

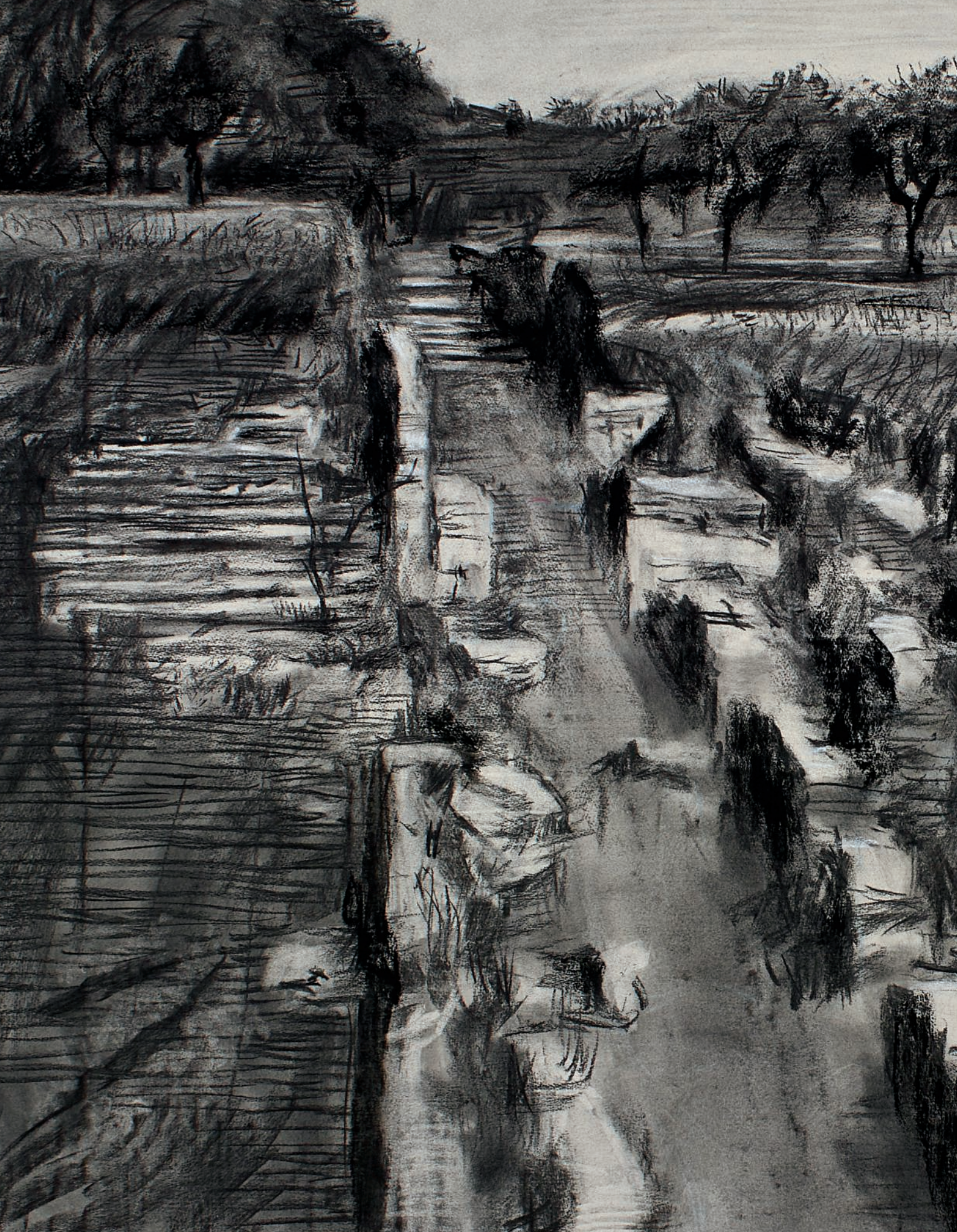
20th Century &
Contemporary Art Day Sale
London, 4 October 2018

Including Property from the Estate of Howard Karshan

PHILLIPS





















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20th Century & Contemporary Art Day Sale ***London, 4 October 2018, 2pm***

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auction

4 October 2018, 2pm

Viewing

Friday 28 September, 10am – 6pm
Saturday 29 September, 10am – 6pm
Sunday 30 September, 12pm – 6pm
Monday 1 October, 10am – 7pm
Tuesday 2 October, 10am – 8pm
Wednesday 3 October, 10am – 6pm
Thursday 4 October, 10am – 2pm

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‘You’ve got to remember that in the 70s and 80s, there were not a lot of people collecting works on paper. Basically, if you went out to get something, you could get it. I wanted to put a wonderful collection together which I think I’ve accomplished.’

Howard Karshan



Interior of Linda and Howard's London home

A Tale of Two Cities

Karshan

Property from the Estate of Howard Karshan



Property from the Estate of Howard Karshan

The Karshan Collection

The Karshan Collection encapsulates an exceptional odyssey of collecting, one that spans over 50 years and two continents. Living between London and New York, Howard Karshan together with his wife Linda - the distinguished artist - assembled one of the most significant collections of modern and post-war works on paper. A true ode to the intimacy and unique sensibility of drawing, the works within this collection perfectly encapsulate the transatlantic life led by Howard and his wife Linda, including examples by some of the greatest European and American masters known today; from Pablo Picasso and Henri Matisse, Jackson Pollock and Sam Francis, to Gerhard Richter and Sigmar Polke.

Born in Brooklyn, New York in 1933, Howard Karshan studied philosophy and law at New York University before embarking upon a successful career as a film rights negotiator at CBS, Viacom, MGM and Turner. It was in the early 1960s that he discovered his true passion, catching the “bug for collecting”, as he described it, when he was assigned to work for CBS in Paris in 1962. Guided by a close friend with a background in art, Howard spent much of his time in Paris going to museums, meeting dealers and learning more about art history. He met his wife Linda for the first time travelling from England to New York on the transatlantic ocean liner *SS France*; Linda, caught his attention because she was reading a Henri Matisse catalogue.

A fine art and art history student at the time, Linda was crucial in guiding Howard in his journey of studying and collecting art. From his initial love of the great modern French masters his tastes grew to encompass a range of periods and styles. Following first acquisitions of a work by Alberto Giacometti and a Cycladic idol sculpture, Howard built with great care, passion and study a renowned collection of modern and post-war works on paper that was not only of art historical importance, but also one that shaped the family’s life.



Howard at home, 8 April, 2014.
© Daniel Blau, Munich.

Demonstrating great acumen, Howard recognized the potential of focusing largely on works on paper when very few collectors were doing so in the 1970s and 1980s. This opportunity coupled with extraordinary connoisseurship enabled him to amass a collection of the finest works by 20th century artists. While very much engaged with the past, Howard demonstrated a keen appreciation for the art of the present. The works he carefully acquired over the years convey his innate understanding of the historical trajectory of the modern art canon, as well as his insatiable curiosity in chronicling the art of his own time and place – all the while guided by a deep appreciation of the hand of the artist and the immediacy of drawing.

In many ways, the Karshan Collection is a tale of two cities. Living between New York City and London, Howard became intimately acquainted with the art scene on both sides of the Atlantic. A true connoisseur with a curatorial sensibility, Howard pursued an in-depth approach to collecting that focused on acquiring work by select artists from their best periods. On the one hand, he built a superb collection of post-war European art, specifically German, which includes works by Joseph Beuys, Gerhard Richter, Sigmar Polke, Georg Baselitz, Palermo, as well as Lucio Fontana and Jean Dubuffet. On the other hand, he acquired representative works by some of the most significant American artists of the time, such as Agnes Martin, Dan Flavin, Carl Andre, Robert Smithson, Raymond Pettibon, and Wayne Thiebaud.

At the very heart of the collection is above all a deep appreciation of the hand of the artist and mark making, as evidenced perhaps nowhere as succinctly in Richter's *Hände*, 1963. This early photo-painting of a pair of outstretched hands finds an intriguing pendant in Richter's *Busch*, 1985, where the artist abstracted one of his signature blurred landscapes with abstract gestural marks. There is a similar push and pull between figuration and abstraction throughout the collection – the immediacy and expressiveness of the act of drawing functioning as an anchor; indeed this is one of recurring characteristics that define this collection. Works such as Pollock's *Untitled*, 1951, and Twombly's, *Sperlonga drawing*, 1959, convey the abstract potential of drawing, while works such as Picasso's *Nu couché et homme écrivant*, 1969, de Kooning's *Untitled (Group of 8 Drawings)*, 1965-1980, and Baselitz's *Untitled*, 1967, celebrate its ability of distilling the human figure to its most elemental form.

A labor of love, the Karshan Collection was not just one to be lived with, but also one to be shared to a wider public by way of exhibition loans and generous gifts to institutions such as the British Museum, London, The Morgan Library & Museum, New York, and the Museum of Modern Art, New York, among others. A true philanthropist, Howard also pursued his commitment and passion for art on an institutional level. He notably held the position of the Head of Patrons of New Art at Tate, London, in which function he crucially initiated the Acquisitions Committee and was also selected to be on the Jury for the Turner Prize in 1992.

Howard Karshan's formidable legacy continues to live on in the selection of works brought together here, standing as a beacon of true connoisseurship, love for art and the exceptional vision of one of the most significant collectors and philanthropists of the past century.



Property from a Private Collection

o **101. Gerhard Richter** b. 1932

Ohne Titel (24.4.89)

signed and dated 'Richter 24.4.89' centre right

oil on photograph

10.2 x 15.2 cm (4 x 5 7/8 in.)

Executed in 1989.

Estimate

£25,000-35,000 \$32,200-45,000

€27,700-38,800 ± ♣

Provenance

Galerie Fred Jahn, Munich

Acquired from the above by the late owner
in September 1990

Literature

www.gerhard-richter.com, Catalogue Raisonné, online



Property from the Estate of Howard Karshan

o **102. Gerhard Richter** b. 1932

Ohne Titel (4.1.89)

signed and dated 'Richter 4.1.89' upper right

oil on photograph

12.7 x 17.8 cm (5 x 7 in.)

Executed in 1989.

Estimate

£25,000-35,000 \$32,200-45,000

€27,700-38,800 ±

Provenance

Galerie Fred Jahn, Munich

Acquired from the above by the late owner

Literature

www.gerhard-richter.com, Catalogue Raisonné, online

o 103. **Georg Baselitz** b. 1938

Geteilter Held (Divided Hero)

signed and dated 'G Baselitz 66' lower right; further signed, inscribed and dated 'Baselitz, Tüte' 1966' on a label affixed to the reverse

ink, graphite and wash on paper

31.8 x 21 cm (12½ x 8¼ in.)

Executed in 1966.

Estimate

£120,000-180,000 \$154,000-232,000 €133,000-200,000 ± ₪

Provenance

Wide White Space Gallery, Antwerp

Galerie Thomas Borgmann, Cologne

Galerie Fred Jahn, Munich

Acquired from the above by the late owner in November 1991

Exhibited

Antwerp, Wide White Space Gallery, *Georg Baselitz:*

Tekeningen en Schilderijen, 6 November - 5 December 1970, no. 15 (titled *Tüte*)

Munich, Kunsthalle der Hypo-Kulturstiftung; Edinburgh, Scottish National Gallery of Modern Art; Vienna, Museum

Moderner Kunst Stiftung Ludwig, *Georg Baselitz:*

Retrospektive 1964-1991, 20 March - 13 September 1992,

no. 53, n.p. (illustrated)

Born in 1938, Baselitz came of age in the tumultuous period following World War II. Moving from East to West Germany before the building of the Berlin Wall, his artwork is heavily informed by the fractured sense of identity inherent in Germany as a country and as a nation.

The present selection of works on paper outline the crucial and poignant developments of the artist's early output. Consumed by notions of violence and devastation, Georg Baselitz expressively inverted the symbols of Germanic tradition as visible in *Ohne Titel (Kreuz)*, 1960, where the cross, hovering above a smoking cauldron-like vat perhaps alludes to a country divided by National Socialist rule. The skeletal face, disjointed from any clear context in *Morgenstunde*, 1962 preliminarily introduces Baselitz's *Helden (Heroes)* series.

A vividly powerful drawing from Baselitz's *Frakturbilder (Fracture Pictures)* series (1965-66), *Geteilter Held*, 1966, expressively depicts Baselitz's fallen heroic figures incorporating his prestigious *Helden (Heroes)* motif. Divergent to the aggressive, frenetic directness of the black ink lines, turning away from the viewer, the figure conveys resignation and vulnerability, undeniably haunted by the war years.

Plumes of smoke billow into the etched sky, merging and dissecting from the surrounding forms. Ghostly swathed legs cross the barren terrain in the fractured lower half. Baselitz's works on paper from this series often informed his larger works on canvas. Despite the often colourful execution and charged broad brushstrokes of the large works on canvas commanding immediate direct focus, the tangibility of his works on paper have a powerful intimate quality through their relatable scale.

In 1969, Baselitz started painting his works upside down, fundamentally shattering any conventional assumptions about the subject by removing it from its context. 'Painting is not a means to an end,' stated Baselitz, 'on the contrary; painting is autonomous. And I said to myself: if this is the case, then I must take everything which has been an object of painting –landscape, the portrait and the nude, for example –and paint it upside-down. That is the best way to liberate representation from content' (Georg Baselitz, quoted in *Georg Baselitz*, exh. cat., Guggenheim Museum, New York, 1995, p. 71). Unhinging and disjoining trees, terrains and figures, Baselitz wrestles with the recognition that it would never be possible to see the world in the same way again. *Ohne Titel*, circa 1973, demonstrates the artist's technique of successfully segregating the subject from its pre-conceived associations. Taken out of its landscape setting, the solid vertical body of the tree trunk, executed in felt tip pen, is contrastingly shadowed by a delicate and graceful ink outline. For Baselitz, these works, irrespective of their subject matter, were fundamentally self-projections: symbols of his own lonely place as an artist in a destabilized world. 'Everything is a self-portrait, whether it's a tree or a nude... It's how the artist sees it ... Everything that you see is a reflection of yourself' (Georg Baselitz, quoted in, Marla Auping 'Georg Baselitz: Portraits of Elke', in *Georg Baselitz: Portraits of Elke*, exh. cat., Modern Art Museum, Fort Worth, 1997-1999, p.15).

This selection of works from the collection of Howard Karshan encapsulate Baselitz's early compositional and contextual explorations during an intensely experimental period for the artist. The fractured narrative alters the viewers experience, powerfully demonstrating Baselitz's ability to confront historical realities and depict them in a fresh, unique manner.





Property from the Estate of Howard Karshan

o **104. Georg Baselitz** b. 1938

Ohne Titel (Kreuz) (Untitled (Cross))
 signed with the artist's initials and dated 'GB 60' lower
 left; further signed, titled and dated 'G. Baselitz Kreuz
 1960' on the reverse
 ink, wax crayon and watercolour on paper
 35.6 x 24.4 cm (14 x 9 5/8 in.)
 Executed in 1960.

Estimate

£40,000-60,000 \$51,500-77,200 €44,400-66,600 ₣ ♠

Provenance

Private Collection, Munich
 Schönewald Fine Arts, Xanten
 Galerie Fred Jahn, Munich
 Acquired from the above by the late owner in 2003

Exhibited

New York, Zwirner & Wirth, *Back to Georg Baselitz: Paintings &
 Drawings from the 1960's*, 19 September - 2 November 2002



Property from the Estate of Howard Karshan

o **105. Georg Baselitz** b. 1938

Morgenstunde (Morning Hour)

signed with the artist's initials and dated 'G.B. 62'
lower right; further titled and dated 'Morgenstunde 62'
on the reverse

ink and ink wash on paper
31.8 x 24.4 cm (12½ x 9½ in.)
Executed in 1962.

Estimate

£40,000-60,000 \$51,500-77,200 €44,400-66,600 ± ♣

Provenance

Private Collection, Munich
Schönewald und Beuse, Xanten
Galerie Fred Jahn, Munich
Zwirner & Wirth, New York
Acquired from the above by the late owner

Exhibited

New York, Zwirner & Wirth, *Back to Georg Baselitz:
Paintings & Drawings from the 1960's*,
19 September - 2 November 2002

Property from the Estate of Howard Karshan

o 106. **Gerhard Richter** b. 1932

Ohne Titel

signed and dated 'Richter, 1972' lower right; further signed, titled and dated 'Richter, 1972 Richter, 1972 "Ohne Titel"' on the reverse oil on card laid on canvas

61.5 x 86 cm (24¼ x 33⅞ in.)

Executed in 1972, this work is accompanied by a certificate of authenticity from the Gerhard Richter Archiv, Dresden

Estimate

£180,000-250,000 \$232,000-322,000 €200,000-277,000 ♠

Provenance

Galerie Fred Jahn, Munich

Acquired from the above by the late owner in September 1992

Gerhard Richter's *Ohne Titel* is an impressive example from the artist's *Vermalung* (*In-painting*) series from 1972. The *Vermalung* series developed in sequence to Richter's photo-paintings, having first covered a photorealist image with swirls of grey pigment in *Tisch*, 1962. Throughout these paintings and in a similar vein to his chance-based reasoning of the displacement of colours in his colour charts, Richter discarded all premeditated subject matter, composition and colour, creating works of art that almost developed by themselves.

As Richter wrote in a letter to Edy de Wilde in February 1975, the grey paintings came about '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 generalising a personal dilemma, they resolved it' (Gerhard Richter, quoted in *Gerhard Richter: Texts, Writings, Interviews and Letters 1961–2007*, London, 2009, p. 91).

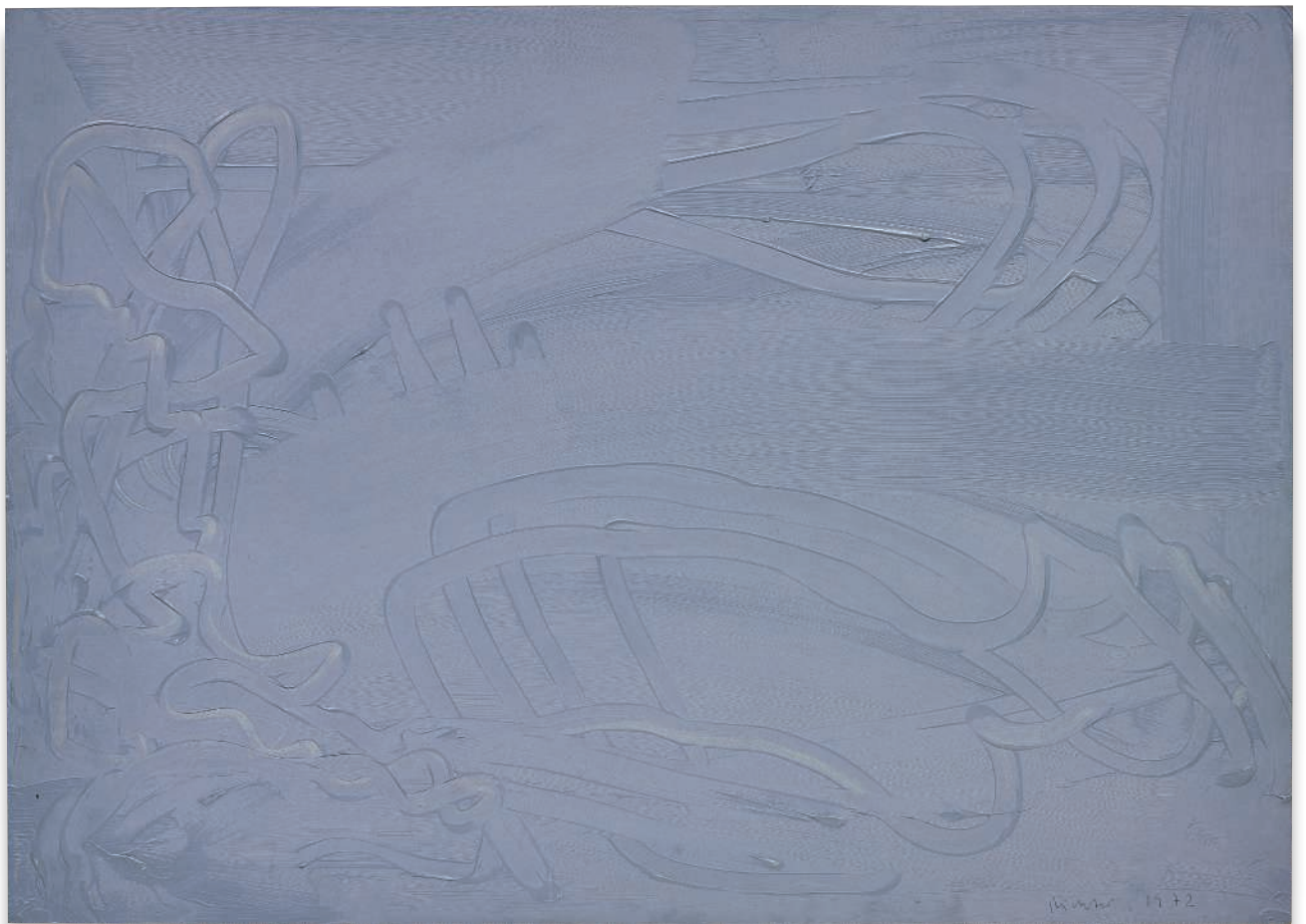
The current example displays Richter's extraordinary mastery of the brush, distributing varying grey tones of paint in both seemingly infinite, twistingly intricate paths and broad sweeping brushstrokes over the entire canvas. Rather wonderfully we see the physicality of the hand of the artist,

dragged diagonally through the paint, partially disrupted by a determined horizontal brushstroke. The fluid interplay between dancing narrower strokes interspersed, and in places interrupted, by broader brushstrokes form a combination of dense thatch and flat planes where there is no fixed point of view. The eye is left to wander over a surface which is alive.

Richter's *Vermalung* technique originated from his landscape series; thick impasto was applied to create the branches of trees and foliage, subsequently delineating and obfuscating the image beneath. Moving away from the photographic source of his previous works, 'in-painting' signified a painterly response by the artist to explore the opportunities that resulted from his own method of painting. Richter would cover his canvases by merging the black and white pigments in a pattern of looping interwoven and meandering brushstrokes, uniting the tones in a single monochrome colour. Richter spoke of his technique, writing that he 'applied the paint in evenly spaced patches, or blobs, on the canvas. Not following any system at all, there were black and white blobs of paint, which I joined up with a brush until there was no bare canvas left uncovered and all the colour patches were joined up and merged into grey. I just stopped when this was done' (Gerhard Richter, quoted in Chris Jenks, ed., *Visual Culture*, London, 1995, p. 135).

The colour that Gerhard Richter arrived at, whilst seemingly monotone, is more complex than initially deemed. The varying thickness of the built-up impasto, juxtaposed with thinner areas of paint application where the white of the canvas is visible beneath, organically influences the blended grey tone. The naturally occurring fluidly and intuitively painted lines blend and re-blend at a variety of different points, all combining to form a deception – that of a speciously dull, uniformly grey canvas.

Within Howard and Linda Karshan's collection, where the importance of mark making is so prevalent amongst the rich collection of drawing, Richter's *Ohne Titel* exemplifies Howard's fascination with line and the tangibility of the artist's hand.





Property from the Estate of Howard Karshan

o 107. **Jean Dubuffet** 1901-1985

Sans titre (Paysage) (Untitled (Landscape))

signed and dated 'J. Dubuffet 54' upper right
watercolour and gouache on paper

32.4 x 39.7 cm (12¾ x 15½ in.)

Executed in 1954, this work will be published
in the revised forthcoming edition of the catalogue
raisonné and is accompanied by the copy of the
certificate of authenticity, originally issued by the
Fondation Dubuffet on 13 June 2001.

Estimate

£30,000-40,000 \$38,600-51,500 €33,300-44,400 ± ♠

Provenance

Fuji Television Gallery, Tokyo

Private Collection

Christie's, London, 27 June 1989, lot 238

Private Collection

Sotheby's, New York, 14 May 2003, lot 157

Acquired at the above sale by the late owner

Exhibited

Tokyo, Fuji Television Gallery, Frontiers I,

12 October - 5 November 1993, no. 19, n.p.

(illustrated, titled *Composition*)



Property from the Estate of Howard Karshan

o **108. Lucio Fontana** 1899-1968

Concetto spaziale

signed 'L. Fontana' lower left; further signed and dated 'L. Fontana 1954' on the reverse

oil and ink on card laid on canvas

18.1 x 19.4 cm (7 1/8 x 7 5/8 in.)

Executed in 1954.

Estimate

£40,000-60,000 \$51,500-77,200 €44,400-66,600 ± ♣

Provenance

Collection Francesco de Bartolomeis

Galleria Blu, Milan

Galleria Rino Costa, Valenza

Private Collection, Turin

Private Collection, Milan

Kunsthau Lempertz, Cologne, 12 November 1999, lot 205

Acquired at the above sale by the late owner

Exhibited

Milan, Galleria Blu, *Lucio Fontana, il gesto e la materia*,
1 December 1983 - 14 January 1984

Valenza, Galleria Rino Costa, April 1995

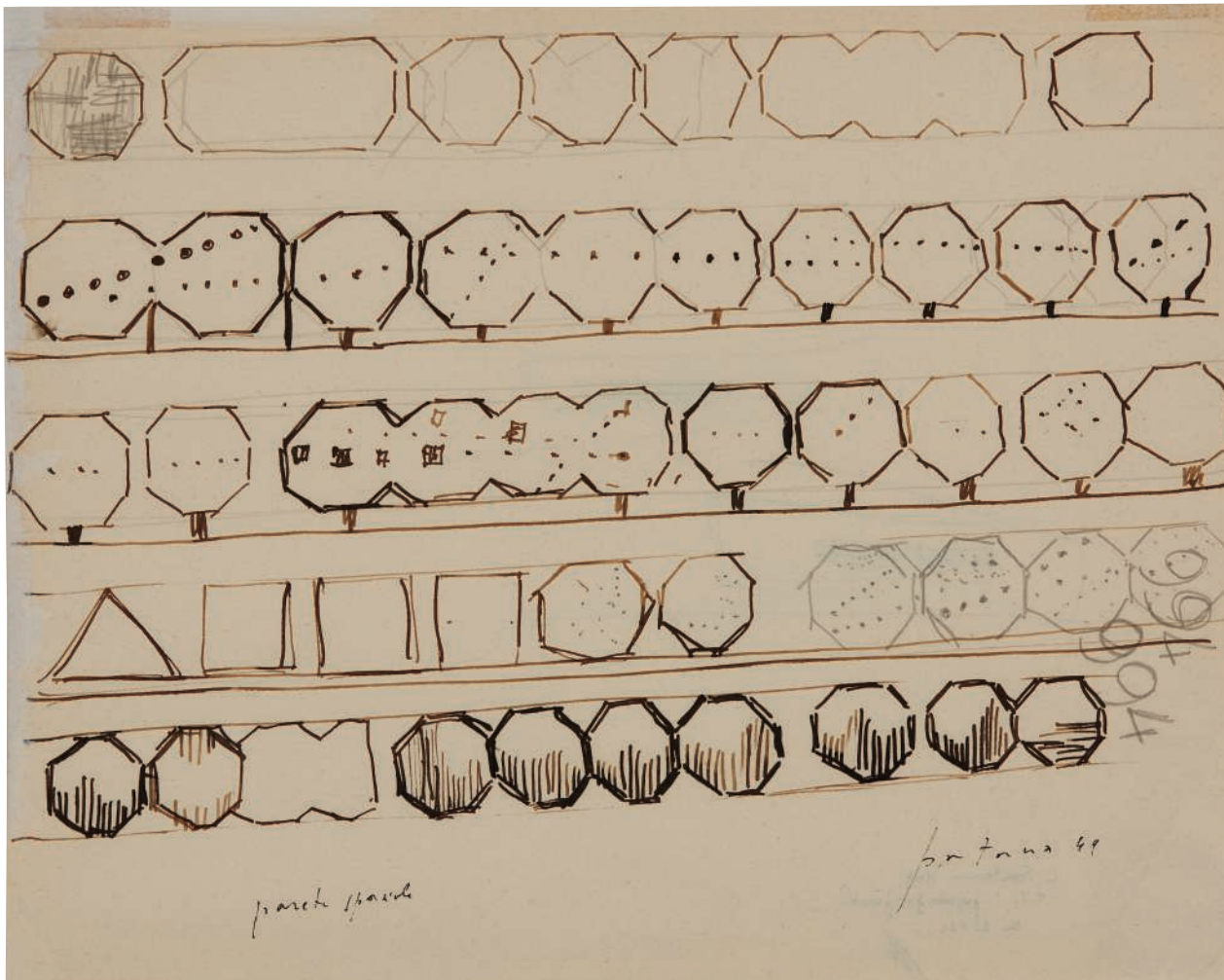
Literature

Enrico Crispolti, *Lucio Fontana: Catalogue Raisonné des Peintures, Sculptures et Environnements Spatiaux*, vol. II, Brussels, 1974, no. 54 V 1, pp. 208-209 (illustrated, p. 209)

Enrico Crispolti, *Lucio Fontana Catalogo generale*, vol. II, Milan, 1986, no. 54 V 1, p. 716 (illustrated)

Enrico Crispolti, *Lucio Fontana: Catalogo Ragionato di sculture, dipinti, ambientazioni*, vol. II, Milan, 2006-2015, no. 54 V 1, p. 921 (illustrated)

Property from the Estate of Howard Karshan



Property from the Estate of Howard Karshan

o **109. Lucio Fontana** 1899-1968

Studi per parete spaziale

signed and dated 'fontana 49' lower right;

further titled 'parete spaziale' lower left

ink and graphite on paper

21.9 x 27.9 cm (8 $\frac{5}{8}$ x 11 in.)

Executed in 1949.

Estimate

£6,000-8,000 \$7,700-10,300 €6,700-8,900 ± ▲

Provenance

Briest Auctions, Paris, 21 March 2001, lot 326

Acquired at the above sale by the late owner

Literature

Luca Massimo Barbero, *Lucio Fontana: Catalogo ragionato delle opere su carta*, vol. II, Milan, 2013, no. 59 DAD 2, p. 763 (illustrated)

Property from the Estate of Howard Karshan

o **no. Lucio Fontana** 1899-1968

Concetto spaziale

signed and dated 'Fontana 49' lower right

ink on perforated paper

28.1 x 22.1 cm (11 $\frac{1}{8}$ x 8 $\frac{3}{4}$ in.)

Executed in 1949.

Estimate

£15,000-20,000 \$19,300-25,700 €16,600-22,200 ± ▲

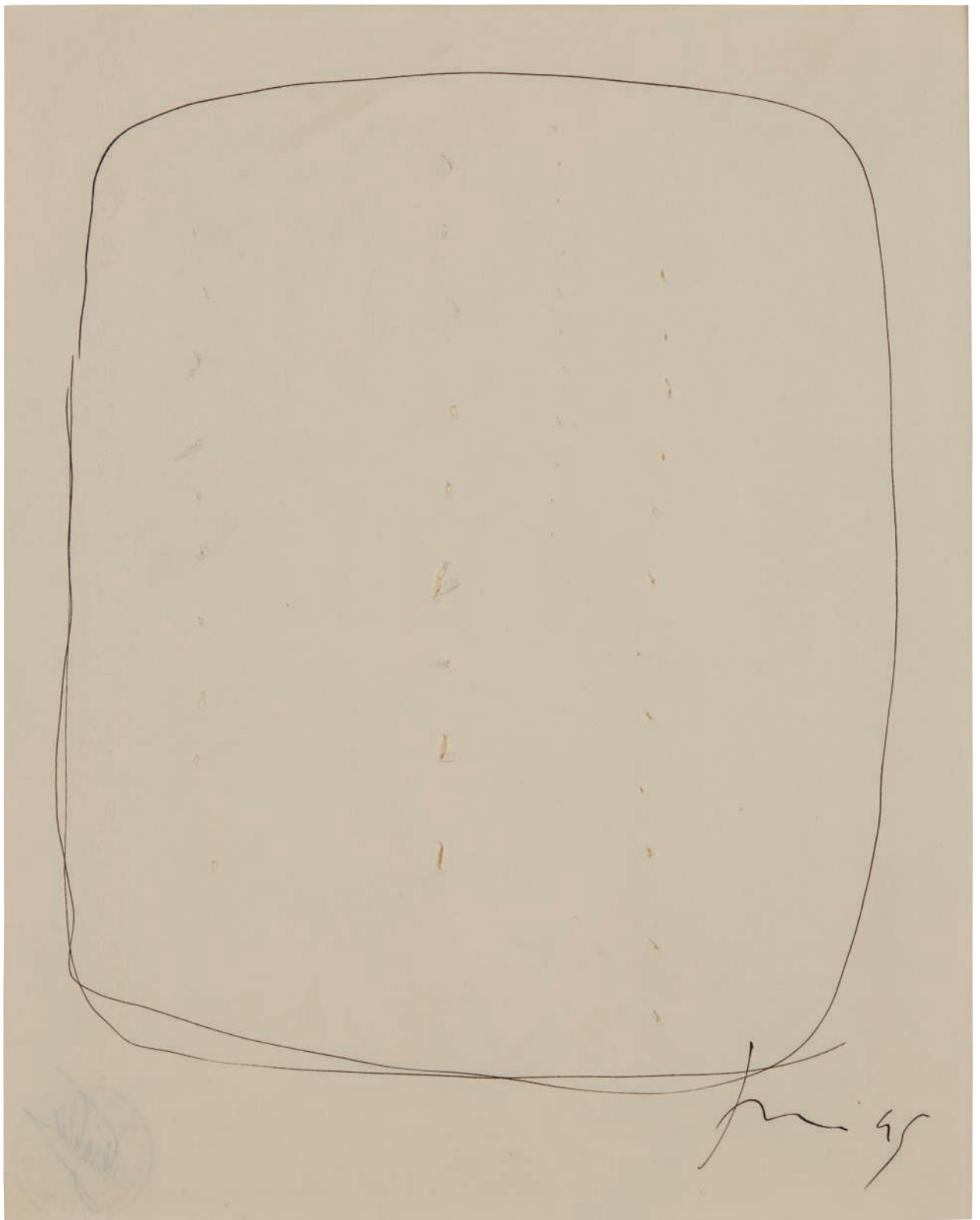
Provenance

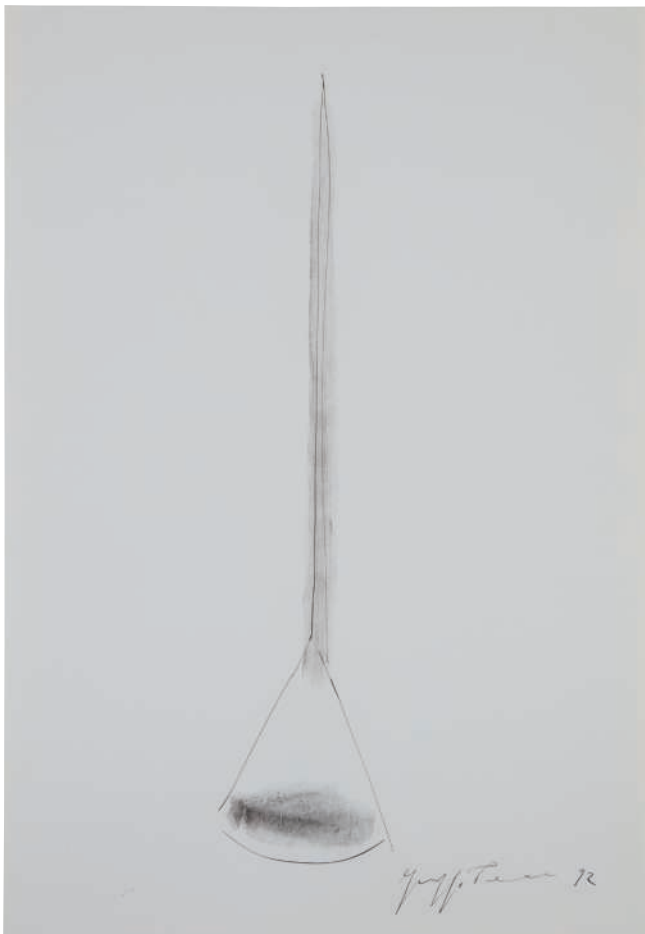
Briest Auctions, Paris, 21 March 2001, lot 319

Acquired at the above sale by the late owner

Literature

Luca Massimo Barbero, *Lucio Fontana: Catalogo ragionato delle opere su carta*, vol. II, Milan, 2013, no. 49 DSP 69, p. 500 (illustrated)





Property from the Estate of Howard Karshan

o **III. Giuseppe Penone** b. 1947

Mute (La pelle del tempo) (Mute (The Skin of Time))
signed and dated 'Giuseppe Penone 92' lower right
ink on paper
47.9 x 33 cm (18 7/8 x 13 in.)
Executed in 1992.

Estimate

£3,000-5,000 \$3,900-6,400 €3,300-5,500 ± ♣

Provenance

Collection Michel and Liliane Durand - Dessert,
Paris (acquired directly from the artist)
Galerie Di Meo, Paris
Acquired from the above by the late owner
in January 2008



Property from the Estate of Howard Karshan

o **II2. Rosemarie Trockel** b. 1952

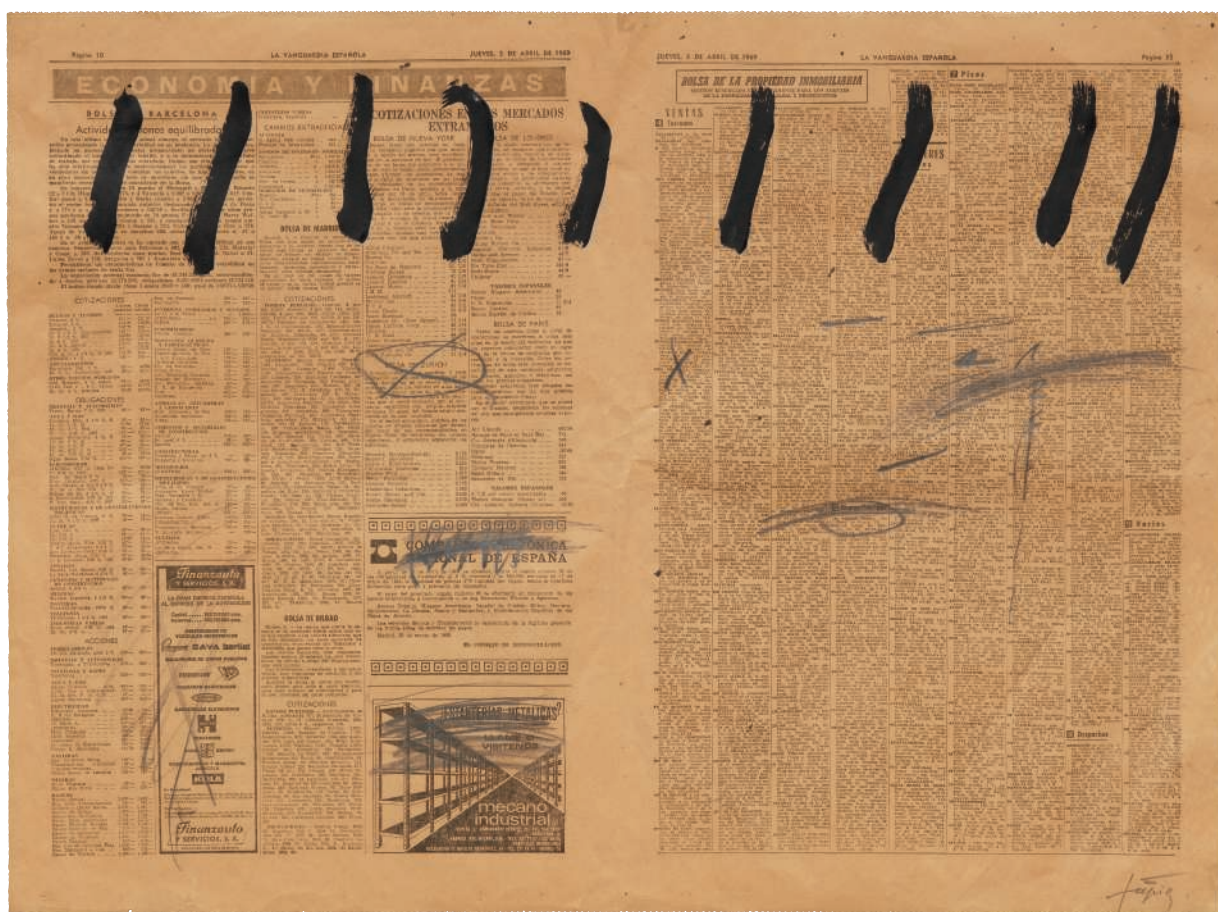
Untitled
signed with the artist's initials and dated 'R.T. 83'
on the reverse
watercolour on paper
23.5 x 17.5 cm (9 1/4 x 6 7/8 in.)
Executed in 1983.

Estimate

£3,000-5,000 \$3,900-6,400 €3,300-5,500 ± ♣

Provenance

Maureen Paley Interim Art, London
Acquired from the above by the late owner
in March 1988



Property from the Estate of Howard Karshan

o **113. Antoni Tàpies** 1923-2012

Paper de diari amb nou ratlles (Newsprint with nine strokes)
signed 'tàpies' lower right
mixed media on newsprint
48.9 x 66 cm (19¼ x 26 in.)
Executed in 1969.

Estimate

£12,000-18,000 \$15,400-23,200 €13,300-20,000 ± ♠

Provenance

Galerie Maeght, Paris
Martha Jackson Gallery, New York
Galleri Kenneth Ålberg, Gothenburg
Private Collection
Christie's, London, 26 June 1986, lot 29
Acquired at the above sale by the late owner

Exhibited

Gothenburg, Galleri 69, *Antoni Tàpies*, 1975, no. 233,
p. 11 (illustrated)

Literature

Edmond Raillard, *antoni tàpies MÉMOIRE autobiographie*,
Paris, 1981, p. 97 (illustrated)
Pere Gimferrer, *TÀPIES AND THE CATALAN SPIRIT*,
Barcelona, 1986, no. 87, pp. 67, 368 (illustrated, p. 67)
Anna Augustí, *Tàpies The Complete Works 1969-1975*, vol.
III, Koln, 1997, no. 2009, p. 61 (illustrated)

Property from the Estate of Howard Karshan



Property from the Estate of Howard Karshan

o **114. Gerhard Richter** b. 1932

Composition

oil on canvas mounted on board
 canvas 13 x 14 cm (5 $\frac{1}{8}$ x 5 $\frac{1}{2}$ in.)
 overall 24.5 x 26.5 cm (9 $\frac{5}{8}$ x 10 $\frac{3}{8}$ in.)
 Painted in 1968.

Estimate

£15,000-20,000 \$19,300-25,700 €16,600-22,200 ♣

Provenance

Galerie Eric Franck, Geneva
 Acquired from the above by the late owner in 1991

Property from the Estate of Howard Karshan

o **115. Gerhard Richter** b. 1932

Ohne Titel

signed and dated 'Richter 1977' lower right of board
 oil on cardboard mounted on board
 cardboard 14 x 88.3 cm (5 $\frac{1}{2}$ x 34 $\frac{3}{4}$ in.)
 overall 27.1 x 100.6 cm (10 $\frac{5}{8}$ x 39 $\frac{5}{8}$ in.)
 Painted in 1977.

Estimate

£20,000-30,000 \$25,700-38,600 €22,200-33,300 ± ♣

Provenance

Galerie Fred Jahn, Munich
 Acquired from the above by the late owner





Property from the Estate of Howard Karshan

o 116. **Anselm Kiefer** b. 1945

Das Alwis Lied
titled 'Das Alwis Lied' lower left;
further numbered '3' on the reverse
emulsion on photograph
18 x 24 cm (7 1/8 x 9 1/2 in.)
Executed in 1980.

Estimate

£5,000-7,000 \$6,400-9,000 €5,500-7,800 ♠

Provenance

Marian Goodman Gallery, New York
Joshua L. Mack, New York
(acquired from the above in March 1984)
Private Collection (gifted by the above)
Acquired from the above by the late owner in 1991

Exhibited

Munich, Galerie Six Friedrich and Sabine Knust, *Anselm Kiefer. Bilder und übermalte Photoarbeiten*, 1980
New York, Marian Goodman Gallery, 1983

Property from the Estate of Howard Karshan

o **117. Georg Baselitz** b. 1938

Ohne Titel

signed with the artist's initials 'GB.' lower right

felt tip pen and ink on paper

74.3 x 55.9 cm (29¼ x 22 in.)

Executed circa 1973.

Estimate

£25,000-35,000 \$32,200-45,000 €27,700-38,800 ± ♠

Provenance

Galerie Fred Jahn, Munich

Acquired from the above by the late owner in February 1991

Literature

Fred Jahn 103, p.138 (illustrated)



Verso:

The reverse of this work is a unique print: *Akt nach Zeichnung* (*Act After Painting*), 1958-59, 1972
Drypoint, on Zaan Bord paper, with full margins. Signed and dated 'Baselitz 59/70 (erroneous)', one of two unique proofs, there was no edition.

I. 29.5 x 24 cm (11⅝ x 9½ in.)



613,



Property from the Estate of Howard Karshan

o **118. Wols** 1913-1951

Ohne Titel

signed 'WOLS' lower right

ink on paper

31.4 x 22.2 cm (12 $\frac{3}{8}$ x 8 $\frac{3}{4}$ in.)

Executed circa 1942-1943, this work is accompanied by a certificate of authenticity issued by Dr. Ewald Rathke.

Estimate

£3,000-4,000 \$3,900-5,100 €3,300-4,400 ± ♣

Provenance

Private Collection, Europe

Sotheby's, London, 29 June 2016, lot 204

Acquired at the above sale by the late owner

Property from the Estate of Howard Karshan

o **119. Georg Baselitz** b. 1938

Stilleben (Still Life)

signed and dated 'G. Baselitz 9. Juni '76' lower right

ink on paper

52.7 x 41.9 cm (20 $\frac{3}{4}$ x 16 $\frac{1}{2}$ in.)

Executed in June 1976.

Estimate

£10,000-15,000 \$12,900-19,300 €11,100-16,600 ± ♣

Provenance

Galerie Fred Jahn, Munich

Private Collection, London

Christie's, London, 1 December 1988, lot 809

Acquired at the above sale by the late owner

Exhibited

London, Runkel-Hue-Williams Ltd; London, Grob Gallery, *Georg Baselitz Paintings Bilder 1962-1988*, 19 September - 2 November 1990, pp. 38, 39, 70 (illustrated, pp. 38, 70)



6/20/72 9. June 76

Artist Focus / Sigmar Polke

The following selection of works, predominantly from the 1960's, offer an exciting introduction to Sigmar Polke's early work and establishment of his iconic style. Executed at the height of Polke's involvement with 'Capitalist Realism,' the ironic German branch of Pop Art he founded with Konrad Lueg (later Konrad Fischer) and Gerhard Richter in 1963, these works are united by Polke's specific preference to join the apparently disparate on every conceivable level. Perceptive and comical observations on postwar politics and consumer society, the works of the Capitalist Realists were a direct contrast to the glossy Pop Art of Andy Warhol in America. Unlike Warhol and later Claus Oldenburg who had used the ballpoint pen from 1956 to lend their drawings an immediacy and freshness, Polke used the same medium to reinforce the impression of artless banality, executed with childlike innocence.

In contradiction to the unselfconscious childlike execution, *Die Luftlandedivision 1FC. Klön* exemplifies Polke's explicit political commentaries. Born in East Germany, moving West when he was twelve, Polke had experienced the aftermath of the war on both sides of the wall. 'Die Luftlandedivision' exposes the dualism and divide between East and West Germany: Floating below the parachuting heads, the words 'Die Luftlandedivision' highlight Polke's sardonic wit and subversive approach to political commentary.

Sigmar Polke.
Dusseldorf, 1971.

© Photo Angelika Platen. Image: Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.



Rudimentary markings of an elephant and palm tree deliberately evoke children's drawings in *Ohne Titel (Elefant und Palme)*, simultaneously conjuring the jewel-like quality of Polke's stained glass painting training in the wonderfully placed expanse of yellow pigment. Ironically alluding to the tourist industry's promise of an exotic holiday escape for hardworking West Germans, Polke used the palm tree throughout his works 'like a leitmotif' (*Alibis SIGMAR POLKE 1963-2010*, exh. cat., The Museum of Modern Art, New York, 2014, p. 35). Deliberately displacing elements over the picture surface, large spaces occupy much of Polke's works from this period. Often as oversized margins, these borders emphasise Polke's images as visual quotations, presented as if cut out from magazines or newspapers.

Deeply critical of the role of printed media, deemed a cheap and powerful socialising force, the thin newsprint Polke chose to work on, often with irregular torn edges and easy to wrinkle, augments his beliefs.

Continuing to emulate and twist social themes in the press, Polke translated the intimate relations which were readily strewn across news pages into contrasted caricatural silhouettes. *Ohne Titel (Fräulein mit Kartoffelkopf) (Reihe Duo)* amusingly replaces the man with a figure from Polke's 'potato-head' series. The female face is depicted looking outwards; her hair styled and face fully made-up; heavily shadowed eyes and painted mouth closed. Polke's exploration of the attitudes towards separation and mutual indifference is exemplified in these unusual disparate pairings and physically divided here by the vertical barrier of black ink.

As well as creating physical divides in his work to highlight his social beliefs, from the 1960's, the importance of line was a driving force throughout Polke's inventive oeuvre, creating a spirit of unpredictability. *Ohne Titel*, circa 1965 explores the application of line, colour and composition on the bare page. The continuing importance of line, experimentation and element of fun is demonstrated in Polke's *Ohne Titel* painting circa 1972 when Polke was exploring the realms of photography and the effects of LSD. Brilliantly bright and playful, Polke incorporates glitter and spray paint, exemplifying the evident joy of discovering new materials and pigments.

Engaging, intriguing and exciting, the present works crucially reflect how Polke ironically reflected the world around him. Through an unconventional aesthetic and experimental technique Polke posed a cold investigation into his country's sociocultural and economic climate and the political and commercial uses of representation.



Property from the Estate of Howard Karshan

o **120. Sigmar Polke** 1941-2010

Ohne Titel
signed 'Sigmar Polke' on the reverse
acrylic, spray paint, metallic paint, glitter and wooden
keys on canvas
50 x 40 x 2.5 cm (19 $\frac{5}{8}$ x 15 $\frac{3}{4}$ x 0 $\frac{7}{8}$ in.)
Executed circa 1972.

Estimate

£40,000-60,000 \$51,600-77,400 €44,400-66,600 ♣

Provenance

Galerie Fred Jahn, Munich
Acquired from the above by the late owner

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

Property from the Estate of Howard Karshan



Property from the Estate of Howard Karshan

o **121. Sigmar Polke** 1941-2010

Ohne Titel (Fräulein mit Kartoffelkopf) (Reihe Duo)
(Untitled (Young Lady with Potato Head) (Duo series))
 signed and dated 'Polke 66' lower right
 watercolour on paper
 61.3 x 85.7 cm (24½ x 33¾ in.)
 Executed in 1966.

Estimate

£50,000-70,000 \$64,300-90,000 €55,500-77,600 ± ♠

Provenance

Walter Bareiss Collection
 Galerie Fred Jahn, Munich
 Acquired from the above by the late owner in November 1989

Literature

Sigmar Polke Join the dots, exh. cat., Tate Gallery, Liverpool, 1995, p. 50 (illustrated)

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

Property from the Estate of Howard Karshan

o **122. Sigmar Polke** 1941-2010

Ohne Titel
 signed 'Polke' on the reverse
 watercolour on paper
 100 x 70.2 cm (39¾ x 27½ in.)
 Executed circa 1965.

Estimate

£50,000-70,000 \$64,300-90,000 €55,500-77,600 ± ♠

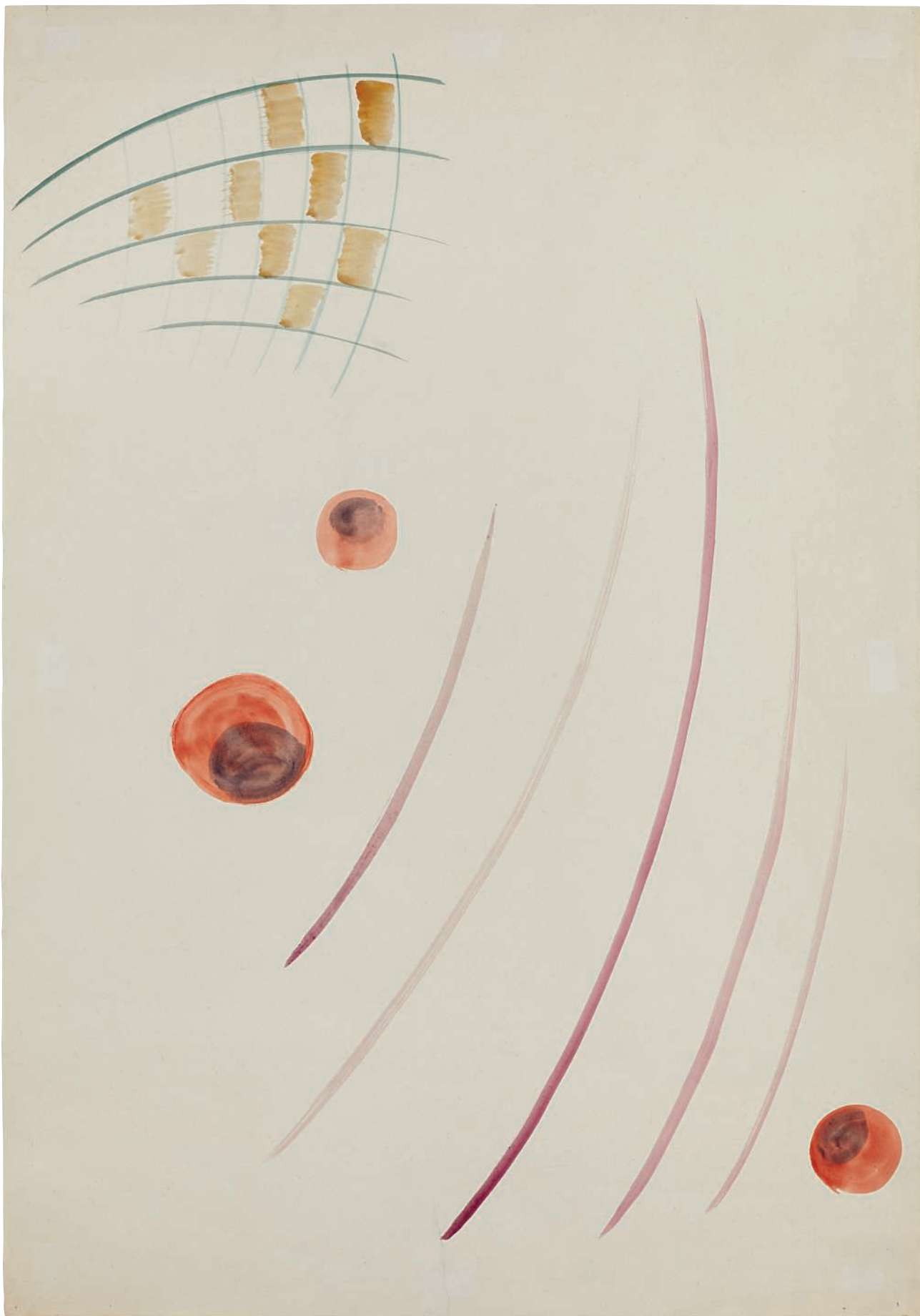
Provenance

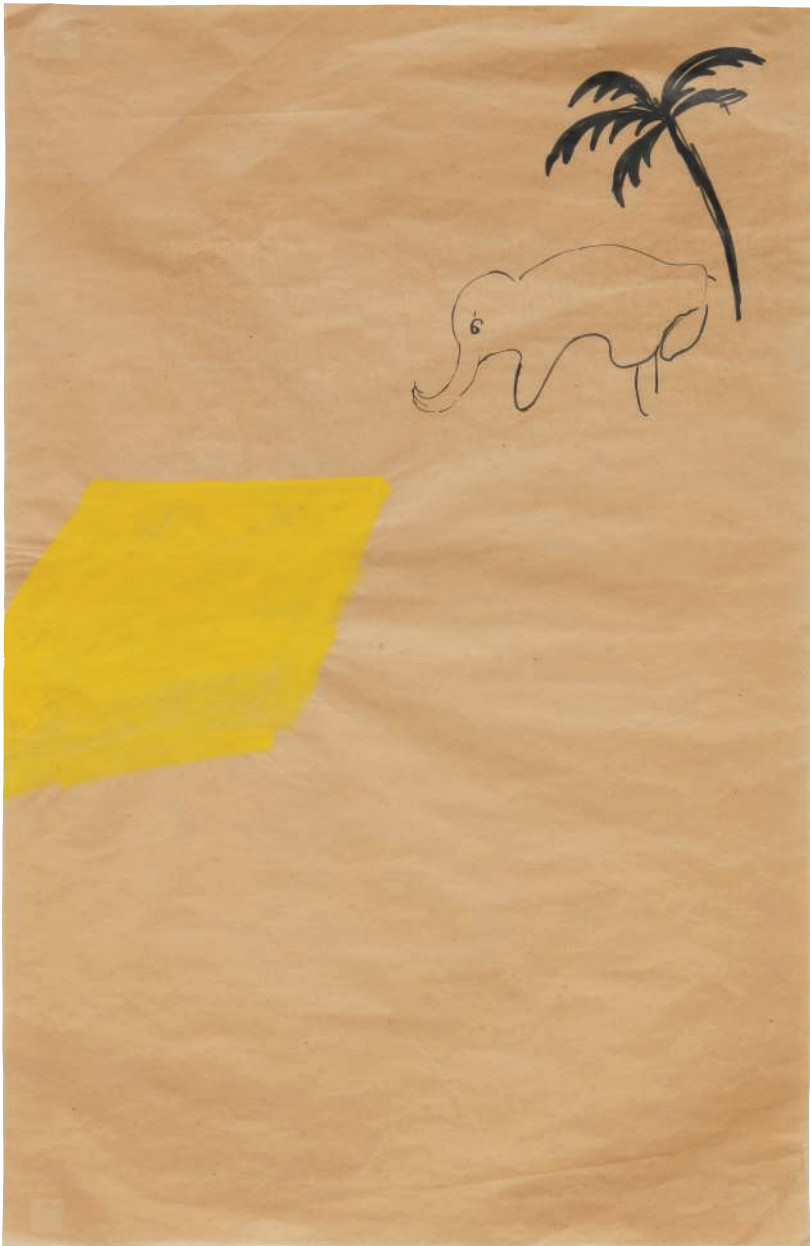
Galerie Fred Jahn, Munich
 Acquired from the above by the late owner in May 1988

Exhibited

New York, David Nolan Gallery, *Sigmar Polke Drawings from the 1960's*, 17 October - 21 November 1987, no. 6. 1967, pp. 25, 49 (illustrated, p. 25)

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





Property from the Estate of Howard Karshan

o **123. Sigmar Polke** 1941-2010

Ohne Titel (Elefant und Palme) (Untitled (Elephant and Palm))
 signed and dated 'Polke 64' lower right
 gouache and felt tip pen on paper
 74.6 x 48.6 cm (29 3/8 x 19 1/8 in.)
 Executed in 1964.

Estimate

£30,000-40,000 \$38,600-51,500 €33,300-44,400 ± ♣

Provenance

Galerie Fred Jahn, Munich
 Acquired from the above by the late owner in December 1988

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



Property from the Estate of Howard Karshan

○ **124. Sigmar Polke** 1941-2010

Ohne Titel (Umarmung) (Untitled (Embrace))

signed and dated 'Polke 63' lower right

ballpoint pen on paper

29.6 x 21 cm (11 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in.)

Executed in 1963.

Estimate

£20,000-30,000 \$25,700-38,600 €22,200-33,300 ± ♣

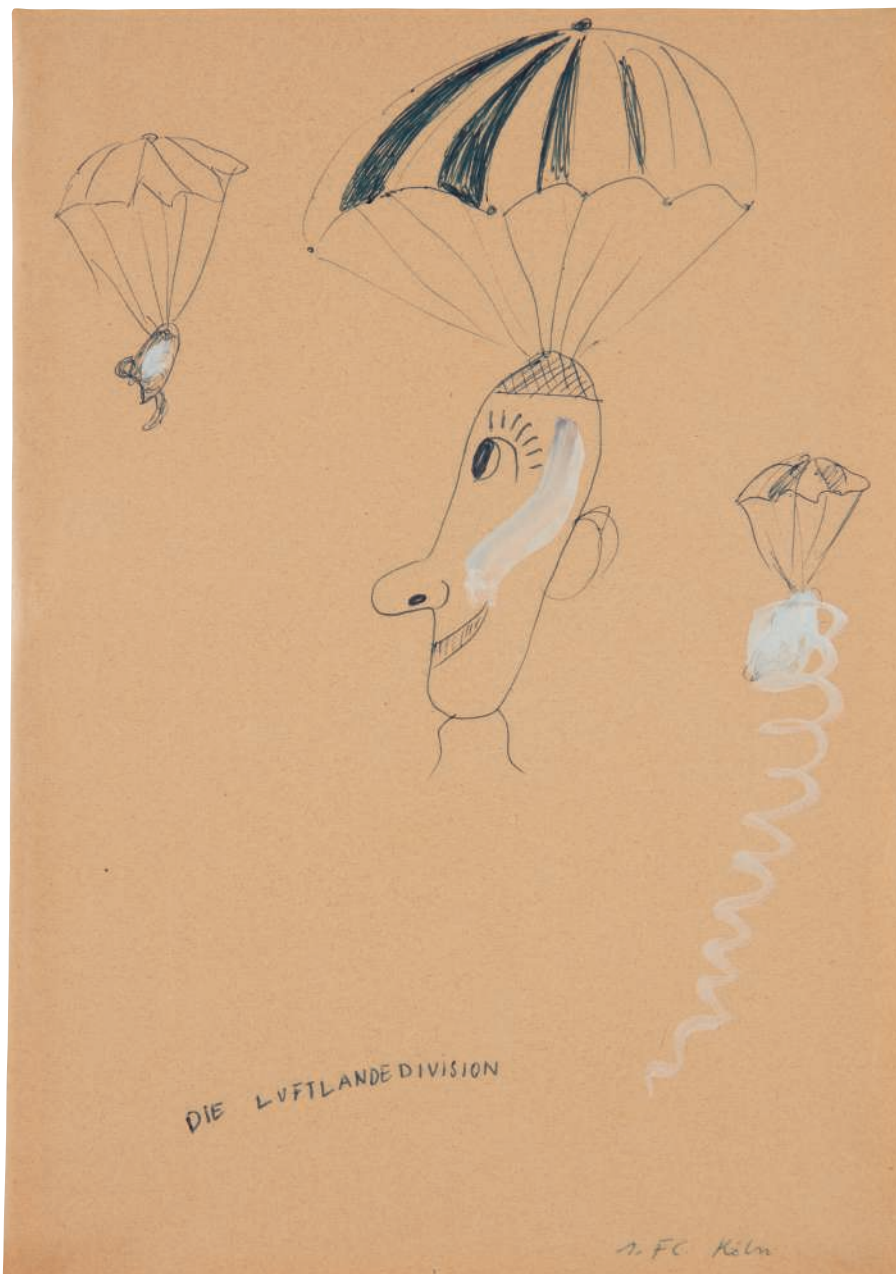
Provenance

Private Collection

Sotheby's, London, 27 June 1997, lot 250

Acquired at the above sale by the late owner

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



Property from the Estate of Howard Karshan

o **125. Sigmar Polke** 1941-2010

Die Luftlandedivision - 1 FC. Köln (The Airbourne Division - 1 FC. Cologne)
titled 'DIE LUFTLANDEDIVISION 1 FC. Köln' lower edge; further signed 'S. Polke' on the reverse ballpoint pen and gouache on paper
29.7 x 20.9 cm (11¾ x 8¼ in.)
Executed in 1964.

Estimate

£12,000-18,000 \$15,400-23,200 €13,300-20,000 ± ♣

Provenance

Galerie Daniel Blau, Munich
Acquired from the above by the late owner in February 1998

Exhibited

Amsterdam, Galerie im Goethe Institut/Provisorium,
Sigmar Polke 100 kleine Tekeningen, 23 May -
10 June 1972
Bonn, Kunstmuseum, *Sigmar Polke Zeichnungen*,
Aquarelle, Skizzenbücher 1962-1988, 15 June -
28 August 1988, no. 3.30, p. 209

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



Property from the Estate of Howard Karshan

o **126. Sigmar Polke** 1941-2010

Freund mit Bart (Friend with Beard)

signed 'S. Polke' lower right

watercolour on paper

29.5 x 21 cm (11½ x 8¼ in.)

Executed circa 1965.

Estimate

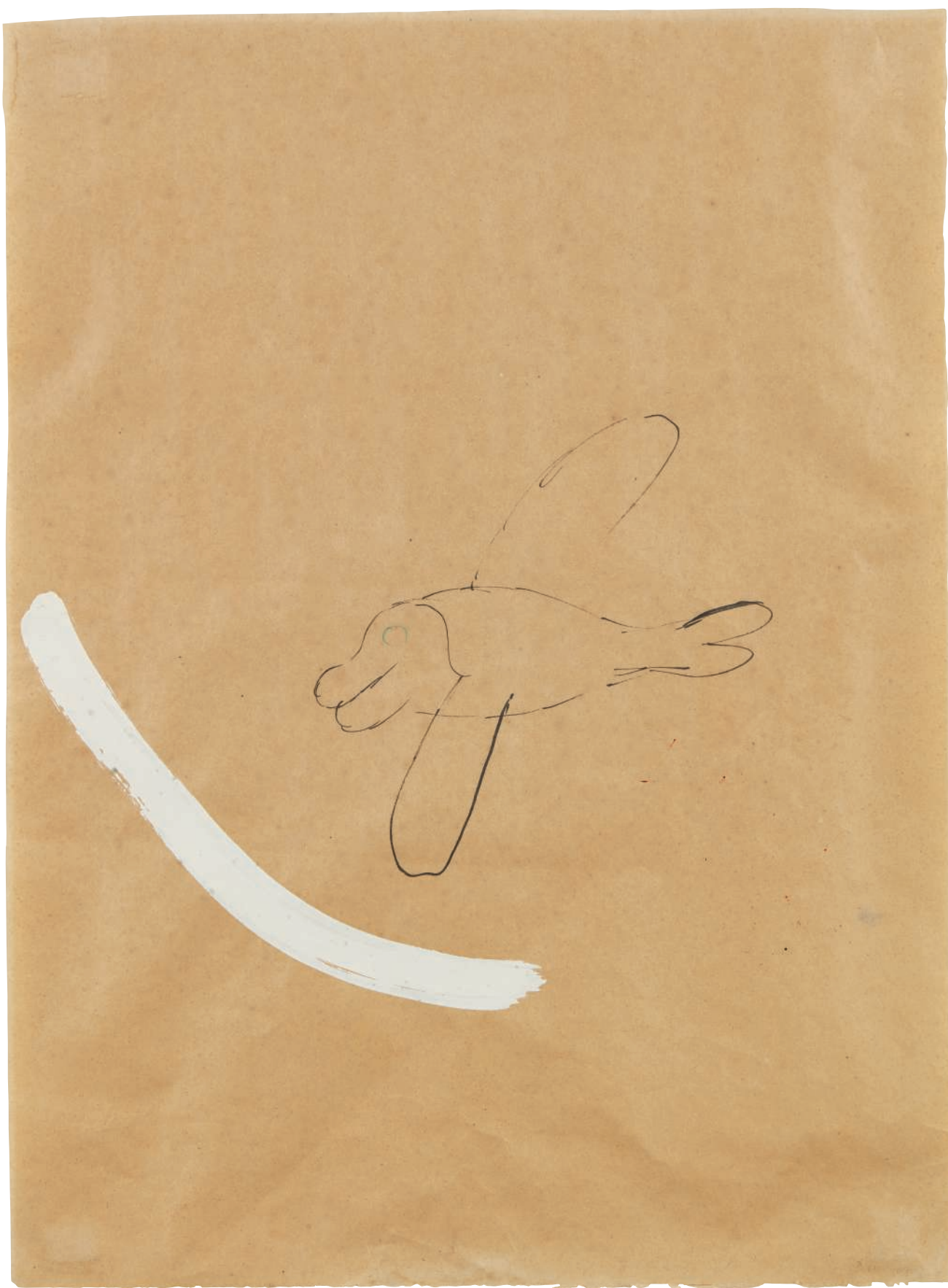
£12,000-18,000 \$15,400-23,200 €13,300-20,000 ₣ ♠

Provenance

Galerie Fred Jahn, Munich

Acquired from the above by the late owner in December 1989

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





Property from the Estate of Howard Karshan

o **127. Sigmar Polke** 1941-2010

Ohne Titel (Fliegende Fische) (Untitled (Flying Fish))
signed and dated 'Polke 64' lower right
gouache and felt tip pen on paper
49.8 x 37.1 cm (19½ x 14½ in.)
Executed in 1964.

Estimate

£12,000-18,000 \$15,500-23,300 €13,400-20,100 ± ♣

Provenance

Galerie Fred Jahn, Munich
Acquired from the above by the late owner

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

Property from the Estate of Howard Karshan

o **128. Joseph Beuys** 1921-1986

Elch mit Frauen (Moose with Women)
signed and dated 'Joseph Beuys 1954' on the reverse
graphite and hare's blood on paper
21 x 29.8 cm (8¼ x 11¾ in.)
Executed in 1954.

Estimate

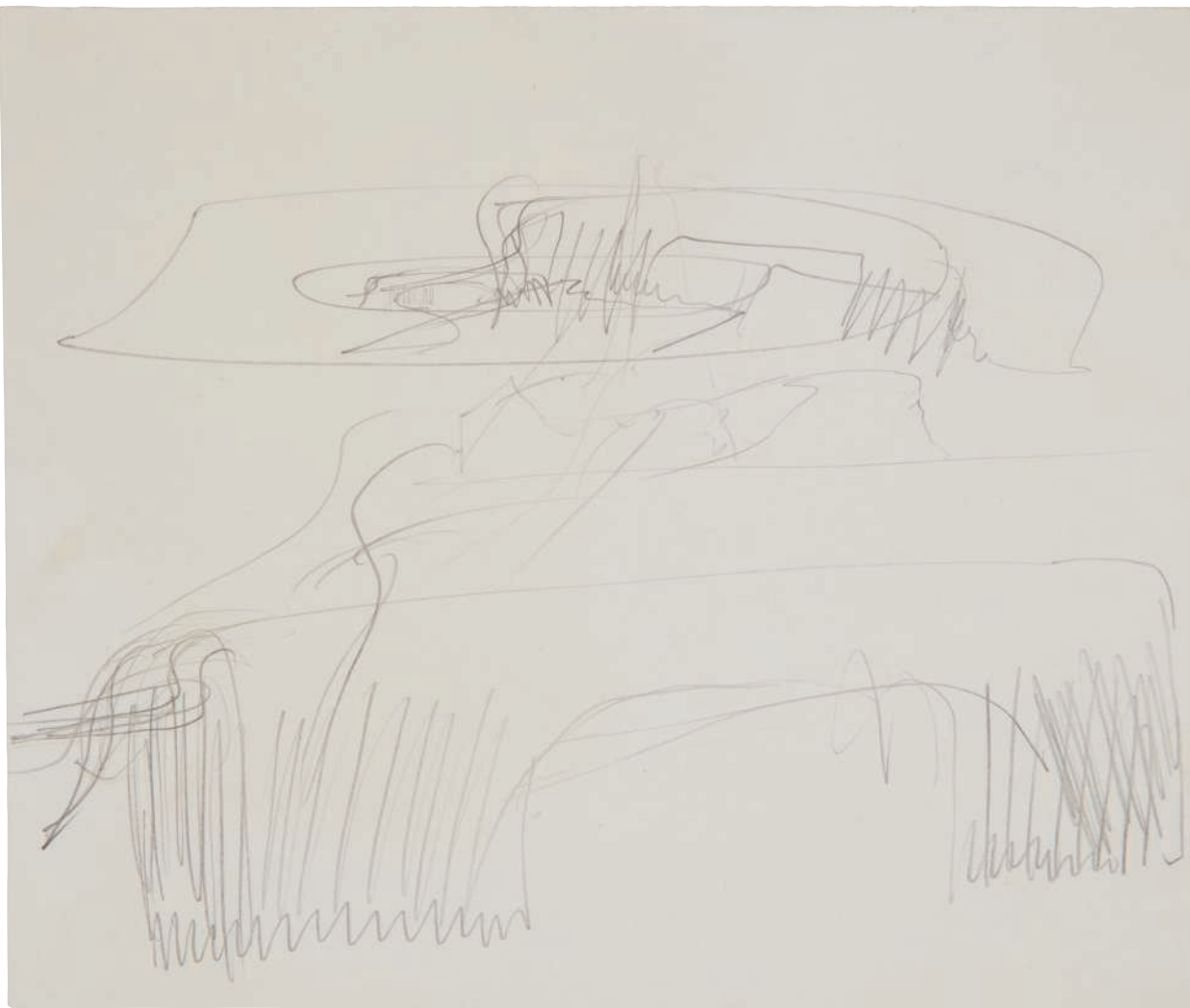
£25,000-35,000 \$32,200-45,000 €27,700-38,800 ± ♣

Provenance

Anthony d'Offay Gallery, London
Galerie Isy Brachot, Brussels
Private Collection
Kunsthau Lempertz, 28 May 1999, lot 67
Acquired at the above sale by the late owner

Exhibited

Brussels and Paris, Galerie Isy Brachot, *Joseph Beuys*, 20 December 1989 - 28 April 1990, pp. 60, 172 (illustrated, p. 61)



Property from the Estate of Howard Karshan

o **129. Joseph Beuys** 1921-1986

Eisezeittiere (Ice Age animals)

signed, titled and dated 'Joseph Beuys Eisezeittiere 51'

on the reverse with an accompanying sketch

graphite on card

14 x 16.5 cm (5½ x 6½ in.)

Executed in 1951.

Estimate

£20,000-30,000 \$25,700-38,600 €22,200-33,300 ‡ ♠

Provenance

Galerie René Block, Berlin

Karsten Schubert, London

Acquired from the above by the late owner



Property from the Estate of Howard Karshan

o **130. Gerhard Richter** b. 1932

21.9.85 (2)
signed, titled and dated '(2) 21.9.85 Richter' lower left
graphite on paper
21 x 29.5 cm (8¼ x 11½ in.)
Executed in 1985.

Estimate
£10,000-15,000 \$12,900-19,300 €11,100-16,600 ± ♣

Provenance
Galerie Fred Jahn, Munich
Acquired from the above by the late owner

Exhibited

Museum Overholland Amsterdam, *Gerhard Richter werken op papier 1983-1986* notities 1982-1986, 20 February - 20 April 1987, p. 39 (illustrated)

Literature

Kunstmuseum Winterthur, *Gerhard Richter: Drawings and Watercolours*, 1964 - 1999, 4 September - 21 November 1999, no. 85/12, p. 251 (illustrated)
Dieter Schwarz, Birgit Pelzer, *Gerhard Richter: Drawings 1964-1999, Catalogue Raisonné*, Düsseldorf, 2000, no. 85/12, pp. 11, 251 (illustrated, p. 251)
www.gerhard-richter.com, Catalogue Raisonné, online

Property from the Estate of Howard Karshan

o **131. Dieter Roth** 1930-1998

'Suitcase' (Besuch, Zweiseiter)

signed and dated 'Dieter Roth 68' on the reverse;
further numbered '130 ROT 449.72' on a label affixed
to the bottom edge of the artist's frame

photograph in resin, tape, glass, metal handle
on artist's wooden frame

54 x 53 cm (21¼ x 20⅞ in.)

Executed in 1968.

Estimate

£8,000-12,000 \$10,300-15,500 €8,900-13,400

Provenance

Galerie Fred Jahn, Munich

Acquired from the above by the late owner

in December 1989



o 132. **Dieter Roth** 1930-1998

P.O.TH.A.A.VFB (Portrait of the artist as Vogelfutterbüste)
signed, numbered and dated 'DIETER ROTH 1969 8/30' on a
paper label affixed to the underside of the base; further titled
'P.O.TH.A.A.VFB.' on a plastic label affixed to the front edge
of the base
chocolate and birdseed on plaster with plywood base
overall 28.3 x 27 x 27 cm (11 $\frac{1}{8}$ x 10 $\frac{5}{8}$ x 10 $\frac{5}{8}$ in.)
Executed in 1969, this work is number 8 from an edition of 30.

Estimate

£3,000-4,000 \$3,900-5,100 €3,300-4,400

Provenance

Galerie Fred Jahn, Munich

Acquired from the above by the late owner in December 1989

Exhibited

New York, MOMA PS1, *Roth Time: A Dieter Roth Retrospective*,
12 March - 7 June 2004 (another example exhibited)
New York, Museum of Modern Art, *Eye on Europe: Prints,
Books and Multiples/1960 to Now*, 15 October 2006 -
1 January 2007 (another example exhibited)
New York, Museum of Modern Art, *wait, later this will
be nothing: editions by dieter roth*, February - June 2013,
pp. 69, 92 (another example exhibited and illustrated, p. 69)

Literature

Dirk Dobke, ed., *Dieter Roth: Books + Multiples, Catalogue
Raisonné*, London, 2004, p. 26, no. Dobke 1968.10
(another example illustrated)



Artist Focus / Arnulf Rainer

As the founder of Art Informel in Austria, Arnulf Rainer's paintings were powerful and gestural. He drew and painted over self-portraits, paintings and photographs by other contemporary artists. In 1978, Rainer represented Austria at the Venice Biennale, and in the same year, he was awarded the Great Austrian National Prize. In 2009, the Arnulf Rainer museum opened in his hometown, Baden, Austria.

By constantly re-working his own compositions and overpainting works by other artists, Rainer challenges the notion of completion in his work, making art that is destructive yet creative at the same time: 'Even today I am still correcting these pictures, time and time again, to achieve a total darkening, although I forgot long ago what used to be underneath. I prefer to work on a paint-over of a paint-over. It was never my intention to destroy, only to make complete' (Arnulf Rainer, quoted in *Arnulf Rainer: Early Work*, exh. cat., Galerie Thaddaeus Ropac, London, 2017, p. 171). Using a variety of mediums and unconventional methods, Rainer's artistic practice has been informed by Surrealism, dreams, primal forces, and mythology. He uses passport photobooths for self-portraits, paints blindfolded with his feet or sometimes even with his entire body. Fuelled by obsession, his explosive compositions are infused with palpable energy.

Rainer's 'overpaintings', developed in the 1950s, eventually led him to experiment with blind drawing that brought him into contact with Viennese Actionism — the movement famous for its emphasis on raw, physical energy that engages the viewer with an intense sensational experience. Although not a member of the Viennese Actionism group, Rainer is often linked to artists within that group such as Hermann Nitsch due to his expressive, performative approach, and the violent imagery of his work.

The following selection of works, executed throughout the earlier days of Rainer's career, offer an insight to the development in his artistic practice from the monochrome paintings to his overpainted photographs. The late 1950s to early 1960s marked a transitional phase in Rainer's career where he started to create paintings with thick layers of paint that covered almost the entire canvas, often in black: 'When in the early sixties I did not know how to go on with my improvements, I created coloured rest corners, thus jettisoning my own principles. Afterwards, it has become more dear to me, and to my mind this 'reactionary' phase actually opened the way to overpainting (Arnulf Rainer, quoted in *Arnulf Rainer: Early Work*, exh. cat., Galerie Thaddaeus Ropac, London, 2017, p. 171).

Rainer's 'rest corner' paintings such as *Übermalung mit Ecke* (*Overpainting with corner*) are usually painted and re-worked

over the course of many years: 'Today, being preoccupied with other artistic problems, I continue working on these pieces — at least the ones I still own — with an average of one brush stroke a month. Until my demise they will continue to change considerably, i.e. they will grow denser and denser, until only small patches of white remain, edges or corners, perhaps not even these' (Arnulf Rainer, quoted in *Arnulf Rainer: Early Work*, exh. cat., Galerie Thaddaeus Ropac, London, 2017, p. 171). Upon close observation, hints of blue, green and red peek through from behind the black at the top right corner, hinting at the once existing colourful underpainting that Rainer gradually covered. The intentional blank corners of these paintings leave the composition open and unfinished, which suggest an artistic practice that is an 'inchoate process that defies completion' (*Arnulf Rainer: Retrospektive*, exh. cat., MMKK – Museum Moderner Kunst Kärnten, Cologne, 2008, p. 20).

The presence of authorship is embedded everywhere in Rainer's work. In examples such as *Ohne Titel*, 1961 and *Ohne Titel*, 1967, the gritty texture of oilstick further accentuates the unevenness of the surface and the artist's gestural movements across the canvas, leaving it empty but filled at the same time.

The colour black is scribbled on with extreme intensity, highlighting the artist's touch. This aggressive, tactile approach 'reaches a climax in the finger smearing at the beginning of the 1980s' (Arnulf Rainer, quoted in *Arnulf Rainer: Early Work*, exh. cat., Galerie Thaddaeus Ropac, London, 2017, p. 171). Rainer introduced the medium of photography into his work in the late 1960s with the *Face Farces* and *Body Poses* series, and in 1977, he started a series of reworked photographs, including the *Death Mask* series. In *FITZEN, 19 Knäuel*, Rainer plays the game of hide and seek with the identity of the subject, as he does in all his reworked photographs. The slashes of black seem to cover important details of the image underneath, but at the same time appears to be intentionally added to mimic long hair. The smeared colours of red, yellow, and green across an existing photograph, deliberately hides the subject but also exaggerating his expression that is violently furrowed and disfigured.

Through the manipulation of form, composition, and texture, Rainer aims to capture extreme emotions and push past the figurative limits of an image, releasing hidden energies. His works are distinctively abstract whilst remaining figurative: 'I reject the idea of abandoning the image in favour of an object of monochrome coating as too conclusive. For me it is a matter of 'almost'. This 'almostness' is only achieved step by step; the work keeps expanding, becoming more and more opaque, maybe indefinitely; room enough in any case, for a century of art history' (Arnulf Rainer, quoted in *Arnulf Rainer: Early Work*, exh. cat., Galerie Thaddaeus Ropac, London, 2017, p. 171).



Property from the Estate of Howard Karshan

o **133. Arnulf Rainer** b. 1929

Übermalung mit Ecke (Overpainting with corner)
signed 'A. Rainer' lower left; further signed, titled,
numbered and dated 'Übermalung mit Ecke Ede,
1959-62, Rainer II' on the reverse
acrylic, oil, wax crayon and graphite on canvas
70.5 x 50.5 cm (27¾ x 19⅞ in.)
Executed in 1959-1962.

Estimate

£50,000-70,000 \$64,300-90,000 €55,500-77,600 ♣

Provenance

Private Collection, Vienna
Klewan Gallery, Vienna (acquired from
the above in 1967)
Prelinger Collection, Munich (acquired from
the above in 1974)
Galerie Fred Jahn, Munich
Acquired from the above by the late owner

Property from the Estate of Howard Karshan



Property from the Estate of Howard Karshan

o **134. Arnulf Rainer** b. 1929

Ohne Titel
 signed and dated 'Rainer 61' lower right
 oil and oilstick on card laid on aluminium
 27 x 20.2 cm (10⁵/₈ x 7⁷/₈ in.)
 Executed in 1961.

Estimate
 £8,000-12,000 \$10,300-15,400 €8,900-13,300 ♠

Provenance
 Galerie Fred Jahn, Munich
 Acquired from the above by the late owner



Property from the Estate of Howard Karshan

o **135. Arnulf Rainer** b. 1929

Ohne Titel
 inscribed with the artist's signature 'A Rainer'
 on the reverse
 oil and oilstick on aluminum
 28.3 x 20 cm (11¹/₈ x 7⁷/₈ in.)
 Executed in 1967.

Estimate
 £8,000-12,000 \$10,300-15,400 €8,900-13,300 ♠

Provenance
 Galerie Fred Jahn, Munich
 Acquired from the above by the late owner



Property from the Estate of Howard Karshan

o **136. Arnulf Rainer** b. 1929

FITZEN, 19 Knäuel (19 tangles or balls)
 inscribed 'FITZEN' lower center
 oil and pastel on gelatin silver print
 60.3 x 49.8 cm (23¾ x 19⅝ in.)
 Executed circa 1970-1971.

Estimate

£15,000-20,000 \$19,300-25,700 €16,600-22,200 ± ♦

Provenance

Galerie Fred Jahn, Munich

Acquired from the above by the late owner in September 1988

Property from the Estate of Howard Karshan



Property from the Estate of Howard Karshan

o **137. Palermo** 1943-1977

Ohne Titel

signed and dated 'Palermo 71' lower centre
watercolour and graphite on paper
20.6 x 14.9 cm (8½ x 5¾ in.)
Executed in 1971.

Estimate

£10,000-15,000 \$12,900-19,300 €11,100-16,600 ± ♣

Provenance

Gerhard Richter, Cologne
Galerie Fred Jahn, Munich
David Nolan Gallery, New York
Ronald Lauder, New York
Galerie Fred Jahn, Munich
Acquired from the above by the late owner

Exhibited

Leipzig, Museum der bildenden Künste; Kunstraum
München, *BLINKY PALERMO*, 6 June - 20 November
1993, pp. 86, 211 (illustrated, p.86)
Edinburgh, Royal Scottish Academy and The Fruit
Market Gallery; London, Hayward Gallery, Southbank
Centre; Munich, Haus der Kunst, *The Romantic Spirit
in German Art 1790-1990*, 28 July 1994 - 1 May 1995,
no. 277 (illustrated)

Literature

Thordis Moeller, ed., *Palermo Band II Zeichnungen*,
Bonn, 1995, no. 570, n.p. (illustrated)



Actual size

Property from the Estate of Howard Karshan

o **138. Palermo** 1943-1977

Ohne Titel

signed and dated 'Palermo 71' lower centre
coloured crayon and graphite on paper
15 x 10.8 cm (5 $\frac{7}{8}$ x 4 $\frac{1}{4}$ in.)
sheet 66.5 x 45.6 cm (26 $\frac{1}{8}$ x 17 $\frac{7}{8}$ in.)
Executed in 1971.

Estimate

£10,000-15,000 \$12,900-19,300 €11,100-16,600 ♠

Provenance

Galerie Heiner Friedrich, Munich
Sammlung Erik Moscl, Munich
Sammlung Dürckheim, Munich
Prinz Franz von Bayern, Munich
Galerie Fred Jahn, Munich
Acquired from the above by the late owner in 1990

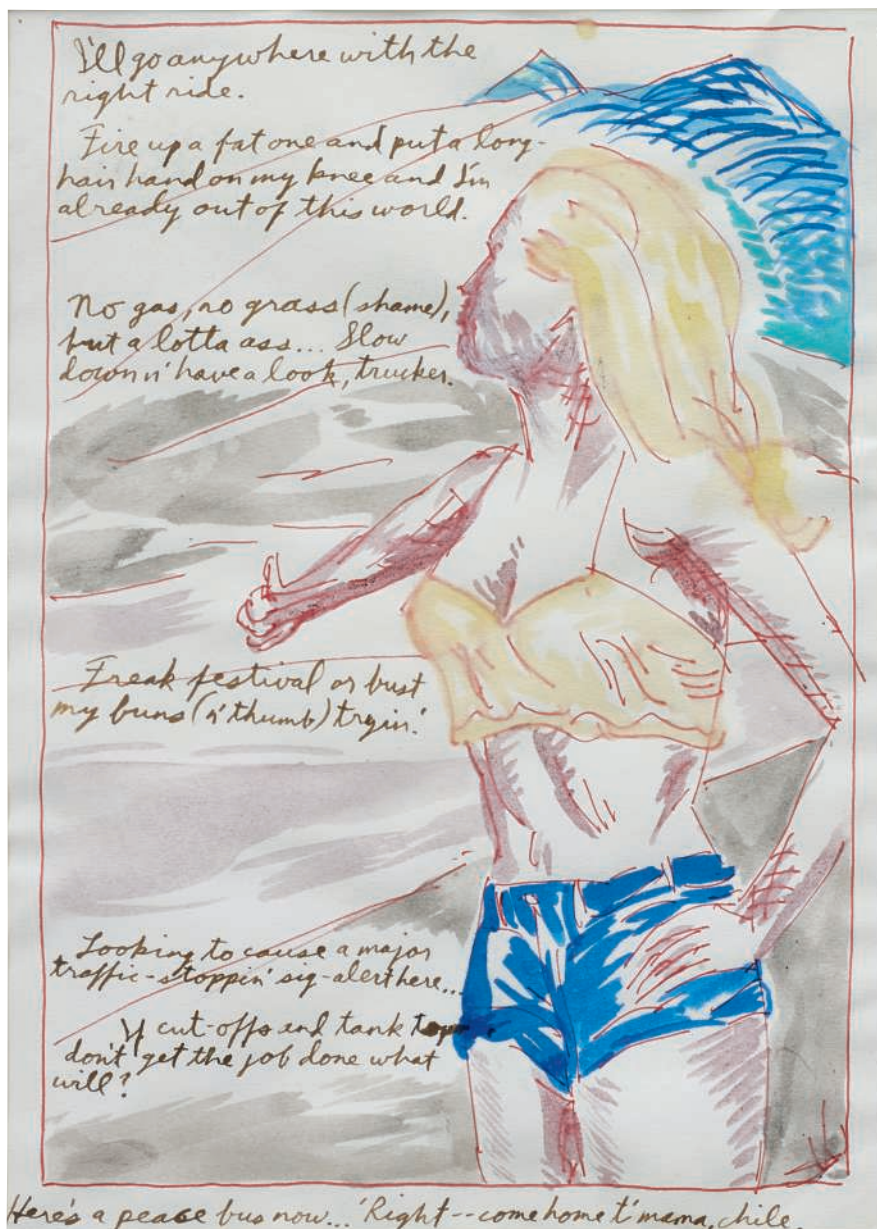
Exhibited

Leipzig, Museum der bildenden, Künste; Kunstraum
München, *BLINKY PALERMO*, 6 June - 20 November
1993, pp. 59, 211 (illustrated, p.59)
Edinburgh, Royal Scottish Academy and The Fruit
Market Gallery; London, Hayward Gallery, Southbank
Centre; Munich, Haus der Kunst, *The Romantic Spirit
in German Art 1790-1990*, 28 July 1994 - 1 May 1995,
no. 276 (illustrated)

Literature

Erich Maas and Delano Greenidge, eds., *Blinky
Palermo 1943 - 1977*, New York, 1989, pp. 57,
152 (illustrated, p. 57)
Thordis Moeller, ed., *Palermo Band II Zeichnungen*,
Bonn, 1995, no. 409, n.p. (illustrated)

Property from the Estate of Howard Karshan



Property from the Estate of Howard Karshan

o **139. Raymond Pettibon** b. 1957

No title (I'll go anywhere...)
signed and dated 'Raymond Pettibon 87' on the reverse
ink, felt tip pen and watercolour on paper
26.5 x 19.8 cm (10³/₈ x 7³/₄ in.)
Executed in 1987.

Estimate

£12,000-18,000 \$15,400-23,200 €13,300-20,000

Provenance

11 Duke Street Limited, London
Acquired from the above by the late owner in February 1988

Property from the Estate of Howard Karshan

o **140. Keith Sonnier** b. 1941

Green File
signed with the artist's initials and dated 'KS '68'
on the backing board
acrylic on wood and wire mounted on wood
245 x 30 x 10 cm (96¹/₂ x 11³/₄ x 3⁷/₈ in.)
Executed in 1968, this work is accompanied by
a certificate of authenticity signed by the artist.

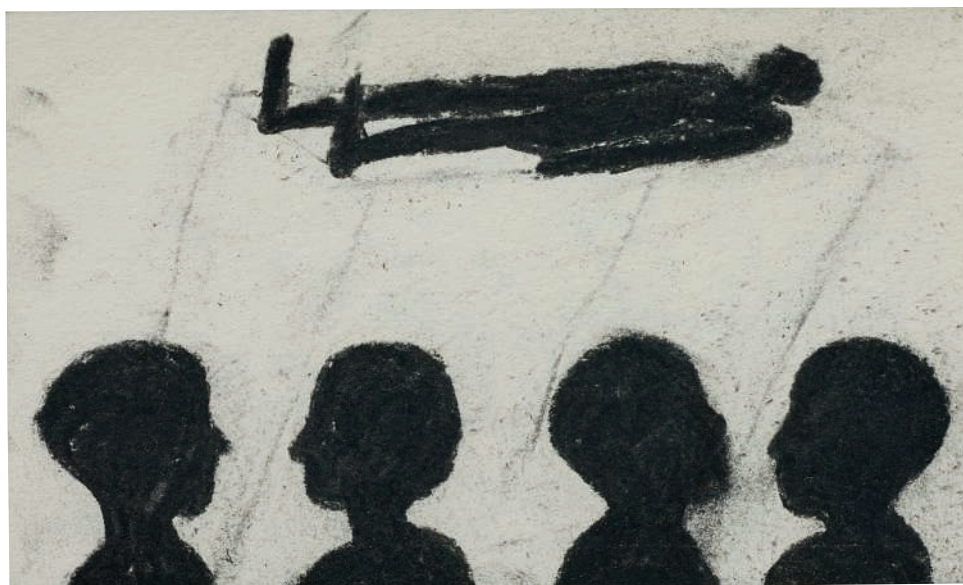
Estimate

£6,000-8,000 \$7,700-10,300 €6,700-8,900

Provenance

Galerie Rolf Ricke, Cologne
Galerie Hans Mayer, Düsseldorf
Acquired from the above by the late owner in July 1990





Property from the Estate of Howard Karshan

o **141. Art & Language** b. 1939 & b. 1945

Study for 'Ils donnent leur sang, donnez votre travail'
gouache and pencil on paper
53.4 x 106.5 cm (21 x 41 7/8 in.)
Executed in 1977.

Estimate

£6,000-8,000 \$7,700-10,300 €6,700-8,900 ♣

Provenance

Gimpel Fils Gallery, London
Acquired from the above by the late owner

Exhibited

London, Gimpel Fils, *A Cabinet of Drawings*, December 1986
Vienna, Kunsthalle, *The Language of Art*, 27 August
- 17 October 1993
Paris, Galerie Nationale du Jeu de Paume, *Art & Language*,
9 November 1993 - 2 January 1994, pp. 35, 159 (illustrated p. 35)

Property from the Estate of Howard Karshan

o **142. Antony Gormley** b. 1950

Untitled
signed with the artist's initials and dated 'A.M.D.G.
'88' on the reverse
charcoal on paper
10.5 x 15.5 cm (4 1/8 x 6 1/8 in.)
Executed in 1988.

Estimate

£2,500-3,500 \$3,200-4,500 €2,800-3,900 ♣

Provenance

Riverside Studios, London, Charity Auction
Acquired at the above sale by the late owner

o **143. Richard Long** b. 1945

Small Delabole Spiral

slate, in 184 parts

overall 2 x 147 x 157 cm (0¾ x 57⅞ x 61¾ in.)

Executed in 1981, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£50,000-70,000 \$64,300-90,000 €55,500-77,600 ♠

Provenance

Anthony d'Offay Gallery, London

Acquired from the above by the late owner in 1991





Property from the Estate of Howard Karshan

o **144. Marlene Dumas** b. 1953

Te Jong Meisje

signed, titled and dated 'te jong meisje Marlene 1986'

lower left

ink wash and wax crayon on paper

30 x 21.2 cm (11¾ x 8⅜ in.)

Executed in 1986.

Estimate

£6,000-8,000 \$7,700-10,300 €6,700-8,900 ♣

Provenance

Galerie Paul Andriess, Amsterdam

Acquired from the above by the late owner

Property from the Estate of Howard Karshan

o **145. Marlene Dumas** b. 1953

Leo

signed, titled and dated 'Leo. M Dumas 2001' lower right

watercolour and gouache on paper

66.4 x 50.2 cm (26⅛ x 19¾ in.)

Executed in 2001.

Estimate

£20,000-30,000 \$25,700-38,600 €22,200-33,300 ‡ ♣

Provenance

Galerie Paul Andriess, Amsterdam

Acquired from the above by the late owner





‘Henri Michaux was a writer and poet. He travelled a lot in Asia and got interested in Asian calligraphy and his ‘mouvement drawings’ are evidence of that. But the work of his that interest me the most are the drawings that he did under the influence of mescaline. There are two of these in the collection and they’re really quite extraordinary. When I brush my teeth and shave, I leave the door of the bathroom open and I’m looking at these mescaline drawings. They’re really amazing.’

Howard Karshan



Property from the Estate of Howard Karshan

o **146. Henri Michaux** 1899-1984

Sans titre

signed with the artist's initials 'HM' lower right
acrylic, oil and india ink on canvas laid on board
27 x 35.4 cm (10 $\frac{5}{8}$ x 13 $\frac{7}{8}$ in.)
Painted in 1984.

Estimate

£5,000-7,000 \$6,400-9,000 €5,500-7,800

Provenance

Galerie Fred Jahn, Munich
Acquired from the above by the late owner in May 1989

Literature

Fred Jahn and Michael Krüger, *Henri Michaux Bilder Aquarelle Zeichnungen Gedichte Aphorismen 1942-1984*, Munich, 1987, p. 143 (illustrated)

Property from the Estate of Howard Karshan

o **147. Henri Michaux** 1899-1984

Sans titre (#11)

signed with the artist's initials 'HM' lower right
acrylic on canvas laid on board
48 x 57.2 cm (18 $\frac{7}{8}$ x 22 $\frac{1}{2}$ in.)
Painted in 1980.

Estimate

£10,000-15,000 \$12,900-19,300 €11,100-16,600

Provenance

Galerie Fred Jahn, Munich
Acquired from the above by the late owner in March 1990

Exhibited

Tokyo, The Seibu Museum of Art; Kitakyushu Municipal Museum of Art; Ohtsu, The Seibu Hall, *Henri Michaux*, January - June 1983, no. 180
Buenos Aires, Museo Nacional de Bellas Artes, *Lenguajes Del Papel*, May 1987, no. 17, n.p. (illustrated)
Munich, Galerie Fred Jahn, *Henri Michaux, Werke 1967-1984*, 28 March - 28 April 1990, n.p. (illustrated)

Property from the Estate of Howard Karshan



Property from the Estate of Howard Karshan

o **148. Henri Michaux** 1899-1984

Sans titre
signed with the artist's initials 'HM' lower right
gouache on paper
44 x 56 cm (17³/₈ x 22 in.)
Executed in 1954.

Estimate

£4,000-6,000 \$5,100-7,700 €4,400-6,700

Provenance

Baron Elie de Rothschild
Galerie di Meo, Paris
Acquired from the above by the late owner in January 2008

Exhibited

Frankfurt, Galerie Daniel Cordier, *Henri Michaux*,
1959, no. 599
Zurich, Galerie Lienhardt, *Henri Michaux*, 1959, no. 35
St. Paul de Vence, Fondation Maeght, *Henri Michaux*,
3 April - 10 June 1976, no. 145

Property from the Estate of Howard Karshan

o **149. Henri Michaux** 1899-1984

Sans titre
signed with the artist's initials 'HM' lower right
ink on paper
31.8 x 24.1 cm (12¹/₂ x 9¹/₂ in.)
Executed circa 1955-1959.

Estimate

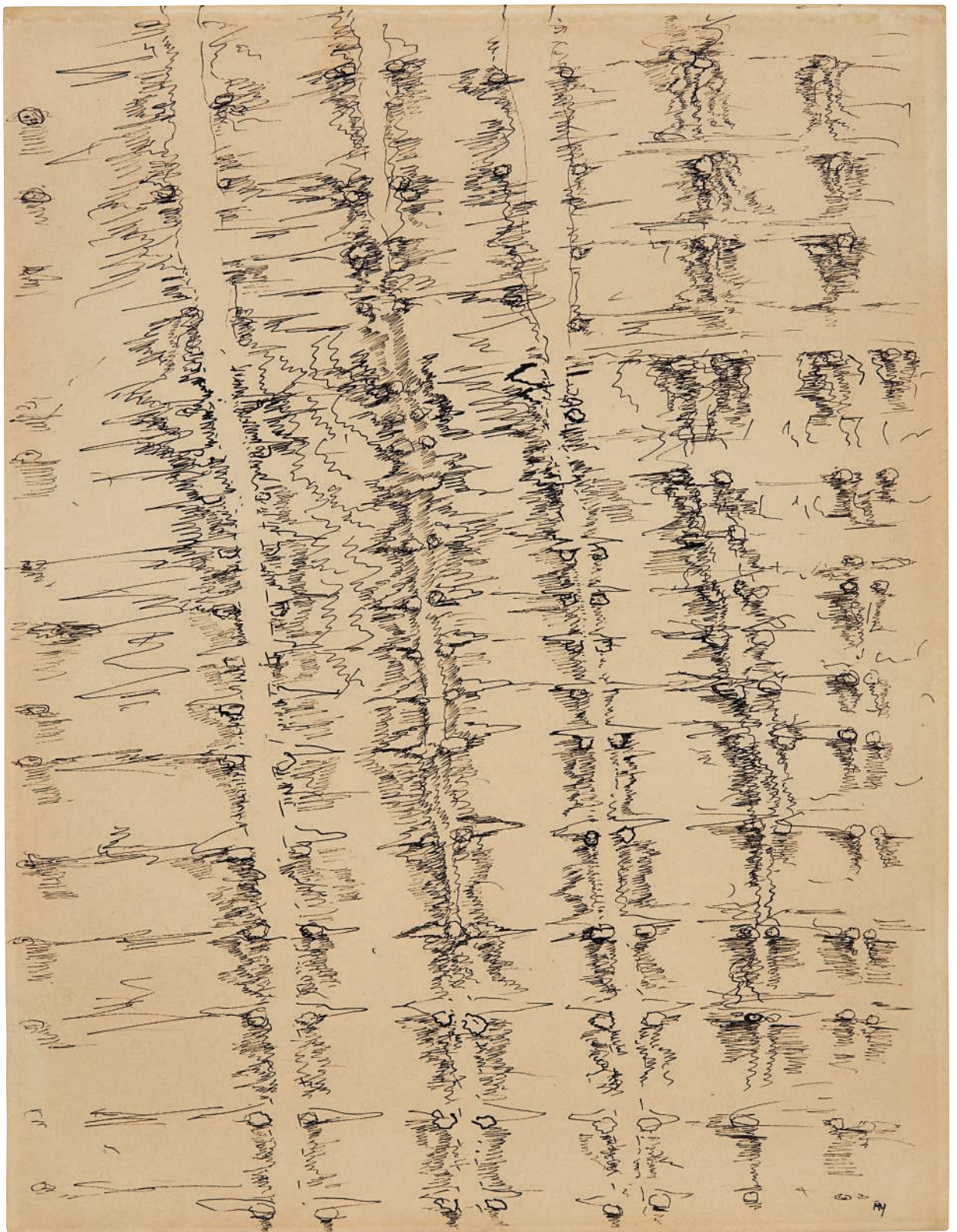
£15,000-20,000 \$19,300-25,700 €16,600-22,200 ±

Provenance

Alain Rodel
Baudoin Lebon, Paris
Private Collection
Sotheby's, London, 18 October 2006, lot 703
Acquired at the above sale by the late owner

Exhibited

Munich, Galerie van de Loo, *Henri Michaux*, 1969, no. 215, n.p.
Hanover, Kestner-Gesellschaft, *Henri Michaux Retrospective*,
November 1972 - January 1973, no. VI 6, n.p. (illustrated)
Stadische Kunsthalle Düsseldorf, *Ausstellung Surrealität-
Bildrealität*, 8 December 1974 - 2 February 1975, no. 225
Tokyo, The Seibu Museum of Art, *Henri Michaux*,
2 January - 21 February 1983, no. 83, p. 81 (illustrated)
Paris, Galerie baudoin lebon, *henri michaux*, 1985, no. 43, p. 23







o **150. Harold Ancart** b. 1980

Untitled

oil, stick and pencil on paper mounted on panel,
in artist's frame

171 x 113.8 cm (67³/₈ x 44⁷/₈ in.)

Executed in 2013.

Estimate

£30,000-50,000 \$38,700-64,500 €33,300-55,500 † ♣

Provenance

C L E A R I N G, New York

Private Collection, Los Angeles

Acquired from the above by the present owner

**‘I like to envision exhibits not so much as a succession
of objects to be looked at, but as tensions created
between the various zones of emptiness.’**

Harold Ancart





151. Shara Hughes b. 1981

I Hated It So I Changed It

signed and dated 'Shara Hughes SHARA HUGHES 2007' on the reverse

oil, acrylic and enamel on canvas

96.5 x 111.6 cm (37 $\frac{7}{8}$ x 43 $\frac{7}{8}$ in.)

Executed in 2007.

Estimate

£8,000-12,000 \$10,300-15,500 €8,900-13,300

Provenance

Museum 52 Gallery, London

Acquired from the above by the present owner

152. Henry Taylor b. 1958

Matt Siegle

signed, titled, inscribed and dated "'MATT" I went to Dartmouth Henry Taylor February 2011' on the reverse

acrylic on canvas

154.3 x 76.2 cm (60 $\frac{3}{4}$ x 30 in.)

Painted in 2011.

Estimate

£30,000-50,000 \$38,700-64,500 €33,300-55,500 ±

Provenance

UNTITLED, New York

Acquired from the above by the present owner



153. Lynette Yiadom-Boakye b. 1977

Second

signed with the artist's initials, titled and dated
'LYB 2005 "Second"' on the reverse
oil on canvas
180 x 162.3 cm (70 $\frac{7}{8}$ x 63 $\frac{7}{8}$ in.)
Painted in 2005.

Estimate

£100,000-150,000 \$129,000-194,000 €111,000-167,000 ♠

Provenance

The Franks-Suss Collection, London
(acquired directly from the artist in 2005)
Christie's, London, 12 February 2016, lot 159
(acquired from the above in 2013)
Acquired at the above sale by the present owner

With a painterly practice that focuses on fictional characters, beyond specific times and places, Lynette Yiadom-Boakye's work is situated at the forefront of contemporary portraiture. Drawn from memory and collected photographic material, the artist has described her protagonists as 'suggestions of people...They don't share our concerns or anxieties. They are somewhere else altogether' (Lynette Yiadom-Boakye, quoted in Nadine Rubin Nathan, 'Lynette Yiadom-Boakye's Fashionable Eye', *The New York Times Magazine*, 15 November 2010, online). As Zadie Smith pertinently notes, 'Yiadom-Boakye has inherited a narrative compulsion, which has less to do with capturing the real than with provoking, in her audience, a desire to impose a story upon an image. Central to this novelistic practice is learning about how to leave sufficient space, so as to give your audience room to elaborate' (Zadie Smith, 'Lynette Yiadom-Boakye's Imaginary Portraits', *The New Yorker*, 19 June 2017, online).

The present work, a compelling portrait of an imaginary character detached from an identifiable moment in time, is archetypal of Yiadom-Boakye's practice. With her fixed,

piercing gaze, the protagonist at once captures our attention. Seated atop an ornate chair, she is smartly dressed though not wearing shoes. The artist's desire to paint outside particular historical moments is at the forefront of the composition, as identifiable shoes would allow time to become clearly defined.

Articulating the character's personality through rich, velvety, yet sober tones and tangible brushstrokes, Yiadom-Boakye's expressive painterly practice challenges the bounds of material representation and recalls the masters of personality and portraiture, Lucian Freud, Thomas Gainsborough and Edgar Degas. Commenting on her practice, the artist explains 'I want to think about painting, not the personality of the [person] sitting with me. I'm far more interested in how we can make people intelligible through paint, rather than getting bogged down in characters ... I want the work to be pulled out of the air somehow' (Lynette Yiadom-Boakye, quoted in 'Interview with Lynette Yiadom-Boakye', May 2012, online). Bringing the esoteric qualities of her characters to life through brushstrokes, the artist conjures compelling personalities from the depths of her imagination.



154. Laura Owens b. 1970

Untitled, 2014

signed, titled, inscribed and dated

'L Owens "Untitled" 2014 LO

519' on the reverse

oil, Flashe and charcoal on linen

175.3 x 152.4 cm (69 x 60 in.)

Executed in 2014.

Estimate

£120,000-180,000 \$155,000-232,000 €133,000-200,000 ₺

Provenance

356 Mission, Los Angeles

Acquired from the above by the present owner in 2015

Literature

Isabel Venero ed., *Laura Owens*, New York, 2015,

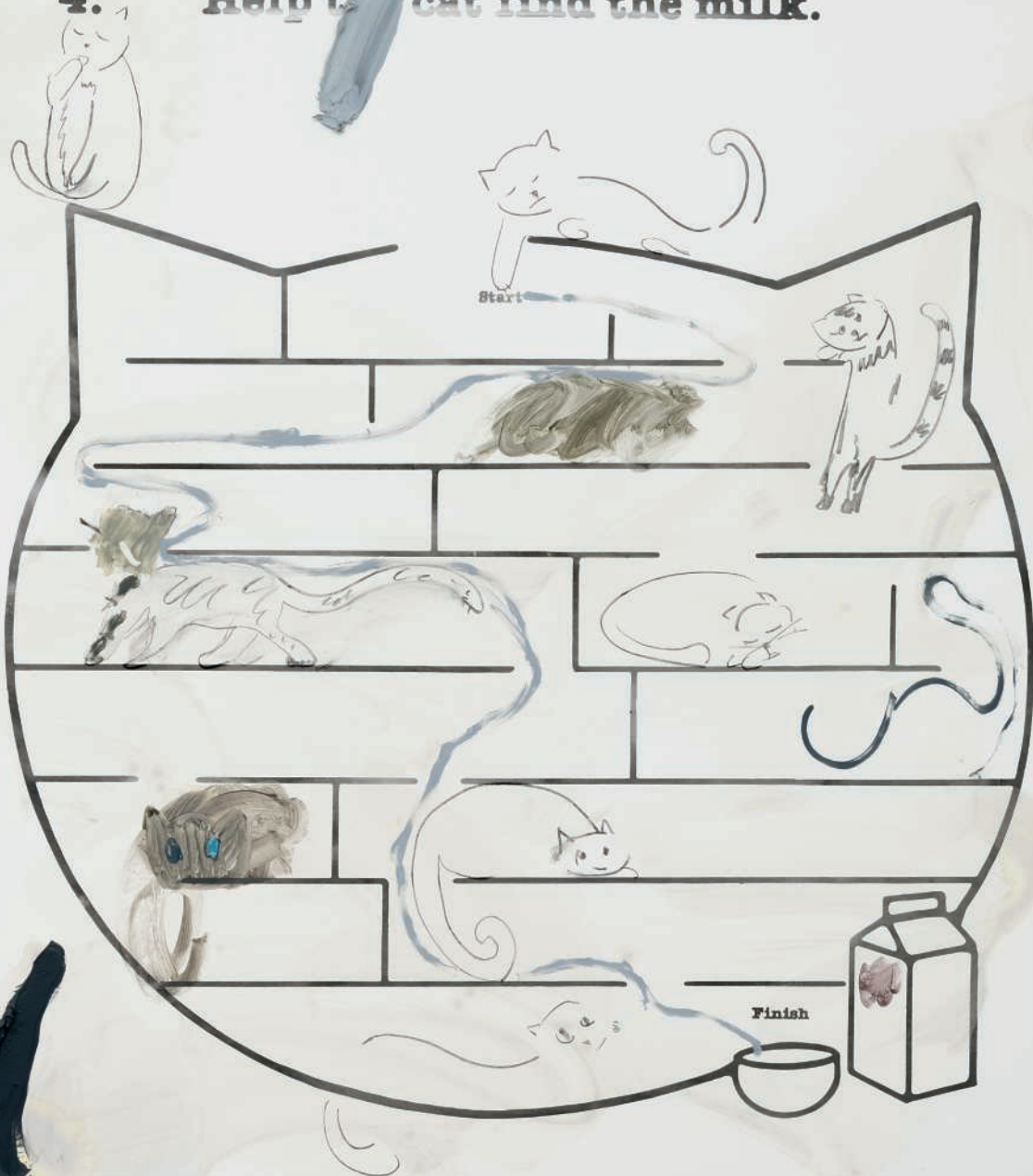
no. 132, pp. 203, 269 (illustrated, p. 203)

**'I want to be in a conversation with someone.
Why can't I think I'm talking to my favorite painters?'**

Laura Owens

4.

Help the cat find the milk.



See Answer Page



155. André Butzer b. 1973

Untitled

signed 'A. Butzer' lower right; further signed and dated 'A. Butzer '07' on the reverse

oil on canvas

200.3 x 140 cm (78 $\frac{7}{8}$ x 55 $\frac{1}{8}$ in.)

Painted in 2007.

Estimate

£25,000-35,000 \$32,300-45,200 €27,800-38,900 ▲

Provenance

Skarstedt Gallery, New York

Acquired from the above by the present owner

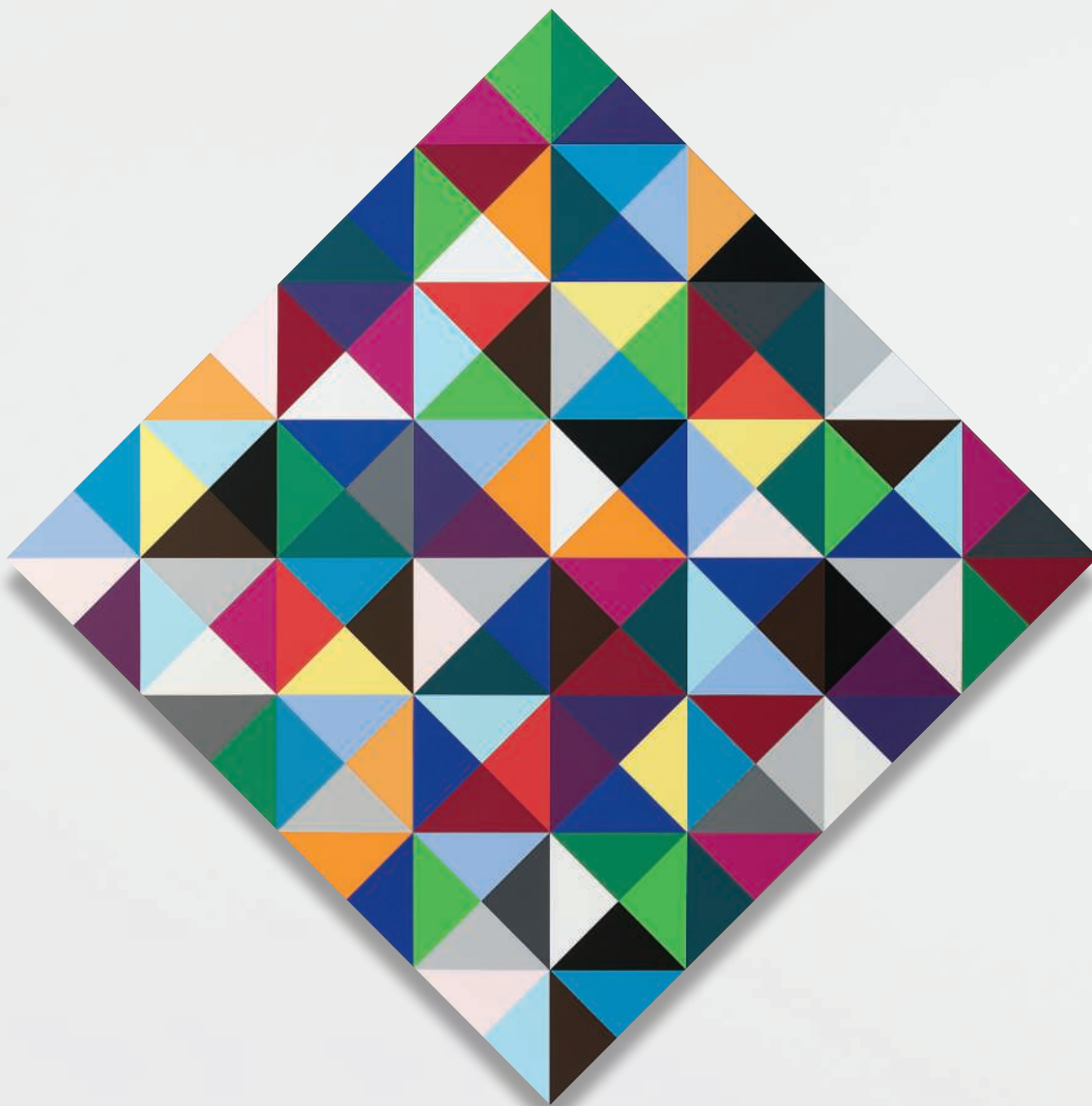


156. KAWS b. 1974

UNTITLED (FUCK IT I GIVE UP)
signed and dated 'KAWS '16' on the reverse
acrylic on canvas
89.3 x 59.5 cm (35 $\frac{1}{8}$ x 23 $\frac{3}{8}$ in.)
Painted in 2016.

Estimate
£60,000-80,000 \$77,400-103,000 €66,600-88,800

Provenance
Galerie Perrotin, New York
Private Collection, London

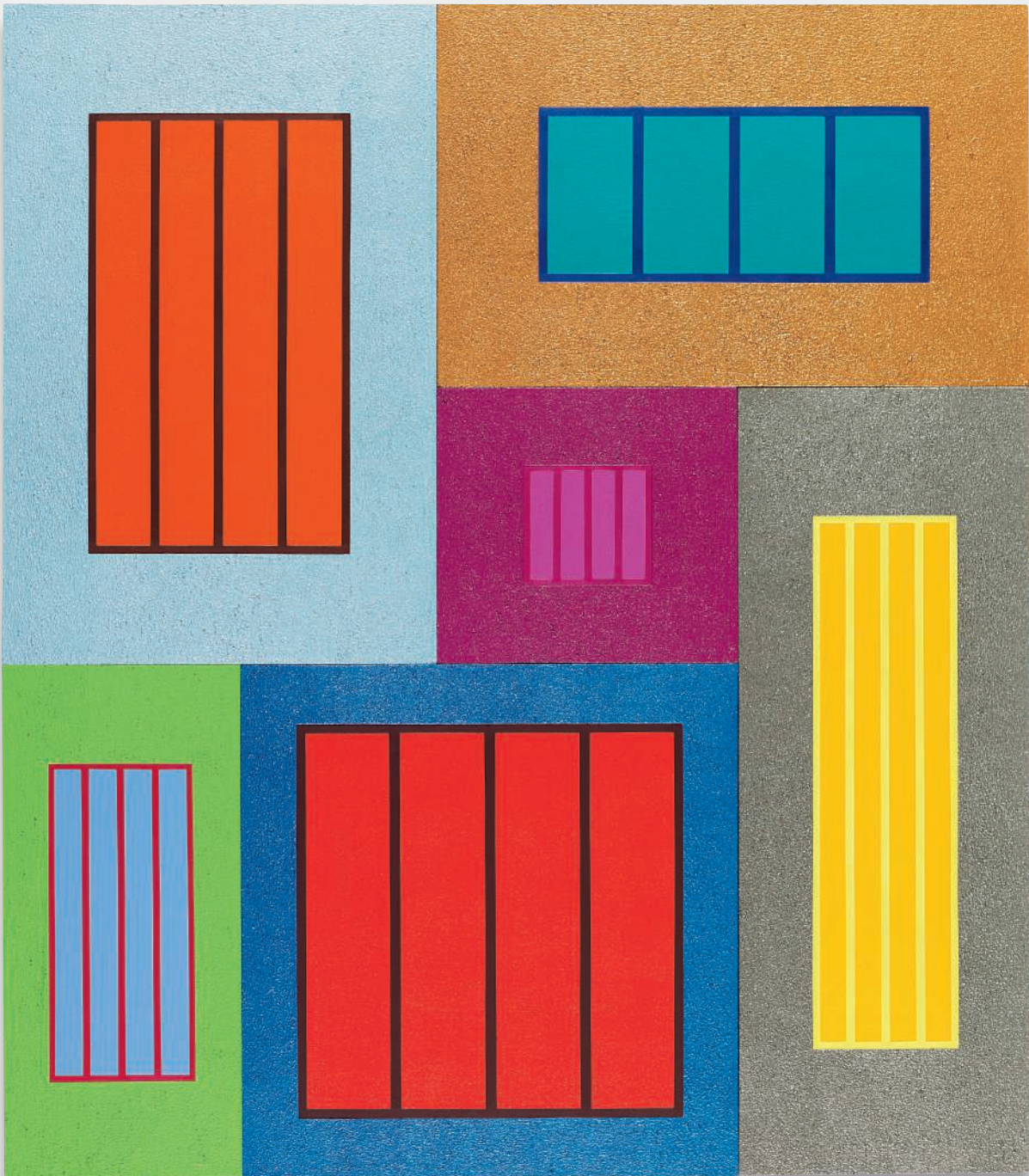


157. Heimo Zobernig b. 1958

Untitled
signed and dated
'Heimo Zobernig 2015' on the overlap
acrylic on canvas
150 x 150 cm (59 x 59 in.)
Painted in 2015.

Estimate
£30,000-50,000 \$38,700-64,500 €33,300-55,500 ± ♣

Provenance
Galerie Nagel-Draxler, Berlin
Private Collection



158. Peter Halley b. 1953

Open Source

signed and dated

'Peter Halley Peter Halley 2002' on the reverse
acrylic, metallic acrylic and Roll-A-Tex on canvas
244 x 213 cm (96 $\frac{1}{8}$ x 83 $\frac{7}{8}$ in.)

Executed in 2002.

Estimate

£60,000-80,000 \$77,400-103,000 €66,600-88,800 ±

Provenance

Galería Javier López, Madrid

Galeri Baraz, Istanbul

Private Collection, Istanbul

Beyaz Müzayede, Istanbul, 6 June 2015, lot 85

Acquired at the above sale by the present owner



Property of a Distinguished European Collector

159. Matt Connors b. 1973

Thirds (red/warm grey)
acrylic and coloured pencil on canvas
203.2 x 152.4 cm (80 x 60 in.)
Executed in 2012.

Estimate

£30,000-50,000 \$38,700-64,500 €33,300-55,500

Provenance

Cherry and Martin, Los Angeles
Acquired from the above by the present owner in 2012

Exhibited

Los Angeles, Cherry and Martin, *Matt Connors Sandpaper Sleeve*, 15 September - 27 October 2012

o **160. Harold Ancart** b. 1980

Untitled
oil stick and pencil on paper mounted on board,
in artist's frame
172.3 x 114.3 cm (67 7/8 x 45 in.)
Executed in 2012.

Estimate

£25,000-35,000 \$32,300-45,200 €27,800-38,900 ± ♠

Provenance

CLEARING, New York
Private Collection, Los Angeles
Acquired from the above by the present owner



161. Wolfgang Tillmans b. 1968

Freischwimmer 34

inkjet print

183.2 x 137.2 cm (72½ x 54 in.)

Executed in 2004, this work is number 1 from an edition of 1 plus 1 artist's proof and is accompanied by a certificate of authenticity, signed and dated by the artist 'Wolfgang Tillmans 2004', a colour match print of the present work and a data CD.

Estimate

£150,000-200,000 \$194,000-258,000 €167,000-223,000 ♣

Provenance

Studio Sales, Rome

Acquired from the above by the present owner

‘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





Joseph Mallord William Turner,
Staffa, Fingal's Cave, 1832, oil on
 canvas, Yale Center for British Art,
 Paul Mellon Collection, USA.

Image: Bridgeman Images

Fragile threads of spun emerald surge and swell in Wolfgang Tillmans' *Freischwimmer 34*, an early example from the artist's pivotal *Freischwimmer* series. Conceived a year after the artist's first retrospective at Tate Britain in 2003, *Freischwimmer 34* is exemplary of Tillmans' enquiry into the possibilities of abstraction in photography. This pivotal series is integral when looking at the artist's wider oeuvre and showcases Tillmans' adroit ability to manipulate photographic techniques to produce sublime and poetic planes of light and colour. This celebrated body of work has been represented internationally at the artist's recent retrospective, *Wolfgang Tillmans: 17*, at Tate, London, which later travelled to Fondation Beyeler in Riehen.

Produced during the early 2000s, the *Freischwimmer* series, Tillmans explains, was made by his manual manipulation of 'light-sources and light-emitting tools' over light-sensitive paper in the darkroom ('Excerpts from Interviews, Lectures, and Notes', in *Wolfgang Tillmans, Abstract Pictures*, Ostfildern, 2015, p. 25). Translating literally as 'free swimmer', Tillmans' title provides a poetic edge to the entire series, denoting the name of a child's badge, bestowed to signify the passing of a swimming test. Aptly, the phrase also holds a figurative meaning: learning to stand on one's own two feet. The image's subtext of liberation is evoked in Tillmans' use of laser-light to generate the surface pattern, as the artist relinquishes control and allows light to imprint spontaneously upon the paper's surface.

In *Freischwimmer 34*, Tillmans toys with the physical presentation of his ambiguous work by opting to hang his inkjet print on bulldog clips, subverting traditional notions of pictorial presentation and transporting us to the artist's studio or dark room. Traversing between abstraction and

figuration, his execution allows us to interpret the surging form in the present work, but denies us explicit access to figuratively represented objects and relationships. Tillmans aims to 'disturb' the traditional use of photography, as a documentation of reality, and to expose 'an object in space'. Instead the artist presents us with a mixture of paper and dye and an image of mechanics and processing. We also find within his images traces of Tillmans' own childhood fascination with astronomy which added to the artist's development and 'visual understanding' ('Excerpts from Interviews, Lectures, and Notes', in *Wolfgang Tillmans, Abstract Pictures*, Ostfildern, 2015, p. 24); the present work is evocative of a telescope's visual rendering of the sun's swirling photosphere. Tillmans has compared his technique of 'light painting' to that of the Romantic British landscape artist, J.M.W. Turner, in that Turner captured light and translated it into matter, as scumbled, encrusted marks of thick paint, whereas Tillmans presents light as palpable, vigorous and present (National Museums Liverpool, Walker Art Gallery, *Wolfgang Tillmans: At the Walker Art Gallery Liverpool*, 18 September – 12 December 2010, online).

Rising to prominence in the early 1990's, capturing scenes of seeming everyday life from couples embracing, to sliced fruit, composed still-lives of shells, to intimate, half-naked portraits, Tillmans' provocative work has garnered international critical acclaim. As the art critic Adrian Searle notes, 'Tillmans asks us to make connections of all kinds' (Adrian Searle, '*Wolfgang Tillmans review – a rollercoaster ride around the world*', *The Guardian*, 14 February 2017, online). With his multiplicity of subjects, incongruous themes and ability to transport photographic process to the forefront of his composition, Tillmans celebrates the boundless possibilities in the medium of photography through the arabesques and vital energy coursing through *Freischwimmer 34*.



‘Dana Schutz and Katherine Bernhardt are among the liveliest American painters to emerge in this country in 15 years.’

Jerry Saltz, ‘Why Have There Been No Great Women Bad-Boy Artists? There Have Been, of Course. But the Art World Has Refused to Recognize Them’, *Vulture*, 29 September 2015, online





162. Katherine Bernhardt b. 1975

Ice Cream (Chocolate and Pistachio) and Steaming Hot Coffee

signed, titled and dated 'Katherine Bernhardt 2013 "Ice cream (chocolate + pistachio) + Steaming hot coffee"' on the reverse

acrylic and spray paint on canvas
182.9 x 182.9 cm (72 x 72 in.)

Executed in 2013.

Estimate

£20,000-30,000 \$25,800-38,800 €22,300-33,500 ±

Provenance

CANADA, New York
Private Collection

o **163. Dana Schutz** b. 1976

Carving an Ice Tiger

signed and dated 'Dana Schutz 2013' on the reverse
charcoal on paper

91.6 x 60.8 cm (36 1/8 x 23 7/8 in.)

Executed in 2013.

Estimate

£30,000-50,000 \$38,800-64,600 €33,500-55,800 ±

Provenance

Petzel Gallery, New York
Private Collection, Israel
Private Collection, London
Acquired from the above by the present owner

Exhibited

Berlin, Contemporary Fine Arts, *Dana Schutz: God Paintings*, 9 November - 7 December 2013
Hannover, Kestnergesellschaft, *Dana Schutz Demo*, 25 July - 26 October 2014, pp. 127, 150 (illustrated, p. 127)

o **164. Christopher Wool** b. 1955

Untitled

signed and dated 'Wool 1989' on the reverse

alkyd on paper

88.3 x 66 cm (34¾ x 25⅞ in.)

Executed in 1989.

Estimate

£60,000-80,000 \$77,500-103,000 €67,000-89,300 †

Provenance

Luhring Augustine, New York

Acquired from the above by the present owner

Exhibited

London, Inigo Philbrick, *Christopher Wool Mike Kelley*

Paintings on Paper, 8 February - 28 April 2016,

pp. 32-33 and 35 (illustrated)

‘With Jean-Michel or Picasso, the fact that they could do it so easily is what makes the work, in the end, so great. They had absolute fearlessness. If you’re not fearless about changes, then you won’t progress.’

Christopher Wool



o **165. Rudolf Stingel** b. 1956

Untitled

signed, inscribed and dated 'PER NINA Stingel 2006'
on the reverse

oil and enamel on canvas

38.4 x 52.2 cm (15½ x 20½ in.)

Executed in 2006.

Estimate

£120,000-180,000 \$155,000-232,000 €133,000-200,000 + ♣

Provenance

Private Collection, Germany

Christie's, South Kensington, 16 September 2010, lot 46

Private Collection

Christie's, London, 7 October 2016, lot 251

Acquired at the above sale by the present owner

**'Artists have always been accused of being
decorators, so I just went to the extreme
and painted the wallpaper.'**

Rudolf Stingel





166. Allan McCollum b. 1944

Untitled

each signed, consecutively numbered and dated
'Allan McCollum 1982-89' on the reverse
enamel on plaster, in 64 parts
overall 124 x 221 cm (48 $\frac{7}{8}$ x 87 in.)
Executed in 1982-89.

Estimate

£80,000-120,000 \$103,000-155,000 €88,800-133,000

Provenance

André Simoens Gallery, Knokke
Private Collection

'When I first decided to be an artist, I was interested in exploring self-referential angles on how our culture defines a "painting." I quickly realized that a painting is ultimately defined by its context. And all contexts are within other contexts within other contexts, so I'm always drawn into an ever-expanding idea of contexts.'

Allan McCollum





167. William Kentridge b. 1955

MC2 – Drawing from “Medicine Chest”

signed ‘KENTRIDGE’ lower right

charcoal and pastel on paper

159.8 x 122.2 cm (62 $\frac{7}{8}$ x 48 $\frac{1}{2}$ in.)

Executed in 2000-12.

Estimate

£70,000-90,000 \$90,300-116,000 €77,700-99,900

Provenance

Marian Goodman Gallery, Paris

Acquired from the above by the present owner

10



37



38



13

KENTRICES

17
12

Property of a Distinguished European Collector

168. William Kentridge b. 1955

Drawing from the animation for Il Ritorno d'Ulisse

charcoal on paper

120 x 160 cm (47¼ x 62⅞ in.)

Executed in 1998.

Estimate

£100,000-150,000 \$129,000-194,000 €111,000-167,000

Provenance

Goodman Gallery, Johannesburg

Acquired from the above by the present owner in 1998

**'My work is about a process of drawing that
tries to find a way through the space between
what we know and what we see.'**

William Kentridge





169. Francois Morellet 1926-2016

5 lignes au hasard (π) en peinture et en néon no 3
blue neon tubes and acrylic on canvas
stretched over wood panel
200 x 200 cm (78¾ x 78¾ in.)
Executed in 2005.

Estimate

£100,000-150,000 \$129,000-194,000 €111,000-167,000 ₣ ♠

Provenance

Private Collection (acquired directly from the artist)
Private Collection, Paris
Private Collection

Literature

Serge Lemoine, *Francois Morellet*, Paris, 2011, p. 80

Utilising the medium of neon in his sculptural works, François Morellet's artistic practice is underlined by mathematical rules, geometry and scientific mastery. Despite exploring the rules of physics in his works, Morellet also celebrates the beauty of natural phenomena, visible in *Untitled* (2005) allowing chance to play a significant role in the creation of his works. Adapting to their surroundings, the artist's compositions generate unfailingly unique viewing experiences, enticing the viewer into his dazzling microcosms.

In 1961 Morellet founded the *Groupe de Recherche d'Art Visuel* (GRAV) with fellow Kinetic artists Julio Le Parc, Jean Pierre Yvaral, and Francisco Sobrino, who pursued what Morellet deemed a programmed experimental form of painting, the artist's definition of research which sought to engage the viewer through immersive installations. In 1963 Morellet began using fluorescent lighting as a medium, a material that combined several elements of interest for him, namely line, light, and movement: 'We were passionate about modern materials that hadn't yet been "polluted"

by traditional art. We particularly liked anything that could produce movement or light' (François Morellet, quoted in *Les sources lumineuses directes dans l'art*, 1966, online).

The present work combines Morellet's earlier intricately geometric and abstract paintings and his later interest in neon and light. Using systematic patterns and grids, the present work is split into four equal sections, each corner continues into the diagonal, disrupting any symmetry within the composition. The striking blue neon appears to extend beyond the two-dimensional canvas, reaching into the third dimension. Morellet's work emphasises the relationship between the work and the viewer, challenging our visual expectations and engaging our senses. Interrogating traditional notions of perception, the artist notes 'I have reduced my intervention, my creativity and sensibility to a minimum... everything you find belongs to you as an observer' (François Morellet, quoted in *Annely Juda Fine Art*, 60 *Random Years of Systems*, exh. cat., Annely Juda Fine Art, London, 2008, online).



170. Daniel Buren b. 1938

Peinture acrylique sur tissu rayé blanc et rouge

white acrylic paint on linen, woven in

alternating white and red stripes

without stretcher 208 x 141.5 cm (81 $\frac{7}{8}$ x 55 $\frac{3}{4}$ in.)

on stretcher 195.1 x 131.2 cm (76 $\frac{3}{4}$ x 51 $\frac{5}{8}$ in.)

Executed in April 1972, this work is accompanied by a certificate of authenticity, known as 'Avertissement,' which will be delivered by the artist in the name of the new buyer.

Estimate upon request ± ♣

Provenance

Galerie Daniel Templon, Paris

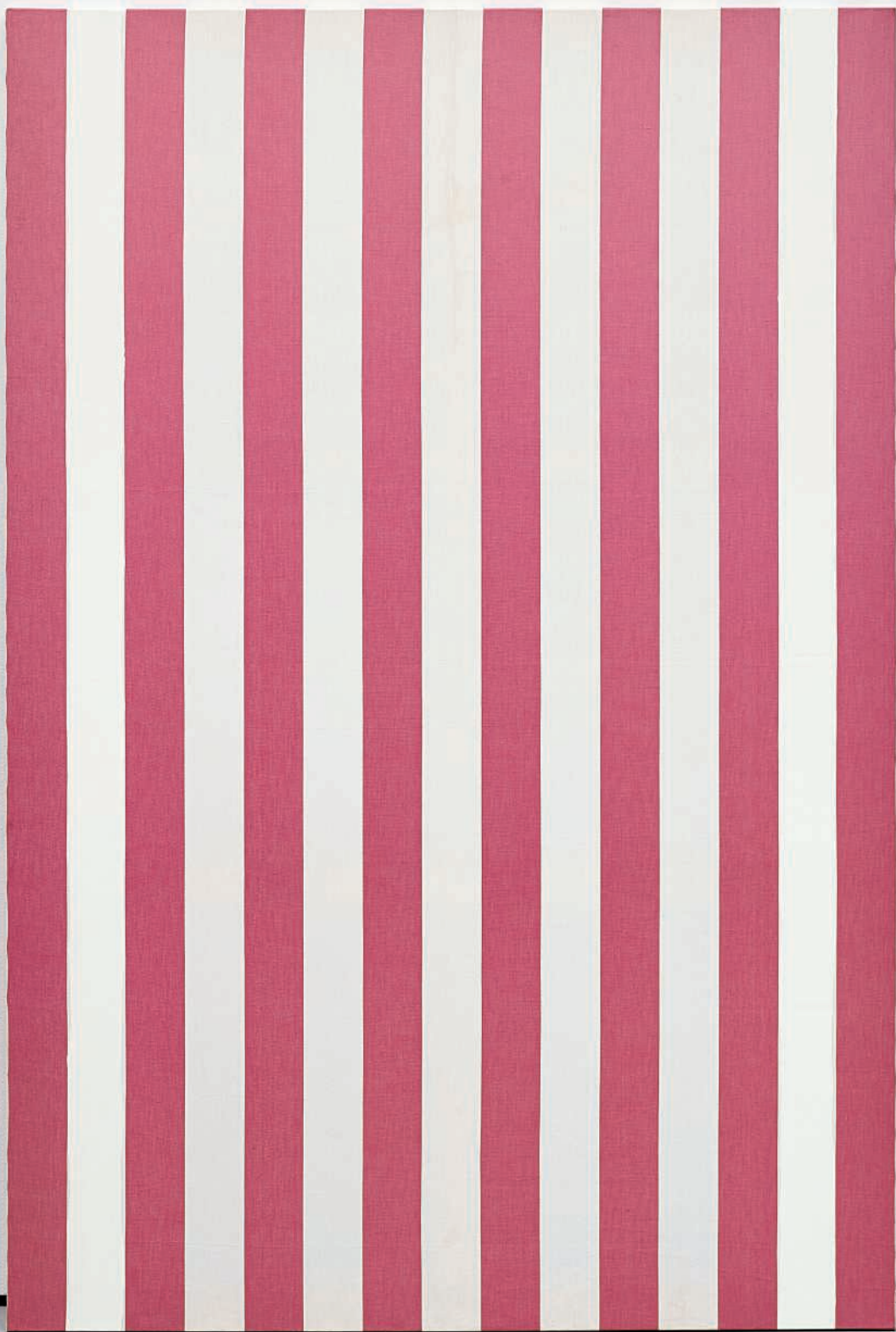
Acquired from the above by the present owner in 1990

‘The experience of colour, Buren believes, is itself thought. “When you say ‘red,’” he says, “you are describing nothing.” Buren’s movable screens may give us lessons in how subtractive colour works, when one colour is seen through the filter of another, but somehow this does not tame the phenomenon, or explain the evident pleasure people seem to take in this show.’

Adrian Searle, 'Through the square windows', The Guardian, 15 November 2006, online

Peinture acrylique sur tissu rayé blanc et rouge,
April 1972, 195.1 x 131.2 cm (76 $\frac{3}{4}$ x 51 $\frac{5}{8}$ in.)

© Daniel Buren/Adagg, Paris. Détail. Photo: Phillips



171. Günther Förg 1952-2013

Untitled

signed and dated 'Förg '92' on the reverse
acrylic on lead on wood
180 x 110 cm (70 $\frac{7}{8}$ x 43 $\frac{1}{4}$ in.)
Painted in 1992, this work is recorded in the
archive of Günther Förg as No. WVF.92.B.0616.

Estimate

£150,000-200,000 \$194,000-258,000 €167,000-222,000 ♣

Provenance

Salvatore and Caroline Ala Gallery, Milan
Private Collection
Private Collection, Milan
Acquired from the above by the present owner

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

Hypnotically harmonious and rigorously conceptual, *Untitled* belongs to Günther Förg's iconic and prolific series of *Lead Paintings* which he created throughout the 1980s and early 1990s. Two slate-grey tonal fields flank a solitary electric blue stripe which calmly bisects the entire composition. Thinly applied washes of white acrylic are applied over the unadorned lead surface, establishing a dialogue between the depth, dimensionality and energy of the artist's brushstrokes, distilling painting to its purist essence.

Whilst experimenting with the qualities of lead in his paintings, Förg simultaneously pays homage to the great Colour Field practitioner Barnett Newman's *Zip Paintings*, in which vertical stripes ordered the pictorial space of his compositions. However, in contrast to the works of Newman, Förg favoured a purist appreciation of his works' visual language, allowing chance and time to intervene in the chemical manipulation of the metallic surface. For the artist, 'abstract art today is what one sees and nothing more': Förg encourages us to admire the intensity of the material itself, festooned by a vertical band of colour that emphasises the monumental solemnity of a metallic purism. (Günther Förg, quoted in *Günther Förg, Paintings on Lead*, exh. cat., Thomas Dane Gallery, London, 2006, p. 6).

'I like very much the qualities of lead – the surface, the heaviness. Some of the paintings were completely painted, and you only experience the lead at the edges; this gives the painting a very heavy feeling – it gives the colour a different density and weight. In other works the materials would be explicitly visible as grounds. 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



Property of a Distinguished European Collector

172. Daniel Buren b. 1938

25 lattes, novembre 1988, travail situé

white acrylic and red Chinese ink

on wooden plinths, in 25 parts

each 225 x 9 x 3.8 cm (88 $\frac{5}{8}$ x 3 $\frac{1}{2}$ x 1 $\frac{1}{2}$ in.)

overall 225 x 225 x 3.8 cm (88 $\frac{5}{8}$ x 88 $\frac{5}{8}$ x 1 $\frac{1}{2}$ in.)

Executed in 1988, this work is accompanied by a certificate of authenticity, known as 'Avertissement,' which will be delivered by the artist in the name of the new buyer.

Estimate upon request ♠

Provenance

Galerie Pietro Sparta, Chagny

Francis Briest Scp., Paris, 19 June 1996, lot 41

Private Collection, Brussels (acquired at the above sale)

Exhibited

Chagny, Galerie Pietro Sparta,

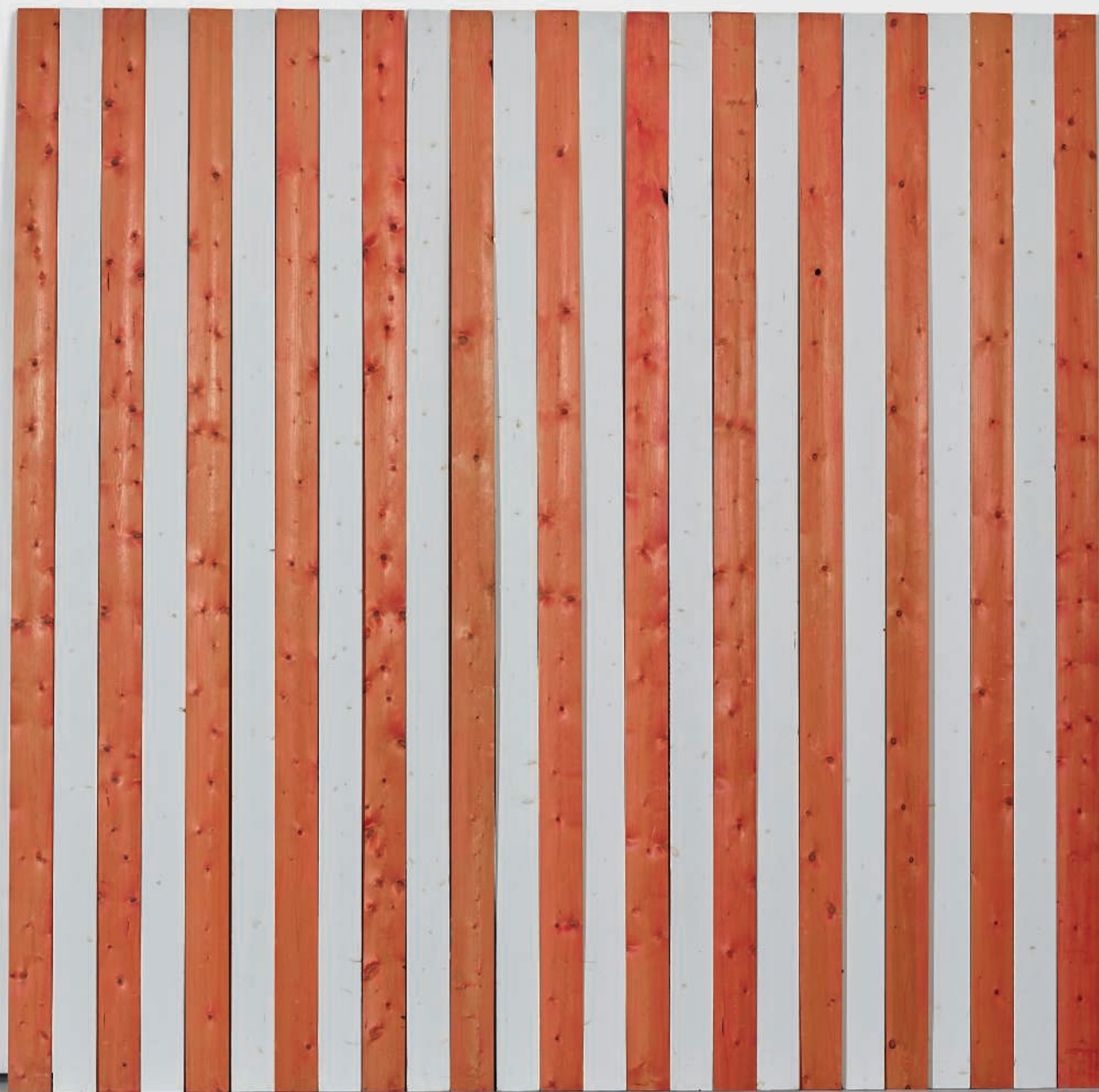
C'est ça, travaux situés, November 1988

'Everything plays. I don't want to say I take everything when I do something, sometimes I am totally ignorant, but the more I know, the best idea I can get. Often, it's moving around the world; I am automatically influenced by this connection.'

Daniel Buren

25 lattes, novembre 1988, travail situé, 1988
overall 225 x 225 x 3.8 cm (88 $\frac{5}{8}$ x 88 $\frac{5}{8}$ x 1 $\frac{1}{2}$ in.)

© Daniel Buren/Adagp, Paris. Détail. Photo: Phillips



Property from an Important European Collector

173. Günther Förg 1952-2013

Untitled

each signed and dated 'Förg '99' on the reverse
each acrylic on lead on wood, in 2 parts
each 120 x 90 cm (47¼ x 35¾ in.)
Executed in 1999, the left part (completely painted in lead)
is registered with the number WVF.99.B.0396 and the right
part (only half painted in the upper section) is registered
with the number WVF.99.B.0505

Estimate

£150,000-200,000 \$194,000-258,000
€167,000-222,000 ♣

Provenance

Private Collection, Germany
Füssinger & Wolff, Munich
Private Collection, Dublin
Christie's, New York, 4 Friday 2016, lot 147
Acquired at the above sale by the present owner

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

'Later, in the '80s, I came back to painting, so it came full circle; in fact some recent paintings again reference these monochromes, so I guess that shows that they were an important starting point. The original monochromes explored different materials - wood, metals: lead, copper, etc. - to see how this changed the feel of them.'

Günther Förg





174. Lynn Chadwick, R.A. 1914-2003

First Girl Sitting On Bench

incised with the artist's signature, numbered and

stamped with the Burleighfield foundry mark

'CHADWICK C68 4/9' on the base of the cloak

bronze

99 x 115 x 78 cm (38 $\frac{7}{8}$ x 45 $\frac{1}{4}$ x 30 $\frac{3}{4}$ in.)

Executed in 1988, this work is number 4 from an edition of 9.

Estimate

£220,000-280,000 \$284,000-361,000 €244,000-311,000 ♣

Provenance

Private Collection, Belgium

Exhibited

Bath, Beaux Arts, April 1989 (another example exhibited

and illustrated, p. 15)

Literature

Denis Farr & Éva Chadwick, *Lynn Chadwick Sculptor,*

With a Complete Illustrated Catalogue 1947-1988,

Oxford, 1990, no. C68, p. 334 (another example illustrated)

Denis Farr & Éva Chadwick, *Lynn Chadwick Sculptor,*

With a Complete Illustrated Catalogue 1947-1996, Stroud, 1997,

no. C68, pp. 374 (another example illustrated, p. 375)

Dennis Farr & Éva Chadwick, *Lynn Chadwick. Sculptor:*

With a Complete Illustrated Catalogue 1947-2005, Aldershot,

2006, no. C68, pp. 382 (another example illustrated, p. 383)

Dennis Farr & Éva Chadwick, *Lynn Chadwick Sculptor:*

with a Complete Illustrated Catalogue 1947-2003, Aldershot,

2014, no. C68, pp. 376-377 (another example illustrated)

We are grateful to Dr Sarah Chadwick for her assistance
with the cataloguing of this work.

**‘Now, what can I do in the way of sculpture?
What shapes can I make? [...] How can I use
the human body? What can I do with it?’**

Lynn Chadwick



First Girl Sitting On Bench, 1988, is a culmination of Lynn Chadwick's progressive sculptural practice which has maintained an integral position in British sculpture from the 1950s until today. Instantly recognisable, Chadwick's figures are a defining three-dimensional symbol of post-war British art; Chadwick sought to encompass a new modern aesthetic in a world rebuilding itself after the turmoil of the Second World War. A key member of Herbert Read's 'Geometry of Fear' generation, Chadwick, who had participated in the age-defining *Festival of Britain* in 1951, was selected to represent his country in the *New Aspects of British Sculpture* show at the Venice Biennale in 1952 alongside his artist contemporaries, later winning the International Grand Prix for Sculpture at Venice in 1956 over Alberto Giacometti. Alan Bowness expressed to the Observer in June 1956, in response to Chadwick's exhibition at Venice that year, 'Chadwick has been one of the revelations of the Biennale. This Biennale award marks the emergence of Lynn Chadwick as a figure of international artistic importance' (Alan Bowness, 'The Venice Biennale', *Observer*, 24 June 1956, in Dennis Farr, *Lynn Chadwick*, London, 2003, p. 44).

Thirty-two years after his landmark Venice show, Chadwick was commissioned by the British Council to create a large sculpture for the garden of the British Pavilion in recognition of his incomparable contribution to British art. The artist's *Back to Venice* sculpture, executed and exhibited in the same year as *First Girl Sitting On Bench*, marks a seminal moment in which the artist retrospectively reflected on his sculptural achievements and celebrated the symbols, motifs and techniques which he had honed during his enquiry into sculptural representation. In his *Back to Venice* work, Chadwick depicts two figures, a seemingly male and female sitting beside each other in magisterial stillness. In the present work Chadwick concentrates solely on the female form, experimenting with conveying femininity through the slightness of line, rendered expertly in bronze. Working primarily with single figures or couple formations in his later works, *First Girl Sitting On Bench* is paradigmatic of Chadwick's later sculptural output, whereby the artist had honed his visual language and execution, synthesising his life's work into his regally cloaked forms.

Lynn Chadwick, *Back to Venice*, 1988
bronze, Private Collection

Image: Bridgeman Images
© Lyplatt Studio Ltd



The artist in front of his work
from a Private Collection

Image: Bridgeman Images
© Lypiatt Studio Ltd
© John Hedgecoe/TopFoto



Rigid in stature, as if supported by a geometric skeleton, Chadwick's female figure in the present work appears to be wearing armour-like garments, bridging the gap between Henry Moore's 1940s drapery in his *Shelter Drawings* and the progressive cubist abstraction of the European milieu. Capturing the contemporary zeitgeist of artistic rebellion after World War Two, Chadwick's figures are animated although static, appearing upright, alert and contemplative. Gazing out serenely, Chadwick's figure is executed in a figurative abstract style and cast in bronze, a medium which the artist began utilising in the late 1950s. Creating his own unique technique of constructing metal frames for his figures, Chadwick would fill the varying planes with stolit, a medium applied like plaster to his skeletal frames. Cast in bronze, Chadwick worked first hand on these sculptural works at his foundry at Lypiatt Studio in Gloucestershire. In the present work we see exquisite areas of ribbed definition and organic folds to the body of the female figure, created with a French plasterer's comb which has been pulled through the stolit to produce body and movement through her corset-like waist. Working the sculpture intensely from the inside out, Chadwick remarked 'the iron frames of

the construction still delineate the mass and act as lines of tension' (the artist's statement for *The New Decade*, Museum of Modern Art, New York, 1955).

Synthesising his artistic vocabulary in his later work and distilling shape and form to a geometric purity, Chadwick's later figures are triangular in essence, their shoulders atop with a pyramid-like head with the shape reflected in their tessellated triangular body armour and the slope of their shoulders and cloaks. Evident in the present work and emphasised by the seated nature of the female figure, as the art critic Ken Johnson notes, 'In the 1950s [Chadwick] developed a spiky vocabulary of skeletal lines and rough planes organized into generalized images of people or animals that evoked feelings of pain, rage and fear' (Ken Johnson, 'Lynn Chadwick, a Sculptor, Is Dead at 88,' *The New York Times*, 4 May 2003). Conveying the lively essence of his static figures through the heavy medium of bronze, Chadwick asserted 'The important thing in my figures is always the attitude- what the figures are expressing through their actual stance. They talk, as it were, and this is something a lot of people don't understand' (the artist, in *Barrie Gavin Interviews*, HTV West, 1991).

Δ **175. Glenn Brown** b. 1966

The Organ Grinder

signed and dated 'Glenn Brown '09' on the base

oil and acrylic on metal armature

sculpture 95 x 75.2 x 61.7 cm (37³/₈ x 29⁵/₈ x 24¹/₄ in.)

overall 212.2 x 107.9 x 87.2 cm (83¹/₂ x 42¹/₂ x 34³/₈ in.)

Executed in 2009.

Estimate

£250,000-350,000 \$323,000-452,000 €278,000-389,000 ♣

Provenance

Galerie Max Hetzler, Berlin

Private Collection, The Netherlands (acquired from the above)

Exhibited

London, Gagosian Gallery, *Glenn Brown*,

15 October - 27 November 2009

Budapest, Ludwig Muzeum, *Glenn Brown (survey)*,

6 February - 11 April 2010

Geneva, Gagosian Gallery, *Glenn Brown:*

Etchings and Sculpture, 9 June - 23 July 2011

‘We trawl art history around with us whether we like it or not. There’s no escape – but it’s not really a prison.’

Glenn Brown





Jean Fautrier, *The Jewess*
(from the series 'Otages'), 1943
oil on canvas, Musée d'Art,
Moderne de la Ville de Paris
Image: Bridgeman Images
© DACS, 2018.



One of the country's most influential contemporary artists, 2000 Turner-prize nominee Glenn Brown continues to challenge and celebrate the palpable potential of oil paint. A 'sculpture made of brush-marks', *The Organ Grinder*, 2009, transforms paint into performance – a canvas surface extracted and grappled into a battered, viscous mass. One of the original Young British Artists, Brown has achieved international acclaim through his provocative defiance of convention – yet, this is precisely what the London-based artist's oeuvre is founded upon. With its tussled form and lumpen texture, *The Organ Grinder* appears to have literally 'trawled' through an immense history of art, and emerges, now, dishevelled and entirely unfettered.

Whilst Brown's sculptures are scarcer than his painted works, they remain central to his artistic practice. The inspiration for Brown's *The Organ Grinder* originates from an unknown work by the Camden Town painter, Walter Sickert. In the early twentieth century, Sickert advocated the use of a 'heavily clogged brush' and a vibrant camaïeu painting technique to generate expressive tonal contrasts. In the present work we find tinctures of Sickert's emerald, cobalt and viridian green; lashings of rose pink and crimson, ripped from their painterly surface and translated into a colourful heap – a poke at Sickert's proclamation in 1914 that 'thick oil-paint is the most undecorative matter in the world' (Walter Sickert, quoted in *25 June 1914, Walter Sickert: The Complete Writings on Art*, p. 383).

Brown's sculptural painting also pays homage to the visceral, impasto works of the School of London artist, Frank Auerbach. Brown's ravaged monument is a testament to the artist's desire to push and reconfigure the boundaries of the medium; his paint assumes a life of its own and inserts itself within the viewer's space. The brutalised structures of Brown's 'three-dimensional paintings' are also analogous to the Art Brut, or 'rough art' style of Jean Fautrier's *Hostage* series. Documenting the ruthless cruelty inflicted upon French prisoners under the Nazi Regime, Fautrier's *Head of a Hostage*, 1944, depicts an anonymous head – scored, thumbled and scraped to suggest mutilated flesh. Brown's thrashed creature, as the artist himself mentions in an interview, is a 'manifestation' of this raw, highly emotive aesthetic.

The work's title, *The Organ Grinder*, is inherently ambiguous, denoting both 'a street musician' and 'a person in control of another' – a double-entendre which refers, more broadly, to the subversion and appropriation which exists at the core of Brown's artistic project. Ultimately, Brown creates a work which is at once fluid and tactile, and celebrates the potentiality of its own medium. Embellishing and engulfing pre-existing bronze sculptures in elaborately thick layers of paint, Brown brings his structures to the very brink of collapse, representing 'the internal world of the figure...as if a figure is turned inside out and the mental and physical become mixed up' (Glenn Brown, quoted in 'Conversation between: Glenn Brown & Bice Curiger', *Glenn Brown*, exh. cat., Foundation Van Gogh, Arles, 2016, p. 66).

176. Tony Cragg b. 1949

Antler

corten steel

99.8 x 78 x 73.9 cm (39¼ x 30¾ x 29⅞ in.)

Executed in 2015.

Estimate

£120,000-180,000 \$155,000-232,000 €133,000-200,000 ₺ ₣

Provenance

GaleriArtist, Istanbul

Acquired from the above by the present owner

‘If you’ve got a piece of music in front of you, you have rhythm, harmony, pitch and certain criteria that make a melody. There are similar criteria and concepts around sculpture. Longevity is a quality of material and so in a sense material is a good bridge through time. It is a way of leaving a relatively lasting and durable message in time.’

Tony Cragg



177. Urs Fischer b. 1973

Chagall

polyurethane foam, nails, spray enamel, acrylic paint,
filler, polyurethane glue, electric motor, aluminium,
control unit, battery and cables
229 x 77 x 142.3 cm (90 $\frac{1}{8}$ x 30 $\frac{3}{8}$ x 56 in.)
Executed in 2006.

Estimate

£60,000-80,000 \$77,400-103,000 €66,600-88,800 ₺

Provenance

Gavin Brown's Enterprise, New York
Private Collection, USA
Sotheby's, London, 12 October 2012, lot 39
Acquired at the above sale by the present owner

Exhibited

Texas, Blaffer Gallery, The Art Museum of the University
of Houston, *Mary Poppins*, 13 May 2006 - 8 May 2006
New York, New Museum, *Urs Fischer Shovel in a Hole*,
28 October 2009 - 24 January 2010,
pp. 252 - 253, 457 (illustrated, pp. 252-253)
Los Angeles, The Museum of Contemporary Art, *Urs Fischer*,
21 April - 19 August 2013, pp. 450-451, 599 (illustrated, p. 450)

Through his far-reaching interventions and complex creations that defy categorisation, Urs Fischer has established himself as one of the most influential artists of his time. Drawing on Marcel Duchamp's profound notion of the readymade, the present work, executed almost a century after the Dada artist's experimentations, is exemplary of Fischer's imitable ability to transform everyday objects into dimensional compositions.

Inherently contradictory, *Chagall* transforms an object of apparent stability into a vulnerable and non-functional object. The wooden plank supported by a life-size ladder appears robust, however, the sculpture is carved from polyurethane foam and is further undermined by the motorised propeller affixed to the plank which causes the work to shake.

Through the mobile structure, Fischer deceives our perception, questioning our fundamental understanding of physics and transforming it into a poetical device.

A nod to Marc Chagall's painterly concern with the biblical Jacob's Ladder, in *Chagall* the central structure extends toward heaven, evoking the holy symbol of transcendence. Elucidating his fascination with uncovering the influences of fellow artist's Fischer notes 'I did not know what to do with Chagall, I never connected' ('Urs Fischer', *Alaine L Kann Interviews*, New York, 1 February 2015, online). Characteristically interrogating the endless possibilities of materials and objects, Fischer instils the present work with material, symbolic and kinetic dimensionality.

**'Artwork is brutal for so many people.
They let it happen to them, but it's brutal.
I like the idea of an artist as somebody
who works.'**

Urs Fischer



178. Cindy Sherman b. 1954

Untitled #447

signed, numbered and dated 'Cindy Sherman 4/6 2005'

on a label affixed to the reverse

c-print

121.2 x 182.9 cm (47¾ x 72 in.)

Executed in 2005, this work is number

4 from an edition of 6.

Estimate

£150,000-200,000 \$194,000-258,000 €167,000-222,000

Provenance

Metro Pictures Gallery, New York

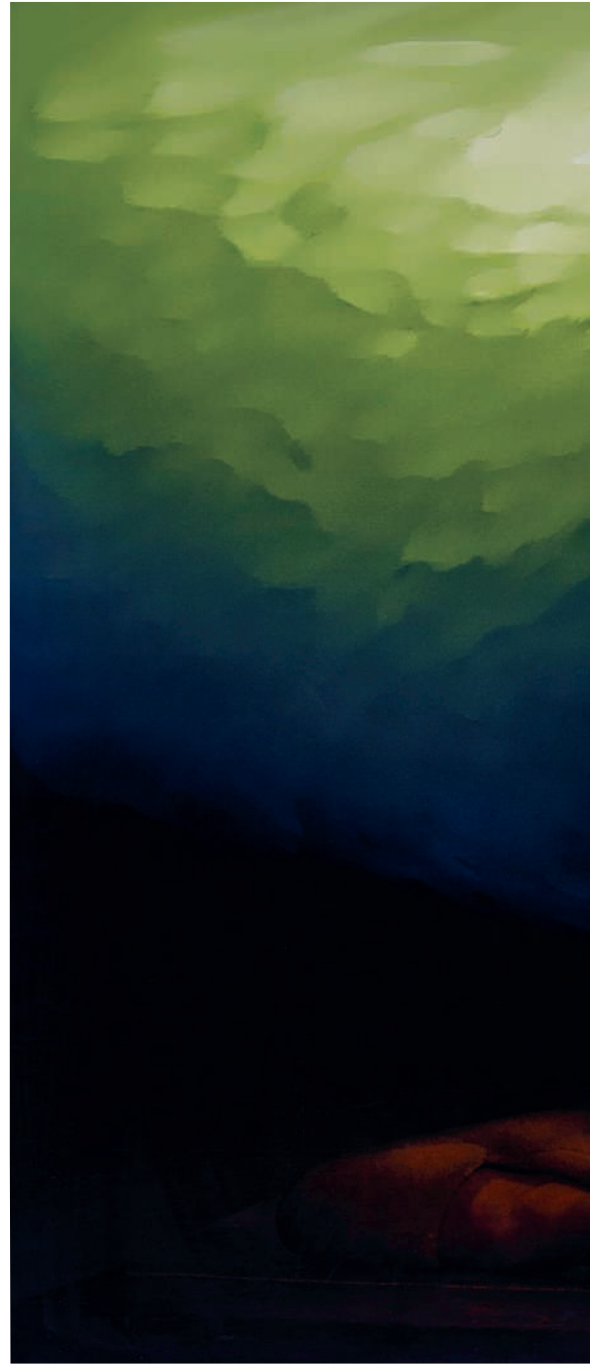
Acquired from the above by the present owner

Commenced in 2003, Cindy Sherman's *Clowns* series is a cogent progression of the artist's interest in disguise, and her concern with portraiture. The first body of her work to be shot with a digital camera. In the present work Sherman continues the dialogue confronted in her profound *History Portraits* and *Film Stills*.

With the digitally rendered background evoking circus posters, the *Clowns* simultaneously represent several mental states, from impersonation and hysterical passion to tragedy. Heightening the psychedelic image through her whimsical use of colour, Sherman intensifies the somewhat familiar yet unidentifiable character. In place of the stereotypical clown, Sherman has constructed a series of characters who take on different emotions; wicked, disturbed, cruel and lustful, they are 'intense, with a nasty side or an ugly side, but also with a real pathos' (Cindy Sherman, quoted in Betsy Berne, 'Studio: Cindy Sherman', *Tate Arts and Culture*, 5, May/June 2003, p. 38).

Commenting on the series, Sherman notes 'I'd been going through a struggle, particularly after 9/11; I couldn't figure out what I wanted to say. I still wanted the work to be the same kind of mixture – intense, with a nasty side or an ugly side, but also with a real pathos about the characters – and [clowns] have an underlying sense of sadness while they're trying to cheer people up. Clowns are sad, but they're also psychotically, hysterically happy' (Cindy Sherman, quoted in Betsy Berne, 'Studio: Cindy Sherman', *Tate Magazine Arts and Culture*, 5, May/June 2003).

An important work by the master of portraiture, *Untitled #447* is exemplary of the artist's profound ability to address the troubled relationship between superficial appearance and inner psychology.







‘The clown is not about actuality. It’s the opposite, it’s of appearance; it’s a symbol. And the cloud, all it is is appearance; it’s moisture and air. Now this isn’t very interesting to me to break the thing down that way, but really, the two objects are immaterial realities. One in the fabric of nature and the other in the fabric of humankind, but both functioning exclusively through appearance. They have no other life. So that was how they came together.’

Roni Horn

179. **Roni Horn** b. 1955

Clowd and Cloun (Gray)

c-print, in 6 parts

each clowd

68 x 88.8 cm (26¾ x 34⅞ in.)

each cloun

68.5 x 68.5 cm (26⅞ x 26⅞ in.)

Executed in 2000-01, this work is number 3 from an edition of 4.

Estimate

£30,000-50,000 \$38,700-64,500 €33,300-55,500

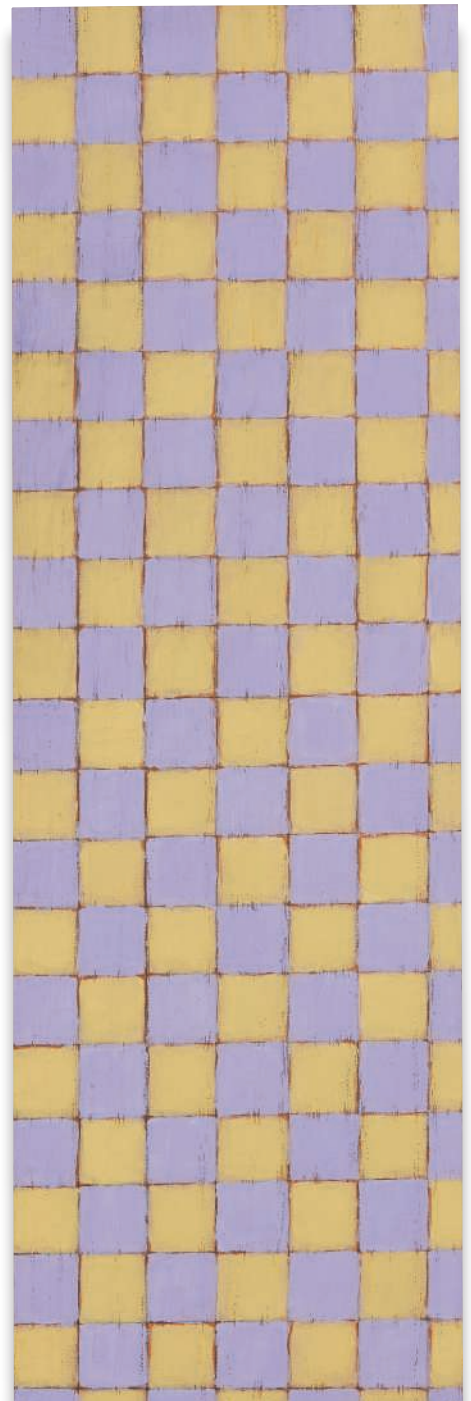
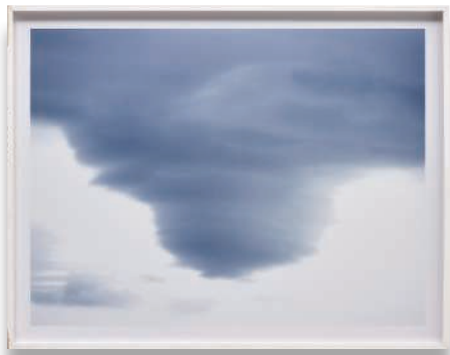
Provenance

Matthew Marks Gallery, New York

Private Collection, Switzerland

Sotheby's, New York, 11 May 2006, lot 446

Acquired at the above sale by the present owner



Property from a Distinguished Private Collection

180. Sherrie Levine b. 1947

Small Check: 3
signed with the artist's initials, numbered
and dated 'SL 3 1999' on the reverse
duo oil on oak
51.4 x 16.5 cm (20¼ x 6½ in.)
Executed in 1999.

Estimate
£40,000-60,000 \$51,600-77,400 €44,400-66,600 ±

Provenance
Paula Cooper Gallery, New York
Marvin Ross Friedman & Co., Miami
Private Collection

181. Kelley Walker b. 1969

Untitled

signed and dated 'Kelley Walker 2007' on the reverse
four-colour process silkscreen with
newspaper collage on canvas
122.3 x 244.2 cm (48½ x 96½ in.)
Executed in 2007.

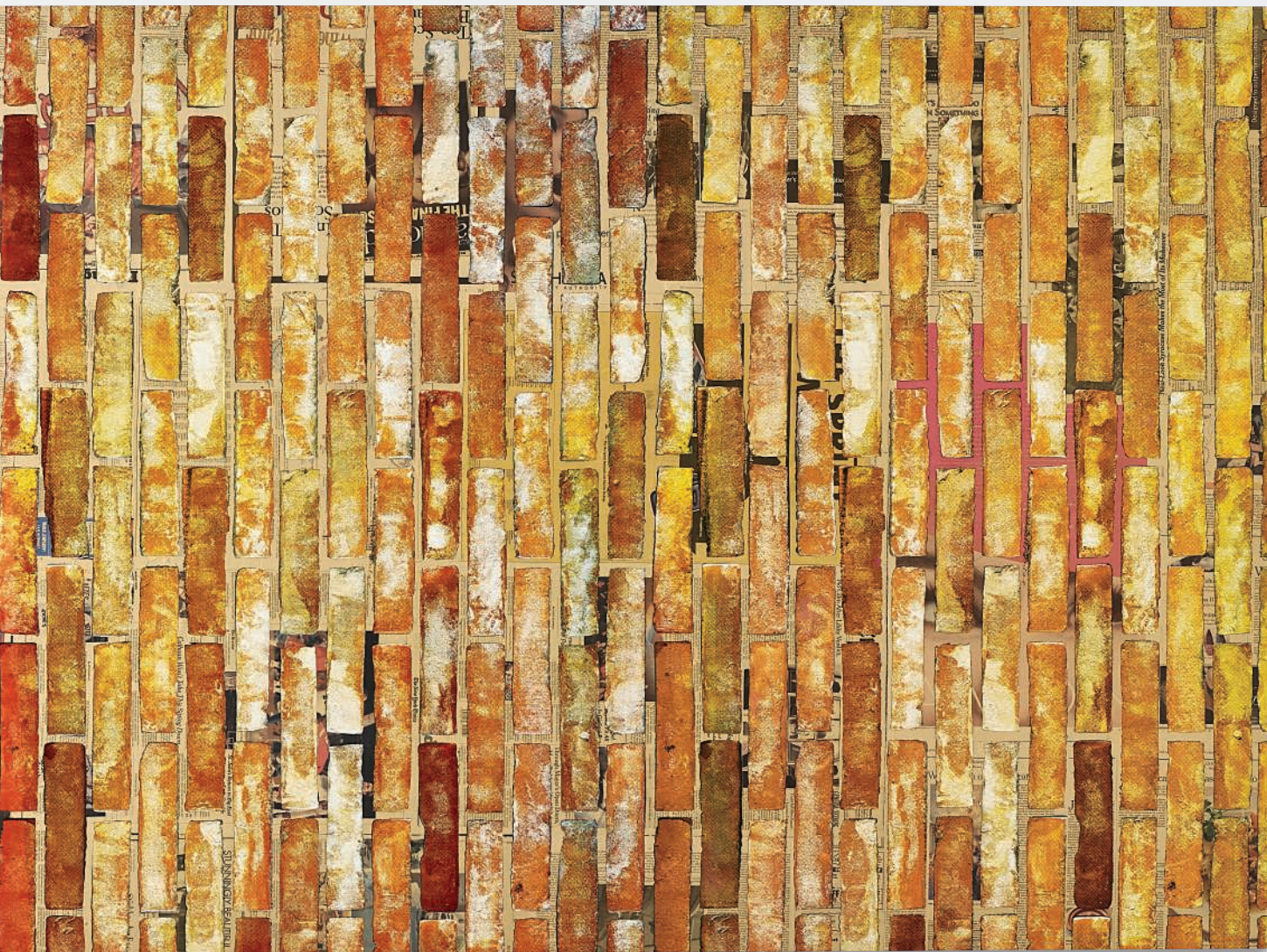
Estimate

£100,000-150,000 \$129,000-194,000 €111,000-167,000

Provenance

Galleria Massimo de Carlo, Milan
Acquired from the above by the present owner







Property Sold to Benefit The Yorkshire Sculpture Park

Lots 182–205

Yorkshire Sculpture Park (YSP) was established in 1977. At that time there was not a huge amount of public or private support for contemporary sculpture. Over the following decades there has, however, been quite a revolution in terms of enthusiasm for and recognition of sculpture, and YSP has played a significant role in this hard fought battle.

From a single start up grant of £1000 over four decades ago, YSP has gone on to achieve national and international acclaim and now attracts 500,000 visitors a year. One of several important achievements has been to reunite the historic 18th century landscape of the Bretton Estate, opening up public access to 500 acres of land and creating a unique location for contemporary art. Investment in new galleries and the restoration of historic buildings has also extended opportunities for artists and curators, providing a unique opportunity for interaction between indoor and outdoor displays.

YSP's driving purpose for 40 years has been to ignite, nurture and sustain interest in and debate around contemporary sculpture, especially with those for whom participation is not habitual or familiar. It enables open access to art, situations and ideas, and continues to re-evaluate and expand the approach to considering the role art can play and its relevance in society.

The incomparable combination of art, nature and a powerful 'spirit of place' provides an amazing cultural experience. We constantly strive to support excellence and innovation and to deliver great art for everyone, including supporting 45,000 people each year through YSP's learning programme. This innovative work develops ability, confidence and life aspiration in participants. On any given day a visit to YSP will reveal at least one major exhibition and a number of smaller ones, site specific projects by James Turrell, Sol LeWitt, Andy Goldsworthy, David Nash and others, and an eclectic collection of sculptures sited throughout the

500 acres of the estate, including a cluster of monumental works by Henry Moore across the undulating parkland and Barbara Hepworth's *Family of Man* on a hillside overlooking the Yorkshire landscape from which she drew inspiration. Since its inception YSP has provided support for young and emerging artists through a vibrant programme of residencies and it is also very likely visitors will observe them working in the landscape or workshops, developing their practice and providing an important interaction with the public. Our relationship with artists has been and remains the touchstone and key to our development and success, and over the years we have worked with over 1000 from more than 40 countries.

The aim of this auction is to raise funds to help secure future support for artists at YSP through residencies, projects and exhibitions. All those involved in the auction have worked or exhibited at YSP and we are grateful to them, their estates and foundations for their generous help and support. Phillips has been a great partner to work with, providing solid professional help and advice, along with enthusiasm for the project, in particular Miety Heiden, Deputy Chair and Head of Private Sales. Staff at YSP have worked tirelessly with Phillips to develop the project and we are also grateful for the support of our Trustees, in particular Maria de Peverelli, who has been instrumental in bringing this project to fruition.

The range of works in this sale reflects the goodwill and understanding YSP has established with artists over many years. Purchasing these works through the auction will not only result in acquiring an exquisite work, but will directly contribute to the essential financial support YSP gives to artists and will validate the generosity of the artists and their belief in the work that we do.

Peter Murray CBE



Property Sold to Benefit The Yorkshire Sculpture Park

182. KAWS b. 1974

Untitled

signed and dated 'KAWS.. '18' on the reverse

acrylic on canvas

diameter 101.6 cm (40 in.)

Painted in 2018.

Estimate

£100,000-150,000 \$129,000-194,000 €112,000-167,000 ₪

Provenance

Gifted by the artist



Property Sold to Benefit The Yorkshire Sculpture Park

183. Tony Cragg b. 1949

Mixed Emotions

incised with the artist's signature and
stamped with the Schmäke Düsseldorf
foundry mark 'Tony Cragg' lower edge
bronze
200 x 82 x 76 cm (78¾ x 32¼ x 29⅞ in.)
Executed in 2011.

Estimate

£200,000-300,000 \$258,000-387,000 €222,000-333,000 ♣

Provenance

Gifted by the artist

'If you've got a piece of music in front of you, you have rhythm, harmony, pitch and certain criteria that make a melody. There are similar criteria and concepts around sculpture. Longevity is a quality of material and so in a sense material is a good bridge through time. It is a way of leaving a relatively lasting and durable message in time.'

Tony Cragg



Property Sold to Benefit The Yorkshire Sculpture Park

184. Barry Flanagan 1941-2009

Handstand in Aid of Millennial Blessings

incised with the artist's monogram, number and stamped by
Dublin Art Foundry 'F AC /3 ' on the edge of the base
bronze

81 x 36.2 x 36.2 cm (31 $\frac{7}{8}$ x 14 $\frac{1}{4}$ x 14 $\frac{1}{4}$ in.)

Executed in 1999, this work is an artist's proof
from an edition of 8 plus 3 artist's proofs.

Estimate

£60,000-80,000 \$77,400-103,000 €66,600-88,800 ♣

Provenance

The Estate of Barry Flanagan

Courtesy Plubronze Ltd and Waddington Custot

Exhibited

London, Waddington Galleries, *Barry Flanagan:*

Seeing Round Corners, 21 February - 24 March 2001,
no. 99 (another example exhibited and illustrated, p. 97)

Salzburg, Galerie Thaddaeus Ropac, *Barry Flanagan*,
14 February - 6 April 2002 (another example exhibited)

New York, Paul Kasmin Gallery, *Barry Flanagan: Sculptures*,
12 February - 13 March 2004 (another example exhibited)

Salzburg, Kunstraum Deutsche Bank,
Barry Flanagan: Sculptures, 28 July - 31 August 2007
(another example exhibited)

Salisbury, New Arts Centre, *Barry Flanagan: Hare Coursed*,
16 May 2009 - 6 Sep 2009 (another example exhibited)

London, Waddington Galleries, *Barry Flanagan:*
Works 1966-2008, 17 March - 17 April 2010, no. 20
(another example exhibited and illustrated, p. 61)

London, Waddington Custot, *Two Pataphysicians. Flanagan*
and Miró, 8 October - 8 November 2014, no. 27, pp. 70 and
87 (another example exhibited and illustrated, p. 71)

London, Fortnum and Mason, Fortnum's X Frank AW16, 2016,
no. 24, p. 39 (another example exhibited and illustrated)

Literature

The Hare is Metaphor, exh. cat., Paul Kasmin Gallery,
New York, 2018, p. 107 (another example illustrated)



185. Nigel Hall b. 1943

Clerestory

brass

82.7 x 60 x 89.8 cm (32½ x 23⅝ x 35⅜ in.)

Executed in 1989.

Estimate

£20,000-30,000 \$25,800-38,700 €22,200-33,300 ♦

Provenance

Gifted by the artist





Property Sold to Benefit The Yorkshire Sculpture Park

186. Lynn Chadwick, R.A. 1914-2003

Beast III (Sitting Lion)

incised with the artist's number and the Pangolin foundry mark 'C95C 2/9' lower edge

bronze

40.5 x 10 x 20 cm (15 $\frac{7}{8}$ x 3 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in.)

Executed in 1990, this work is number 2 from an edition of 9.

Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,200 ♠

Provenance

Courtesy of Lypiatt Studio Ltd.

Literature

Dennis Farr and Éva Chadwick, *Lynn Chadwick: Sculptor. With a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, no. C95C, pp. 390, 452 (another example illustrated, p. 391)

187. Henry Moore 1898-1986

Column

incised with the artist's signature and
number 'Moore 6/6' reverse lower edge
bronze

16.7 x 9.8 x 7 cm (6 $\frac{5}{8}$ x 3 $\frac{7}{8}$ x 2 $\frac{3}{4}$ in.)

Conceived in 1973 and cast circa 1980, this work is
number 6 from an edition of 6 plus 1 artist's proof.

Estimate

£20,000-30,000 \$25,800-38,700

€22,200-33,300 ♣

Provenance

Courtesy of the Henry Moore Foundation Enterprises

Exhibited

London, Gagosian Gallery, *Henry Moore:
Wunderkammer - Origin of Forms*, 9 February -
2 April 2015, pp. 77, 81 (exhibited and illustrated)

Literature

Alan Bowness ed., *Henry Moore: Complete
Sculpture 1964-1973*, London, 1977, cat. no. 639
(another example illustrated, p. 64)



188. David Nash b. 1945

Small Black Column

incised and numbered 'David Nash 2/6' lower edge
bronze

42 x 16.5 x 12.5 cm (16½ x 6½ x 4⅞ in.)

Executed in 2018, this work is number 2
from an edition of 6 plus 2 artist's proofs.

Estimate

£12,000-15,000 \$15,500-19,400 €13,300-16,700 ♣

Provenance

Gifted by the artist





Property Sold to Benefit The Yorkshire Sculpture Park

189. Richard Long b. 1945

Untitled

signed and dated 'Richard Long 2010' on the reverse
China clay and River Avon mud on
driftwood with rusted nails
7 x 72.5 x 2.7 cm (2¾ x 28½ x 1⅛ in.)
Executed in 2010.

Estimate

£8,000-12,000 \$10,300-15,500 €8,900-13,300 ♣

Provenance

Gifted by the artist

Property Sold to Benefit The Yorkshire Sculpture Park

190. Kenneth Armitage 1916-2002

Tall Oak (nobbles)

incised with the artist's initials,
numbered and dated 'KA 1980/81 (Z4)' lower edge
bronze
61 x 44 x 28 cm (24 x 17¾ x 11 in.)
Executed in 1980-81.

Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,200 ♣

Provenance

Kenneth Armitage Foundation

Exhibited

Leeds, The Tetley, *Refinding Jessie Flood-Paddock with Kenneth Armitage*, 6 May - 30 July 2017, pp. 34, 40 (illustrated)

Literature

Alan Bowness, Tamsyn Woolcombe, Kenneth Armitage, eds., *Kenneth Armitage: Life and Work*, London, 1997, pp. 121-122 (illustrated)
James Scott, *The Sculpture of Kenneth Armitage*, London, 2016, no. 252, pp. 72, 177 (illustrated)



Property Sold to Benefit The Yorkshire Sculpture Park

191. Sir Anthony Caro 1924-2013

Dream of the Nile

brass

76.4 x 104 x 48.2 cm (30 $\frac{1}{8}$ x 40 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in.)

Executed in 1988-90.

Estimate

£50,000-80,000 \$64,500-103,000 €55,500-88,800 ♠

Provenance

Courtesy of Barford Sculpture, London

Literature

Dieter Blume, *Anthony Caro, Catalogue Raisonné*, vol. X, Cologne, 1994, no. 2140, p. 4 (illustrated, p. 140)





Property Sold to Benefit The Yorkshire Sculpture Park

192. Henry Moore 1898-1986

Four Figures Seated and Standing
signed and dated 'Moore '79' lower right
washed charcoal on lightweight wove paper
18.5 x 22.8 cm (7¼ x 8⅞ in.)
Executed in 1979-80.

Estimate

£20,000-30,000 \$25,800-38,700 €22,200-33,300 ▲

Provenance

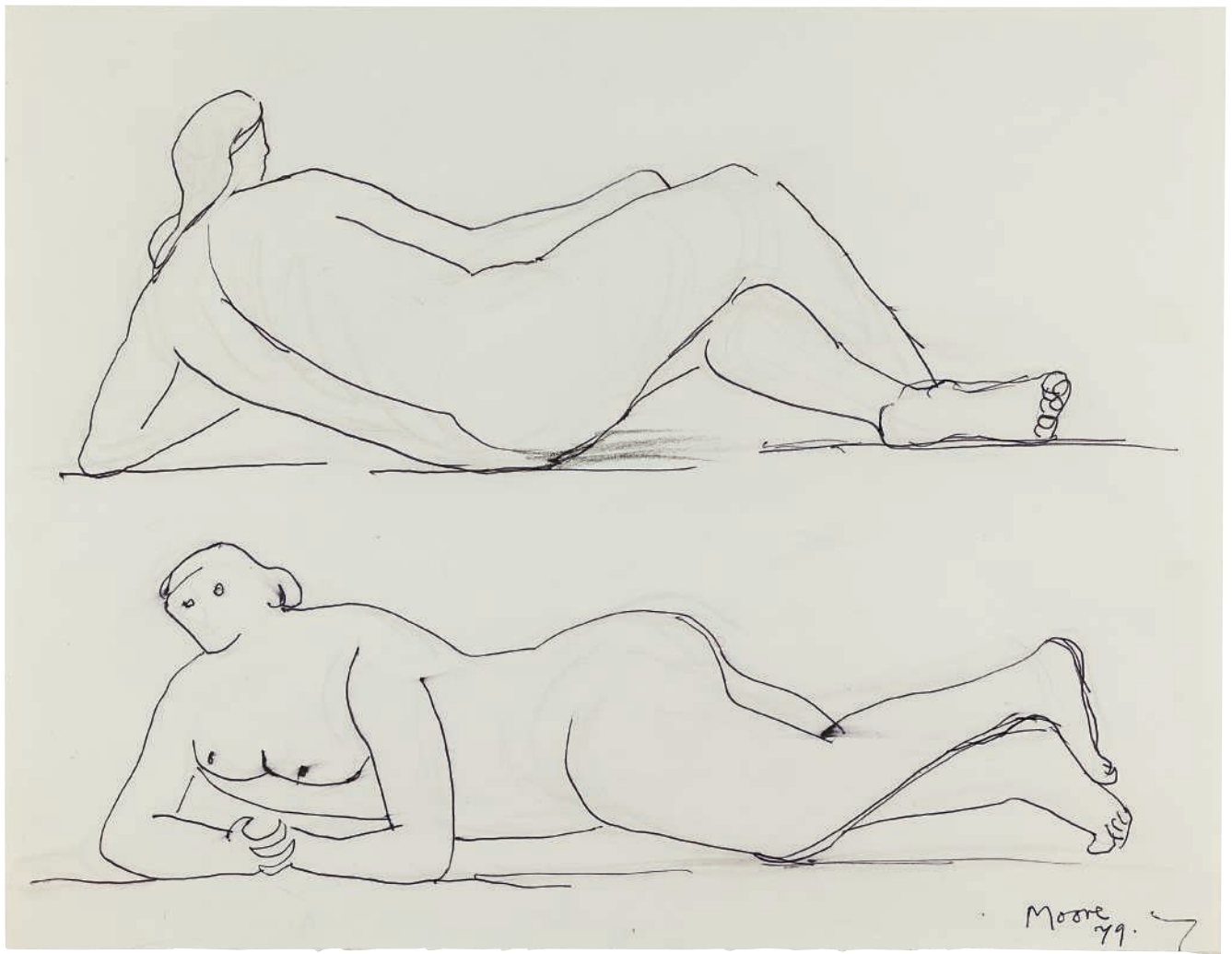
Courtesy of the Henry Moore Foundation Enterprises

Exhibited

London, Gagosian Gallery, *Henry Moore: Wunderkammer - Origin of Forms*, 9 February - 2 April 2015, p. 152 (illustrated)

Literature

Ann Garrould, ed., *Henry Moore Complete Drawings*
1977-81, vol. 5, London, 1994,
no. AG 80.55 HMF 80 (2), p. 93 (illustrated)



Property Sold to Benefit The Yorkshire Sculpture Park

193. Henry Moore 1898-1986

Two Reclining Figures

signed and dated 'Moore '79' lower right
ballpoint pen and chalk on toned wove paper
24 x 31.3 cm (9½ x 12¾ in.)
Executed in 1979.

Estimate

£22,000-30,000 \$28,400-38,700 €24,400-33,300 ▲

Provenance

Courtesy of the Henry Moore Foundation Enterprises

Exhibited

London, Gagosian Gallery, *Henry Moore: Wunderkammer - Origin of Forms*,
9 February - 2 April 2015, pp. 147 (illustrated)

Literature

Ann Garrould, ed., *Henry Moore Complete Drawings 1977-81*, vol. 5, London, 1994,
no. AG 79.136 HMF 79 (116), p. 72-73 (illustrated)



Property Sold to Benefit The Yorkshire Sculpture Park

194. David Hockney b. 1937

Margaret Hockney
signed and dated 'David Hockney '08' lower right;
further numbered '7/12' lower left
inkjet printed computer drawing on paper
image 111.8 x 74.8 cm (44 x 29½ in.)
sheet 124.5 x 85.1 cm (49 x 33½ in.)
Executed in 2008, this work is number 7
from an edition of 12.

Estimate

£12,000-15,000 \$15,500-19,400 €13,300-16,700 ♠

Provenance

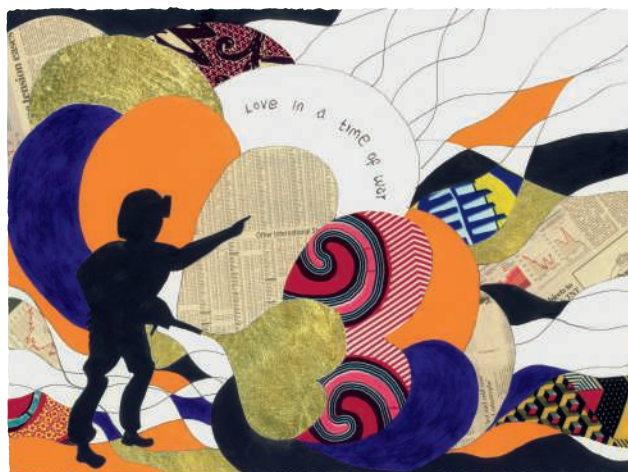
Courtesy of the artist and Annely Juda Fine Art

Exhibited

Belfast, Metropolitan Arts Centre, *David Hockney: I draw, I do*, 19 August 2016 - 16 October 2016
(another example exhibited)



(i)



(ii)



(iii)



(iv)



(v)

Property Sold to Benefit The Yorkshire Sculpture Park

195. Yinka Shonibare MBE b. 1962

Five works: (i) *Love In a Time of War I*; (ii) *Love In a Time of War II*; (iii) *Love In a Time of War III*; (iv) *Love In a Time of War IV*; (v) *Love In a Time of War V*
each signed and dated lower edge
each digital print with gold leaf on
Somerset Velvet 330gsm paper
each 48.5 x 66 cm (19½ x 25¾ in.)
Executed in 2015, these works are from
an edition of 20 plus 5 artist's proofs.

Estimate

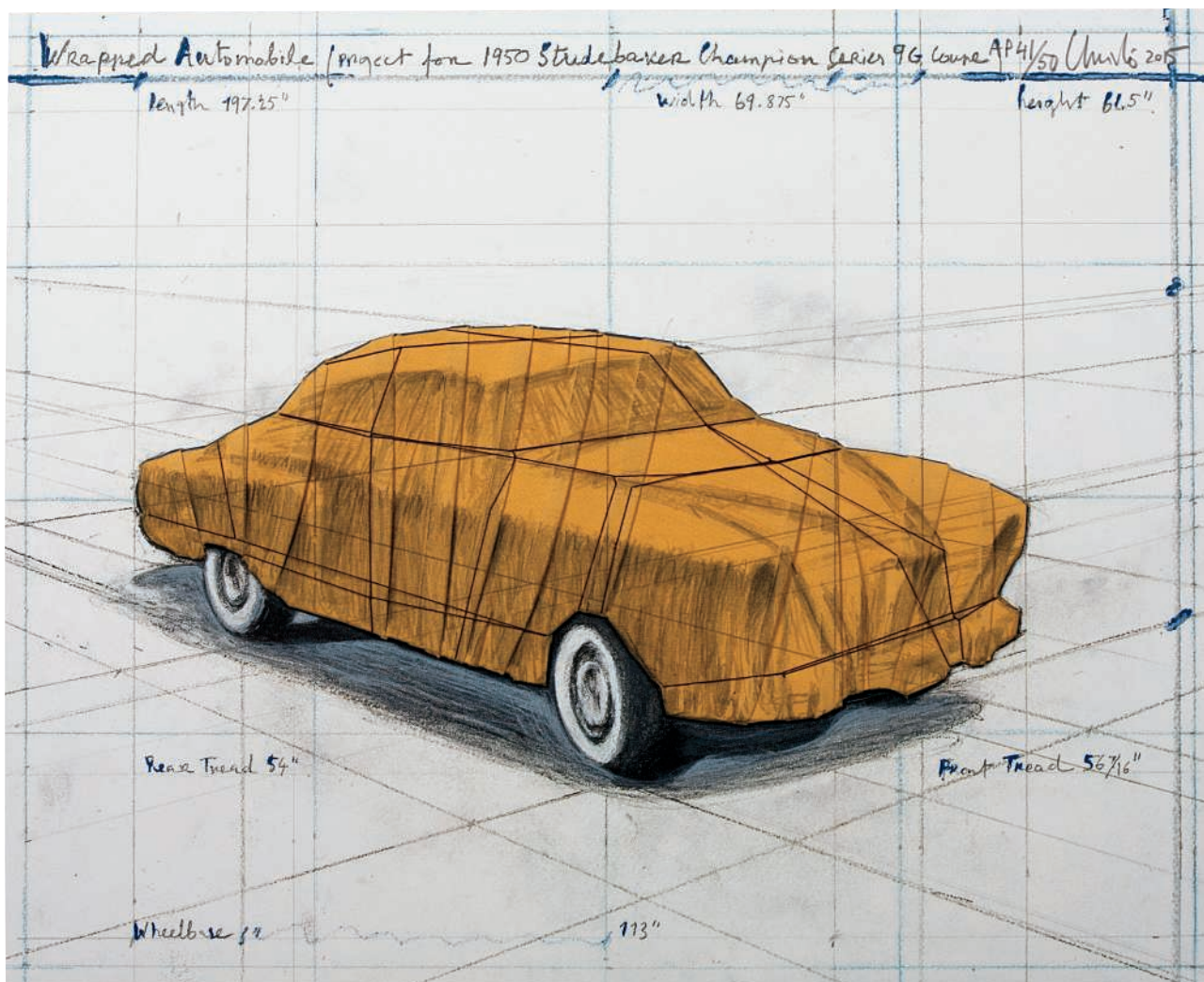
£4,000-6,000 \$5,200-7,700 €4,400-6,700 ♣

Provenance

Gifted by the artist

Exhibited

London, Royal Academy of Arts, *Summer Exhibition*, 6 July - 14 September 2015 (another example exhibited of each)



Property Sold to Benefit The Yorkshire Sculpture Park

196. Christo b. 1935

Wrapped Automobile

(Project for 1950 Studebaker Champion Series 9G Coupe)

signed, titled, numbered and dated

"Wrapped Automobile (Project for 1950 Studebaker Champion Series 9G Coupe" HC 9/10 Christo 2015' upper edge lithograph and collage of cloth,

cardstock and thread on Somerset Satin paper

43.2 x 53.3 cm (17 x 20 7/8 in.)

Executed in 2015, this work is number 9 of 10 hors commerce copies from an edition of 200 plus 10 hors commerce copies and 50 artist's proofs, published by Landfall Press, Santa Fe, New Mexico, USA.

Estimate

£4,500-6,500 \$5,800-8,400 €5,000-7,200 ± ♣

Provenance

Gifted by the artist

197. Alfredo Jaar b. 1956

I Can't Go On, I'll Go On
neon on metal frame
100 x 100 cm (39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)
Executed in 2016, this work is unique.

Estimate

£20,000-30,000 \$25,800-38,700 €22,200-33,300 ♣

Provenance

Gifted by the artist





198. Jaume Plensa b. 1955

Study for Julia

incised with the artist's monogram and
numbered 'JP 4-8' on the reverse of the base
bronze

57 x 15 x 24 cm (22½ x 5⅞ x 9½ in.)

Executed in 2017, this work is number
4 from an edition of 8.

Estimate

£50,000-70,000 \$64,500-90,300 €55,500-77,700 ♠

Provenance

Gifted by the artist

199. Magdalena Abakanowicz 1930 - 2017

Bird 2

incised with the artist's monograph, signature and date
'M. ABAKANOWICZ 2008' on the edge of the base
wood, steel, burlap and resin

200 x 280 x 175 cm (78¾ x 110¼ x 68⅞ in.)

Executed in 2008.

Estimate

£40,000-60,000 \$51,600-77,400 €44,400-66,600 ♠

Provenance

Courtesy of Galerie Scheffel, Germany and
the Estate of Magdalena Abakanowicz



Property Sold to Benefit The Yorkshire Sculpture Park

200. **Joan Miró** 1893-1983

Jeune Fille au Long Cou

signed and numbered 'Miró 3/6' on the back
bronze with a bronze and light grey-green patina
64.3 x 17 x 14.5 cm (25 $\frac{3}{8}$ x 6 $\frac{3}{4}$ x 5 $\frac{3}{4}$ in.)
Conceived in 1981 and cast in 1986,
this work is number 3 from an edition of 6.

Estimate

£100,000-150,000 \$129,000-194,000
€111,000-167,000 ♣

Provenance

Courtesy of the Successió Miró

Exhibited

Palma de Mallorca, Pelaires Centre Cultural
Contemporani, *Lluna Miró: Un Segle*, 1993, p. 36-37
(another example exhibited and illustrated)

Søllerød, Gammel Holtegaard Museum,
Mallorca fra Miró til i dag, 1995, p. 37
(another example exhibited and illustrated)
London, Simon Dickinson Ltd., *Eight Sculptures*
by Joan Miró, 29 January - 1 April 2015
Wakefield, Yorkshire Sculpture Park, *Miró:*
Sculptor, 17 March 2012 - 6 January 2013, pp. 96, 158
(another example exhibited and illustrated, p. 97)

Literature

Pere A. Serra, *101 escultures a la Valle de Sóller*,
Palma de Majorca, 1995, p. 81 (another example illustrated)
Franco Basile, *Joan Miró*, Bologne, 1997,
p. 223 (another example illustrated)
Emilio Fernández Miró & Pilar Ortega Chapel,
Joan Miró Sculptures. Catalogue raisonné 1928 - 1982,
Le Coudray, 2006, no. 377, p. 350
(another example illustrated)
Joan Punyet Miró and Joan Gardy Artigas, *Ceramics*,
1941 - 1983, *Catalogue Raisonné* (ceramic version)

In the 1940's, following a major retrospective of his work, Joan Miró embarked on a perennial journey of sculptural discovery, which would grow to become as prominent and important to Miró's artistic oeuvre as his paintings. Miró's exploration into the tangible realm of sculpture enabled him to expand beyond the confines of the two-dimensional picture plane, such that he could finally construct, and truly immerse himself in, a mystical world beyond the limitations of the canvas, a seemingly natural progression for the artist.

The present works are three-dimensional representations of the recurring oneiric forms that lurk amongst the artist's paintings. Miró's incorporation of these archetypal themes and figures within his sculpture - namely the familiar tear-drop shaped negative space of *Femme sur la place d'un cimetière*, and *Maternité's* unmistakable abstract figuration of the female form - confirms that, perhaps subconsciously, his paintings constitute the foundation of his distinctive sculptural language. The Catalan artist recognised an organic evolution in his sculptural development: 'my vocabulary of

forms... did not come to me all at once. It formulated itself almost in spite of me' (Joan Miró, quoted in Peter Murray CBE, 'Miró: Sculptor at Yorkshire Sculpture Park', *Miró: Sculptor*, West Bretton, 2012, p. 5). The preliminary sketches and earlier ceramic casts of the present works were produced, in some cases, decades before the bronze sculptures were created, and with each piece narrating Miró's innovative, meticulous yet unconventional approach to sculpture-making, the works are more than purely idiosyncratic compositions: each character reveals elements of the whimsical world that Miró envisaged.

Miró's sculptures demonstrate the inextricable influence of his fellow Surrealists, and artists within the Dada movement, on his own artistic outcomes. Much like Marcel Duchamp's readymades and the assemblages associated with the Dada artist's, Miró's sculptures are bronze casts of figures born of quotidian objects and materials, encouraging a comprehensible and inclusive dialogue between the artist and any viewer, while simultaneously capturing the energy of each object.



Property Sold to Benefit The Yorkshire Sculpture Park

201. Joan Miró 1893-1983

Personnage, Oiseau

signed and numbered 'Miro 1/6' on the base;
further incised with the Parellada foundry mark lower edge
bronze with a green patina and investment residue
61.5 x 30 x 32 cm (24¼ x 11¾ x 12⅝ in.)
Conceived in 1977 and cast in 1993, this work
is number 1 from an edition of 6.

Estimate

£120,000-160,000 \$155,000-206,000 €133,000-178,000 ♠

Provenance

Courtesy of the Successió Miró

Exhibited

London, Annely Juda Fine Art, 4 May - 24 June 1995 (another example exhibited and illustrated)
Palma de Mallorca, Pelaires Centre Cultural Contemporani, *Joan Miró : 30 anys*, 28 September 1999 - February 2000, p. 80 (another example exhibited and illustrated, p. 81)
Vienna, Kunstforum, *Miró: Später Rebell*, 14 March - 4 June 2001, cat. no. 56, p. 116 (another example exhibited and illustrated, p. 173)
Helsinki, Galerie Forsblom, *Miró: Métamorphoses des formes*, 27 October 2001 - 6 January 2002, cat. no. 31 (another example exhibited and illustrated, p. 35)
London, Annely Juda Fine Art, *Joan Miró: Sculpture and Drawings*, 22 May - 18 July 2008, cat. no. 9 (another example exhibited and illustrated)
Busan, Shinsegae Centum Gallery, *Joan Miró*, 2 June - 4 July 2011 (another example exhibited)
Wakefield, Yorkshire Sculpture Park, *Miró: Sculptor*, 17 March 2012 - 6 January 2013, p. 158 (another example exhibited and illustrated, p. 80)
London, Waddington Custot Galleries, *Two Pataphysicians Flanagan Miró*, 8 October - 8 November 2014, no. 11, pp. 36, 37, 81 (another example exhibited and illustrated)
London, Simon Dickinson Ltd., *Eight Sculptures by Joan Miró*, 29 January - 1 April 2015

Literature

Emilio Fernández Miró & Pilar Ortega Chapel, *Joan Miró Sculptures. Catalogue raisonné 1928 - 1982*, Le Coudray, 2006, no. 340, p. 322 (another example illustrated)





Property Sold to Benefit The Yorkshire Sculpture Park

202. Joan Miró 1893-1983

Femme sur la place d'un cimetière

signed and numbered 'Miró P.A. 1/1' centre base;
further inscribed with the Parallada foundry mark lower right of base
bronze with a green gold patina
59.5 x 58.3 x 50.7 cm (23 $\frac{3}{8}$ x 22 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in.)
Conceived in 1981 and cast in 1993, this work is an unique
artist's proof from an edition of 10, numbered 0-6 of 6
including 1 artist's proof and 2 nominative casts.

Estimate

£100,000-150,000 \$129,000-194,000 €111,000-167,000 ♠

Provenance

Courtesy of the Successió Miró

Exhibited

Barcelona, Galerie Maeght, *Joan Miró 25 esculturas recientes*,
1983 (another example exhibited)
Madrid, Centro de Arte Reina Sofia, *Miró en las colecciones del Estado*,
1987, cat. no. 88 (another example exhibited and illustrated, p. 103)
New York, Pierre Matisse Gallery, *Miró The Last Bronze Sculptures*,
26 May - 20 June 1987, no. 2, n.p (another example exhibited and illustrated)
Frankfurt, Schirn Kunsthalle, *Miró: Gemälde, Plastiken,
Zeichnungen und Graphik*, 1988, cat. no. 88
(another example exhibited and illustrated, p. 119)
Paris, Centre Culturel Espagnol, *Le Rêve interrompu de Miró*,
1988, cat. no. 42, p. 133 (another example exhibited and illustrated)
Palma de Mallorca, Llojja, *Esculturas de Miró*, 1990, cat. no. 22,
p. 136 (another example exhibited and illustrated, p. 137)
Palma de Mallorca, Pelaires Centre Cultural Contemporani, *Llura Miró:*

un segle, 1993, p. 58 (another example exhibited and illustrated, p. 59)
London, Annely Juda Fine Art, *Joan Miró Sculpture and Works on Paper*,
4 May - 24 June 1995, n.p (another example exhibited and illustrated)
Palma de Mallorca, Fundició Pilar i Joan Miró a Mallorca,
Poesia a l'espai: Miró i l'escultura, 1996, cat. no. 69
(another example exhibited and illustrated, p.185)
Budapest, Szépművészeti Múzeum, *Joan Miró 1893-1983*,
2004, cat. no. 17, p. 86 (another example exhibited and illustrated, p. 87)
Genoa, Museo dell'Accademia Ligustica di Belle Arti,
Joan Miró: L'armonia del fantastico, 7 July-15 September 2001,
no. 46, pp. 116 and 169 (another example exhibited)
Château de Tours, *De la figuration au geste: Miró à Tours*, 27 October 2001 -
27 February 2002, p. 215 (another example exhibited and illustrated, p. 199)
Salerno, Complesso di Santa Sofia, *Mediterraneo Miró*,
16 November 2002 - 16 January 2003, pp. 24, 32, 111, 182
(another example exhibited and illustrated, pp.132-133)
Como, Villa Olmo, *Joan Miró: Alchimista del segno*,
13 March - 6 June 2004, p. 196 (another example exhibited and illustrated, pp. 186-187)
London, Annely Juda Fine Art, *Joan Miro Sculpture and Drawings*,
22 May - 18 July 2008, no. 13 (another example exhibited and illustrated)
Pisa, Palazzo Blu, *Joan Miró: I miti del Mediterraneo*, 9 October 2010 -
23 January 2011, p. 29 (another example exhibited and illustrated, p. 211)
Brussels, Espace Culturel ING, *Joan Miró: Peintre-poète*,
24 March-19 June 2011 (another example exhibited and illustrated, p. 132)
Wakefield, Yorkshire Sculpture Park, *Miró Sculptor*, 17 March 2012 -
6 January 2013, pp. 80, 158 (another example exhibited and illustrated, p. 72)
London, Simon Dickinson Ltd., *Eight Sculptures by Joan Miró*, 29 January - 1 April 2015
Barcelona, Fundació Joan Miró, *Miró i l'objecte*, 29 October 2015 - 17 January 2016,
no. 94, p. 210 (another example exhibited and illustrated, p. 174)
Madrid, Galería Elvira González, *Joan Miró*, 12 January - 16 March 2017
(another example exhibited)

Literature

Emilio Fernandez Miro & Pilar Ortega Chapel, *Joan Miró Sculptures.
Catalogue raisonné 1928 - 1982*, Le Coudray, 2006, no. 366, p. 341
(another example illustrated)

203. **Joan Miró** 1893-1983

Maternité

signed and numbered '3/6' Miró' on the reverse of the base
bronze with a dark brown patina
53 x 27.5 x 18 cm (20 $\frac{7}{8}$ x 10 $\frac{7}{8}$ x 7 $\frac{1}{8}$ in.)
Conceived in 1981 and cast in 2011,
this work is number 3 from an edition of 6.

Estimate

£70,000-90,000 \$90,300-116,000 €77,700-99,900 ▲

Provenance

Courtesy of the Successió Miró

Exhibited

Wakefield, Yorkshire Sculpture Park, *Miró: Sculptor*,
17 March 2012 – 6 January 2013, pp. 80, 92 and 158
(another example exhibited and illustrated, p.93)
London, Simon Dickinson Ltd., *Eight Sculptures by
Joan Miró*, 29 January – 1 April 2015

Literature

Joan Punyet Miró and Joan Gardy Artigas,
Ceramics 1941 - 1983, Catalogue Raisonné (ceramic version)





Property Sold to Benefit The Yorkshire Sculpture Park

204. **George Rickey** 1907-2002

Untitled

signed and dated 'Rickey 2000' and numbered '#00-16' on the stainless steel elements;
further signed and dated 'Rickey 2000' on the base
stainless steel and polychrome
33 x 22 x 19 cm (12 $\frac{7}{8}$ x 8 $\frac{5}{8}$ x 7 $\frac{1}{2}$ in.)
Executed in 2000.

Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,200 ₣

Provenance

Gifted by the Estate of George Rickey

Property Sold to Benefit The Yorkshire Sculpture Park

205. **Joel Shapiro** b. 1941

Untitled

incised with the artist's signature, numbered
and dated 'Joel Shapiro 1951 2011' on the underside
bronze
65.4 x 59.7 x 21.3 cm (25 $\frac{3}{4}$ x 23 $\frac{1}{2}$ x 8 $\frac{3}{8}$ in.)
Executed in 2011.

Estimate

£50,000-75,000 \$64,500-96,800 €55,500-83,300 ₣

Provenance

Gifted by the artist



206. Carlos Cruz-Diez b. 1923

Physichromie Panam #41

signed, titled, inscribed and dated “PHYSICHROMIE
PANAM 41” CRUZ-DIEZ PANAMA 2010’ on the reverse
chromatography on aluminium with PVC
100 x 100 cm (39³/₈ x 39³/₈ in.)

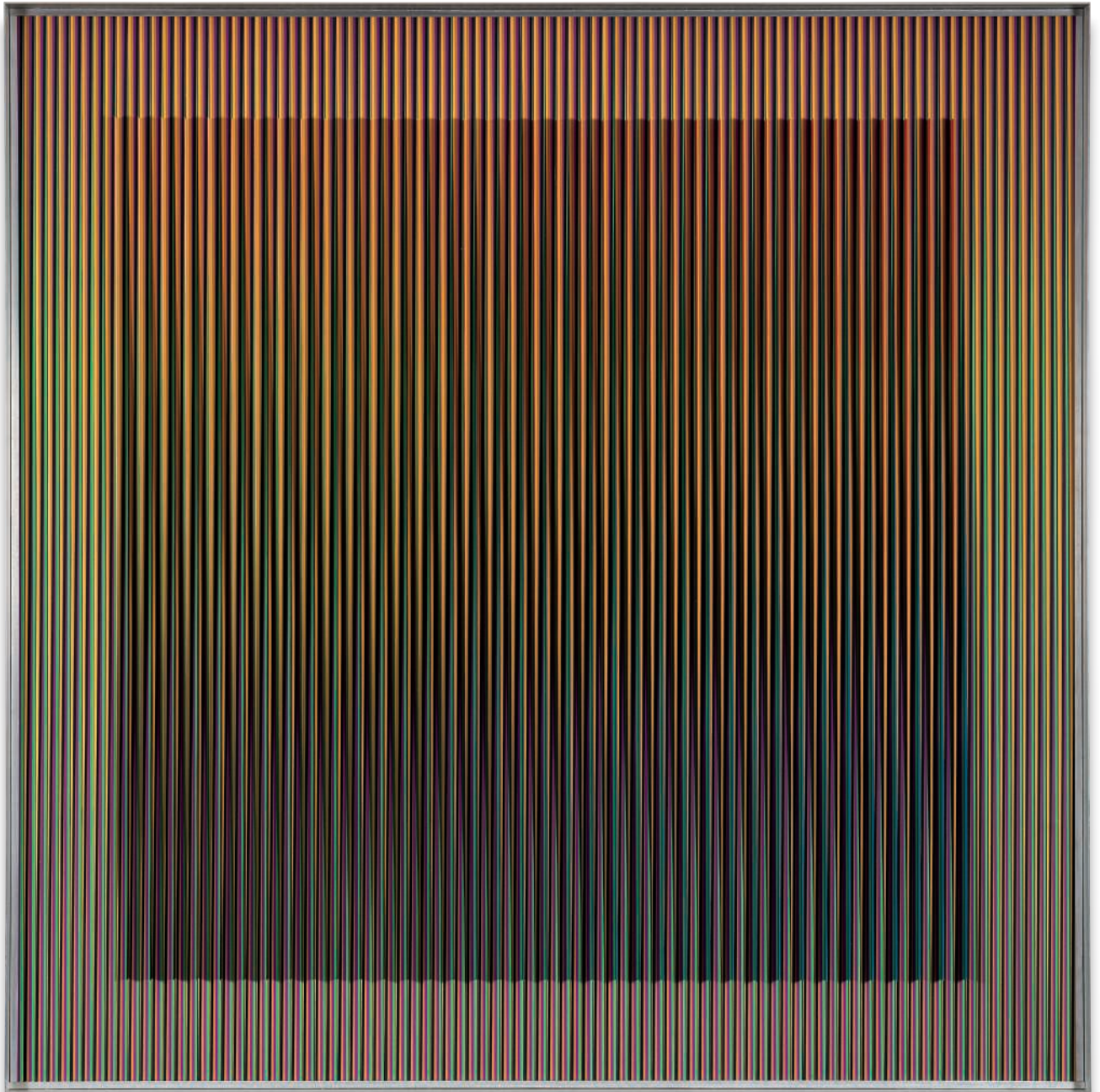
Executed in 2010, this work is accompanied by a certificate
of authenticity from the Cruz-Diez Foundation.

Estimate

£90,000-150,000 \$116,000-194,000 €99,900-167,000 ₣ ♠

Provenance

Private Collection, Miami (acquired directly from the artist)



207. Francis Alÿs b. 1959

Untitled

signed, inscribed and dated 'F.ALÿS EMILIO RIVERA 1997'
on the reverse of larger part; further signed and dated
'F.ALÿS 1997' on the reverse of smaller part
enamel on metal and oil and encaustic on wood, in 2 parts
smaller part 12.2 x 17.8 cm (4¾ x 7 in.)
larger part 90.6 x 123.2 cm (35½ x 48½ in.)
Painted in 1997.

Estimate

£120,000-180,000 \$155,000-232,000 €133,000-200,000 ± ♣

Provenance

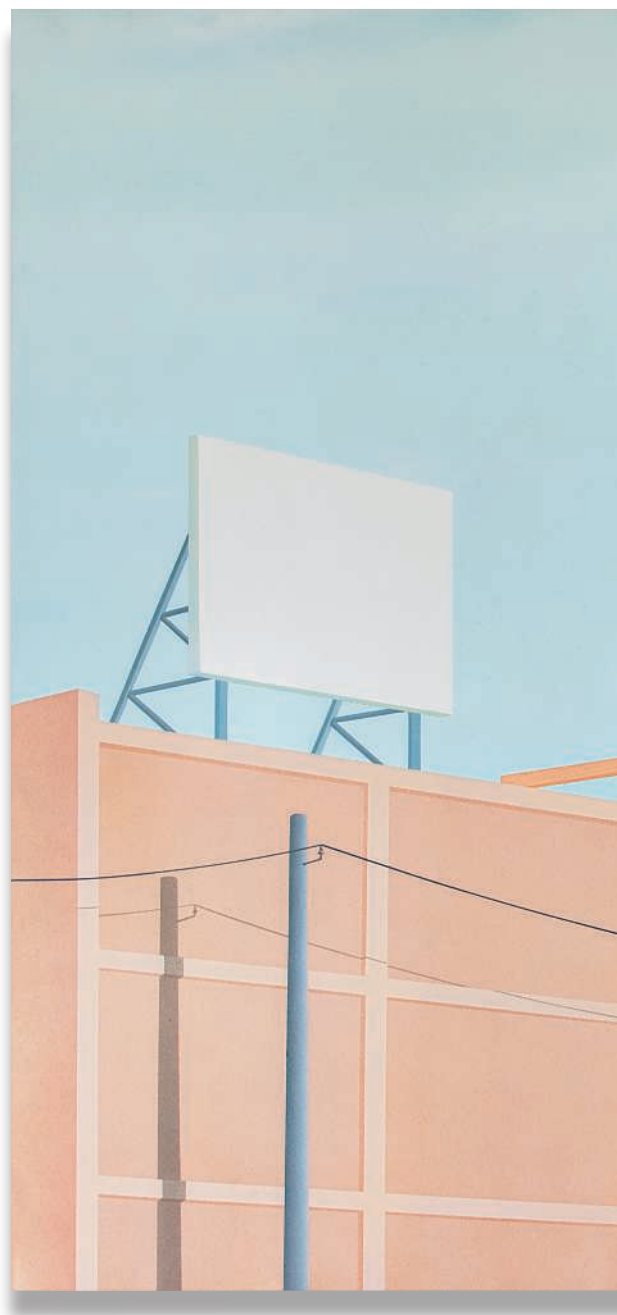
Private Collection of Natasha Gelman, Mexico City
(acquired directly from the artist)
Estate of the above
Galería Enrique Guerrero, Mexico City
Acquired from the above by the present owner

Literature

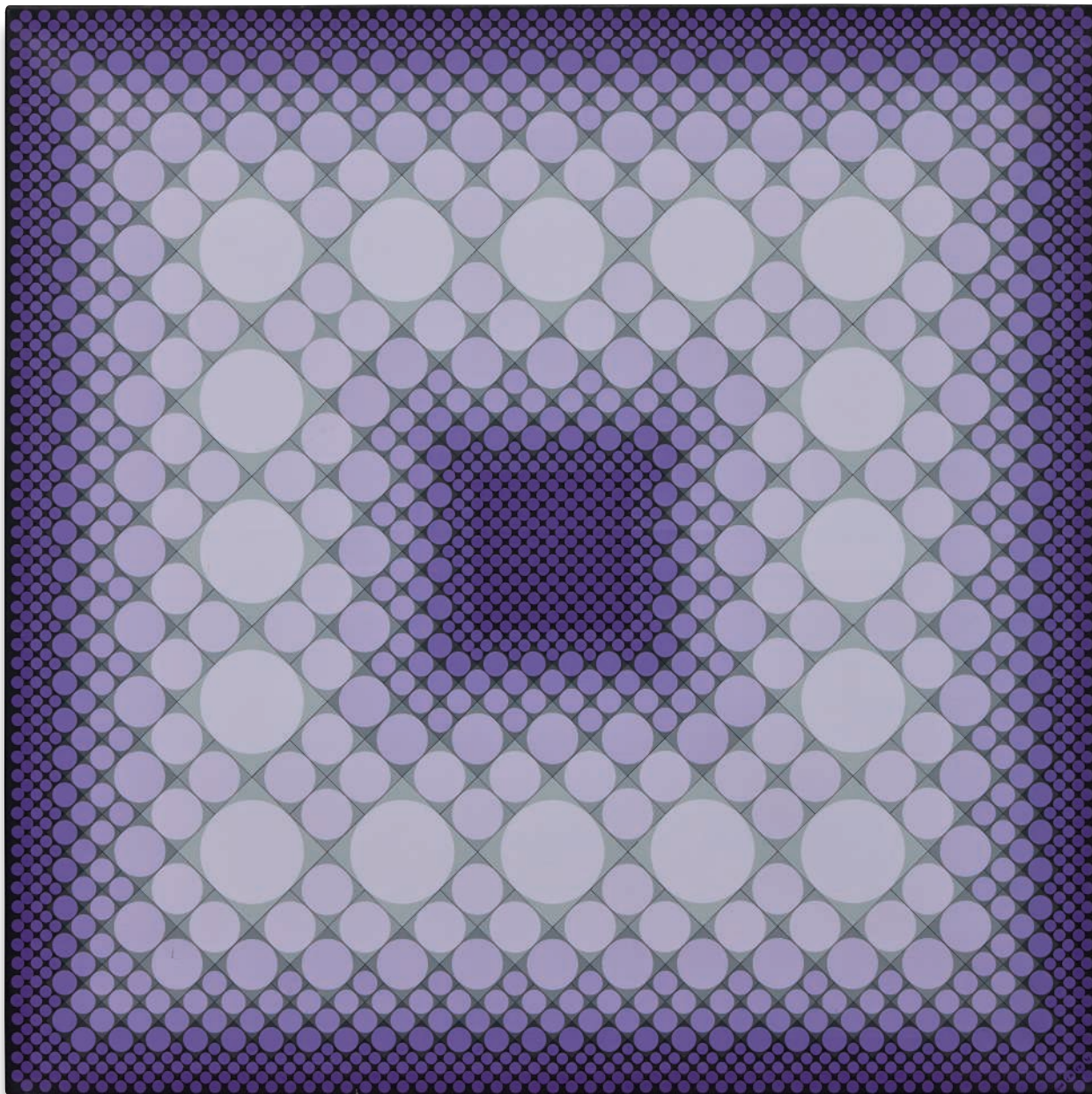
Robert R. Littman, ed., *La colección Gelman: la colección de arte Mexicano moderno y contemporáneo de Jacques y Natasha Gelman*, Cuernavaca, 2004, p. 124 (illustrated)
Theodora Vischer, ed., *Francis Alÿs: Sign Painting Project*, Göttingen, 2011, no. C01.4.1 and C01.4.2, p. 148 (illustrated)

The present work was originally acquired by renowned collector, Natasha Gelman, who with her husband, Jacques, assembled one of the finest collections of twentieth century European and Mexican art in the world, much of which is now part of the collection of the Metropolitan Museum of Art in New York. Their fortune was built primarily from Mr. Gelman's wildly successful Mexican movie business, which led the couple to develop close friendships with artists like Frida Kahlo and Diego Rivera.

Mrs. Gelman's passion for art continued throughout her life, resulting in acquisitions like the present lot that stems from Francis Alÿs' prominent 'Sign Painting Project', conducted in Mexico between 1993 and 1997. The project, a collaborative exercise between Alÿs and professional billboard-painters, including Juan Garcia, Enrique Huerta and Emilio Rivera, borrowed directly 'from street advertisements encountered in my neighbourhood in the Centro Histórico. These metal sheets painted by sign painters are propped on sidewalks or hung over storefronts and we are immediately seduced by the communicative power of their iconography' (Francis Alÿs, quoted in, Theodora Vischer, eds., *Francis Alÿs: Sign Painting Project with Juan García, Emilio Rivera, Enrique Huerta*, 2011, p.7). Alÿs brought the billboard-painters, known as rotulistas, some of his small-format oil paintings and asked them if they would copy and expand his motifs. These works explore the themes of authorship and originality. As an underlying purpose of the collaborative effort, Alÿs sought to challenge the idea of the painting as a unique object.







208. Victor Vasarely 1906-1997

Corona

signed 'Vasarely' lower right; further signed, titled and dated

'VASARELY "CORONA" 1979 Vasarely' on the reverse

acrylic on canvas

123 x 123 cm (48³/₈ x 48³/₈ in.)

Painted in 1979. The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely.

This work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

Estimate

£60,000-80,000 \$77,400-103,000 €66,600-88,800 ± ♣

Provenance

Galeria Freites, Caracas (acquired directly from the artist)

Private Collection, Caracas (acquired from the above in 1982)



209. Fernando Botero b. 1932

La Lettera

signed and dated 'Botéro '06' lower right; further signed and inscribed 'obre de mi mano Botéro' on the reverse
mixed media on paper
38.5 x 31 cm (15½ x 12¼ in.)
Executed in 2006.

Estimate

£20,000-30,000 \$25,800-38,700 €22,200-33,300

Provenance

Galleria Tega, Milan
Acquired from the above by the present owner

Exhibited

Milan, Galleria Tega, *Botero*, 11 May - 15 July 2006, p. 112-113



210. Fernando Botero b. 1932

Man at Table

signed and dated 'Botero '97' lower right

graphite on paper

43.2 x 35.6 cm (17 x 14 in.)

Executed in 1997.

Estimate

£18,000-25,000 \$23,200-32,300 €20,000-27,800

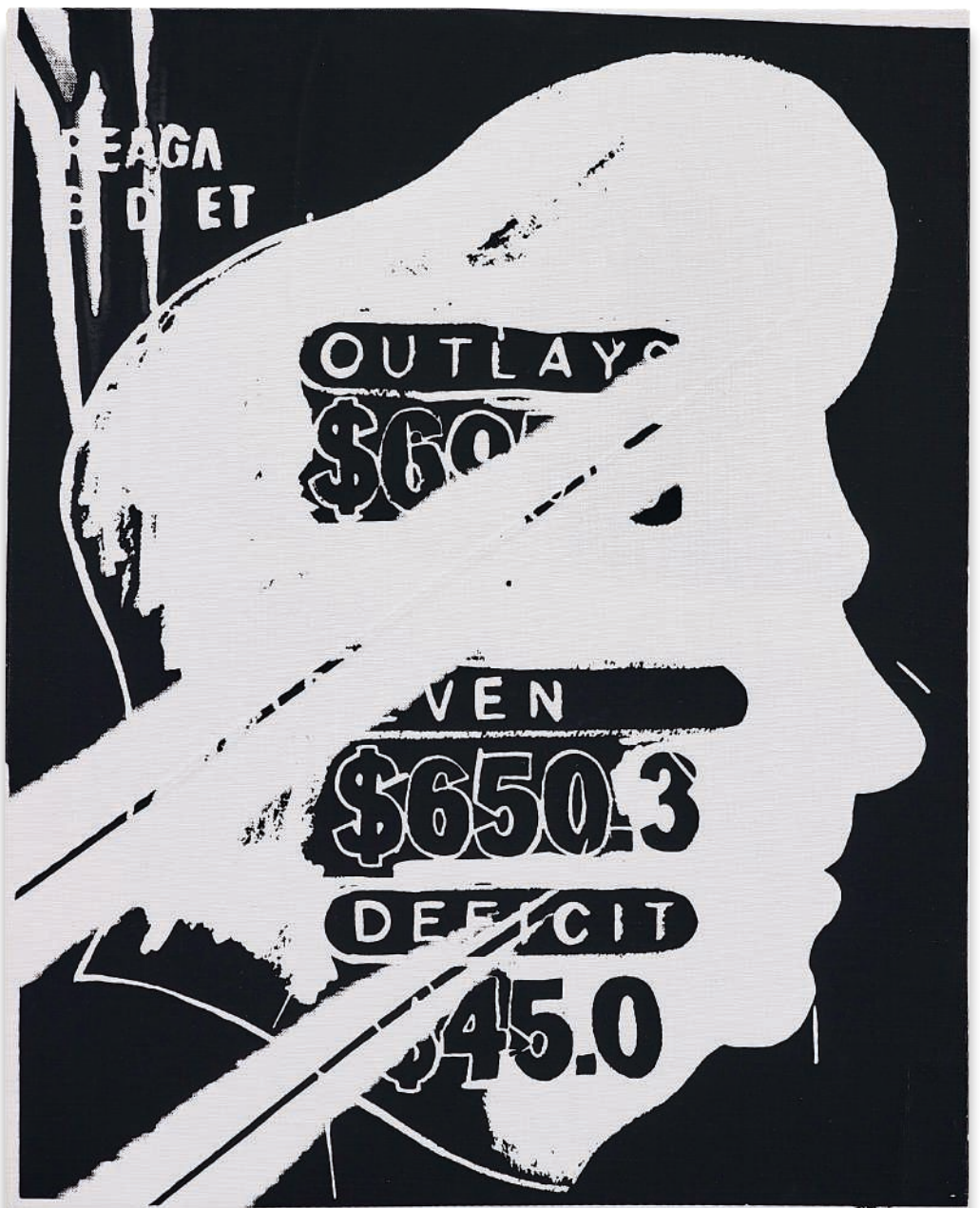
Provenance

Galleria Tega, Milano

Acquired by the present owner from the above

Exhibited

Lugano, Museo d'Arte Moderna, *Fernando Botero*,
31 July - 12 October 1997



211. **Andy Warhol** 1928-1987

Reagan Budget

stamped by the Estate of Andy Warhol and Andy Warhol Foundation for the Visual Arts, Inc., numbered and initialed 'VF PA10.426' on the overlap
synthetic polymer and silkscreen ink on canvas
50.9 x 40.4 cm (20 x 15 7/8 in.)
Executed in 1985-86.

Estimate

£50,000-70,000 \$64,500-90,300 €55,500-77,700

Provenance

The Andy Warhol Studio, New York
Private Collection, London (acquired from the above)
Private Collection, Norway

212. Tom Wesselmann 1931-2004

Bedroom Blonde Doodle (Variation)

incised with the artist's signature and dated

'Wesselmann '89' on the reverse

enamel on cut-out aluminium

155.2 x 192.4 cm (61½ x 75¾ in.)

Executed in 1989.

Estimate

£180,000-250,000 \$232,000-323,000 €200,000-278,000 ±

Provenance

Irving Luntz (acquired directly from the artist in 2001)

Sotheby's, New York, 15 May 2014, lot 233

Acquired at the above sale by the present owner

Exhibited

Chicago International Art Exposition, *Tom Wesselmann: Steel Cutouts*, 9 -14 May 1991, cat. no. 3, n.p (illustrated)

La Jolla, Tasende Gallery, *Tom Wesselmann: Steel Cutouts*, 9 May - 24 August 1991, cat. no. 3, n.p (illustrated)

'My original idea, that began the cut-outs, was to preserve the process and immediacy of my drawings from life, complete with the false lines and errors, and realise them in steel. It was as though the lines had just been miraculously drawn in steel. At the same time, I pursued another idea – to make tiny, very fast doodles, which I would then enlarge in cut-out metal, preserving the feel and spontaneity of the tiny sketch...'

Tom Wesselmann







213. Sol LeWitt 1928-2007

Irregular Grid

signed and dated 'S. LEWITT '01' lower right
gouache on paper
57.2 x 17.8 cm (22½ x 7 in.)
Executed in 2001.

Estimate

£7,000-9,000 \$9,000-11,600 €7,800-10,000 ±

Provenance

Barbara Krakow Gallery, Boston
Private Collection, USA
Phillips de Pury & Company, New York, 18 May 2007, lot 201
Private Collection, USA
Christie's, New York, 22 July 2015, lot 101
Acquired at the above sale by the present owner

214. Sol LeWitt 1928-2007

Asymmetrical Pyramid

signed and dated 'S. LEWITT '87' lower right
gouache on paper
38.1 x 56.5 cm (15 x 22¼ in.)
Executed in 1987.

Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,200 ±

Provenance

Galleria Marilena Bonomo, Bari
Private Collection, Italy
Phillips de Pury & Company, New York, 18 May 2007, lot 211
Private Collection, USA
Christie's, New York, 22 July 2015, lot 104
Acquired from the above by the present owner

215. Sol LeWitt 1928-2007

Cube Structure Based on Five Modules

painted steel

92 x 92 x 92 cm (36¼ x 36¼ x 36¼ in.)

Executed circa 1971, this work is accompanied by a certificate of authenticity from The Estate of Sol Lewitt.

Estimate

£80,000-120,000 \$103,000-155,000 €88,800-133,000

Provenance

Fernand Spillemaeckers, Brussels

Thence by descent to the present owner

Exhibited

Brussels, MTL Gallery, *Sol LeWitt*, 1972

Ghent, Museum van Hedendaagse Kunst Citadelpark, long-term loan

‘An architect doesn’t go off with a shovel and dig his foundation and lay every brick. He’s still an artist.’

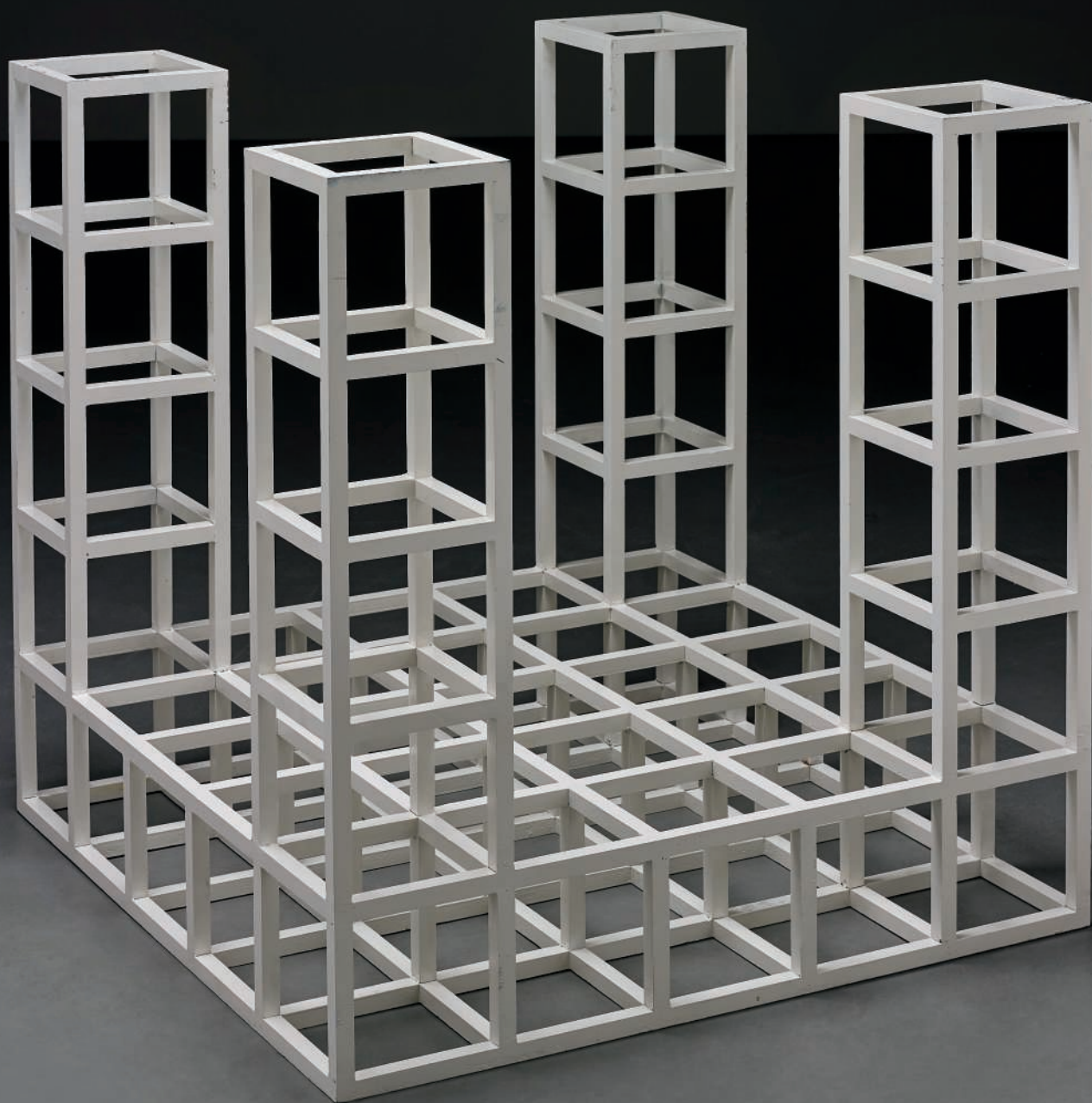
Sol LeWitt

Pioneer of minimal and conceptual art, Sol LeWitt’s abstract and architectural oeuvre is governed by the artist’s lifelong commitment to a fundamentally geometric vocabulary. Using formulas, patterns, ratio, geometric solids and lines to create his structures and wall drawings, the artist, inspired by his time working in an architect’s office, roots his works within their surroundings. From wall drawings to his three-dimensional structures such as the present work, the artist allows environment to assume a critical role in the perception of his work. Previously housed in the collection of Fernand Spillemaeckers, founder of European MTL Gallery, Brussels, the pioneering space for minimal and conceptual art, and loaned to Museum van Hedendaagse Kunst Citadelpark, Ghent, the present work is a considered and early example from LeWitt’s architectural oeuvre.

The present work, a pillar composed of regulated cubic metal straits, holds a discernable rhythmic quality; symmetry lies at the heart of the structure through the repetitive grid like motif. Throughout his prolific career, LeWitt’s artistic output evolved through varied mediums, the cube however appears at

every juncture, from sculpture to photography. Whilst the artist’s wall drawings have garnered him widespread recognition, it is his sculptural works that form the origins of his practice. The artist’s first solo exhibition, held at Daniels Gallery in New York in 1965, comprised five sculptures, rectangular black wooden forms such as *Floor Structure* and *Wall Structure*, all of which can be considered geometric predecessors to the present work, underlining the artist’s lifelong commitment to geometry and architecture.

Formulating the principles of the budding conceptual art movement in the 1960s, LeWitt’s essay ‘Paragraphs on Conceptual Art’ asserted that the concepts and notions behind a work of art surpass its physical execution. Likening his role as an artist to the systematic practice of that of an architect or composer, LeWitt often composed instructions or drafts of works that others could realise. The present work, in its systematic and sensitive regard for architectural framework, is a testament to the freedom that LeWitt found within self-imposed limitations of his practice.



216. Joel Shapiro b. 1941

Untitled

bronze

82.6 x 143.5 x 93.2 cm (32½ x 56½ x 36¾ in.)

Executed in 1986, this work is number 1 from an edition of 3.

Estimate

£60,000-80,000 \$77,400-103,000 €66,600-88,800 ₣

Provenance

Paula Cooper Gallery, New York

Phillip Schrager, Omaha

Christie's, New York, 14 May 2014, lot 457

Acquired at the above sale by the present owner

Exhibited

New York, Paula Cooper Gallery, *Joel Shapiro*,

November - December 1986 (another example exhibited)



217. Sam Francis 1923-1994

Untitled

signed and dated 'Sam Francis 1986' on the reverse;
further stamped by The Estate of Sam Francis on the reverse
acrylic on canvas
66 x 40.6 cm (25⁷/₈ x 15⁷/₈ in.)
Painted in 1986.

Estimate

£45,000-55,000 \$58,100-71,000 €50,000-61,100

Provenance

Estate of the artist, California (1994)
Jonathan Novak Contemporary Art,
Los Angeles (September 1998)
Farsettiarte, Prato, 26 May 2001, lot 285
J. Carter Tutwiler, Los Angeles
Alex Mantice, New York
Galleria Anfiteatro, Milan
Galleria Tega, Milan
Private Collection, Lugano

Exhibited

Seoul, Kukje Gallery, *Sam Francis: Works 1965-1991*,
15 September - 14 October 1992
Amsterdam, Gallery Delaive, *Sam Francis*,
19 October - 23 November 1997

Literature

Sam Francis: A Selection of Paintings 1946-1992, exh. cat.,
Gallery Delaive, Amsterdam, 2010, p. 40 (illustrated)
Debra Burchett-Lere, *Sam Francis:*
Catalogue Raisonné of Canvas and Panel Paintings 1946-1994,
no. SFF.1353, online (illustrated)



218. No lot

Property of an Important European Family Collection

219. Jean-Paul Riopelle 1923-2002

Untitled

oil on canvas

45.8 x 37.4 cm (18 x 14¾ in.)

Painted circa 1954-1955.

Estimate

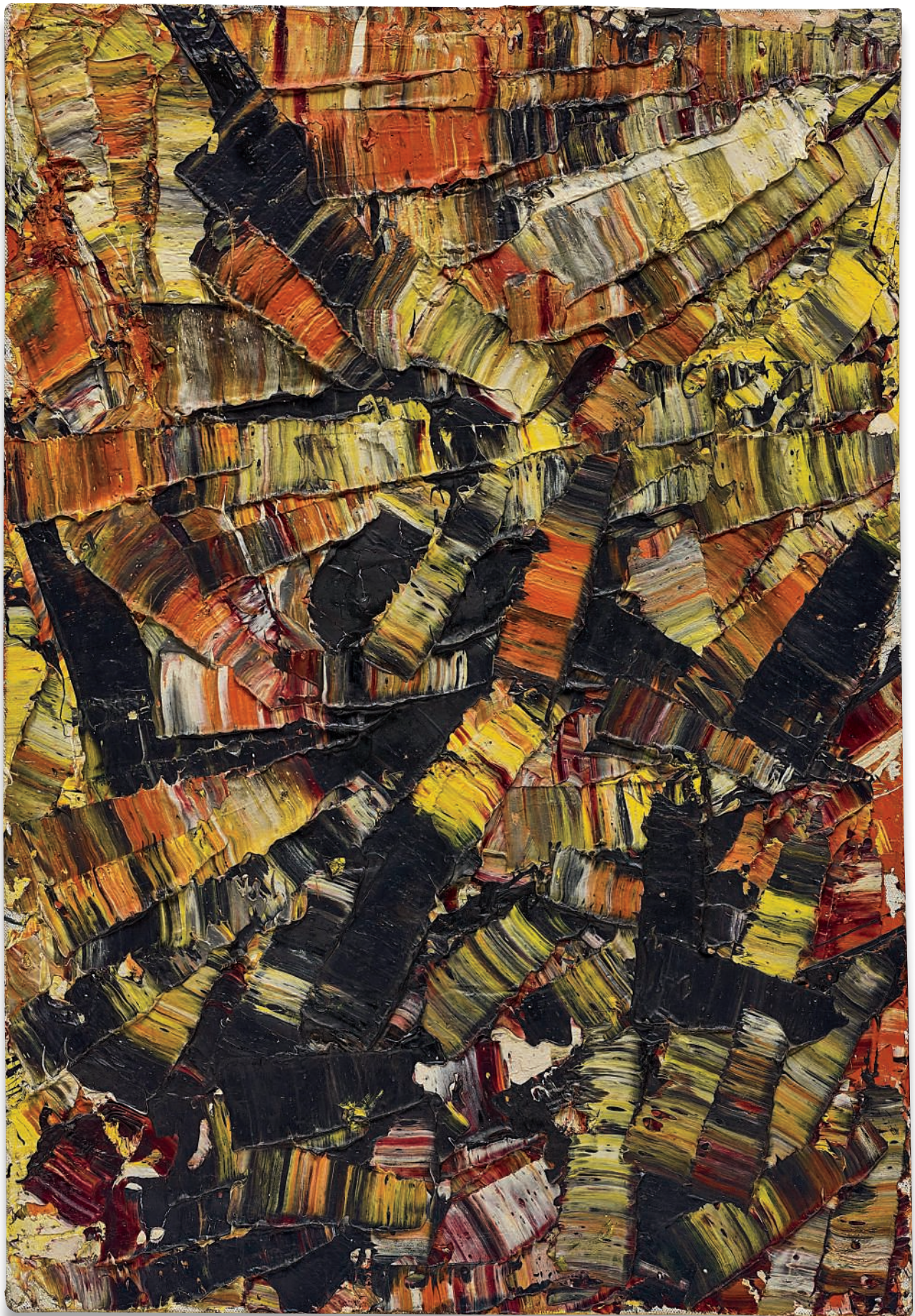
£50,000-70,000 \$64,500-90,300 €55,500-77,700

Provenance

Private Collection

Finarte, Milan, 8 November 1999, lot 380

Acquired at the above sale by the present owner



220. Jean Dubuffet 1901-1985

Mire G67 (Boléro)

signed with the artist's initials and dated 'J.D. '83' lower left
acrylic on paper mounted on card laid on canvas
67 x 100 cm (26³/₈ x 39³/₈ in.)
Painted in 1983.

Estimate

£150,000-200,000 \$194,000-258,000 €167,000-222,000 ♣

Provenance

The Estate of the Artist
Private Collection, France
Sotheby's, London, 13 February 2013, lot 119
Acquired at the above sale by the present owner

Exhibited

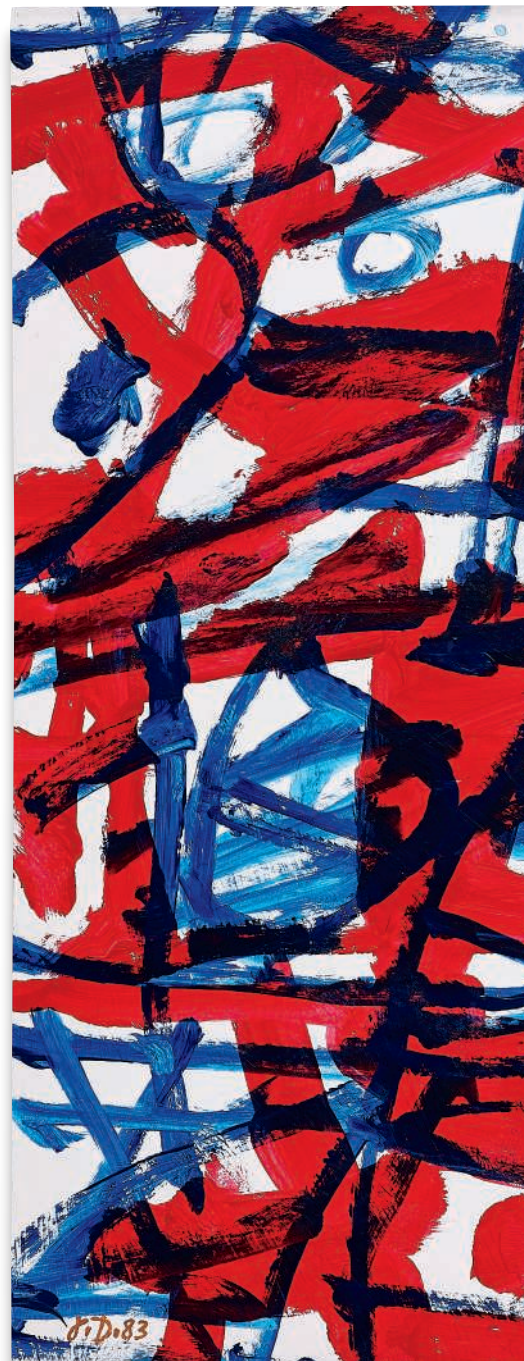
New York, Pace Gallery, *Jean Dubuffet: The Last Two Years*,
20 January - 10 March 2012, no. 6 (illustrated)

Literature

Max Loreau, *Catalogue des Travaux de Jean Dubuffet*
Fascicule XXXVI, Paris, 1980, no. 59, p. 33 (illustrated)

**'Painting is a language much more immediate, and,
at the same time, much more charged with meaning.
Painting operates through signs which are not
abstract and incorporeal like words.'**

Jean Dubuffet





221. Günther Uecker b. 1930

Untitled

signed and dated 'Uecker '81' lower right
nails, adhesive and emulsion paint on canvas laid on panel
72.3 x 63.4 cm (28½ x 24⅞ in.)
Executed in 1981, this work is registered in the
Uecker Archiv under the number GU.81.123
for the consideration of works to be included
into the forthcoming Uecker Catalogue Raisonné.

Estimate

£150,000-250,000 \$194,000-323,000 €167,000-278,000 ₣

Provenance

Private Collection, Zurich
Galerie Knoell, Basel
Cardi Gallery, London
Acquired from the above by the present owner

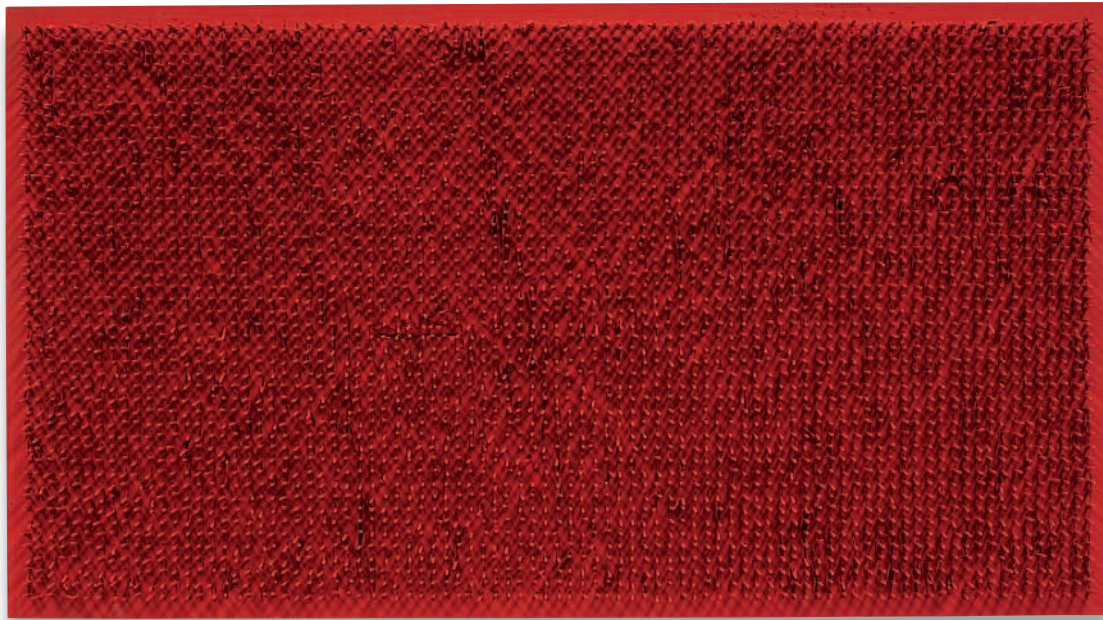
With its thick daubs of white paint and raw canvas impaled with a flurry of nails, the present work is exemplary of Günther Uecker's seminal use of medium. Executed in 1981, *Untitled* was executed during the height of cold war tensions and provides a microcosm where artistic energy has energetically unfurled; Uecker has applied his choice of medium in a satisfying and cathartic disarray. Puncturing, bending, swiping and twisting, Uecker manipulates his medium to toy with the two-dimensionality of the canvas, subverting traditional notions of painting and expanding the dimensional confines of the plane. The present work, constructed from raw materials, embodies the artist's preoccupation with creating a new and progressive visual language and is a crucial example of Uecker's innovative artistic contribution on the European post-war milieu.

Imbuing the composition with organic rhythm, Uecker's burst of nails cast subtle shadows against the white gestural whirls of paint, catching glints of light which hit the picture plane and cause the work to vibrate with vital energy as new perspectives are created. Albeit static, Uecker's positioning of nails and thick strokes of white force the viewer's eye to rove over the surface of the work, creating fluctuations and a profound sense of movement. Uecker transforms the nail, a rigid and threatening object, momentarily subsuming it into the visual motion of the picture plane. Utilising the violent shape, Uecker configures the nail into a sensuously integrated form, taking charge of its destructive qualities, and channelling them for his own artistic aim. In the same

way that Lucio Fontana utilised a knife to slash the canvas and create new realms of dimensionality, so here Uecker transforms his ambiguous painting. Exploring light, technology and materials, as well as the artistic interrogation of dimensionality, in the present work, the key concerns of the ZERO movement are here presented to the viewer.

Creating work in a politically charged post-war Germany, which had been physically divided and brought to rubble in the wake of World War Two, Uecker's critical choice of medium is weighted with cultural and historical significance; the systematic violence of the Second World War is evoked. In the artist's earlier actions and performances from the sixties, a destructive deed, often public, would manifest in the artist nailing, shooting, blocking and digging, for example, evident in his 1968 work, *Action: "Art Piece at Kaufhof"*. Through hammering and penetrating the plane, Uecker metaphorically bores into the core of the matter, obliterating and destroying the past, to create a new progressive perspective. Conversely, Uecker's interest in the ritualistic elements of religion, in particular the theology of Buddhism, Taoism, and Islam, is also clear in the present work, whereby the repeated hammering of nails and calligraphic gestures encapsulate Uecker's exploration of customs and ceremonial actions. Sculptural in its construction, the present work is designed to manipulate our sense of depth and motion. Following the devastating events of the Second World War and the feeling of loss in the aftermath of the Holocaust, Uecker's work offers a complex contemplative space where form is reduced to a violent and ordered gesture.





222. Bernard Aubertin 1934-2015

Tableau Clous

signed and dated 'Bernard Aubertin 1968' on the reverse
nails and acrylic on wood
50.2 x 89.8 cm (19 ¾ x 35 ⅜ in.)
Executed in 1968, this work is accompanied by a certificate
of authenticity provided by the Archivio Opere Bernard
Aubertin and is registered under the archive number
TCLR86-100073423.

Estimate

£7,000-9,000 \$9,000-11,600 €7,800-10,000 ♣

Provenance

Galleria Allegrini, Brescia
Private Collection, La Spezia

223. Dadamaino 1930-2004

Volume

signed, titled and dated 'DADAMAINO
"VOLUME" 1960' on the stretcher
waterpaint on perforated canvas
70 x 50 cm (27½ x 19⅝ in.)
Executed in 1960, this work is accompanied by a certificate
of authenticity issued by the Archivio Dadamaino.

Estimate

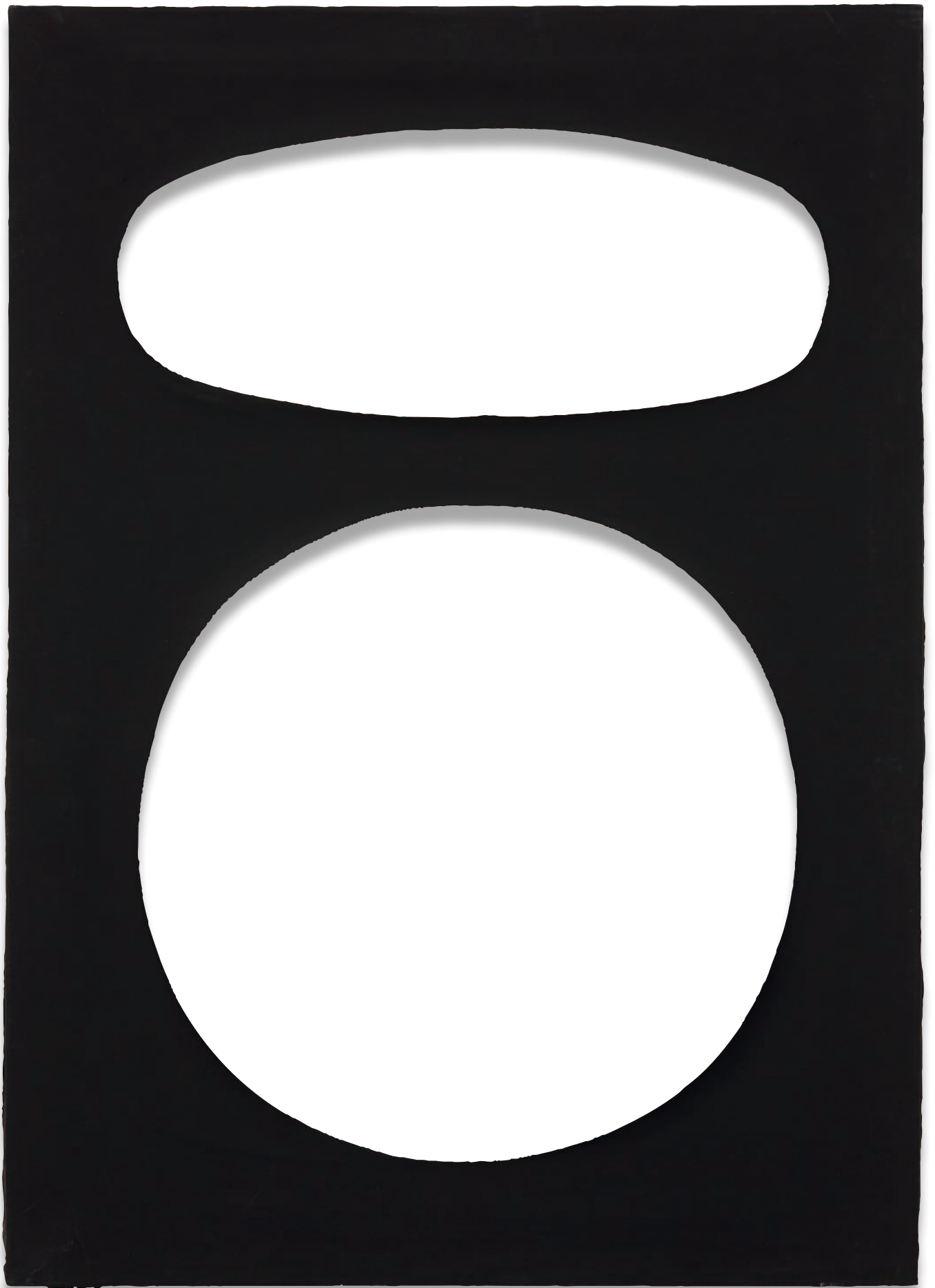
£30,000-40,000 \$38,800-51,700 €33,500-44,700 ♣

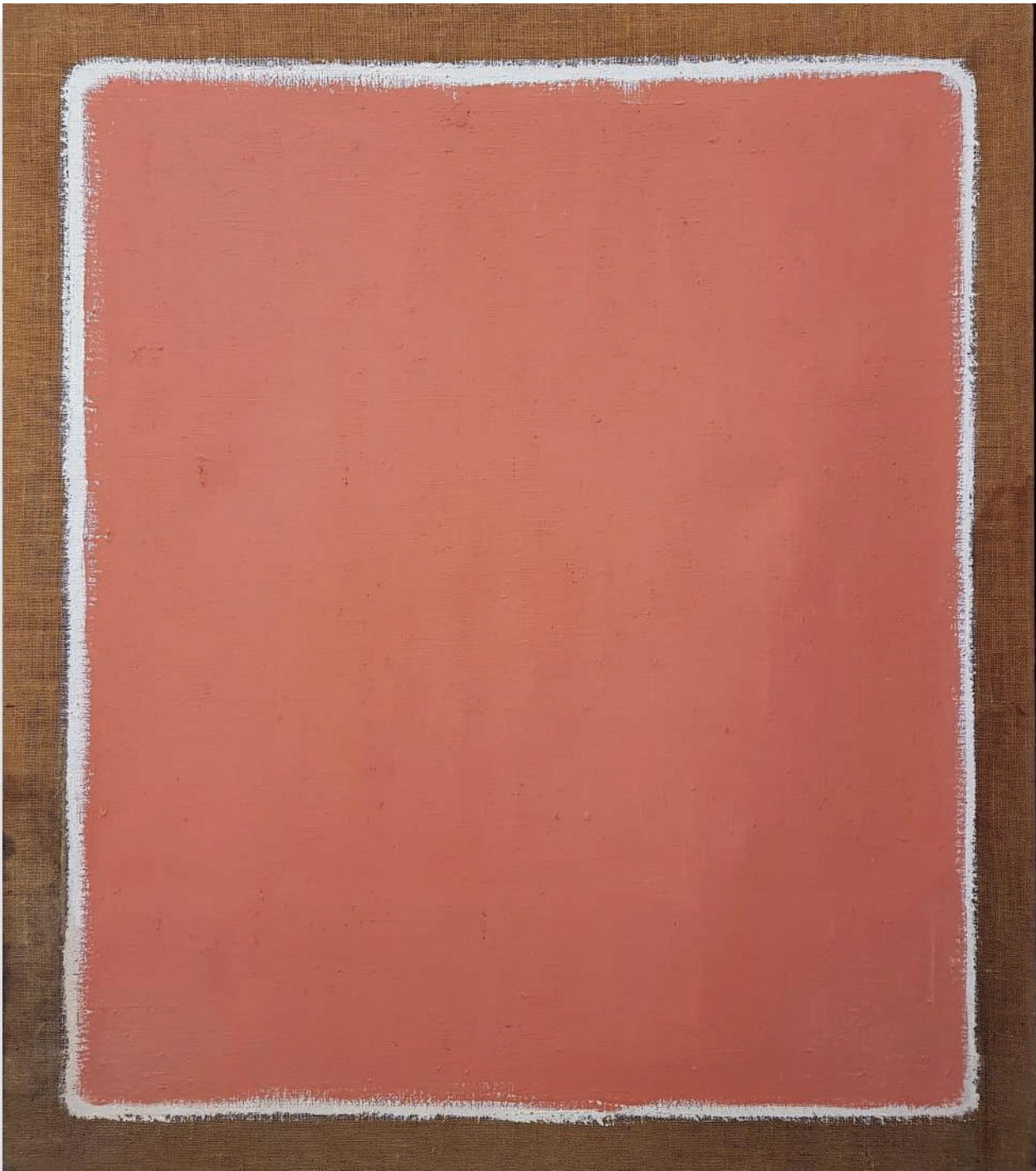
Provenance

Private Collection
Galleria Tega, Milan
Acquired from the above by the present owner

Exhibited

New York, Barbara Mathes Gallery, *Elementi Spaziali*,
1 November 2012 - 19 January 2013





224. Salvatore Emblema 1929-2006

Untitled
signed and dated 'Emblema '67-70' on the reverse
oil on burlap
150 x 129.9 cm (59 x 51½ in.)
Painted in 1967-70.

Estimate
£20,000-30,000 \$25,800-38,700 €22,200-33,300 ♠

Provenance
Private Collection, Turin
Galleria Accademia, Turin
Private Collection, Italy

225. Ugo Nespolo b. 1941

Untitled

aniline paint on wood

50 x 40 x 18.5 cm (19½ x 15¾ x 7¼ in.)

Executed in 1967.

Estimate

£12,000-18,000 \$15,500-23,200 €13,300-20,000 ▲

Provenance

Private Collection, Paris

(acquired directly from the artist in the 1970s)

Exhibited

Turin, Christian Stein Gallery; Galleria Il Punto;

Galleria Sperone Gallery, *Con temp l'azione*, December 1967

Milan, Galleria Schwarz, *Macchine e oggetti condizionali*,

5 - 30 March 1968

‘Nespolo’s reality does not affirm itself as an immediate revelation, enlightening and all-encompassing; rather, it appears like a thin, intermediate zone halfway between the singularisation of the object and its direct appropriation.’

(Pierre Restany, quoted in ‘Ugo Nespolo and the critique of practical reason’ *Macchine e oggetti condizionali*, exh. cat. Galleria Schwarz, Milan, 1968)





226. Emilio Isgrò b. 1937

Credo e non credo

signed and dated 'Emilio Isgrò 2010' on the reverse

acrylic on canvas laid on board

70 x 100 cm (27½ x 39¾ in.)

Executed in 2010, this work is accompanied by a certificate of authenticity signed by the artist and is registered in the Emilio Isgrò Archive under no. F195.

Estimate

£22,000-28,000 \$28,400-36,100 €24,400-31,100 ♣

Provenance

Private Collection, London

(acquired directly from the artist in 2010)

Literature

Marco Bazzini, ed., *Emilio Isgrò*, Florence, 2017
(illustrated, cover and p. 295)

227. Alberto Biasi b. 1937

Dinamica ellittica blu

signed, titled and dated 'Alberto Biasi 2004

"Dinamica ellittica blu" on the reverse; further stamped

'Alberto Biasi registration number T645' on the reverse

PVC and acrylic on panel

156 x 103 cm (61¾ x 40½ in.)

Executed in 2004, this work is accompanied by a certificate of authenticity from the Alberto Biasi Archive, Milan and registered under no. T645.

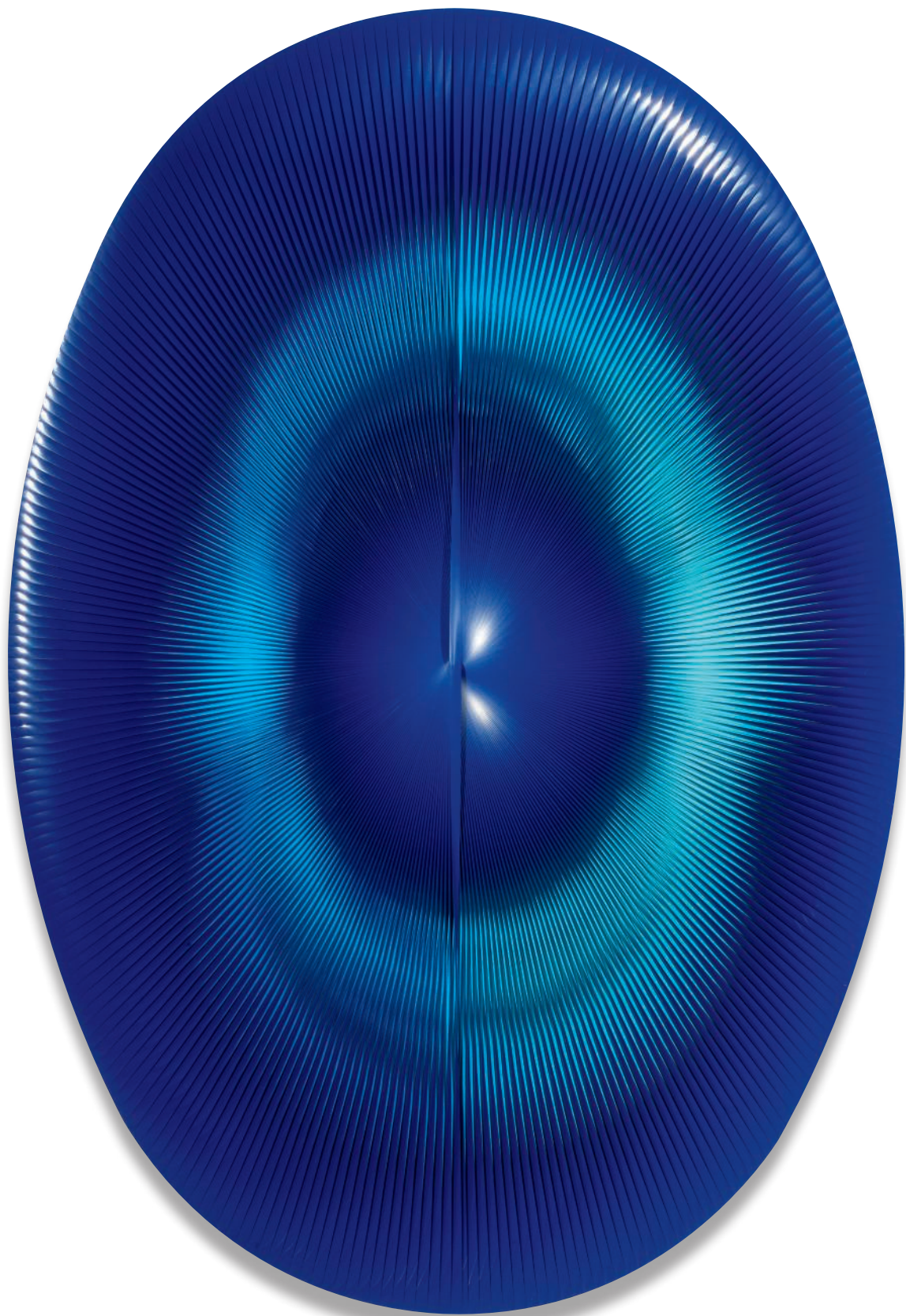
Estimate

£70,000-90,000 \$90,300-116,000 €77,700-99,900 ♣

Provenance

Private Collection, London

(acquired directly from the artist in 2004)



228. Jannis Kounellis 1936-2017

Untitled

metal plate, oil pastel on paper, lead and iron beam

100 x 94.8 x 13.4 cm (39³/₈ x 37³/₈ x 5¹/₄ in.)

Executed in 1988.

Estimate

£80,000-120,000 \$103,000-155,000 €88,800-133,000 ♠

Provenance

Christian Stein Gallery, Milan

Private Collection, Switzerland

Acquired from the above by the present owner





229. Bernar Venet b. 1941

Arc de 35,5°
 signed, titled and dated 'Bernar Venet
 "ARC de 35,5°" 1989' lower right
 charcoal on paper
 199.5 x 153 cm (78½ x 60¼ in.)
 Executed in 1989, this work is registered in the
 Bernar Venet Archive under number bv89d75.

Estimate

£30,000-50,000 \$38,700-64,500 €33,300-55,500 ♠

Provenance

Private Collection, Belgium

230. Bernar Venet b. 1941

86.5° ARC x 8
 engraved with the title "'86.5° ARC x 8'" on the right side
 rolled steel
 120 x 60 x 36.5 cm (47¼ x 23⅝ x 14⅜ in.)
 Executed in 2010, this work is included in the artist's
 archives under inventory number bv10ss2.

Estimate

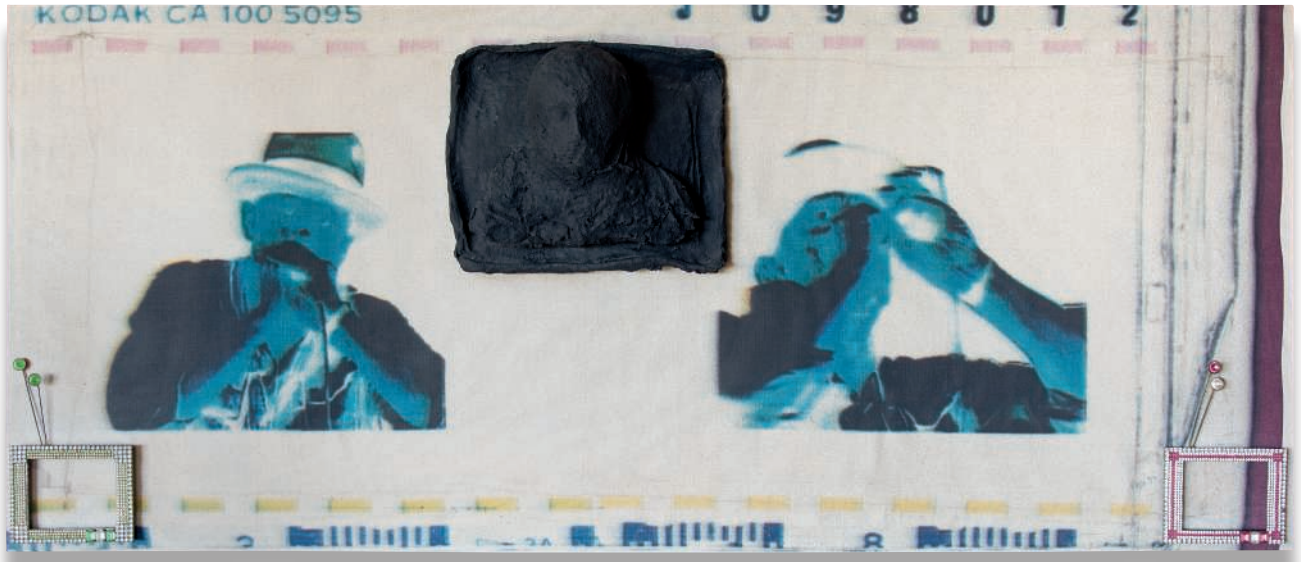
£70,000-90,000 \$90,300-116,000 €77,700-99,900 ♠

Provenance

Private Collection, Paris (acquired directly from the artist)







231. Richard Pettibone b. 1938

Constantin Brancusi Endless Column
incised with the title "CONSTANTIN BRANCUSI ENDLESS
COLUMN 1918-37" on the base; further incised with the
artist's name and dated 'R Pettibone 1992' upper edge
cherry maple
148.5 x 14 x 14 cm (58½ x 5½ x 5½ in.)
Executed in 1992.

Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,200 ±

Provenance

Private Collection, London

232. Nam June Paik 1932-2006

Untitled
signed and dated 'Paik '94' lower right
plaster, bejewelled photo frames
and screenprint ink on canvas
83.3 x 192.8 x 17.3 cm (32¾ x 75¾ x 6¾ in.)
Executed in 1994.

Estimate

£30,000-50,000 \$38,700-64,500 €33,300-55,500

Provenance

Carlo Cattelan, Modena

Private Collection, Italy (acquired from the above in 1994)



233. Yayoi Kusama b. 1929

Cloud

signed and dated 'Yayoi Kusama 1980' lower left;
further signed, titled [in Japanese] and dated
'Yayoi Kusama "Cloud" 1980' on the reverse
enamel and ink on paperboard
27 x 24 cm (10⁵/₈ x 9¹/₂ in.)

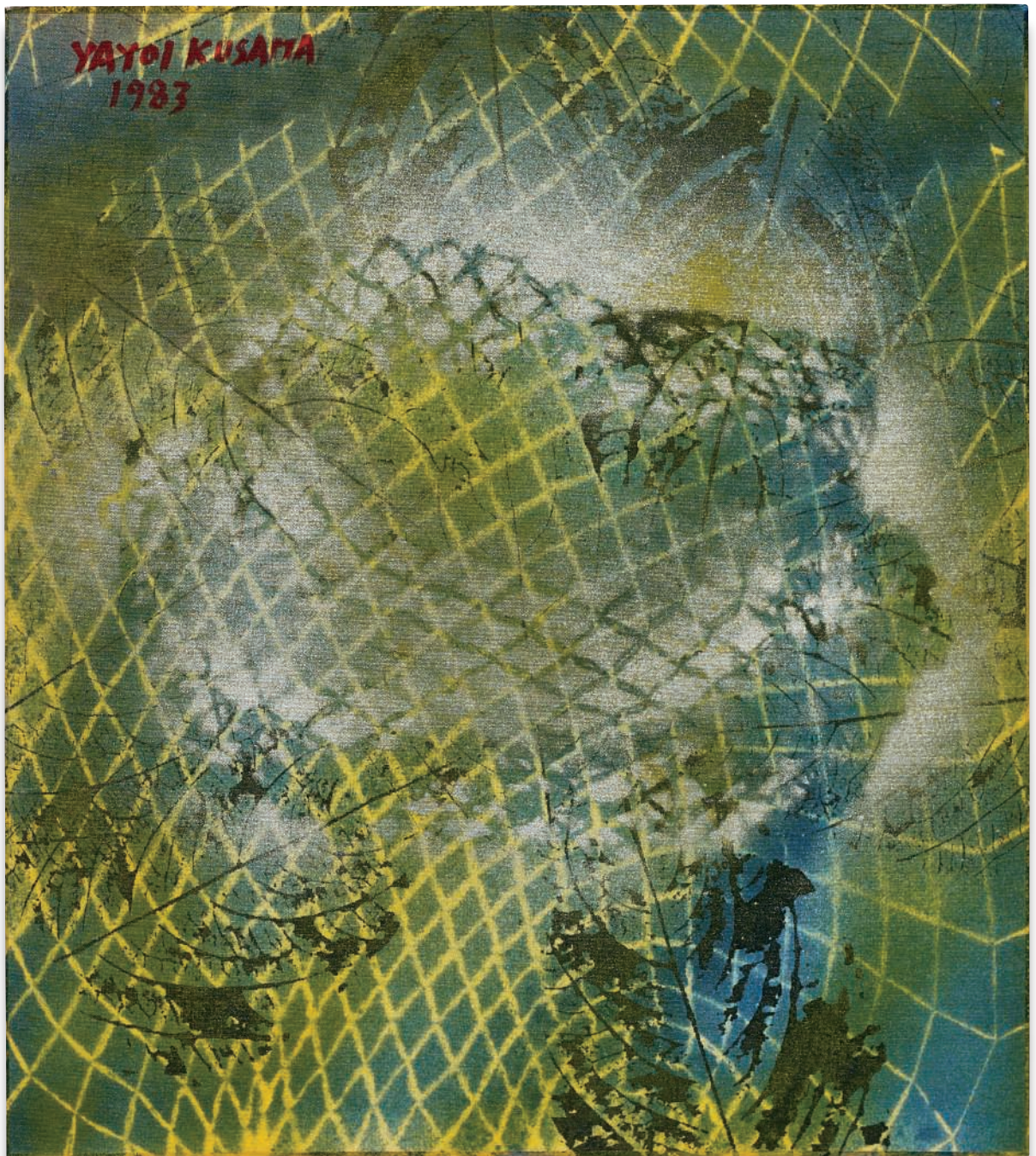
Executed in 1980, this work is accompanied by
a registration card issued by the Yayoi Kusama
studio and registered under no. 3469.

Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,300

Provenance

The Market Auction Inc., Tokyo, 22 April 2010, lot 52
Acquired at the above sale by the present owner



234. Yayoi Kusama b. 1929

Early Spring

signed and dated 'YAYOI KUSAMA 1983' upper left;
further signed, titled [in Japanese] and dated 'Yayoi
Kusama "Early Spring" 1983' on the reverse
enamel and ink on paperboard
27.3 x 24.2 cm (10¾ x 9½ in.)

Executed in 1983, this work is accompanied by
a registration card issued by the Yayoi Kusama
studio and registered under no. 1255.

Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,300

Provenance

Jason Rulnick Inc., New York
Acquired from the above by the present owner

Exhibited

New York, Jason Rulnick Inc., *Minimal - Conceptual
- Art*, Carl Andre, Charles Gude, Yayoi Kusama, Art
and Language, Sol LeWitt, 1 February - 6 March 2010



235. David Salle b. 1952

Still Life with Vortex
 signed, titled, dedicated and dated 'With love David Salle 2006
 "Still Life with Vortex" on the reverse
 oil on canvas, diptych
 100 x 183.3 cm (39 $\frac{3}{8}$ x 72 $\frac{1}{8}$ in.)
 Painted in 2006.

Estimate

£60,000-80,000 \$77,500-103,000 €67,000-89,300

Provenance

Acquired directly from the artist by the present owner

Exhibited

Turin, Galleria In Arco, *Life is a Vortex*, November 2006

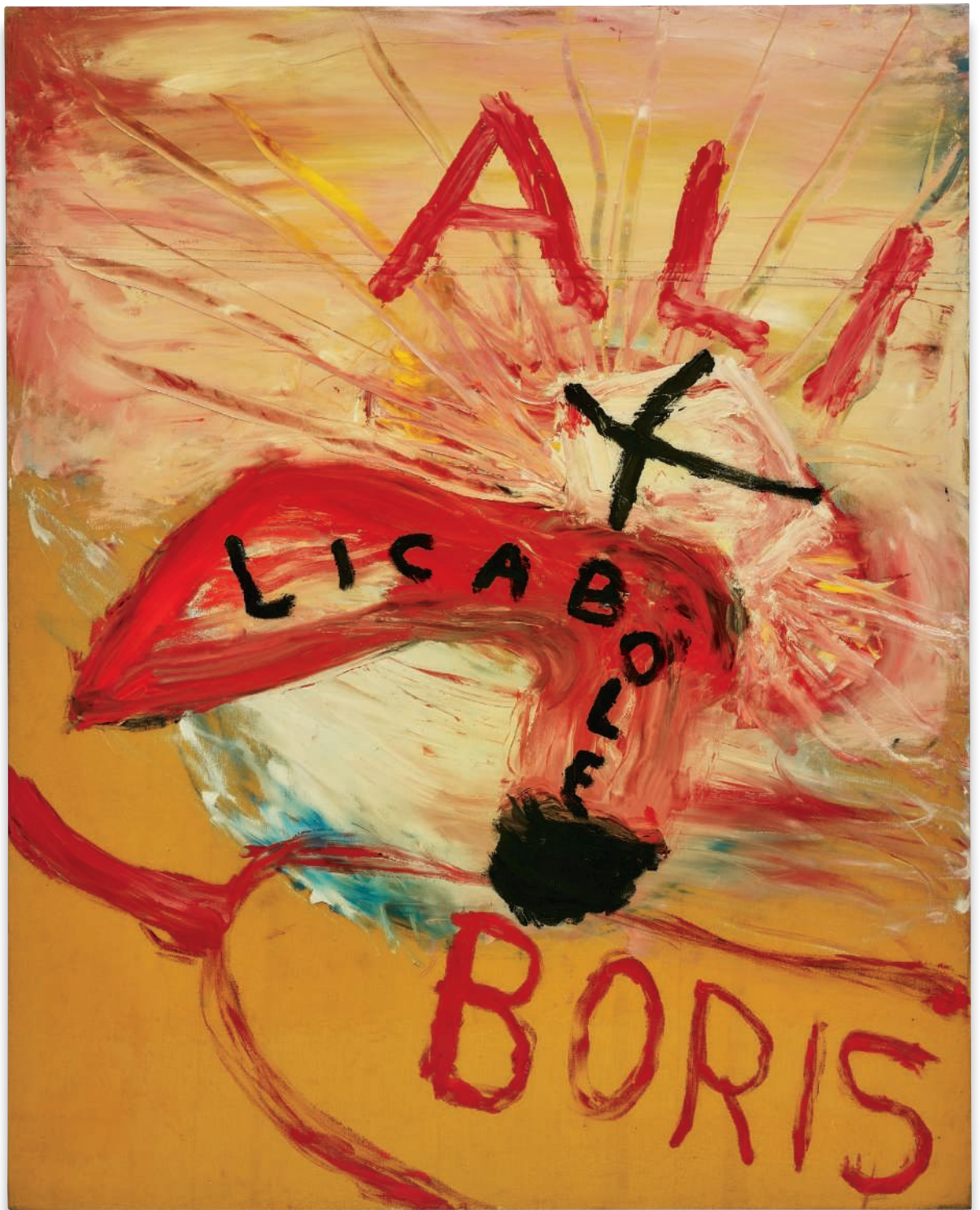
Literature

Eretica The Transcendent and the Profane in Contemporary Art,
 exh. cat., Galleria Civica d'Arte Moderna, Palermo, 2006



Edouard Manet, *Le Saumon*, c.1864, oil on canvas
 Shelburne Museum, Vermont, USA

Image: Bridgeman Images



236. Julian Schnabel b. 1951

Ali + Boris
 titled "ALI + BORIS" across the work
 oil and resin on canvas
 152.4 x 122 cm (60 x 48 in.)
 Executed in 2001.

Provenance
 Galleria Cardi, Milan
 Acquired from the above by
 the present owner in 2002

Estimate
 £50,000-70,000 \$64,600-90,400 €55,800-78,200



237. Matthias Weischer b. 1973

Barracke

signed and dated 'M. Weischer 2004' on the reverse
oil on canvas
140.6 x 220 cm (55½ x 86½ in.)
Painted in 2004.

Estimate

£50,000-70,000 \$64,600-90,400 €55,800-78,200 ♠

Provenance

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

Exhibited

Nîmes, Carre d'Art/Musee d'Art Contemporain, *La nouvelle peinture allemande*, 11 May - 18 September 2005

238. Georg Baselitz b. 1938

Ohne Titel

signed 'G. Baselitz' lower left; further dated '13.VII.83'
lower right
watercolour, India ink and ink on paper
69.6 x 49.8 cm (27¾ x 19½ in.)
Executed on 13 July 1983.

Estimate

£25,000-35,000 \$32,300-45,200 €27,900-39,100 ± ♠

Provenance

Daniel Blau, Munich
Private Collection (acquired from the above)

Exhibited

Munich, Kunsthalle der Hypo-Kulturstiftung, *Georg Baselitz - Retrospektive 1964-1991*, 20 March - 17 May 1992, cat. no. 92, p. 201 (illustrated)
Edinburgh, Scottish National Gallery of Modern Art;
Vienna, Museum moderner Kunst Stiftung Ludwig, Palais Liechtenstein *Georg Baselitz - A Retrospective Exhibition 1964-1991*, 30 May - 13 September 1992
Munich, Galerie Daniel Blau, *Nulla dies sine linea, Die Sammlung Gachnang*, 6 - 29 June 2006, p. 55 (illustrated)





239. A.R. Penck 1939-2017

Im grauen Feld

signed 'ar. penck' lower right; further titled

"IM GRAUEN FELD" on the stretcher

acrylic on canvas

60 x 80 cm (23½ x 31½ in.)

Painted in 2007.

Estimate

£30,000-50,000 \$38,800-64,600 €33,500-55,800 ♣

Provenance

Galerie Jérôme de Noirmont, Paris

Private Collection, Brescia

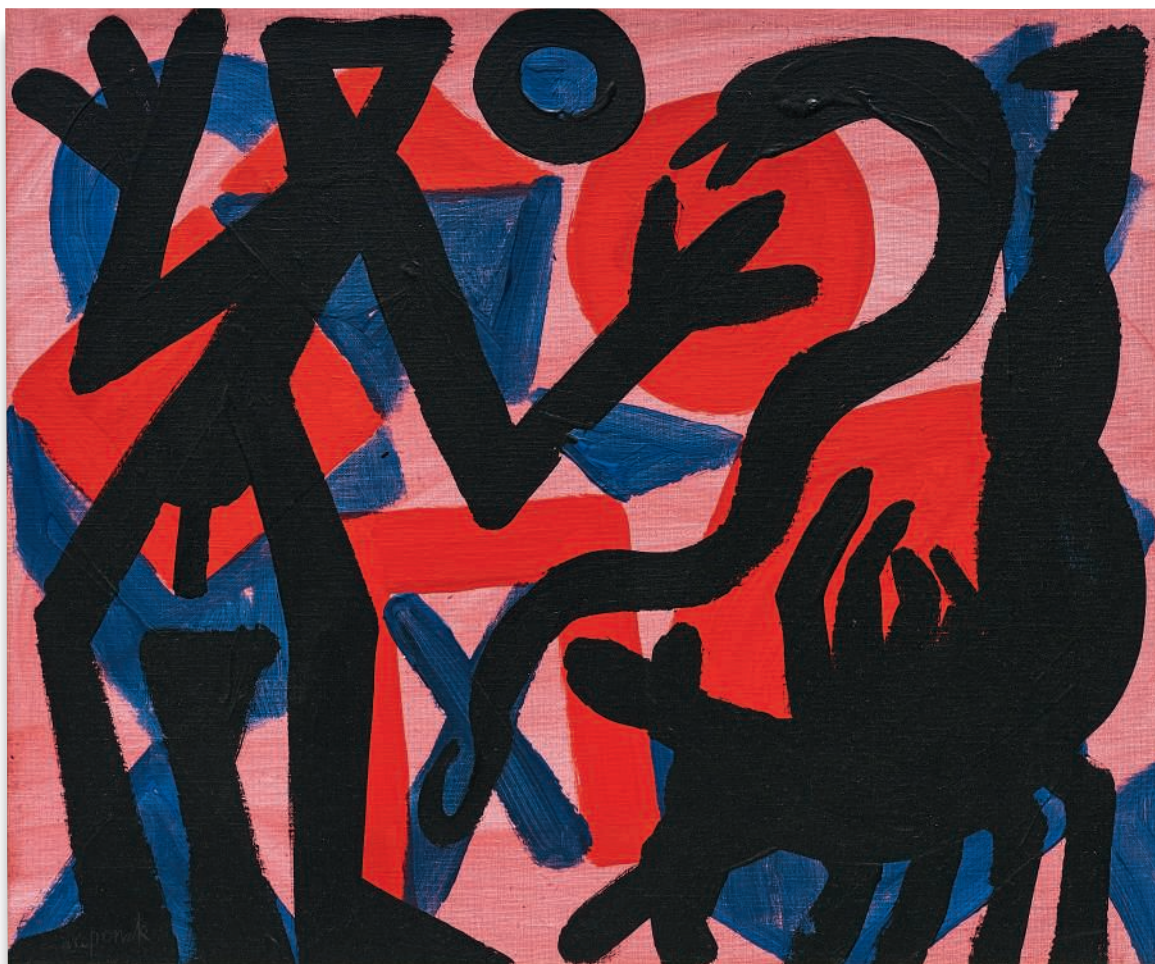
Acquired from the above by the present owner

Exhibited

Paris, Galerie Jérôme de Noirmont, *a.r. Penck*

– *Peintures & Bronzes*, 23 November 2007

– 26 January 2008, p. 21 (illustrated)



240. A.R. Penck 1939-2017

Zerstörte Form Rot

signed 'ar. penck' lower left; further signed and dedicated 'für Beatrice a.r penck' on the reverse; further titled and dated "'ZERSTÖRTE FORM ROT' 2001' on the overlap
acrylic on canvas

50.4 x 60.3 cm (19 $\frac{7}{8}$ x 23 $\frac{3}{4}$ in.)

Painted in 2001.

Estimate

£12,000-18,000 \$15,500-23,300 €13,400-20,100 ♠

Provenance

Galerie Michael Schultz, Berlin

Acquired from the above by the present owner



241. A.R. Penck 1939-2017

Kopenhagener Schule
signed 'ar. penck' lower left
acrylic on canvas
50 x 70 cm (19½ x 27½ in.)
Painted in 1999.

Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,200 ♣

Provenance

Galeria Fernando Santos, Porto
Private Collection, Porto

Exhibited

Vigo, Fundación Laxeiro, *A.R. Penck. Pinturas*,
6 July - 1 September 2002

242. Sigmar Polke 1941-2010

Spalierobst (Trellis Fruit)
signed, titled, dedicated and dated
"Spalierobst" für Michael Trier von
Sigmar Polke 1992 noch' lower edge
acrylic on paper
99.7 x 69.9 cm (39¼ x 27½ in.)
Executed in 1992.

Estimate

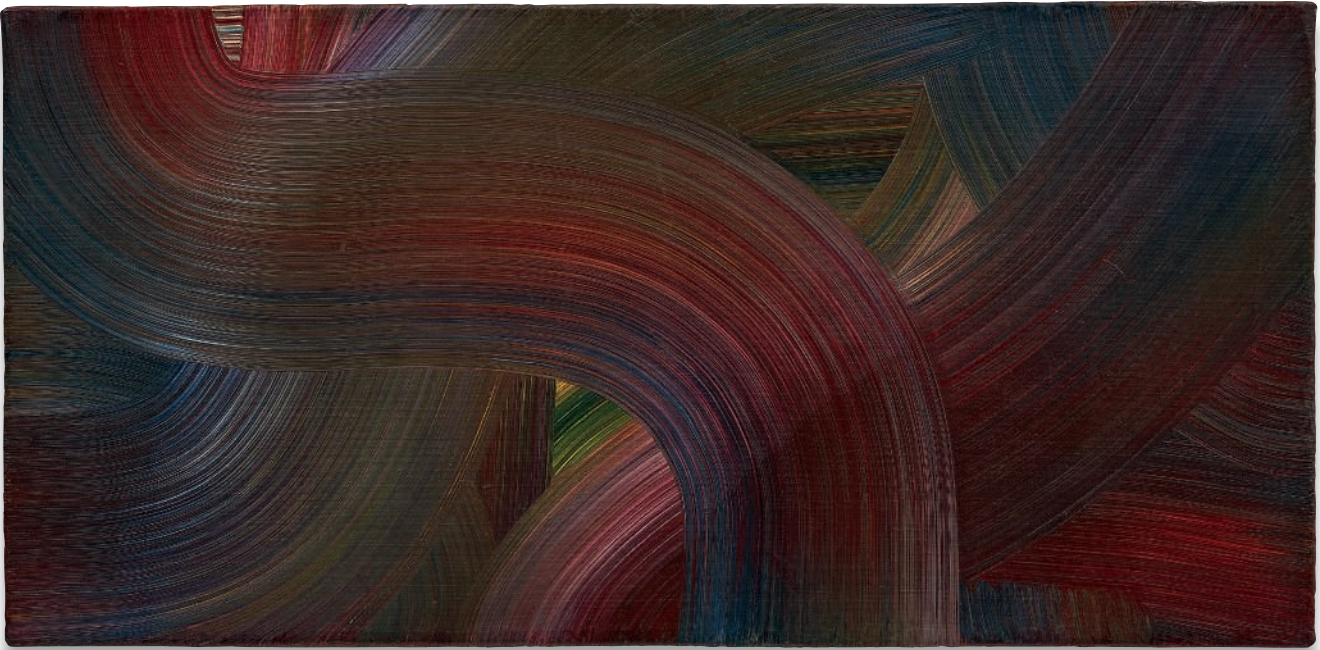
£50,000-70,000 \$64,500-90,300 €55,500-77,700 ♣

Provenance

Michael Trier, Cologne
Private Collection, Germany
David Zwirner, New York
Sies + Höke, Dusseldorf
Private Collection, Germany

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





243. Gerhard Richter b. 1932

Rot-Blau-Gelb

signed, inscribed, numbered and dated
'Probe für 338 Richter, '73' on the reverse

oil on canvas

26.1 x 53.5 cm (10¼ x 21½ in.)

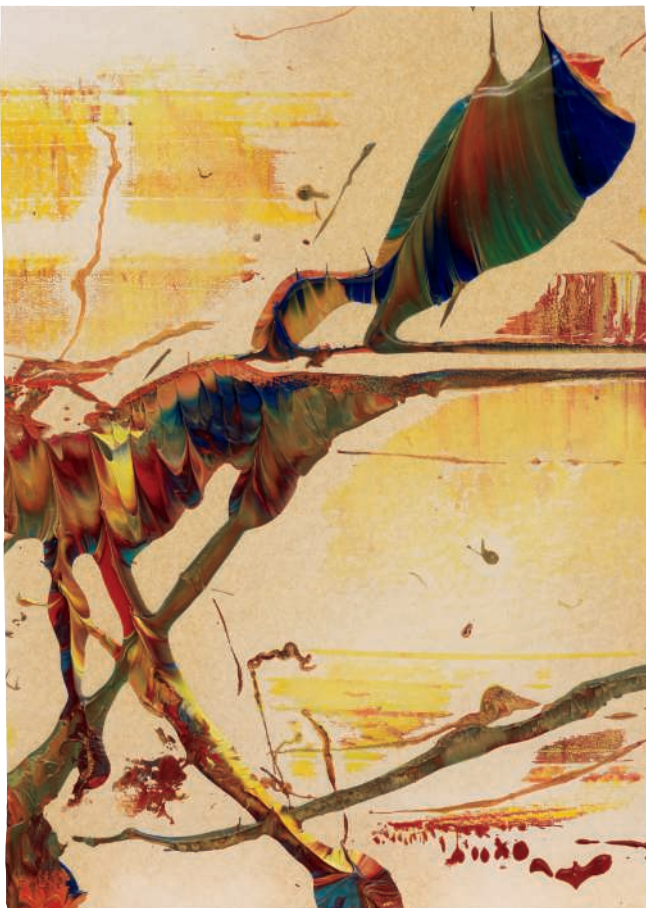
Painted in 1973.

Estimate

£40,000-60,000 \$51,600-77,400 €44,400-66,600 ♣

Provenance

Private Collection, Amsterdam



244. Gerhard Richter b. 1932

Ohne Titel

signed and dated 'Richter 20 SEP '09' on the reverse
oil on cardboard

14.8 x 10.5 cm (5¾ x 4¼ in.)

Painted on 20 September 2009.

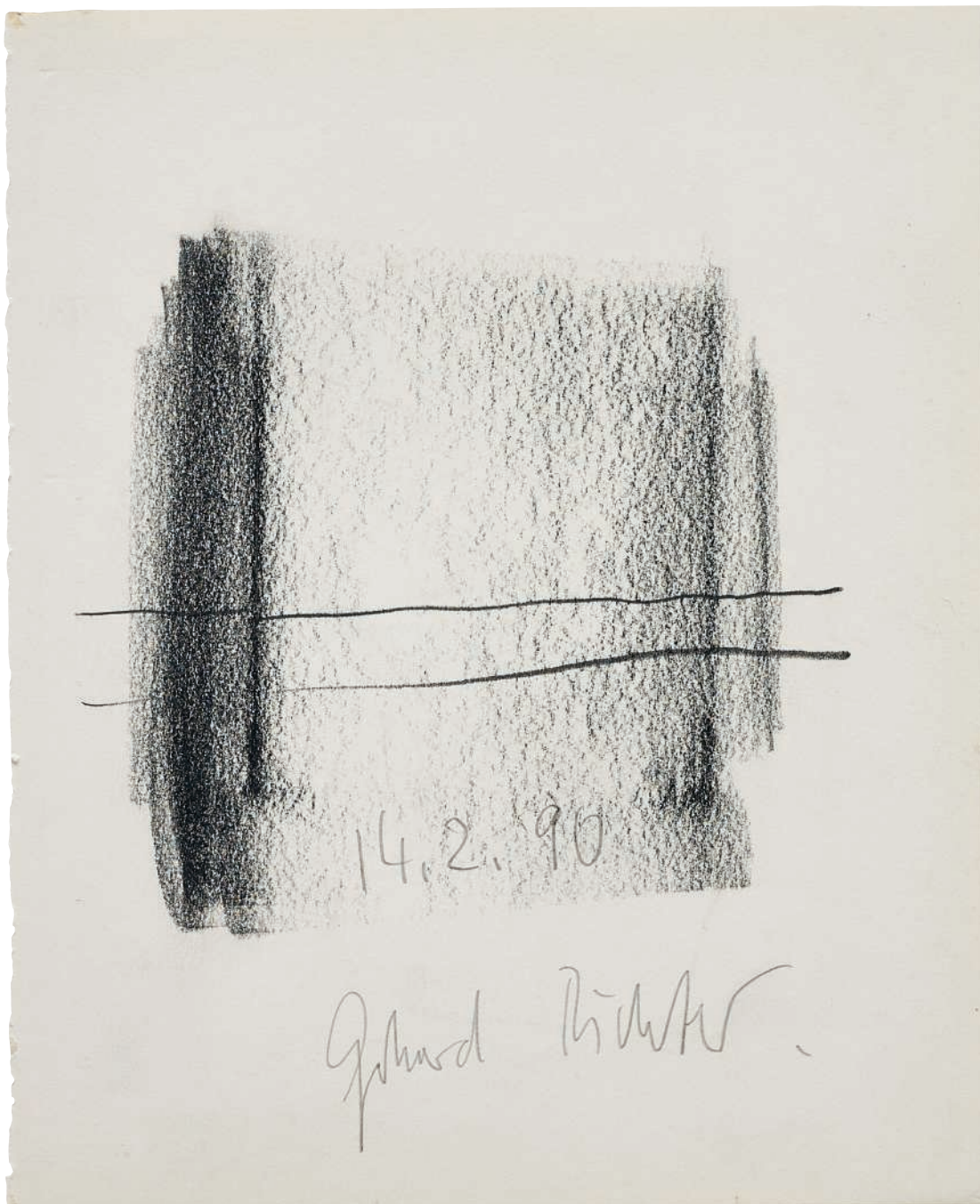
Estimate

£35,000-55,000 \$45,200-71,000 €38,900-61,100 ♣

Provenance

Royal College of Art, London (donated by the artist)

Acquired from the above by the present owner in 2009



245. Gerhard Richter b. 1932

Ohne Titel

signed and dated '14.2.90 Gerhard Richter'
lower half; dedicated and illustrated with a small
drawing by the artist Jürgen Klauke on the reverse
pencil on paper
23.3 x 19 cm (9 1/8 x 7 1/2 in.)
Executed in 1990.

Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,200 ± ♠

Provenance

Ketterer Kunst GmbH, Munich, 10 December 2011, lot 308
Acquired at the above sale by the present owner



246. Sigmar Polke 1941-2010

Untitled

signed and inscribed '22. S.Polke' on the reverse
gelatin silver print
61.5 x 50.5 cm (24¼ x 19⅞ in.)
Executed in 1968/90.

Estimate

£8,000-12,000 \$10,300-15,500 €8,900-13,300 ± ♠

Provenance

Springer & Winckler, Berlin
Acquired at the above by the present owner in 2006

Exhibited

Baden-Baden, Staatliche Kunsthalle, *Sigmar Polke Fotografien*, 11 February - 25 March 1990, no. 15 v, pp. 36, 305 (illustrated, p. 36)

247. Bernd and Hilla Becher 1931-2007 and 1934-2015

Water Tower Typology

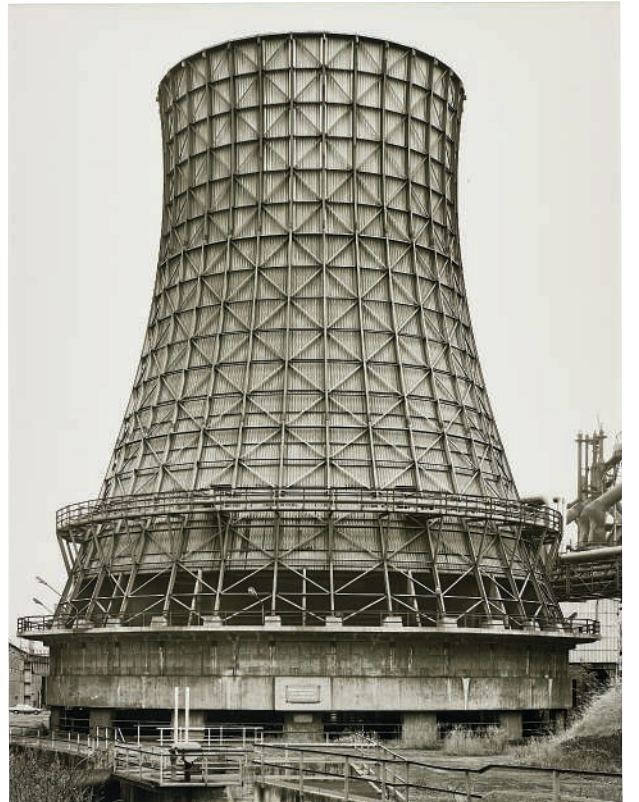
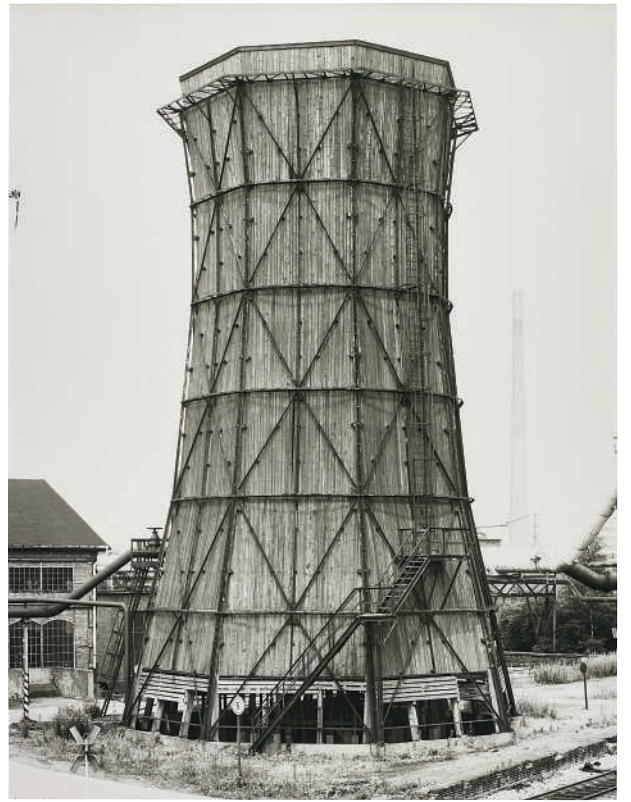
signed and dated 'Bernhard Becher Hilla Becher 1979-1985' on the reverse of part 1; further consecutively numbered '1,2,3,4' on the reverse of each part
gelatin silver print, in 4 parts
each 40.4 x 31.4 cm (15⅞ x 12⅜ in.)
Executed in 1979-85.

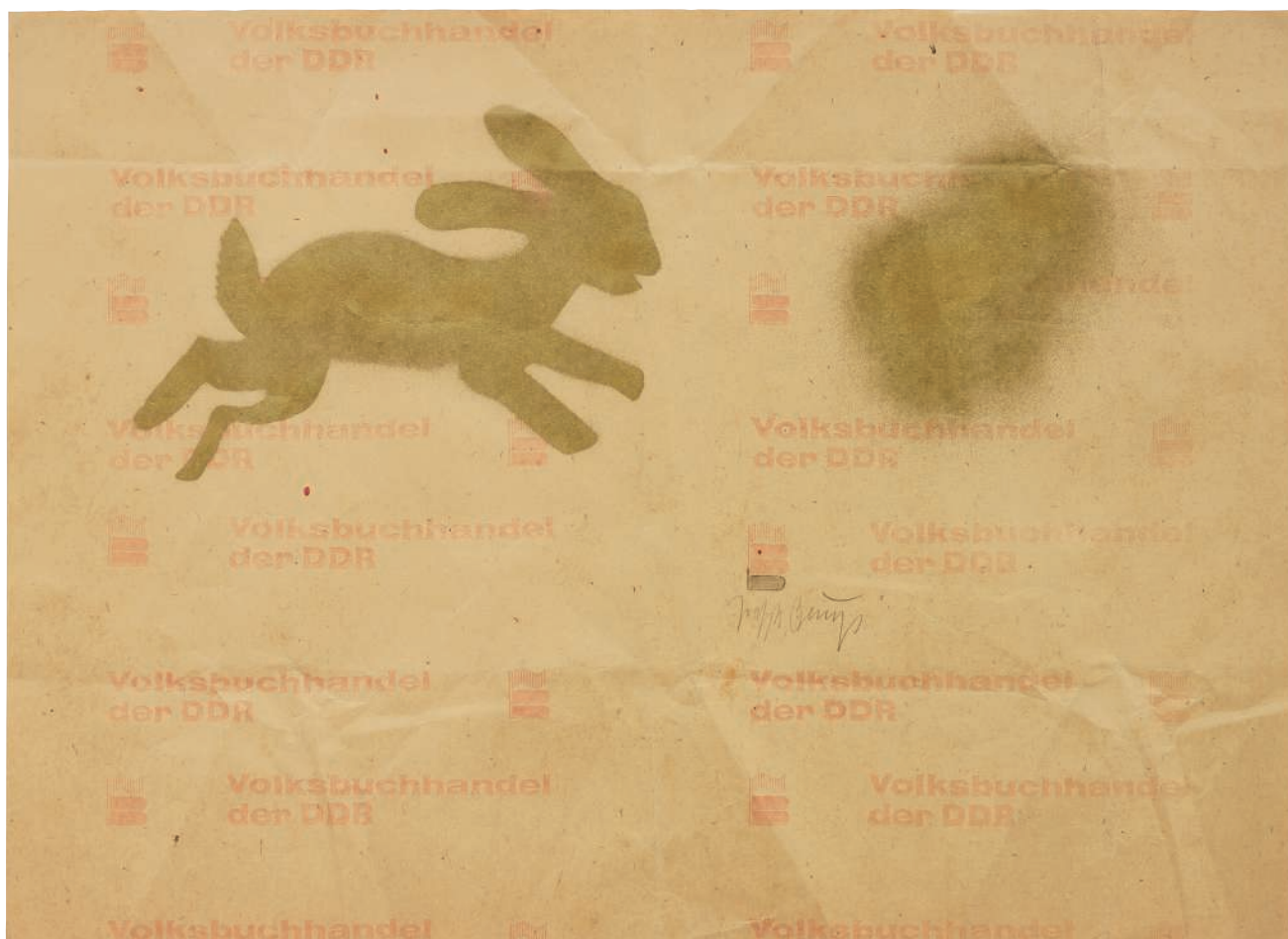
Estimate

£35,000-55,000 \$45,200-71,000 €38,900-61,100 ♠

Provenance

Galerie Thomas Zander, Cologne
Acquired from the above by the present owner





248. Joseph Beuys 1921-1986

Goldhase

signed 'Joseph Beuys' centre right
gold spray paint and pencil on printed parcel paper
46.5 x 64 cm (18¼ x 25¼ in.)

Estimate

£30,000-50,000 \$38,700-64,500 €33,300-55,500 ♣

Provenance

Galerie Heinz Holtmann, Cologne
Acquired from the above by the present owner

249. Neo Rauch b. 1960

Ohne Titel

signed and dated 'RAUCH '93' lower right
ink and graphite on paper
42 x 32.6 cm (16½ x 12¾ in.)
Executed in 1993.

Estimate

£8,000-12,000 \$10,300-15,500 €8,900-13,300 ± ♣

Provenance

Galerie Eigen + Art, Berlin
Acquired from the above by the present owner in 2010



Property from an Important European Collection

250. Yan Pei-Ming b. 1960

Paysage International

signed [in Chinese and Pinyin], titled and dated
'yan Pei-Ming "Paysage International" 2013' on the reverse
oil on canvas

146.5 x 231.3 cm (57⁵/₈ x 91¹/₈ in.)

Painted in 2013.

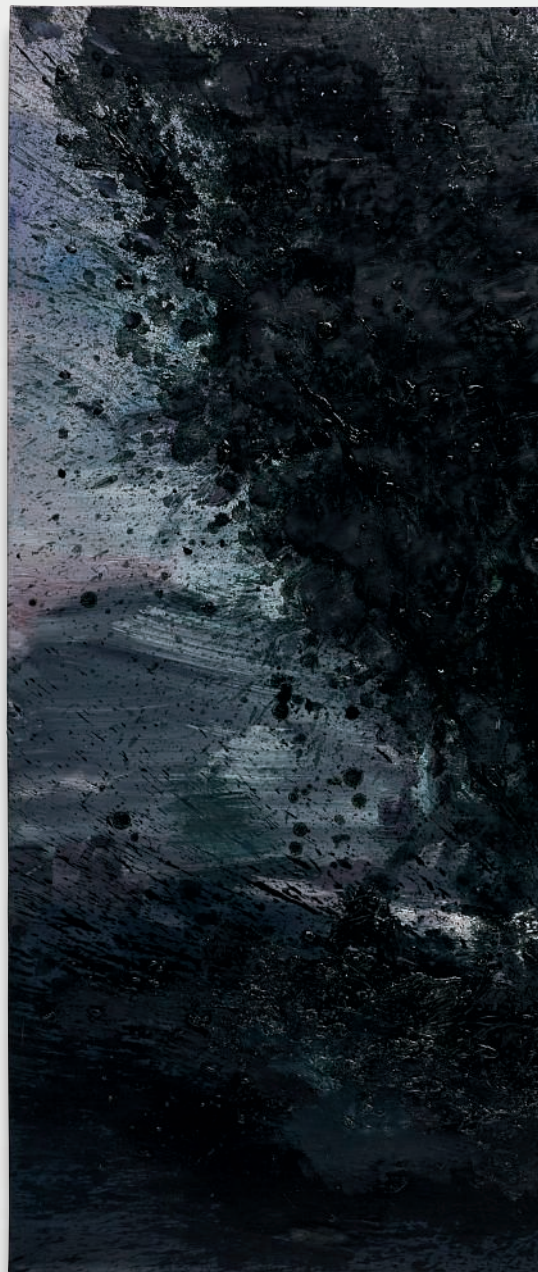
Estimate

£35,000-45,000 \$45,200-58,100 €38,900-50,000 ± ♣

Provenance

Galerie Thaddaeus Ropac, Paris

Acquired from the above by the present owner





251. Manolo Valdés b. 1942

Desnudo sobre fondo gris

signed, titled and dated 'Manolo Valdes

"Desnudo sobre fondo gris" 2011' on the reverse

oil on burlap

189.5 x 139.3 cm (74⁵/₈ x 54⁷/₈ in.)

Executed in 2011.

Estimate

£80,000-120,000 \$103,000-155,000 €88,800-133,000 ± ♠

Provenance

Private Collection (acquired directly from the artist)



252. Farhad Moshiri b. 1963

FM-003-O(K)

signed, titled and dated 'Farhad Moshiri

"FM-00300(K)" 2005' on the reverse

oil and acrylic on canvas

190.4 x 150.1 cm (74⁷/₈ x 59¹/₈ in.)

Painted in 2005.

Estimate

£90,000-130,000 \$116,000-168,000 €99,900-144,000 ₺

Provenance

Private Collection (acquired directly from the artist)



253. Damien Hirst b. 1965

Beautiful Exploded Aquarium Painting
signed and dated 'Damien Hirst 2007' on the reverse
household gloss on canvas
121.9 x 121.9 cm (47⅞ x 47⅞ in.)
Executed in 2007.

Estimate

£120,000-180,000 \$155,000-232,000 €133,000-200,000 ♠

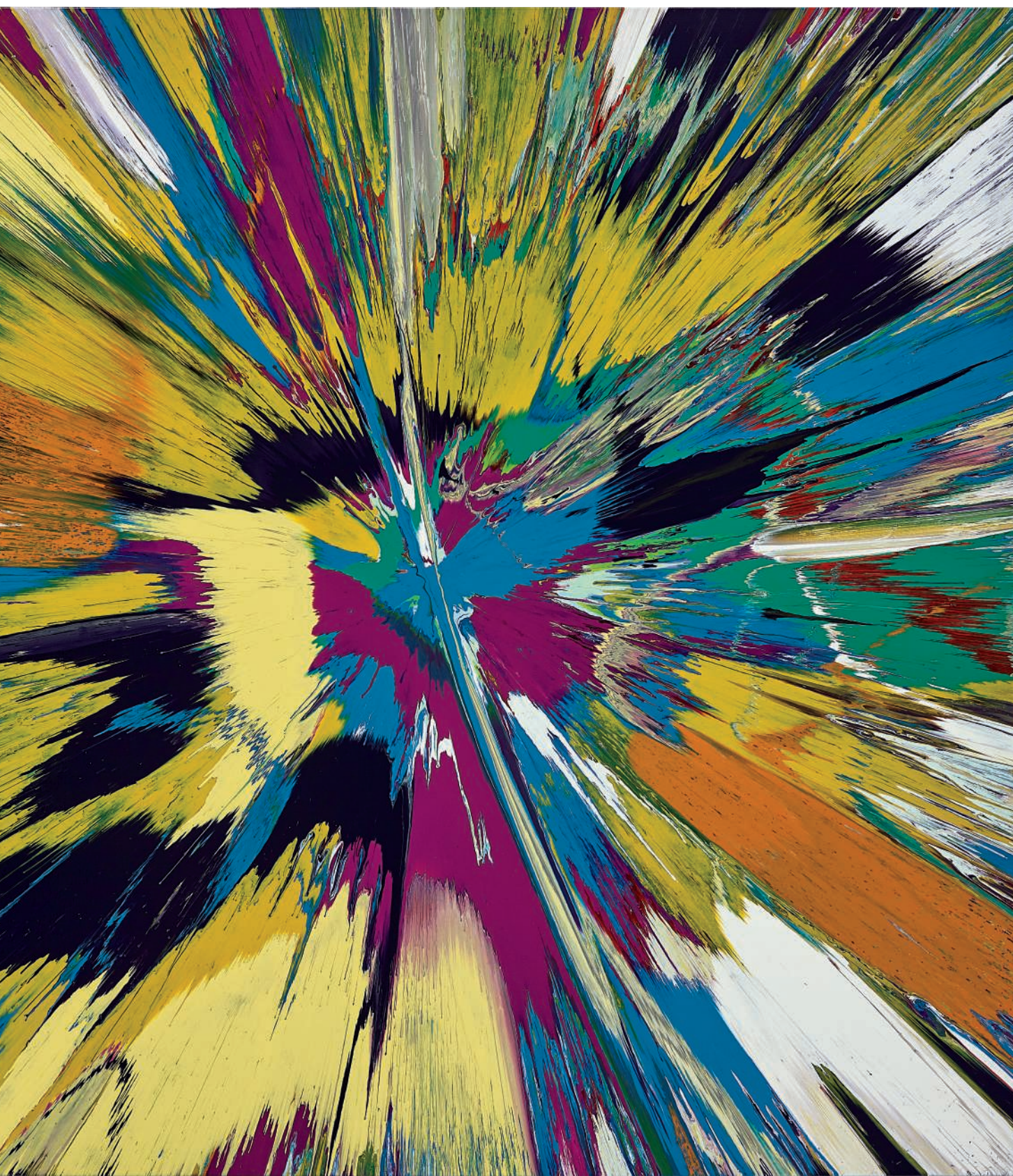
Provenance

Gagosian Gallery, London
Private Collection, Norway
Phillips de Pury & Company, New York, 11 May 2012, lot 215
Acquired at the above sale by the present owner

**'I thought all the paintings I've done were about
a sort of imaginary mechanical painter – like
the spin paintings: like a machine that paints.'**

Damien Hirst, quoted in 'A Conversation John Hoyland
and Damien Hirst', 2009, damienhirst.com, online







254. Sarah Morris b. 1967

Vertical Power Station
signed with the artist's initials, titled and dated
"“VERTICAL POWER STATION” SM 2016’ on the overlap
household gloss on canvas
214 x 214 cm (84¼ x 84¼ in.)
Executed in 2016.

Estimate

£30,000-50,000 \$38,700-64,500 €33,300-55,500 ± ♣

Provenance

Dirimart Gallery, Istanbul
Acquired from the above by the present owner

Exhibited

Istanbul, Dirimart Dolapdere Gallery, *Hellion Equilibrium*,
1 November - 4 December 2016

255. Michael Craig-Martin b. 1941

Small Headphones
painted steel
114.3 x 48.3 x 7.6 cm (45 x 19 x 2⅞ in.)
Executed in 1986.

Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,200 ± ♣

Provenance

Waddington Galleries Limited, London
Private Collection
Marvin Ross Friedman & Co., Miami
Private Collection





256. Marc Quinn b. 1964

Under the Volcano (Pinacate, Mexico)
signed, titled and dated 'Marc Quinn 2012
"Under the Volcano (Pinacate, Mexico)" on the reverse
oil on canvas
168.4 x 263 cm (66¼ x 103½ in.)
Painted in 2012.

Estimate

£70,000-90,000 \$90,300-116,000 €77,700-99,900 ♣

Provenance

Private Collection (acquired directly from the artist)
Private Collection, Switzerland
Phillips de Pury & Company, New York, 11 May 2012, lot 214
Acquired at the above sale by the present owner

257. Marc Quinn b. 1964

Man Struck by Lightning
bronze and steel
314 x 67.5 x 29 cm (123½ x 26½ x 11½ in.)
Executed in 1998.

Estimate

£30,000-50,000 \$38,700-64,500 €33,300-55,500 ♣

Provenance

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

Exhibited

London, South London Art Gallery, *Marc Quinn*,
28 January - 8 March 1998, n.p. (illustrated)
New York, Gagosian Gallery, *Marc Quinn, Incarnate*,
London, 30 May - 4 July 1998, no. 43, n.p. (illustrated)





258. Gary Hume b. 1962

Small Water Painting
signed and dated 'gary hume '01' on the reverse
household gloss on aluminium
188 x 157 cm (74 x 61¾ in.)
Executed in 2001.

Estimate

£60,000-80,000 \$77,400-103,000 €66,600-88,800 ♣

Provenance

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

259. Cornelia Parker b. 1956

Falling Facade
stretched silver trophies, easel and mirror
mirror 97.5 x 112.5 x 2 cm (38¾ x 44¼ x 0¾ in.)
easel 171 x 112.5 x 94 cm (67¾ x 44¼ x 37 in.)
overall dimensions variable
Executed in 1991.

Estimate

£18,000-22,000 \$23,200-28,400 €20,000-24,400 ♣

Provenance

Frith Street Gallery, London
Acquired from the above by the present owner





260. Gilbert & George b. 1943 and b. 1942

Vice

signed and dated '2011 Gilbert & George'

lower right

gelatin silver prints with hand colouring,

in artists' frames, in 8 parts

each 75.2 x 63.5 cm (29⁵/₈ x 25 in.)

overall 150.4 x 254 cm (59¹/₄ x 100 in.)

Executed in 2011.

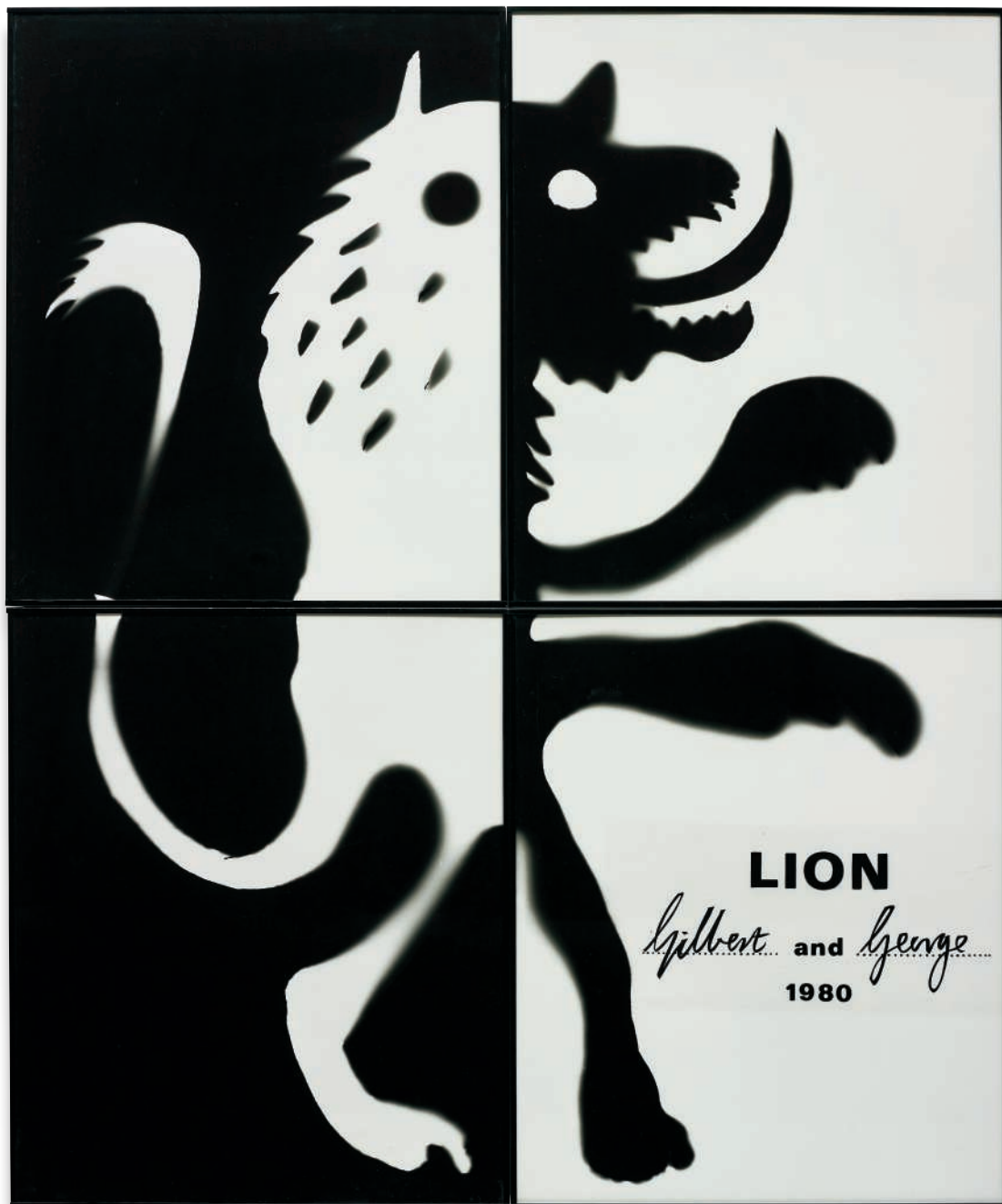
Estimate

£30,000-50,000 \$38,700-64,500 €33,300-55,500 ±

Provenance

White Cube, London

Acquired from the above by the present owner in 2012



261. Gilbert & George b. 1943 and b. 1942

Lion

signed, titled and dated
 "LION" Gilbert and George 1980' lower right
 hand-dyed gelatin silver prints, in artists' frames, in 4 parts
 each 60.5 x 50.5 cm (23 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in.)
 overall 121 x 101 cm (47 $\frac{5}{8}$ x 39 $\frac{3}{4}$ in.)
 Executed in 1980.

Estimate

£40,000-60,000 \$51,600-77,400 €44,400-66,600 ♣

Provenance

Kanransha Gallery, Tokyo
 Private Collection (acquired from the above circa 1986)
 Christie's, London, 1 July 2008, lot 317
 Private Collection, Switzerland

Exhibited

Tokyo, Kanransha Gallery, *Gilbert & George*, September 1981

Literature

Gilbert & George: The Complete Pictures 1971-1985,
 exh. cat., CAPC Musée d'Art Contemporain,
 Bordeaux, 1986 (illustrated, p. 141)
Kanransha 1980-1992, Tokyo, 1992 (illustrated, p. 13)
 Rudi Fuchs, ed., *Gilbert & George:*
The Complete Pictures 1971 - 2005, vol. I, London,
 2007, pp. 315, 617 (illustrated, p. 315)



262. Gillian Wearing b. 1963

Self Portrait at Three Years Old

signed 'Gillian Wearing' on a label affixed to the reverse
c-print, in artist's frame

overall 157.5 x 129.8 cm (62 x 51½ in.)

Executed in 2004, this work is number 2
from an edition of 6 plus 2 artist's proofs.

Estimate

£18,000-22,000 \$23,200-28,400 €20,000-24,400 ♠

Provenance

Maureen Paley Interim Art, London

Acquired from the above by the present owner

Exhibited

Lugano, Galleria Gottardo, *Family Pictures - Contemporary Photography and Video from the Collection of the Guggenheim Museum*, 28 September - 23 December 2005, pp. 131, 141 (another example exhibited and illustrated, p. 131)
London, Whitechapel Gallery; Dusseldorf, Kunstsammlung Nordrhein-Westfalen; Munich, Pinakothek der Moderne, *Gillian Wearing*, 28 March 2012 - 9 June 2013, pp. 120-121, 222 (another example exhibited and illustrated, p. 121)
London, National Portrait Gallery, *Gillian Wearing and Claude Cahun: Behind the mask, another mask*, 9 March - 29 May 2017, no. 50, pp. 93, 203 (another example exhibited and illustrated, p. 93)
Copenhagen, States Museum for Kunst, National Gallery of Denmark, *Gillian Wearing, Family Stories*, 13 October 2017 - 7 January 2018, pp. 22, 94 (another example exhibited and illustrated, p. 22)



Property of a Distinguished European Collector

263. Bill Viola b. 1951

Catherine's Dream

video installation, black and white video on LCD flat panel
mounted on wall

70.8 x 44.1 cm (27 $\frac{7}{8}$ x 17 $\frac{3}{8}$ in.)

Executed in 2002, this work is number 4 from an edition
of 5 plus 2 artist's proofs and is accompanied by a certificate
of authenticity stamped, signed and dated by the artist.

Estimate

£40,000-60,000 \$51,600-77,400 €44,400-66,600

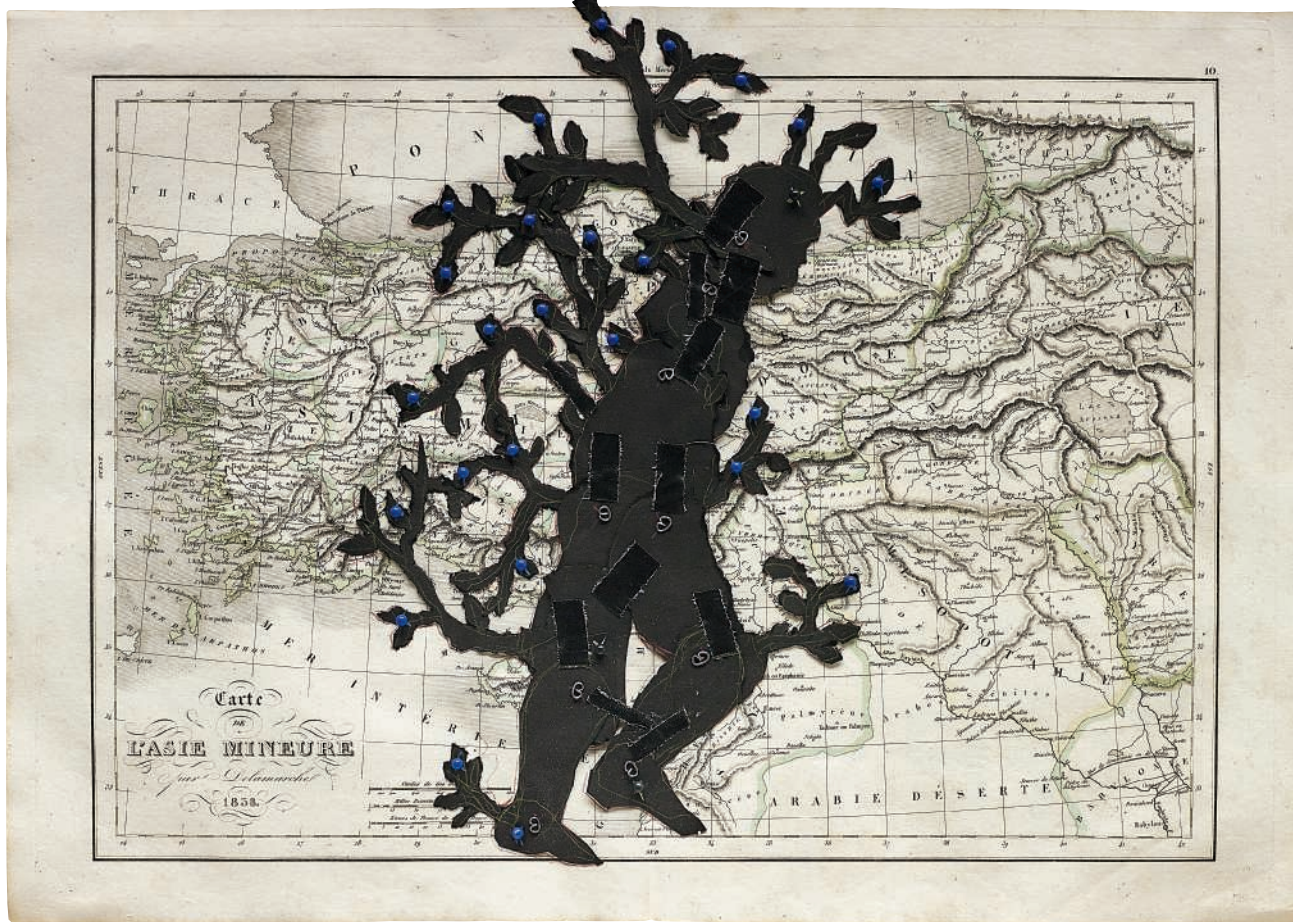
Provenance

Haunch of Venison, London

Acquired from the above by the present owner in 2004

Exhibited

New York, James Cohan Gallery, *Between the Lines*,
May - June 2004 (another example exhibited)



264. William Kentridge b. 1955

Puppet Drawing

collage, construction paper, tape, chalk and pins on atlas
33 x 47 cm (12 $\frac{3}{8}$ x 18 $\frac{1}{2}$ in.)
Executed in 2000.

Estimate

£20,000-30,000 \$25,800-38,700 €22,200-33,300

Provenance

Marian Goodman Gallery, New York
Acquired from the above by the present owner in 2001

Exhibited

Philadelphia Museum of Art, *William Kentridge Tapestries*,
12 December 2007 - 6 April 2008, no. 13, p. 112
(illustrated, p.36 and cover)

265. Marlene Dumas b. 1953

And he said - Don't touch me

signed with the artist's initials and dated
'1995. MD.' lower right; further titled
'And he said- Don't touch me.' lower edge
ink, wax crayon, coloured crayon and pastel on paper
25.5 x 21.2 cm (10 x 8 $\frac{3}{8}$ in.)
Executed in 1995.

Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,200 ♠

Provenance

Acquired directly from the artist by the present owner

Exhibited

London, Tate Gallery, *Marlene Dumas*,
2 April - 26 June 1996, no. 25



And he said - Don't touch me .

1995 M.D.



266. Jim Hodges b. 1957

Noticed, at rest (a light)

signed, titled and dated 'Jim Hodges "Noticed, at rest (a light)" summer 1997' on the reverse
contact paper on paper with gold stars
57 x 75.8 cm (22½ x 29¾ in.)
Executed in summer 1997.

Estimate

£8,000-12,000 \$10,300-15,500 €8,900-13,300

Provenance

CRG Gallery, New York
Acquired from the above by the present owner

267. Huang Yong Ping b. 1954

The Nightmare of George V

signed, titled and dated 'Huang Yongping 18/05/02
11 June 2002 "The Nightmare of George V"
[in Chinese]' lower centre
watercolour and pencil on paper
76.5 x 57 cm (30¼ x 22½ in.)
Executed in 2002.

Estimate

£12,000-18,000 \$15,500-23,200 €13,300-20,000 ♠

Provenance

Galerie d'art Art & Public, Geneva
Acquired from the above by the present owner



2002年6月10日
乔治五世的恶梦

Property of a Distinguished European Collector

268. Raymond Pettibon b. 1957

No Title (Kryptonite kisses)

ink on paper

55.8 x 43.2 cm (21 $\frac{7}{8}$ x 17 in.)

Executed in 1990.

Estimate

£8,000-12,000 \$10,300-15,500 €8,900-13,400

Provenance

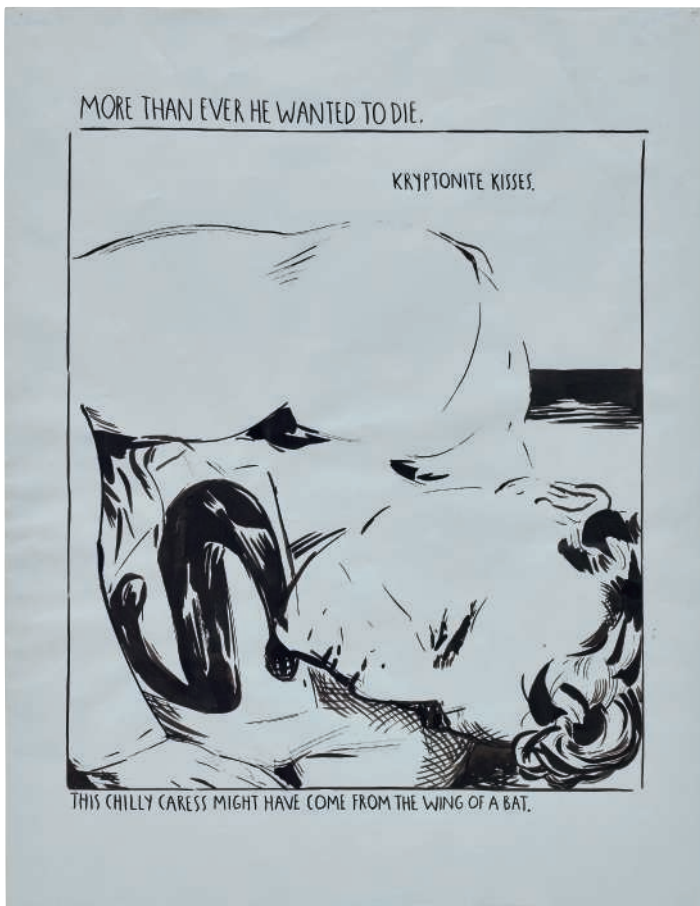
Private Collection, Germany

Christie's, London, 6 February 2003, lot 706

Private Collection

Christie's, London, 12 February 2016, lot 274

Acquired at the above sale by the present owner



Property of a Distinguished European Collector

269. Raymond Pettibon b. 1957

No Title (Whatever death means)

ink and watercolour on paper

56 x 45.3 cm (22 x 17 $\frac{7}{8}$ in.)

Executed in 1990.

Estimate

£8,000-12,000 \$10,300-15,500 €8,900-13,300

Provenance

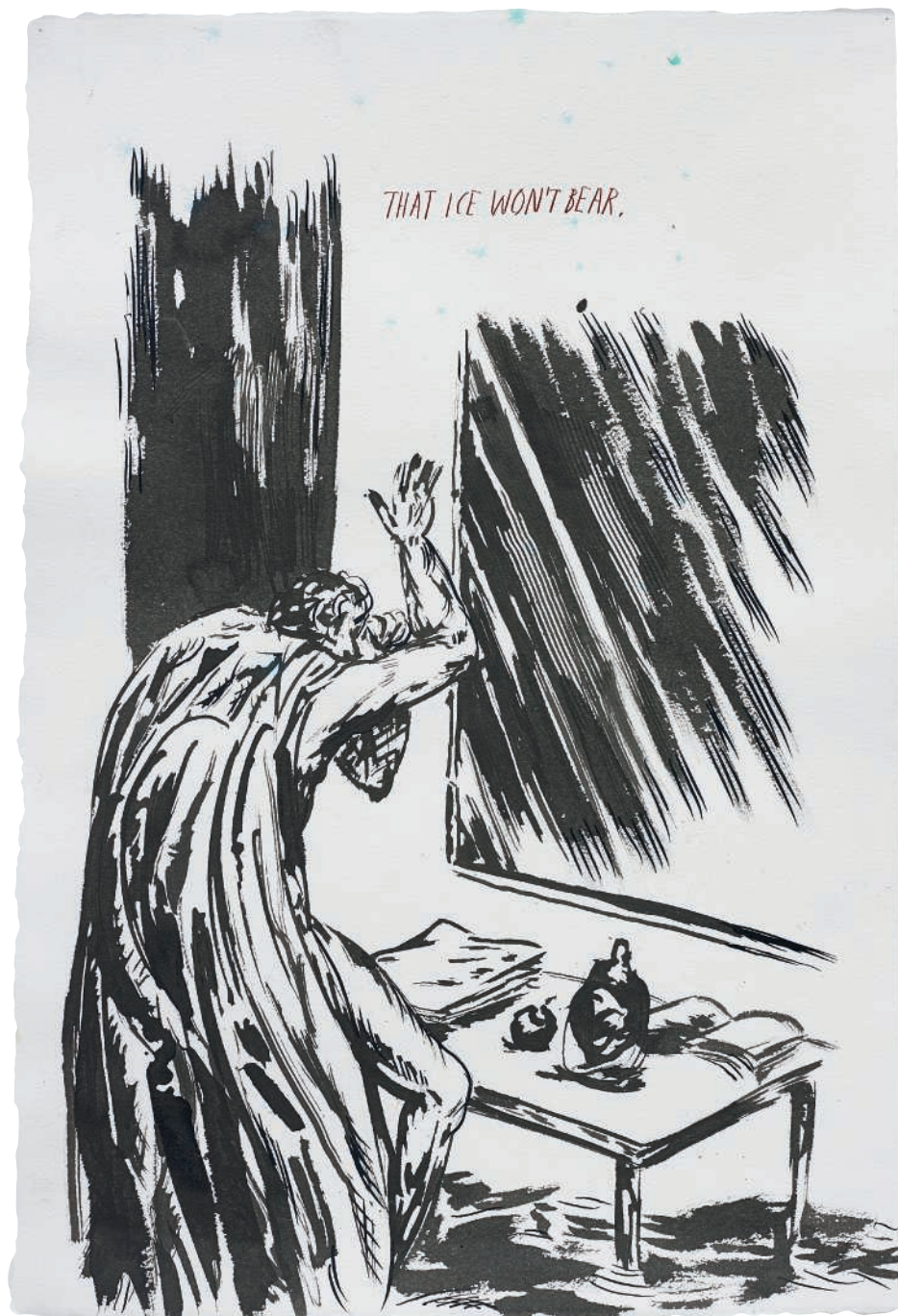
Private Collection, Germany

Christie's, London, 6 February 2003, lot 706

Private Collection

Christie's, London, 12 February 2016, lot 274

Acquired at the above sale by the present owner



270. Raymond Pettibon b. 1957

No Title (That ice won't...)

signed and dated 'Raymond Pettibon '99' on the reverse
ink on paper

56.2 x 38.4 cm (22½ x 15½ in.)

Executed in 1999.

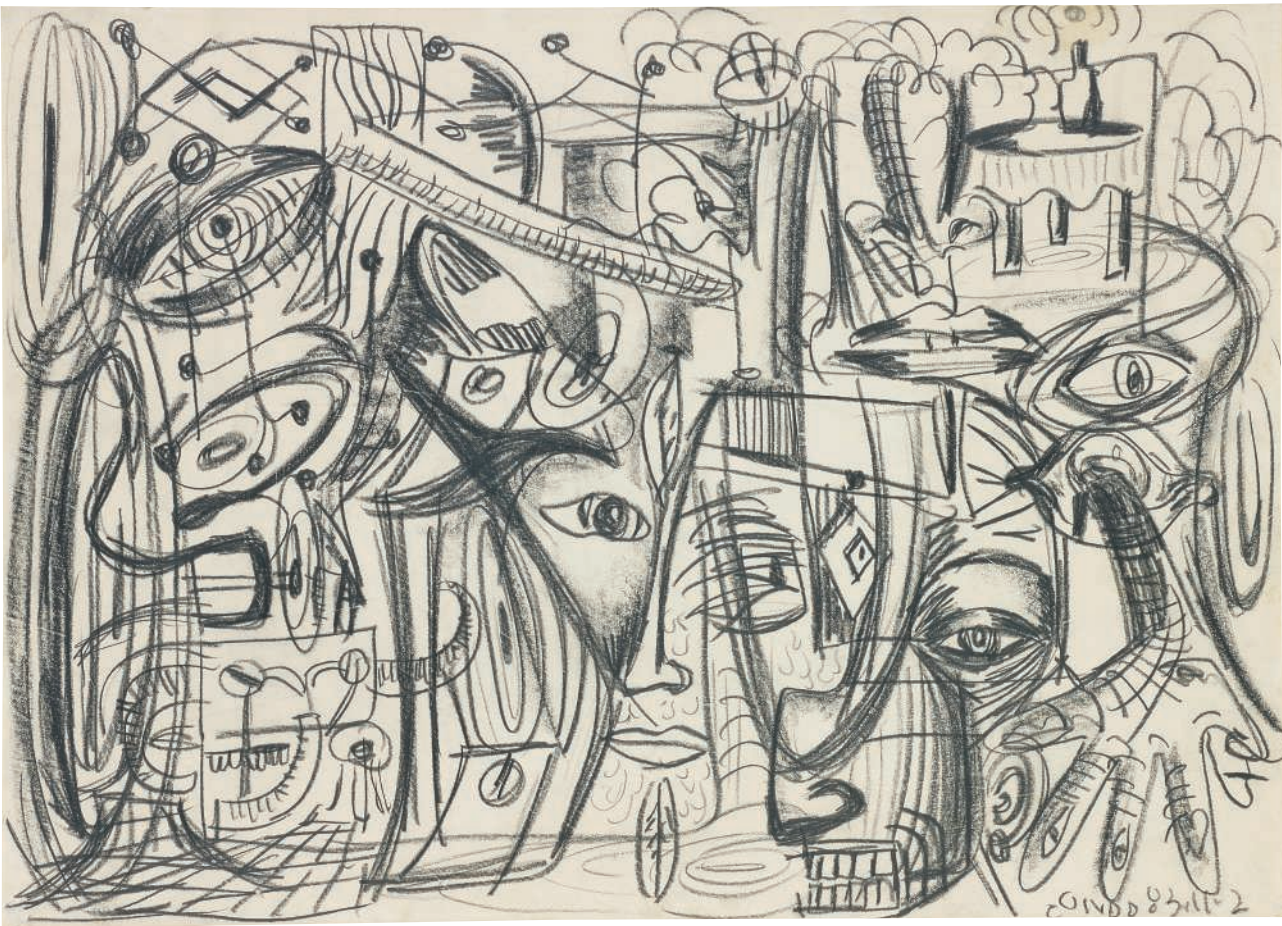
Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,200

Provenance

Galerie Hauser & Wirth, Zurich

Private Collection, London (acquired from the above)



271. George Condo b. 1957

Untitled
signed and dated 'CONDO '83.11.2' lower right
charcoal on paper
55.8 x 79.5 cm (21 $\frac{7}{8}$ x 31 $\frac{1}{4}$ in.)
Executed on 2 November 1983.

Estimate
£30,000-50,000 \$38,700-64,500 €33,300-55,500

Provenance
Private Collection, Paris

272. Robert Longo b. 1953

Study of Weeping Woman, 1937 (After Picasso)
signed and dated 'Robert Longo 2014' lower right margin
ink and charcoal on vellum
53.3 x 38.1 cm (20 $\frac{7}{8}$ x 15 in.)
Executed in 2014.

Estimate
£35,000-55,000 \$45,200-71,000 €38,900-61,100

Provenance
Metro Pictures, New York
Acquired from the above by the present owner



Study of a woman, 1937 (After Picasso)

2014



273. Hernan Bas b. 1978

Closing pattern
signed with the artist's initials and dated 'HB '05' lower right
mixed media on paper
76.2 x 57.6 cm (30 x 22½ in.)
Painted in 2005.

Estimate

£10,000-15,000 \$12,900-19,400 €11,100-16,700

Exhibited

Schirn Kunsthalle Frankfurt, *New Romanticism in Contemporary Art*, 12 May - 28 August 2005, no. 20, p. 118-119 (illustrated)

Provenance

Victoria Miro, London
Acquired from the above by the present owner

274. Hernan Bas b. 1978

Three works: (i) *You and me*;
(ii) *Untitled (Dock)*; (iii) *Untitled (2 boys)*
(i, iii) signed with the artist's initials and dated 'HB '01' lower right
(ii) signed with the artist's initials and dated 'HB '01' lower left
each water-based oil on vellum
(i) 35.6 x 28 cm (14 x 11 in.)
(ii, iii) 30.3 x 23 cm (11¾ x 9 in.)
Each executed in 2001.

Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,200

Provenance

Fredric Snitzer Gallery, Miami
Acquired from the above by the present owner



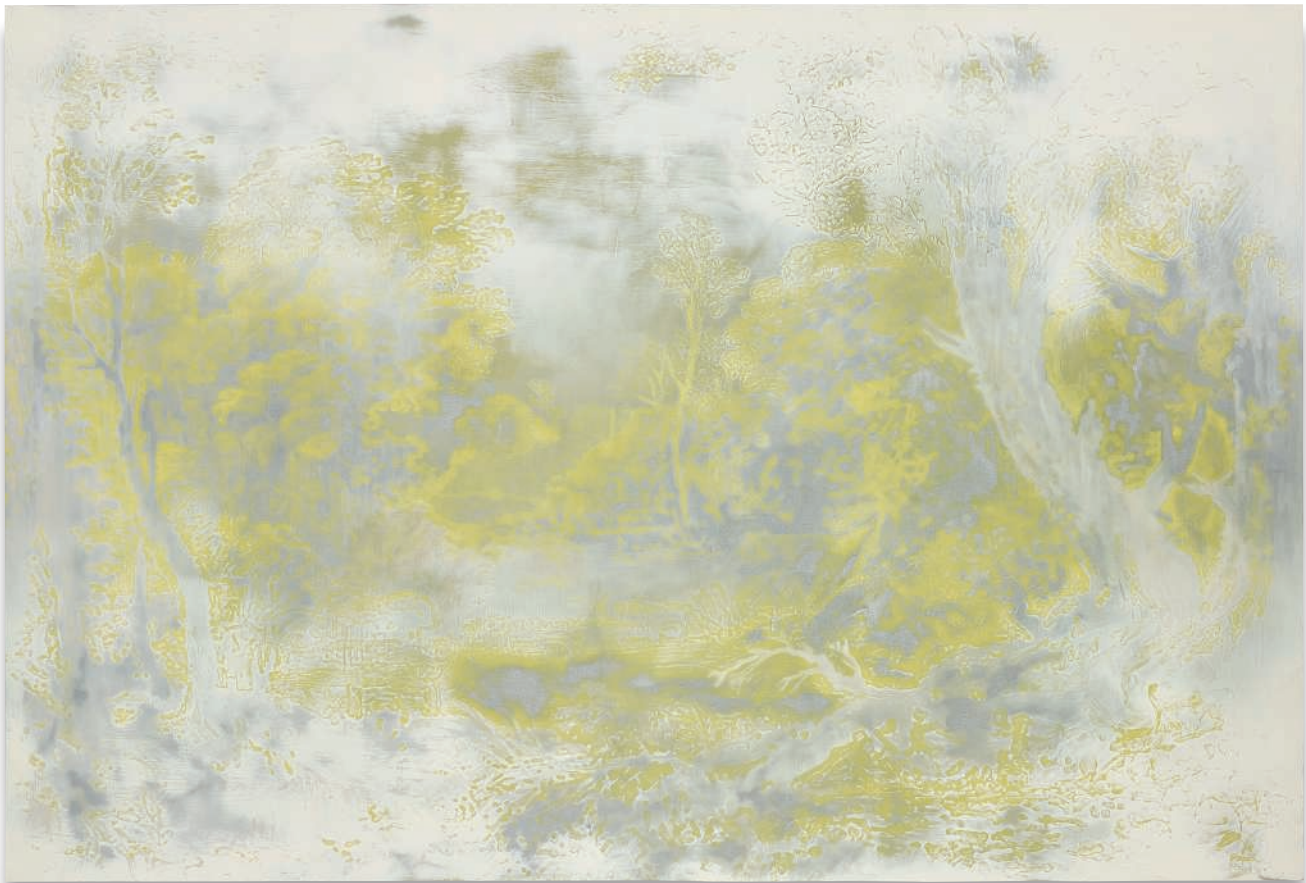
(i)



(ii)



(iii)



275. Toby Ziegler b. 1972

Again (Frottage)
signed and dated 'Toby Ziegler 2013' on the reverse
oil on aluminium
150 x 222 cm (59 x 87 $\frac{3}{8}$ in.)
Executed in 2013.

Estimate

£30,000-50,000 \$38,700-64,500 €33,300-55,500 ₺ ₣

Provenance

Private Collection, Switzerland

276. Latifa Echakhch b. 1974

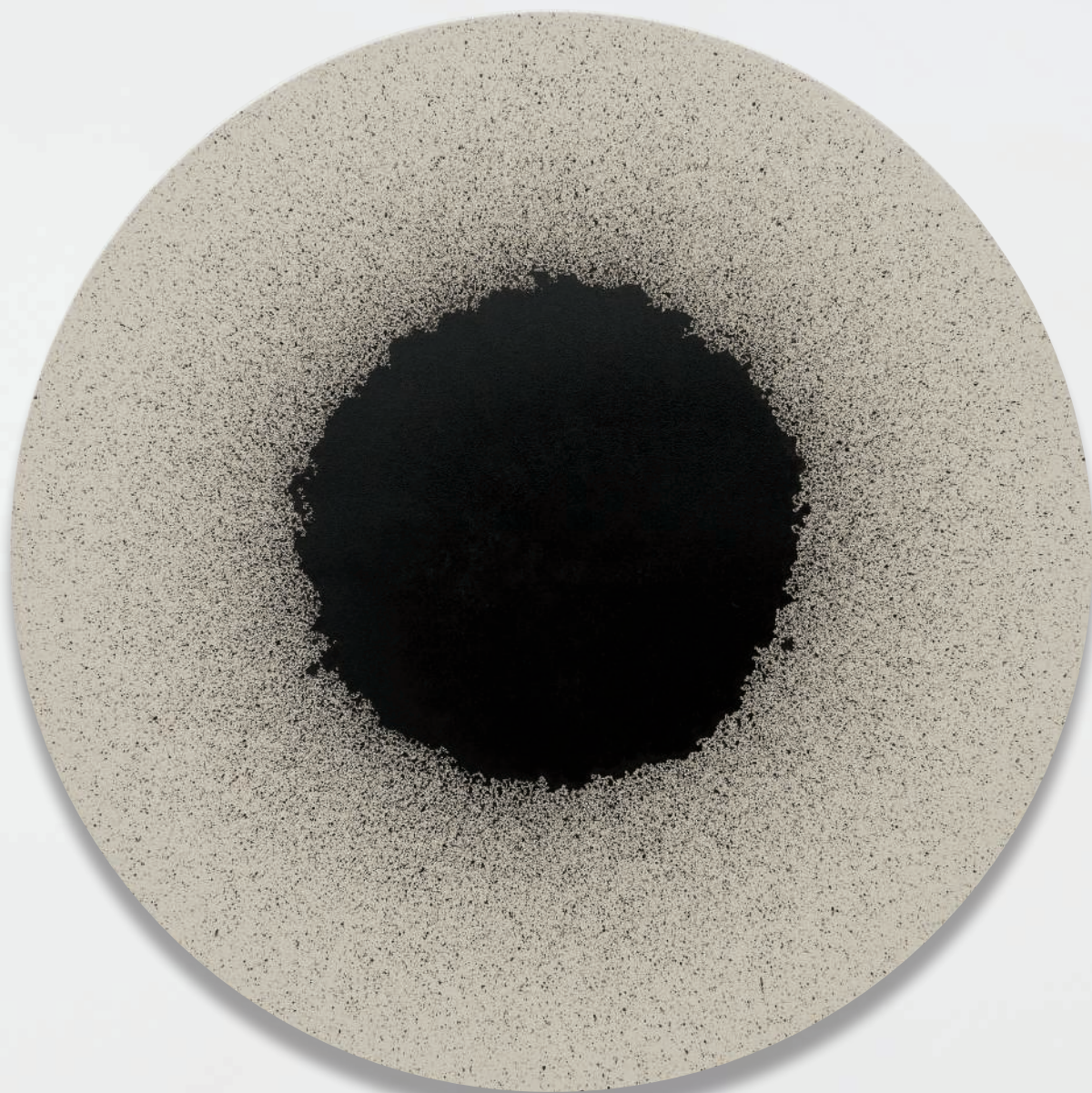
Tambour 77
signed, titled and dated 'Latifa Echakhch
"TAMBOUR 77" 2012' on the stretcher
Indian ink on canvas
diameter 173 cm (68 $\frac{1}{8}$ in.)
Executed in 2012.

Estimate

£40,000-60,000 \$51,600-77,400 €44,400-66,600 ₺ ₣

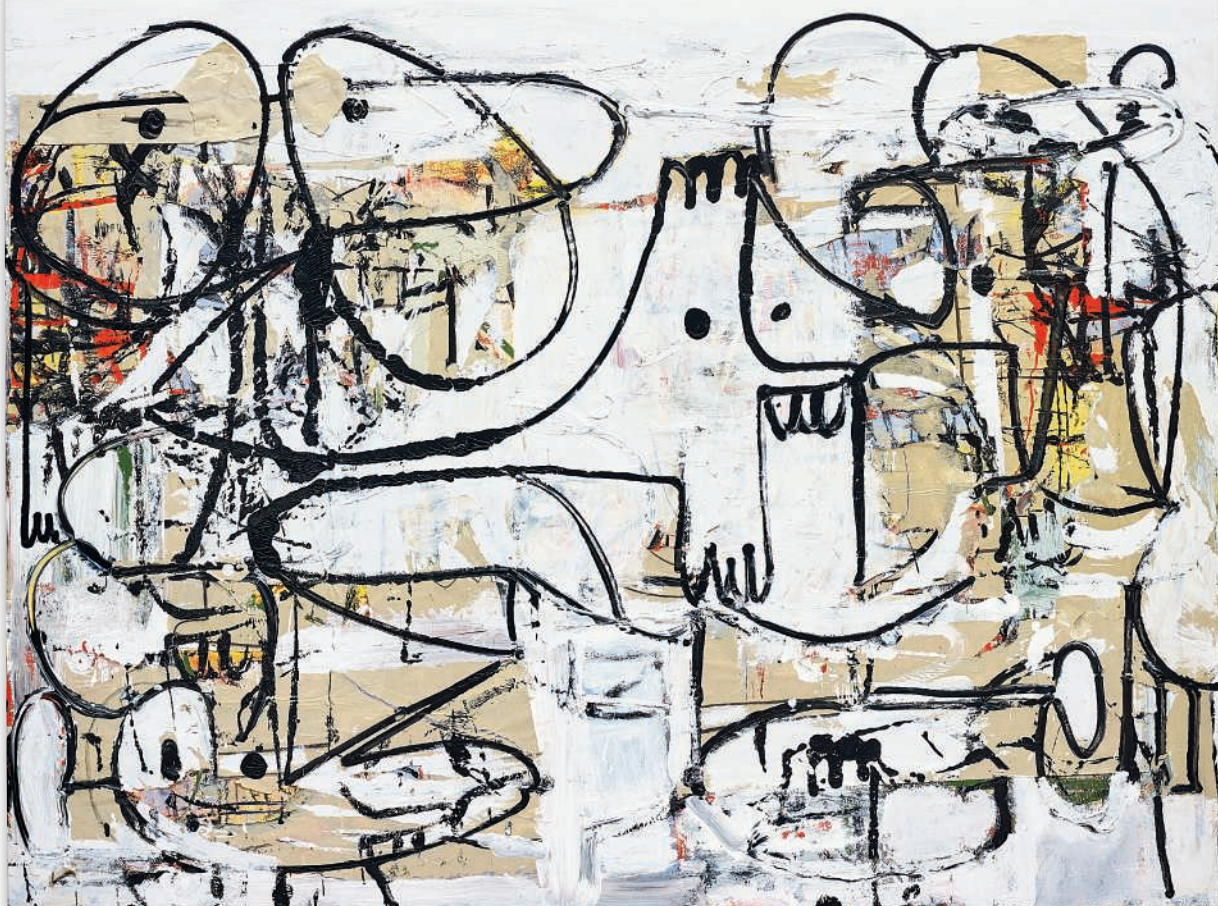
Provenance

Kamel Mennour, Paris
Art Seen, Cyprus
Acquired from the above by the present owner





DUKE ELLINGTON



277. Secundino Hernández b. 1975

Untitled

signed with the artist's initials and dated 'SH 2012' on the reverse
gouache, acrylic, alkyd, metal and wooden shavings and oil on canvas, in artist's frame
162.8 x 132.8 cm (64½ x 52¼ in.)
Executed in 2012.

Estimate

£35,000-55,000 \$45,200-71,000 €38,900-61,100 ♠

Provenance

Galeria Nuno Centeno, Porto
Hans Mayer Gallery, Dusseldorf
Acquired from the above by the present owner

278. George Condo b. 1957

Duke Ellington

signed, titled and dated 'Condo
"The Duke Duke Ellington" 1999' on the reverse
acrylic and paper collage on canvas
152.7 x 152.7 cm (60½ x 60½ in.)
Executed in 1999.

Estimate

£70,000-90,000 \$90,300-116,000 €77,700-99,900

Provenance

PaceWildenstein, New York
Acquired from the above by the present owner

Exhibited

New York, PaceWildenstein, *George Condo. Jazz Paintings*,
3 December 1999 - 15 January 2000



279. Gert and Uwe Tobias b. 1973

Untitled

signed with the artist's initials, signed, numbered and dated
'GUT Gert Tobias Uwe Tobias 1/2 2010' on the reverse
woodcut on paper
215.2 x 194 cm (84¾ x 76¾ in.)
Executed in 2010, this work is number 1 from an edition of 2
plus 1 artist's proof.

Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,200 ♠

Provenance

Maureen Paley, London
Acquired from the above by the present owner

280. Katharina Grosse b. 1961

Untitled (31305)

signed, dated and numbered
'Katharina Grosse 2002/31305 2002' on the reverse
acrylic on paper
101.2 x 66.8 cm (39¾ x 26¼ in.)
Painted in 2002.

Estimate

£8,000-12,000 \$10,300-15,500 €8,900-13,300 ♠

Provenance

Galerie Nächst St. Stephan,
Rosemarie Schwarzwälder, Vienna
Private Collection (acquired from the above)
Galerie Vous Etes Ici, Amsterdam
Acquired from the above by the present owner



281. Chantal Joffe b. 1969

Don't Let Go

signed, titled and dated 'Chantal Joffe
"Don't Let Go" 2001' on the reverse
oil, watercolour, paper and photograph on board
111.2 x 171.5 cm (43¾ x 67½ in.)
Executed in 2001.

Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,200 ♣

Provenance

Galleria Monica de Cardenas, Milan
Acquired from the above by the present owner

Exhibited

Milan, Monica de Cardenas, *CHANTAL JOFFE*,
17 May - 14 July 2001

282. Katharina Grosse b. 1961

Untitled (20023L)

signed and dated 'Katharina Grosse 2002' on the reverse
acrylic and enamel paint on aluminium
188.2 x 125 cm (74⅞ x 49¼ in.)
Painted in 2002.

Estimate

£30,000-50,000 \$38,700-64,500 €33,300-55,500 ♣

Provenance

Barbara Gross Galerie, Munich
Acquired from the above by the present owner







283. Sterling Ruby b. 1972

Trans Compositional (Crimped, Red Hair, Blue Nail polish)
signed and dated 'Sterling Ruby '06' lower right
nail polish and collage on fluorescent plasterboard
47.5 x 44.5 cm (18¾ x 17½ in.)
Executed in 2006.

Estimate
£8,000-12,000 \$10,300-15,500 €8,900-13,300

Provenance
Xavier Hufkens, Brussels
Private Collection, New York
Heritage Auctions, New York, 2 May 2016, lot 69080
Acquired at the above sale by the present owner

Exhibited
Beijing, Pace Gallery, *Sterling Ruby: Vampire*,
25 September - 5 November 2011
Sterling Ruby, *CHRON*, New York, 2015, n.p. (illustrated)

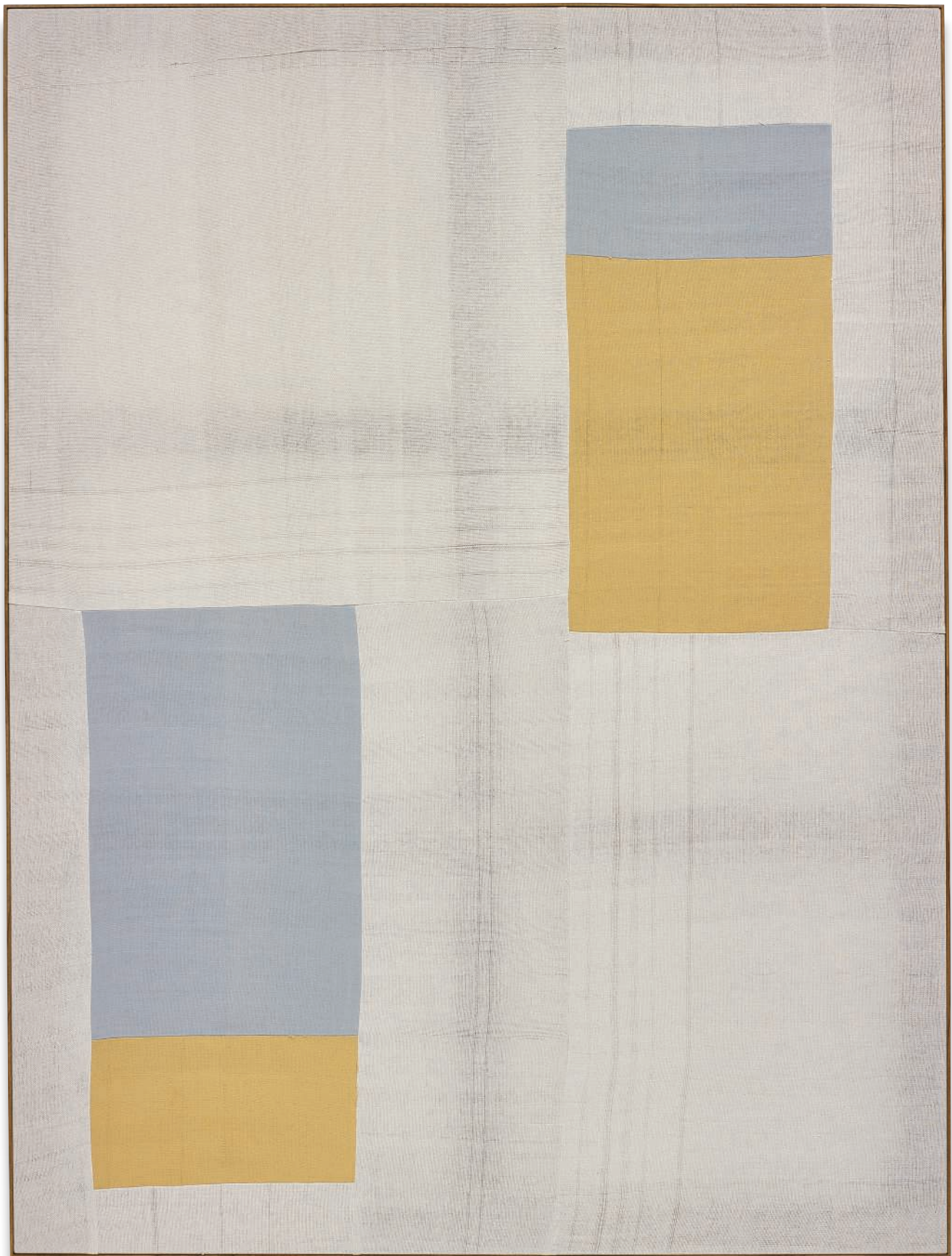
284. Lucien Smith b. 1989

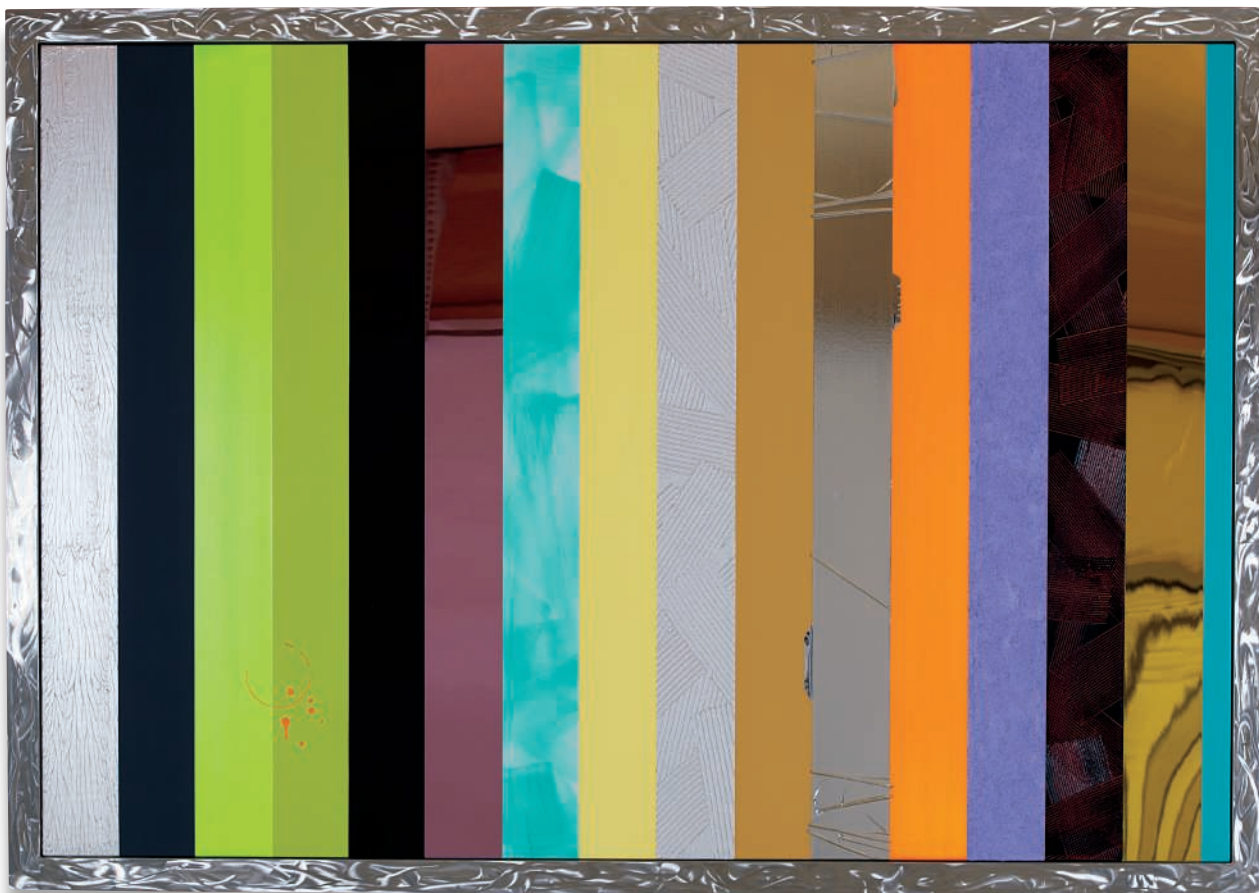
Five Second Frenchy
signed and dated 'Lucien Smith 2011' on the overlap
acrylic on unprimed canvas
274.3 x 213.3 cm (107⅞ x 83⅞ in.)
Executed in 2011.

Estimate
£20,000-30,000 \$25,800-38,700 €22,200-33,300

Provenance
Ritter/Zamet, London
Private Collection, Europe







285. Ethan Cook b. 1983

Untitled #17

signed with the artist's initials and dated
'EFC 2013' on the overlap
hand-woven cotton canvas, in artist's frame
204.5 x 103.9 cm (80½ x 40¾ in.)
Executed in 2013.

Estimate

£6,000-8,000 \$7,700-10,300 €6,700-8,900

Provenance

Galerie Jeanroch Dard, Paris
Acquired from the above by the present owner

286. Anselm Reyle b. 1970

Untitled

mixed media on canvas, in artist's stainless steel frame
220 x 330 cm (86½ x 129¾ in.)
Executed in 2011.

Estimate

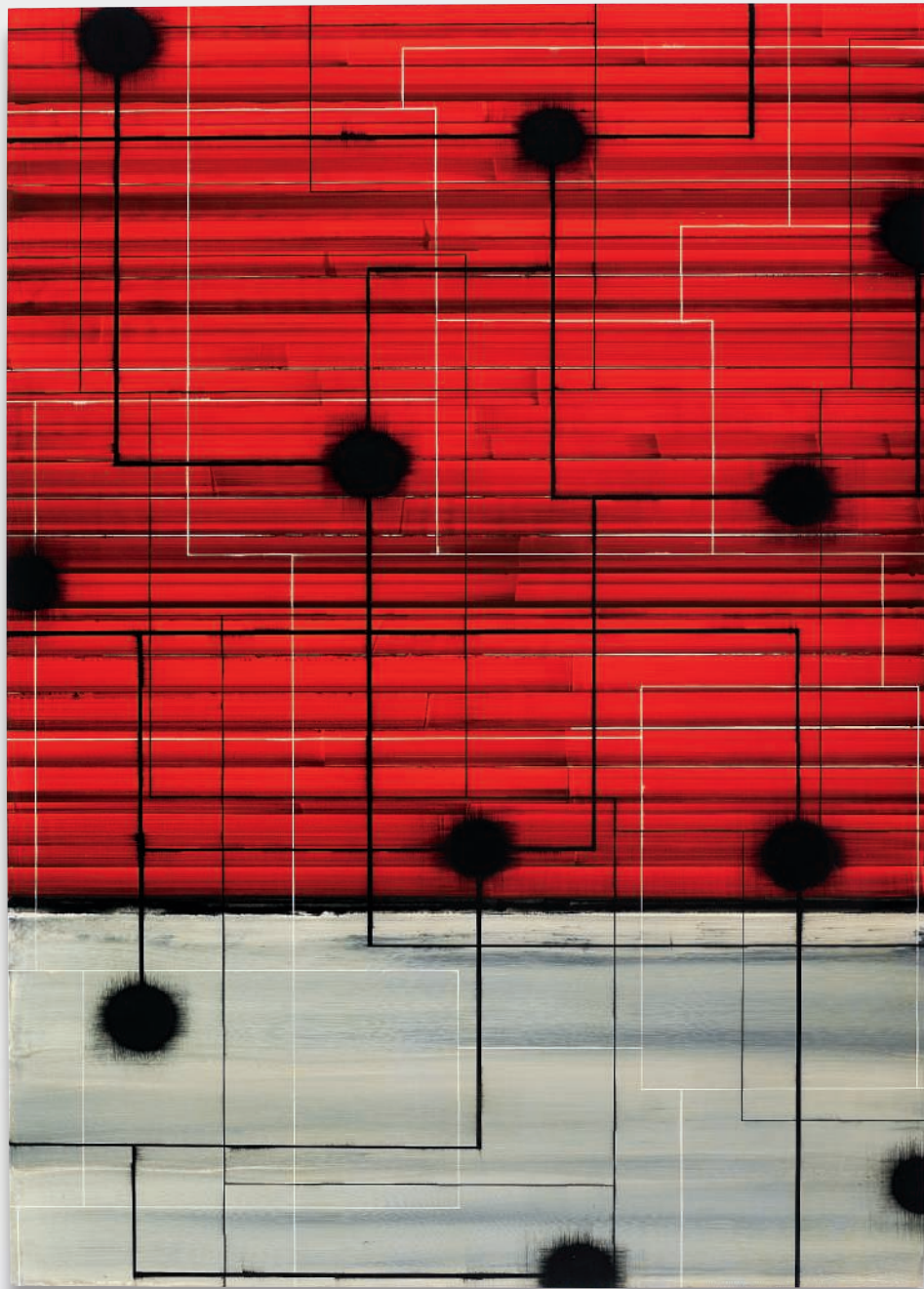
£30,000-50,000 \$38,800-64,600 €33,500-55,800 ₺ ₣

Provenance

GaleriArtist, Istanbul
Acquired from the above by the present owner

Exhibited

Denmark, Esbjerg Museum, *Colour Me In*,
8 February - 11 May 2014
Istanbul, GaleriArtist, *Anselm Reyle vs. Kasha*,
8 June - 31 August 2017





287. Mark Francis b. 1962

Flexus

signed, titled and dated 'M Francis 2012 "FLEXUS"' on the reverse
acrylic on canvas
214 x 153 cm (84¼ x 60¼ in.)
Painted in 2012.

Estimate

£10,000-15,000 \$12,900-19,400 €11,100-16,700 ± ♣

Provenance

Dirimart Gallery, Istanbul
Acquired from the above by the present owner

Exhibited

Istanbul, Dirimart, *Evidence of Absence*, 3 April - 3 May 2014

288. Adam McEwen b. 1965

Untitled

signed and dated 'A. McEwen 2008' on the overlap
mixed media on canvas
51.4 x 40.5 cm (20¼ x 15⅞ in.)
Executed in 2008.

Estimate

£12,000-18,000 \$15,500-23,200 €13,300-20,000 ♣

Provenance

Galerie Rodolphe Janssen, Brussels
Acquired from the above by the present owner



289. Wim Delvoye b. 1965

Concretemixer scale model #1
signed and dated 'w delvoye 1992' on the underside of the
wooden box element
painted wood
30.5 x 29.2 x 19 cm (12 x 11½ x 7½ in.)
Executed in 1992.

Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,200 ♣

Provenance

Guy Pieters Gallery, Knokke
Acquired from the above by the present owner in 2009

290. Wim Delvoye b. 1965

Dollar
tattooed cowhide, steel and wood panel
229 x 248 cm (90⅞ x 97⅞ in.)
Executed in 2004.

Estimate

£30,000-50,000 \$38,700-64,500 €33,300-55,500 ♣

Provenance

Galerie Nathalie Obadia, Paris
Acquired from the above by the present owner



0 ♦ **291. Arturo di Modica** b. 1941

Charging Bull

incised with the artist's signature, number and date

'A D Modica '1/8' '1987/89' on the lower stomach

lacquered polished bronze

107.3 x 183 x 102 cm (42¼ x 72 x 40⅞ in.)

Conceived in 1987-89 and cast in 2017, this work is number 1 from an edition of 8 plus 2 artist's proofs and 2 artist's copies.

Estimate

£250,000-350,000 \$323,000-452,000 €278,000-389,000 ₣ ♠

Provenance

Acquired directly from the artist by the present owner

Literature

Arturo Di Modica, The Last Modern Master,

Bruton Publishing Ltd, London, 2018 (illustrated)

'My point was to show people that if you do something in a moment things are very bad, you can do it. You can do it by yourself. My point was that you must be strong.'

Arturo Di Modica in conversation with Anthony Haden-Guest



Arturo Di Modica greeting
Charging Bull at Bowling Green
on 20th December 1989
Photo: Arthur Piccolo







Arturo di Modica: Charging Bull

by Anthony Haden-Guest

It was in the middle of the night on the 15th December 1989 that Arturo Di Modica and a small group of friends arrived on Wall Street with *Charging Bull*, his 16ft bronze masterpiece, on the back of a flatbed truck. Di Modica had spent the last few nights scoping out the location and monitoring the security routine so he knew he had precisely four and half minutes until the guard returned. But he was shocked. A gigantic Christmas tree had been installed since his last visit just where he was planning to leave the piece. But the clock hands moved remorselessly on. 'Drop the Bull under the tree', he told his posse. 'It's my gift'.

You have to step back to 1941 when Di Modica was born in Vittoria, Sicily, to understand this unprecedented art action, indeed his entire body of work. He had been born shortly before the Allied forces invaded, so it was into a world of conflict, and he grew up surrounded by the ruins of ancient Greek and Roman, which was a visual education in human ambition, the need for fortitude and, at least for Di Modica, the huge possibilities of art.

Di Modica made a key move at the age of 18. He had decided that his pursuit of an art career required that he leave his birthplace and move to a cultural hub, so without telling his family he boarded a steam train to Florence, one of the powers of Renaissance Italy. His early years there were hard, dedicated to work at his sculpture, while he supported himself by taking a string of poorly paid jobs. Unable to afford the local foundries, Di Modica was very much thrown back on his own resources and applied himself to forging his own tools, using salvaged materials. He would then cast his earliest bronzes in a foundry he had built himself.

This barebones approach, though, would prove rewarding in terms of craft, a matchless learning process, and Di Modica's efforts culminated with his first solo show: A 1968 exhibition of rough castings at the esteemed Villa Medici. Soon after he was working in the same Carrara studios as Henry Moore, the British great, who nicknamed him 'the young Michelangelo'. By the early 70s Di Modica felt he had learnt what Florence had to teach him and made a second key move - New York City.

Di Modica set up his first studio on Grand Street in Downtown Manhattan, this being just when that area was replacing the Upper East Side as the center of New York's art world. It was also just then that Street art/graffiti were becoming a cultural phenomenon and Di Modica was a rare studio artist to be part of that, often parking his huge marble abstractions outside his studio on the sidewalk. It was also appropriate that it was just here that he caught a young artist spray-painting his studio door. That was Samo aka Jean Michel-Basquiat.

In 1977 Di Modica had a show in Battery Park and telephoned Hilton Kramer, the then lead art critic of the New York Times. Kramer hung up on him. It was this casual disrespect which motivated Di Modica's first Art Action. He loaded sixty tonnes of his marble abstractions onto the back of a truck, drove to Rockefeller Center, just off 5th Avenue, where he and the driver of the truck dropped off the works with no prior permission. After being confronted by four NYPD officers and issued with a \$25 fine by Mayor Abe Beame, he was granted the right to leave his work on temporary exhibit. And the next day, he was on the front page of the New York Post. A valuable lesson was learnt.

On October 19th 1987 Black Monday struck the financial markets. Many, many Americans were left reeling. Arturo Di Modica was living the life of his dreams. His work was being acquired by some of the world's most important collectors and he was making that work in a studio in his own five storey Manhattan building, which he had built by hand, while allowing himself such indulgences as a Ferrari 328 GTS. The United States had made all this possible. That was when and why the *Charging Bull* was born.

Di Modica next two years were spent creating this masterly 16ft bronze, with the \$350,000 costs coming out of his pocket. So his discovery that a Christmas Tree had been installed just where he was going to put it could not have been more appropriate. This would be his gift to America and to the American people, *Charging Bull* would encourage them to battle through tough times towards a brighter future. Di Modica's Rockefeller Center action had been huge news, but in New York only. That had been the first act. After it had been put in place *Charging Bull* went global. The piece draws millions of visitors every year. It is as widely known as Michelangelo's David, the statue in Florence, the city where his career began.

Arturo Oliva Pedroza
Charging Bull
New York, 2017





292. Tomás Saraceno b. 1973

BDF - 3299 / W + W
wood, glue and wax
75 x 56 x 48 cm (29½ x 22 x 18⅞ in.)
overall installation dimensions variable
Executed in 2014.

Estimate

£20,000-30,000 \$25,800-38,700 €22,200-33,300 ₣ ♣

Provenance

Dirimart Gallery, Istanbul
Acquired from the above by the present owner

293. Tomás Saraceno b. 1973

Flying-Garden/Air-Port-City/32SW/Iridescent
balloons, webbing, iridescent foil and elastic
diameter 170 cm (66⅞ in.)
overall installation dimensions variable
Executed in 2007, this work is number 2 from an edition of 3
plus 1 artist's proof.

Estimate

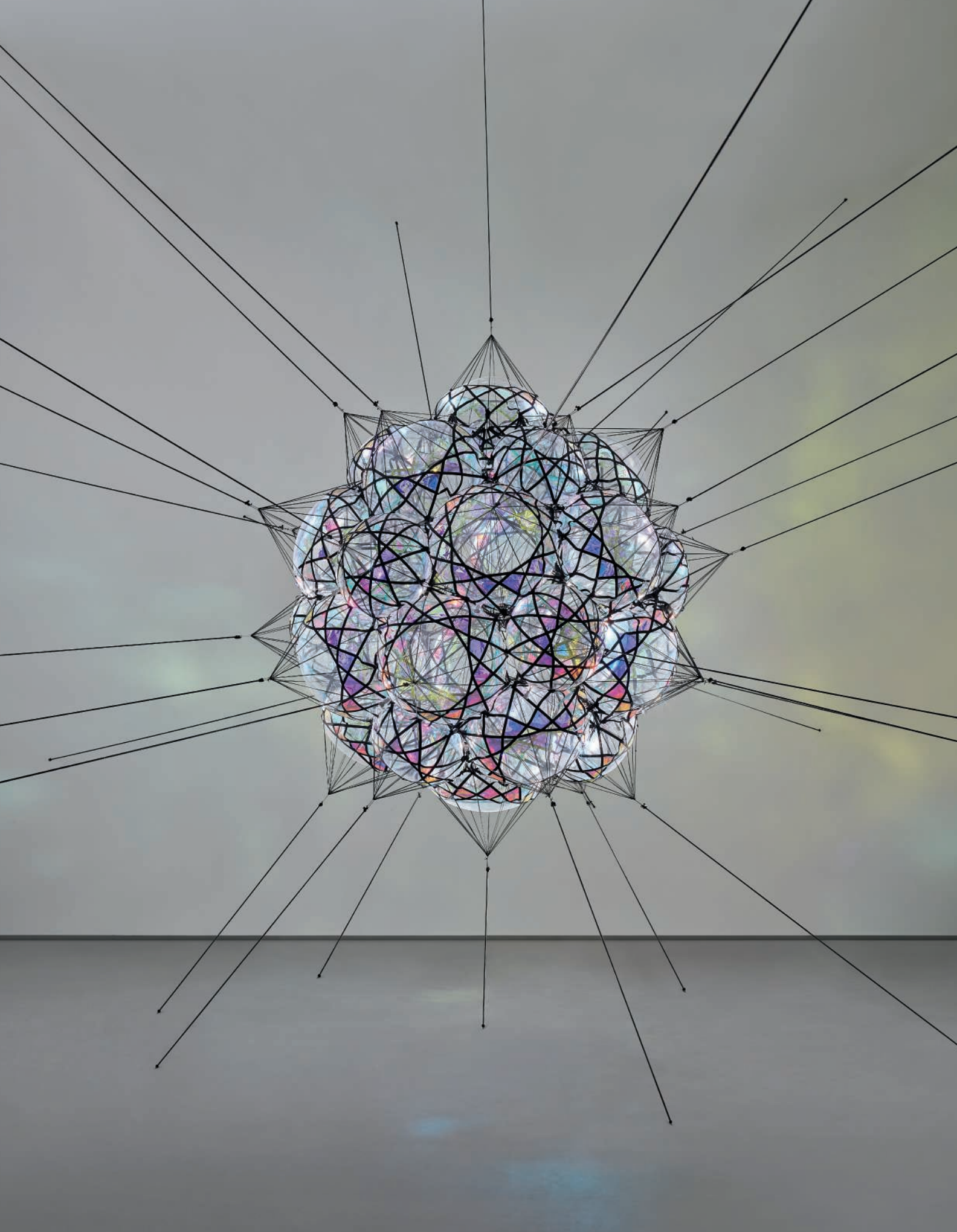
£15,000-20,000 \$19,400-25,800 €16,700-22,300 ♣

Provenance

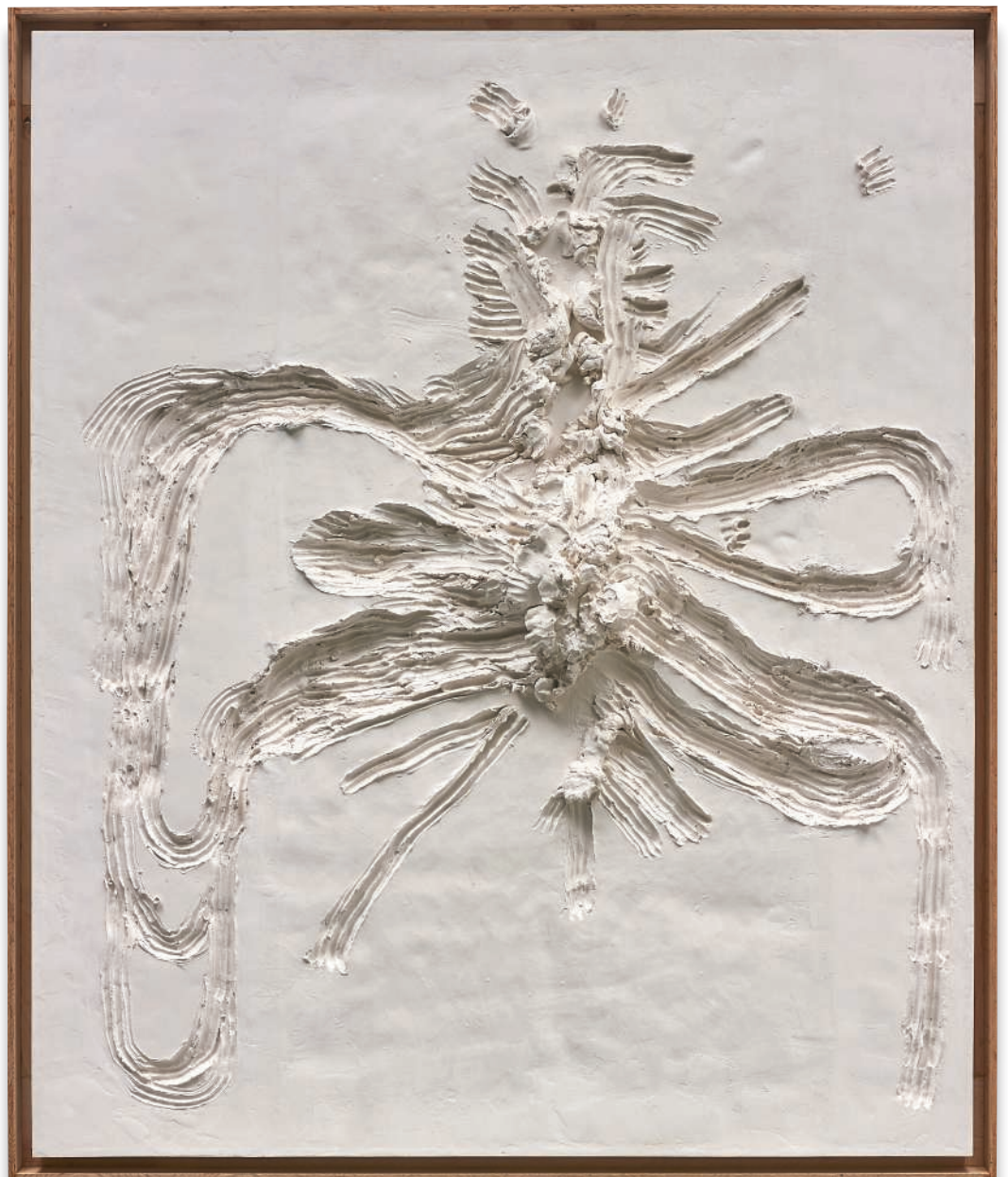
Anderson's Contemporary, Denmark
Acquired from the above by the present owner in 2011

Exhibited

London, Dairy Art Centre, *Island*, 11 October - 1 December 2013







294. Laurence Jenkell b. 1965

Bon Bon - American flag candy
 inscribed with the artist's name and numbered
 'Jenkell E.A I JENKELL' on a plaque affixed to the base
 polyester and glitter paint on aluminium base
 200 x 75 x 75 cm (78¾ x 29½ x 29½ in.)
 Executed in 2011, this work is artist's proof 1 from an edition
 of 8 plus 4 artist's proofs.

Estimate

£60,000-80,000 \$77,400-103,000 €66,600-88,800 ± ♠

Provenance

De Buck Gallery, New York
 Acquired from the above by the present owner

Exhibited

New York, Port Authority Bus Terminal, *Laurence Jenkell:*
Crossroads of the World, December 2017 - December 2018
 (another example exhibited)

295. David Altmejd b. 1974

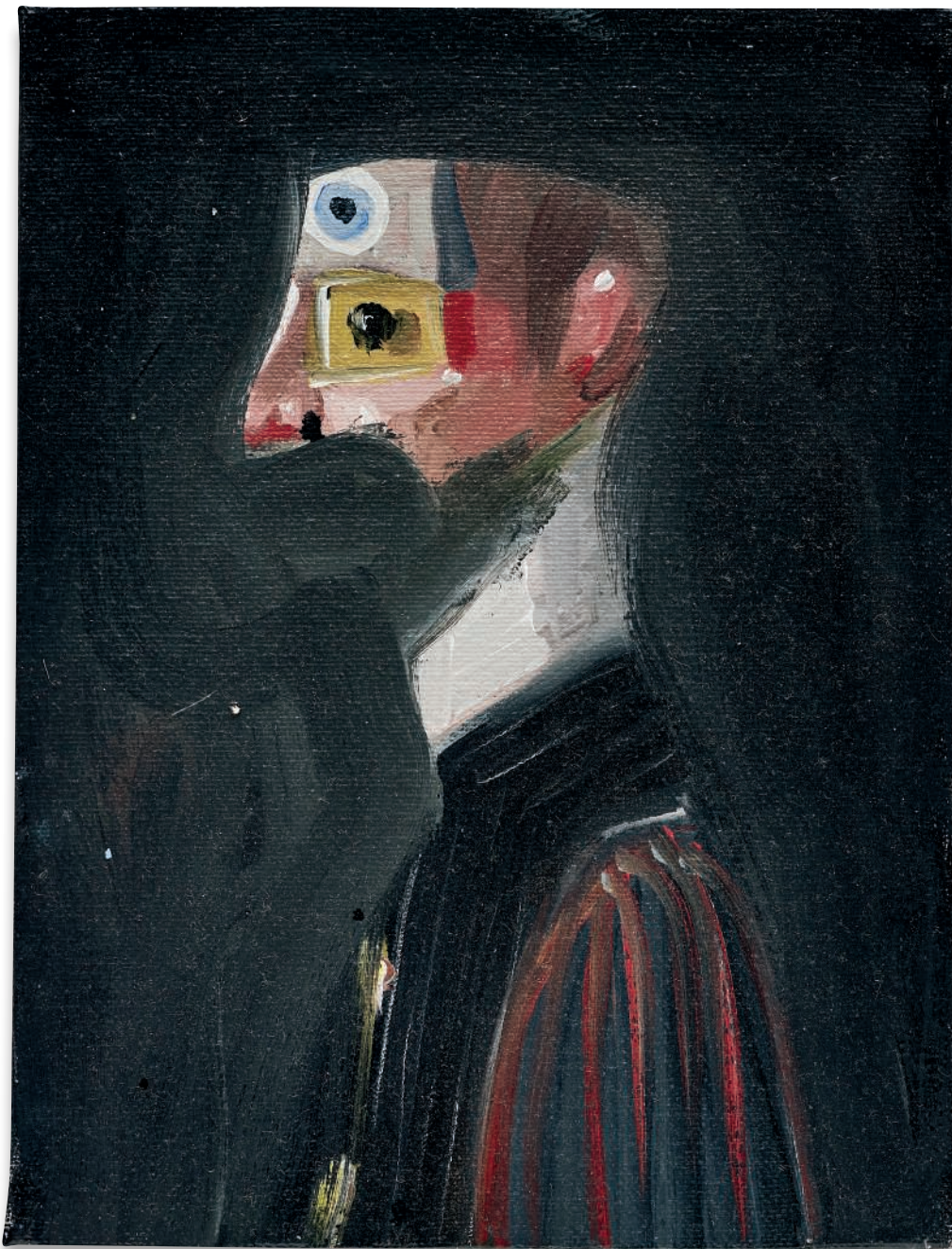
The Mare and the Path
 plaster, burlap, MDF, polystyrene, expandable
 foam and latex paint, in artist's frame
 259.1 x 218.4 x 10 cm (102 x 85⅞ x 3⅞ in.)
 Executed in 2014.

Estimate

£30,000-50,000 \$38,700-64,500 €33,300-55,500

Provenance

Andrea Rosen Gallery, New York
 Acquired from the above by the present owner in 2015



296. George Condo b. 1957

The Old Sea Captain

signed, titled and dated 'Condo "The Old Sea Captain"
'04' on the reverse

oil on canvas

20.1 x 15.1 cm (7 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in.)

Painted in 2004.

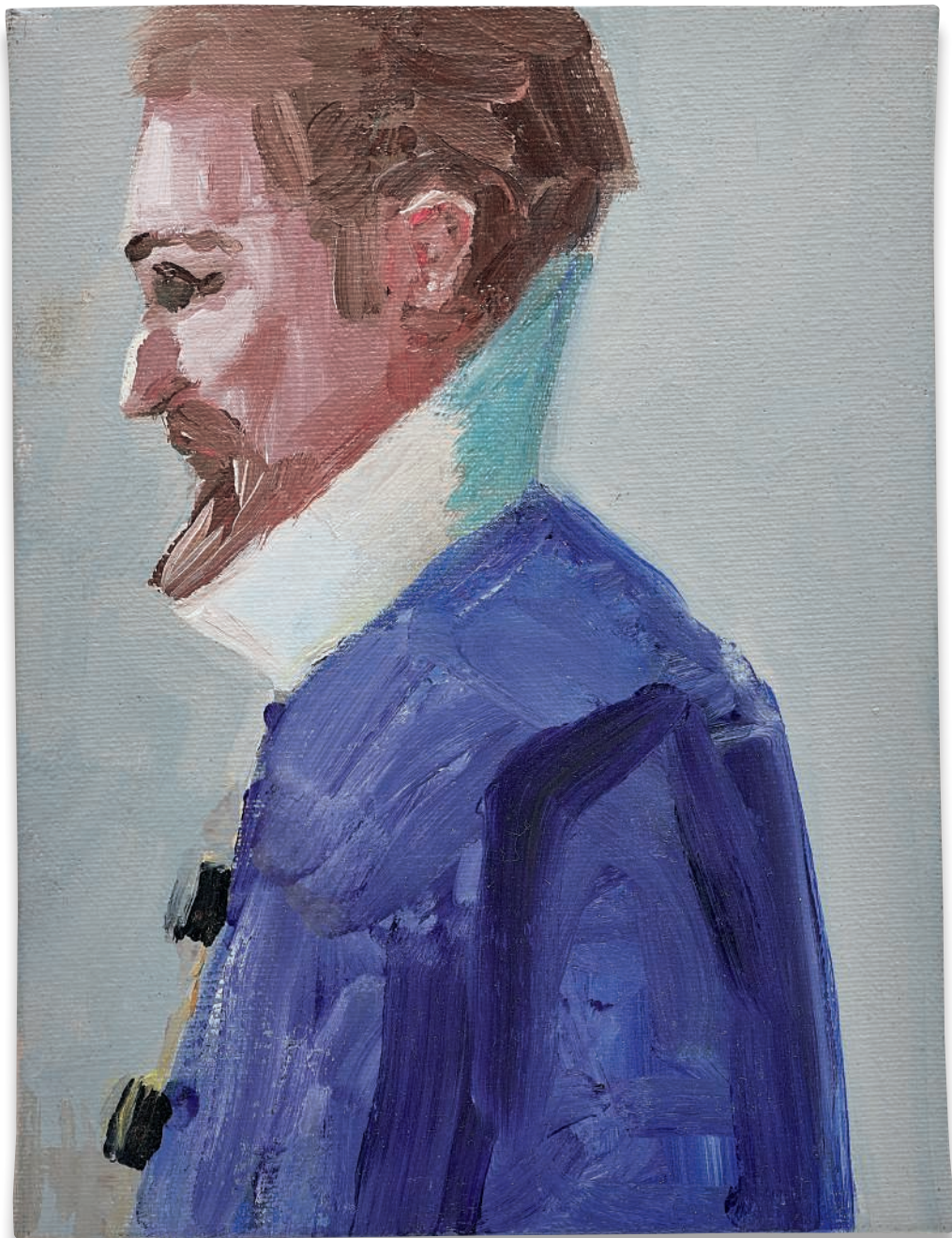
Estimate

£20,000-30,000 \$25,800-38,800 €22,300-33,500

Provenance

Galerie Andrea Caratsch, St. Moritz

Acquired from the above by the present owner in 2009



297. George Condo b. 1957

The Franciscan

signed, titled and dated 'Condo "The Franciscan"
'04' on the reverse

oil on canvas

20.1 x 15.1 cm (7 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in.)

Painted in 2004.

Estimate

£20,000-30,000 \$25,800-38,800 €22,300-33,500

Provenance

Galerie Andrea Caratsch, St. Moritz

Acquired from the above by the present owner in 2009



298. Hugo McCloud b. 1980

Untitled

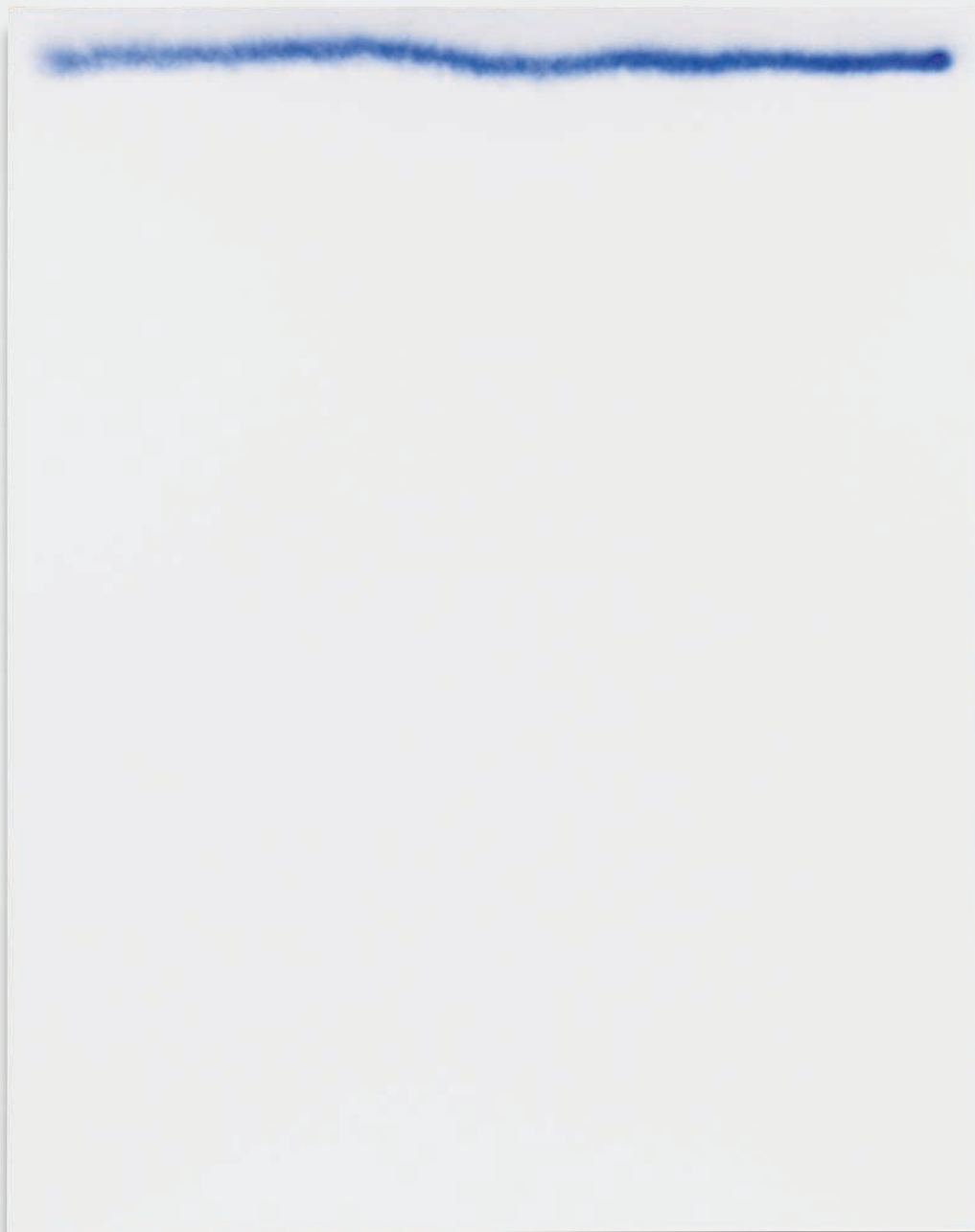
signed and dated 'Hugo McCloud '13' on the stretcher
aluminium foil, aluminium coating
and oil on tar mounted on wood
213.2 x 163.1 cm (83⁷/₈ x 64¹/₄ in.)
Executed in 2013.

Estimate

£10,000-15,000 \$12,900-19,400 €11,100-16,700

Provenance

Luce Gallery, Turin
Private Collection, New York
Private Collection, London



© David Ostrowski

299. David Ostrowski b. 1981

F (Sky's the limit)

signed and dated 'David Ostrowski '14' on the overlap
lacquer and acrylic on canvas, in artist's frame

241 x 191 cm (94⁷/₈ x 75¹/₄ in.)

Executed in 2014.

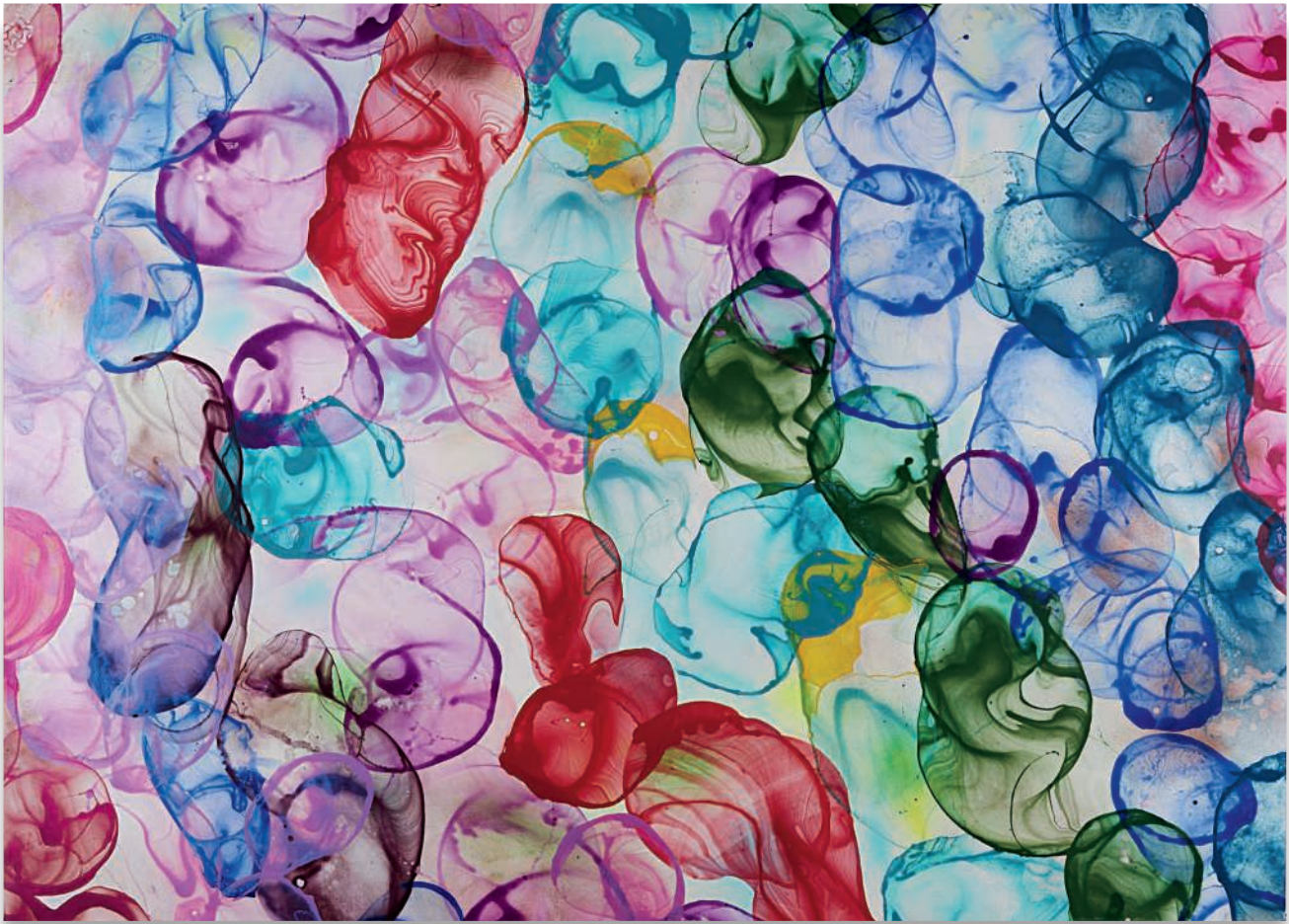
Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,200 ♣

Provenance

Simon Lee, London

Acquired from the above by the present owner



300. Jiri Georg Dokoupil b. 1954

Untitled / Isimsiz
soap-lye and pigments on canvas
174 x 240 cm (68½ x 94½ in.)
Executed in 2013-16.

Estimate
£15,000-20,000 \$19,400-25,800 €16,700-22,200 ₺ ₡

Provenance
Dirimart Gallery, Istanbul
Acquired from the above by the present owner

Exhibited
Dirimart, Istanbul, *Bubbles in Istanbul*, 25 May - 2 July 2017



301. Franz Ackermann b. 1963

Untitled

oil on canvas

180 x 210 cm (70 $\frac{7}{8}$ x 82 $\frac{5}{8}$ in.)

Painted in 2016.

Estimate

£20,000-30,000 \$25,800-38,700 €22,200-33,300 ± ♣

Provenance

Dirimart Gallery, Istanbul

Acquired from the above by the present owner



302. Stanley Casselman b. 1963

IR-43-5

signed, titled and dated 'STANLEY CASSELMAN

"IR-43-5" 2013' on the reverse

acrylic on canvas

165 x 135 cm (64 $\frac{7}{8}$ x 53 $\frac{1}{8}$ in.)

Painted in 2013.

Estimate

£20,000-30,000 \$25,800-38,700 €22,200-33,300

Provenance

Untitled Art Ltd., London

Private Collection, London



303. Wang Yigang b. 1961

Abstract H1

signed [in Chinese], signed with the artist's initials and dated 'WYG 2016' lower right

oil on canvas

190.1 x 160.5 cm (74 $\frac{7}{8}$ x 63 $\frac{1}{4}$ in.)

Painted in 2016.

Estimate

£10,000-15,000 \$12,900-19,400 €11,100-16,700

Provenance

Martinelli Gallery, Lodi

Acquired from the above by the present owner



304. David Kim Whittaker b. 1964

Deluge of emotions as twisting Christs compromise for our carnivorous existence in a cinema of onlookers
signed, titled and dated "DELUGE OF EMOTIONS
AS TWISTING CHRISTS COMPROMISE FOR OUR
CARNIVOROUS EXISTENCE IN A CINEMA OF ONLOOKERS"
2014-15 Whittaker' on the reverse
oil, acrylic, china, marker and paper collage on wood panel
70.9 x 70.9 cm (27 7/8 x 27 7/8 in.)
Executed in 2014-15.

Estimate

£25,000-35,000 \$32,300-45,200 €27,800-38,900 ♣

Provenance

Eddie Lock, London
Private Collection, London

305. The Connor Brothers b. 1975 and b. 1978

Maybe it's Not About a Happy Ending
signed 'Connor Brothers' on a label affixed to the reverse
oil on canvas, in artist's frame
185.5 x 115.5 cm (73 x 45 1/2 in.)
Painted in 2017.

Estimate

£15,000-20,000 \$19,400-25,800 €16,700-22,200 ♣

Provenance

Acquired directly from the artist by the present owner

**MAYBE IT'S NOT ABOUT
A HAPPY ENDING**



MAYBE IT'S ABOUT THE STORY

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Lot 165, Rudolf Stingel,
Untitled, 2006 (detail)
© Rudolf Stingel 2018

Back cover

Lot 174, Lynn Chadwick, R.A.
First Girl Sitting On Bench, 1988
© Lypiatt Studio Ltd.

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Index

- Abakanowicz, M. 199
Ackermann, F. 301
Altmejd, D. 295
Alÿs, F. 207
Ancart, H. 150, 160
Armitage, K. 190
Art & Language. 141
Aubertin, B. 222
- Bas, H. 273, 274
Baselitz, G. 103, 104, 105, 117, 119, 238
Becher, B. and H. 247
Bernhardt, K. 162
Beuys, J. 128, 129, 248
Biasi, A. 227
Botero, F. 209, 210
Brown, G. 175
Buren, D. 170, 172
Butzer, A. 155
- Caro, A. 191
Casselman, S. 302
Chadwick, L. 174, 186
Christo. 196
Condo, G. 271, 278, 296, 297
Connors, M. 159
Cook, E. 285
Cragg, T. 176, 183
Craig-Martin, M. 255
Cruz-Diez, C. 206
- Dadamaino. 223
Delvoye, W. 289, 290
di Modica, A. 291
Dokoupil, J G. 300
Dubuffet, J. 107, 220
Dumas, M. 144, 145, 265
- Echakhch, L. 276
Emblema, S. 224
- Fischer, U. 177
Flanagan, B. 184
Fontana, L. 108, 109, 110
Förg, G. 171, 173
Francis, S. 217
Francis, M. 287
- Gilbert & George. 260, 261
Gormley, A. 142
Grosse, K. 280, 282
- Hall, N. 185
Halley, P. 158
Hernández, S. 277
Hirst, D. 253
Hockney, D 194
Hodges, J. 266
Horn, R. 179
Hughes, S. 151
Hume, G. 258
- Isgro, E. 226
- Jaar, A. 197
Jenkell, L. 294
Joffe, C. 281
- KAWS. 156, 182
Kentridge, W. 167, 168, 264
Kiefer, A. 116
Kounellis, J. 228
Kusama, Y. 233, 234
- Levine, S. 180
LeWitt, S. 213, 214, 215
Long, R. 143, 189
Longo, R. 272
- McCloud, H. 298
MCCollum, A. 166
McEwen, A. 288
Michaux, H. 146, 147, 148, 149
Miró, J. 200, 201, 202, 203
Moore, H. 187, 192, 193
Morellet, F. 169
Morris, S. 254
Moshiri, F. 252
- Paik, N J. 232
- Nash, D. 188
Nespolo, U. 225
- Ostrowski, D. 299
Owens, L. 154
- Palermo. 137, 138
Parker, C. 259
Pei-Ming, Y. 250
Penck, A.R. 239, 240, 241
Penone, G. 111
Pettibon, R. 139, 268, 269, 270
Pettibone, R. 231
Plensa, J. 198
Polke, S. 120, 121, 122, 123, 124, 125, 126, 127, 242, 246
- Quinn, M. 256, 257
- Rainer, A. 133, 134, 135, 136
Rauch, N. 249
Reyle, A. 286
Richter, G. 101, 102, 106, 114, 115, 130, 243, 244, 245
Rickey, G. 204
Riopelle, J-P. 219
Roth, D. 131, 132
Ruby, S. 283
- Salle, D. 235
Saraceno, T. 292, 293
Schnabel, J. 236
Schutz, D. 163
Shapiro, J. 205, 216
Sherman, C. 178
Shonibare, Y. 195
Smith, L. 284
Sonnier, K. 140
Stingel, R. 165
- Tapies, A. 113
Taylor, H. 152
The Connor Brothers. 305
Tillmans, W. 161
Tobias, G. and U. 279
Trockel, R. 112
- Uecker, G. 221
- Valdes, M. 251
Vasarely, V. 208
Venet, B. 229, 230
Viola, B. 263
- Walker, K. 181
Warhol, A. 211
Wearing, G. 262
Weischer, M. 237
Wesselmann, T. 212
Whittaker, D. K. 304
Wols. 118
Wool, C. 164
- Yiadam-Boakye, L. 153
Yigang, W. 303
- Huang Yong Ping. 267
- Ziegler, T. 275
Zobernig, H. 157



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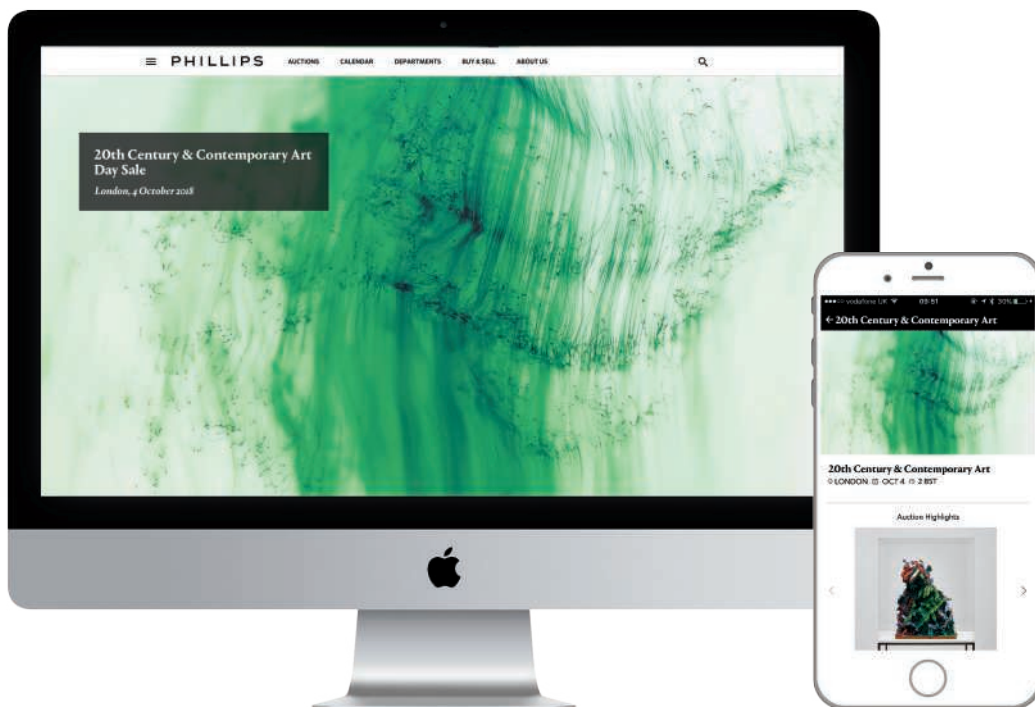
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Wayne Thiebaud
San Francisco Shore
oil on canvas
28 1/8 x 36 in. (71.4 x 91.4 cm.)
Painted in 1985.
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