispolti, *Lucio Fontana Catalogue Raisonné*,  
vol. I, Milan, 1986, no. 61 O 15, p. 364 (illustrated)  
Enrico Crispolti, *Lucio Fontana Catalogo Generale di  
Sculture, Dipinti, Ambientazioni*, vol. II, Milan, 2006,  
no. 61 O 15, p. 548 (illustrated)

**‘An earth-bound form occupies a place, if I empty  
this form I create a space, a form above the earth  
occupies a place, if I put a hole in it I create a void,  
I don’t conquer space ... A form (and in saying a  
form it is understood that I mean a sculpture or a  
painting) occupies a space ... but this is not a means  
for the conquest of space ... No form can be spatial.’**

Lucio Fontana

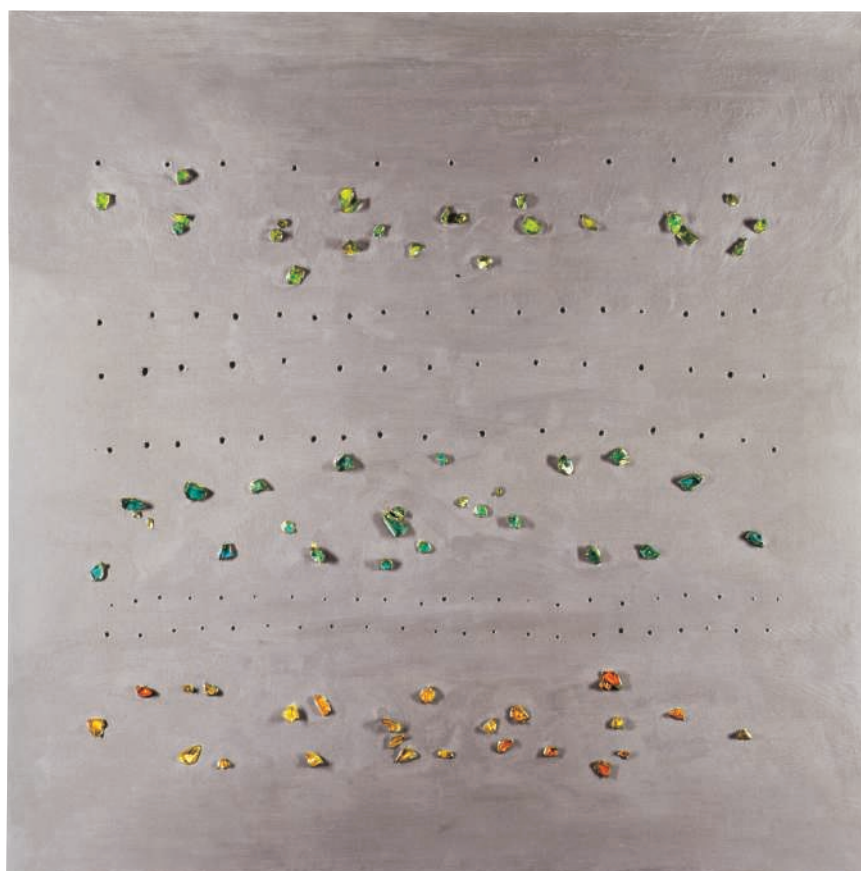


An exceptional, radiant example of Lucio Fontana's pioneering approach to painting, *Concetto Spaziale*, through the juxtaposition of the destroyed plane, the relief of the Murano glass and the reflective, textured surface, transports the viewer toward the spirit of Venice. Protruding from the core of the canvas, the red Murano glass stones geographically link *Concetto Spaziale*, to the lagoon city whilst the swirling vortices of metallic paint visually link *Concetto Spaziale* to the sensuous richness of Venice. Moving beyond his characteristic destruction of the plane and penetration of the canvas, Fontana has built up the foundations, the thick swirling silver impasto, moving out toward the relief of the suspended Murano glass. Through harmonious layers, experimentally applied by hand and with the use of a paintbrush end, Fontana adds a sensuous touch to the surface of the work.

Concerned with the perception of space and penning the first Spatialist manifesto in 1947, Fontana claimed that future scientific and technical advances would alter artistic foundations and embrace spatial and horological innovations. Notably breaking through the planes of vision, the third dimension of Fontana's work is revealed, exposing the dynamism of painting, distinct from sculpture and yet sculptural in its excellence. 'I called all my paintings spatial concepts (because) they are neither paintings or sculptures' (Lucio Fontana in Lawrence Alloway, 'Commentary' to 'Technical Manifesto given at the 1st International Congress of Proportion at the IXth Triennale, Milan, 1947', *Ark*, Winter 1959, pp. 4 - 7).

First experimenting with the spatiality of the plane in 1948, the artist began puncturing his canvases. The hand chipped segments of glass are reminiscent of the monumental yet delicate Byzantine mosaics of St Mark's cathedral and the manmade architectural tradition of Venice, a city built on wooden foundations.

Directly preceding the Venice series in Enrico Crispolti's *Catalogue Raisonné*, the present work can be viewed as a precursory investigation into the canals of the city, the model for Fontana's homage to Venice executed in the same year. In 1961, the exceptional series of 22 works dedicated to the city that inspired their creation, the homage to Venice, were created for Michel Tapié's exhibition at Palazzo Grassi Arte e Contemplazione and exhibited alongside works by Mark Rothko, Antoni Tapies, Sam Francis and Jean Dubuffet. The works, each 150 x 150 cm in size, celebrate 'the island of art, of accomplishment, of international encounter' (Luca Massimo Barbero in *Lucio Fontana: Venice/ New York*, exh. cat., Solomon R. Guggenheim Museum, New York, 2006, p. 27). Seven of the works subsequently travelled to Martha Jackson Gallery in New York, where they were exhibited alongside three new works, becoming *Ten Paintings of Venice* at the end of 1961. Widely travelled and internationally esteemed, Fontana's radiant canvases' which mirror the merchant city of Venice, in turn reflect *Concetto Spaziale* which predicated the celebrated series.



**Left, Lucio Fontana**  
*Concetto spaziale, All'alba Venezia era tutta d'argento, 1961*  
 oil and glass on canvas  
 Private Collection  
 © Lucio Fontana / DACS, 2017

**Right, the hand of Lucio Fontana dropping Pietre, 1966**

© Image: Ugo Mulas. Ugo Mulas Heirs. All rights reserved



The shimmering silver surface invokes the glistening moonlight refracting from the canals of the lagoon city, whilst the vivid vortices of paint allude to the baroque whorls of Venetian churches. 'Even my holes, which could even be Baroque...' (Lucio Fontana in Italo Tomassoni, *Per una ipotesi barocca*, Rome 1963, p. 53). Revelling in rich textures, sumptuous surface ornamentation and overtly aesthetic free forms, *Concetto Spaziale*, like the later Venice pictures, directly references the Baroque tradition. 'If the Baroque...was historically a period of high moral tension, and if its forms, in perpetual instable germination, are the fruit of an existential state of artists faced by an instable fickle century, in which every circumstance or belief was subject to swift change, then the Venices are Baroque' (Luca Massimo Barbero in *Lucio Fontana: Venice/ New York*, exh. cat., Solomon R. Guggenheim Museum, New York, 2006, pp. 29-30).

Unequivocally distinct from the work of Venetian masters, Titian, Tintoretto and Canaletto, *Concetto Spaziale* maintains the quality for which the northern Italian masters were so celebrated; Fontana's masterful presentation of light captures the reflective splendour of the Old Masters. Displaying dimensionality through the

layering of materials, *Concetto Spaziale* combines the most celebrated aspects across Fontana's oeuvre. The vortex of paint marks the crescendo of Fontana's *Olii* works, oil works on canvas. Spanning 1961 – 1962, the *Olii*, to which both the present lot and the Venice series belong, are united in their dense paint and perforated surfaces. Besetting the canvas with fragments of colour, the Murano stones draw back on the artist's experimentations in the 1950s with his *Pietre* series presented at the *7th Rome Quadrennial* in 1955, whereby the canvas was extended beyond the space of the image into the real time space of the viewer.

Exceptionally composed, *Concetto Spaziale* captures the tranquil vastness of the silvered reflection of the moon in the Venetian lagoons, whilst maintaining Fontana's discourse with the conceptual and physical limitations of painterly space. Carefully and extraordinarily composed, the work radically breaks with artistic tradition, pushing the boundaries of the plane, time and space whilst simultaneously celebrating custom and exalting the byzantine splendour of Venice. *Concetto Spaziale* flawlessly condenses Lucio Fontana's era-defining theory of *Spazialismo* and its exploration into new dimensions of human understanding.



Detail of the middle byzantine atrium mosaic, Basilica of Saint Mark, Venice, 12th Century



o **23. Enrico Castellani** b. 1930

*Superficie bianca*

signed, titled and dated 'Enrico Castellani

"Superficie bianca" 1979' on the overlap

acrylic on shaped canvas

80 x 100 cm (31½ x 39¾ in.)

Executed in 1979, this work is registered in the

Archivio Castellani, Milan, under no. 79 - 031.

**Estimate**

£250,000-350,000 \$305,000-426,000

€285,000-399,000 ± ▲

**Provenance**

Gallery 44, Dusseldorf

Private Collection, North Rhine-Westphalia

(acquired from the above in 1983)

Ketterer Kunst GmbH & Co KG, Munich,

13 June 2015, lot 837

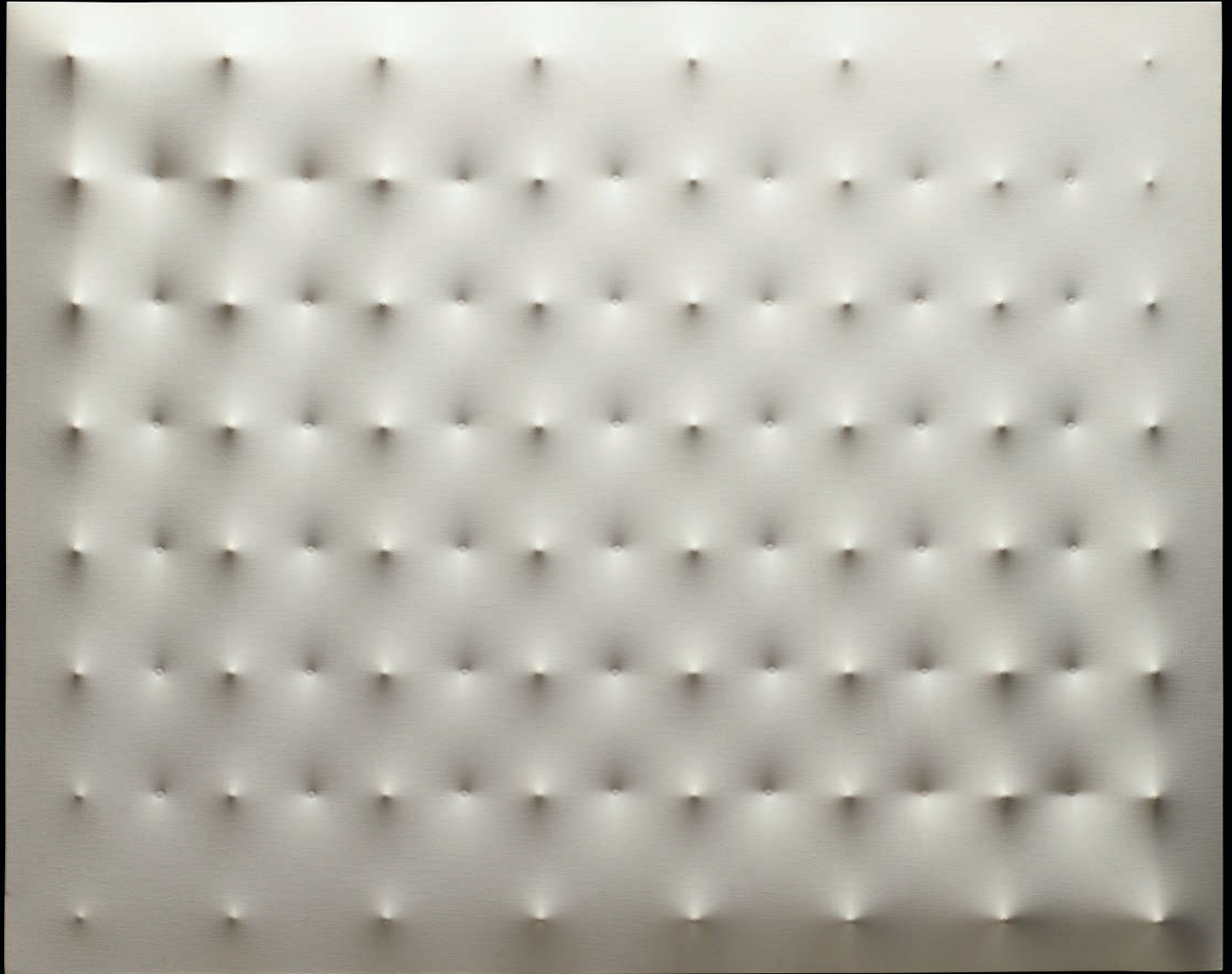
Acquired at the above sale by the present owner

A celebrated pioneer of subverting preconceived ideas of representation and beauty, Enrico Castellani created his iconic monochromatic reliefs by driving nails through the back of his canvases. Executed in 1979, *Superficie Bianca* is exemplary of the artist's most iconic series - the *Superfici*. With its ordered arrangement of positive and negative poles, this work is a captivating paradigm of minimalism and elegance. Painted in white acrylic, *Superficie Bianca* is filled with a dynamic tension, displaying the artist's innovative technique which he embraced in response to the ethos heralded in the influential gallery and accompanying journal *Azimuth*, co-founded with Piero Manzoni in 1959.

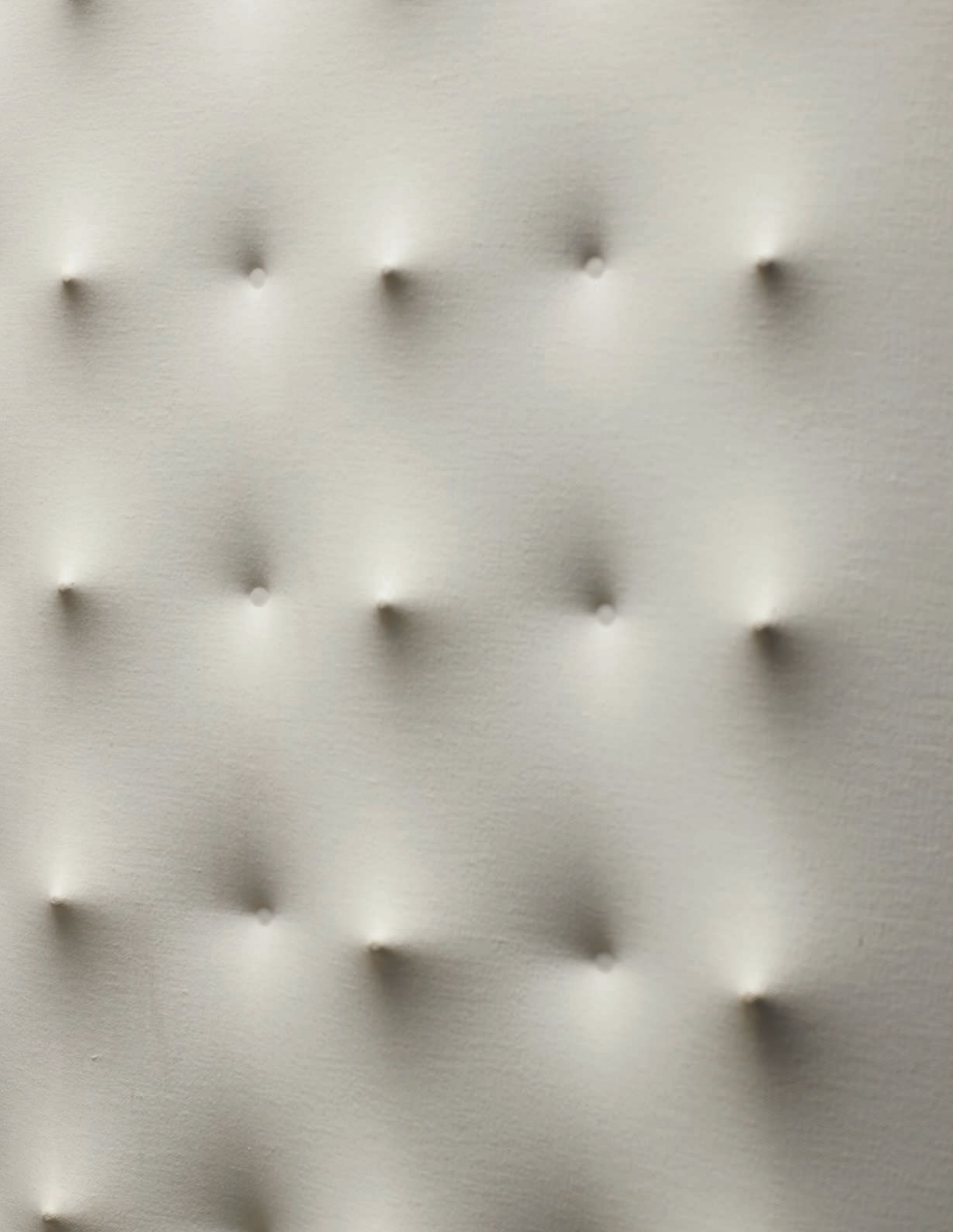
*Azimuth's* place in the landscape of Italian art, a great catalyst of conceptual culture, served as a rational bridge between revolutionary ideas and contemporary artistic advances. Disassociating themselves from *Taschisme* and *Art Informel*, Manzoni and Castellani presented new artistic approaches. Interrogating light, surface, space and time, both artists harnessed their new creative language to establish Milan as an essential core of ZERO activity. Liberating the artist from the traditional constraints of painting, Castellani forged key alliances with the likes of Lucio Fontana, Otto Piene and Yves Klein, a pivotal international network of artists, all committed to redefining art within the ZERO movement.

Displaying the artist's lifelong investigation into surface and form, the work transports the viewer into a world of dashing undulation and protrusion, a delicate topography of peaks and troughs. The monochrome surface, acting as a *tabula rasa* in its objectivity and anonymity, has a limitless, sublime quality. Believing in the potential of art freed from narrative constraints, Castellani creates a poetic marriage of painting, sculpture and architecture.

Approaching *Superficie Bianca*, the viewer is forced to acknowledge the physicality of the systematically arranged nails, pressed against the canvas from behind, the surface punctuated with undulating reliefs and depressions. Working the canvas with a nail gun to shape patterns of concavity and convexity, areas of the plane are cast in bright light and others into deep shadow. As the oscillating effects of his intricate protrusions change with each alternation, *Superficie Bianca* is instilled with a life on its own. Appropriating a sculptural syntax, Castellani achieves an illusionary effect, reminiscent of the traditional Italian painting method of *chiaroscuro*, pioneered by Leonardo da Vinci. Spanning the bridge between sculpture and painting, *Superficie Bianca* defies two-dimensionality. Freed from representative constraints this work encourages the viewer to look beyond the picture plane, producing disorienting effects through the play of cast shadows and angled surfaces, reminding the viewer that a painting is, in fact, a physical object and not just an illusionistic window.







o **24. Michelangelo Pistoletto** b. 1933

*La Gabbia*

signed, titled, and dated 'Michelangelo Pistoletto  
">4 gabbie< --4 GABBIE --" 1962-74' on the reverse  
of one panel  
silkscreen on polished stainless steel, in 4 parts  
each 230 x 125 cm (90½ x 49¼ in.)  
overall 230 x 500 cm (90½ x 196⅞ in.)  
Executed in 1962-1974.

**Estimate**

£1,200,000-1,800,000 \$1,460,000-2,190,000  
€1,370,000-2,050,000 ♠

**Provenance**

Galleria Giorgio Persano, Turin  
Private Collection, Turin (acquired from the above in  
the late 1970s)

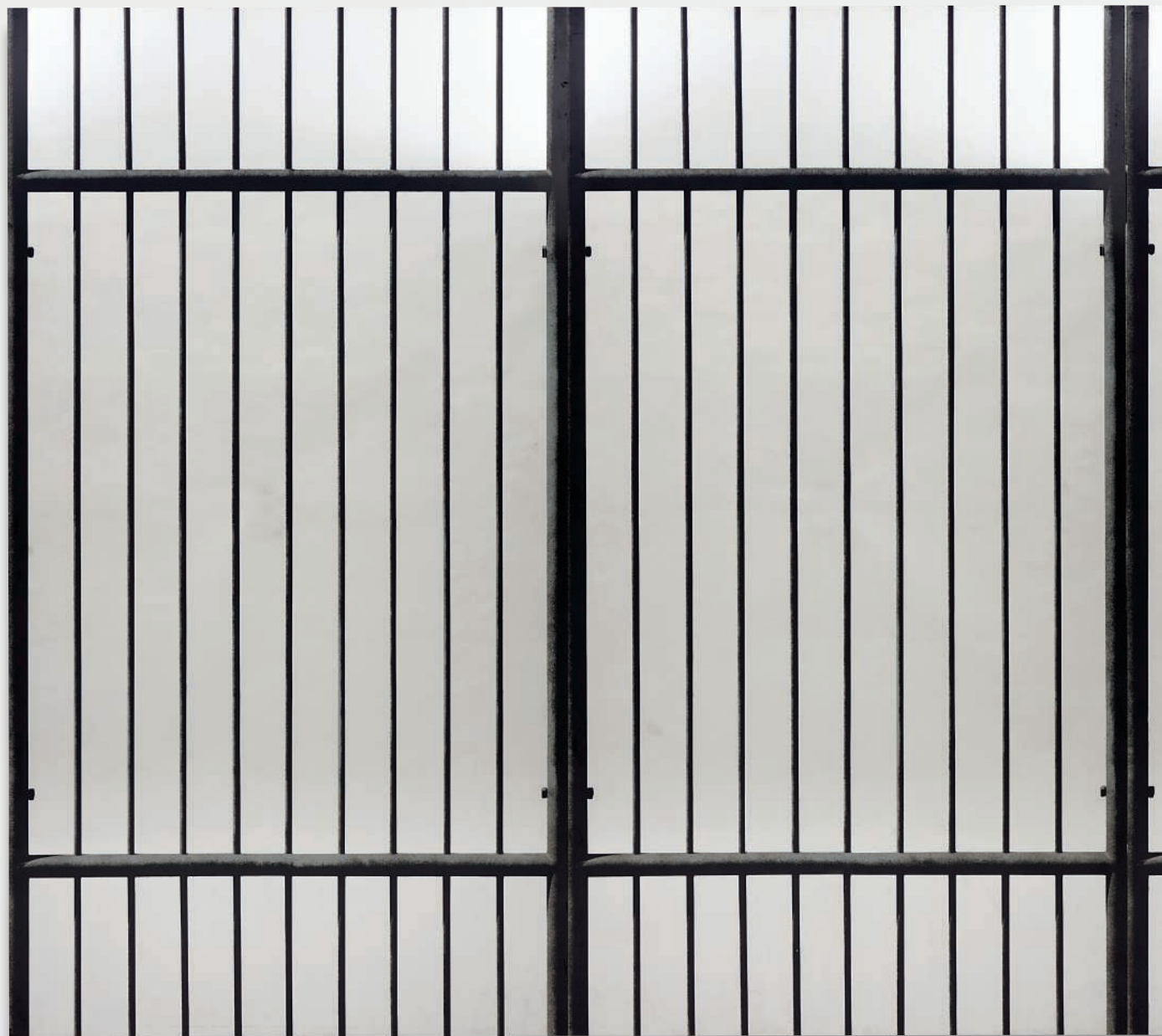
**Exhibited**

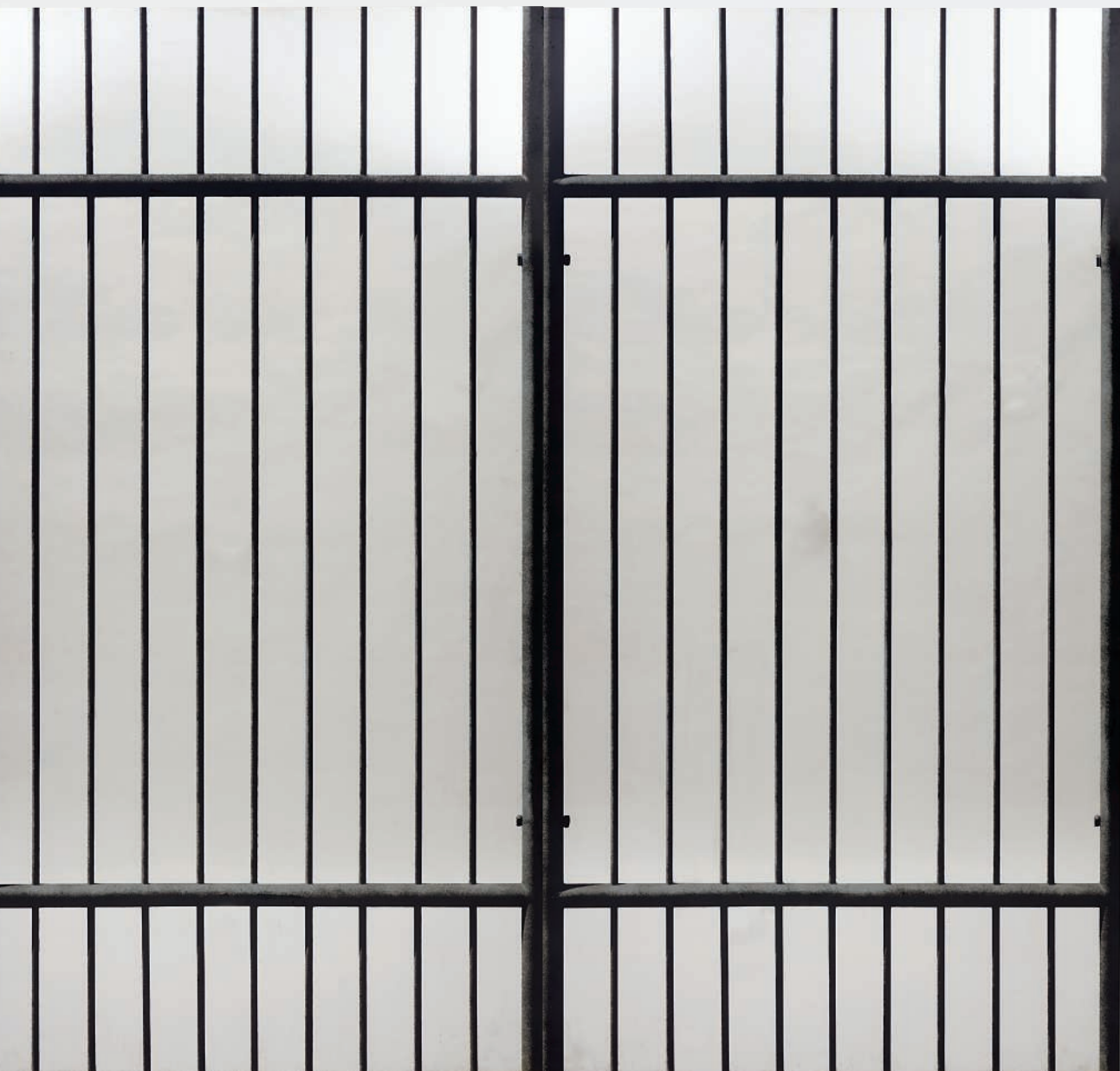
New York, Sidney Janis Gallery, *Michelangelo Pistoletto*,  
1974, n.p. (29 panels illustrated)  
Venice, Palazzo Grassi, *Pistoletto*, 16 June - 28 July  
1976, p. 71 and p. 106 (29 panels illustrated and listed)  
Geneva, Galerie Marie-Louise Jeanneret, *Michelangelo  
Pistoletto: 16 ans a l'interieur du miroir*, 1977, front and  
back cover pages (4 of 29 panels illustrated)  
New York, MoMA P.S.1, *Pistoletto Division and  
Multiplication of the Mirror*, 1988, p. 153 (2 of 29 panels  
illustrated)  
Florence, Forte del Belvedere, *Michelangelo Pistoletto*,  
1984, no. 100, p. 100 and p. 193 (29 panels illustrated)  
Rome, Galleria Nazionale d'Arte Moderna, *Michelangelo  
Pistoletto*, 1990, p. 118 and p. 156 (2 of 29 panels  
illustrated and listed)  
Barcelona, Museu d'Art Contemporani de Barcelona;  
Turin, Galleria Civica d'Arte Moderna e Contemporanea;  
Lyon, Musée d'Art Contemporain; Barcelona, Museu  
d'Art Contemporani de Barcelona y Actar, *Michelangelo  
Pistoletto*, 27 January 2000 - 6 May 2001, pp. 52-53  
(2 of 29 panels illustrated)  
Venice, Palazzo Grassi and Punta della Dogana,  
*Mapping the Studio. Artists from the François Pinault  
Collection*, 6 June 2009 - 6 June 2010, p. 347 and p. 380  
(9 of 29 panels illustrated and listed)  
London, Serpentine Gallery, *Michelangelo Pistoletto the  
Mirror of Judgement*, 12 July 2011 - 17 September 2011,  
p. 49 (4 of 29 panels illustrated)  
London, Luxembourg & Dayan, *Pistoletto Politico:  
Works by Michelangelo Pistoletto*, 12 February -  
12 April 2013, n.p. (4 of 29 panels illustrated)

**Literature**

Bruno Cora, *Pistoletto*, Ravenna, 1986, no. 149, n.p.  
(2 of 29 panels illustrated)  
Germano Celant, *Pistoletto*, 1988, p. 153 (2 of 29  
panels illustrated)  
Germano Celant, *Pistoletto*, 1989, p. 152 (2 of 29  
panels illustrated)







# Francesco Bonami on Michelangelo Pistoletto's *La Gabbia*

In 1970, Michelangelo Pistoletto established The Zoo, a theatre group that collectively performed in unconventional spaces throughout Italy and other European cities. The group's name was first suggested by Carlo Colnaghi, a friend of Pistoletto. In reference to modern civilisation's organisation of the social body politic, Colnaghi allegedly expressed how he felt like a lion trapped in a cage. Society creates cages that confine every kind of animal, for example, public housing, factories, football stadiums or, in the case of the 'artist' species, biennials, public institutions and private galleries. The concept of *La Gabbia*, the cage, was already present in Pistoletto's visual vocabulary in 1962 when he conceived his mirrored works which included cages for birds, monkeys and eventually, in its most evocative variation, a cage for the viewer.

Between 1962 and 1974, Pistoletto produced 29 panels, each comprised of a cage section. Viewed as a unified whole the works produce the effect of trapping the viewer inside. Read individually or as in this case a group of four, the work succeeds in creating a profoundly disconcerting environment. *La Gabbia*, while maintaining a very slick and abstract dimension, is a highly political work with a philosophical line of enquiry. In a minimal and subtle manner Pistoletto questions the human psyche and the foundations of our freedom. Oscillating between abstraction and figuration, architecture and decoration *La Gabbia* opens up multiple layers of spatial perception. Similar to the creative output of Daniel Buren, Pistoletto's bars reflect the space in which they are installed. The stripe, like the bar, is an archetypal element which is immediate and direct. Furthermore,



like Jasper Johns *Flags* and *Targets* the viewer is immediately aware of the universal imagery and the connotations the cage provides.

*La Gabbia* is very similar in concept to Warhol's *Electric Chair*. However, while Warhol was mutating horror in beauty, death into ecstasy, Pistoletto emptied his own symbol of human aberration in order to make physical space for the viewer. In front of Warhol's work we are observers, in front and inside Pistoletto's work we participants implemented in an utterly disorientating condition. The Italian artist's monochromatic palette acquires a unique directness, very similar to what the German theatre director and writer Bertold Brecht was achieving in his celebrated productions. Warhol transformed reality into a dream-like fantasy while Pistoletto builds up in the eyes of the beholder an amazing and acute self-awareness.



**Left, installation view of  
the 29 panel exhibition,  
Michelangelo Pistoletto, Sidney  
Janis Gallery, New York, 1974**

© Michelangelo Pistoletto, 2017/P. Pellion de  
Persano, Torino

**Below, Jasper Johns  
*Target*, 1958  
oil on cloth  
Private Collection**

© Jasper Johns, DACS, 2017. Image: Bridgeman Images



For Pistoletto we are never looking at the world but we are always part of it, caught in it as visitors or prisoners. Because of its scale *La Gabbia* is perhaps one of the most significant works by the artists.

While usually the 'Specchi', the mirrors, include one or more human figures, *La Gabbia* addresses the notions of space and void. The bars in their unequivocal simplicity close and open the space, while at the same time creating both the possibility of freedom than its negation. *La Gabbia* thus has a stern and orderly composition which is reminiscent of the work of minimalist giant Walter De Maria. Meanwhile the present work's modularity echoes Sol LeWitt's sculptures; both artists whose work Pistoletto encountered during his travels to the United States on the occasion of his seminal exhibition *A Reflected World* at the Walker Art Center in Minneapolis in 1966. Furthermore, artists such as Jeff Koons expanded Pistoletto's revolutionary intuition using stainless steel and reflective surfaces for his sculptures, to allow the viewer to be entrapped within his work. In its capacity to enable a dialogue between Pop Art, Minimalism and Arte Povera *La Gabbia* remains one of the rare examples of contemporary art capable to bridge the late 60's European political and intellectual attitudes with the American hard-core Conceptual atmosphere of the early 70's. As a painting, a sculpture and a concept *La Gabbia* stands unique in its kind.

Alternative view of the present lot



Ross Bleckner  
*The Forest*, 1980  
oil and wax on canvas  
Private Collection  
© Ross Bleckner, Courtesy: Mary Boone Gallery, New York



**‘The mirror paintings could not live without an audience. They were created and re-created according to the movement and to the interventions they reproduced. The step from the mirror paintings to theater—everything is theater—seems simply natural.... It is less a matter of involving the audience, of letting it participate, as to act on its freedom and on its imagination, to trigger similar liberation mechanisms in people.’**

Michelangelo Pistoletto

**25. César** 1921-1998

*Compression de tonneaux*

signed 'César' lower edge

compressed metal

126 x 61 x 61 cm (49½ x 24 x 24 in.)

Executed in 1969, this work is accompanied by a certificate of authenticity signed and dated by the artist and is registered in the Denyse Durand-Ruel Archives under no. 7840. This work will be included in the forthcoming catalogue raisonné which is being prepared by Denyse Durand-Ruel.

**Estimate**

£250,000-300,000 \$305,000-365,000

€285,000-342,000 ♠

**Provenance**

Private Collection, Germany

Acquired from the above by the present owner



Alternative view of the present lot





A pivotal member of the Nouveau Réalisme movement, César's pioneering sculptural work shocked his contemporary audiences through the scale of his totemic sculptures and seemingly unyielding artistic materials. His seminal *Compressions* series challenged existing notions of sculpture; focusing on materials plucked from the urban and industrial environment which enveloped him and his contemporaries, the artist subverted traditional expectations of medium, form and representation. Created in 1969, the present work was executed one year after César's influential trip to London, during which he twice visited a scrap yard in Wood Lane, crushing and compressing forty to fifty car doors, alloys, wheel-hubs, bumpers and bonnets. A selection of these works were exhibited at Tate and remain housed in the museum's permanent collection. The present work is a monumental example of César's bales of twisted and distorted metal, quintessentially celebrating his continued exploration of scrap as a medium throughout his larger oeuvre.

Scouring Parisian scrap yards for urban detritus, César sought to utilise discarded materials, which in their former life had commanded an integral purpose in the quotidian lives of their previous owners. In 1960, during an expedition to a salvage yard to find material for his sculptural practice, César first witnessed a hydraulic compressor squashing and packing colossal metal parts. Friend and founder of the Nouveau Réalisme movement, Pierre Restany, remarked, 'In a factory for the salvaging of metals in the suburbs of Paris I saw César in front of one of the latest American compressors, supervising the movements of the cranes,

proportioning the heterogeneous loads eagerly awaiting the result of each operation. Together we admired these calibrated bales weighing nearly a ton which are the product of the compression of a small lorry, a pile of bicycles or of a gigantic set of kitchen scales' (Pierre Restany quoted in Denyse Durand-Ruel, *César. Catalogue Raisonné. vol I: 1947-1964*, Paris, 1994, p. 266). In the same year, César exhibited three compressions created from cars and automobiles at the 16th Salon de Mai, sparking huge interest in his monolithic sculptures. Engaging directly with reality, César and his fellow Nouveau Réalistes, as well as his American artistic contemporaries such as John Chamberlain, sought to continue the dialogue surrounding the 'ready-made'. However, they created an entirely new sculptural syntax through their progressive urban and industrial inquiry.

Contorted, bent and twisted, *Compression de tonneaux's* heavy mass is unwavering in its imposing presence. Substantial and seemingly immovable, César manipulates the history of the object without eradicating it entirely. Challenging the idea of mass production and throw-away culture, César's panels of primary coloured metals remind us of slick, polished advertising boards and panels, spray painted and veneered to perfection. Ridges and deep folds create a profound gestural tension, torsion coursing through the solidity of the compression. 'More awesome than funny, these strangely expressive totems do something to lift the sense of oppression which our efficient, functional environment breeds in our hearts' (Sam Hunter in Denyse Durand-Ruel, *César. Catalogue Raisonné. vol I: 1947-1964*, Paris, 1994, p. 288).



**Left, César at the opening of his exhibition at the Musée National d'Art Moderne, Paris, 26 November 1976**

© ADAGP, Paris and DACS, London 2017. Image: Bridgeman Images

**Right, John Chamberlain  
Essex, 1960**

Museum of Modern Art, New York

© ARS, NY and DACS, London 2017. Image: Scala Images, Florence

## 26. **Fernand Léger** 1881-1955

*Composition à la fleur*

signed and dated 'F. Leger. 31' lower right

oil on canvas laid on board

46 x 38 cm (18½ x 14⅞ in.)

Painted in 1931.

### **Estimate**

£250,000-350,000 \$305,000-426,000

€285,000-399,000

### **Provenance**

Galerie Jean Bucher, Paris

Private Collection (acquired from the above

circa 1950)

Thence by descent to the previous owner

Christie's, London, 25 June 2003, lot 198

Acquired at the above sale by the present owner

### **Literature**

Georges Bauquier, *Fernand Léger. Catalogue*

*Raisonné de l'Oeuvre Peint 1929-1931. vol. 4,*

Paris, 1995, no. 769, p. 276 (illustrated)



Immersing the viewer in his colourful and mysterious world, *Composition à la fleur* is an exceptional example, originating from the middle of Fernand Léger's career. Depicted in an unidentified space, separated from the remainder of the composition, a flower sprouts from a plane of green, serving as the namesake for the masterful work. Consisting of predominantly architectural elements, staircases and arches, and a blanket of amorphous forms, the flower instills a natural aura into the composition. The harmonious colours and forms infuse rhythm and energy into the work, displaying an on-going process of experimentation and discovery by the artist whose concern with movement and colour radiates through his creative output.

In 1931, when Léger painted *Composition à la fleur*, he had already visited the United States of America, where he later settled after escaping World War II. Léger's creative output during the early 1930s can be considered his most enigmatic, with the artist's transition of thought and evolution of style clearly evident. Throughout the 1930s Léger began to transform the austerity of the architectural structure of compositions into level, un-modeled surfaces

akin to the Surrealist experimentations, juxtaposing irrational space. The present work displays the artist's exceptional balance of colour, structure and naturally geometric forms, each element carefully studied and selected to build up the fabric of the composition.

Despite its careful composition, upon examining *Composition à la fleur* the viewer becomes conscious of the freedom of the work, each object floating within the plane, emancipated from the constraints of traditional perspective. Abstract and metaphysical, the elements appear distinct from any representational function, individual segments are brought together, their connection seemingly inexplicable and mysterious. Displacing objects from their conventional context, readjusting them to create new relationships, Léger questions our notion of reality within the still life. Expressing an idea based upon the foundation of real objects dispersed out of context, Léger asserted 'I placed objects in space so that I could take them as a certainty. I felt that I could not place an object on a table without diminishing its value.' (Dora Vallier, 'La vie fait l'oeuvre de Fernand Léger. Propos recueillis' *Cahiers d'Art*, Paris, XXIX, 1954, pp. 152-153.)



**Left, Le Corbusier**  
*L'effort moderne*, 1922  
Musée National d'Art Moderne,  
Centre Georges Pompidou, Paris  
© FLC / ADAGP, Paris and DACS, London 2017.  
Image: Scala Images, Bridgeman

**Right, Joan Miró**  
*Peinture*, 1933  
oil on canvas mounted on board  
Mildred Lane Kemper Art Museum,  
Washington University in St. Louis  
University purchase, Kende Sale Fund, 1945  
© Successió Miró / ADAGP, Paris and DACS  
London 2017

In *Composition à la fleur*, the flower becomes central to the viewer's focus, the enduring motif which first appeared in the 1920s, was further developed in the 1930s and subsequently revisited throughout the artist's career. A prominent example of what was to come, the present work is a masterful still life in which formal scenic and architectural elements are discarded. Demonstrating the artist's gradual transition toward organic and irregular forms, the composition radiates with dynamic rhythm; the blocked out areas of primary and secondary colours enhancing the focal point of the work- the flower. Demonstrating Leger's absolute mastery of configuration, his use of white accents to frame the image emphasizes the structure of the work. *Composition à la fleur* draws parallels to his early 1914 works, similarly forms were revealed and the composition was lightened through Leger's skilled usage of paint.

Seminal to the path of twentieth century painting, Fernand Léger's *Composition à la fleur* is an exquisite example of the artist's celebrated work, retaining the geometric discipline of his earlier works whilst harmoniously displaying the lyricism of the surrealist influence by which he was surrounded.







**27. Sherrie Levine** b. 1947

*Dada*

bronze

99 x 177.8 x 30.5 cm (38 $\frac{7}{8}$  x 70 x 12 in.)

Executed in 2008, this work is from an edition of 12 plus 3 artist's proofs.

**Estimate**

£250,000-350,000 \$305,000-426,000

€285,000-399,000

**Provenance**

Paula Cooper Gallery, New York

Private Collection

Phillips, London, 28 June 2012, lot 5

Acquired at the above sale by the present owner

**Exhibited**

New York, Paula Cooper Gallery, *Sherrie Levine*,

3 April – 3 May 2008 (another example exhibited)

London, Simon Lee Gallery, *Sherrie Levine*,

29 May – 31 July 2009 (another example exhibited)

Krefeld, Museum Haus Lange, *Sherrie Levine – Pairs*

*And Posses*, 10 October 2010 – 6 February 2011

(another example exhibited)



With its glistening metallic arches and balletic lines, *Dada*, cast in bronze in 2008, is a sculptural culmination of Sherrie Levine's inimitable style and acclaimed appropriation technique. A traditional rocking horse reduced to Minimalist abstraction, the present work was fabricated from a wooden toy discovered in the desert of New Mexico, where Levine currently resides. *Dada*, which translates to hobby-horse in French and echoes childish vernacular, channels the Dada ethos of selecting everyday materials and objects from our quotidian lives. Poised and inert, *Dada* rests directly on the floor, tempting us to play and experiment with the oscillation of the object.

Rising to prominence as an acclaimed member of the Pictures Generation of the late 1970s and early 1980s, Levine's contemporaries include prestigious practitioners such as Cindy Sherman and Richard Prince - those who investigated the historical and cultural significance of iconic artwork through the medium of photography. In her iconic series *After Walker Evans*, in which Levine appropriates widely disseminated photographs, the artist comments 'I take photographs of photographs. I choose pictures that manifest the desire that nature and culture provide us with a sense of order and meaning. I appropriate these images to express my own

simultaneous longing for the passion of engagement and the sublimity of aloofness.' (Zurich, Kunsthalle *Sherrie Levine*, 3 November 1991 - 5 January 1992, p. 9). In selecting physical prosaic items and manipulating their materiality and, therefore, meaning, Levine creates surreal and uncanny objects that challenge our perception and understanding of artistic authorship. Levine has noted, 'I try to make art which celebrates doubt and uncertainty. Which provokes answers but doesn't give them. Which withholds absolute meaning by incorporating parasite meanings. Which suspends meaning while perpetually dispatching you toward interpretation, urging you beyond dogmatism, beyond doctrine, beyond ideology, beyond authority.' *Dada* is thus a playful and spirited interrogation into the replication and reproduction of pre-existing cultural objects.

Appropriation and duplication as a means of artistic production has its roots in the early twentieth century Dadaist movement. *Dada* thus heralds Marcel Duchamp's famously controversial readymade sculptures. Duchamp elevated once banal objects into the realm of high art, questioning the very nature of arts' cultural and monetary value. By their very nature, readymade objects are prefabricated, mass produced and utilitarian, with no intervention from the artist's hand.



**Constantin Brâncuși**  
**Detail of *Young Bird*, 1928**  
Museum of Modern Art,  
New York

© Succession Brâncuși - All rights reserved.  
ADAGP, Paris and DACS, London 2017.  
Image: Scala Images, Florence

Sherrie Levine  
*Fountain (After Marcel Duchamp)*, 1991  
bronze  
Private Collection  
© Sherrie Levine. Image: Bridgeman Images



**‘For me, it’s often more useful to think of art making as play rather than work. Fantasies of aggression and control have an interesting place there. I think that’s one of the reasons that I’ve been so attracted to games as subject matter.’**

Sherrie Levine

The artist is secondary to idea and concept, an ideology that paved the way for Modernism. Duchampian in her endeavours, Levine cast her own urinal in 1991, *Fountain (After Marcel Duchamp)*, an explicit reference to Duchamp’s *Fountain*, which celebrates its centenary this year, still heralded as a quintessential example of iconic twentieth century art. Levine’s artistic production is often based on works by prominent male artists from the early twentieth century, underscoring the relative absence of women in the canon of art history. Levine’s sources are thus diverse, including Walker Evan’s photographs as well as Constantin Brâncuși’s sculptures and Duchamp’s readymades.

The present work is utterly exquisite in its traditional methods yet presents a refreshing and adroit interpretation of remodelling the readymade. Static yet coursing with dynamism, *Dada* espouses the notion of the amended and re-contextualized copy, an integral theme that continues to shape our understanding of contemporary art today.

## 28. Robert Gober b. 1954

### *Rat Bait*

signed, titled, numbered and dated 'Robert Gober RAT BAIT ED. 8/10 1992' on the reverse  
cast plaster with casein and silkscreen ink  
23.2 x 15.7 x 5.1 cm (9½ x 6¼ x 2 in.)  
Executed in 1992, this work is number 8 from an edition of 10.

### Estimate

£80,000-120,000 \$97,400-146,000 €91,100-137,000 ±

### Provenance

Paula Cooper Gallery, New York  
Richard and Barbara Lane, New York (acquired from the above in 1995)  
Sotheby's, New York, 15 November 2001, lot 263  
Private Collection  
Sotheby's, New York, 12 May 2009, lot 1  
Acquired at the above sale by the present owner

### Exhibited

New York, Dia Center for the Arts, *Robert Gober*, 24 September 1992 - 23 June 1993, p. 20, p. 30, p. 47 and p. 57 (another example illustrated and exhibited)  
San Francisco Museum of Modern Art, *Into a New Museum: Recent Gifts and Other Acquisitions of Contemporary Art, Part II*, 1995  
San Francisco Museum of Modern Art, *Between Art and Life: The Contemporary Painting and Sculpture Collection*, 1 July - 4 September 2004

### Literature

Marina Gržnic, 'Robert Gober: Come, come into the traumatic space of reality' in *Robert Gober*, exh. cat., Galerija Dante Marino Cettina, Umag, 1995, p. 27 (another example illustrated)  
Maureen P. Sherlock, 'Decoy: Displacements of Loss and Hope' in Lynne Cooke and Karen Kelly, eds., *Robert Lehman Lectures on Contemporary Art*, no. 1, New York, 1996, pp. 110 -111  
James Romaine, 'Closer to Heaven: The Art of Robert Gober', *IMAGE: A Journal of the Arts and Religion*, 2000, pp. 30-31 (another example illustrated)  
Robert Haywood, 'Robert Gober's Virgin and Drain', *Thresholds*, no. 23, 2001, pp. 41-42 (another example illustrated)  
George Howell, 'Object/Installation: The Two Sides of Robert Gober', *Sculpture Magazine*, vol. 20, no. 5, June 2001, p. 43 (another example illustrated)  
Hal Foster, *Prosthetic Gods*, Cambridge, 2004, p. 333  
*Robert Gober: The Meat Wagon*, exh. cat., The Menil Collection, Houston, 2005, p. 16, p. 27, p. 32, p. 37 and p. 49, (another example illustrated)  
Theodora Vischer, *Robert Gober Sculptures and Installations 1979-2007*, Basel, 2007, cat. no. S 1992.04, p. 317 and pp. 309-311 (another example illustrated)

**RAT BAIT**  
*Kills rats  
& mice*

**ENFORCER®**

**4 BAIT  
PACKS**

SPRINT  
43861  
793P  
4.99

**ENFORCER®**  
**RAT BAIT**

*Kills rats & mice*

**4**  
Ready-To-Use  
BAIT PACKS



NET WEIGHT 16oz (1LB)

ACTIVE INGREDIENT  
2-Pivalyl-1,3Indandione ..... 0.025%  
INERT INGREDIENTS: ..... 99.975%  
100.000%

CAUTION: KEEP OUT OF REACH OF CHILDREN

**29. Joe Bradley** b. 1975

*Hat trick*

signed and dated 'Joe Bradley '09' on the overlap;  
further signed and dated 'Joe Bradley '09' on the  
stretcher bar

oil and mixed media on canvas

243.8 x 167.6 cm (96 x 66 in.)

Executed in 2009.

**Estimate**

£300,000-500,000 \$365,000-609,000

€342,000-569,000 ₪

**Provenance**

CANADA, New York

Acquired from the above by the present owner



*Hat trick* is a testament to Joe Bradley's ever-evolving and attractively unequivocal process. With an extensive and varied art practice, Bradley is an artist known for working outside the confines of a specific aesthetic. Whilst firmly rooted in paintings, the astounding variety of styles and approaches he employs makes him one of the most interesting contemporary painters. Specifically, Bradley has become a significant artist for his city, New York, by securing veneration with his participation at the Whitney Biennale in 2008.

Executed in 2009, one year after Bradley had been celebrated at the Biennial, *Hat trick* marks a pivotal moment in his career. Having just abandoned his monochromatic works, the artist favoured more primitive compositions made with paint and grease pencil on raw canvas. Forming part of his *Schmagoo* paintings, this work is one of the most important of this series. *Hat trick* is a monumentally large painting, presenting a naturally dirtied appearance. There is a palpable sense of studio floor, where the canvas had lain, and been walked over by the artist's muddy paint-stained boots, before being stretched and completed. The shape of a hat, in violet and black, reprised by one of the two arrows going in opposite directions – the remaining one in green olive – is contrasted by white lines which dominate the foreground.

'I came across *Schmagoo* in a book about New York City drug culture in the 1960s, it was (is) used as a slang for Heroin. This struck me as kind of funny, that a narcotic as deep and dark as Smack could end up with such a goofy nick name. Sounds like a Jewish super hero

or something. The word stuck with me, and I began to think of *Schmagoo* as short hand for some sort of Cosmic Substance...Primordial Muck. The stuff that gave birth to everything. Base Matter. The Bardo. In approaching this body of work, I have been thinking of Painting as a metaphor for the original creative act. The Word made Flesh. The transmutation of Schmagoo into Alchemical Gold' (Joe Bradley, Canada Gallery, New York, *Joe Bradley: Schmagoo Paintings*, 2008, online). In each *Schmagoo* composition, like the present work, the viewer is immersed into a world simultaneously influenced by the urban drug culture of the 1960s and the varying artistic approaches. *Hat trick* brings together numerous references to twentieth century art historical movements, from Primitivism and Abstract Expressionism to Minimalism and Pop Art.

Upon examining *Hat trick*, the viewer becomes conscious of the impact of inevitable influences of the past, including celebrated American and European greats, such as Jean Dubuffet, Cy Twombly and Robert Crumb. Akin to Dubuffet's aesthetic, Bradley appropriates the visual purity and uses his own raw version of primal art as an origin for his motifs and scribbles. The title of the present work also calls to mind the term used in a handful of sports to indicate three individual achievements in a given game. This seminal work brings original dynamic energy and visual power to Bradley's oeuvre, featuring the use of primary colours and suggestions of forms, together leading the viewer's eyes across the surface in a quest to make sense of the symbolic composition.



**Jean Dubuffet**  
***Mur aux inscriptions (Wall with Inscriptions)*, 1945**  
 Museum of Modern Art, New York  
© Jean Dubuffet, DACS 2017. Image: The Museum of Modern Art, New York/Scala, Florence



**30. Christopher Wool** b. 1955

*Untitled (D305)*

signed and dated 'WOOL 2006' lower right

silkscreen ink on paper

182.9 x 141 cm (72 x 55½ in.)

Executed in 2006.

**Estimate**

£150,000-250,000 \$183,000-305,000

€171,000-285,000 ₣

**Provenance**

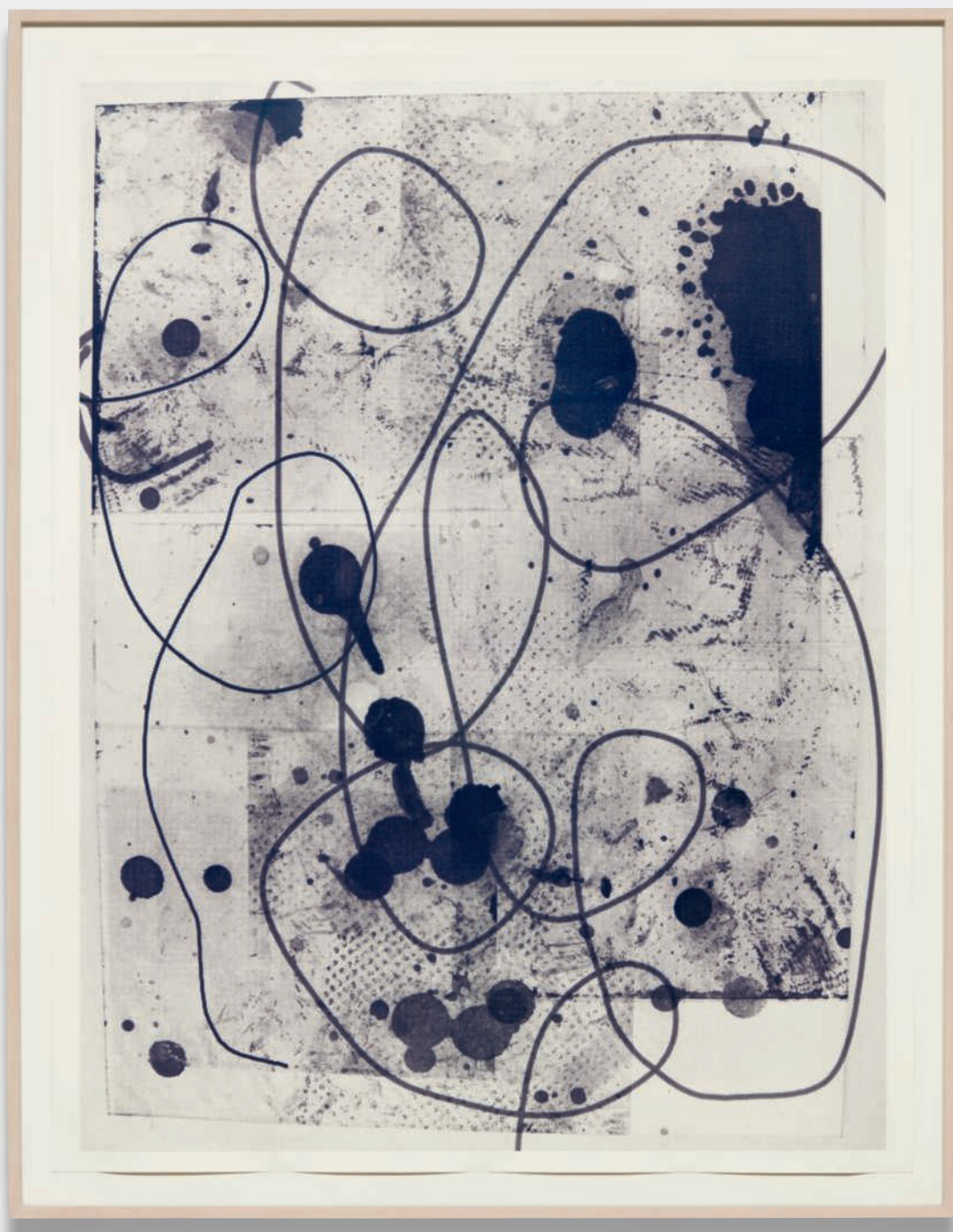
Luhring Augustine, New York

Private Collection, New York

Private Collection, Switzerland

**‘Wool’s swirling squiggles ride the canvas with fraught exhilaration. Sometimes his knotted lines seem loopy and comic, other times they are furious or tense.’**

Glenn O'Brien, 'Apocalypse and Wallpaper', in  
Hans Werner Holzwarth, ed., *Christopher Wool*,  
New York, 2012, p. 11



Composed of delicate interlaced panels, energetic curled lines and bleeding pools of scattered dark ink, Christopher Wool's *Untitled (D305)* is a dynamic example of his pioneering and provocative use of silkscreen, sent to challenge our existing notion of the picture plane. Bridging the gap between the artist's creative process and the aesthetic outcome, Wool turns the work in on itself whereby the viewer is forced to confront the artist's practice face on. Through mark-making, erasing, blurring, layering and stamping, his work redefines and rethinks painting through his mastery of both traditional and progressive techniques.

Wool's preoccupation with modifying and manipulating images is bound with his seminal exploration of silkscreen. Drawing upon his own body of work and the Pop silkscreen tradition, Wool transports details of earlier works into the present, displaying them in a fresh context by repeating, abstracting and overlaying sections to create depth and

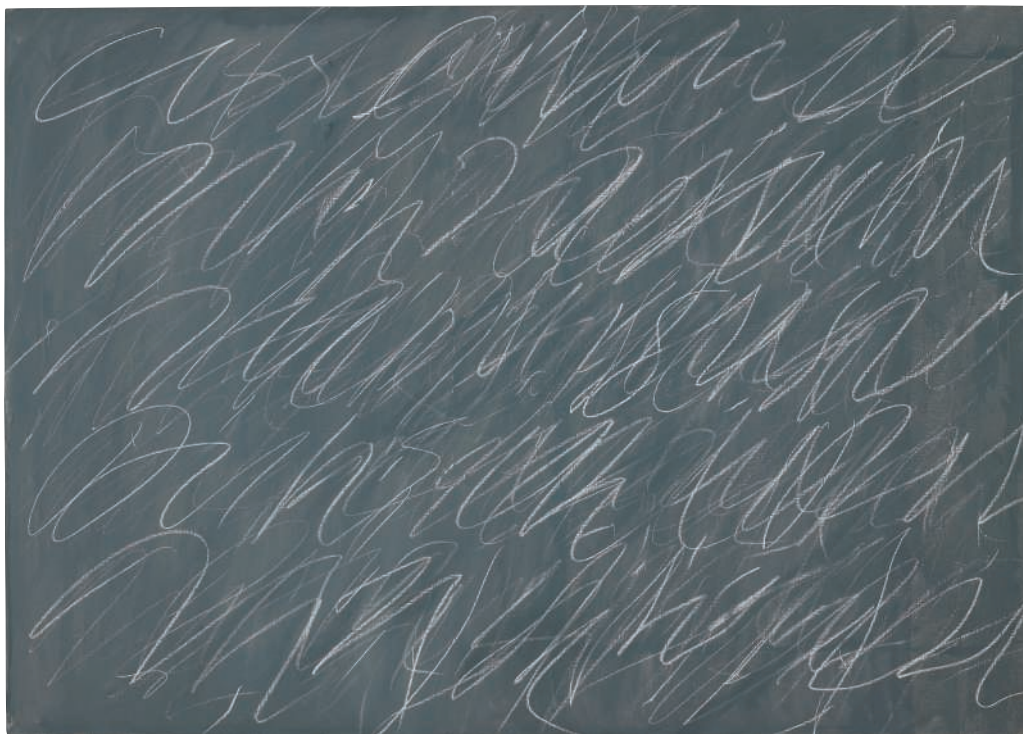
dynamism in his multi-layered works. Each work therefore enters Wool's library of images, plucked from history to be assigned a refreshed and renewed meaning. In the present work, we see Wool tessellating monochromatic sections of silkscreen, repeating sections of pattern and weaving areas of richer texture and conversely fainter, dappled areas over the surface of the paper. The rhythm of the printing press courses through the paper like a pulse, beating in line with the heaving production line of modern printed mass media, whilst channelling the energy of the urban city sprawl. Championing ground-breaking techniques, Wool also digitally emulates silkscreen textures, extracting enlargements of earlier works and applying them to the paper. Wool's pictorial arena becomes an area of assemblage, allowing for all the flaws and uncertainty of the printing process to mark-make, whilst recalling ghostly memories of prior works and celebrating the immediacy of the artist's gesture, to create a progressive and new painterly syntax.



**Robert Motherwell**  
***Lyric Suite, 1965***  
black ink on rice paper  
Museum of Fine Arts,  
Houston, Texas, USA

© Dedalus Foundation, Inc./VAGA,  
NY/DACS, London 2017.  
Image: Bridgeman Images

Cy Twombly  
*Untitled*, 1970  
oil and crayon on canvas  
Minneapolis Institute of Art, MN, USA  
© Cy Twombly Foundation. Image: Bridgeman Images



## **‘When Wool silkscreens he allows ink and dirt to accumulate to create distortion. Think fuzztone on a guitar line.’**

Glenn O'Brien, 'Apocalypse and Wallpaper', in Hans Werner Holzwarth, ed., *Christopher Wool*, New York, 2012, p. 12

Using spray guns to soak the picture plane in ink and to create winding anarchic lines, Wool's iconic use of gesture permeates his later body of work, to which the present lot belongs. In *Untitled (D305)* we see frenetic loops careering off the paper, vibrating with both feverish uncertainty and forceful purpose. Echoing the immediacy of action painting, Wool's 'swirling squiggles ride the canvas with fraught exhilaration' (Glenn O'Brien, 'Apocalypse and Wallpaper', in Hans Werner Holzwarth, ed., *Christopher Wool*, New York, 2012, p. 11). The looped lines cross over, double up and pirouette across the paper, both chaotic and elegant in their ownership of the space, defying the constraints of the paper edges. Skidding across the surface with both comic irreverence and ferocious dynamism, the viewer is reminded of urban walls covered in layers of

graffiti, the exterior of abandoned buildings and daubed subway walls. Seemingly accidental blots seep across the paper, which bleed into the silkscreen, interrupting the journey of the hurtling lines. Calligraphic splashes and black puddles punctuate the paper and draw our attention to the physicality of the inks utilised by Wool, reminiscent of the gestural strokes celebrated by the Abstract Expressionists. The variety of techniques culminate in a rebellious tumult, whereby the viewer is forced to acknowledge both the artist's process and the vital life force coursing through the gestural marks confronting us. It is precisely Wool's tenacity and adeptness at mastering his mediums, exemplified in *Untitled (D305)*, which grounds him as one of the most prolific contemporary artists practicing today.

**31. Tauba Auerbach** b. 1981

*Corrugation III*

signed and dated 'TAUBA AUERBACH 2011'

on the overlap

acrylic on canvas

153 x 114.3 cm (60¼ x 45 in.)

Painted in 2011, this work is accompanied by a certificate of authenticity signed and dated by the artist.

**Estimate**

£350,000-550,000 \$426,000-670,000

€399,000-626,000 ₺

**Provenance**

Paula Cooper Gallery, New York

Private Collection, New York

Acquired from the above by the present owner

**Exhibited**

Bergen Kunsthall; Malmö Konsthall;

Brussels, Wiels, *Tetrachromat*, 11 November 2011 -

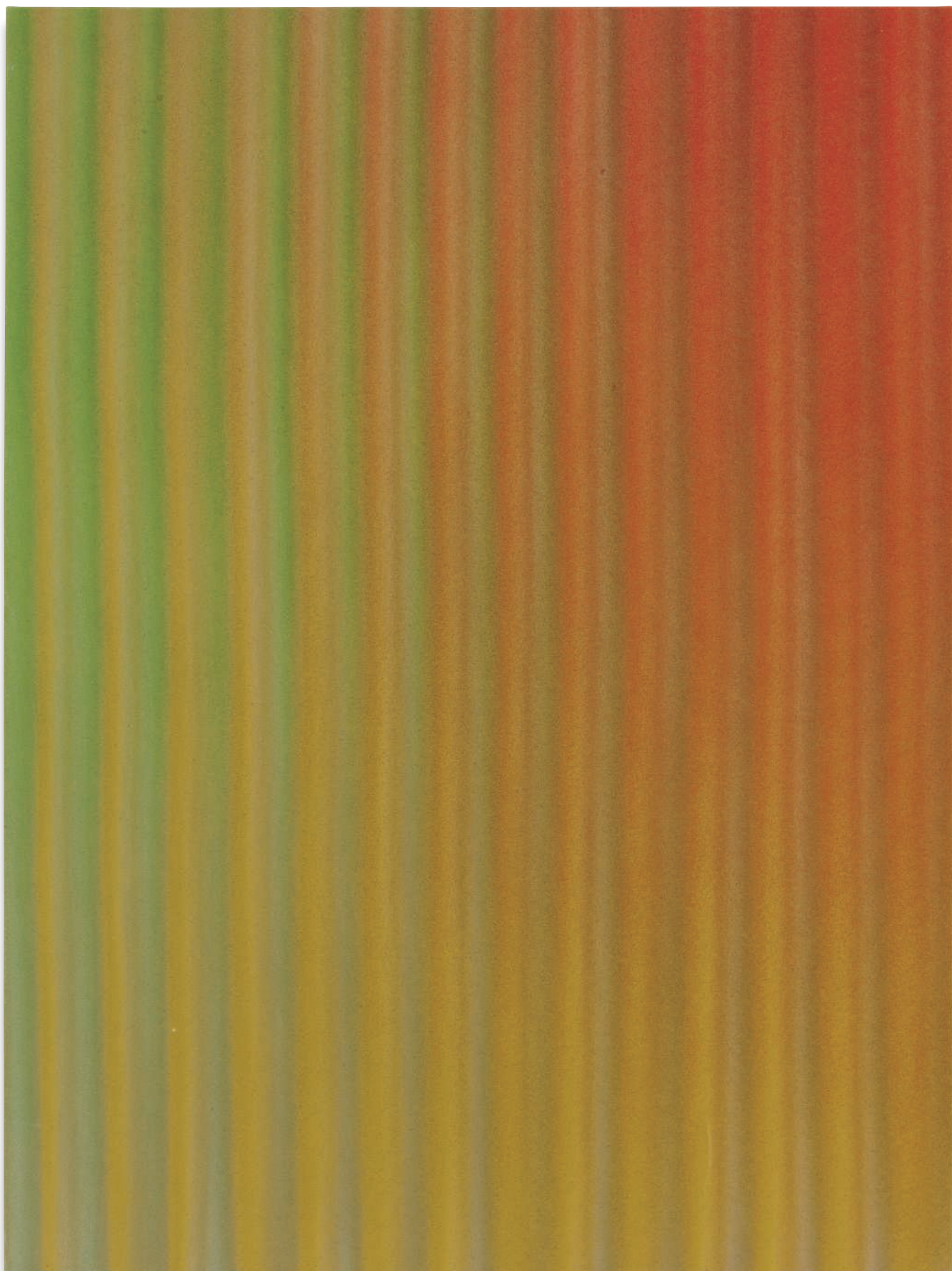
2 June 2013, p. 64 (illustrated)

**Literature**

*The Painting Factory: Abstraction After Warhol*, exh.

cat., The Museum of Contemporary Art, Los Angeles,

29 April - 20 August 2012, p. 126 (illustrated)



Tauba Auerbach's innovative exploration of dimensionality in painting eradicates traditional boundaries between visual content and process, as seen in the present work, *Corrugation III*. Her daring exploration of the relationship between abstraction and representation, as well as the depiction of the three-dimensional on a two-dimensional surface has thrust her to the forefront of contemporary painting and cemented her position as a progressive force challenging a time-honoured theme in art history. In the present work we are directly confronted with her practice through the large scale and fluorescence of the canvas. Interested in physics and mathematics, as well as the process of painting, Auerbach seeks to explore how we perceive surface and texture through the interplay of colour and form.

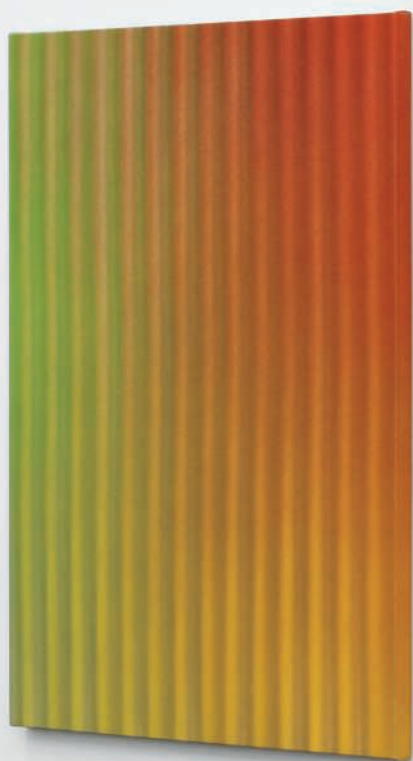
*Corrugation III*, from Auerbach's *Corrugation* four-painting series, was exhibited in 2011 at her seminal exhibition *Tetrochromat*, travelling from Bergen Kunsthall, Norway, to Malmö Konsthall to Wiels, Brussels. The present work was painted in the same year as this ground-breaking exhibition, named after the theory of tetrachromacy in which a percentage of the population, wholly females, have an extra sensory ability. This minority may possess an extra colour receptor in their retinas unlike the majority of people who, as trichromats, are sensitive to red, blue and green colours, which combine to create a spectrum of tones. Exhibited alongside her *Fold* series, Auerbach explores the theory in *Corrugation III* by drawing on the spatial and spectral, modulating the fourth-dimension visible to tetrochromats through chromaticity and configuration.

Unlike works from Auerbach's *Fold* series, *Corrugation III* consists of uniform ridges and troughs, forcing the viewer's eye to scan methodically over the apparent pleats and grooves in the canvas. In the present work, Auerbach's technique exemplifies our human control over the organic; like a farmer creating furrows in the vast expanses of fertile earth,

she tempers light, colour and form so that her rigid corrugated lines appear both biotic and robotic. Like a honeycomb the geometric patterns of nature course through *Corrugation III* with a corporeal vitality, the elemental structure reminding us of the cellular components that build our very existence. For Auerbach 'something like a formula can be totally personal and emotional, especially if it is made by nature for example... or by a human being' (Tauba Auerbach quoted in *Love Story - Anne and Wolfgang Titze Collection*, exh. cat., Winterpalais and 21er Haus of the Belvedere, Vienna, 2014, p. 48).

Through a distinctive creative process akin to photography, Auerbach probes the idea of the fourth-dimension. By ironing, folding and distorting the canvas the artist leaves contours and ridges behind. The canvas is then spread and spray-painted, where the paint catches the puckered edges of the fabric resulting in a perfect recreation of the three-dimensional form. The longer the canvas is exposed to the paint, the greater the depth of the three-dimensionality. It is through this application of dispersed colour that Auerbach achieves a seamless palette blending from warmer orange and yellow tones to the right of the canvas to cooler green tones to the left, while stronger shades merge from top to bottom respectively. Variegated hues contrast consecutively in vertical straight stripes while paint clings to the physical edges of the creases shaping an impression of three-dimensionality. With a flawless gradient in colouration, Auerbach's canvas glows with luminosity, akin to Dan Flavin's and James Turrell's experimentations with light and form, enticing the viewer to explore the polychromatic trompe l'oeil effect created through Auerbach's attention to surface detail. By bridging the divisions between science and art, the physical and the perceivable, the man-made and the natural, Auerbach's *Corrugation III* glimmers with sublimity, refreshing our perception of contemporary painting.





## 32. Jonas Wood b. 1977

*Untitled (Red and Black)*

signed with the artist's initials, titled and dated

'JBPW "UNTITLED (RED AND BLACK)" 2009'

on the reverse

oil on linen

167.6 x 109.2 cm. (66 x 43 in.)

Painted in 2009.

### Estimate

£80,000-120,000 \$97,400-146,000

€91,100-137,000 ±

### Provenance

Anton Kern Gallery, New York

Private Collection, New York

Private Collection, Europe

### Exhibited

Los Angeles, Hammer Museum, *Hammer Project: Jonas Wood*, 5 February - 9 May 2009, pp. 18-19 (illustrated)

Rhythmic circular and bold geometric rectilinear forms align on the intensely coloured plane of *Untitled (Red and Black)*, containing Jonas Wood's most popular subject matter, the plant. A means for painting from life, for Wood plants are a tool through which he asserts his own language. Celebrated for his simplified treatment of everyday scenarios, Wood has mastered the presentation of reality with a surreally flattened perspective. Taking liberties with compressed graphic forms, suggestive of the subject matter, the textures and bold shapes emphasise the illusion of distorted space.

Less realist in colour and form, the present example of Wood's favoured subject matter recalls the geometric superiority of Kazimir Malevich. Malevich who moved away from the solitary use of the square, was attracted to the dynamism of rectangles and circles. Similarly, fellow abstract pioneer Wassily Kandinsky heralded the special importance of the triangle in his 1912 book *Concerning the Spiritual in Art*. All essential elements in the study of alchemy, the circle, triangle and square come together in *Untitled (Red and Black)* to form the flattened perspective of a simple yet elegant plant.

Here the viewer is confronted by a seemingly level plane; dimensions and perspective are superfluous to the illusionary composition. Stark colours and a limited palette, shared by Suprematist purity, leave the strong silhouettes of *Untitled (Red and Black)* immovable at the centre of the composition.

With the title referencing colour over subject matter, Wood highlights the importance of form and colour over his beloved and often revisited subject matter. Exhibited alongside a series of other superbly minimalist plant works in 2010 at Hammer Projects, the present work serves as a prism of the artist's memory, a visual diary of lasting impressions. Casting an illusionary perspective across the plane, the realistic subject matter is objectified. Wood preserves the beauty of the unassuming horticultural subject matter, combining modernist abstraction with realistic figuration. Through his partially abstract rendering of subjects, Wood's montage-based subject is left uncompromised. Simpler in form than his other more realistic plant and supremely abstract, the still life evokes nostalgia, elevating the viewer to a realm of pure interior scenery.



# 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 £100,000, 20% of the portion of the hammer price above £100,000 up to and including £1,800,000 and 12% of the portion of the hammer price above £1,800,000.

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

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

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

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

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

## 5 Conduct of the Auction

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

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

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

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

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

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

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

## 6 Purchase Price and Payment

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £100,000, 20% of the portion of the hammer price above £100,000 up to and including £1,800,000 and 12% of the portion of the hammer price above £1,800,000. 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](http://www.phillips.com) (the 'Privacy Policy') and available on request by emailing [dataprotection@phillips.com](mailto: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](mailto: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.

# Sale Information

## 20th Century & Contemporary Art Evening Sale

### Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

### Auction

29 June 2017, 7pm

### Viewing

21 – 29 June 2017

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

### Sale Designation

When sending in written bids or making enquiries please refer to this sale as UK010417 or 20th Century & Contemporary Art Evening Sale

### Absentee and Telephone Bids

tel +44 20 7318 4045

fax +44 20 7318 4035

Susanna Brockman +44 20 7318 4041

Rebecca Gathercole +44 20 7901 7927

bidslondon@phillips.com

### Front cover

Lot 8, Gerhard Richter, *Abstraktes Bild* (682-4), 1988  
(detail) © Gerhard Richter 2017 (0163)

### Back cover

Lot 13, Bridget Riley, *Rill*, 1976 (detail) © Bridget Riley 2017.  
All rights reserved

## 20th Century & Contemporary Art Department

### Head of Evening Sale

Henry Highley +44 20 7318 4061

hhighley@phillips.com

### Cataloguers

Charlotte Gibbs +44 20 7901 7993

cgibbs@phillips.com

Lisa Stevenson +44 20 7318 4093

lstevenson@phillips.com

### Administrator

Rachel Boddington +44 20 7318 4050

rboddington@phillips.com

### Property Manager

Ross Martin +44 20 7318 4057

rmartin@phillips.com

### Photographers

Jean Bourbon

Kent Pell

Charlie Sheldon

Marta Zagodzón

### Auctioneers

Henry Highley

Susanna Brockmann

Adam Clay

### Catalogues

London +44 20 7901 7927

New York +1 212 940 1240

catalogues@phillips.com

£22/€25/\$35 at the gallery

### Client Accounting

Richard Addington, Head of Client

Accounting +44 20 7901 7914

Jason King, Client Accounts Director

+44 20 7318 4086

### Buyer Accounts

Carolyn Whitehead +44 20 7318 4020

### Seller Accounts

Surbjit Kaur +44 20 7318 4072

### Client Services

30 Berkeley Square, London W1J 6EX

+44 20 7318 4010

### Shipping

Andrew Kitt +44 20 7318 4047

Lewis Thomas +44 20 77901 7920

The 20th Century & Contemporary Art department would like to thank William Paton, Mackie Hayden-Cook, Maria Vittoria Raiola, Alina Cherniakova, Kira Yankovich and Jean-Paul Laurenceau for their research, writing and assistance in producing this catalogue.

# Discreet. Knowledgeable. Global.

As well as our global auction seasons in London, New York and Hong Kong, we also facilitate private sales all year round. To discuss buying or selling a work privately through Phillips, contact:

Miety Heiden  
Deputy Chairman and Head of Private Sales  
[mheiden@phillips.com](mailto:mheiden@phillips.com)  
+44 7393 141 145

# PHILLIPS

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

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

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

Paddle Number

--

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

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

Sale Title		Sale Number	Sale Date
Title	First Name	Surname	
Company (if applicable)		Account Number	
VAT number (if applicable)			
Address			
City		State/Country	
Post Code			
Phone		Mobile	
Email		Fax	
Phone number to call at the time of sale (for Phone Bidding only)			
1.		2.	

**Please complete the following section for telephone and absentee bids only**

[illegible]

\* Excluding Buyer's Premium and VAT

Signature

Date \_\_\_\_\_

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

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

- **Private Purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company Purchases:** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £100,000, 20% of the portion of the hammer price above £100,000 up to and including £1,800,000 and 12% of the portion of the hammer price above £1,800,000.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +44 20 7318 4035 or scan and email to [bidslondon@phillips.com](mailto:bidslondon@phillips.com) at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +44 20 7318 4045.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express, Mastercard or Union Pay (for in person transactions only), UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- You will not have the right to cancel the sale of any lot purchased by you under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at [www.phillips.com](http://www.phillips.com) or available on request by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com). We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com).
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

## Inform. Archive.

The Bridget Riley Archive is preparing the forthcoming complete catalogue of Bridget Riley's paintings and would like to hear from owners of any works by the artist so that these can be included in this comprehensive publication.

Please write to: The Bridget Riley Archive,  
c/o 20th Century and Contemporary Art,  
Phillips, 30 Berkeley Square, London W1J 6EX



## **Index**

**Auerbach, T.** 31

**Baselitz, G.** 9

**Bourgeois, L.** 14

**Bradford, M.** 12

**Bradley, J.** 29

**Castellani, E.** 23

**César** 25

**Doig, P.** 11

**Fontana, L.** 22

**Gober, R.** 28

**Haring, K.** 6

**Hirst, D.** 20

**Léger, F.** 26

**Levine, S.** 27

**Murillo, O.** 15

**Oehlen, A.** 17

**Pistoletto, M.** 24

**Polke, S.** 10

**Prince, R.** 3

**Richter, G.** 8, 18

**Riley, B.** 13, 19

**Ruby, S.** 16

**Schoonhoven, J.** 21

**Schütte, T.** 1

**Stingel, R.** 7

**Tillmans, W.** 2

**Warren, R.** 5

**Wood, J.** 4, 32

**Wool, C.** 30









