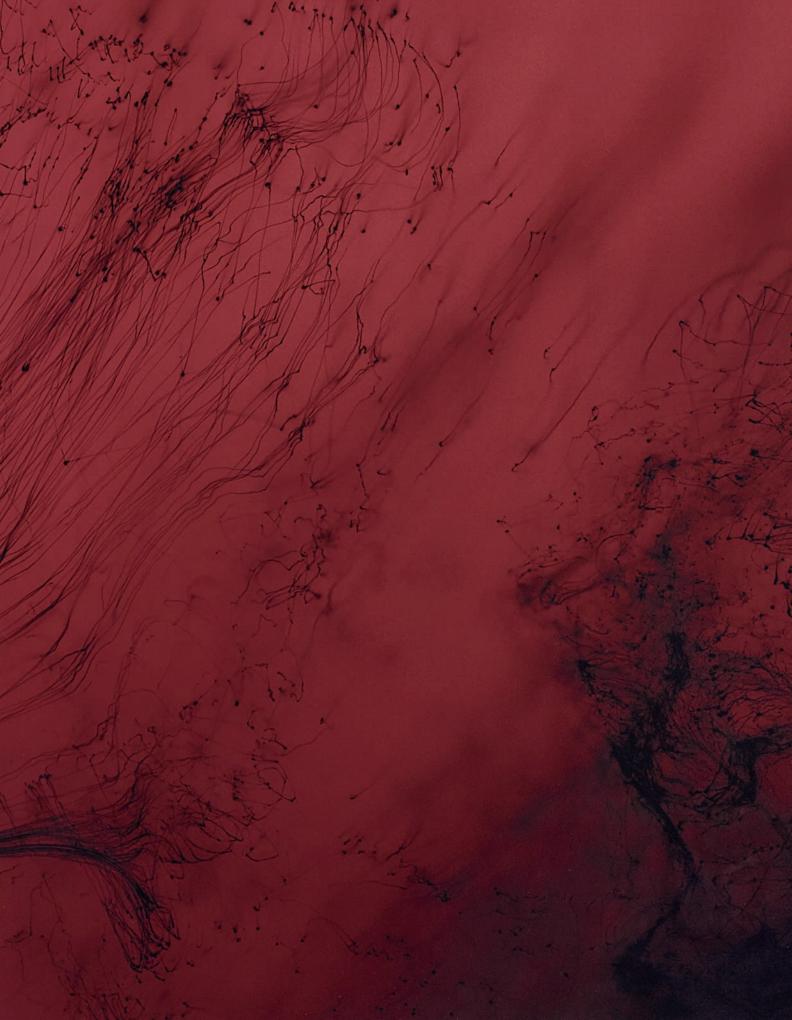






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n. Ilya Kabakov and Emilia Kabakov

20th Century & Contemporary Art Evening Sale London, 6 October 2017, 5pm

Auction and Viewing Location 30 Berkeley Square, London W1J6EX

Auction 6 October 2017, 5pm

Viewing

29 September – 6 October 2017 Monday – Saturday 10am – 6pm Sunday 12pm – 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as UK010617 or 20th Century & Contemporary Art Evening Sale

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PHILLIPS

I. Wolfgang Tillmans b. 1968

Einzelgänger VIII c-print, in artist's frame sheet 228.1 x 170.5 cm ($89\frac{3}{4}$ x $67\frac{1}{6}$ in.) overall 238.4 x 181.1 cm ($93\frac{7}{6}$ x 71¹/₄ in.) Executed in 2003, this work is number 1 from an edition of 1 plus 1 artist's proof.

Estimate

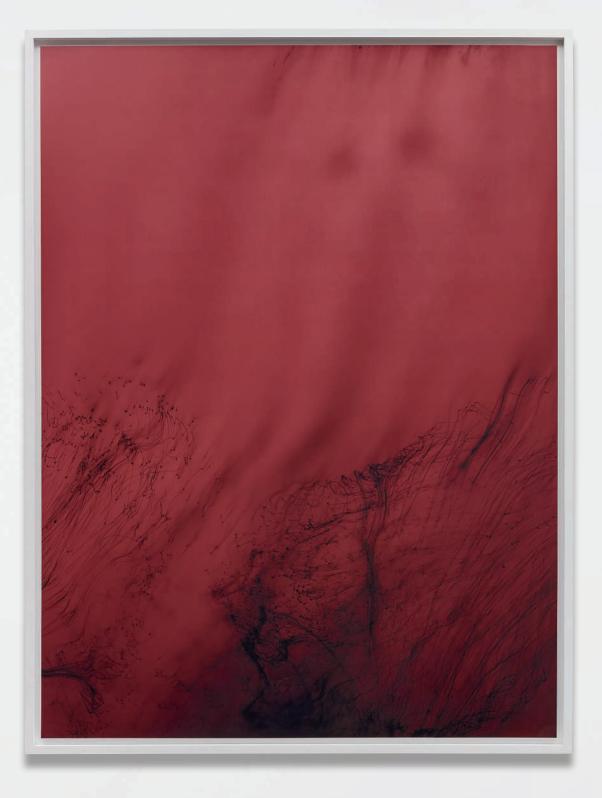
£200,000-300,000 \$266,000-399,000 €222,000-333,000 ♠

Provenance

Galería Juana de Aizpuru, Madrid Acquired from the above by the present owner in June 2008

Contemplative and mystical, *Einzelgänger VIII* marks Wolfgang Tillmans' rare, mesmerising and expressive first series of abstract configurations from 2003. An explosion of deep red hues envelops the viewer, a majestic example of Tillmans' expert diffusion of light. The graceful composition, liquid-like in its fluidity, is developed by hand, each mark achieved through the artist's own gestures when exposing photographic paper to light. Bringing creative possibilities to the fore of his practice, Tillmans' abstract photographic compositions have been subject of two recent major exhibitions at the Tate Modern, London, and the Fondation Beyeler, Riehen, internationally highlighting the importance of the innovative artist's pioneering and progressive photographic experimentations.

Exposing the purest form of photography through the use of a light pen, Tillmans' abstract compositions, which have gradually evolved, transcend traditional artistic categorisation. Clouds of pigment diffuse across the plain, the veins of black reflecting the artist's physical presence in the artistic process. Composing his subject through his manipulation of light, the artist records his own movement in time. This original body of work marks the beginning of the artist's gradual and progressive journey toward abstraction. Followed by his larger Freischwimmer series and then, following a short break, the Greifbar works, the Einzelgänger series is a deep, sombre and contemplative series. Through his abstract compositions the artist has forged a new reality, one which bridges the gap between photography and painting. Defining his abstractions as photographs, Tillmans also notes that 'photography is only a continuation of sculpture and painting. I see myself in the tradition of picture-making... Art that stays has invented new ways of picture-making. If I can invent something once a year, for 50 years, I'm very happy' (Wolfgang Tillmans, quoted in Scott Timburg, 'Mix and match photographs', Los Angeles Times, 16 September 2006, online).



The artist's personal and gestural involvement in the process, however, takes the work beyond the traditional medium of photography. *Einzelgänger VIII* celebrates the pioneering nature of Tillmans' practice; he has created a photograph without a negative and without a camera. An alchemist, Tillmans simply paints with light.

Relying on a seemingly uncontrollable energy such as light, Tillmans' compositions utilise chance as an active and crucial ingredient to create symphonic optical effects. On the process Tillmans notes, '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, quoted in Dominic Eicher, 'Look again', Frieze, issue 118, October 2008, online). Probing the very essence of photographic processes, *Einzelgänger VIII* evokes the early experimental investigations of László Moholy-Nagy and György Kepes, whilst displaying an affinity to the modernist, meditative Colour Field paintings of Mark Rothko.Emitting an aura akin to the Rothko Chapel in Houston, Texas, the present work is captivating in its profound, gestural and contemplative hues. Interrogating the nature of perception through diverse techniques, Tillmans, like his experimental predecessors, constantly challenges the standards of artistic creation through the altered perspective of photography. Where Moholy-Nagy, in the 1920s, was one of the first artists to experiment with placing objects, including his own hand, onto light-sensitive paper, creating 'a bridge leading to a new visual creation for which canvas, paintbrush, and pigment cannot serve' (László Moholy-Nagy, quoted in 'Photogram arid Frontier Zones', Fotogram und Grenzgebeite, i10, no. 21/22, 1929, pp. 190-192), Tillmans provides a contemporary exploration of the qualities of space, time, light and interaction. *Einzelgänger VIII* transcends categorisation and serves as a superlative example of the artist's mastery of photographic processes.

Unidentifiable, the viewer attempts to unravel the multitude of formations; the misty haze across the plane of the work could be mistaken for a passing moment in nature rather than the artist's active manipulation of light. The transformative power of Tillmans' technique is central to the composition, the subject becomes subordinate to the aesthetic power of the charged image and the importance of the artwork itself is emphasised. Literally translating to 'loner', *Einzelgänger VIII*, a landscape drawn into abstraction, directs the viewer towards the solitary process of its creation and appreciation. The artist, together with the energy of light, composes the mystical work, creating depth within the void of the plane.

Illusionary in its abstraction, the present work is an ethereal example of Tillmans' mastery of light. *Einzelgänger VIII* demonstrates the esteemed artist's exceptional ability to channel energy, questioning contemporary notions of perception whilst presenting the viewer with a mirage in red and black. Creating lustrous strokes Tillmans forges a new sublime reality, a realm freed from the constraints of hierarchy and doctrine.



The Rothko Chapel,

Houston, Texas © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London 2017. Image: Rothko Chapel, Houston, TX



2. Günther Förg 1952-2013

Untitled

signed and dated 'Förg '90' on the reverse acrylic on lead on wood 149.9 x 110.5 cm (59 x 43½ in.) Painted in 1990, this work has been authenticated by Michael Neff for The Estate of Günther Förg and is recorded in the archive under no. WVF.90.B.0530.

Estimate

£200,000-300,000 \$266,000-399,000 €222,000-333,000 ‡♠

Provenance

Galleria Lia Rumma, Milan Acquired from the above by the present owner

Exhibited

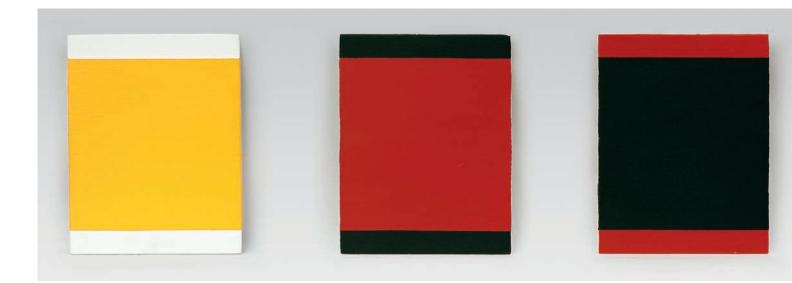
London, White Cube, *Günther Förg: Lead Paintings*, 3 June - 11 July 2015, pp. 8-9 (illustrated)

We are grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

'I like very much the qualities of lead – the surface, the heaviness... I like to react on things; with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something – its scratches, scrapes.'

Günther Förg





At the zenith of Günther Förg's significant and multidisciplinary artistic output lie his *Lead Paintings*, which he commenced in the late 1980s. The transcendent and painterly *Untitled*, 1990, belongs to the earliest of these works, the irregular and vibrant surface placing the composition within the apex of the artist's creative output. Emphasising the purity of colour and medium, *Untitled*, combines the artist's process-based technique on an unusual metal foundation, with the sensuality of chromaticity.

Clearly banded, strong masses of colour are combined in Untitled. Eschewing symmetry and asymmetry in its irregular surface, the composition is formed from two colours masterfully divided across the contrasting plane. Calling upon the aesthetics of Colour Field painting, Förg's use of absolute colour is magisterial in its boldness. Of utmost importance to Förg and his predecessor, Blinky Palermo, was American Abstraction and the arrangements of interacting colours. Like Palermo and in contrast to the ideals of American Abstraction, however, Förg allowed the material qualities of his work to become his vehicle for expression. In the Lead Paintings, the soft stability of lead becomes central to the composition. Through the transparency of the thinly painted acrylic surface and the evidence of the irregular material beneath, Förg resists the metaphysical desires of the likes of Mark Rothko and Barnett Newman. The artist favoured the formal architectural and material qualities of his work over the sublime aura of Colour Field painting. The wash of rich orange, hand-painted with the evidence of gestural brush marks proudly present at the forefront of the composition, is juxtaposed against the ground material, naturally oxidised and unpredictably aged.

The viewer is confronted with an expanse of textural tones. As with the work of Palermo before him, in his *Lead Paintings* Förg demonstrates the absolute importance of materiality and the status of medium in the artistic experience.

While Förg's initial painterly experiments were occupied with black monochrome works, the Lead Paintings followed a stationary period in the artist's creativity. After having given up painting altogether in the early 1980s, in the late 1980s Förg recommenced with his Lead Paintings, compositions created by covering a wooden frame or panel with sheets of lead and subsequently painting directly onto these sheets, without treatment or preliminary ground. Emitting a distinctive solidity, the artist's choice of materials underlines the strength of colour. Utilising any residing marks and scrapes in the lead ground, the artist builds upon the history of the material he has chosen to use. Commenting on the physicality of the medium he notes 'I like very much the qualities of lead - the surface, the heaviness... I like to react on things; with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something - its scratches, scrapes.' (Günther Förg, quoted in David Ryan, Talking Painting, London, 2002, p. 77). The surface effect harnessed by the artist in the present work highlights Förg's career-long concern with materials.

Working predominantly in series', Förg's varied artistic output, including photography, sculpture, painting, installation and wall painting, spanned more than thirty years. Focusing on creating serialised groupings of works the artist investigated the formal properties of painting and the result of



Blinky Palermo, Himmelsrichtungen I, 1976, acrylic on aluminium, Museum Ludwig, Cologne © DACS, 2017. Image: Rheinisches Bildarchiv, rba_159 471, Bonn 2014

> Mark Rothko, Untitled, 1955, acrylic and mixed media on canvas, The Israel Museum, Jerusalem, Israel 0 1998 Kate Kotho Prizel & Christopher Rothko ARS, NY and DACS, London 2017. Image: The Israel Museum, Jerusalem, Israel/ Bridgeman Images

experimenting with different mediums. Resolutely abstract, the *Lead Paintings* reverberate the themes of the artist's experiments with architectural photography where he focused on fragments of buildings and placed them within the composition. Similarly in the present work the mass of orange is framed, like a carefully composed photograph, between two dark and dense bands of black.

Pairing geometrical stylistic elements with an expressionist evocation of mood, the artist presents a synthesis that frees the work from figuration. Here, invoking the Suprematist ideals of Kazimir Malevich who rejected preconceived artistic norms, Förg presents a new tangible and architectural branch of abstraction. 'Really, painting should be sexy. It should be sensual. These are things that will always escape the concept. I think painting is a resilient practice; if you look through the history of painting it doesn't change so much and we always see it in the present. It is still now' (Günther Förg, quoted in David Ryan, *Talking Painting*, Karlsruhe, 1997).

Reconfiguring the course of Minimalist painting, Förg's most iconic compositions, the *Lead Paintings*, are exemplary of the artist's ultimate ability to forge new architectural territory in the field of abstraction. Requiring the viewer to consider the physicality of the work and the space within which it is presented, *Untitled* creates a new framework for visual experience. Firmly rooted within the path of Modernism, Förg's experimentations with materiality obtain architectural status within twentieth century abstraction.



3. Oscar Murillo b. 1986

Just Dreams oilstick, oil, concrete dye and spray paint on canvas $220 \times 170 \text{ cm} (86\% \times 66\% \text{ in.})$ Executed in 2013.

Estimate

£150,000-200,000 \$200,000-266,000 €167,000-222,000 ♠

Provenance

Carlos/Ishikawa, London Acquired from the above by the present owner

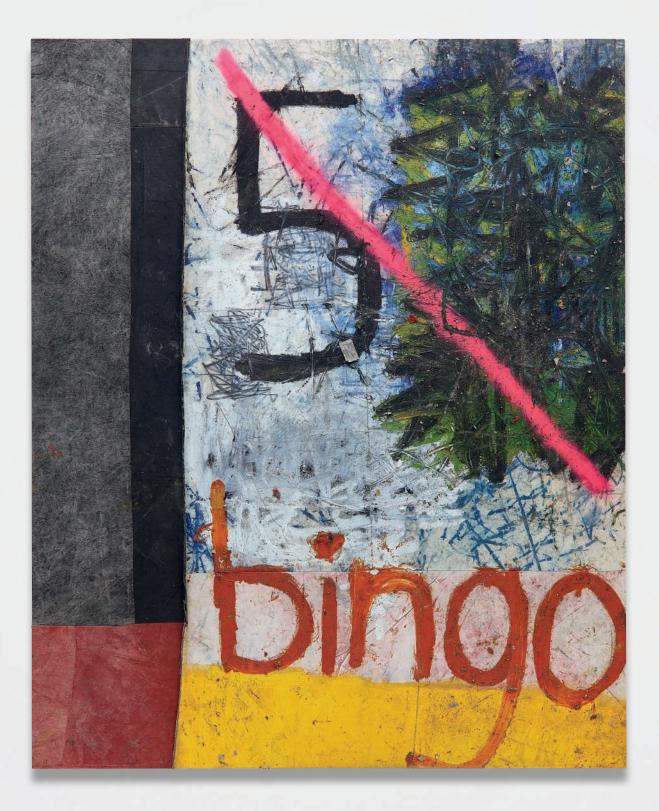
A striking blend of painting, drawing, action and installation, *Just Dreams* presents Oscar Murillo's characteristically captivating and infectious dynamism. Erratic and expressive, the present work is exemplary of the Columbian émigré's prolific and exciting artistic output.

Recognisable within the varied and gestural canvas is the indication of the game Bingo, a gambling game reliant on the random selection of numbers. *Bingo Paintings*, also a distinct series within the artist's oeuvre, typically present numbers on dirtied and heavily worked canvases in multiple parts. Here, the text 'bingo' when read together with the title, *Just Dreams*, moves the composition toward the realm of fate. This overt reference to gambling and the elevation of this to the status of a dream, a desire, suggests that the fate of man is uncontrollable. Interrogating chance and desire within the depth of the seemingly unresolved yet masterfully worked composition, Murillo questions the viewer's destiny.

His own fate bringing him to London at the age of ten, Murillo's hometown in South America is central to his artistic practice. Echoing the atmosphere of a factory in Columbia, the artist's work is saturated with reality. Through traces, marks and patterns of paint the works almost appear functional, as though portraying the random effects of factory machinery. Seeking to

disintegrate social and artistic confines, Murillo humorously yet emotionally uses textural and semantic tools to entwine his individual experiences into his art. Painting lies central to his practice, though the artist often eschews the traditional brush for a broomstick to create canvases smudged with dirt, dust, and studio debris. The canvases gather studio DNA and information before being marked, assigning them an archival quality through material and linguistic surface markings. Through his use of materials the artist links contemporary and historical production, depositing an enduring sense of creation and labour throughout Murillo's process. 'Paintings happen in the studio where I have my own kind of system, although there can be physical residue of performance in them... The idea is to get through as much material as possible' (Oscar Murillo, quoted in Legacy Russell, 'Oscar Murillo', BOMB Magazine, online).

Instilling his works with a performative quality, the presentation of the canvas is central to the composition. Murillo's own identity is ground deeply into the dirtied brilliance of the present composition's warp and weft. The depth of *Just Dreams* reveals itself through examination and consideration of materiality. Immersed into the process of its creation, the viewer becomes enveloped in Murillo's aesthetic and visual language. A vessel of energy in its crudity, *Just Dreams* is a celebrated example of the artist's revered practice.



o 4. Ed Ruscha b. 1937

Devil

signed and dated 'Edward Ruscha 1975' on the reverse blackberry juice on paper 53.7 x 72.4 cm (21½ x 28½ in.) Executed in 1975.

Estimate

£250,000-350,000 \$333,000-466,000 €278,000-389,000

Provenance

Anthony d'Offay Gallery, London Monika Sprüth Philomene Magers Galerie, Munich The Sender Collection, New York Sotheby's, London, 26 June 2013, lot 2 Acquired at the above sale by the present owner

Exhibited

Munich, Monika Sprüth Philomene Magers Galerie, *Ed Ruscha: Gunpowder and Stains*, 6 May - 17 June 2000, pp. 24-25 and p. 60 (illustrated)

Literature

Edward Ruscha, *They Called Her Styrene*, London, 2000, n.p (illustrated) Lisa Turvey and Harry Cooper, *Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume 1:* 1956–1976, New York, 2014, no. D1975.47, p. 400 (illustrated)

'New mediums encourage me. I still paint in oil paint. But what I'm interested in is illustrating ideas.'

Ed Ruscha



'There is a connection with my work and my experience with religious icons... Some of the flavors come over, like incense used in the Church, benediction... I liked the ritual. I liked the priest's vestments – there was a deep mysterious thing that affected me.'

Ed Ruscha

Depicting solitary gas stations, sprawling Hollywood boulevards and cinematic Californian landscapes, Ed Ruscha's prolific artistic output has become as recognisable as the surroundings that the artist has chosen to study. Drawing upon logos, adverts and other quintessentially Pop emblems, Ruscha's slick canvasses explore and manipulate the resonance of individual words or phrases. Choosing perhaps one of the most religiously provocative subjects, the Devil, Ruscha's powerful work on paper also demonstrates his pioneering exploration of unconventional and organic mediums. The present work is a significant example from his Stain series, and belongs to one of only seven known works executed between 1975 and 1977 in which Ruscha mastered the application of blackberry juice to create an exquisite surface quality. The refreshing and tactile paper texture, combined with the razor sharp execution of his selected word, Devil, converge in a paradoxical and intriguing marriage of conflicting connotations and associations. It is this biting wit and erudite handling of concept and materials which makes Devil exemplary of Ruscha's works on paper.

Ruscha's ambitious experimentation with organic materials cemented the esteemed artist's innovations as a distinctive canonical moment in twentieth century art, thus making his works from the sixties and seventies particularly exciting. Ruscha perfected the use of unusual mediums in the studio where he rigorously experimented with the varying effects and qualities of materials.

Detail of the present work



Ed Ruscha, Evil, 1973, blood stains on satin, Private Collection © Ed Ruscha. Image: Katherine Du Tiel



Releasing Stains in 1969, an edition of boxed sheets of paper containing a single stain dropped in the middle of each sheet, Ruscha began his exploration of material properties. Amongst a variety of bases such as silk or moiré, Ruscha tested yellow pepper, tea, bodily fluids, egg yolk, sulphuric acid and gunpowder. Excited by the possibilities of alternative materials, Ruscha stated 'New mediums encourage me. I still paint in oil paint. But what I'm interested in is illustrating ideas' (Ed Ruscha, quoted in Christopher Fox, 'Ed Ruscha discusses his latest work with Christopher Fox', Studio International, no. 179, June 1970, pp. 281-287). In the present work, the essence of the inky blackberry is smoothed and refined to a yellow dye. Expertly applied to the paper, the juice appears fluid, staining the sheet with a deep sunny hue. The lettering and background is inverted, with the pure white, heavenly letters spelling out Devil. The embodiment of all things satanic and evil, the Devil is largely associated with fiery reds and sooty blacks, conveying the eternal abyss and hell fire. Here, Ruscha utilises a light and airy palette, breathing life and hope into universal fear of the Devil.

Ruscha's lexical references to religion are peppered throughout his oeuvre. Raised in a Catholic family in Omaha, Nebraska, and then Oklahoma City, Ruscha's relationship to Catholicism is complex. Leaving Oklahoma in 1956 to attend the Chouinard Art Institute in California, Ruscha was liberated by the progressive Californian culture which seemed at odds with his Bible Belt, mid-Western upbringing. Speaking to the New York Observer in reference to his *Three Catholics: Warhol*,

Ruscha and Mapplethorpe show at Cheim & Read Gallery, New York, Ruscha stated, 'If anything, I left the so-called spiritual awakening behind when I left Oklahoma. I'm not trying to say anything religious' (Ed Ruscha, quoted in Jeffrey Hogrefe, 'Confession in Chelsea', New York Observer, 11 May 1998, p. 26). Bound with childhood memories and nostalgic familial recollections, the strict religious teachings he received at Sunday school as a child had a profound effect on his visual syntax, rather than his spirituality. Opting to depict the most emphatically loaded words, such as Evil, Pure Ectasy and Gospel, often representing poignant religious tropes, ideas and figure heads, Ruscha's skilled handling of these enormous spiritual concepts encompass a wealth of connotations. Speaking about his earlier 1967 work, Sin, Ruscha asserted 'I never believed in this "You are sin. You are dead for eternity." The imagery, though, I always thought was very seductive. Just the smell of incense, the icons and marble floors, and all those foxy vestments and everything had some sort of allure...' (Ed Ruscha, quoted in Jeffrey Hogrefe, 'Confession in Chelsea', New York Observer, 11 May 1998, p. 26).

A wry formalisation of a fear itself, *Devil* particularly conveys Ruscha's sharp encapsulation of loaded syntax through a carefully selected combination of colour, form and typography. A paradox of colour and subject, *Devil* confronts the enormity of religion face on. Exploring the polarisation of good and bad, heaven and hell, God and the Devil, Ruscha reduces the Devil to letters on a sheet, whilst maintaining the weighted spiritual clout of the word itself.

o **5.** Albert Oehlen b. 1954

Untitled

signed and dated 'A. Oehlen '08' on the reverse spray paint, inkjet, oil and paper on canvas 240×200.7 cm ($94\frac{1}{2} \times 79$ in.) Executed in 2008.

Estimate

£400,000-600,000 \$532,000-798,000 €444,000-666,000 ‡ ♠

Provenance

Gagosian Gallery, New York Private Collection, New York

'I actually forced myself into the computer stuff to have that exchange affect all my paintings... Of course some are black and white, and have these lines going their way while others have more mud and, I don't know... fog and whatever, but they have a lot to do with each other.'

Albert Oehlen



Central to the rehabilitation of painting in the 1980s and challenging the preconceived artistic canon, Albert Oehlen positioned himself as the *enfant terrible* of the 1980s German art scene. The present work, *Untitled*, is an outstanding example from Oehlen's *Computer Painting* series, in which the artist first introduced digital technology into his disruptive painterly practice. As one of the first painters to unmistakably incorporate computer imagery in his works, the artist liberated the formal boundaries of painting through the pixelated nature of his compositions. Presenting the viewer with Oehlen's powerful and divergent forms, the layers of the composition are built upon one another to form an erratic and charged composition.

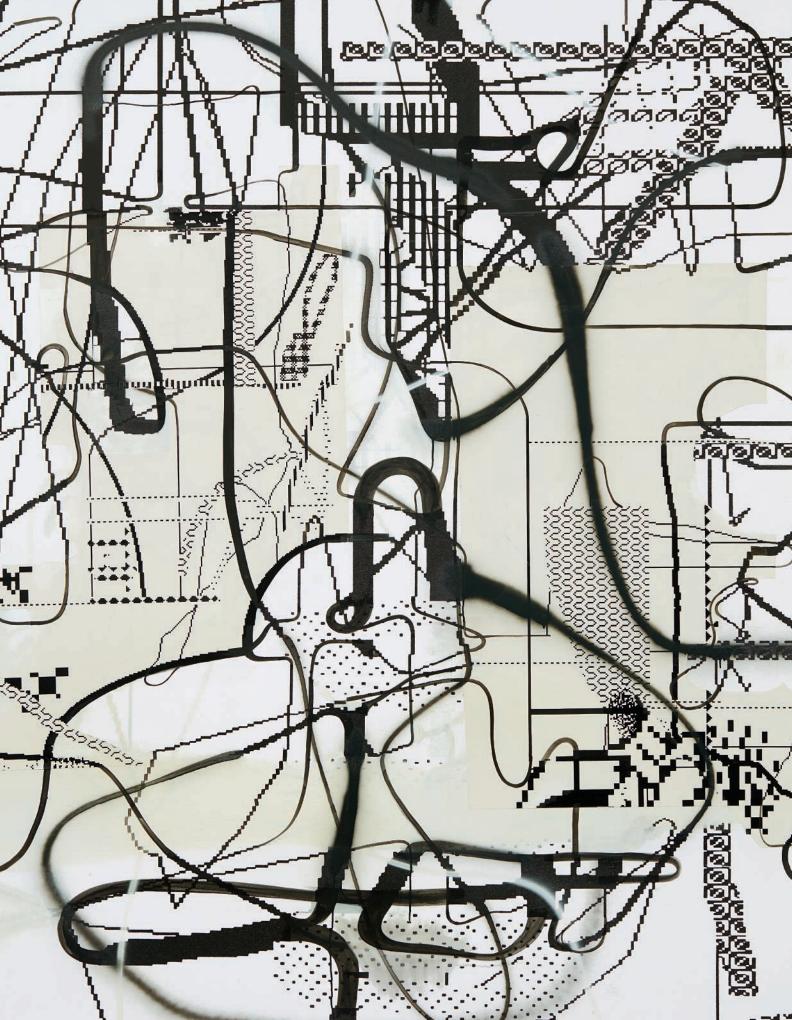
With unremitting energy radiating throughout the composition and violent clashes of lines, Untitled gives an impression of visual chaos, with unruly linear configurations clamouring for attention. Black sensual lines intertwine, jostling against a white background they leave the viewer pondering where each line finds its beginning and end. Impulse seems to be at the core of Oehlen's oeuvre, though on closer inspection the chaos has been carefully and aesthetically arranged. In his Computer Paintings the artist creates an abstracted pattern, first rendering his composition with a mouse, the artist then prints, silkscreens and or paints these gestures onto his chosen material, canvas or paper. Often combining these techniques, regardless of the repeated patterns, in his Computer Paintings, the artist creates varied and layered compositions. Composed on a computer programme, the series is founded on the notion of seriality. Through the process, Oehlen instills the work with a sense of irony as the use of the human hand to perfect the final

product destroys the legitimacy of the term *Computer Painting*. Arguably scornful of the artist's hand, using digitally rendered images Oehlen appears to be questioning the skill of painting. In contrast, however, through perfecting the final image with oil paint, the artist celebrates the infinite potential of digital imagery. Disrupting, complicating and obscuring the pictorial plane, *Untitled* assertively pushes the boundaries of painting and compositional structures, engaging multiple perspectives. Utilising paper on canvas the artist increases the dimensionality of the work and questions the limits of the pictorial plane.

Embracing digital manipulation, the artist began this celebrated series following the purchase of his first laptop computer in 1990 and only concluded the series around 2008. Executed in these final years, the present work encapsulates the artist's creative genius. With the initial works from 1992 rendered in fully monochrome, from the mid-1990s the artist spent a period creating vibrantly coloured Computer Paintings before returning to black and white. In the present work we see the artist going back to his initial experimentations, devoid of colour, Untitled pays homage to the earlier works and is considered a consolidation of the artist's perfected aesthetic. Having spent over a decade replicating computer derived digital motifs, Oehlen fully explored his abstract imagery through varying and manipulating the composition whilst persistently utilising the same imagery. Simultaneously a cataclysmic explosion of forms and a tempestuous abstract violent configuration, Untitled synthesises the manual and the digital. Placing technology at the centre of Computer Paintings, the artist creates an innovative and mesmerising visual experience.



Willem de Kooning, Painting, 1948, enamel and oil on canvas, Museum of Modern Art, New York © The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London 2017. Image: Museum of Modern Art, New York/ Scala. Florence



The line is the protagonist of Oehlen's work. The sensual delight of forms and the physical menace and tension of varied layers is evident at many points throughout his oeuvre. At times recalling Willem de Kooning's graphical equilibrium, Oehlen masterfully interrogates the dimensionality of the picture plane. Similarly, invoking Brice Marden's layering of lyrical forms and manipulation of colour with ghostly and partially erased lines, both artists allow the coils to remain atop the canvas, provoking further contemplation of the depth of the composition. In Untitled, Oehlen uses these expressive bands to blend physical human creation with digital imagery, some lines are digitally rendered and others are man made gestural strokes. In his celebrated series the artist sparks debate, with his use of computer generated imagery prompting dialogue on the excitement of newfound digital pictorial mediums. Oehlen was a trailblazer of sorts, testing preconceived boundaries of creation and incorporating technology into art at a time when the two were directly opposed. A school of creativity followed his initial experiments with digital media, such as the work of Wade Guyton and Cory Arcangel. Within a present day context with the proliferation of digital concepts, the gravity

of the initial shock of the *Computer Paintings* seems incomprehensible. *Untitled* is deeply rooted in art history, it is both timely and resolutely innovative.

In the early 1980s in Berlin, Cologne and Hamburg, Oehlen and his contemporaries, Werner Büttner, Georg Herold and Martin Kippenberger garnered public attention for their desire to shock and provoke. Amidst the experience of his surroundings in post war Germany within an environment of punk music and Gestalt theory, the artist studied under Sigmar Polke and rebelled against the prevailing aesthetic of the time. Occupied with abstract means of representation, Oehlen engaged with divergent forms of presentation. The artist took up painting, a radical decision at a time when conceptual art dominated and painting was considered passé. Believing that the only way to revive painting was to dismantle it from the inside out by re-establishing its techniques, the artist denuded centuries of aesthetic tradition, disregarding all types of established visual codes to expose new uncharted potential for the medium. Here, seeking to challenge the viewer and present new and rare forms of creation, the artist bridges the boundaries between the representational and the abstract, questioning notions of perception.

Jackson Pollock, Silver over Black, White, Yellow and Red, 1948, oil and enamel on paper laid on canvas, Centre Pompidou, Paris © The Pollock-Krasner Foundation ARS, NY and DACS, London 2017, Image: Centre Pompidou, Paris / Bridgeman Images



Brice Marden, Study for the Muses (Eaglesmere Version), 1991-1994/1997-99, oil on linen, Art Institute of Chicago @ ARS, NY and DACS, London 2017. Image: MOMA, New York/Scale, Fiorence



'I begin with a print and then start treating it... the idea is to have it and to be unhappy with it...I try to have something really difficult or daring because the more daring it is, the more surprising the result is'

Albert Oehlen

In Untitled, Oehlen characteristically intertwines symbolic content with formal investigations into the power of the image. Purposefully creating playful, content related, misunderstandings, the artist leaves his work notoriously challenging to classify. The work is rich with the artist's characteristic engagement of the artwork as a means for communication and interrogation of the notion of creation. The present work, from the culmination of the artist's celebrated *Computer Painting* series, is a powerful and captivating composition, conveying the aesthetic of a crucial turning point in the path of contemporary history - the visual impact of digital technology in the early 2000s. Exploring the limitations of abstraction, Oehlen presents a masterful canvas brimming with meaning yet simultaneously fantastical in its execution.





Property from a Private American Collection

6. Hurvin Anderson b. 1965

Peter's Series: Back signed, titled and dated 'hurvin A "Peter's Series: Back" JAN 2008' on the overlap oil on canvas 187 x 147 cm (73% x 57% in.) Painted in 2008.

Estimate

£600,000-900,000 \$798,000-1,200,000 €666,000-999,000 ‡♠

Provenance

Private Collection, USA

Exhibited

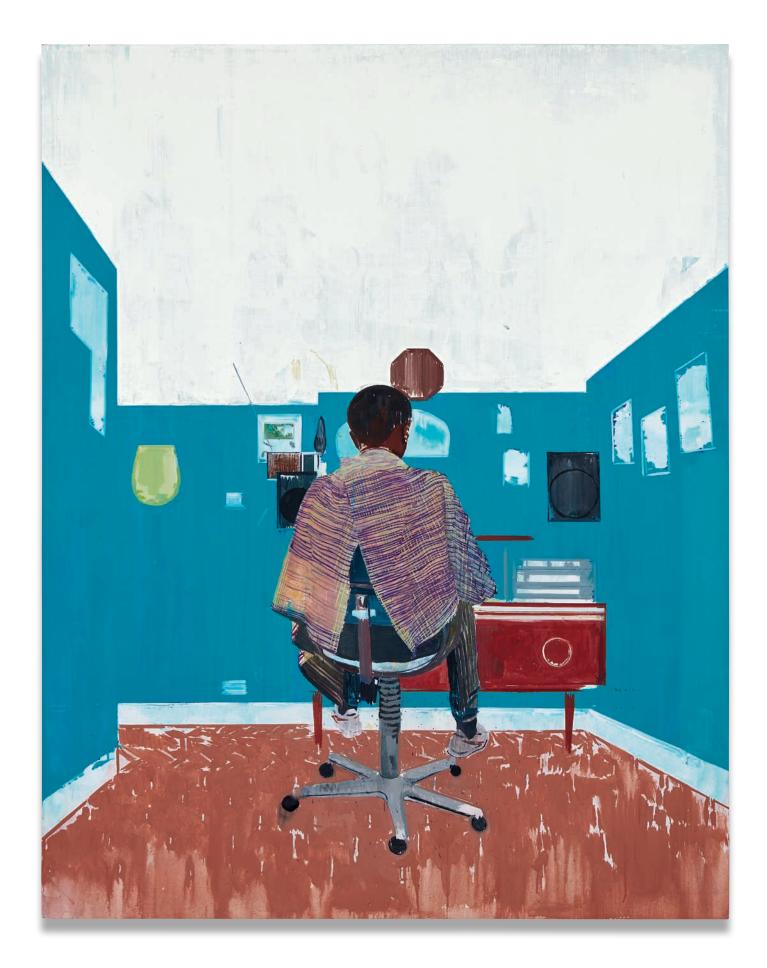
San Francisco, Anthony Meier Fine Arts, *Hurvin Anderson*, 17 January - 28 February 2008 London, Tate Britain, *Art Now: Hurvin Anderson. Peter's Series.* 2007 - 2009, 3 February - 19 April 2009, n.p. (illustrated) New York, Studio Museum in Harlem, *Peter's Series* 2007 - 2009, 16 July - 25 October 2009 Chicago, Museum of Contemporary Art, *Homebodies*, 29 June - 13 October 2013

Literature

Hurvin Anderson: reporting back, exh.cat., Ikon Gallery, Birmingham, 2013, p. 84 (illustrated)

'At first it was the physical space that intrigued me, the attic seemed to have a presence... like somewhere that had been forgotten, some sort of secret meeting hall.'

Hurvin Anderson



Peter's Series: Back is a pivotal work from Hurvin Anderson's esteemed Peter's Series, a group of dynamic paintings and works on paper, which firmly established the artist's practice on an international platform. Exhibited in Anderson's celebrated solo exhibitions in 2009 at Tate Britain, London, and the Studio Museum in Harlem, Peter's Series consists of eight paintings and over fifteen drawings, which Anderson began working on in 2007. Focusing on and revisiting the same subject matter in his painterly re-workings, Anderson's series depicts an intimate attic space converted into a barbershop. The works from the series, reflecting an integral moment in the artist's career, are housed in some of the most prominent public collections; Peter's I is held in the Government Art Collection, London, and Peter's Sitters II is part of the Zabludowicz Collection. Nominated for the 2017 Turner Prize, Anderson's work has been internationally celebrated thanks to his profound representation of British and Caribbean culture, captured through a nostalgic lens, his canvases expertly traversing the lines of abstraction and figuration. Reducing the domestic attic space to a geometrically abstract setting, Anderson introduced the figure as the main focus of the canvas in his last three works within the series. With its centrally seated figure and exquisitely rendered interior, Peter's Series: Back encapsulates Anderson's development of his composition, where figure and background converge in a harmonious marriage of geometric planes, enriched colours and evocative intimacy.

Emigrating from Jamaica after the Second World War, Anderson's parents were part of the Windrush generation of Caribbean migrants who arrived in Britain from the late 1940s to the mid-1960s. Growing up in Birmingham, Anderson's oeuvre reflects on his cultural experience being British-Jamaican and explores his 'own relationship to the Caribbean' ('Hurvin Anderson in conversation with Thelma Golden', Art Now: Hurvin Anderson. Peter's Series. 2007 - 2009, exh. cat., Tate Britain, London, 2009, n.p.). On arrival, the Caribbean migrants faced an unwelcome reception from their fellow British citizens, soon creating their own support networks inside community members' houses. Establishing small churches, blues parties and Black salons or barbershops in domestic spaces, public social hubs for the Black community, such as dancehalls, were few and far between. A space to both socialise as well as have a haircut, black barbers became a convivial arena to relax and discuss politics, sport and current affairs. Anderson's father would take the young artist to his friend Peter Brown's attic room, which he had converted into a barbershop. On picking his father up one day, Anderson took a number of photographs to document the space: 'At first it was the physical space itself that intrigued me, the attic seemed to have a presence; it seemed like somewhere that had been forgotten, some sort of secret meeting hall. I realised that there was something about the figure in the chair and the whole nature of that intimate but shared space that was compelling and that I wanted to paint' ('Hurvin Anderson in conversation with Thelma Golden', Art Now: Hurvin Anderson. Peter's Series. 2007 - 2009, exh. cat., Tate Britain, London, 2009, n.p.). Anderson retrospectively studied his photographs of the room, which he amalgamated with his multiple memories of the space and imagination, to construct his dynamic and varied series.

Hurvin Anderson's original photograph of Peter Brown's attic



Painted in January 2008, Peter's Series: Back gracefully transcends both the figurative and abstract, depicting an unknown sitter pre- or post- haircut. The series provided Anderson with an aesthetic playground to explore the realms of detail, texture and abstraction. In his initial paintings, Peter's I and Peter's II, Anderson rendered figurative interiors, focusing on selected objects to record the space. By Peter's III, however, Anderson's shapes become flattened, reduced to their formal essence to promote their momentary physicality as if glimpsed or recalled from memory. In the last three canvasses from the series, Anderson transports the figure to the forefront of the paintings. As Anderson states 'After dealing with the complexities of representing the barbershop itself, the last three paintings focus on the client and the viewer's relationship to him' ('Hurvin Anderson in conversation with Thelma Golden', Art Now: Hurvin Anderson. Peter's Series. 2007 - 2009, exh. cat., Tate Britain, London, 2009, n.p.). Mathematically calculated and meticulously planned, Anderson's interior compositions display a sense of perspectival complexity, also evident in the work of Richard Diebenkorn, whereby the viewer feels as if they may be viewing the scene 'slightly outside of things' (Hurvin Anderson:

reporting back, exh. cat., Ikon Gallery, Birmingham, September 2013, p. 7), while also assuming the dominant visual position. In *Peter's Series: Back*, subject matter, perspective and abstraction visually converge to produce a sumptuous energised scene, coursing with the tempo of daily life.

Whilst pioneering uniquely refreshing experimentations with perspectival composition, the present work continues a painterly dialogue with some of the most prolific artists of the twentieth century. The influence of Henri Matisse's dissonant colours, naïve brushstrokes and geometric interiors are evident in Peter's Series: Back, as well as the intimate treatment of the figure, as seen in David Hockney's canvasses. Turquoise blue floods our eye line, deep and tropical like the Caribbean Sea, contrasting with the geometric sections of brown floor, adorned walls and white ceiling overhead. Light accents highlight areas of the floor, while the central figure sits poised on an office chair ready for his cut, emphasising the homeliness of the scene. Also depicted is a radiogram which holds particular cultural resonance for the contemporary Afro-Caribbean community, occupying 'a space like a religious object.



Richard Diebenkorn, Ocean Park No. 79, 1975, oil on canvas, Philadelphia Museum of Art © Richard Diebenkorn Foundation 2017. Image: Scala, Fiorence





Hurvin Anderson, Jersey, 2008, oil on canvas, Tate, London © Hurvin Anderson / Tate, London 2017



"...the barbershop became such a complex and ambiguous place that I felt compelled to return to it again and again... In the back of my mind I also knew that the figure from my photographs would eventually have to make an appearance."

Hurvin Anderson

The present work exhibited at Art Now: Hurvin Anderson. Peter's Series 2007 - 2009, Tate Britain, London, 3 February - 19 April 2009. Image courtesy Tate, London, and Thomas Dane Gallery

It was not just a tool, but tremendously important because it was a way of bringing back home into the new place through Caribbean music... it was a subversive machine because it was carrying a different message: a message about the past, about memory, about home, about a new generation, about making a life in this rather inhospitable cultural climate.' (Michael McMillan, ed., *The Front Room: Migrant Aesthetics in the Home*, London, 2009). Imbued with social history, the canvas oscillates between the past and present, the near and far, like a radio tuning in and out of reception.

Peter's Series: Back conveys a timeless quality where the viewer is suspended in Anderson's architectural microcosm, our viewpoint commanding the picture's perspective. On inspection, however, the walls and ceiling in the attic room seem to shift as if in motion. In the present work there is an

uncanny sense of dream-like dislocation where the coloured planes slide together in a transitory puzzle. Working primarily from photos, as well as his own personal thoughts, Anderson's Peter's Series explores the intangibility of memory and how it's informed by various experiences, life events and visual signifiers. A formalisation of numerous recollections, Andersons's panelled pictures also introduce the idea that the harmony of an image is comprised of a choir of different voices. Opening the pictorial space as an inclusive realm, Anderson invites the viewer to bring their own cultural experiences and memories to the canvas, thus creating a visual tension where viewer and artist are connected in their contextualisation of the imagery presented to us. It is this evocative quality, as well as its poignant subject matter and rich palette, which make Peter's Series: Back a charming rarity in British contemporary painting.

7. Cecily Brown b. 1969

Park

signed and dated 'Cecily Brown 2004' on the reverse of each part oil on linen, diptych each 195.6 x 139.7 cm (77 x 54% in.) overall 195.6 x 279.4 cm (77 x 110 in.) Painted in 2004.

Estimate

£400,000-600,000 \$532,000-798,000 €444,000-666,000 ‡♠

Provenance

Gagosian Gallery, New York Private Collection Phillips de Pury & Company, London, 12 October 2011, lot 15 Acquired at the above sale by the present owner

Exhibited

New York, Gagosian Gallery, *Cecily Brown*, 22 January - 26 February 2005, pp. 28-29 (illustrated)

'When things get too abstract, I definitely feel like I want to bring the figure back. There is a line that I'm always striving for that's not half-way between figuration and abstraction, it is both. It's almost like pulling a moment of clarity in the middle of all the chaos.'

Cecily Brown







Hieronymus Bosch, The Garden of Earthly Delights (central panel), 1490 - 1500, oil on panel, Prado, Madrid © Image: Prado, Madrid/ Bridgeman Images



A diptych offered as a succinct and unified whole, Park, from 2004, exemplifies Cecily Brown's inimitable style and most celebrated artistic endeavours. Awash with a dense layering of thick impasto and teasingly tangible brush strokes, the present work's monumental presence is sensual and electrifying. Bisecting the composition, one canvas morphs into the other with the right hand side displaying a denser and earthier palette to its lighter left-hand counterpart. Vibrant tornadoes of swirling pigment occur alongside lyrical outbursts and bright accentuations. A painting that recoils from obvious interpretation, a dizzying array of marks and gestural inscriptions result in a rebelliously enigmatic pictorial field. Quasi-figurative, *Park* evokes the earth, land and sky, as indicated by the works title, while simultaneously alluding to a materiality and sexual physicality that is profoundly hypnotic. A crucial figure in the revival of painting, Brown is positioned at the forefront of current artistic and painterly developments. Her visceral oeuvre pulsates with painterly extravagances, unveiling the scale of a multifaceted human experience.

Brown has described her chosen material as 'sensual [because] it moves, it catches the light, it's great for skin and flesh and heft and meat.' Brown continues, 'I wanted to make something that you couldn't tear your eyes away from. I like the fact that because my earlier work was so known for having erotic contents, I actually need to give very little now and it's seen as erotic or hinting at erotic' (Cecily Brown, guoted in 'New York Minute: Cecily Brown,' AnOther, 14 September 2012). Oil paint is indeed suggestive of bodily fluid and flesh. Brown's deployment of oil paint, paired with marks that are gnarled, vicious, ghostly and at once elegiac and precise, results in a wonderfully promiscuous visual lexicon that has its origins in the art historical traditions of abstract painting. Sharing an affinity with the Old Masters artists she feels very close to such as Hieronymus Bosch, Pieter Bruegel the Elder and Peter Paul Rubens, Brown bolsters her compositions through a multitude of sources. Echoing the textural quality of Rubens' nudes, the artist's gestural compositions invoke the Flemish baroque master's incisive and tactile depiction of flesh through the dynamic and considered application of paint.

Abandoning the United Kingdom and finding refuge in New York, Brown was able to inaugurate a necessary distance from the prevailing Young British Art movement stirring in London. New York allowed Brown to pursue a more traditional means of abstraction, developing an oeuvre entrenched in the history of modernism.

Brown's opus thus has affinities to European Old Master figure painting, Abstract Expressionism and Fluxus paintings by collectives such as the Gutai Group. *Park* therefore recalls artists such as Kazuo Shiraga, Jackson Pollock, Willem de Kooning as well as Lucien Freud and Francis Bacon, whom Brown had a personal relationship with. Bacon's violent distortions and frenzied brushstrokes are redolent of ecstasy and passion - a tension palpable upon Brown's monumental canvas. Speaking of her performative process, Brown explains that she takes 'cues from the paint, so it's this total back-and-forth between my will and the painting directing what to do next. The painting has a completely different idea than I do about what it should be. Things just naturally break down and become more abstract' (Cecily Brown, quoted in 'New York Minute: Cecily Brown,' AnOther, 14 September 2012). Working off physical impulses, the artist expresses her originality through the instinctual use of lurid colours. Acknowledging the impact of photography on art, the artist masterfully builds up layers of tone to compose a dimensional and textured body of work with the 'urge to prove that painting can still do things, that there are other ways to say things. It's harder each century to do anything new' (Cecily Brown, quoted in Jackie Wullschlager, 'Lunch with the FT: Cecily Brown,' Financial Times, 10 June 2016, online).

That Brown's works reside in prestigious collections including the Tate Modern, London, and the Solomon R. Guggenheim Museum, New York, is a clear indication of her global prominence. With an idiosyncratic elegance that is currently unparalleled, *Park* serves as a superfluous example of Brown's inimitable style and creative spirit.



Property from the Katayama Collection

o ◆ 8. Adrian Ghenie b. 1977

The Collector 4 oil on canvas 200 x 240 cm (78¾ x 94½ in.) Painted in 2009.

Estimate

£1,000,000-1,500,000 \$1,330,000-2,000,000 €1,110,000-1,670,000 ‡ ♠

Provenance

Galeria Plan B, Berlin Acquired from the above by the present owner

'... I wondered what a contemporary collector would do if they found themselves in such a powerful position and could help themselves to anything they wanted in the name of "confiscating it for the good of the people". Don't you think if they were passionate enough they'd be tempted to do the same?'

Adrian Ghenie







Adrian Ghenie's The Collector





(ii)



(iii)





Adrian Ghenie (i) The Collector 1, 2008, oil and acrylic on canvas, The Hall Collection © Adrian Ghenie, courtesy Pace Gallery

(ii) *The Collector 2*, 2008, oil and acrylic on canvas, Private Collection

© Adrian Ghenie, courtesy Pace Gallery

(iii) The Collector 3, 2008,
 oil on canvas, Private Collection
 Adrian Ghenie, courtesy Pace Gallery.
 Photograph by Tom Barratt, courtesy Pace Gallery

(iv) The present work, *The Collector 4*, 2008, oil on canvas

One of the most prominent painters practising in contemporary art today, Adrian Ghenie's visually arresting canvases, drenched and dashed in floods of rich colour, have become an icon of modern painting. The Collector 4, a rare and monumental work executed in 2009, is exemplary of the artist's adroit mastery of his chosen medium, drawing upon historical and artistic currents from the twentieth century canon to produce visually stirring and psychologically complex images. Housed in the seminal collection of the creative visionary Masamichi Katayama, Founder and Principal of the renowned Tokyo-based interior design practice Wonderwall, this work has never been seen before at auction. Representing Romania at the Venice Biennale in 2015, the artist's painterly prowess has been heralded internationally, which, combined with the work's unique provenance and exquisite impactful quality, converge to make The Collector 4 a masterwork in Ghenie's celebrated oeuvre.

The first from the series to be seen at auction, The Collector 4 belongs to a sequence of four works in which Ghenie explores the role of the obsessive collector, focusing particularly on the figure of Luftwaffe commander-in-chief, Hermann Göring. Commenting on his 2008 painting The Collector 2, in which Göring eagerly grasps an artwork in both hands, Ghenie states that the Sturmabteilung-Gruppenführer 'sacrificed his humanity for his obsession' (the artist, quoted in Jane Neal, 'Referencing slapstick cinema, art history and the annals of totalitarianism, Adrian Ghenie's paintings find ways of confronting a 'century of humiliation', Art Review, December 2010). Channelling themes of manic desire and malevolence, in The Collector 4 the collector lies in his bed surrounded by paintings, his face bloated and frozen in anguish like a ghoulish death mask. What appears to be a German romantic landscape hangs from a levitating soldier overhead, a small ceiling light illuminating the edges of canvasses and the corners of the dingy room.



Opening of the First International Dada Fair in the bookstore Dr. Burchard in Berlin, 1920 Image: Scala, Fiorence/ bpk, Bildagentur für Kunst, Kultur und Geschichte, Berlin

Adrian Ghenie, *The Dada Room*, 2010, wood, paper, acrylic, oil on canvas, furniture, uniform, boots, taxidermied boar's head, and mixed media © *Adrian* Ghenie, courtesy Pace Gallery



While invoking the history of National Socialism, Ghenie's layered canvas is rich in historical references to pre-war Germany. The present painting is a precursor to Ghenie's 2010 work, Dada Room, which serves as a backdrop for the present canvas. The artist's installation directly refers to the First International Dada Fair organised by Raoul Hausmann, John Heartfield and George Grosz with contributions from leading Dada artists of the time, such as Hannah Höch. The installation was a milestone in modern art and provided a platform for works which were soon to be deemed 'entartete Kunst' (degenerate art) under the National Socialist regime. The destruction of 'un-German' art, including works by Vincent Van Gogh, Henri Matisse and many German Dada and expressionist painters, culminated in the Entartete Kunst exhibition in 1937, intended by the Nazis to showcase repulsive and subversive works which were condemned for befouling German culture. Reflecting on this period of violent censorship, the present work and Ghenie's later series of smaller canvasses refer to the Nazi looting of modern masterpieces from museums and institutions; in the artist's 2014 work Degenerate Art, Ghenie evokes the face of Van Gogh, twisted and tessellated in acidic brushstrokes charged with electric poignancy.



The opening of the Degenerate Art exhibition in Berlin, 1938 © SZ Photo / Scherl / Image: Bridgeman Images

In the present work, the iconic figure of the Dada pig-faced German officer is revisited, suspended from the ceiling and rendered spectre-like, with the outline of its pale unfinished snout resembling a gas mask. A bull's head, rendered skull-like, emanates from beyond a frame, alluding to violence and masculinity. Multiple picture planes are stacked, steeped in shadow, and appear as potential doorways to new rooms through which sinister and unknown fears could lay in wait.

Born in Cluj, Transylvania, Adrian Ghenie spent his formative years living under the regime of Romanian dictator Ceauşescu, eventually witnessing the revolution which would end in the political leader's execution. Twentieth century political turbulence, extremism and totalitarianism saturate Ghenie's oeuvre and his visual allusions to historical events preoccupy his diverse body of work. From Elvis to Darwin, Van Gogh to key figures of National Socialism, Ghenie's multi-layered canvases both coerce and coax the viewer to address collective and, conversely, private memory, traversing the past and present to provide a collaged reading of his works. Using key historical figures and iconic moments as structural columns to suspend his claustrophobic microcosms, Ghenie's imagery is exhaustive in its references. Ghenie asserts 'I'm not a history painter, but I am fascinated by what happened in the twentieth century and how it continues to shape today. I don't feel any obligation to tell this to the world, but for me the twentieth century was a century of humiliation – and through my painting, I'm still trying to understand this' (Adrian Ghenie, quoted in Jane Neal, 'Referencing slapstick cinema, art history and the annals of totalitarianism, Adrian Ghenie's paintings find ways of confronting a 'century of humiliation', *Art Review*, December 2010).

Drawing on Charlie Chaplin's *The Great Dictator* as a visual source, Ghenie's sombre figures are often made to look obtuse, humiliated and comic, bordering on the slapstick, as demonstrated in the artist's *Pie Fight* series. This series reduces and renders the iconography of political regimes and



Adrian Ghenie, Degenerate Art, 2014, oil on canvas, Private Collection © Adrian Ghenie, courtesy Pace Gallery. Photograph by Kerry Ryan McFate, courtesy Pace Gallery

dictators as ridiculous while also acting as a metaphor for the banality of evil. Drawing upon the Jungian idea of collective unconscious, Ghenie's interest in twentieth century cinema and visual culture has informed his constructed worlds; uncanny objects, recognisable places and familiar yet frightening scenes create atmospheric and cinematic interiors, where we are unable to separate what we know with what we have seen. Similarly, after seeing David Lynch's series, Twin Peaks, Ghenie's paintings can be viewed as having a Lynchian quality; the surroundings are everyday, yet become submerged in a world of surreal conversations, Kafkaesque pursuits and extraordinary circumstances. Remarking on the series Ghenie states 'I think consciously and unconsciously I want to master in painting what Lynch has done in cinema. It was with Lynch that I started to build the visual language of my paintings' (Adrian Ghenie, quoted in Stephen Riolo, 'Adrian Ghenie, Pie Eater', Art in America, 26 October 2010).

Ghenie's work shifts effortlessly from figuration to abstraction; the artist creates a canvas which courses with vital energy, incorporating washes and heady outbursts of crimson, blood-red and fleshy hues. The present work is exemplary of Ghenie's powerful and skilled finesse at creating stimulating textural surfaces with an arresting narrative quality. Opting to use unconventional tools to apply paint to the canvas rather than the traditional brush, Ghenie references his artistic predecessors, maintaining the spontaneous and gestural prowess as championed by the Abstract Expressionists.

'With Göring ... I was more interested in his personality; for me, he truly embodied the archetype of the rapacious collector. I tried to grasp the psychological complexity of this man driven by a collecting bulimia, which in the end was totally compromised by his power.'

Adrian Ghenie

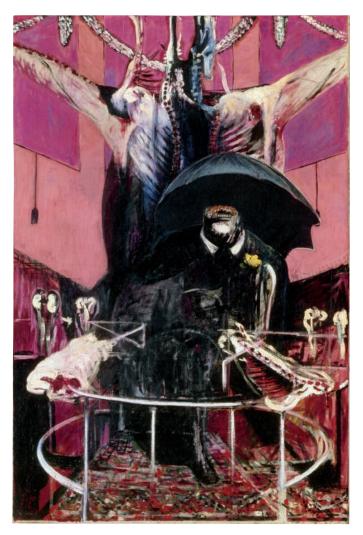
Kurt Schwitters, Konstruktion für edle Frauen (Construction for noble ladies), 1919, collage with cardboard, metal and wood, Los Angeles County Museum of Art © DACS 2017. Image: Bridgeman Images



Areas of stark, blinding light are contrasted with deep shadow in the manner of Michelangelo Merisi da Caravaggio and Gustave Caillebotte, providing a dramatic intensity in his murky interior. Blurring, distorting and merging background and foreground, Ghenie's figures are reminiscent of Francis Bacon's tortured protagonists while the walls appear adorned with slabs of meat, as seen in the works of Chaïm Soutine. In the same way Kurt Schwitters built the surface quality of his Dada collages with his infamous Merz detritus, Ghenie layers his canvases with potent subject matter, collating referential elements in his consuming compositions. His characters' faces appear contorted with brief glimpses of detailed features as in the manner of Frank Auerbach and we also see paint dragged across the picture plane like Gerhard Richter's squeegeed abstracts. As Ghenie has proclaimed, 'You can't invent a painting from scratch; you are working with an entire tradition ... The pictorial language of the twentieth century, from Kurt Schwitters's collages to Jackson Pollock's drip paintings, makes up a range of possibilities that I utilise in order to create a transhistorical figurative painting – a painting of the image as such, of representation' (Adrian Ghenie, quoted in 'Adrian Ghenie in Conversation with Magda Radu', *Adrian Ghenie: Darwin's Room*, exh. cat., Romanian Pavilion, Biennale de Venezia, 2015, p. 31).

Exhibiting in Zurich at Haunch of Venison's 2006 exhibition, *Cluj Connection*, a show of contemporary Romanian artists curated by Jane Neal, Ghenie's violent, shadowy canvasses became a popular highlight. Garnering international critical acclaim, the artist exhibited his *The Shadow of a Daydream* exhibition the following year in the same space. Co-founding Galeria Plan B, with locations in both Berlin and Cluj, Ghenie's work is now housed in the collection of the Hammer Museum and the Museum of Contemporary Art, Los Angeles, Museum van Hedendaagse Kunst, Antwerp, SFMOMA and S.M.A.K., Ghent. Ghenie's prolific oeuvre and exhilarating canvasses have cemented his position as one of the most revered and esteemed painters practising in contemporary art today.

Francis Bacon, Painting 1946, oil and pastel on canvas, Museum of Modern Art, New York © The Estate of Francis Bacon. All rights reserved. DACS 2017. Image: Scala, Florence





9. Albert Oehlen b. 1954

La Playa Nueva

signed and dated 'A. Oehlen '02' on the reverse acrylic and oil on canvas 199.5 x 199.5 cm (78½ x 78½ in.) Painted in 2002.

Estimate

£700,000-900,000 \$931,000-1,200,000 €777,000-999,000 ‡♠

Provenance

Galerie Nathalie Obadia, France Private Collection Private Collection (acquired from the above in 2003) Sotheby's, New York, 13 November 2012, lot 69 Private Collection Sotheby's, London, 17 October 2014, lot 5 Private Collection, South Africa Private Collection, Los Angeles

Exhibited

Paris, Galerie Nathalie Obadia, *Galerie Nathalie Obadia celebrates its tenth anniversary*, 20 September - 10 November 2003

'If someone stands in front of one of my paintings and says, "This is just a mess", the word "just" is not so good, but "mess" might be right. Why not a mess? If it makes you say, "Wow, I've never seen anything like that", that's beautiful.'

Albert Oehlen



Executed in 2002, Albert Oehlen's La Playa Nueva is a monumental tour-de-force of chromatic complexity. The delicate rivulets of paint counter thick brushstrokes within this painting, testifying to Oehlen's life-long fascination with the matiere of painting. At the same time they demonstrate the cachet of excess and idiosyncrasy that has characterised his distinct and prescient oeuvre. Taking the artistic legacy of such artists as Willem de Kooning and Joan Mitchell into compellingly unconventional pastures, La Playa Nueva perfects the studied nonchalance of Oehlen's earlier paintings. Whilst seemingly announcing itself with the tempo of impromptu gestural brushstrokes, the electrifying composition is in fact the achievement of a deliberate and methodological working method. Each drip, smudge and stroke that would otherwise be the product of improvisation is carefully painted, just as the anarchic composition is intentionally constructed to teeter at the edge of total dissolution. La Playa Nueva is an eloquent testament to Oehlen's more recent embrace of the chromatic possibilities in painting: 'I had always used colour - but not with my heart, my eye, or my aesthetic judgment. I just didn't care about colour, and I was happy not to think about it. For about 20 years, I just put my paint on the palette and worked with what was there. Then came the moment when I thought, What would happen if I did care about colour?' (Albert Oehlen, quoted in Sean O'Hagan, 'Albert Oehlen: The Change Artist', W Magazine, 15 May 2015, online).

Seen in tandem with other works created in the early 2000s, such as the seminal Selbstporträt mit Offenem Mund, 2001, La Playa Nueva points to Oehlen's simultaneous pursuit of abstract and figurative painting. As Oehlen has notably explained in this regard, 'The question "abstract or not abstract"...is irrelevant to me. I have a whole series of forerunners in this opinion, for example Georg Baselitz, who turned the motif upside-down - a magnificent gesture, considered and courageous ... Upside-down, the subject is still recognizable, but it doesn't make sense, because it's standing on its head' (Albert Oehlen, quoted in 'The Rules of the Game', Artforum, November 1994). With La Playa Nueva, Oehlen appears to be pursuing a similar strategy of turning the motif on its end. The orange silhouette of a human figure at the bottom of the canvas hints at a landscape scene having been turned 90 degrees to the right. Viewed from this perspective, a beach scene begins to reveal itself - the quasi-abstract shape in the upper left begins to read as a tropical flower, while the linearity of the rivulets of blue paint indicates the horizon of an ocean. The painting's title, which literally translates as 'new beach' but could also refer to an eponymous resort in the Dominican Republic, summons a tropical scene of languor that in many ways recalls Sigmar Polke's Dschungel, 1967. By rotating the painting and complicating straightforward readings through an explosive cacophony of form and colour Oehlen characteristically complicates any claims of representation. As such, La Playa Nueva powerfully underlines curator Martin Clark's acute observation that, 'Oehlen has painted himself into a position where none of his canvases can be described as either abstract or figurative... Oehlen's sampledelic, synthesized practice extends painting's

vocabulary – its expressive, emotional range – whether intentionally or not. But it is his attitude – Punk's lasting legacy – that ensures his work remains so restless and vital' (Martin Clark, 'Abstract Painting Must Die Now' in *Albert Oehlen: I Will Always Champion Good Painting*, exh. cat., Whitechapel Gallery, London, 2006, p. 59).

Having studied painting under the tutelage of Sigmar Polke in the late 1970s, in the 1980s Oehlen was a trailblazing force within the 'Hetzler boys' - the anti-establishment cohort of artists, Werner Büttner, Georg Herold and Martin Kippenberger, who all exhibited with Cologne dealer Max Hetzler. Pursuing a radical acceptance of the very medium that represented 'high art', but was also under fierce attack from Conceptualism and Minimalism, Oehlen threw himself enthusiastically into the practice of 'bad painting'. It was, however, with his ingenious transition from figuration to abstraction in the late 1980s - prompted by his now legendary sojourn with Kippenberger in Spain in 1988 - that Oehlen truly found a way to attack the very bastion of painting from within. Emulating, but also transcending, the progression of twentieth century modernism, Oehlen sardonically labeled his efforts as 'post-non-objective'. Continuously resisting any stylistic allegiances, Oehlen's work by the mid-1990s pursued an unprecedented mash-up of seemingly incompatible aesthetics, vocabularies and materials - integrating banal words and images from advertising and working with outdated, underdeveloped computer tools, while ruthlessly pulling apart the art historical legacy of Cubism, Surrealism, German and Abstract Expressionism and Pop Art. Executed in 2002, La Playa Nueva represents a return to the sensual painterly pleasures afforded by his early 'post-non-objective' paintings, at the same time as it continues Oehlen's fusing of figurative and abstract elements.

> Gerhard Richter, *Merlin*, 1982, oil on canvas, FRAC Bourgogne, Dijon © Gerhard Richter 2017





Property from a Private German Collection

• **IO. Sigmar Polke** 1941-2010

Tänzerin

signed and dated 'S Polke '94'' on the reverse; further signed, dedicated and dated 'Sigmar Polke '94' on the stretcher acrylic and interference colour on canvas $100.5 \times 80.3 \text{ cm} (39\% \times 31\% \text{ in.})$ Painted in 1994, this work will be included in the forthcoming catalogue raisonné.

Estimate

£2,500,000-3,500,000 \$3,330,000-4,660,000 €2,780,000-3,890,000 ♠

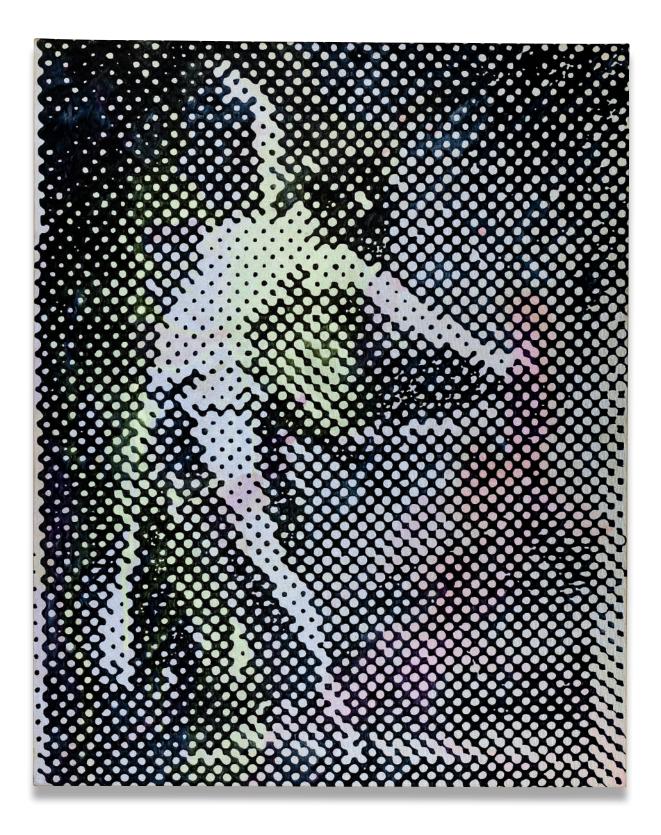
Provenance

Acquired directly from the artist by the present owner in 1994

We would like to thank Michael Trier, Artistic Director for The Estate of Sigmar Polke, for his assistance.

'In the beginning, I just followed the normal pattern of the image, but while I was doing that I saw it came to life more with some dirt in it, some deformations. It becomes truer like that...they alter the form and shape of the image, and give it new overtones.'

Sigmar Polke





Sigmar Polke, Putti (Sie erleben heute im privaten Bereich zahlreiche Glucksmomente) (Putti (You Experience Countless Moments of Joy in Your Private Life Today)), 2007, acrylic and interference colour on canvas, Private Collection, Germany © The Estate of Sigmar Polke, Cologne, DACS 2017

> 'I like the way that the dots in a magnified picture swim and move about. The way that motifs change from recognisable to unrecognisable, the undecided, ambiguous nature of the situation, the way it remains open.'

Sigmar Polke

Oscillating in colour and playful in her elegance, evoking the graceful movement of a dancer, *Tänzerin* (Dancer) is an exceptional example of Sigmar Polke's celebrated *Rasterbilder* (*Raster* paintings). Emblematic of the artist's mastery of alchemy and experimentation with optical effects, *Tänzerin* serves as a rare and magisterial synthesis of Polke's artistic explorations. At the locus of his experiments with alchemy, this exceptional work has remained within a private German collection since its execution in 1994 and has never before been seen outside this setting. Exemplary of Polke's extensive analysis of aesthetics through materials and investigation into social and cultural models, the present work is a mirage of the artist's creativity.

Tänzerin is an exceptional rarity in Polke's use of his most celebrated and iconic earlier technique of the hand-painted *Raster* and his prolific experimentations with colour. Having been trained as a stained glass worker in his youth, the artist remained fascinated by transparency and translucency and the effects of light on perception. The luminosity of the present work, a rigorous and graceful illusion, exposes this fascination with light. Here, his use of interference colour is exemplary of his continued experimentation with chemicals and perfected technique of rigorously hand-painted specs. Embodying how Polke transcends the distinction between the abstract and the figurative, *Tänzerin* is rare amidst his creative output of the 1990s. The elegant dancer, a perfected example, emerges through a web of pointillism that instils expressive force into the composition. Viewed within the context of other partial *Raster* paintings from the period, *Kleiner Mann* (Small Man), 1986 - 1992 (Museum Frieder Burda, Baden-Baden) and *Grosser Mann* (Large Man), 1986 - 1992 (Museum Frieder Burda, Baden-Baden), *Tänzerin*, is elevated, a refined and complete example of the artist's masterful technique, the dancer emerging through a fabric of dots spanning the complete picture plane.

Exploring colour through the 1970s, 1980s and 1990s, Polke became an alchemist of sorts, mixing and experimenting with new materials and pigments. Culminating in Athanor, the artist's project for the Pavilion of the Federal Republic of Germany during the Venice Biennale of 1986 for which he was awarded the Golden Lion Grand Prize for Painting, Polke's fascination with alchemy was highlighted alongside his concern for manipulating and deconstructing imagery. Epitomising his distinguished use of chemistry and Raster, Athanor explored the variable and erratic effects of colour, temperature, light and tone, in a new collection of forms. Spots, drips, coatings and emulsions fused together, inviting the viewer to explore the picture plane and trace the outline of Polke's subject matter. Here, another seemingly monochromatic Raster painting, Polizeischwein (Police Pig), 1986, was exhibited alongside other works presenting his mastery of alchemy. Set against the chemical experiments of other works, Polizeischwein demonstrated the artists continued concern with reproducing his '*Rastered*' photographic weave. Harnessing these experimentations, expertly synthesising his early technique with the visual alchemy of tone, Tänzerin transports the viewer to the very origin of Polke's successful and internationally celebrated style. The iridescent surface of the picture oscillates under light and motion, the movement of the onlooker revealing changes in chromaticity, reflecting Polke's hallucinogenic universe. Dot by dot, the metallic paint reveals the fluid nature of the composition from which the dancer materialises, the tonality of the metallic background preventing the work from becoming a static composition.

Dignified and effortless, the central figure recalls a long tradition of dance in the canon of twentieth century painting. Primary to the influential theories of Jean-Georges Noverre (1727 – 1810), the personality of dance is deemed a prerequisite to artistic development. Drawing on this history of the close correlation between dancing and painting, Polke brings the figure into a contemporary setting and places it at the centre of the composition.



Alternate views of the present work, *Tänzerin* oscillating under light

In *Tänzerin*, the figure gracefully moves, reminiscent of a thinly veiled Mata Hari amidst a network of particles. The dancer, a theme revisited infrequently throughout Polke's oeuvre, most noticeably when associated with a playful circus environment. An early rendering of the subject matter *Japanische Tänzerinnen (Japanese Dancers)*, 1966 presents an initial assessment of figures through the artist's *Raster* technique. Returning to his fabric of dots, later works such as *Untitled*, 2004 and *Putti (Sie erleben heute im privaten Bereich zahlreiche Glücksmomente) (Putti (You Experience Countless Moments of Joy in Your Private Life Today))*, 2007, with their iridescent surfaces and experimental engagement with colour, display the artist's preoccupation with the systematic *Raster* technique, so powerfully and fastidiously presented in *Tänzerin*.

In Tänzerin, the artist has skilfully enlarged his subject and intricately reproduced the effect of printed matter by returning to his 1960s technique of rendering his detailed scrim of dots by hand. Entwining notions of imagery and painting, the artist accentuates the pictorial essence of the work, a quotation of the source image. Speaking about this technique, the artist commented 'My Raster paintings are about reproduction, printing errors and efforts at personal expression, to the point where the model disappears and what lies behind it appears and becomes something original and singular' (Sigmar Polke, quoted in Bice Curiger, 'La peinture est une ignominie', Artpress, no. 91, April 1985, p. 4). Through the immeasurable presence of Polke's dots, the viewer is gradually transported toward an imaginary world; sublimity is achieved through an emotional reaction. Together with his fellow Capitalist Realists, Polke became increasingly concerned with the rejection of the ubiquitous art of the time and occupied with the depiction of daily commodities, each artist engaging with a media rich approach and the utilisation of fragmented images. In a similar vein to American Pop Art, the Capitalist Realists cast aside symbolic modes of communication and focused on the trifles of life. Bringing his Raster dots to the fore, Polke sought to expose the false reality of the commercial focus of popular culture. Addressing the notion of desire within consumerism, Polke masterfully alters the source images through the calculated use of Raster dots each varying in scale and configuration. Framed within an apparent white border, the appropriated nature of the source image in Tänzerin, is brought to the fore, the artist's deconstruction of commercial imagery and desirable norms confirmed.



Mata Hari performing the Dance of the Seven Veils, 1906 © Walery/Hulton. Image:Getty Images



Sigmar Polke, Japanische Tänzerinnen (Japanese Dancers), 1966, acrylic on canvas, Private Collection © The Estate of Sigmar Polke, Cologne, DACS 2017

In the same way, Polke's Pop contemporary, Roy Lichtenstein, used 'benday dots' to compose enlarged and painterly depiction of popular imagery. In direct contrast however, Lichtenstein's 'benday dots' form the ground of his subject matter, where Polke masterfully traces the imagery in the dots itself. Escaping the exultant neatly distinct imagery of Lichtenstein, Polke experimented with a range of density, sizes and tones in his pixels. Acutely aware of commercial advertising material and the increasingly commoditized notion of desire, Polke highlights how 'the dots in a magnified picture swim and move about. The way that motifs change from recognizable to unrecognizable, the undecided, ambiguous nature of the situation, the way it remains open. ... Nothing is so effective as *Raster* pictures when it comes to destroying the naive acceptance of technical pictures as depicting 'things from the world on a flat surface' (Sigmar Polke, quoted in Martin Hentschel, "Solve et Coagula: On Sigmar Polke's Work," in Hans Belting, Sigmar Polke: The Three Lies of Painting, exh. cat., Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1997, p. 54). Both artists harness the power of compositional elements, forging new pockets of abstraction within their own realm. Carefully tracing the dancer through varied shades of ink, no dot the same, the artist engrosses the viewer in an unexpected motion, our perception tracing the moving outline of the graceful figure as the epitome of desire.

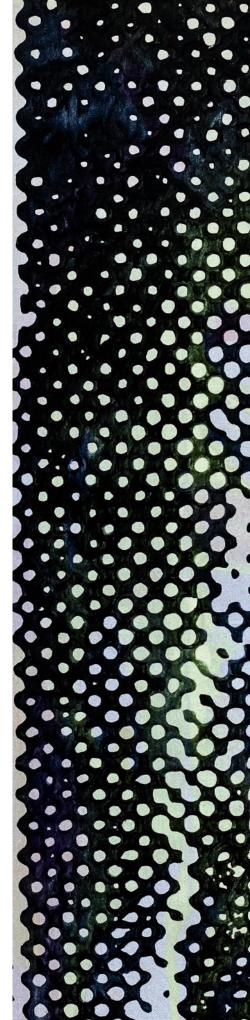
Here, the captivating dancer who represents the epitome of desire, is distinct from Polke's less glamorous depictions of the conflicting factors moulding the German post-war experience; the present work, executed in 1994, is innocently graceful and freed from connotations with the former DDR (Deutsche Demokratische Republik). Bitingly dissecting consumer society, many of Polke's borrowed source images are unequivocally figurative. Appealingly simplified in their Raster composition, the viewer is fully drawn into the scene. Celebrated for conjuring formative depictions of women, including Freundinnen (Girlfriends), 1965 (Froehlich Collection, Stuttgart), Japanische Tänzerinnen (Japanese Dancers), 1966 and Bunnies, 1966 (Hirshhorn Museum and Sculpture Garden, Washington, D.C.), the present work intrigues and entices the viewer, the dancing figure appearing mirage-like from a metallic ground whilst simultaneously being out-of-reach, veiled underneath Polke's distinctive network of patterned dots.

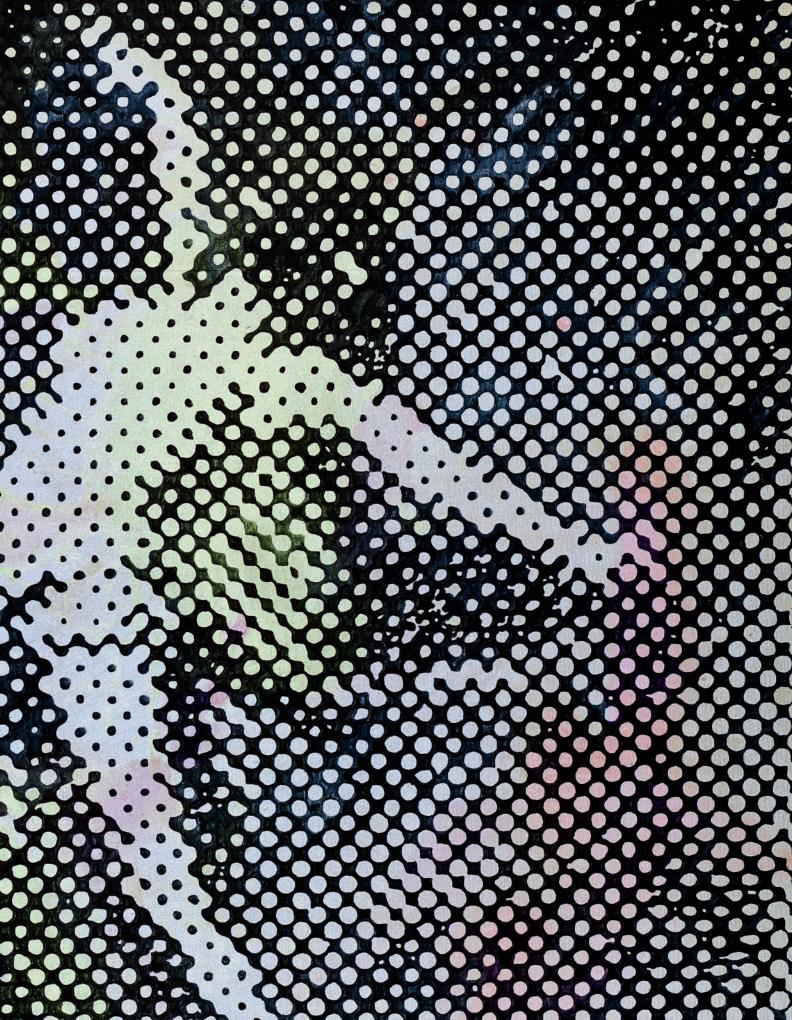
'Nothing is so effective as raster pictures when it comes to destroying the naive acceptance of technical pictures as depicting "things from the world on a flat surface." Surrounded by the ingenuity and discourse of fellow co-founders of the Capitalist Realist movement, namely Konrad Lueg (later Konrad Fischer), Gerhard Richter, Manfred Kuttner, Joseph Beuys and the artists of the confrontational Fluxus movement, Polke was immersed and actively engaged in the tendency for questioning cultural norms and exploring provocative narratives. In the early 1960s, Polke established his iconic style that spanned his five-decade long career, challenging artistic notions from an early stage in his career. It was within this context that the artist began creating his Raster paintings. Throughout his prolific and innovative career he developed and refined this style, elevating half-tone Raster printing, typically used in advertising, newspapers and magazines, to a painterly artistic technique. Reflecting his and his fellow Capitalist Realist painters' early fundamental critique of mass media culture in the 1960s, the Raster paintings deconstruct the principle mode of illustrating reality: photography.

Distinct from other later examples, the entire surface of *Tänzerin* is composed in the *Raster* technique. This rarity paired with Polke's mastery of alchemy and exploration of abstraction and figuration, *Tänzerin* is exquisitely enchanting and visually arresting. A magisterial synthesis of the artist's command of chemical effects, conjuring of figurative motifs and hand finished scrim of dots, *Tänzerin*, is an exceptional and distinctive composition celebrating the essence of Polke's artistic output. Never before seen outside its domestic setting, the present work in its graceful assertiveness is homage to the gravitas of the artist's monumental and internationally acclaimed realisations.

Gerhard Richter, Tänzerinnen (Ballet Dancers), 1966, oil on canvas, Private Collection © Gerhard Richter 2017







II. Ilya Kabakov and Emilia Kabakov b. 1933 and b. 1945

Flying 12

signed, titled and dated (in Cyrillic) '2009' on the stretcher oil on canvas 282 x 189 cm (111 x 74¾ in.) Painted in 2009.

Estimate

£150,000-200,000 \$200,000-266,000 €167,000-222,000 ‡

Provenance

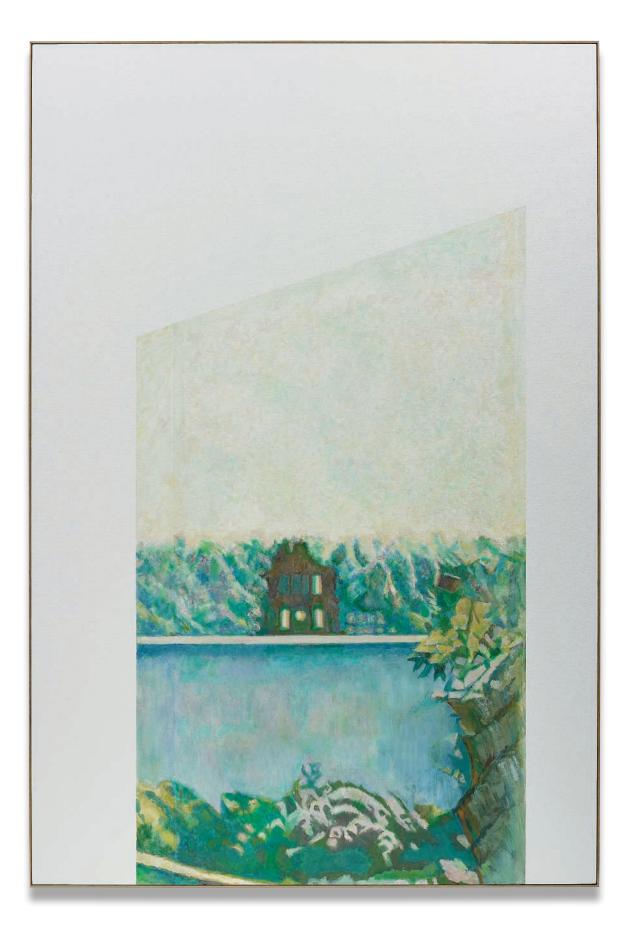
Galerie Thaddaeus Ropac, Paris Acquired from the above by the present owner

Exhibited

Paris, Galerie Thaddaeus Ropac, *Flying*, 17 March - 17 April 2010, p. 26 (illustrated on the cover) Hannover, Sprengel Museum; Høvikodden, Henie Onstad Kunstsenter, *Ilya Kabakov: A Return to Painting 1961 - 2011*, 29 January - 16 September 2012, p. 125 and p. 178 (illustrated)

'For me the art world is like a huge river, which began somewhere in the past and keeps flowing towards the future.'

Ilya Kabakov

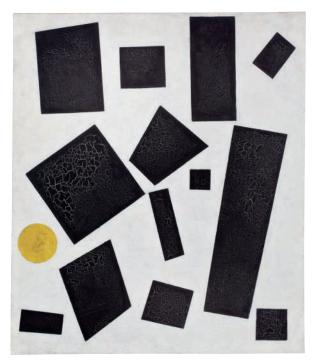


Transporting the viewer to another realm, Flying 12, a naturalistically abstract masterpiece by Ilya and Emilia Kabakov, encapsulates the artists' enduring ability to blend nostalgia and memory, whilst formally engaging with the visual culture of the Soviet Union. Presenting a new holistic perspective, the monumental canvas from their renowned Flying series was exhibited in 2010 at Galerie Thaddaeus Ropac in Paris and featured on the cover of the exhibition catalogue. 2009, the year in which the present work was created, saw a major retrospective for the artists held in Moscow at the Pushkin Museum with a subsequent show at the CCC Melnikov Garage. Testament to the artists' enduring legacy and international acclaim, the collaborative duo, who have been working together since 1989, are currently being celebrated at the Hirshhorn Museum in Washington, D. C., prior to the opening of their forthcoming exhibition at the Tate Modern, London on 18th October 2017.

A recurring theme throughout the artists' oeuvre, the concept of flight is prevalent in works such as *The Man who Flew Into Space From His Apartment* (1985) and *The Palace of Projects* (1995 - 1998). Born in Russia under the rule of the Soviet Union, the pervasive notion of flying can be interpreted as a desire to escape from the confinement of the standardised artistic norms and social restrictions of Soviet Russia. Instantly recognisable as being evocative of the Soviet Socialist Realist style, the painterly technique employed in Flying 12 is, at first glance, a naturalistic scene of the Russian landscape. Examining the composition, mounting abstract qualities come to the foreground; the predominance of white endows it with spatial priority creating a tension between the abstract and the naturalistic. The white expanses of canvas melt into a blank slate, upon which scraps of memory slide over and take root, providing an ephemeral viewing experience. In the present composition, the Kabakovs masterfully hold the viewer in a transitory moment, presenting an insight into their wistful and private world, the viewer contemplating the tranquillity of the pastoral scene. Floating above the canvas, the inset picture appears to resist gravity, heightening the sense that the image could simply drift away.

The notion of memory and forgetting is crucial to the Kabakovs' work due to the political rewriting of Soviet history that fostered a continuous state of flux within the collective

Kasimir Malevich, Suprematist Composition, oil on canvas, Museum Ludwig, Cologne © Museum Ludwig, Cologne / Rheinisches Bildarchiv Koln, rba_222 340





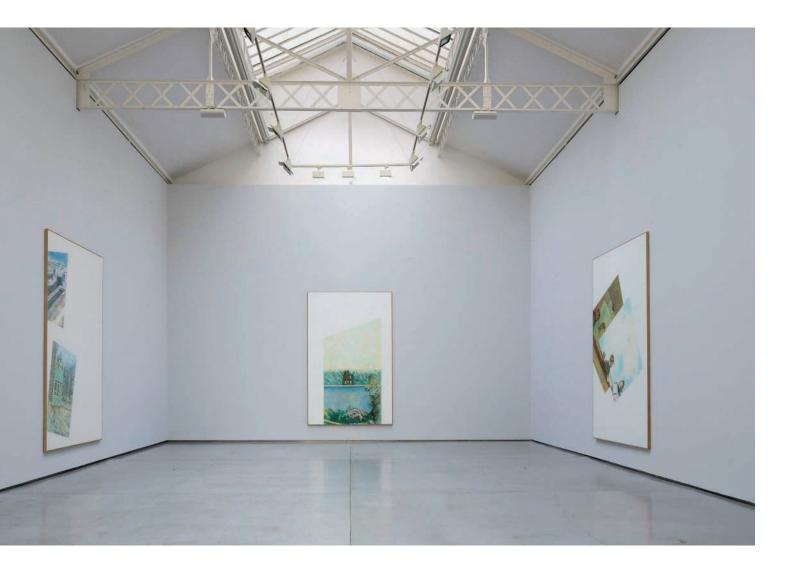
Ilya & Emilia Kabakov, Flying 12 (the present work) exhibited at Flying, Galerie Thaddaeus Ropac, Paris, Marais, 2010. Installation view © Ilya & Emilia Kabakov, DACS, Adagp, Paris 2017. Photo: Charles Duprat. Image: Courtesy Galerie

Thaddaeus Ropac, London · Paris · Salzburg

memory. Flying 12 presents the viewer with a paradox: the stylistic roots within Soviet imagery are contrasted with a satellite perspective. A distance is established between the viewer and the subject, emphasising the problematic nature of publicised reality. Referencing the malleable nature of recollection, Flying 12 presents the fragility of memory whilst alluding to the selective and sometimes deceptive nature thereof. This small window into a forgotten personal experience emphasises the larger reality of Soviet culture that we cannot see; the blank space is brimming with what has been omitted. The viewer is invited to adopt an active role when interpreting the composition, emphasising art as a reciprocal dialogue. Celebrating the importance of dialogue in highlighting conflicting viewpoints, the Kabakovs draw on the notion favoured by Mikhail Bakhtin. Flying 12 encourages the viewer to fill this blank page of history, the diagonal slant of the inset picture leading the viewer's eye on an upwards trajectory into whiteness.

A presiding influence for the pictorial arrangement of the Kabakovs' *Flying* series is the work of Kazimir Malevich. Malevich saw white as offering a freedom beyond the restrictive bounds of colour and offered new methods of representation through his experimental abstractions with geometric shapes. Referring to the importance of his influence, Ilya Kabakov proclaimed that 'the way ahead is with Malevich alone' (Ilya Kabakov, 'Not Everyone Will Be Taken Into the Future', *A-YA*, issue 5, 1983). In the same way as the master of Suprematism, the Kabakovs experiment with the significance of signs and symbols to present alternate perspectives on the personal and public understanding of memory.

Presenting an apparent Soviet Realist composition, the Kabakovs translate the peaceful pastoral scene into a multifaceted masterwork of historical importance. The naïve style is reminiscent of the faith and optimism of local quotidian life. *Flying 12* is a spectacular commentary upon representations of the past as the scenery glides in a dreamlike, hallucinogenic state over the surface of the paintings. In their powerful composition, the Kabakovs leave the viewer contemplating notions of perception and holding onto fragmented pieces of memory.



12. Sigmar Polke 1941-2010

Untitled

signed and dated 'Sigmar Polke '97' lower right acrylic and ink on paper 100 x 69.7 cm (39 $\frac{3}{4}$ x 27 $\frac{1}{2}$ in.) Executed in 1997, this work is registered with the Estate of Sigmar Polke under no. 14/00593 and will be included in the forthcoming catalogue raisonné.

Estimate

£250,000-350,000 \$333,000-466,000 €278,000-389,000 ♠

Provenance

Private Collection Rhineland (acquired directly from the artist) Private Collection, North Rhine-Westphalia

An exquisite marriage of tonal alchemy and balletic movement, Sigmar Polke's Untitled, executed in 1997, gracefully exemplifies the artist's enthralling painterly vocabulary. Polke's extensive experimentation with materials to create form and dynamism is evident in the present work, which channels his sophisticated rendering of flat figurative elements against a sumptuous array of fluid colour to create a complex pictorial layering. This distinct and iconic merging of form and chromacity has rendered him one of the most radically experimental artists of the twentieth century, with his depictions of dancers amongst the very best examples from his prolific oeuvre. Polke's elegance of line was recently celebrated in the Sigmar Polke: Alchemy and Arabesque exhibition held earlier this year at the Museum Frieder Burda in Baden-Baden, which presented his studies of movement and colour on an international stage. Capturing an intimate snapshot of bodies in motion, Untitled is a stunningly dynamic canvas, which courses with irresistible kinetic energy.

Illuminating the centre of the canvas, white paint provides a celestial nucleus in the middle of Polke's composition. White, therefore, acts independently as a subject within the painting, its radiance emphasised by the black ink and blending of blue greys across the canvas. The background adopts the shifting quality of an overcast sky with the white becoming sunlight breaking through the clouds.





Roy Lichtenstein, Artist's Studio, 'The Dance', 1974, oil and magna on canvas, Museum of Modern Art, New York © Estate of Roy Lichtenstein/DACS 2017.

Image: Scala, Florence

This light, combined with the flowers' yellow, introduces an optimism alongside the natural cadence of the canvas. The white and yellow areas of paint unleash the potential of the canvas, alluding to notions of a symbiotic relationship between art, nature and creativity. Painterly gestures swirl in unison, merging together to form the impression of a female torso, the aesthetic stratums of layered forms traversing the fore- and background in tandem with the viewer's fluctuating gaze.

In Polke's rhythmic work on paper, a vase of flowers in the foreground offers a static focal point for the viewer's eye, conversely vibrating with a natural life force. From behind these flowers the figure of a woman emerges, her nude body splashed with the flowers' yellow. Polke instils each gesture with energy as vertical lines of ink lift the viewer's eye away from the still-life and into the heavenly background, where we are suspended amidst smoky acrylic swirls in which three women are clearly demarcated. Each figure is frozen mid-movement providing a study of the human body in motion. Their presence is ephemeral and the viewer feels as if they might imminently melt into the hazy background, a transience felt also in Polke's Freundinnen (Girlfriends), 1965 (Froehlich Collection, Stuttgart) and Japanische Tänzerin (Japanese Dancers), 1966 (Private Collection). The image is in a state of flux and the semi-transparent figures evoke the appearance of a stained glass window, moving around the canvas in a storyboard format; Polke invites the viewer to project their own evocative narrative onto the canvas.

From Henri Matisse to Edgar Degas, Polke continues a painterly dialogue with some of the most masterful artists of the twentieth century who have concentrated on movement and dance as subject matter for their paintings. The present work demonstrates Polke's magnetic ability to skirt the borders of abstraction and figuration, allowing the viewer a captivating insight into his unique poetic vision. The combination of artistic mediums creates a visual harmony, as broader flourishes of thicker acrylic paint juxtaposes with the clearly delineated lines of black ink. The shorter, increasingly staccato lines of black ink embody Polke's exploration of the dot, which form the basis of his iconic *Raster* works. Stylistically echoing the work of Roy Lichtenstein whilst defying categorisation, Polke's *Raster* works explore the depiction of form through a cosmic net of dots, rendered entirely by hand to create the illusion of depth and movement.

The group of three dancing figures in *Untitled* draws upon an iconic canonical image of dancers, namely Matisse's La danse, 1909 (Museum of Modern Art, New York). Matisse himself referred to his painting in Still Life with The Dance, 1909 (Hermitage Museum, St. Petersburg), which was later visually referenced by Lichtenstein in his seminal work, Artist's Studio, 'The Dance', 1974, (Museum of Modern Art, New York). Whereas Matisse's original epochal work explores the idea of lyrical sublimity achieved through harmonious collective movement, Lichtenstein focuses upon the painterly and the tangible. Art symbolises a creative life force in his painting, just as in Polke's work the overt splashes of paint seems to breathe life into the movement of the three women, as well as the static, table-top flowers. Polke's painterly washes bleed into one another, prompting the viewer's eye to oscillate between the flowers' intermingled yellows and green, creating a melodic timbre of dynamism. The loose colour application, as well as Polke's dreamy painterly perspective, transports us to an ethereal realm, where movement and form create tension within the two-dimensional composition. Like Matisse's dancers, in the present work, Polke invokes a pure harmony, achieved through collective motion, colour-play and composition mastery.



13. Richard Prince b. 1949

Untitled (Portrait) signed, titled and dated 'R.Prince "UNTITLED (PORTRAIT)" 2007' on the reverse acrylic and printed paper collage on canvas 202.9 x 304.3 cm (797% x 11934 in.) Executed in 2007.

Estimate £500,000-700,000 \$665,000-931,000 €555,000-777,000 ‡

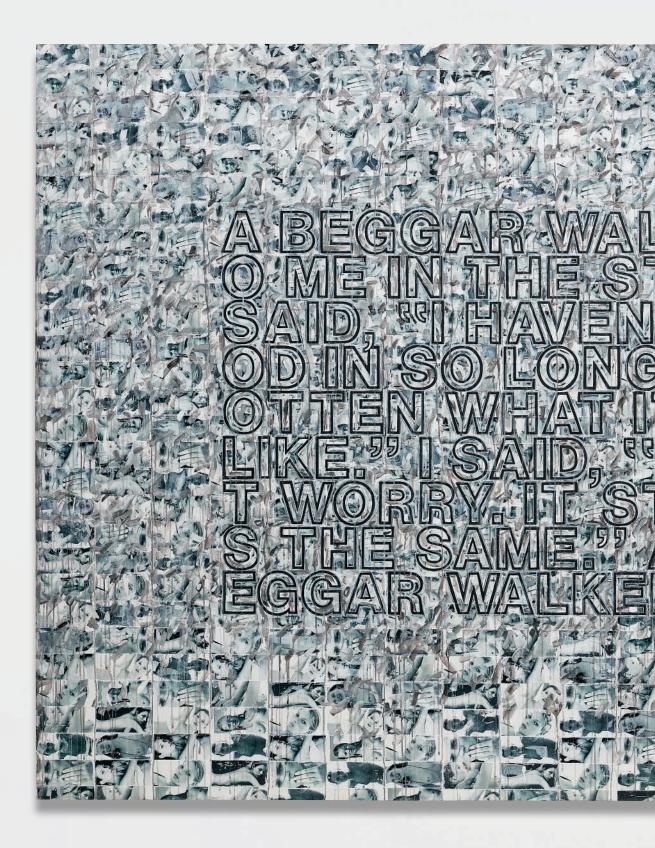
Provenance

Private Collection (acquired directly from the artist in 2009) Christie's, London, 14 February 2012, lot 40 Acquired at the above sale by the present owner

'I mean, the picture I take has already been taken. I take it again. My picture is seamless. No cuts. No scissors. The camera as electronic scissors.'

Richard Prince







Andy Warhol, Marilyn x 100, 1962, screenprint ink and synthetic polymer paint on canvas, 205.7 x 567.7 cm, The Cleveland Museum of Art, Ohio © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London. Image: The Cleveland Museum of Art, Ohio



With its monochromatic palette and evocative dynamism, Untitled (Portrait) courses with Richard Prince's biting wit and eagle-eye ability to explore the nuances of language and image. With paint dribbled and daubed onto the vast surface of the canvas in a gestural effect, Untitled (Portrait) appears to display the hallmarks of an Abstract Expressionist canvas. Upon closer inspection, spliced and repeated imagery of the scantily clad supermodel Kate Moss begins to emerge from beneath the superimposed stencilled letters, telling the cyclical anecdote of a poor beggar. The canvas emanates sheer power through its monolithic scale, which, combined with the duplication of portrait snippets, builds a visually arresting narrative. It is here that Prince's true ingenuity materialises, revealing not only the rich visual layering of the picture plane, but also his ability to weight his canvasses with a variety of conceptually rich impressions and poignant cultural connotations.

The present work is exemplary of Prince's *Joke* paintings, which the prolific artist commenced in the mid-1980s. Using reproductions of cartoons from popular publications, such as *The New Yorker*, Prince layered unrelated and incongruous punch lines from other jokes beneath differing images. Instead of setting his wry anecdote against a simplistic monochromatic background, typical of his earlier works, Prince places this particular witticism in front of a tessellated patchwork, each image depicting a portrait of Kate Moss. While the execution of image and text appears to be reminiscent of Prince's earlier *Joke* paintings, the artist explores this juxtaposition further in the present work. Infamous for claiming that 'nothing tastes as good as skinny feels', the decision to use images of model Kate Moss is particularly poignant. The 'joke' provocatively challenges the excesses of fashion, fame, celebrity and greed, highlighting the grotesque inequality between the mega-rich and the desperately poor.

Prince simultaneously plays upon the notion of celebrity; a concern explored throughout the canon of art history, culminating in Andy Warhol's famed Pop silkscreens. A muse for a number of highly acclaimed artists such as Lucian Freud, Alex Katz and Marc Quinn, Kate Moss forms the foundation of Prince's exploration of fame and the fascination with icons within popular culture. Having already photographed her on numerous occasions, including in 2003, where she wore a T-shirt emblazoned with one of his *Jokes*, her presence within this painting seems a deliberate, almost gleeful irreverence. By appropriating and then plastering the seductive images of Moss all over the canvas, there is perhaps another, more subtle joke, between the notoriety of the model and his overt appropriation of the brushwork of the great artist, Jackson Pollock. Here, Pop culture, celebrity and visual art are





Barbara Kruger, Untitled (Money money money), 2011, Solomon R. Guggenheim Museum, New York © Barbara Kruger. Courtesy: Mary Boone Gallery, New York. Image: Scala, Florence unashamedly bound together, informing and appropriating each other to create layered visual meaning, which resonates on a variety of levels for the viewer.

Exploring this technique when employed in the tear-sheet department of *Time Life*, Prince clipped and filed articles for editors, surrounded by the glossy images and honed advertising slogans published and mass-produced in printed media. In the process, Prince began to focus on the leftover advertising imagery, the material that remained after he cut out the required content. By collecting and comparing myriad examples of product adverts, he was able to tease out certain repeated gestures, visual devices and attitudes. As in the work of Barbara Kruger, Prince employs a montage technique, exploring the visual effect of text and image when both are altered. Experimenting with a variety of media, including photography and film, their works exposed cultural tropes and stereotypes in popular imagery. By reworking and transforming well-known images, their art challenged notions of individuality and authorship, making the movement an important facet of postmodernist thought. In this way, Untitled (Portrait) remains a savvy and insightful piece, expanding the notions of art to include social criticism for a generation of viewers saturated by mass media.

14. Richard Prince b. 1949

Untitled (Cartoon) signed and dated 'Prince 2014' on the overlap inkjet, acrylic and silkscreen on canvas $76.5 \times 63.7 \text{ cm} (30\% \times 25\% \text{ in.})$ Executed in 2014.

Estimate

£100,000-150,000 \$133,000-200,000 €111,000-167,000

Provenance

Skarstedt Gallery, London Acquired from the above by the present owner

Exhibited

London, Skarstedt Gallery, *Spring Group Show*, 30 April - 30 May 2015



'What I find is that the taking, the stealing, the appropriation of images has to do with prior availability, and it sets up a degree where things can be shared...'

Richard Prince

Immersing the viewer in his subversive and inappropriately witty realm of rehashed jokes, *Untitled (Cartoon)* is a critical example from Richard Prince's controversial and celebrated oeuvre. From the outset, Prince has placed the relationship between image and language at the centre of his work, in particular the transgressive capability of the simple, lowbrow joke. The artist's work advanced dramatically in the 1970s when he imaginatively embraced what would go on to define his artistic career; piracy. By appropriating photos or cartoons contrived to represent some form of the real world, Prince adopts a shrewd strategy that challenges the distinction between truth and fiction.

Here, what would appear to be a facsimile of a one-line gag cartoon from The New Yorker Magazine is assumed and manipulated, pasted against a backdrop of newspaper print. *Untitled (Cartoon)* belongs to a body of works in which Prince copied hand drawn cartoons from The New Yorker and Playboy Magazine. Commenced in 1984 and initially created for the artist's own amusement, these works were the absolute antithesis of the decidedly expressionistic paintings governing the New York art scene of the 1980s. Unlike his photographs, these studies reveal his masterful hand as an artist. Worked with crimson hues, the image is obscured and hidden beneath the artist's bold illustration. Like advertising, cartoons reflect a certain collusion of cultural taste, desires and prejudices. Taking this as the foundation of his work, the artist deconstructs the images and exposes their artifice. In the present work, Prince focuses on a young, buxom lady with a man draped across her midriff as though caught and exposed in a moment of privacy. The words 'turn off the lights?? Are you kiddin' me??!!' intermittently emerge from layers of thick, red scrawl. The couple's image is reflected in mirrors surrounding the bed in tenfold, their own conduct shining right back at them. What emerges from this amalgamation of text and image is an uninhibited play of meaning to produce a work that is at once entertaining, erotic and also self-aware, metaphorical of Prince's own relationship with pictures. In Untitled (Cartoon), the viewer is led along a witty narrative towards the concluding punch line, resulting in a humorous composition tinged with embarrassment or even self-recognition. Exemplary of Prince's penchant for the provocative and his cynical, self-deprecating humour, the present work is simultaneously comical and menacingly accurate.

What started as simple transferrals, handwritten jokes and redrawn cartoons on scraps of paper in the 1980s has become an irrefutable staple in Prince's art. Indulging in his own, critical humour, *Untitled (Cartoon)* is a delightfully ingenious and unadulterated example of Prince's reductive aesthetic and his ability to seamlessly combine images with punch lines that create mixed metaphors, complicated scenarios and Freudian slips.



Sublimity and Purity Francesco Bonami

From the late 1950s through to the 1970s, the European vanguard considered painting to be a problem, even an obstacle, impeding the future of artistic progression. At the time, artists sought to circumvent the issue in a multitude of different ways. A trailblazer in these experiments, Lucio Fontana forged a path, which many followed. Rather than working around this conceptual riddle, Fontana confronted it directly and sought to find new space behind and beyond the two-dimensional. Fontana's gesture was so extreme and definitive, it was impossible to emulate, causing many of his peers, who were in complete admiration of the artist's fearlessness, to take their own artistic experiments in an opposite direction. Instead of penetrating the surface of the painting, many of Fontana's contemporaries chose to build on it, veering into the ever-growing field of industrial design. Piero Manzoni, craftier than others of the generation, began constructing three-dimensional texture and form on the canvas, as evident in his Achromes. Others, like Agostino Bonalumi or Enrico Castellani started pushing the boundaries of painting from the inside, creating forms that look as though they emerge from behind the plane of the work. In contrast to Manzoni, the pair created slicker compositions in line with the aerodynamic studies that were evolving from the growing car and motorbike industry. Toying with the layered dimensionality of the plane, Paolo Scheggi worked with the idea of depth, creating paintings that resembled membranes, heart ventricles and had the industrial quality of sound devices.

The debate and dialogue amongst the artists of this generation was not limited to their own territory; a lively exchange of ideas was occurring across Europe, particularly in Belgium where Fontana, Manzoni and others travelled frequently, supported by enlightened collectors and art galleries. Is not a surprise that the Belgian artist Walter Leblanc, a protagonist of the ZERO group, was producing works that echoed Manzoni's textural monochromes with a more austere and protestant touch. The discourse and exchanges between Bonalumi, Scheggi, Castellani, Manzoni, Fontana and their 'The present works, considered pivotal and rare examples, were executed by individuals who believed and trusted in art as a powerful tool to change both our environment and our lives'

Agostino Bonalumi

in his personal room at the 35th Art Biennale. Venice, 1970 © DACS 2017. Photo by Walter Mori/Mondadori Portfolio via Getty Images



Northern European contemporaries was constant and prolific. While Fontana and Manzoni had a more visceral and, at times, humorous approach to their artistic practice, Bonalumi, Scheggi, Castellani and Leblanc were extremely rigorous in their approach, evoking an almost scientific attitude toward their own artistic production. More concerned with the properties of shapes within space, rather than space itself, these artists questioned how they could create works where artistic intervention became almost invisible, if not utterly mechanic. Arguably, for these artists, each work was a fragment of a whole, a universe, a greater scheme, which existed beyond the limited world of bourgeois collectors and dealers.

While the atmosphere in Europe during the 1960s and 1970s was politically turbulence, the work of Bonalumi, Scheggi, Castellani and Leblanc conveyed an almost sublime yet surgical attitude. Purity, rather than morality, was their ultimate goal. Venerating the myth of an industry with the potential to perfect the organisation of peoples' lives, moving toward a better standard of living was at the heart of their artistic ideology. While the artist's hand was essential to Bonalumi, Scheggi, Castellani and Leblanc's work, their aim was to perform the act of creating a work in the most detached and technical way, taking on the role of the perfect craftsman. Like tailors, cobblers and carpenters, the artists' found themselves led by instinct and emotion.

The work of these artists is experiencing a renewed and stronger appreciation due to their utopian attitudes, offering respite to the looming cynicism of today's increasingly digital and automated world. The present works, considered pivotal and rare examples, were executed by individuals who believed and trusted in art as a powerful tool to change both our environment and our lives. These artists symbolise the progress of humankind, fighting its way out from the barbarism of World War Two into a new world, striving for an idyllic and shared realisation of peace.





15. Agostino Bonalumi 1935-2013

Bianco e Nero

signed and dated 'Bonalumi '68' on the reverse shaped ciré 115 x 83 cm (45¼ x 325% in.) Executed in 1968, this work is accompanied by a certificate of authenticity signed and dated by the artist and is registered in the Archivio Bonalumi under no. 68-056.

Estimate

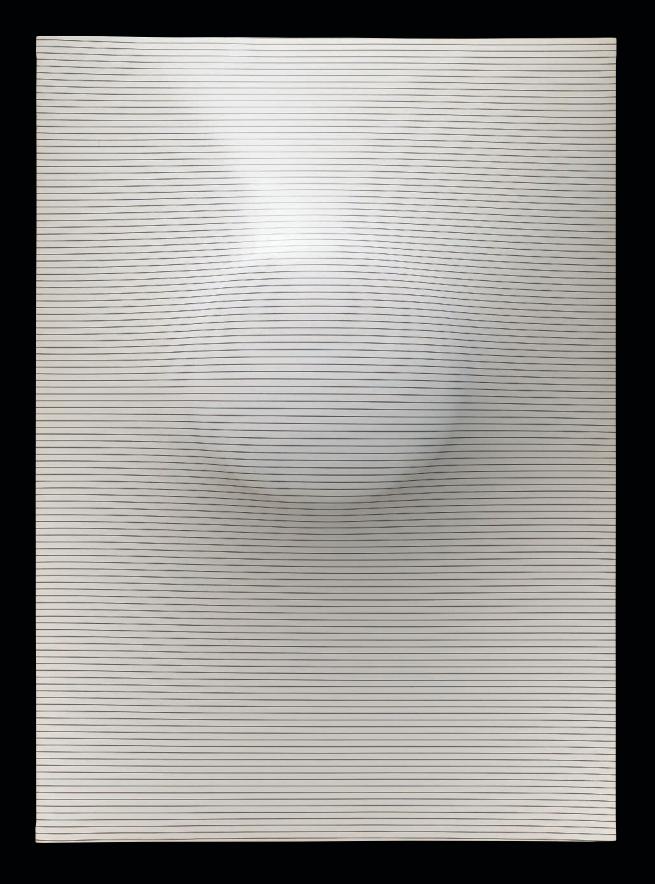
£180,000-250,000 \$240,000-333,000 €200,000-278,000 ♠

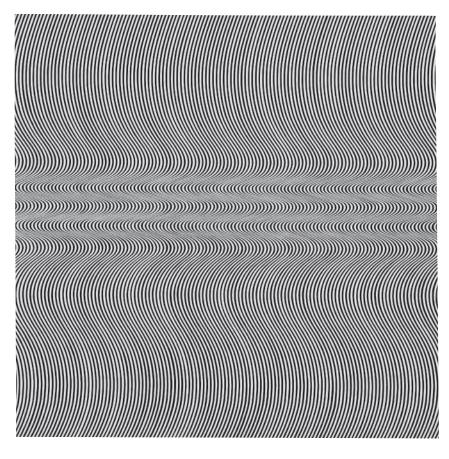
Provenance

Galleria II Nuovo Sagittario, Milan Private Collection

Exhibited

Modena, Galleria Civica d'Arte Moderna, *Bonalumi*, 1974, no. 48 (illustrated) Mantua, Palazzo Te, *Bonalumi*, Milan, 1980, p. 24 Perugia, Centro Espositivo Rocca Paolina, *Oltre La superficie*, 14 July – 2 September 2001, p. 65 (illustrated)





Bridget Riley, *Current*, 1964, synthetic polymer paint on composition board, Museum of Modern Art, New York © Bridget Riley 2017. Image: Scala, Florence

Extremely rare and executed in 1968, *Bianco e Nero* is one of only six known black and white examples of Agostino Bonalumi's exploration of striped surfaces in the material ciré, marking a pivotal moment in the artist's career. The present work similarly celebrates Bonalumi's examination of the formal qualities of materials, particularly in his manipulation and movement of ciré to play with the appearance of the picture surface. Celebrated for his plastic, monochrome *extroflections*, shapes that emerged from stretched canvases, the artist breaks through the two-dimensional picture plane in the present work capturing the essence of the medium. *Bianco e Nero* is a distinct example from the prolific oeuvre of an artist who has tenaciously followed his own path for decades and has radically reconsidered the entire nature of painting itself.

Diffusing a new dynamism into post-war Italian art after abandoning his formal studies of technical and mechanical design, Agostino Bonalumi's knowledge of construction inspired his artistic output, whereby he examined the differing effects on the eye by manipulating form and colour in conjunction. In the present work, Bonalumi's use of alternating 'It was in 1967, while in New York for work purposes, that I discovered the plastic-coated fabric called ciré, and thought it offered great potential for use in my work because of its great elasticity and cold bright colouring. This elasticity suggested new plastic solutions that would require me to rethink my construction technique, not just in regards to its purely technical aspects.'

Agostino Bonalumi

black and white line emphasises the artist's preoccupation with the dynamic perception of tone, a central element in his exploration of light and space. Bonalumi surpasses colour in favour of the luminous interplay of dark and light, which changes with the positioning of the viewer and the alteration of the light source. A mysterious presence lurks beneath the surface; a circular bulge distorts the picture plane, invoking the artist's interest in modulation and optical illusion.

Elegant in its geometrical order, space is not only investigated in *Bianco e Nero* within the confines of the surface, but physically stretched outside of its own boundaries. In 1967, while working in New York to prepare for his celebrated first solo show in the United States at Galeria Bonino, the artist

Frank Stella, Jill, 1959, enamel on canvas, Albright-Knox Gallery © Frank Stella. ARS, NY and DACS, London 2017. Image: Scala, Florence



discovered the industrial material, ciré. Further developing his investigations into the idea of space, Bonalumi explored the effects of this unconventional, flexible and shiny material, harnessing its unique reflective and malleable qualities to manipulate the structural possibilities of the work. As Francesca Pola states, 'ciré also attracted Bonalumi because of its compactness and chromatic timbre and the way in which the surface tensions distorted the geometry, as in the works executed with striped ciré, in some of which extroflections and introflections combine centric and linear dynamics', (Francesca Pola, Agostino Bonami: All the Shapes of Space, 1958 - 1976, Milan, 2013, p. 120). Evoking a rhythmic vibrancy, material and colour are at once united, coursing with vital energy. Executed in 1968, Bianco e Nero is a pivotal example of the artist's primary concern with perception, utilising optical illusion, structural manipulation, light effects and the evocation of space. No longer just a support for painterly application, the canvas is transformed, becoming a mouldable spectacle where all things are possible.

Influenced by Lucio Fontana's creative legacy, Bonalumi was concerned with the idea of space and breaking through the flat surface into the three-dimensional. Unlike Fontana, however, Bonalumi appeared less interested in the space behind the canvas and more intent on architecturally penetrating the space in front of it. Demonstrated in his Pittura Oggetto, famously coined by art critic Gillo Dorfles in 1966, the artist was interested in the idea of extending the canvas to the space inhabited by the viewer. Bonalumi belonged to a generation of Italian artists, such as Enrico Castellani and Piero Manzoni, who were artistically seduced, challenged and confronted by Fontana. This group shared a mutual interest in the exploration of space and pursued revolutionary research concerning surface and materials. The disparity between Bonalumi and his contemporaries became immediately clear, as rather than presenting objects in a rigid and geometrical order, his artistic output possessed a fantastical and imaginative quality, appearing aesthetically more organic and fluid in appearance. Presenting strong affinities to the aesthetic trends of the pioneers of Minimalism, like Frank Stella and Robert Mangold, Bonalumi deviated from traditional rectangular-shaped canvases, investigating analogous issues of reduction and construction, to elevate form as a dynamic element in activating new space. Evident in the present work, form is forged as an active experience, characteristic of the artist's preoccupation with Bridget Riley-esque optics and geometry to objectify free space.

Presenting undulating linear elements, geometric patterning and mysterious involutions, while similarly exploring a wide variety of progressive materials, Bonalumi masterfully enlivened his canvases. Reinventing painting by blurring conventional boundaries of dimensionality, the artist investigates form, shadow, volume and mass. *Bianco e Nero*'s thought-provoking beauty challenges every assumption and preconception about the medium of painting. Deconstructing the visual language of the canvas and focusing on materiality, this seductive work demonstrates the endless energy stemming from Bonalumi's creative and innovative methodology.

16. Enrico Castellani b. 1930

Superficie bianca signed, titled and dated 'Castellani "Superficie bianca" 1975' on the overlap acrylic on shaped canvas $70 \times 91 \text{ cm} (27\frac{1}{2} \times 35\frac{7}{8} \text{ in.})$ Executed in 1975, this work is registered in the Archivio Castellani, Milan, under no. 75 – 011.

Estimate

£250,000-350,000 \$333,000-466,000 €278,000-389,000 ♠

Provenance

Galleria La Nuova Città, Brescia Galleria Fumagalli, Bergamo Collection A&M, Bologna Private Collection

Exhibited

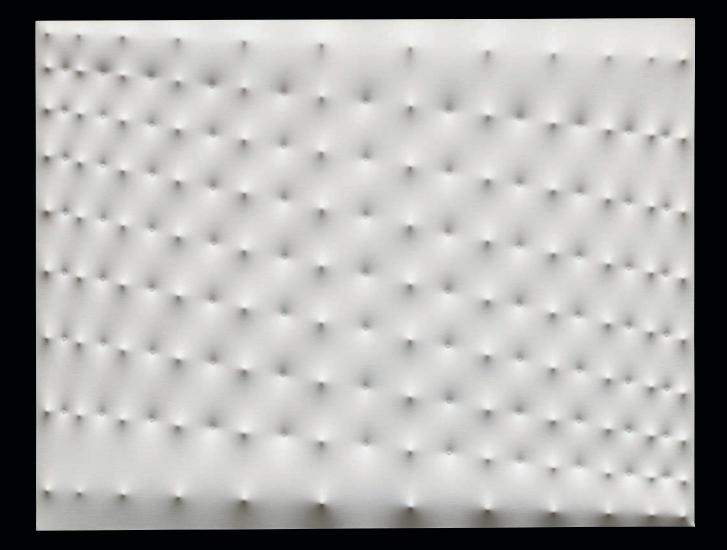
Perugia, Centro Espositivo Rocca Paolina, *Oltre La superficie*, 14 July – 2 September 2001, p. 61 (illustrated) Moscow, The Pushkin State Museum of Fine Arts, *Enrico Castellani. Variazioni sul metodo*, 2 December 2005 - 15 January 2006, p. 76 and p. 120 (illustrated)

Literature

Renata Wirz and Federico Sardella, eds., *Enrico Castellani: Catalogo ragionato, Opere 1955 – 2005,* vol. II, Milan, 2012, no. 406, pp. 428–429 (illustrated)

'My spaces are the reflection of that total interior space, devoid of contradictions, to which we all tend. Therefore they exist as objects of instantaneous assimilation for the duration of an act of communication, before time shuts them up inside their material precariousness.'

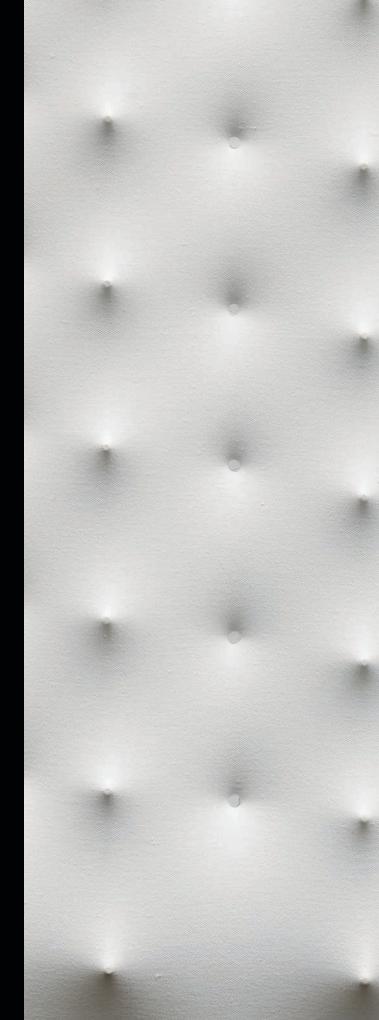
Enrico Castellani

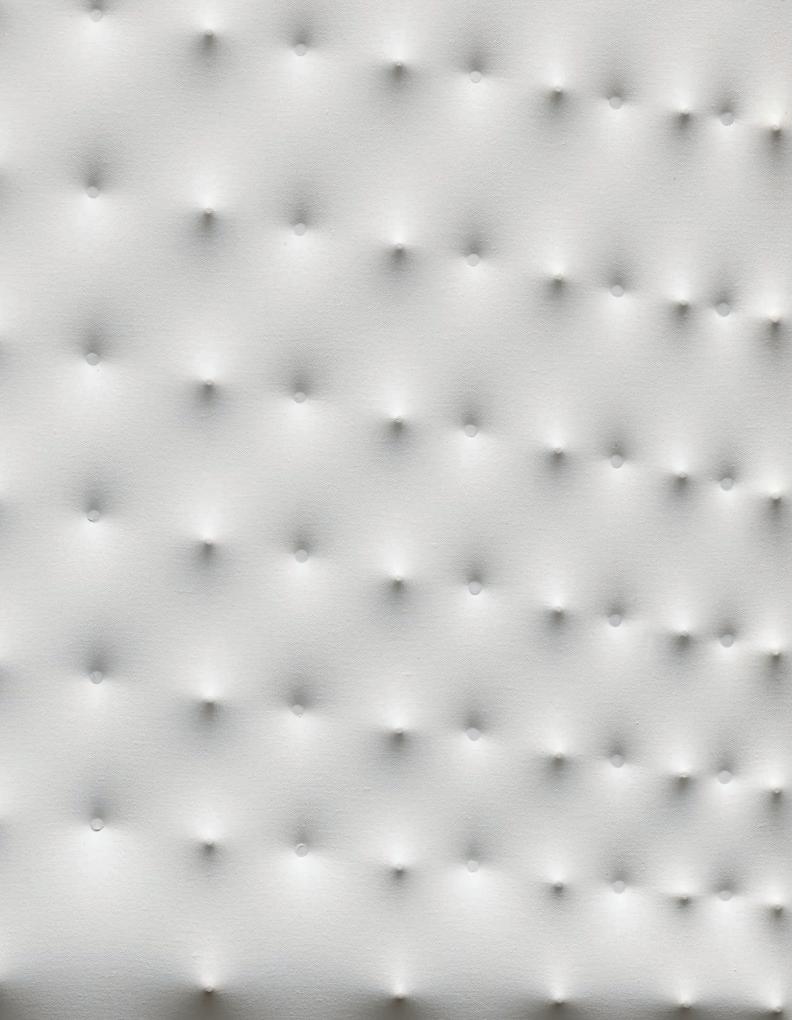


Through an ordered amalgamation of positive peaks and negative troughs, *Superficie bianca* strikingly exemplifies Enrico Castellani's vision of minimalism and restrained elegance. Painted white, the canvas is imbued with a strong sense of dynamism, creating a vital energy that ripples across the canvas's surface, asserting the work's presence before the viewer. *Superficie bianca* defies two-dimensionality in accordance with the ethos of the ZERO movement and that put forward by Castellani and Piero Manzoni in their *Azimuth* journal and gallery, founded in 1959, which propelled Milan to the forefront of ZERO activity. Both Castellani and Manzoni explored the potential of light, surface, space and time, conceiving an iconic and radically unique artistic language that allowed the artist to break away from movements such as Taschism and Art Informal.

The discombobulating effect of the interplay of light and shadow resulting from the juxtaposition between concavity and convexity in Superficie bianca forces the viewer to confront the physicality of the artwork. The surface of the work both draws the viewer in, as a traditional painting would, whilst simultaneously reaching out to break into the viewer's space. Castellani rejected the notion of an artwork as merely an illusionistic window and instead presents the work as possessing a physicality of its own, inhabiting a real space within this world. The viewer is transported into the complex yet soft geographies of Superficie bianca and the monochrome surface draws attention to the visual potentialities of an absence of colour, subsequently allowing for the viewer's entrance into a limitless and timeless realm of sublimity. In this skilfully executed tabula rasa Castellani has freed art from the restrictions of narrative constraints demonstrating the previously latent creative possibilities of surface and form. The spatial and formal artistic investigations that have dominated Castellani's impressive oeuvre culminate in the chiaroscuro of this energetic and hypnotically monochrome landscape.

As one of Italy's most influential artists, Castellani also holds a pivotal position in twentieth century art history internationally, lauding the work of artists such as Robert Rauschenberg, Yves Klein and Lucio Fontana. A catalytic figure in the European post-war avant-garde and viewed by Donald Judd as the father of minimalism, Castellani pushed against artistic boundaries in an attempt to coalesce painting, sculpture, architecture and space. Castellani radically altered traditional conceptions of art abandoning notions of mimesis in favour of a more self-referential artistic form. Superficie bianca is a stunning example of the artist's iconic and expansive series of 'surfaces'. Castellani called these 'baldachins', which were created by systematically working a nail gun across monochrome canvases. The result is a work that oscillates between relief sculpture and painting, and this blurring of artistic mediums fluctuates in rhythm to the changing interplay of light and shadow across its undulating surface. Castellani remarked upon the surfaces of these artworks, asserting that they display an 'indefinitely repeatable rhythm...necessary in order to give the works themselves the concreteness of the infinite' which, therefore, allows the work to transgress time in order to satisfy a 'spiritual need' (Enrico Castellani, 'Continuitá e nuovo', Azimuth, Milan, no. 2, 1960, n.p).





17. Paolo Scheggi 1940-1971

Eclisse

signed 'paolo scheggi' on the stretcher; further signed 'paolo scheggi' on the reverse white acrylic on 3 superimposed canvases $80 \times 80 \times 7 \text{ cm} (31\% \times 31\% \times 23\% \text{ in.})$ Executed in 1969.

Estimate

£300,000-400,000 \$399,000-532,000 €333,000-444,000 ♠

Provenance

Private Collection, Italy (acquired directly from the artist) Thence by descent to the present owner

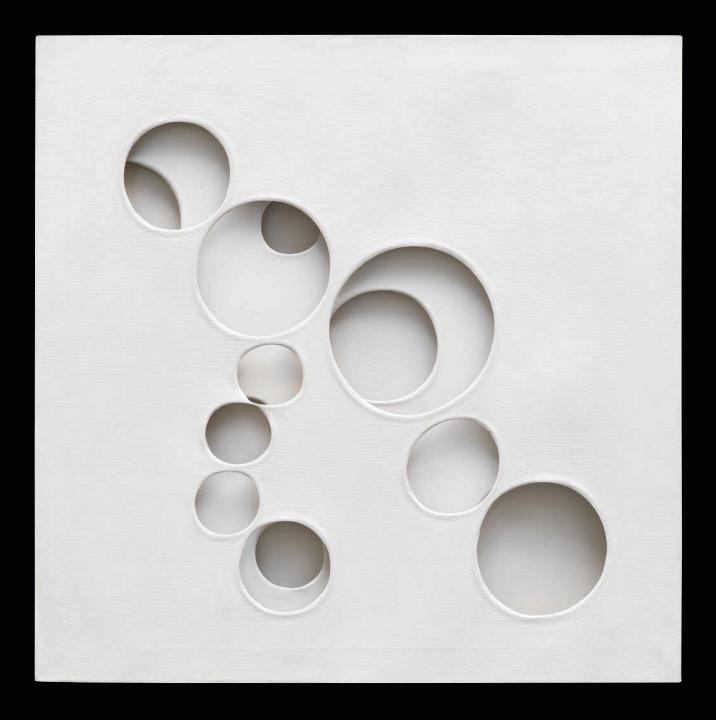
Literature

Scheggi: La breve e intensa stagione di Paolo Scheggi, exh. cat., Galleria d'Arte Niccoli, Parma, 2002, p. 220 (illustrated) Luca Massimo Barbero, *Paolo Scheggi, Catalogue Raisonné,* Milan, 2016, no. 69 T 18, p. 285 (illustrated)

We are most grateful to the Associazione Paolo Scheggi for their assistance with the cataloguing of this work.

"...it's not intended to be a rupture or an alternative, but to be the historical and thus dynamic continuation of visual experiences, not as a mere and simplistic exercise in optical-physical phenomenology, but as a structure intended to broaden perception'

Paolo Scheggi





Jean Arp, Constellation with Five White Forms and Two Black, Variation III, 1932, oil on wood, Solomon R. Guggenheim Museum, New York © DACS, 2017. Image: The Solomon R. Guggenheim Foundation/Art Resource, NY/S Scala, Forence

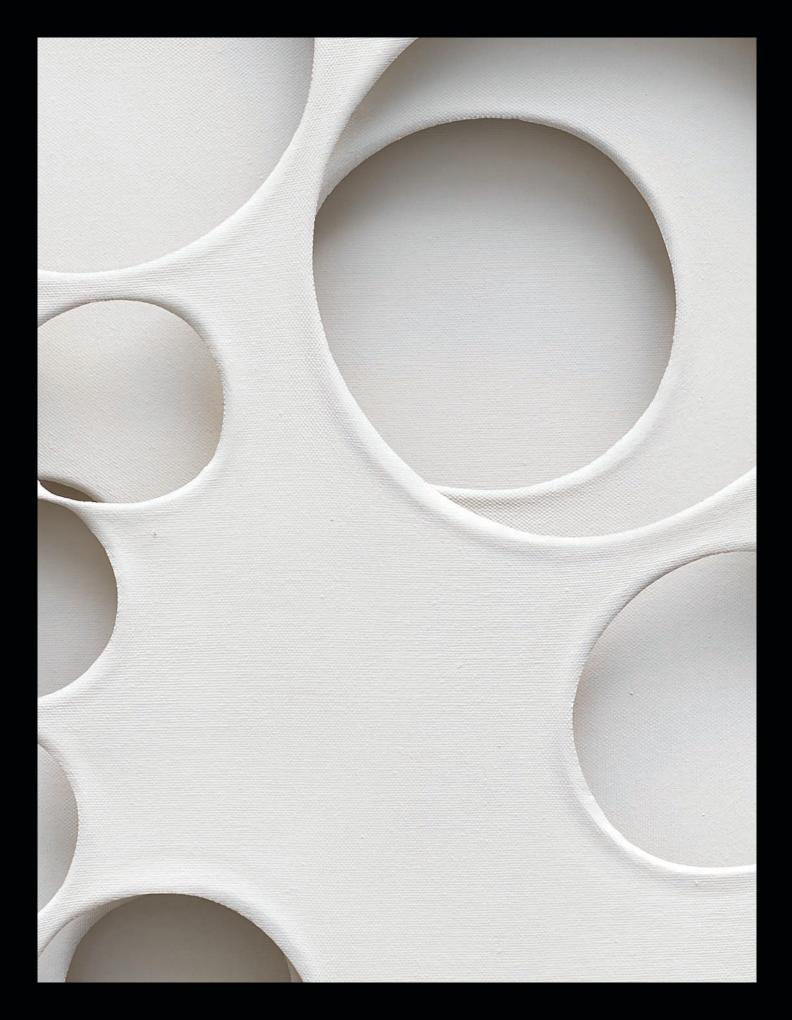
A key manifestation of Paolo Scheggi's exploration of space through the utilisation of interlocking and overlapping canvases, *Eclisse* is a mesmerising example from the artist's latter years of his short but influential oeuvre. The monochrome square canvas, composed of curvilinear voids and spaces, reflects Scheggi's innovative development within the realm of shape and matter. Celebrated for his Intersuperfici works, solidly coloured canvases dotted with small elliptical apertures, Scheggi was a pivotal member of the Italian avant-garde alongside his contemporaries, Lucio Fontana, Alberto Burri, Enrico Castellani and Agostino Bonalumi. Sharing formal and conceptual aspects within their work, the group sought to overcome the established two-dimensionality of the canvas through Spatialism, an innovative artistic movement intended to assemble colour, space, movement and time in a new type of art. Presenting a uniquely vibrant and dynamic rhythm through the superimposition of multiple planes, in its rigour Eclisse is less geometrically prescribed than Scheggi's earlier works. A mirage penetrating time and space, the present work displays the poetic, unrestricted aspects of the artist's theoretical approach, which was preoccupied with the complexity of space.

Executed in 1969, whilst the artist lived in Milan, *Eclisse* emphasises the layered depth of space within the picture plane. It was during this crucial decade that the artist distanced his oeuvre from his earlier abstract creations and began his physical exploration of the spatial dimensions of painting. Coated in the purity of white, *Eclisse* is a masterpiece of balance, tension and materiality. Favouring monochromatic compositions, Scheggi never treated neutral tonality as the elimination or univocal choice of a sole colour, but rather used it to manipulate the relationship between light and shadow. Immersing the viewer in the harmonious and mysterious world of the artist, *Eclisse* rests at the very crossroad of painting and sculpture, presenting the artist's perceptual idea of painting as an object. Nine open circular zones reveal the spatial spectacle of various amorphous shapes and forms. These elementary, geometrical, abstract forms create a sense of relief and depth, extending the viewer's visual experience beyond the mere surface of the canvas.

In the present work, Scheggi masterfully superimposes three planes and fixes them into a single object which encompasses space, time and dynamism. Heavily influenced by the art and dicta of Fontana, Scheggi is often considered Fontana's successor. Where Fontana's wounded canvases encourage the viewer to look beyond the plane, Scheggi explored the idea of occupying the viewer's space, asking one to look within the canvas. Placing the sensory experience of the viewer at the centre of ethos, the artist allows us to fully and absolutely engage with the work and its environment. Connecting with the present work, he directs the viewer to perceive, not only the artificially fashioned void, but rather the multifaceted qualities of form, shadow and light.

The title of the present work, *Eclisse*, the Italian word for eclipse, makes direct references to the cosmos. Akin to the curved structure and tonality of the moon's surface, *Eclisse* draws closely on the work of Jean Arp. Arp, also preoccupied with creating tangible reliefs in his *Constellation* works, made a deep impact on Scheggi and his artistic creation following a meeting in England. Transforming the austere structure of the flat canvas, Scheggi instils the work with an absorbing and hypnotic lunar appearance.

Complex and dimensional in appearance, the present work utilises geometry not only as an experiential aesthetic device but also a key space within the imagination of the viewer and artist alike. An elegant and seductive work, *Eclisse* perfectly embodies Scheggi's profound ideas, bringing various stratums of depth into a two-dimensional practice, forcing the viewer to consider the present painting as an object rather than simply an aesthetic surface. Firmly rooted in the canon of art history, *Eclisse*, a masterful example from Scheggi's celebrated layered canvases, introduces new angles to traditional notions of dimensionality.



18. Josef Albers 1888-1976

Study for Homage for the Square; Sel: E. B. 4 signed with the artist's monogram and dated '59' lower right; further signed, titled, numbered, inscribed and dated 'Albers "Study for Homage for the Square; Sel: E. B. 4" 1959' on the reverse oil on Masonite, in artist's frame $40 \times 40 \text{ cm} (15\% \times 15\% \text{ in.})$ Painted in 1959, this painting will be included in the forthcoming catalogue raisonné of the work of Josef Albers currently being

prepared by the Josef and Anni Albers Foundation and is registered under no. JAAF 1959.1.92.

Estimate

£300,000-400,000 \$399,000-532,000 €333,000-444,000

Provenance

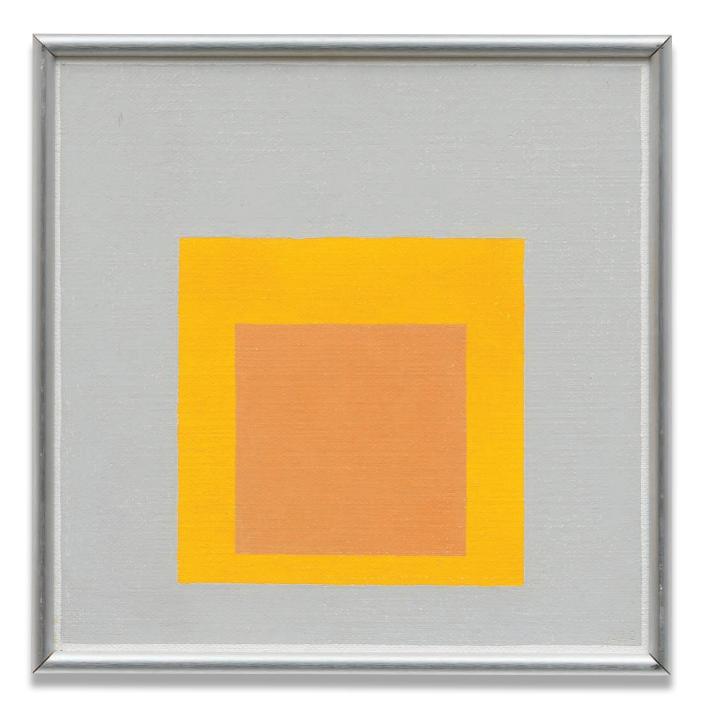
Galerie Beyeler, Basel Private Collection

Exhibited

Basel, Galerie Beyeler, *ALBERS*, March – April 1973, no. 16, n.p. (illustrated)

'Just as the knowledge of acoustics does not make one musical neither on the productive nor on the appreciative side – so no colour system by itself can develop ones sensitivity for colour. This is parallel to the recognition that no theory of composition by itself leads to the production of music, or of art.'

Josef Albers



'They all are of different palettes, and, therefore, so to speak, of different climates. Choice of the colours used, as well as their order, is aimed at an interaction - influencing and changing each other forth and back. Thus, character and feeling alter from painting to painting without any additional 'hand writing' or, so-called, texture. Though the underlying symmetrical and quasi-concentric order of squares remains the same in all paintings – in proportion and placement – these same squares group or single themselves, connect and separate in many different ways' (Josef Albers, quoted in Nicholas Fox Weber, 'The Artist as Alchemist', *Josef Albers: A Retrospective*, exh. cat., Solomon R. Guggenheim Museum, New York, 1988, p. 14).

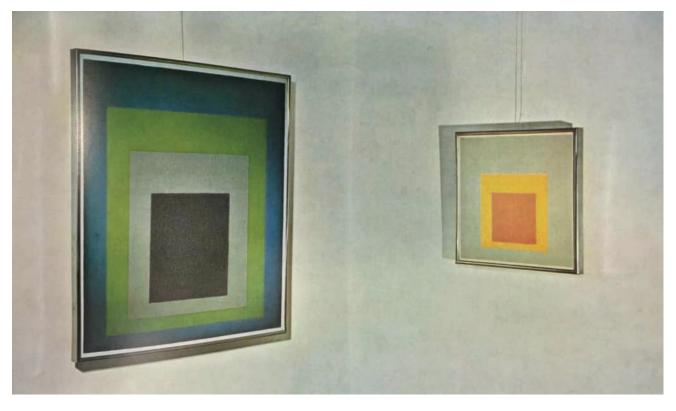
Masterful in its geometry and form, *Study for Homage for the Square; Sel: E. B. 4* is an exceptional example of Josef Albers' command of colour and visual language. Initially criticised by the likes of Clement Greenberg and Donald Judd, Albers' works from the iconic *Homage to the Square* series have become enshrined within the art historical canon as hallmarks for the interaction of colour and form. *Study for Homage for the Square; Sel: E. B. 4*, which was exhibited alongside other works from the series at Galerie Beyeler, Basel, in 1973, is composed of carefully aligned geometric squares and gleams with Albers' mastery of a colour.

The optical effects of the exquisite colour combination radiate from the simplicity of form, expertly illustrating the artist's notion that adjustments to placement, shape and light significantly alter ones perception of colour. Presenting the viewer with a vivid structure of yellow and grey, three tonal bands are skilfully aligned within the composition. Carefully harmonised, the colours evolve downwards; diverging



Kenneth Noland, *Via Ochre*, 1968, acrylic on canvas, Empire State Plaza Art Collection, Albany, New York, USA © Estate of Kenneth Noland. DACS, London/VAGA, New York 2017. Image: Boltin Picture Library / Bridgeman Images

Albers at Galerie Beyeler, Basel, 1973 with Eminent and Study for Homage to the Square: Sel: E.B.4 (the present work) exhibited © The Josef and Anni Albers Foundation/VG Bild-Kunst, Born and DACS, London 2017





vertically, the interaction of tone and form within the squares instills depth, weight and movement into the composition. Shrewdly documenting his precise and innovative use of colour, later to be broken down in his published writings, the present work refers to the artist's use of Reddish Naples Yellow, Cadmium Yellow and Gray #7. Albers' fine calculation is evident beyond the exact pairing of colour, the pristinely worked surface leaving the viewer's gaze absolutely focused on the chromatic impression.

Albers' lifelong obsession with colour theory, the nature of perception and the psychological effects of colour within space, culminated in his most celebrated series of works, *Homage to the Square.* From the series, which occupied the final 26 years of the artists life, Study for Homage for the Square; Sel: E. B. 4 beautifully presents the viewer with the pillars of Albers' pedagogic practice. The composition celebrates the principles of his instruction, from the Bauhaus to Black Mountain College and Yale, the Farbenlehre and Formlehre (colour course and form course), to observation, representation and composition, encompassing theories of space, colour and design. The present work, emblematic of Albers' teachings, reveals 'on the one hand the intuitive search for and discovery of form; on the other hand the knowledge and application of the fundamental laws of form...' (George Heard Hampton, Josef Albers: Paintings, Prints, Projects, New Haven, 1956, p. 23). Albers' immense legacy is evident through the creative output of subsequent artistic generations. In his expressive use and mastery of the varying potential of vibrant colour, imparted through his instruction at Black Mountain College, Kenneth Noland's series of geometric canvases with a single motif recall Albers' treatment of his Homage to the Square works.

In 1963, Albers published his Interaction of Colour, a tome composed of text and silkscreen plates based on his colour course. This volume, outlining his philosophies on the intensity, relativity and temperature of colour, the subtraction, transparency and deception of colour, and the transformation, intersection and juxtaposition of colour, was considered a 'grand passport to perception' (Josef Albers and Nicholas Fox Weber, Interaction of Colour, New Haven, 2009, p. xiii). Published at the midpoint of his 25-year exploration of the Homage to the Square series, the treatise is a significant and in-depth exploration and explanation of complex colour theory principles. Displaying these principles Study for Homage for the Square; Sel: E. B. 4 is a rich celebration of the unique authority of Albers' influence. The expansive impact of Albers' teaching is clearly evident through his method, which his followers came to recognise and engage with in their own artistic practices. Richard Serra, who arrived at Yale following Albers' departure, became Albers' assistant during the time his teacher penned Interaction of Colour. Serra's sculptural notions on the conditions of artistic production and confrontation of aesthetic paradoxes through the exploration of medium originate from Albers' strict and logical formalisation.

Celebrated as the first living artist to have a retrospective at the Metropolitan Museum of Art, New York, Albers' nuanced layering of colour in the present work is hypnotic. Fuelled with the artist's repetitive polyphony, *Study for Homage for the Square; Sel: E. B. 4* is a radiant example of the characteristic individuality with which each work is composed, presenting a truly unique chromatic experience.

19. Walter Leblanc 1932-1986

Twisted Strings

phase 1: signed and dated 'Walter Leblanc 1976 - 1977' on the reverse; phase 2: signed and dated 'Walter Leblanc 1977' on the reverse; phase 3: signed and dated 'Walter Leblanc 1977' on the reverse cotton string and white latex on canvas, triptych each 130 x 130 cm (51% x 51% in.) overall 130 x 450 cm (51% x 177% in.) Executed in 1976 - 1977.

Estimate

£180,000-220,000 \$240,000-293,000 €200,000-244,000 ‡♠

Provenance

Galerie Denise René, Paris Private Collection, Switzerland

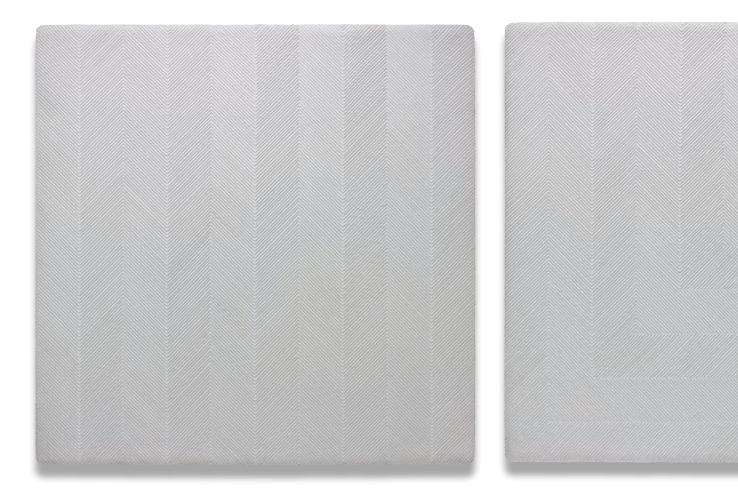
Exhibited

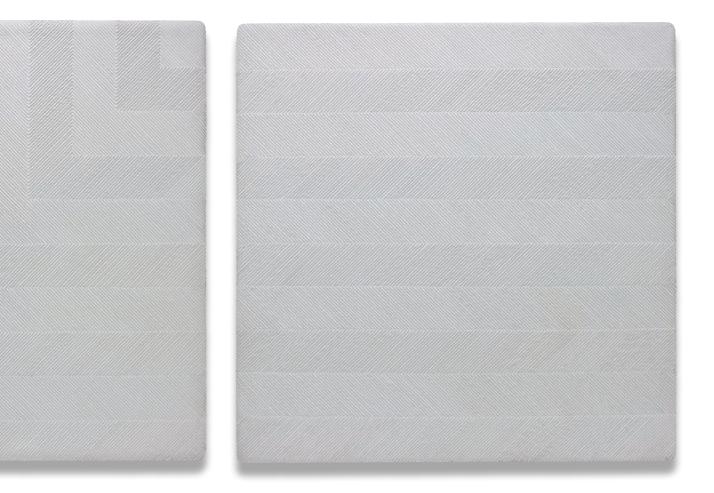
Brussels, Galerie Charles Kriwin, *Walter Leblanc: Stringfields*, October 1977 Dusseldorf, Museum Kunstpalast , *50 Belgischer Künstler aus Flandern*, 3 December 1978 - 1 January 1979 Le Havre, Musée des Beaux-Arts André Malraux, *Rencontres*, 1982 Brussels, Atelier 340; Ludwigshafen, WHM; Bottrop, Josef Albers Museum Quadrat; Salzburg, MCA; Ostend, Provinciaal Museum voor Moderne Kunst, *Walter Leblanc. Contribution to the history of « New Tendancy »*, 9 July 1989 - 2 March 1990, pp. 96-97 and p. 234 (illustrated) Miami Espace expression, *HOMAGE TO DENISE RENÉ: PAST, PRESENT AND FUTURE OF A VISION*, 3 December 2013 - 3 May 2014

Literature

Nicole Leblanc, Danielle Everarts de Velp-Seynaeve, eds., *Walter Leblanc: catalogue raisonné*, Brussels, 1997, pp. 267-269 and p. 273 (illustrated)

We are most grateful to the Fondation Walter and Nicole Leblanc for their assistance with the cataloguing of this work.





In *Twisted Strings*, a monumental triptych by Walter Leblanc, vibrating rays move across the plane and present a new reality, reflective of a pure organic experience. Sensorial in its geometry, with a twisting and precise interplay of light and shadow, the present work is a primary example of Leblanc's skilled manipulation of materials. A founding member of the neo-avantgarde group, G58 in Antwerp in 1958, and an active participant of the ZERO and Nouvelle Tendance movements, Leblanc is considered to be one of the pioneers of contemporary artistic exploration. Celebrated for his precise employment of tonality and materials moving beyond the traditional notion of an artwork, the artist forges surfaces for contemplation, creating spaces which require the active involvement of the viewer. In its sublimity, the present work is a textural masterpiece from the height of Leblanc's oeuvre.

Elevating his use of torsion to be the principle pictorial element, Leblanc experimented with vinyl, cotton thread and latex in his work from 1959 to form geometric and textural canvases. Stretching fine threads across the canvas, the artist cautiously created salient structures, transcending the boundaries of traditional painting to enter the realm of sculpture without entering a third dimension. A culmination of his masterful technique, *Twisted Strings* displays the artist's fascination with the qualities of unconventional materials and their ability to forge tension. Radiating with the dynamic power of light and expelling the positive illusion of motion, the viewer is presented with varying tones of white created through the interplay of light and shadow.

A trio of undeniable classicism, *Twisted Strings* surpasses the layers of traditional painting through the manipulation of physical and visual spectacles. An object for absolute consideration, Leblanc's work forges new realms of interpretation. Through retinal stimulation, the viewer's appreciation of the work transcends traditional boundaries of perception. An undisputed master of 'zeroing', Leblanc's legacy in the path of twentieth century artistic theory is without question. Executed the same decade that the artist represented Belgium at the 35th Venice Biennale, *Twisted Strings* combines an intense yet serene tonality with a structural complicity. Leblanc's pictorial geology opposes established notions of figuration and abstraction, projecting his oeuvre into a wholly new and innovative dimension which requires deciphering through a novel and phenomenological approach.

With the assistance of his brother, in 1960 Leblanc produced a twisting machine to facilitate the fabrication of extremely precise torsions. Tightening and twisting cotton threads over customary stretcher supports the artist produced beams of textural shadow and light in modest geometric shapes, each unified in Leblanc's oeuvre through the artist's mastery of tension. Experimenting with sculpture, the artist began toying with preconceived notions of dimensionality and fundamentally reinventing the idea of creative activity. Elevating the notion of sculptural painting, Leblanc organised the influential exhibition *Anti-Peinture (Anti-Painting)* in 1962, presenting 'a new dimension that emerges directly from painting rather than sculpture' (*Anti-peinture*, exh. cat., Hessenhuis, Antwerp, 1962, n.p). Penetrating space and integrating the environment within which the works

are presented, Leblanc's compositions take in, transform and radiate light. Twisting the space of our visual experience, Leblanc remains at the centre of the multifarious and transnational European artistic theories, both theoretical and functionally concerned with the construction of space through the production of dynamism. Gyrating within the German ZERO, Dutch Nul and Italian Azimuth movements, as well as Nouveau Réalisme and GRAV in France, Leblanc's network of influences is acutely evident in his sculptural creations. In 1962, following his influential exhibition *Anti-Peinture* in Antwerp, the artist joined the international Nouvelle Tendance group and began exhibiting with the ZERO group. In keeping with his international colleagues, throughout his prolific career the artist remained consistently concerned with redefining the academic and practical coordinates of artistic creation.

Twisted Strings

The present work exhibited at Walter Leblanc Contribution à l'histoire de "Nouvelle Tendance", Josef Albers Museum Quadrat, Bottrop, 1989 © Walter Leblanc, DACS 2017. Image: Nicole Leblanc



o **◆ 20.** Ai Weiwei b. 1957

Map of China

tieli wood from dismantled Qing Dynasty temples, in 3 parts overall 100 x 125 x 95 cm (39% x 49% x 37% in.) Executed in 2009, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£800,000-1,200,000 \$1,060,000-1,600,000 €888,000-1,330,000 ‡

Provenance

Alexander Ochs, Berlin Private Collection Private Collection Christie's, New York, 11 May 2016, lot 441 Acquired at the above sale by the present owner

'People often ask me if there is a political condition represented here, but it was made according to the materials and the possibilities they presented.'

Ai Weiwei



Embodying Ai Weiwei's characteristic boldness, *Map of China* assertively confronts and challenges provocative notions of government censorship whilst concurrently commenting upon Chinese cultural history and artistic freedom. Ai skilfully interweaves threads of past and contemporary Chinese art and culture to form a strikingly cohesive yet complex puzzle of Chinese cultural identity.

Unification and fragmentation are simultaneously juxtaposed and intertwined in Map of China as the interlocking elements of salvaged wood resemble a jigsaw-like configuration when viewing the work from above. The outline of the country is projected into a three-dimensional form, the cartography enlivened and catapulted upwards. Tendons of wood spring from the floor like a dense forest, their uniformity forming the shape of the country with all its small enclaves, vast bays and islands. Shined to perfection, the deep brown of the wood reflects light from its polished and ridged surfaces, highlighting the complexity of the carpentry and the material quality of the discarded wood. The skill with which Ai has assembled this sculpture, using a traditional Chinese method of craftsmanship known as mortise-and-tenon joinery, lends Map of China an almost deceptive appearance. Initially appearing to consist of a single piece of unspoiled wood, on closer inspection the separate elements reveal themselves. The monumental scale of the work and the impossibility of viewing its silhouette from one perspective are suggestive of the difficulty of grasping the full complexity and vastness of China.

While fragmentation is evoked directly through the piecing together of elements of salvaged wood, it further alludes to the echoes of China's fractured history. Sourced from the wood of dismantled Qing Dynasty temples, tieli wood (also termed ironwood), used in Map of China, is known for its durability. During the Cultural Revolution (1966 - 1976), instigated by Mao Zedong's regime, certain aspects of Chinese history were obliterated from public memory. This dramatic upheaval included the destruction of Qing Dynasty temples in order to preserve Communist ideology and allow for industrial development and urban expansion. By employing tieli wood in the present work. Ai comments upon the removal of certain swathes of history and monumental buildings which embodied cultural significance. The artist collects discarded pieces of China's fractured cultural memory and rebuilds them. Like Marcel Duchamp's Readymades Ai uses shards from buildings, once revered, which have become detritus and valuable only for their material worth. The visible scars of breakage in Map of China convey the numerous stratums of collective memory which make up Chinese national identity in its entirety.

The studio production of Ai Weiwei's earlier work, *Map of China*, 2003, tieli wood from dismantled Qing Dynasty temples

© 2017 Ai Weiwei Studio. Image: Ai Weiwei Studio, Beijing





Ai Weiwei poses for photographers with his work, *Tree*, during a press preview at the Royal Academy in London on 15 September 2015, ahead of the opening of the major exhibition of his work © 2017 Ai Weiwei Studio. image: LEON NEAL/ APP/Getty images

Marcel Duchamp, Hat Rack, 1917/64, wood, The Israel Museum, Jerusalem,

Israel, Vera & Arturo Schwarz Collection of Dada and Surrealist Art © Association Marcel Duchamp / ADAGP, Paris and DACS, London 2017. Image: Bridgeman Images



Through emphasising the segmented nature of the work Ai also emblematises the ethnic and cultural diversity of his vast country. A rich tapestry of past and present, China is pulled together by the experiences of its many inhabitants. The all-encompassing title, *Map of China*, allows the spectator to reflect upon this work as both a geographical and historical map. Whilst the expansive nature of the country, combined with the depth of its rich cultural history, is heightened by the work's monumental size.

The use of tieli wood, combined with the decision to employ traditional ancient Chinese woodworking techniques, imbues Map of China with elements of nostalgia. Ai reflects upon China's rich history while subtly breathing a new lease of life into the old and forgotten wood, demonstrating the restorative potentiality of his artistic output. Tieli wood is frequently employed by the artist throughout his prolific oeuvre. His Tree series, which commenced in 2009 and appeared in the artist's acclaimed 2015 exhibition at the Royal Academy of Arts, London, is formed from sections of dead trees taken from the mountains of Southern China and sold in the markets of Jingdezhen Jiangxi province. Transporting them to his studio, Ai transformed them back into shapes recognisable as trees. 'It's just like trying to imagine what the tree looked like' (Ai Weiwei, guoted in Al WEIWEI, exh. cat., Royal Academy of Arts, London, 2015, p. 101).

This curative process highlights the incredible physical distance the wood travelled before finally becoming a work of art, as well as the cultural and historical journey that it emblemises. In China dead trees are venerated for bridging the gap between the past and present and consequently the *Tree* series, like *Map of China*, metaphorically reflects a breadth of Chinese cultural experience.

Bound together by the traditional method of hidden mortiseand-tenon joints, the Tree series and Map of China present the concept of assemblage as a key concern within Ai's oeuvre. Appropriation and joinery invites comparison with the modern Chinese nation, a melting pot of ethnically diverse people coalescing to form 'One China', a state-sponsored policy aimed at the self-protection and self-promotion of Chinese sovereignty and territorial integrity. In the present work, the viewer is encouraged to walk around the sculpture, appreciating its mass from a variety of perspectives. Channelling an anarchic resistance in his works, Map of China reminds the viewer to be mindful of dogmatic, two-dimensional approaches to art and life that are embodied by restrictive regimes. Here, the viewer must appreciate the varied aspects of the artwork along with its connotations, just as one must acknowledge the multidimensionality of Chinese history.

Through investigating notions of national iconography and the recycling of materials, Ai produces a poignant and controversial socio-political commentary whilst providing a stark insight into the rich history of China, promoting a positive message of unification. Initially unassuming, upon inspection the map form presents itself, strikingly captivating in its grooves and divots. Ai's Map of China is an impressive monument to his home nation and every individual affiliated with China. This monument arrests the viewer's eye through its sheer scale and the rich colour of the polished tieli wood. This wood seems far removed from the raw materials of the Tree series, gleaming with an almost regal status. Adeptly appropriating traditional symbols and reworking salvaged materials of political and cultural value, Map of China presents a stunning testament to the strength and hope of China's enduring national legacy.

Map of China is made from the wood of an old temple that was torn down for development... The major problem was to resolve how to hold together 100 pieces tightly and precisely. The map is just the shape of it.'

Ai Weiwei





21. Andy Warhol 1928-1987

Knives

signed and dated 'Andy Warhol '82' on the overlap silkscreen ink and synthetic polymer on canvas 180 x 132.1 cm (70% x 52 in.) Executed in 1982.

Estimate

£2,000,000-3,000,000 \$2,660,000-3,990,000 €2,220,000-3,330,000 ‡

Provenance

Galería Fernando Vijande, Madrid Private Collection, Europe Phillips de Pury & Company, New York, 7 November 2011, lot 19 Acquired at the above sale by the present owner

Exhibited

Tel Aviv Museum of Art, Andy Warhol, 27 August - 27 October 1992 Kunst Haus Wien; Orlando Museum of Art; Fort Lauderdale, Museum of Art, Andy Warhol, 1928 - 1987, 23 February 1993 - 13 March 1994 Athens, National Gallery; Thessaloniki, National Gallery, Andy Warhol, 14 June - 27 September 1993 Taipei Fine Arts Museum, Andy Warhol 1928 - 1987, 8 October - 20 November 1994 Lausanne, Fondation de l'Hermitage, Andy Warhol Retrospektive, 25 May - 1 October 1995 Milan, Fondazione Antonio Mazzotta, Andy Warhol, 22 October 1995 - 11 February 1996 Ludwigshafen, Wilhelm-Hack-Museum, Andy Warhol, 15 September 1996 - 12 January 1997 Helsinki Kunsthalle, Andy Warhol, 23 August - 16 November 1997 Warsaw, The National Museum; Krakow, The National Museum, Andy Warhol, 6 March - 12 July 1998 Rio de Janeiro, Centro Cultural Banco do Brasil, Warhol, 12 October - 12 December 1999 Kochi, The Museum of Art; Tokyo, The Bunkamura Museum of Art; Osaka, Daimaru Museum Umeda; Hiroshima City Museum of Contemporary Art; Sakura, Kawamura Memorial Museum of Art; Nagoya City Art Museum; Niigata City Art Museum, Andy Warhol, 6 February 2000 - 12 February 2001 Grimaldi Forum Monaco, SuperWarhol, 16 July - 31 August 2003, pl. 207 p. 435 (illustrated) London, Yvon Lambert, The Temptation to Exist: Douglas Gordon, On Kawara, Terence Koh, Andy Warhol, 22 November - 20 December 2008

Literature

Andy Warhol: A Retrospective, exh. cat., The Museum of Modern Art, New York, 1989, fig. 5, p. 27 (illustrated) *Cast a Cold Eye: The Late Work of Andy Warhol*, exh. cat., Gagosian Gallery, New York, 2006, p. 155 (illustrated) *Andy Warhol: The Last Decade*, exh.cat., Milwaukee Art Museum; Modern Art Museum of Fort Worth; Brooklyn Museum; Baltimore Museum of Art, 2009, fig. 17, p. 27 (illustrated)

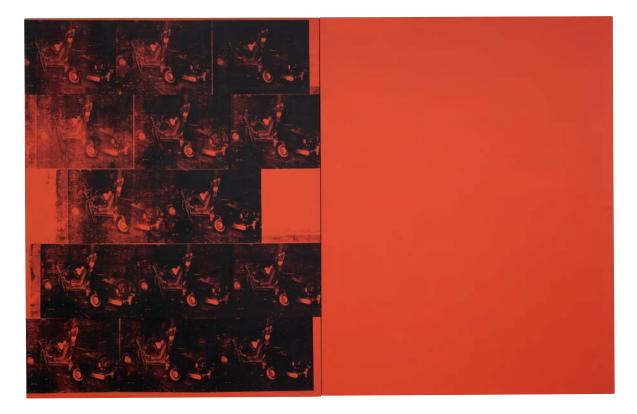


Monumental in scale and pulsating in repeated bands of red and black, *Knives*, a dramatic and poignant composition by Andy Warhol, the master of American Pop Art, presents the viewer with an eminently recognizable symbol: the commonplace kitchen knife. Astutely identifying the more sinister themes in the American consciousness, for Warhol the kitchen knife came to symbolise the underbelly of popular culture. Serving as a *memento mori*, in the present work, through stark and shocking imagery, Warhol highlights the disparity between symbolic connotations and artistic aesthetics. By using the silkscreen as a means to mechanically repeat the lurid image of the knife across the broad swathe of canvas, Warhol not only delves into the domain of mortality but also seamlessly intensifies the painting's menacing undertone into a compelling aesthetic experience.

Following the attempt on his life by the feminist writer Valerie Solanas in 1968 Warhol became concerned with the depiction of violence, confronting the morbidity of everyday life. First exhibited publicly in 1982 Warhol's show at Castelli-Goodman-Solomon Gallery in New York, *Knives* created an unsettling and profound contrast between the extravagant venue and the morbid and cynical subject matter of the sombre works being exhibited. Shocking viewers through graphic and bold images invoking violence, Warhol presented three prominent symbols in the exhibited works – knives, guns and dollar signs. With this unholy trinity of images taken from an unremarkable, everyday object, Warhol produced a brutal and unsettling portrayal of American consumerist culture.

Warhol, who for decades had attempted to replicate the blunt and bloody truths of America's society, was riveted with the terrors of American crime. Fascinated with the notion of celebrity, the artist is famed for his depictions of glamorous icons of Pop Culture, in *Knives* and other works concerned with death and disaster the artist unveils how his preoccupation with contemporary culture had a darker side. Having described 129 Die, his 1962 work depicting a plane crash, as the start of his death themed works, Warhol also considered his depictions of Marilyn Monroe, Jackie Kennedy and Elizabeth Taylor as intrinsically tied to the theme of death through their respective severe illness, relation to the assassination of John F. Kennedy and attempted suicide. The long, burgeoning but also unseen struggle of the civil rights movement for instance is encapsulated in Warhol's silkscreen of the race riots in 1963, capturing something of the ingrained violence of the time. In the image, savagery is startlingly invoked as police dogs aggressively jump and hound fleeing men. Just like Knives,





Andy Warhol, Orange Car Crash Fourteen Times, 1963, synthetic polymer paint and silkscreen on canvas, two panels, Museum of Modern Art, New York © The Andy Warhol Foundation for Visual Arts, Inc./ DACS 2017. Image: Bridgeman Images

this unsettling silkscreen reveals the power of a photographic image and how the same image can be employed, as in advertising, to manipulate but also disturb an audience. Yet the orderly rows of carefully composed blades in *Knives* reveal an innate and disturbing vacancy; focusing primarily upon the instrument rather than the act of violence, Warhol universalises moments of inhumanity, focusing on the terrible capability of harmful materials.

Silkscreening his *Knives* in bold tones of fiery red, commanding a sinister respect, the normal, utilitarian function of these eight inch kitchen knives suddenly becomes ambiguous, even malevolent. Akin to prints of photographic evidence or the remnants of a criminal investigation, the knives are arranged in careful, clinical clusters, the metallic surfaces of the blades become larger as each progressive knife is placed one on top of the other. Contrasted against a cavernous black background, the graphic red knives evoke an ominous palette of foreboding. In comparison to his choice of colour in his retrospective series, in which Warhol had tried to avoid using the vibrant and garish Pop colours in favour of more muted tones, in *Knives*, Warhol employs a particularly saturated, blood-red hue. Invoking a dark, forbidding warning suggestive of bloodshed, the stark crimson blades startle the viewer with Warhol's characteristically bold motifs. The theme of the knife functions in much the same way as Warhol's portrait of the electric chair, it simultaneously frightens, warns and impacts the viewer. Commenting on the ubiquity of death in mass media, Warhol's depictions of seemingly violent subjects remark on the ease with which distressing imagery is distributed. Dissecting the proliferation of violent imagery, the artist questions the impact of shock, having asserted that 'when you see a gruesome picture over and over again, it doesn't really have any effect' (Andy Warhol, quoted in Gene Swenson, 'What Is Pop Art? Answers from 8 Painters, Part I,' *ARTnews*, New York, 1963).

Whilst experimenting with the photography of rare knives and daggers in the 1970s, Warhol asked his assistant to source more ordinary utensils from a restaurant supply shop in New York; he returned with a selection of 'Galaxy 8-inch Slicer's'. '[Warhol] chooses the common object, considered by most of us as nothing special, and elevates it to art. Kitchen knives never looked more interesting and beautiful.'

Vincent Fremont, 'Galaxy 8' Slicer, in Andy Warhol: Knives Paintings, Cologne, 1998, p. 21

Captivating the artist as 'the common object, considered by most of us as nothing special' (Vincent Fremont, 'Galaxy 8 Slicer', *Andy Warhol: Knives Paintings*, Cologne, p. 21), these knives went on to form the foundation for the present work. Reproducing and enlarging the images of the knives, Warhol altered them by layering both the positive and the negative outlines. Like ghostly apparitions, the knives appear to be suspended mid-air: 'Kitchen knives never looked more interesting and beautiful' (Vincent Fremont, 'Galaxy 8 Slicer', *Andy Warhol: Knives Paintings*, Cologne, p. 21).

With his oeuvre a type of anthology of the American way of life and death, from fascination with idolism, to car crashes and the electric chair itself, Warhol's creative output presents a change in culture. This change, the permeation of our society by celebrity, is captured and glamourized by Warhol throughout his prolific career. Here, in a similar vein, the artist has appropriated a household object and placed it into his iconic strata. It was not until the early 1980s that the artist came to single out these violent instruments with the kind of isolated scrutiny with which he had earlier transformed supermarket products such as soup cans into emblems of American culture. The Guns and Knives works from 1981 - 1982 mark the artist's dominant return to full-time painting in his studio and assert his increasing concern with the immediacy of death and violence. Imbuing a seemingly ordinary image with malice, Warhol encapsulates the creeping loss of individuality amidst the proliferation of popular culture reminding us that his work is firmly rooted in the facets of American life and death' (Robert Rosenblum, Andy Warhol: Knives Paintings, Cologne, 1998, p. 15).





22. Andy Warhol 1928-1987

Gun (Cowboy six shooter) stamped twice by The Estate of Andy Warhol and The Andy Warhol Foundation on the overlap silkscreen ink and synthetic polymer on canvas 40.6 x 50.8 cm (15% x 20 in.) Executed in 1981.

Estimate

£200,000-300,000 \$266,000-399,000 €222,000-333,000 ‡

Provenance Stellan Holm Gallery, New York Private Collection Phillips, London, 29 June 2015, lot 33 Acquired at the above sale by the present owner

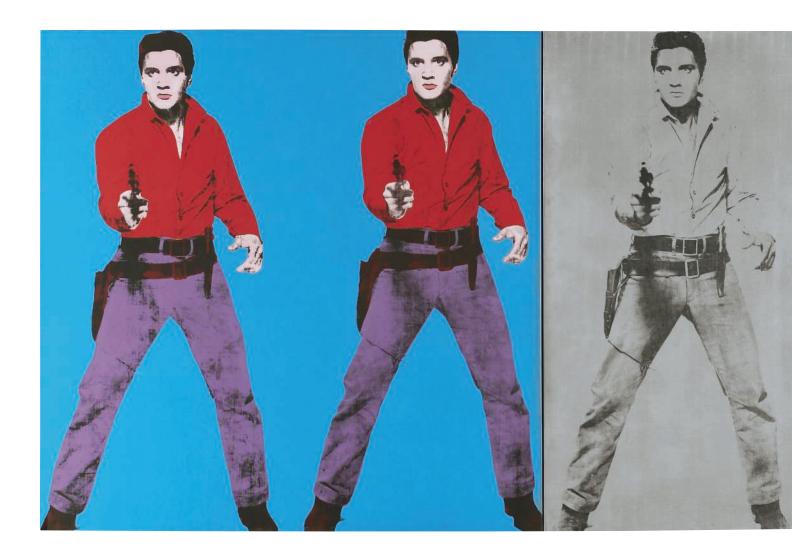
'I'm not afraid to die; I just don't want to be there when it happens.'

Andy Warhol



"... as I was putting the phone down, I heard a loud exploding noise and whirled around: I saw Valerie pointing a gun at me and I realized she'd just fired it. I said "No! No, Valerie! Don't do it!" and she shot at me again. I dropped down to the floor as if I'd been hit I didn't know if I actually was or not. I tried to crawl under the desk. She moved in closer, fired again, and then I felt horrible, horrible pain, like a cherry bomb exploding inside me' (Andy Warhol, quoted in Andy Warhol and Pat Hackett, *POPism: The Warhol Sixties*, Orlando, 1980, p. 343)

In 1968 an attempt was made on Andy Warhol's life by Factory outlier, Valerie Solanas who shot and severely wounded him. A turning point in his artistic sensibility, the present work, painted 13 years after the shooting, not only offers a deeply personal exploration into Warhol's encroaching sense of mortality, but also exhibits his all-consuming obsession with the events that both psychologically and physically scarred him. In *Gun (Cowboy six shooter)*, the artist presents the viewer with a silkscreened silhouette of the same model of pistol that so nearly claimed his life.



ACTRESS SHOOTS ANDY WARHOL Cries 'He Controlled My Life'



Guest From London Shot With Pop Art Movie Man Data and address the second second second second and a data water second sector water and the second se



Daily News front page 'Actress shoots Andy Warhol', 4 June 1968 © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London. Photo by: NY Daily News via Gettly Images

Andy Warhol, Elvis I and II,

1963 - 1964, silkscreen ink and acrylic on linen (blue part); silkscreen ink and spray paint (silver part), Art Gallery of Ontario, Toronto

© 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London. Image: Art Gallery of Ontario, Toronto / Bridgeman Images Starkly brandished against a cool, monochromatic background, the slick outline of a pistol dominates the expanse of canvas. Rather than saturating his object with the bold, tonal colours typical of some of his other works such as the Marilyn Monroe portraits, the harsh, cold edges of the gun are revealed, glinting sinisterly at the viewer. Seemingly devoid of emotion, the inherent phallocratic nature of the gun is suggestive of an overt declaration of power, ownership and authority – a visual symbol that naturally begets violence and machoism.

There is a paradoxical air to the work; the seemingly shiny glint of the gun could almost be suggestive of a desirable commodity – a status symbol in a glossy advertisement. Yet Warhol's unremitting preoccupation with the loaded reputation of the gun reveals something of the artist's own anxiety and fear in facing death. Refusing to let go of the image of the weapon, Warhol became consumed by its violent and macabre underside. This obsession continued to dominate his artistic output, as seen in his *Death and Disaster* series and *Knives* paintings. Within these paintings the dread appears to mount in the spectacular images of American violence and death that Warhol continued to produce in his iconic silkscreens.

Desperate to capture the essence of violence, various models of firearms were used in Warhol's *Guns* paintings. 'In order to choose which guns he would use, we made calls to friends who might know someone with a gun. A few scary people, with first names only, came by and let Andy take Polaroid's of their weapons. I remember him photographing a sawn-off shotgun' (Vincent Fremont, Cast a Cold Eye: The Late Work of Andy Warhol, New York, 2006, p. 157). However, the present work showcases the very model of gun used by Solanas, a .22 snub-nosed pistol. Here, unusually for Warhol, the image becomes immensely personal. In place of the infamous motifs which dominate his earlier works, the appearance of the very gun used in the attempt on his life reveals Warhol's own heightened vulnerability. In fact, the accessibility of such a gun comments on the shooting itself and the ease with which imagery is shared in contemporary culture. A feminist writer as well and aspiring celebrity, Solanas hovered on the fringes of Warhol's Factory crowd, even appearing in one of his films. Her lasting effect on the artist's psyche and her role in his preoccupation with violence and American gun crime, invites deep introspection, whereby the viewer might contemplate the threat to their own finite existence.

An iconic image in its own right, Warhol's *Gun (Cowboy six shooter)* is poignant as it is contemplative, retaining the unthinkable gravitas of the traumatic event of 1968. Simultaneously a status symbol and a warning, Warhol's gun painting is depicted with such clarity that it pushes past realism into a territory of anxiety and fear which is inextricably intermingled with Warhol's unadulterated fascination with his own near death experience.





Property from the Estate of Jean-Michel Basquiat

23. Jean-Michel Basquiat 1960-1988

Untitled acrylic and oilstick on canvas 167.6 x 152.4 cm (65% x 60 in.) Executed circa 1984.

Estimate

£600,000-900,000 \$798,000-1,200,000 €666,000-999,000 ‡

Provenance

Acquired directly from the artist by the present owner





Jean-Michel Basquiat, Untitled (Black Skull), acrylic, coloured oilsticks, 1982 and spray paint on canvas, Private Collection © The Estate of Jean-Michel Basquiat/ DACS, London/ ADAGP, Paris/ ARS, New York 2017. Image: Scala, Florence

Pulsating with visceral energy and immediacy, Jean-Michel Basquiat's Untitled exalts the unparalleled virtuosity that defined the artist's notoriously short but groundbreaking career. Executed in 1984, the present work speaks of the assured hand of an artist enjoying international critical acclaim and widespread notoriety - at the mere age of twenty-four, Basquiat already had four major solo shows across America, Europe, and Japan under his hat and had become the youngest artist ever to be included in the Whitney Biennial the year before. Demonstrating Basquiat's lifelong fascination with the human figure, Untitled presents the viewer with confidently painted anatomical fragments of the lower torso; a section of a hip joint to the left is juxtaposed with a more detailed rendering of an abdomen, across which the word 'BLADDER' is emblazoned on the right of the canvas. The richly textured black landscape from which fragments emerge is testament to Basquiat's signature painting method that sees him methodologically mobilize *pentimento* as a conscious stylistic technique - continuously applying layers of paint over one another while also revising, scratching out and erasing visual elements and text in an automatist process. The incised letters and symbols in the upper right section of the canvas, scratched into wet paint, in a manner reminiscent of his artistic forebears Cy Twombly and Jean Dubuffet, imbue the surface with a sense of layered depth that is heightened by the thick impasto of Basquiat's gestural brushstrokes and boldly drawn oilstick lines.

While evoking Piet Mondrian's primary colour palette of red, blue and yellow, Untitled demonstrates the lasting influence of Abstract Expressionism on Basquiat's practice. The gestural expressiveness with which Basquiat slathers unmixed paint across the canvas summons the jagged flashes of colour in Clyfford Still's painting, while his painting technique shares many similarities with Willem de Kooning's laborious layering of the painterly surface; these techniques result in a dynamic push and pull effect. Like his artistic AbEx forebearers, Basquiat sought to distill a certain spiritual and fundamental truth in his work - his use of colour undeniably electrifying the composition and heightening its dramatic effect. Engaging in a radically different social milieu and historical context, however, Basquiat did so while pursuing a distinctive iconoclastic idiom. Indeed, as Marc Mayer observes, Basquiat used colour architecturally, 'like a seasoned abstractionist, but in the service of a figurative and narrative agenda' (Marc Mayer, 'Basquiat in History', Basquiat, New York, 2005, p. 46).

Borrowing liberally from disparate fields, such as urban street culture, music, poetry, African-American and Aztec cultural histories and a broad range of art historical sources, Basquiat's work is the result of a self-assured and intuitive process, one which exploited the creative potential of free association and past experience. *Untitled* pays testament to this stream-ofconsciousness 'sampling' approach with which Basquiat channeled his quotidian urban experience into intuitive

'Every single line means something.'

Jean-Michel Basquiat



Jean-Michel Basquiat painting 'Record', Area, New York, 1985, black and white photo © The Estate of Jean-Michel Basquiat/ DACS, London /ADAGP, Paris/ ARS, New York 2017. Photo: Ben Buchanan/ Bridgeman Images elementary graphics and textual fragments. The letters and symbols that have been incised into the paint on the upper right of the canvas notably point to Basquiat's beginnings as a graffiti-artist and street poet in the late 1970s. The copyright symbol specifically points to his earlier pseudonym and graffiti tag 'SAMO©' that accompanied the subversive aphorisms he had emblazoned on the abandoned walls of New York City.

Above all, Untitled is testament to the central theme of human anatomy in Basquiat's practice. While the motif of the skull already figured prominently in paintings started 1981, from 1982 Basquiat began including body fragments into his compositions, as seen in the series of drawings Anatomy, or Untitled (Black Skull), both from 1982. Basquiat's vision of the human body as fractured and dislocated was notably shaped by an early childhood trauma, having been struck by a car while playing in the street as an eight-year old in 1968. The young Basquiat was subsequently hospitalized to have his spleen removed and bed-ridden for a prolonged period of time. In the hope of providing him with 'a diagram for healing', Basquiat's mother gave the young boy a copy of Gray's Anatomy (Phoebe Hoban, Basquiat: A Quick Killing in Art, London, 1998, p. 19). In Untitled, the circle in the middle of the torso is perhaps an allusion to the hole left in the artist's body when his spleen was removed, adding a crucial autobiographical element central to Basquiat's oeuvre. Featuring a similar amalgamation of verbal and graphic anatomical description as in Catharsis, 1983, Untitled points not only to the artist's lifelong study of Gray's Anatomy, but also to Basquiat's fascination with Leonardo da Vinci's anatomical renderings, having been gifted a book on da Vinci's studies by art historian Fred Hoffman in the early 1980s. As art historian Olivier Berggruen observed, 'There are Dionysian forces...at play in Basquiat's works, which also reflect an affirmation of life...This, in the tradition of Picasso, points to an aesthetic of anatomical fragments, forms of mutilation in which destruction and violence are associated with the unleashing of creative powers' (Olivier Berggruen, 'The Fragmented Self', Jean-Michel Basquiat: Now's the Time, exh. cat., Art Gallery of Ontario, Toronto, 2015, p. 201).

Untitled powerfully articulates the artist's idiosyncratic pictorial vernacular, a perfect coalescense of the raw, unfiltered expressionism and unbridled immediacy of his graffiti-beginnings into the painterly realm. Basquiat executes the pared down anatomical imagery which dominates the foreground of Untitled in his signature quick-fire, stream-ofconscious style that echoed the multi-sensory working conditions of his studio. Working against a steady backdrop of jazz music and cartoon programs, the canvas is an explosive cacophony of line, gesture, text and imagery. Demonstrating Basquiat's unparalleled virtuosity as a painter, draftsman and colourist, Untitled is a testament to the artist's ability to imbue the immediacy of the everyday into his art: 'I don't think about art when I'm working. I try to think about life' (Jean-Michel Basquiat, guoted in *Basquiat*, exh. cat., Museo Trieste, Revoltella, 1999, p. LXVII).





24. Andreas Gursky b. 1955

Los Angeles

signed, titled, numbered and dated 'A Gursky "Los Angeles" 4/6 '98' on the reverse Cibachrome print face-mounted on Plexiglas, in artist's frame image 158.3 x 316.5 cm (62% x 124% in.) overall 206.5 x 361.7 cm (8114 x 142% in.) Executed in 1998 - 1999, this work is number 4 from an edition of 6.

Estimate

£1,400,000-1,800,000 \$1,860,000-2,400,000 €1,550,000-2,000,000 ♠

Provenance

Sprueth Magers, Cologne Private Collection, Paris (acquired from the above in 1999)

Exhibited

Edinburgh, The Dean Gallery, *Andreas Gursky. Photographs* 1994 - 1998, 27 March - 16 May 1999, p. 15 (another example exhibited and illustrated on the cover) Bonn, Kunstmuseum; Miami Museum of Contemporary Art, *Great Illusions: Demand, Gursky, Ruscha*, 17 June - 28 November 1999, no. 87, p. 85 (another example exhibited and illustrated)

Cambridge, MA, Harvard University Art Museums, Busch-Reisinger Museum; Cambridge, MA, Harvard University Art Museums, Sert Gallery, *Landmark Pictures: Ed Ruscha/Andreas Gursky*, 8 January - 16 July 2000 (another example exhibited)

New York, Museum of Modern Art, *Andreas Gursky*, 4 March - 15 May 2001, no. 50, pp. 162 - 163 (another example exhibited and illustrated)

Raleigh, North Carolina Museum of Art, *Defying Gravity: Contemporary Art and Flight*, 2 November 2003 - 7 March 2004, no. 36 (another example exhibited and illustrated) Mathildenhöhe Darmstadt, *Andreas Gursky: Architecture*, 11 May - 7 September 2008, pp. 54-55 (another example exhibited and illustrated)

Kunstmuseen Krefeld; Stockholm, Moderna Museet; Vancouver Art Gallery, *Andreas Gursky: Werke - Works* 80-08, 12 October 2008 - 20 September 2009, pp. 168-169 (another variant exhibited and illustrated)

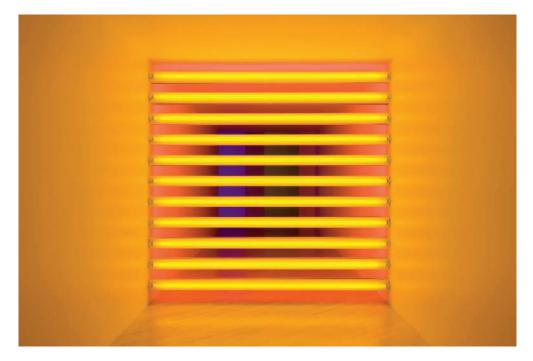
Literature

Peter Nisbet, ed., *The Busch-Reisinger Museum, Harvard University Art Museums*, Cambridge, MA, and London, 2007, pp. 12-13 (another example illustrated) Stephan Wolohojian, ed., *Harvard Art Museum/Handbook*, Cambridge, MA, 2008, p. 253 (another example illustrated)









Installation photo of *Dan Flavin, A Retrospective*, at the Los Angeles County Museum of Art, 13 May – 12 August 2007 © Stephen Flavin / Artists Rights Society. Image: Scala, Florence

Los Angeles, 1998-1999, is a rare and monumental masterpiece from the celebrated oeuvre of prolific photographer, Andreas Gursky, only the second of the edition of six ever to be seen at auction. Breathtaking in its impactful splendour, the sheer scale of the three metre long Cibachrome print is a paragon of photography, an exemplary celebration of the possibilities of the medium. Other examples from the edition are housed in the collection of the prestigious Harvard Art Museums and The Broad, Los Angeles. Other editions of large scale photographic work, for example *Rhein II*, forming part of the permanent collection of some of the world's major institutions such as the Los Angeles County Museum. In the present work, Gursky chooses the iconic skyline of Los Angeles as his subject, transporting the viewer to a dark night overlooking the urban metropolis. Taking the photo from the Griffith Park Observatory in Los Angeles, Gursky's viewpoint gazes south over the city sprawl, presenting the thin capillaries of roads and streets which feed into the beating heart of the enormous city, rather than looking up to the heavens. Showcasing the grandeur of the scene, Gursky unveils a moment in time, suspended in his perfected tension between flatness and perspective, his capturing of localised detail lending itself to the overarching

essence of sublime abstract composition. Executed in the same year as his comprehensive *Fotografien* 1994 – 1998 travelling exhibition, the present work is a colossal spectacle, enveloping the viewer in the dramatic panorama.

Strikingly evident in *Los Angeles* is Gursky's accomplished mastery over the medium of photography, which the artist honed under the tutelage of Bernd and Hilla Becher at the Dusseldorf school, the pair whose urban studies and industrial topography influenced Gursky's own conceptual practice. To convey the sweeping vista of the Los Angeles skyline, Gursky used a traditional large format view camera with a wide lens, allowing for a long exposure to harness the beautiful haze of light emanating from the city below. As well as depicting the vast horizon, Gursky also captures the geological curvature of the earth, accentuating the sheer enormity of the image in front of us. On closer inspection, what is also evident is the rich tapestry of incredible detail which develops in front of the viewer on a massive scale. Carefully selecting his scene, Gursky's composition is perfectly rendered to capture the harmony of the view, negating unnecessary details or embellishments.

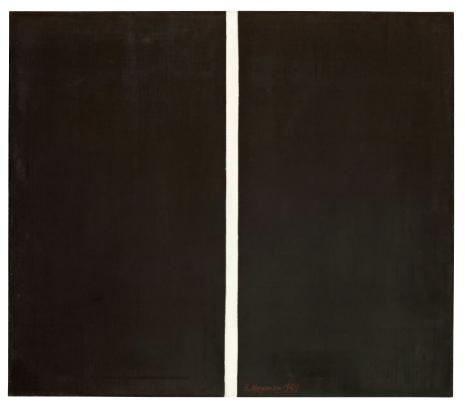
There are no superfluous elements in his Los Angeles portrait, rather Gursky's composition achieves a perfect aesthetic equilibrium, traversing between abstraction and minute detail with the movement of the viewer's gaze. Gursky constructs new realities in his photographs; he removes unwanted elements, sometimes altering colour schemes and digitally manipulating his images to best fit his vision. One of the first photographers to commandeer this technique, in one sense his photographs are designed, assuming a painterly, constructed quality. Paradigmatic of Gursky's photographic technique, the present work draws the viewer closer, magnetic in its visual appeal.

Gursky acts as a visual composer in the present work, pulling in deep black bands, strands of white and accents of warm orange to engulf the viewer in the lavish compositional harmony. Finer details reveal flecks of electric blue, scarlet red and emerald green which infer the story of the city's growth. The lower jet black section, which spans the length of the photograph, is punctuated by a delicate speckling of electric light which eventually bunches to form the graduations of the terrain below. From left to right we see the districts of Los Feliz, Downtown and Hollywood, with pylons, industrial buildings and skyscrapers interspersed throughout the scene. Grouped areas of dazzling yellow light appear like constellations, the city an urban cosmos, a galaxy of brilliant stars which scatter across the inky background. Scanning upwards towards the sky, a thin zip of hot light runs along the horizon, while arteries of luminosity run vertically and diagonally, all converging at the central vanishing point, the nucleus of the image.

Andreas Gursky, Rhein II,

1999, chromogenic colour print face-mounted to Plexiglas, Private Collection © Andreas Gursky, Courtey: Sprüth Magers Berlin London/ DACS 2017. Image: Bridgeman Images





Barnett Newman, Onement IV, 1949, oil & casein on canvas, Allen Memorial Art Museum, Oberlin College, Ohio, USA © The Barnett Newman Foundation, New York / DACS, London 2017. Image: Bridgeman Images

Drawing upon the work of Barnett Newman, the horizon interjects the image, to be followed by a warm hue of fluorescence, which, to the left of the work, glows red like hot embers. The contrast between the sensual darkness and warm tonality is almost neon in appearance, the gradient of the glowing horizon swathing the sky until darkness is reached again. Here Gursky plays with the effects of light, as explored in the work of Dan Flavin and James Turrell to accomplish an air of opulence in his monumental photograph.

Playing with spatial effects in the present work, Gursky's Los Angeles skyline is beguiling in its distorted perspective and hyper-clarity. Captured from the hills of the valley, looking down into the basin which holds the city sprawl, the viewer is afforded a perspective normally impossible for the human eye. Unable to physically comprehend a panorama so vast and so clear all at once, our sight is at once liberated, freed to absorb the scene in its absolute completeness. Highly aesthetic, the subtle amendment of perspective, evident in a number of Gursky's work such as *Rhein II*, emphasises the flatness of the picture plane, juxtaposed with the intense detail which reveals itself on closer inspection. Such as in Ed Ruscha's long Hollywood landscapes, there is visual tension in *Los Angeles* between the flatness of the perspective and the positioning of the viewer. However, in the present work, the viewer is hoisted into a privileged position, enjoying a God's-eye-view overlooking the City of Angels. Elevation, historically reserved for the wealthy or, mythically, for deities, forces the viewer to re-imagine their expectations of a typical skyline view of the city; Gursky emancipates our assumptions as Los Angeles is re-presented to us. The frenetic heartbeat of the city is captured in the stillness of the image, allowing the viewer a peaceful moment of reflection within the furore of the bright lights and traffic. By formalising the geographical structure and cropping any superfluous details, Gursky's photograph levitates between hypnotic stillness and the vital rhythm of the buzzing city.

As if viewing the city from an aeroplane, the mind cannot help but reduce the overwhelming God's-eye view into an abstract canvas of colour and form, like a patchwork of green fields or a knotted tangle of city streets. In the same way, Gursky's innovative genius lies in his encapsulation of the essence of a landscape or a busy scene, accentuating its formal and geometric qualities to create a calculated spectacle. Rather than omitting the intense ultra-detail, Gursky simply visually detracts from it through the sheer enormity of his works which render the subject quasi-abstract.

Mark Rothko, *Red*, *Orange*, *Orange on Red*, 1962, oil on canvas, Saint Louis Art Museum, Missouri, USA © 1998 Kate Rothko Prizel & Christopher. Image: Bridgeman Images



As Gursky states, 'You never notice arbitrary details in my work. On a formal level, the countless interrelated micro and macro structures are woven together, determined by an organisational principle' (Andreas Gursky quoted in Andreas Gursky: Photographs 1994-1998, exh, cat., The Dean Gallery, Edinburgh, 1999, p. 5). As championed by the American Minimalists, such as Donald Judd and Agnes Martin, perspective and form are paired back, while detail is scaled down, achieved, in the present work, through sheer scale. Producing pictures of both abundance and emptiness, Gursky's interest in abstract imagery resonates with the seascapes of Hiroshi Sugimoto, whose monochromatic photographs focus on nature's geometric quality through the visual marriage of air and sea. As in Mark Rothko's evocative canvasses, the definition of the horizon, the central band of radiated colour and textural planes in Los Angeles are emotive; the darkness of the city is both stimulating and frightening, while the fiery oranges of the city are both invigorating and intense. Intriguing and seemingly limitless, in Los Angeles the viewer comes face to face with the boundless power and temporal expanse of our earthly surroundings.

Continuing the dialogue of the German Romantics, Gursky explores the relationship between humans and our landscape, whether man made or natural, in his photographic work. In Los Angeles, the seemingly tiny lights made by human activity appear out of proportion to the majesty of the dark atmosphere, the horizon above enhanced by the omnipresent perspective of the spectator. Humanity appears dwarfed by nature, the curvature of the earth reminding us of our inconsequential existence. Like Caspar David Friedrich's protagonists, the viewers of Gursky's Los Angeles stand before the work, confronting the enormity of nature, and are forced to question their place within it. Often adopting the scale and composition of historical landscape paintings, Gursky's work provides a forum for contemplative reflection, where we can look out onto the progress of human development. Neither critiquing the human footprint nor celebrating our technological advances, the present work provides a realm for considered meditation where the scale of the earth in space assumes centre stage.

Since the 1990s, Gursky has concentrated on photographing sites of commerce, industry and tourism, creating work which draws attention to today's burgeoning high-tech industry and global markets. In the present work, the choice of subject matter, namely Los Angeles, is poignant. A centre of commerce, Los Angeles is the global epicentre of the fashion and entertainment industry. A place where affluence and prosperity is often excessively displayed despite the economic troubles faced by some of its poorest inhabitants, the highly aesthetic nature of the city, with its Hollywood signs, iconic boulevards and emphasis on fame, is abstracted and reduced to its very physical essence. Redefining an iconic view of Los Angeles, the present work is a paradigm of modern photography, a quintessential work from Gursky's accomplished photographic practice. Getting lost in the starry bright lights of the cityscape, the viewer is prompted to question humanity's place within the vast world we inhabit.

○ ◆ 25. Damien Hirst b. 1965

Cyclohexane

signed 'D S Hirst' on the reverse; further signed 'D S Hirst' on the stretcher household gloss on canvas 152.4 x 152.4 cm (60 x 60 in.) Painted in 1995.

Estimate

£600,000-800,000 \$798,000-1,060,000 €666,000-888,000 ‡♠

Provenance

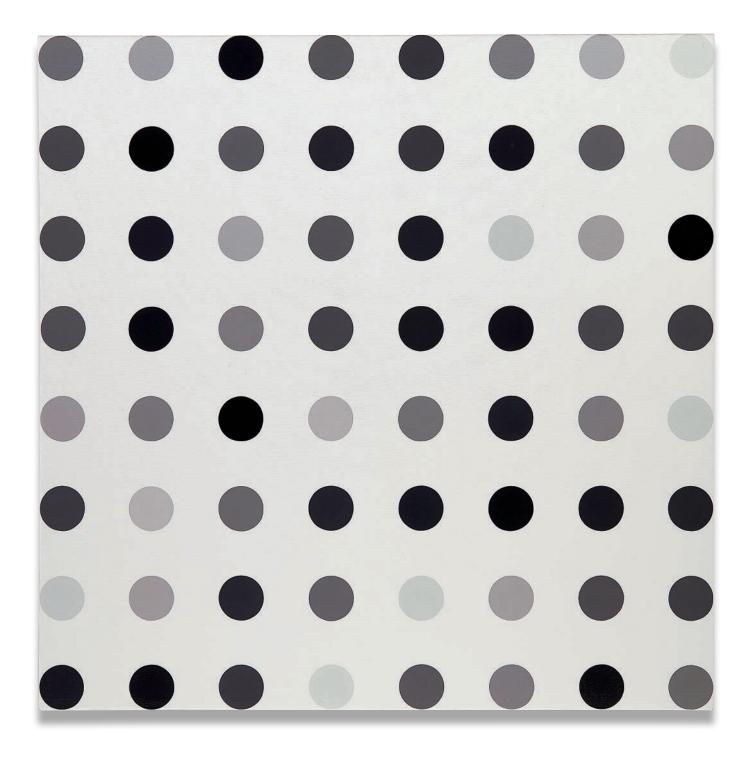
Jay Jopling, London Private Collection, Switzerland

Exhibited

The Hague, Gemeentemuseum, *Transforming the Known*, 8 June – 29 September 2013

Literature

Robert Violette, ed., *Damien Hirst, I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now,* London, 2005, p. 244 (illustrated) Jason Beard and Millicent Wilner, eds., *Damien Hirst The Complete Spot Paintings 1986-2011,* London, 2013, p. 117 and p. 829 (illustrated)

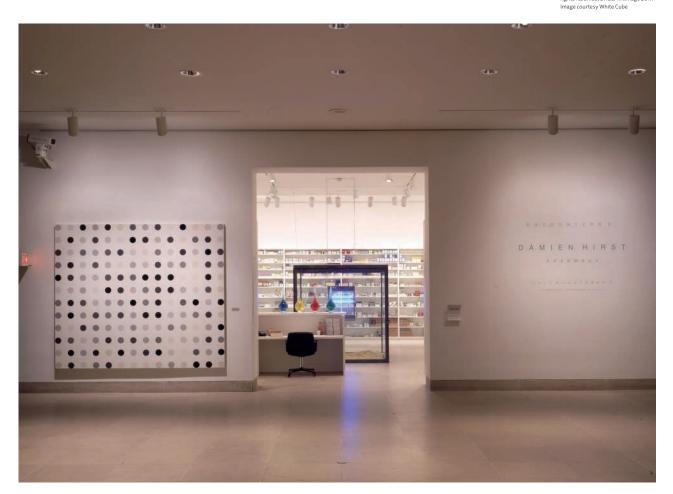


An accurate arrangement of monochromatic points precisely organised within the plane, varying shades of black tones instil the work with motion and dimensionality. Executed in 1995, the year Damien Hirst won the Turner Prize, the present work is an early and important example of Hirst's regimented *Spot Paintings* which have spanned more than two decades.

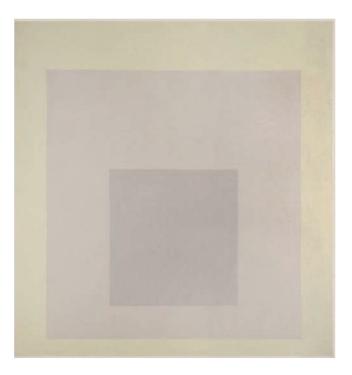
Unlike the polychromatic variations of Hirst's *Spot Paintings*, the present work with its fluctuating tones of black brings Hirst's role as a colourist into a new light. Commenting on his colour theory and their calculated nature, the artist asserts: 'Mathematically, with the spot paintings, I probably discovered the most fundamentally important thing in any kind of art, which is the harmony of where colour can exist on its own, interacting with other colours in a perfect format' (Damien Hirst and Gordon Burn, *On the Way to Work*, London, 2001, pp. 119-120). In line with Hirst's pronouncements, in the present composition the notion of colour is redefined, each tone acts and interacts with the next in a flawless way.

Unfailingly and routinely paralleling the medical and the artistic, Hirst toys with the limits of artistic conception. A 'scientific approach to painting in a similar way to the drug companies' scientific approach to life. Art doesn't purport to have all the answers; the drug companies do. Hence the title of the series, *The Pharmaceutical Paintings*, and the individual titles of the paintings themselves... Art is like medicine, it can heal' (Damien Hirst, *I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now*, London, 1997, p. 246).

Damien Hirst, Pharmacy, 1992 - Installed at the Dallas Museum of Art, July - September 1994 © Damien Hirst and Science Ltd. All rights reserved, DACS/Artimage 2017.



Josef Albers, Homage to the Square (It Seems), 1963, oil on panel, Philadelphia Museum of Art, Pennsylvania, PA, USA © The Josef and Anni Albers Foundation/VG Bild-Kunst. Bonn and DACS. London 2017



As in his carefully arranged *Pill Paintings* and *Medicine Cabinets*, the latticed framework of precisely painted dots in *Cyclohexane* presents the viewer with a strictly and aesthetically arranged harmony. Demonstrating an investigation of colour and tone within a calculated schema, evocative of the routine geometry of Josef Albers and his theoretical explorations, Hirst's *Spot Paintings* are a distinctive and pivotal arrangement from the artist's controversial oeuvre.

Hypnotising and homochromous, the present composition, *Cyclohexane*, shares a name with the colourless chemical acquired from petroleum or through hydrogenating benzene, and used as a solvent and paint remover. A playful paradox is presented by the artist in this work from the sub-series *Deuterated Compounds*, a composition formed of household gloss on canvas shares its name with a toxic paint-stripping substance. A revered series, characterised by regularity, the *Spot Paintings* were conceived during Hirst's years at Goldsmiths, London. Initially consisting of circles one to four inches in diameter the spots have since grown to span from just one millimetre to sixty inches. Playing a crucial part in the upward trajectory of the Young British Artists (YBA's), Hirst organised the inaugural exhibition *Freeze* in 1988 in which *Spot Paintings* were painted directly onto the exhibition walls.

Hirst persistently provokes discussion on contemporary art and his radical creative output is firmly rooted in the dicta of twenty-first century art. Through comprehensive and limitless evaluation of the boundaries of creation, from his earliest showcases of some of the YBA group's most distinctive work to his present show in Venice, *Treasures from the Wreck of the Unbelievable* Hirst reminds us of his unstoppable imagination. *Cyclohexane* is an early example of Damien Hirst's revered *Spot Paintings*, an almost forensic investigation into the power of repetition and variation of colour and scale.

'It's an assault on your senses. They grab hold of you and give you a good shaking. As adults, we're not used to it. It's an amazing fact that all objects leap beyond their own dimension.'

Damien Hirst cited in Damien Hirst and Gordon Burn, *On the Way to Work*, London, 2001, p. 119

26. Sarah Lucas b. 1962

Supersensible

signed, titled and dated 'SARAH LUCAS "SUPERSENSIBLE" 1994/95' on the reverse; further signed 'LUCAS' on the stretcher acrylic and newspaper collage on cardboard 162.6 x 223.5 cm (64 x 87% in.) Executed in 1994 - 1995.

Estimate

£100,000-150,000 \$133,000-200,000 €111,000-167,000 ‡ ♠

Provenance

Barbara Gladstone Gallery, New York Acquired from the above by the present owner

Exhibited

New York, Barbara Gladstone Gallery, *Supersensible*, 1995 Museum Boymans-van Beuninger Rotterdam, *Sarah Lucas*, 4 February - 31 March 1996, p. 59 (illustrated) Kunsthalle Zürich; Hamburg, Kunstverein; Tate Liverpool, *Sarah Lucas*, 2 April 2005 - 15 January 2006, p. 96 (illustrated) In *Supersensible* Sarah Lucas employs a characteristically playful vernacular by confusing the pictorial space utilising the artistic medium of collage. Loaded with sexuality, politics, death and humour, Lucas' brazen compositions and sculptures simultaneously challenge and charm the viewer. Executed in 1994, amidst Lucas' rise to prominence as a provocative and pivotal member of the Young British Artist (YBA) generation, *Supersensible* is an early synthesis of her cunning exploration of medium, gendered subject matter and honesty.

Layering carefully chosen newspaper excerpts upon cardboard, the viewer is deceptively drawn into an initial image of an enthroned Lucas sitting upon an expanse of receding tiles. The tiled arrangement draws the viewer's eye toward the confrontational self-portrait, a stunning presentation of the artist challenging stereotypical depictions of gender and sexuality. This bold pose was claimed by Lucas and repeated across many mediums throughout her oeuvre. With her figure dressed in denim with heavy boots afoot her splayed legs, the artist stays planted in her trade mark pose. Lucas' presence is paradoxical, tough and gloomy, yet both feminine and masculine. The viewer is presented with a portrait of rebellious femininity.

At the forefront of *Supersensible*, a geometric configuration, reminiscent of a chessboard, leads toward a vanishing point. In this pictorial arrangement, Lucas challenges the viewer to a visual game in which the spectator is a pawn whose gaze is manipulated by the divine hand of the artist. Here, the gendered space recalls other provocative aesthetics and playful installations by the artist. From a felt card table in *Ace in the Hole*, 1998, the incorporation of a snooker table in *Bunny Gets Snookered*, 1997 (Tate Gallery, London) to the chessboard like grid of *Supersensible*, Lucas' invasion of the art historically male dominated sphere of the games room plays with and once again subverts notions of gender and the male gaze.

Pivotal to the rise of the YBA movement, Lucas' explosive and confrontational aesthetic places her at the forefront of contemporary artistic discourse on gender tropes. Unwaveringly relevant, Lucas who has twice turned down a Turner Prize nomination recently represented Great Britain at the Venice Biennale in 2015. An early and enduring example of Lucas' lasting and provocative creative output, *Supersensible*, was included in her first major survey at the Tate Liverpool, traveling to the Kunsthalle Zürich in 2005 - 2006. Spirited, powerful and exceedingly tactile, the present work provides the viewer with a psychological, social and political commentary that resounds throughout Lucas' oeuvre.







27. Damien Hirst b. 1965

Sad Steps - Life Fulfilled signed, titled and dated 'Damien Hirst "Life Fulfilled" 2006' on the reverse butterflies and household gloss on canvas 227.6 x 122 cm (895% x 48 in.) Executed in 2006.

Estimate

£600,000-800,000 \$792,000-1,060,000 €667,000-889,000 ‡♠

Provenance

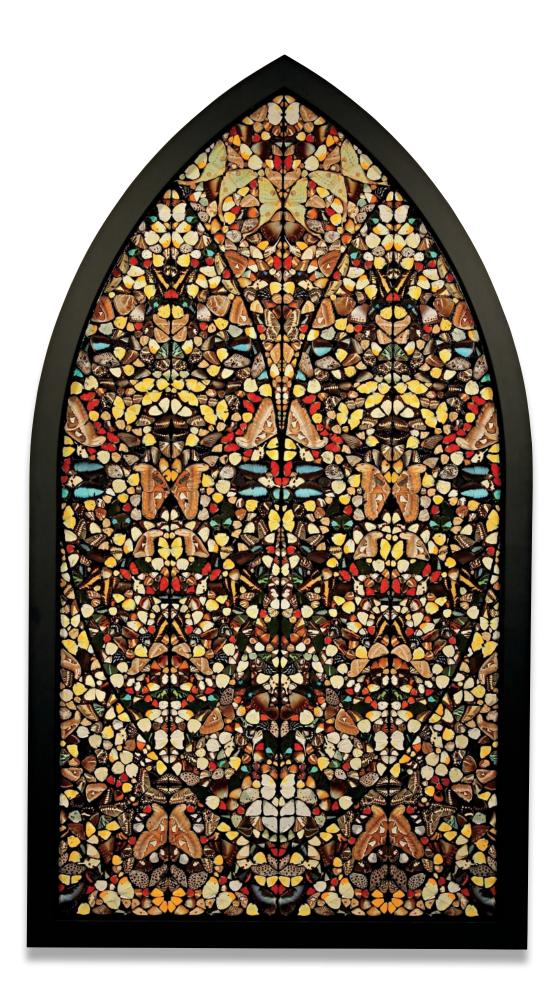
Gagosian Gallery, Los Angeles Phillips de Pury & Company, London, 10 October 2012, lot 19 Acquired at the above sale by the present owner

Exhibited

Los Angeles, Gagosian Gallery, *Damien Hirst Superstition*, 22 February - 5 April 2007, pp. 100-101 (illustrated)

'I want to make artwork that makes people question their own lives, rather than give them any answers. Because answers always turn out to be wrong further down the line, but questions are exciting forever.'

Damien Hirst



Monumental and glowing in its tonal transparency, Damien Hirst's *Sad Steps – Life Fulfilled* envelops the viewer with a grand veil of butterfly wings. Exuding an endlessly seductive atmosphere of ephemeral beauty, Hirst continuously raises questions about the nature of existence. The relationship between life and death has been a central theme throughout Hirst's controversial and varied artistic career, recurring in provocative works such as *The Physical Impossibility of Death in the Mind of Someone Living*, 1991. Echoing the design and form of stained glass windows found in religious architecture, *Sad Steps – Life Fulfilled* the viewer with a secular comparison, one that deftly intertwines religion and mortality.

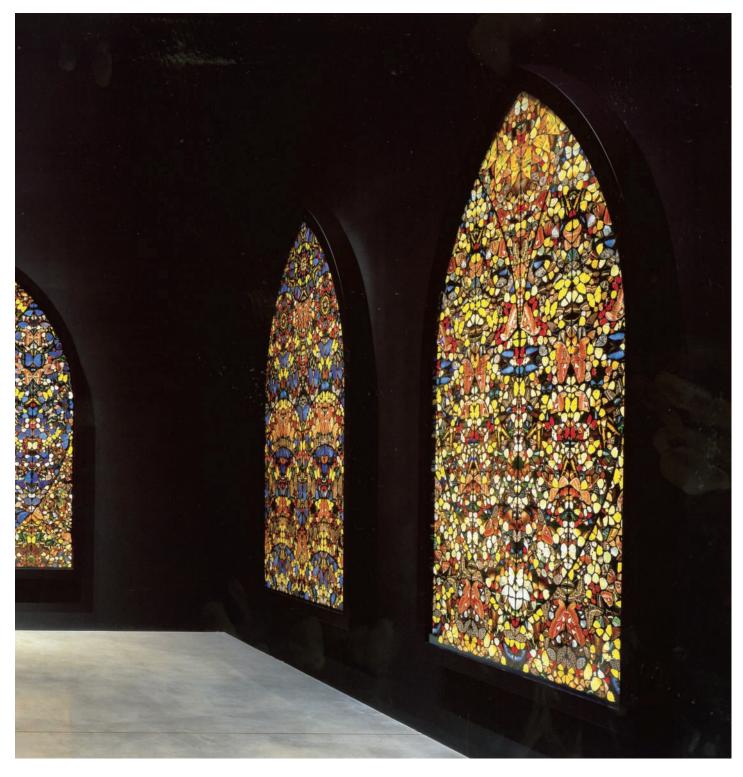
Aesthetically mirroring stained glass windows, the present work, with its intensity of colour, subverts the window's traditional function. Instead of allowing one to look through it, the work encourages reflection, acting as a visual metaphor for our own lives. Art becomes the means through which the viewers' eyes may act as windows to the soul. The medium of stained glass is deeply rooted within the tradition of art history, from Gothic cathedrals, through the Bauhaus stained glass workshops to contemporary renderings, such as Gerhard Richter's Cologne cathedral window and the more dissident work of Wim Delvoye. The present work exquisitely redefines the relationship between art and religion. Commenting on this relationship, the artist asserts, 'There's a hole there in people. In everybody. In me. A hole that needs filling, and religion fills it for some people. And art for others. I don't think religion is the answer, but it helps. I use art in a similar way to fill that hole. It's just ways of looking at the world optimistically rather than just as a brutal swamp' (Damien Hirst, quoted in Damien Hirst: New Religion, London, 2006, p. 12).

Hirst's macabre incorporation of butterfly wings is not wholly melancholic: 'I think I've got an obsession with death, but I think it's like a celebration of life rather than something morbid. You can't have one without the other' (Damien Hirst, *On the Way to Work*, London, 2001, p. 21). The artist's exploration of mortality through the use of butterflies can be traced back to his 1991 exhibition, 'In and Out of Love'. The exhibition contained both live butterflies emerging from canvas-attached pupae, and monochrome gloss paintings in which dead butterflies had been fixed. Obsessively returning to questions of existence and mortality, Hirst provides a complex vision of death. In choosing to incorporate only the beautiful wings, Hirst evokes beauty through mortality. *Sad Steps – Life Fulfilled* focuses upon an idealised beauty separating our concept of the butterfly from the real thing. Hirst's dead butterflies are a reminder that life necessitates physical change; the butterfly wings can only remain beautiful when detached from the mortal body of the insect.

Sad Steps - Life Fulfilled belongs to Hirst's Butterfly Grid series. Titled after Philip Larkin's poem 'Sad Steps' from his collection 'High Windows', the work shares Larkin's poetical interlacing of the beautiful with the ugly. Just as the spectator is confronted by the exquisitely kaleidoscopic arrangement of so many butterflies, the underlying reality of the artwork's medium also becomes apparent. Exploring ephemerality, the lyrical arrangement of Hirst's butterflies adopts a poetry of its own through this carefully constructed artistic vocabulary. The butterfly is foregrounded due to its loaded symbolic connotations. Symbolising the soul, the butterfly is representative of the Ancient Greek goddess Psyche, as well as representing resurrection in Christianity, Hirst's choice of butterfly wings as an artistic medium emphasizes religious notions of transformation and mortality. The artist's preservation of the butterfly wings prevents their natural decay, enabling them to appear in an eternal state of crucifixion in a world in which the artist plays God.

Included in the exhibition Superstition at Gagosian Gallery in Beverley Hills, 2007, Sad Steps - Life Fulfilled skilfully coalesces science and theology. The warm colour palette combined with the symmetrical arrangement of the butterflies instils the work with vibrancy. Such energy is only furthered by the work's playful use of scale; suggesting associations with both the immense windows of Gothic cathedrals, as well as the delicate beauty of an insect's wing. Hirst explores 'the way the real butterfly can destroy the ideal (birthday-card) kind of love; the symbol exists apart from the real thing.' (Damien Hirst, I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now, London, 2005, p. 118). The beauty and cruelty of the natural world is rendered manifest in Sad Steps - Life Fulfilled. Simultaneously grand and fragile, man-made and natural, stimulating and macabre, Sad Steps - Life Fulfilled exemplifies many of the tensions integral to Hirst's work.

The present work exhibited at *Damien Hirst Superstition*, Gagosian Gallery, 22 February - 5 April 2007



28. Glenn Ligon b. 1960

Stranger Study #11 signed, titled and dated 'Glenn Ligon "Stranger Study #11" 2012' on the reverse oilstick, acrylic and coal dust on linen 101.6 x 76.2 cm (40 x 30 in.) Executed in 2012.

Estimate £300,000-400,000 \$399,000-532,000 €333,000-444,000 ‡

Provenance Dane D'Anglejan Chantala, London Private Collection, Los Angeles

'There's a kind of slowness and inefficiency about rendering text in paint. We're in a world that's very fast, so things that slow you for a minute – give you pause – are good.'

Glenn Ligon







Manifesting itself with an all-encompassing presence, Stranger Study #11 is a quintessential example of Glenn Ligon's iconic Stranger series. What, at first glance, appears to be a richly textured black monochrome, upon closer inspection reveals itself to be a dense amalgamation of text on the cusp of legibility, its coal powder-dusted surface glimmering seductively as it catches the light. Executed in 2012 in the aftermath of the artist's important mid-career retrospective at the Whitney Museum, New York, the present work is a continuation of Ligon's over twenty-year fascination with James Baldwin's 1955 Stranger in the Village - a semiautobiographical essay exploring questions of race and history that has provided the basis for Ligon's Stranger series since its inception in the mid-1990s. Demonstrating Ligon's acclaimed strategy of pushing appropriated text into abstraction, Stranger Study #11 is the result of the systematic overlaying of stenciled passages from Baldwin's essay with black oilstick until they coalesce into near illegibility. With other examples of this series prominently housed in such institutions as the Museum of Modern Art, New York, the Walker Art Center, Minneapolis, and the San Francisco Museum of Modern Art, his work is a powerful example of Ligon's acclaimed conceptual practice.

Stranger Study #11 powerfully visualises Ligon's revolutionary approach to abstraction that has cemented the Stranger series as 'Ligon's most sustained exploration of a single text and formal vocabulary' (Scott Rothkopf, Glenn Ligon: AMERICA, exh. cat., Whitney Museum of American Art, New York, 2011, p. 42). With a sly nod to the history of modern art, Ligon formally plays on the monochromatic reductiveness of such artistic forebears as Kazimir Malevich and Ad Reinhardt, while simultaneously expanding upon the repetitive and serial processes pioneered by Sol LeWitt and Jasper Johns. Here, Ligon transforms text fragments into a tantalizing quasiabstract image, a strategy of textual appropriation Ligon has pursued ever since his participation in the Whitney Museum's prestigious independent study program in 1985. As Ligon explained, 'there is always that push/pull in the work, of the desire for legibility and disappearance of the text' (Glenn Ligon quoted in *Glenn Ligon—Some Changes*, exh. cat., *The Power Plant*, Toronto, 2005, pp. 128-129).

Teetering between text and image, Stranger Study #11 powerfully achieves Ligon's conceptual project of taking the premise of Stranger in the Village into new conceptual pastures. As Ligon noted, 'I'm interested in what happens when a text is difficult to read or frustrates legibility-what that says about our ability to think about each other, know each other, process each other' (Glenn Ligon quoted in Hilarie M. Sheets, 'The Writing on the Wall', ARTnews, April 2011, p. 89). While Ligon in the course of his career has drawn from a variety of writers, critics and theorists, including Gertrude Stein, Ralph Ellison, Zora Neale Hurston, and Richard Dyer, he has been particularly drawn to the African American writer and social critic Baldwin for his exploration of black, gay and bisexual identity, as well as his emphasis on the power of language as a structural tool of oppression. Written at the dawn of the Civil Rights movement in the United States, Baldwin's Stranger in the Village gives an account of the author's own experience as the first African-American to visit a remote Swiss village in 1951, taking the xenophobic reaction that his arrival triggered in the villagers as a metaphor for the history of race relations, colonialism and national identity. With Stranger Study #11, Ligon puts forth the ultimate embodiment of Baldwin's maxim that 'Americans attempt until today to make an abstraction of the Negro' (James Baldwin, 'Stranger in the Village', 1953, in James Baldwin, The Price of the Ticket: Collected Nonfiction, 1948-1985, New York, 1984, p. 87).

In denying the viewer full semantic access to the text, Ligon essentially exposes the inability to look beyond surface appearance and performs the realities of racial (in)visibility. While the choice of black oilstick visualizes 'blackness', Ligon's use of coal both obscures the text and imbues the work with a host of ambivalent undertones: 'I am drawn to because of all of the contradictory readings it engenders. Worthless. Waste. Black. Beautiful. Shiny. Reflective' (Glenn Ligon: Stranger, exh. cat., The Studio Museum of Harlem, New York, 2001, n.p.). As Ligon importantly puts forward, Baldwin's 'essay is not only about race relations, but about what it means to be a stranger anywhere. How does one break down the barrier between people? It's a global question and it probably reflects what I've been trying to do-reach out more' (Glenn Ligon, quoted in Jason Moran "Glenn Ligon", Interview Magazine, 8 June, 2009, n.p.). Offering a complex interrogation of notions of identity, history, visibility and language, Stranger Study #11 presents us with a powerful meditation on difference, whose relevance is only heightened as the fear of the 'other' permeates through the current socio-political global moment.



○ ◆ 29. David Hammons b. 1943

Moving to the Other Side signed and dated 'David Hammons '69' lower right silkscreen on wove paper 75.9 x 89.5 cm (29% x 35¼ in.) Executed in 1969, this work is unique.

Estimate

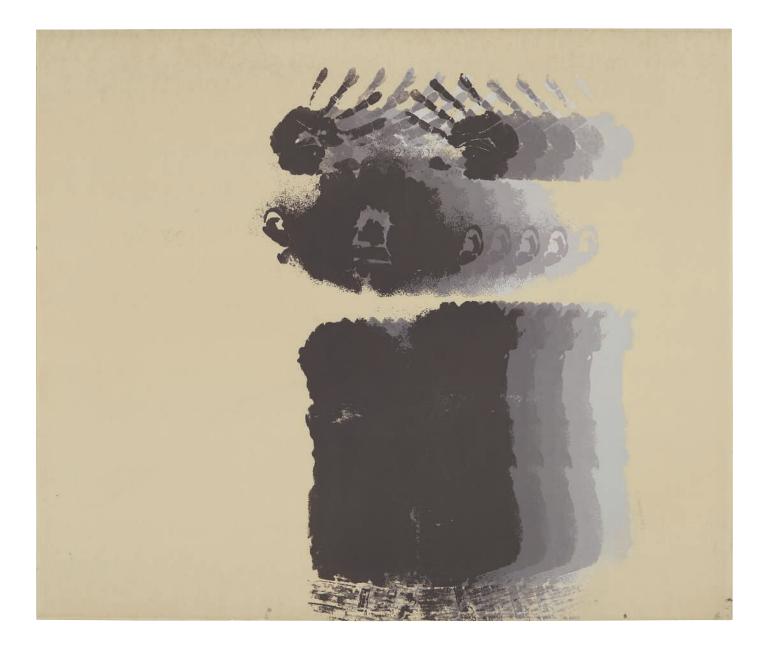
£120,000-180,000 \$160,000-240,000 €133,000-200,000 ‡

Provenance

The Golden State Mutual Life Insurance Company African-American Art Collection, Los Angeles Their Sale, Swann Galleries, New York, 4 October 2007, lot 35 Private Collection Phillips, New York, 16 September 2014, lot 48 Acquired at the above sale by the present owner

'Sometimes I lie there for perhaps three minutes or even longer just figuring out how I can get off the paper without smudging the image that I'm trying to print.'

David Hammons





Andy Warhol, Birmingham Race Riot, from Ten Works by Ten Painters Portfolio, 1964, screenprint, Fred Jones Jr. Museum of Art, University of Oklahoma, USA © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London. Image: Bridgeman Images

Moving to the Other Side, a unique executed in 1969, belongs to David Hammons' series of celebrated body prints, a progressive and visually arresting body of work which led to the artist's increased notoriety and international recognition in the 1970s. Erudite in his formalisation of tension and inequality, Hammons' work is synonymous with the encapsulation of a particular experience, namely that of the black community in the United States of America. In Moving to the Other Side, Hammons presents his body as the subject, pressing his unyielding form into direct view. Reacting to the lack of public representation for black artists in 1960s America, as well as his personal experience of growing up in a divided society, Hammons' distinct approach to societal injustice culminates in his direct presentation of the black body, which, in the present work, attempts to break through the bonds of two-dimensional representation in protest. A seminal example of his pioneering technique, Moving to the Other Side is evocative in its deeply personal bond with its creator, allowing the viewer a glimpse into the artist's very essence.

Hammons' distinct conceptual technique, combined with his selected monochromatic colour palette and exploration of movement culminate in an intriguing crescendo in *Moving to the Other Side*, a unique example from his revered series. To create his infamous body print series, Hammons covered parts of his body and clothing in a greasy substance, such as margarine or baby oil and physically pressed himself against the paper. Subsequently, he would dust this impression with powdered pigment, which would adhere to the greased areas, revealing minute details and textures of the artist's hair, clothing, and skin. The present work is unique in its creation, as Hammons chose to make the initial body print against a silkscreen stratum, using a screen to create the monoprint that is *Moving to the Other Side*. Conveying feelings of a

community ostracised, segregated and alienated, Hammons corporeality pushes into the paper, trying to break through the paper surface. Toying with the idea of opposites, light and dark, mortality and the afterlife, black and white, Hammons' work presents a complex reflexive reading, challenging the very nature of the human condition.

Appearing both fleeting and tangible in the present work, Hammons' body creates a gradient in colour moving from right to left through consecutive imprints. This dynamism conveys vitality on the two-dimensional plane, a concern explored by some of Hammons' artistic predecessors such as Marcel Duchamp and Yves Klein. Using his body as a tool, Hammons transports his physical presence to the forefront of his artistic practice. Re-examining the self-portrait, in the present work the mythic artist is un-romaticised, becoming the central subject matter which steals our gaze. The outlines of Hammons' nostrils, hands, ears and torso form a characteristic imprint of the artist who has laid himself bare, his body and art unified as a joint statement, which inform and consolidate each other as one.

Created the year after the assassination of Martin Luther King, *Moving to the Other Side* is multi-layered in meaning. The 1960s were a hot bed of civil rights activity, where the events in Little Rock, Arkansas, in 1957 and Rosa Park's infamous arrest in 1955, as well as daily incidents of injustice, had given rise to both peaceful and violent protest, as groups campaigned for better integration and recognition of the black community. The Black Power movement, anti Vietnam War sentiments in 1964 and international student protests created a swell of mobilised and political youths and adults, all vying for change. In March 1963, 200,000 people marched on Washington for jobs and freedom, which served as the platform for Martin Luther King's 'I have a dream' speech. Soul of a Nation: Art in the Age of Black Power, the landmark exhibition currently on show at the Tate Modern, London, presents *Injustice Case (1970)*, one of Hammons' body prints, which served as a political reaction to the restraining of Black Panther Bobby Seale at trial. This, as well as the recent exhibition, *Revolution*, at the Victoria and Albert Museum, London, focuses on this volatile period as a parameter to explore the contemporary cultural and artistic output which would change the lives of future generations internationally. With his razor-sharp perceptivity and finger intuitively on the political pulse, *Moving to the Other Side* lay at the forefront of artistic reactions to racial, political and societal tension during this turbulent time.

Developing his practice to explore a variety of mediums, *Moving to the Other Side* and Hammons' series of body impressions gave way to the artist's utilisation of significant found objects or detritus laden with symbolic energy. His sharp and accomplished ability to strike the nerve of political and societal discontent, whilst creating aesthetically compelling works, has continued to engage contemporary audiences. More recently Hammons' *In the Hood* sculpture has been used by the Black Lives Matter group and has become visually iconic for the movement. A seminal work from a pivotal moment in his career, *Moving to the Other Side* challenges the notion of injustice, which remains a relevant concern today. Faced with the image of Hammons' body, the viewer is urged to think about the current threads of intolerance and prejudice which run through our communities, making the present work more poignant than ever.

> David Hammons making body prints, Slauson Avenue studio, 1974 Photograph by Bruce W. Talamon © 1974 All Rights Reserved



△ 30. Ai Weiwei b. 1957

Coca-Cola

signed and dated 'Ai Weiwei 2012' on the underside acrylic on Han dynasty vase $38.1 \times 32.2 \times 32.2 \text{ cm} (15 \times 12^{5} \times 12^{5} \text{ in.})$ Executed in 2012, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£200,000-300,000 \$266,000-399,000 €222,000-333,000 ‡

Provenance

Galerie Urs Meile, Beijing Private Collection Phillips, New York, 14 May 2015, lot 64 Acquired at the above sale by the present owner



Distinctively juxtaposing an iconic relic from the Golden Age of Chinese history with current notions of modernity, Ai Weiwei's *Coca-Cola* simultaneously presents contemporary sentiments and tradition, creativity and manufacture. The fragile antique from the second imperial dynasty of China (206 BC-220 AD) is boldly seized and adorned with the iconic red 'Coca Cola' logo, creating a controversial yet profound sculptural proclamation. Characteristic of Ai's provocative oeuvre, the present work confronts the viewer with a 'satire of the ruling regime's approach to its patrimony, and of contemporary China's curious relation to its past, a situation where destruction of historical artefacts happens almost daily.' (Philip Tinari, *Ai Weiwei: Dropping the Urn Ceramic Works, 5000 BCE-2010 CE*, exh. cat., Arcadia University Art Gallery, Philadelphia, 2010)

Executed in 2012, Coca-Cola belongs to Ai's iconic series which he commenced in 1994, soon after returning to China following over a decade in America. Having arrived in the U.S. in 1981, Ai discovered Andy Warhol's mass-produced and processed images. Within a culture where 'the richest consumers buy essentially the same thing as the poorest ... a Coke is a Coke and no amount of money can get you a better Coke than the one the bum on the corner is drinking' (Andy Warhol, quoted in The Philosophy of Andy Warhol: (From A to B and Back Again), New York, 1975, p. 100). Ai learnt to interrogate the nature of creation, mass-production and the notion of the readymade. With the appropriation of Coca-Cola, a household brand claimed by Warhol as commonplace and yet also glamorously tied to the icons of pop culture such as Elvis Presley and Marilyn Monroe, the artist powerfully sheds the vase of its traditional values and aligns it with a product of contemporary culture.

Assuming the unique 2,000 year-old object and emblazoning it with a motif associated with American capitalism, Ai unapologetically disrupts established notions of culture and value. Persistently using his creativity as a means of communication, in *Coca-Cola* Ai questions the role of art, by disturbing the status quo and raising issues of cultural appropriation. Ai removes the anthropologically significant vase from the realm of the historical and stirs a fundamental contemporary Chinese concern: the vulnerability of tradition to accelerated modernisation.



Ai Weiwei, Dropping a Han Dynasty Urn, 1995, 3 black and white prints © 2017 Ai Weiwei Studio



Andy Warhol, Green Coca Cola Bottles, 1962, acrylic, screenprint, and graphite pencil on canvas, Whitney Museum of American Art, New York & Andy Warhol Foundation/ DACS 2017/ Artists Rights Society (ARS) New York, Registered Trademark, The Coca Cola Company, All rights reserved. Image: Whitney Museum of American Art, New York As explained of these works, 'the actions imposed on antique Neolithic and Han pots represent the destruction of conventional or established values' (Karen Smith, Hans Ulrich Obrist and Bernard Fibicher, *Ai Weiwei*, New York, 2009, p. 104). Adding dimension to the Duchampian notion of the readymade, Ai's vases possess an inherent cultural worth before his interference. In line with Joseph Beuys' preoccupation with politics and inciting social change Ai deconstructs preconceived artistic and political ideals and challenges freedom of expression, *Coca-Cola* questions the role of everyday objects, reminding the viewer of the value of tangible matter as well as the significance of social responsibility and identity.

Opposing a handmade Chinese relic with a highly commercial logo, the present work interrogates the way cultural heritage is reliant on familiar symbols. 'What appears at first like the sublimation of an ancient object's financial value and cultural worth into a different yet parallel carrier of updated value and worth also serves as a satire of the ruling regime's approach to its patrimony, and of contemporary China's curious relation to its past, a situation where destruction of historical artefacts happens almost daily' (Philip Tinari, *Ai Weiwei: Dropping the Urn Ceramic Works, 5000 BCE-2010 CE,* exh. cat., Arcadia University Art Gallery, Philadelphia, 2010). Decontextualizing the consumerist image and brandishing it onto a fragile and endangered artefact, Ai wittily and unfailingly challenges the viewer to reconsider his collective identity.

Categorical in his struggle for the sovereignty of expression, Ai refused to submit to conformity; his conceptual outlook rebels against the limitations of society. Through his public controversy the artist has surfaced as one of the most relevant artists in contemporary practice. Intelligently questioning the interaction between art, history, culture, politics and the individual, Ai's diverse, controversial and varied oeuvre consistently interrogates the notion of identity within an ever-changing society. Pivotal in the artist's sustained investigation of present-day issues, *Coca-Cola* examines the crucial subject of mass production, a staple in the discursive and confrontational realm of contemporary art.

31. Ai Jing B. 1969

I Love Color #11 signed, titled and dated 'aijing "I Love COLOR #11" 2015' on the reverse oil on canvas $197 \times 197 \text{ cm} (77\frac{1}{2} \times 77\frac{1}{2} \text{ in.})$ Painted in 2015.

Estimate

£80,000-120,000 \$106,000-160,000 €88,800-133,000 ‡

Provenance

Acquired directly from the artist by the present owner

Exhibited

Milan, Veneranda Biblioteca Ambrosiana, *Dialogues*, 5 June - 5 September 2015, pp. 112-113 (illustrated)

Literature

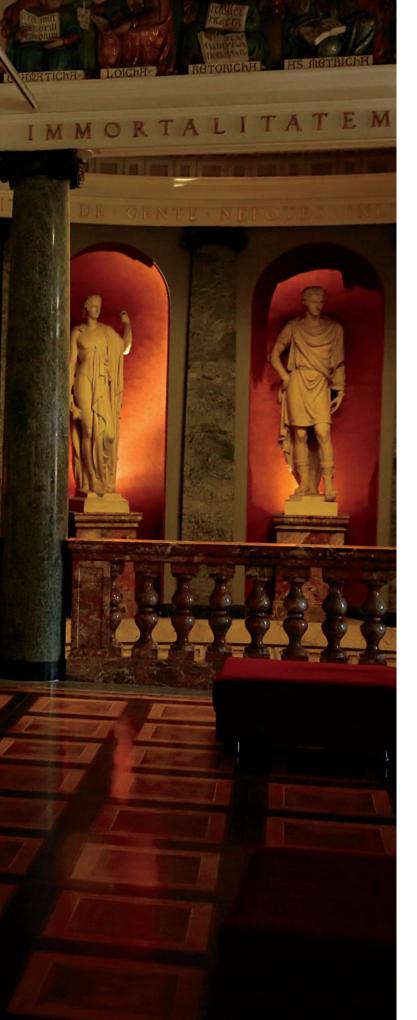
Ai Jing, *Ai Jing. Love Art: 2007 - 2017,* Beijing, 2017, p. 126 (illustrated) 'In my paintings, I started inserting the "love" symbol in my series, transforming the previous conceptual language to the more painterly language. It is a process of craftsmanship: every day and each day, I layered a new colour on the previous one. The colours recycled and replaced themselves on the canvas, and they each left marks on the canvas in their own ways and developed new aesthetic relations through these marks.' (Ai Jing, 'Walking in the Sun' in *Dialogues*, exh. cat., Veneranda Biblioteca Ambrosiana, Milan, 2015, p. 39).

Adeptly interwoven and pulsating with raw shades of scarlet and deep crimson, warm tones of orange mingle with highlights of yellow, the symphonic visual amalgamation in I Love Color #11 forces the viewer to oscillate between feelings of sublime harmony and passion. Having already established herself as a leading figure in Chinese music, Ai Jing's artistic prowess has led to her celebration as an contemporary visual artist on an international platform. Her paintings possess a harmonious quality as seen through the lyricism and energetic pulse of the brushstrokes in I Love Color #11. While the chromaticity of the patchwork is visible in other works from this series, the present work distinguishes itself as particularly arresting through the connotations of the carefully considered choice of a red colour palette. Red is considered lucky in Chinese culture, representing joy and fortune. However, it is also the colour of the Chinese government emblematising bureaucracy, public uniformity and the party regime. The present work is exemplary of Ai's technique of weaving the canvas with varying threads of emphatic meaning, which visually enrich the painting and provoke deep-seated and stirring evocations in the viewer.

With a surface modelled from an impressive use of impasto and thick layering of paint *I Love Color #11* possesses an almost sculptural and three dimensional quality. The word love forces its way into the viewer's space presenting the concept of love as a three-dimensional object to highlight the physicality of the piece: 'In my paintings, I started inserting the "love" symbol in my series, transforming the previous conceptual language to the more painterly language. It is a process of craftsmanship: every day and each day, I layered a new colour on the previous one. The colours recycled and replaced themselves on the canvas, and they each left marks on the canvas in their own ways and developed new aesthetic relations through these marks' (Ai Jing, 'Walking in the Sun' in *Dialogues*, exh. cat., Veneranda Biblioteca Ambrosiana, Milan, 2015, p. 39).







The present work exhibited at Veneranda Biblioteca Ambrosiana in Milan at Ai Jing's *Dialogues show*, 5 June - 5 September 2015 © Ai Jing, Image: Ai Jing Studio

Despite the impasto, the softly coalescing colours and formal variations create an atmosphere of weightlessness culminating in a harmonious climax. The complex layering of paint and colours allows "love" to float freely between foreground and background, frequently reappearing like the refrain to a song. As "love" tauntingly stretches towards us, it concurrently recedes into the background. The viewer's eye follows "love" through the textures of paint resembling the lilting rhythms of a musical composition.

After the Chinese government banned her single 'Made in China' Ai moved to New York where she began producing her Love paintings. Through her universal subject matter Ai inspires inclusivity in her audience, bridging the gap between East and West. The positive unity evoked by shared experience that radiates from her work is articulated by Benjamin Genocchio: 'The beauty and in a word, love, that flows from her paintings brings people together. In this way they are radically hopeful.' (Benjamin Genocchio, 'Aijing and the Delicate Art of Sharing' in LOVE AIJING, exh. cat., Marlborough Gallery, New York, 2016). This inclusivity connects the present work with Robert Indiana, whose artworks explore the personal and subjective idea of love formulated as a public artwork. Ai has commented upon Indiana's influence which inspired her to forge her own artistic pathway: 'Keith Haring and Robert Indiana are the most wellknown artists associated with this word. However, I believed that I would find my own way' (Ai Jing, quoted in Chen Nan, 'From Songs to Canvas', China Daily, 6 - 7 May 2017, online).

I Love Color #11 interweaves the contemporary with poignant art historical references through experimentation with colour and form. Combined with a focus upon repetition and invoking a playful pattern of dynamism to thematically reflect upon notions of language and love, Ai aligns her practice with the tapestries of Alighieri Boetti, a form of craftsmanship Ai herself has explored. The exploration of text as forms embodied in the present work also echoes Jasper Johns' masterpiece Number in Color, 1958-59 (Collection Albright-Knox Art Gallery, Buffalo), through the collaged and stencilled words and numbers. Like Johns, Ai's artwork seeks to portray, through the medium of paint, a fascination with light, colour and language that has dominated her artistic oeuvre. The variation of style and execution in the works from her Love series allow Ai to revisit and rework the concept of Love almost obsessively, culminating in a reflection upon the human condition and its potential for the cyclical and eternal nature of love.

△ 32. Gerhard Richter b. 1932

Grau

signed, numbered and dated 'Richter 2003 883-4' on the reverse oil on canvas $52 \times 47 \text{ cm} (20\frac{1}{2} \times 18\frac{1}{2} \text{ in.})$ Painted in 2003.

Estimate

£500,000-700,000 \$665,000-931,000 €555,000-777,000 ‡ ♠

Provenance

Marian Goodman Gallery, New York Private Collection, United States Galerie Thomas Zander, Cologne Private Collection Phillips, New York, 14 May 2015, lot 48 Acquired at the above sale by the present owner

Exhibited

New York, Marian Goodman Gallery, *Gerhard Richter: Paintings* from 2003 - 2005, 17 November 2005 - 14 January 2006, p. 37 (illustrated)

Literature

A. Zweite, Gerhard Richter, Catalogue Raisonné for the Paintings 1993-2004, Dusseldorf, 2005, no. 883-4 (illustrated)



A titan of twentieth century art, Gerhard Richter's reputation as a master of abstraction is conveyed through the exquisitely rendered steely surface of *Grau* (*Grey*). Rejecting a dogmatic view of the world in black and white, Richter instead explores subtle shades of velvety grey in his 2003 canvas. Created using his iconic squeegee technique, *Grau* is exemplary of Richter's exploration of grey as a platform for visual mediation. First experimenting with abstraction after the presentation of his renowned figurative series, *48 Portraits* at the 1972 Venice Biennale, the present work provides a reflective microcosm, whereby the viewer's eye is invited to explore the tonal variations of Richter's slate-coloured work. The canvas's deeply textured surface with its amalgamation of paint applied in a gestural chaos of directions demonstrates Richter's artistic maturity in the adroit painterly finesse in *Grau*.

From the smoky canvas, wisps of tone coalesce before the viewer's eyes. Through the complex picture plane, Richter's eternal return to the question of 'what painting still could and should do' is evident (Gerhard Richter, quoted in Hans-Ulrich Obrist ed., *Gerhard Richter, Text: Schriften und Interviews*, Frankfurt, 1993, p. 106). Through the painterly use of light, Richter presents a beam of optimism. For, as Richter has stated, sustaining faith in art is one of the 'highest forms of hope'. (Gerhard Richter, quoted in Hans-Ulrich Obrist ed., *Gerhard Richter, Text: Schriften und Interviews*, Frankfurt, 1993, p. 93). Reflecting on his initial experimentations with a grey palette, Richter states: 'When I first painted a number of canvasses in grey all over, I did so because I did not know what to paint or what there might be to paint: so wretched a start

could lead to nothing meaningful. As time went on, however, I observed differences of quality among the grey surfaces - and also that these betrayed nothing of the destructive motivation that lay behind them. The pictures began to teach me. By generalizing a personal dilemma, they resolved it. Destitution became a constructive statement; it became relative perfection, beauty and therefore painting' (Gerhard Richter in a letter to Edy de Wilde, 23 February 1975, in *Gerhard Richter: Text. Writings, Interviews and Letters 1961-2007*, London, 2009, p. 91).

Illuminating the left of the canvas in *Grau*, Richter applies a lighter shade, these brighter brushstrokes catching the viewer's eye, like a glint on metallic sheen. As if crafted from metal, *Grau* continues the dialogue with Richter's earlier *Sheet Metal* paintings, such as his 1988 canvas *Tin* (*Blech*). Expertly traversing the natural and man-made in the present work, Richter's use of light conveys both the properties of steel as well as the sunlight breaking through after a terrific storm. In this interplay of light and shade, Richter creates the high drama of an inky sky, the chiaroscuro coalescing to create a deeply evocative work, reminiscent of his 1969 seascape, *Seestück (Welle)*.

Through Richter's experimentation with abstraction he both elevates and reduces the mark of the painter's hand, toying with a symbiosis between the medium of painting and the photographic process, as well as exploring the tension between collective and personal memory. Richter's blurred surface greyscale palette in *Grau* evokes his body of nostalgic



Joseph Mallord William Turner, Rockets and Blue Lights (Close at Hand) to Warn Steamboats of Shoal Water, 1840, oil on canvas, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, USA Image: Bridgeman Images Gerhard Richter, Seestück (Welle), 1969, oil on canvas, Modern Art Museum of Fort Worth, Fort Worth, USA © Gerhard Richter 2017. Image: Bridgeman Images



black and white painterly family photographs; Richter's blurring technique in these works conveys the artist's study into the transitory nature of memory. Richter's signature blurred impression is created through the continuous scraping away of paint, in concurrence with the application of new layers. The thickly textured surface of the present work draws a veil over the work, which prompts the viewer to look deeper into Richter's abstract realm. Furthermore, Grau formally echoes the artist's celebrated Vorhang works, which recurrently feature in Richter's oeuvre. A potent symbol of fleeting uncertainty and intrigue, Richter's Vorhang works illustrate the artists concern with themes of ambiguity and revelation. While thematically encompassing notions of fleeting memory, the viewer is forced to confront the screens that hide unpleasant aspects of national history and our own personal experiences, while noting the degradation of memory and its limitations. Richter's stylised blurring acts as a shroud, encouraging viewers to acknowledge the importance of addressing the past, while concurrently accepting the limits of clarity within the human capacity for remembering.

Showcasing the colour grey, which teeters on the edge of the colour spectrum before succumbing into blackness, *Grau* is monumental in its dramatic tension, exploring the profound energy which courses through a colour in flux between sublime white and the dark of the abyss. Richter was one of the first German painters to attempt to contend with the horrors of Germany's National Socialist history and in his work he strives to reinvigorate the history painting. *Grau* is emotive in execution,

establishing a dialogue with the viewer that creates emotional space for us to grapple with the violent aspects of the human condition. Richter also deals with the more recent past, as exemplified in his 2005 history painting September, in which the events of September 11, 2001 are re-excavated with a devastatingly thought-provoking profundity. Richter visually captures the impossibility of voicing some of the most unsettling sights imprinted on the world's recent memory. Channelling the chilling images of United Airlines Flight 175 impacting the South Tower of the World Trade Centre, the present work embodies a sombre sense of the enormity of the event, evoking existential numbness and sadness. Described by critic Bryan Appleyard for The Sunday Times as 'the closest you will get to a great 9/11 work', Appleyard continues that 'It reclaims the day, leaving it exactly where it was, exactly when it happened' (Bryan Appleyard, The Sunday Times, Culture, 28 August 2011, p.11.)

Rejecting figuration, Richter's *Grau* invites the viewer to contemplate the entirety of the work equally; the present work is a unified whole, reflecting the all-encompassing scope of Richter's vision and his desire to address a multitude of artistic concerns. *Grau* obliterates preconceived notions of grey as a neutral colour while retaining its association with indeterminacy, forcing a revaluation of colour associations. Richter's canvas hovers between the borders of ambiguity, destroying the clarity of figuration in favour of hazy indeterminacy, forcing the spectator to peel back an abstract curtain of obscurity.

33. A.R. Penck 1939-2017

Ali Alpha Tor

titled 'Ali Alpha Tor' lower left dispersion paint on canvas 294.6 x 294.6 cm (115% x 115% in.) Executed in 1975.

Estimate

£350,000-450,000 \$466,000-599,000 €389,000-500,000 ‡♠

Provenance

Galerie Michael Werner, Cologne The Collection of Georg Baselitz, Derneburg Private Collection, Florida

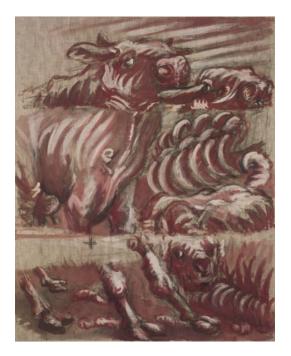
Exhibited

Nationalgalerie Berlin, Staatliche Museen Preußischer Kulturbesitz; Kunsthaus Zürich, *A.R. Penck*, 22 April – 14 August 1988, no. 67, p. 181 (illustrated)

Intensely graphic with brusquely painted lines and calligraphic elements, *Ali Alpha Tor* projects the viewer into the familiar and provocative world of A.R. Penck. Marking the height of Penck's lifelong confrontation with the Socialist Realist style of Soviet Germany, *Ali Alpha Tor*, from 1975, is a rare and poignant composition by the celebrated artist. In the present work, the primal colouration and seemingly primitive nature of distorted figures conjures a form that would soon become uniquely representative of Penck's oeuvre, a testament to his fearless and unwavering refusal to conform.

In *Ali Alpha Tor*, thick black brushstrokes cut savagely across the canvas. Contorting and twisting, the lines form jagged geometric shapes which convulse with energy. Distinct from the artist's later works, which focus entirely upon hieroglyphic symbols and iconography, this work focuses upon the raw, almost primeval nature of human behaviour. By the 1970s, Penck's art had become the sole expression for his frustration and dissidence, addressing themes of humanity, communication and the relationship to the animal or celestial realm. The peculiar, feverish quality is suggestive of an extract from a battle scene as amalgamated silhouettes and limbs mutate and bend into irregular shapes. Forms of creatures are relegated into simplified symbols as hues of earthy reds, oranges and yellows saturate the canvas and emphasise the visceral quality of the work.





Georg Baselitz, Three Stripes Cows, 1967, charcoal and synthetic resin on canvas, Saint Louis Art Museum, Missouri © Georg Baselitz 2017. Image: Saint Louis Art Museum, Missouri / Bridgeman Images

As his work flourished during the seventies and eighties, Penck began to move away from his distinctive, monochromatic colour palette and introduced new tones as a means of expression. Here, the artist's use of unrefined natural colours and minimalistic silhouettes is evocative of the arcane Lascaux Palaeolithic cave paintings, organic engravings left by unknown ancestors. Having painted many models of mankind, drawing on Lascaux as well as more modern and urban symbols, the artist seeks to craft a new visual language, synthetically reproducing the foundations of a communication with new values and ciphers.

Ali Alpha Tor superbly highlights Penck's inimitable ability to revolutionise the outwardly prehistoric in order to expose a new, uncultivated potential. In his search for independence, Penck's work becomes timeless, questioning preconceived styles and artistic epochs the artist poetically forges a realm compelled by paradise. From the outset, Penck used painting as a means for confronting a turbulent past. Alongside Markus Lüpertz and Georg Baselitz, Penck's work came to be a form of political protest, one forged from decades of opposition and his decisive journey from East to West Germany. Moving across from the East after his contemporaries, Penck was a late émigré from the German Democratic Republic in 1980 and was thus, self-taught, and free from the traditional figurative standards imparted by the East German artistic academies. At the heart of his work lies the artist's memory, with the lasting impression of his traumatic experiences underpinning his personal poetic and artistic vision. Like Baselitz, Penck remained committed to the notion that art should, ultimately,

reflect society and contribute positively and independently to Socialism. The artist's friendship with Baselitz thus became an important link to the West, one which continued throughout his life and impacted significantly on his creative vision. Although perhaps more politicised than Penck, the visceral and tempestuous imagery in Baselitz's work poignantly exposes the unhealed wounds in the cultural consensus of post-war Germany. In his *Frakturbilder (Fracture Paintings)* Baselitz violently manipulates form, the distorted nature of the imagery conveying a dramatic and expressive personality. The intensity and conviction seen in Baselitz's early work pervades Penck's canvas, both artists create gestural compositions that are simultaneously powerful and haunting.

The blunt, raw energy of *Ali Alpha Tor*, at first abrasive with paint bursting across the canvas in a frenzied manner to shatter traditional refined aesthetics of beauty, reveals Penck's innovative spirit and hopefulness. A synthesis of graffiti, Art brut and primitivism, the free, vigorous brushstrokes and deceptively simple imagery allow the work to enter the new visual realm of the artist's pictorial language. Resoundingly non-conformist, Penck's oeuvre is a marriage of symbolic potency and primitive urges. Simultaneously prehistoric and post-modern, *Ali Alpha Tor* belongs to an unprecedented body of work, demonstrative of the timeless and extraordinary aesthetic vigour of A.R. Penck's artistic output.

> Lascaux Cave Painting, Rock painting of bison, c. 17,000 BC © Image: Bridgeman Images





34. Georg Baselitz b. 1938

Dreimal

signed, titled and dated 'G. Baselitz "dreimal" 17.V.89 - 24.V.89' on the reverse oil on canvas 130.1 x 97.1 cm (51¼ x 38¼ in.) Painted in 1989.

Estimate

£200,000-300,000 \$266,000-399,000 €222,000-333,000 ♠

Provenance

Anthony d'Offay Gallery, London Private Collection Christie's, New York, 19 November 1997, lot 364 Private Collection Christie's, New York, 14 May 2014, lot 235 Acquired at the above sale by the present owner



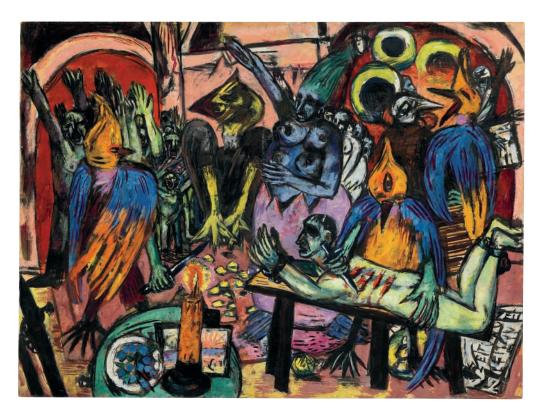
'Baselitz's art is not one of strategies but of aggravated history. It is his story, his way of taking a 'measure of our times'. He feels his way through sensations, memories, pain, through the present and the past...' (Kevin Power, quoted in *Georg Baselitz: Paintings 1966 - 1969*, Anthony d'Offay Gallery, London, exh. cat., 1991, pp. 5-6).

A powerful manifestation of Georg Baselitz's celebrated inversion technique, *Dreimal* is an impactful example of the artist's extensive exploration into the representation of collective memory, utilising a loaded visual syntax. Infamous for his bold and provocative canvases, the artist combines figuration and abstraction in the present work, which culminates in an arresting flurry of colour and layered form to depict a triumvirate of three birds. Drawing upon the motif of the eagle, as well as associations of idyllic pastoral life and freedom, Baselitz shatters our expectations through his frenetic brushstrokes, turning the world on its head to expose new realms of possibility.

Painted in the same year as the fall of the Berlin Wall, Dreimal is part of an intensive period of work which prompted Baselitz to reflect on the aftermath of twentieth century history. Revisiting and excavating the past, Baselitz strived to push his own painterly vocabulary and compositional experiments to the limits. Much like Anselm Kiefer's, The Language of Birds, Baselitz confronts the weight of the past, creating a work that has a destructive, anarchic aspect but also encompasses a cathartic quality. With the circular rotational placing of the three birds, there is a suggestion of repetition in a cyclical motion, conveying the fluidity of history and memory. The present work conveys Baselitz's ingenious negotiation of past and present; in Dreimal the artist's progressive compositions alongside his usage of culturally weighted symbols successfully showcases his adroit ability to continually develop his painterly dialogue with the past.



Georg Baselitz, Fingermalerei - Adler (Finger Painting - Eagle), 1972, oil on canvas, Bayerische Staatsgemäldesammlungen, Pinakothek der Moderne, Munich © Georg Baselitz 2017. Image: Scala, Florence Max Beckmann, Hölle der Vögel, (Bird's hell), 1937-1938 oil on canvas, Private Collection © DACS 2017. Image: Bridgeman Images



Inverting the cultural symbolism of a rural ideal, Baselitz similarly implicates the evocative eagle motif in Dreimal. Here the eagle, emblematic of the Third Reich as well as German nationalism, is reduced, no longer the glorious symbol of the country. Instead Baselitz's birds are diminutive and juvenile in appearance, radically altering the revered patriotic Adler. The eagle's potency as an image of strength and power, once so proudly Germanic, is suspended through its inversion. Set against a sooty black background, the birds appears ghostly against the acidic brushstrokes, their eyes deadened and blank. In the same way that Baselitz's 1972 Fingermalerei Adler, (Bayerische Staatsgemäldesammlungen Pinakothek der Moderne, Munich) depicts a bird of prey caught in what can only be described as a death spiral, Baselitz's birds are flipped in the present work. Falling in flight, the eagle's wings are outstretched, its talons seizing thin air, unable to clutch onto anything. In Dreimal and Fingermalerei Adler, Baselitz's birds appear symbolic of his prolonged questioning of the syntax of German national identity.

Stemming from earlier renderings and watercolours made as a fifteen-year-old boy, Baselitz's preoccupation with animal motifs has continually dominated the artist's prolific oeuvre. After moving to the Swabian countryside in 1966, Baselitz entered a new chapter in his practice and began working on his *Fracture* paintings, employing a visual library of traditional German motifs, such as huntsmen, bears, birds, dogs and cows. Through the compositional fracturing of his idyllic protagonists, Baselitz removed their symbolic potency. Further experimenting with altering his compositions, Baselitz's technique of rotating his canvasses 180 degrees in the late sixties increasingly liberated his imagery from symbolic power, detracting the objectifying gaze of the viewer in order to free his animal protagonists from subjective associations. In the present work, Baselitz birds are rendered in a more expressive, frenzied manner. No longer heraldic symbols of an allegorical ideal or motifs of pastoral nostalgia, Baselitz removes the horizon so that the bodies of the birds splay across the centre of the canvas. The birds levitate, appearing static on the canvas. Rather than depicting the birds in flight, Baselitz clips their wings, surgically distorting the avian subject matter to deconstruct the rural motif of the bird that had once been so proudly Germanic. Through his flurry of brushstrokes and the tail of the bird spilling off the canvas edge, *Dreimal* conveys an intense dynamism, similarly invoked though his painterly layering of rich colour.

Seven years old when the Second World War ended, Baselitz grew up in the post-war austerity of Communist East Germany. Examining the events that had occurred through his artistic practice, Baselitz began to explore a style that would counteract the outmoded constructions of Germanic identity. The technique of inverting the painting's motif thus became essential to Baselitz's vision. Emptying the image of content, the spectator is able to focus their attention on abstract pictorial values of colour and form, and in this case, vigorous brushwork – allowing the wild, visceral colours to speak for themselves. In the present work, the space around the birds is divided, as if sliced, giving the image an artificially constructed appearance. The deep, crimson border, reminiscent of both bloodshed and Nazi insignia is then pushed to the forefront of the canvas in a bitingly aggressive manner.

35. Anselm Kiefer b. 1945

Voyage au Bout de la Nuit oil, acrylic, emulsion and metal on canvas 190.5 x 283 cm (75 x 111% in.) Executed in 2004.

Estimate

£400,000-600,000 \$532,000-798,000 €444,000-666,000 ‡♠

Provenance

Galerie Bastian, Berlin Acquired from the above by the present owner

Exhibited

Texas, Modern Art Museum of Fort Worth; Musée d'art contemporain de Montréal; Washington D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; San Francisco Museum of Modern Art, *Anselm Kiefer. Heaven and Earth*, 25 September 2005 - 14 January 2007, p. 149 (illustrated)

Literature

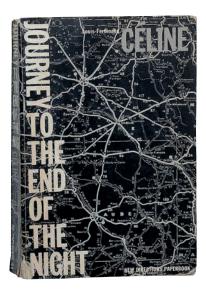
Anselm Kiefer: Salt of the Earth, exh. cat., Fondazione Emilio e Annabianca Vedova, Venice, 2011, p. 185 (illustrated)

Monumental and multifaceted, in Voyage au Bout de la Nuit (Journey to the End of the Night) Anselm Kiefer envelops the viewer in his deep and textured celestial composition. Executed in 2004, Kiefer develops his stratigraphic canvas through a complex layering of materials, evoking the appearance of a starry cosmos. The rich background appears endless through the artist's dense layers of robust metal and paint; Kiefer flips perspective in the present work so that we feel as if we are both drifting through space, looking down at a galaxy of dazzling stars and dizzying constellations, or viewing a city at night from a birds-eye view. The ever-shifting surface of Voyage au Bout de la Nuit reflects our monumental earthly impact as well as the astral enormity of space. Exhibited at Kiefer's travelling exhibition *Heaven and Earth*, the present work oscillates between the astral and temporal realm, suspending us in a sublime state of flux.

Directly referring to Louis-Ferdinand Céline's book, *Voyage au Bout de la Nuit*, Kiefer's cosmological composition recalls the romanticised title through its sumptuous picture plane. Evocative of the cover design of Céline's 1932 novel, the book cover is a stylised adaption of a World War I map of France. Inspiring a number of works and used as a title for one of his exhibitions, Céline's viscerally semi-autobiographical book follows its protagonist's journey into cynicism and nihilism, abandoning science and idealism.







Louis-Ferdinand Céline, Voyage au bout de la nuit (Journey to the End of the Night), 1932. The present cover of the book was printed in 1960



Vincent van Gogh, *La nuit étoilée* à *Arles*, 1888, Musée d'Orsay, Paris Image: Scala, Florence

Like Céline, Kiefer explores the fallibility of following dogmatic ideology, removing figuration to liberate the canvas from pictorial association. The sheer imaginative scope of Céline's novel is reflected in Kiefer's otherworldly rendering of a heavenly yet mortal sphere.

Characteristically transmogrifying figurative language into visual tropes, Voyage au Bout de la Nuit resembles an astral map of the constellations. Paint droplets burn like stars on the painting's surface and thin lines slice across the canvas charting from star to star like a child's dot-to-dot. The constellations were a point of fascination for Kiefer who studied them after moving to the South of France, and works such as Wasserman (2001) bear the mark of his interest in astronomy. Kiefer's exploration of science, myth and religion coalesce in a tumultuous culmination of beliefs, reflecting astronomy's ability to fuel all three. Traversing diverse schools of thought, Kiefer interweaves the celestial with the terrestrial. While the background of Voyage au Bout de la Nuit is, on first glance, an arid no-man's land, in which life cannot be sustained, this inferred union with the planetary system proves that Kiefer's world is far from godless.

The textured canvas of *Voyage au Bout de la Nuit* bears a similarity to the expressive brushstrokes of Vincent van Gogh's *La nuit étoilée à Arles* (1888). Both artists elude figuration in favour of painterly experimentation, opposed to the academic tradition of illusory realism. Van Gogh's fiery whirls of paint which convey his starry night sky blaze from the canvas, expressing an evocative drama expressed in Kiefer's metaphysical universe. For both artists, the landscape

becomes a canvas upon which to project their internal condition; they become abstracted self-portraits which encapsulate the externalisation of emotions.

Born in 1945, directly before the collapse of the National Socialist government, Kiefer's prolific oeuvre grapples with the horrors of the Second World War and the enormous loss suffered during the Third Reich. Addressing the cataclysmic events of twentieth century German history, Kiefer's work reflects on the transitory and limited nature of memory, whether personal and collective. The present work draws us into his world of pre-creation chaos, his Olam HaTohu (a stage in Jewish Kabbalah). In doing so, Kiefer attempts to draw us back to the very beginning of existence, back to the creation of the universe to explore a time when there was nothing. The extreme loss of life suffered during the Holocaust left a gaping hole in humanity which brought Germany back to Stunde Null. Transporting the viewer back to a liminal state of nothingness, Kiefer's dark canvas provides us with the space to comprehend the incomprehensible.

In his exploration of the rational in relation to the mystical, Kiefer conveys the futility of man's attempt to impose logic upon the natural world and seek order in chaos. Imbuing the canvas with references to mythology and poetry, the present work manifests the infinite, reviving the notion of history painting to create something all-encompassing and touching upon the sublime. *Voyage au Bout de la Nuit* establishes a mutual dialogue between spectator and artwork, exploring the tensions between what one can remember and what one imagines, challenging our spiritual notions and earthly experiences. Property from the Estate of Julian J. Aberbach and Anne Marie Aberbach

36. Manolo Valdés b. 1942

Retrato de Dorothy III titled and dated '"Retrato de Dorothy III" 2000' on the reverse oil on burlap 231.1 x 190.5 cm (91 x 75 in.) Executed in 2000.

Estimate

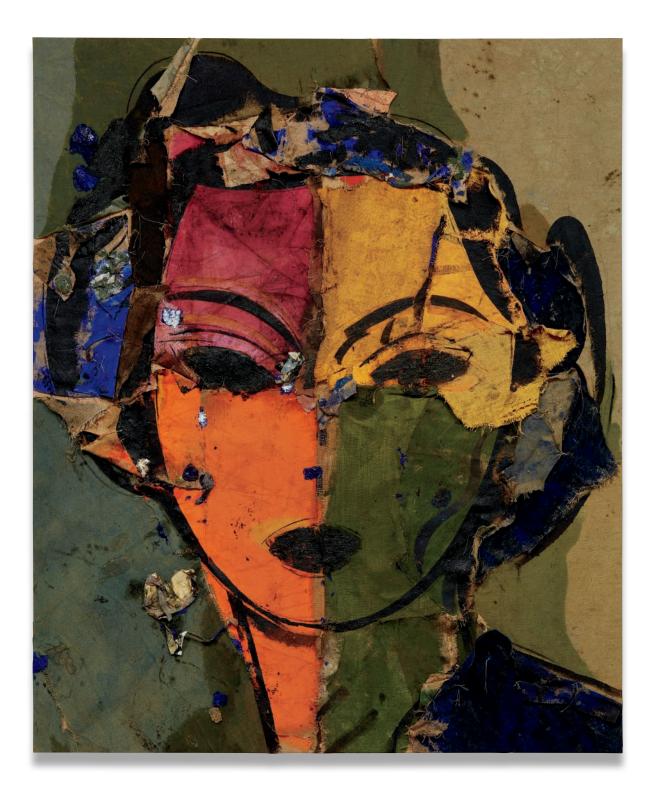
£140,000-180,000 \$186,000-240,000 €155,000-200,000 ‡♠

Provenance

Galería Marlborough, Madrid Acquired from the above by the present owner in February 2001

Exhibited

Madrid, Galería Marlborough, *Manolo Valdés: Obre Reciente*, 8 February – 10 March 2001, no. 5, p. 15 (illustrated)







Powerful and evocative, *Retrato de Dorothy III*, through its raw textural composition, is a striking example from Manolo Valdés' prolific and celebrated artistic output. Held in the same private collection since its acquisition in 2001, the work is executed with an unfaltering focus on craftsmanship. Valdés presents the viewer with his distinctive depiction of the female form, with an intimate focus on his subject Dorothy's face. The vibrancy emanating from the canvas is characteristic of Valdés' highly personal creative oeuvre, a visual eulogy to the Spanish Old Masters. Unravelling the layers which comprise the composition, Valdés' original and technical skill are immediately apparent; the diverse media, large-scale composition and direct concern with art historical subject matter confirms Valdés' status as one of the great masters of contemporary Spanish art.

Rather than focusing solely on the subject, Valdés concentrates on the concept and manner in which the art is created. For Valdés, the subject is largely the basis upon which his sculptural canvases are built. Referencing artists such as Rembrandt Harmenszoon van Rijn, Sir Peter Paul Rubens and Henri Matisse, and inspired by the materiality of Robert Rauschenberg, Valdés assembles multiple materials and subjects to create his works. Innovatively combining painting with sculpture, the artist resolutely mixes diverse materials to compose a richly textured figurative composition. Here, applying these varied materials to burlap, the media accumulation produces a visually arresting frontal portrait of a woman. Her posture and gaze are elegant and captivating, yet the work is rough and unpolished. The artist, in true command of his materials, harnesses their natural irregularities and imperfections, contributing to an intensification of the overall appearance of the figure. Enhancing the figure's elegance through the course, tangible medium, Valdés contrasts the vibrant tones within the face of the woman against the dark background, projecting Dorothy into the centre of the composition. Monumental and expressive, Retrato de Dorothy III exposes the powerful and intriguing fragility and femininity of the visage.

Throughout his oeuvre, Valdés has consistently expressed his particular concern with Spanish artistic heritage, through the interpretation of historical artistic notions and their role in commenting on contemporary political realities. Born in Valencia in the 1940s, Valdés' veneration for the works of the Spanish masters, such as Diego Velázquez and Pablo Picasso, blossomed at a young age. In the 1960s, together with Juan Antonio Toledo and Rafael Solbes, he formed the Spanish pop art collective Equipo Crónica, in which he combined renowned paintings, such as Velázquez's Las Meninas, with his own quick-witted political commentary. Using a rich visual vocabulary adapted from literature and art, Valdés is a master at suffusing layers of meaning into a single image. Using the work of the Old Masters as a foundation upon which to create his new aesthetically fuelled works, the notion of cultural memory and historical precedence is intensified. Commenting on his practice, Valdés notes 'I am just a narrator who comments on the history of painting in various ways, using new materials: it is like a game that consists of changing the code and the key to the artwork.... Many of my colours, materials and textures are the product of relived experiences of other masters. My painting involves much reflection' (Manolo Valdés, quoted in Valdés 1981-2006, exh. cat., Museo Nacional Centro de Arte Reina Sofía, Madrid, 2006, p. 21). The present work, a masterful and idiosyncratic canvas, bridges the two-dimensional and sculptural through art historical inference.

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

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com. The digital saleroom is optimised to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe Flash Player. Follow the links to 'Auctions' and 'Digital Saleroom' and then pre-register by clicking on 'Register to Bid Live.' The first time you register 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 \pm 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 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 \ddagger 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 \ddagger 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 (<u>i.e.</u>, 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 (<u>i.e.</u>, with a ‡ or a Ω symbol) under the Auctioneer's Margin Scheme.

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

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

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips is provided with appropriate original documentary proof of export from the EU within three months of the date of sale. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.
- For lots sold under temporary admission, Phillips is provided with the original correct paperwork duly completed and stamped by HMRC which shows the property has been exported from the EU via the UK within 30 days of payment date. It is essential for shippers acting on behalf of buyers to collect copies of original import papers from our Shipping Department. HMRC insist that the correct customs procedures are followed and Phillips will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

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

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

6 VAT Refunds from HM Revenue & Customs

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

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

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

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

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

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

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

7 Sales and Use Taxes

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

Conditions of Sale

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

1 Introduction

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty. These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 Phillips as Agent

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

3 Catalogue Descriptions and Condition of Property

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

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

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

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

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

4 Bidding at Auction

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

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

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

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

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

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

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

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

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Phillips presents ULTIMATE, an exclusive selection of unique and sold-out works available only at Phillips.

Visit our public viewing from 27 October – 2 November at 30 Berkeley Square, London W1J 6EX or visit phillips.com

Enquiries +44 207 318 4087 photographslondon@phillips.com

Carrie Mae Weems Untitled (Woman and daughter with makeup) from Kitchen Table Series, 1990 (detail) Estimate £25,000-35,000



PHILLIPS

5 Conduct of the Auction

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

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

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

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

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

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

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

6 Purchase Price and Payment

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £180,000, 20% of the portion of the hammer price above £180,000 up to and including £3,000,000 and 12.5% of the portion of the hammer price above £3,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

(c) If the Artist's Resale Right Regulations 2006 apply to the lot, the buyer agrees to pay to us an amount equal to the resale royalty provided for in those regulations and we undertake to the buyer to pay such amount to the artist's collection agent. In circumstances where (i) we are on notice that the resale royalty is payable or (ii) we have not been able to ascertain the nationality of the artist, we will identify the lot with the symbol ♠ next to the lot number and will invoice the resale royalty to the buyer. If we subsequently determine that the nationality of the artist does not entitle him/her to the 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 G13RS, Scotland Account of Phillips Auctioneers Ltd. Account No: 00440780 Sort code: 80-54-01 SWIFT/BIC: B0FSGB21138 IBAN: GB36B0FS80540100440780

(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 \pm 50,000 or less. A processing fee will apply.

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

7 Collection of Property

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

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

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

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

8 Failure to Collect Purchases

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

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

9 Remedies for Non-Payment

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

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

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

10 Rescission by Phillips

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

11 Export, Import and Endangered Species Licences and Permits

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

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

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

12 Data Protection

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

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

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

13 Limitation of Liability

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

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

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

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

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

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

14 Copyright

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

15 General

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

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

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

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

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

16 Law and Jurisdiction

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

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

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

Authorship Warranty

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

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

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

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

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



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Universe of Water Particles digital work, 1920 x 5400 pixels, 5 channels, continuous loop 345 x 122 cm (135 ¹³/₁₆ x 48 in.) Executed in 2013. © teamLab, courtesy Ikkan Art Gallery, Pace Gallery & Martin Browne Contemporary.

teamLab. Universe of Water Particles.

20th Century & Contemporary Art & Design Evening Sale *Hong Kong, 26 November 2017*

Phillips presents our next 20th Century & Contemporary Art & Design Evening Sale in Hong Kong this fall, taking place on 26 November and featuring this incredible piece by TeamLab.

Public viewing 23 – 26 November 2017 **Auction** 26 November 2017 Mandarin Oriental Hotel, Hong Kong

Enquiries Sandy Ma sma@phillips.com +852 2318 2025

PHILLIPS



Phillips is honoured to support the Barbican Art Gallery in their ground-breaking exhibition **Basquiat: Boom for Real** 21 September 2017 - 28 January 2018 #BoomForReal Jean-Michel Basquiat

Hollywood Africans, 1983 Courtesy Whitney Museum of American Art, New York. © The Estate of Jean-Michel Basquiat/ Artists Rights Society (ARS), New York/ ADAGP, Paris. Licensed by Artestar, New York

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Please return this form by email to bidslondon@phillips.com at least 24 hours before the sale.

Please read carefully the information in the right column and note that it is important that you indicate whether you are applying as an individual or on behalf of a company.

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

- In-person
- □ Absentee Bidding
- □ Telephone Bidding

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 num	ber (if applicable)		
Address			
City		State/Country	
Post Cod	e		
Phone		Mobile	
Email		Fax	
Phone nu	umber to call at the time of sale (fe	or Phone Bidding only)	
1		2	

Please complete the following section for telephone and absentee bids only

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

* Excluding Buyer's Premium and VAT

Signature

Date

Paddle Number

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

- Private Purchases: Proof of identity in the form of governmentissued 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 £180,000, 20% of the portion of the hammer price above £180,000 up to and including £3,000,000 and 12.5% of the portion of the hammer price above £3,000,000.
- "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 email to bidslondon@phillips.com or by fax at +44 20 7318 4035 at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +44 20 7318 4045.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express, Mastercard or Union Pay (for in person transactions only), UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- You will not have the right to cancel the sale of any lot purchased by you under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

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

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Sale Information

20th Century & Contemporary Art Evening Sale

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

Auction 6 October 2017, 5pm

Viewing 29 September – 6 October 2017 Monday – Saturday 10am – 6pm Sunday 12pm – 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as UK010617 or 20th Century & Contemporary Art Evening Sale

Absentee and Telephone Bids

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Front cover

Lot 10, Sigmar Polke, *Tänzerin*, 1994 (detail) © The Estate of Sigmar Polke, Cologne, DACS 2017

Back cover

Lot 6, Hurvin Anderson, Peter's Series: Back, 2008 (detail) © Hurvin Anderson

