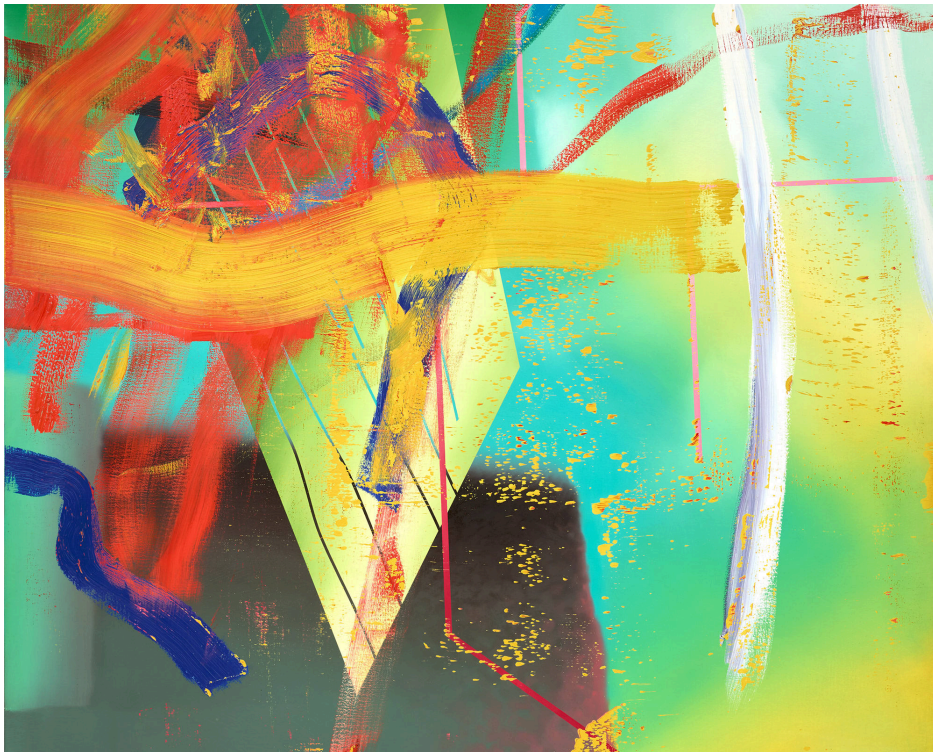


20th Century & Contemporary Art Evening Sale

London Auction / 2 March 2023 / 5pm GMT

Sale Interest: 24 Lots



瀏覽拍賣



業務規定



PHILLIPS

20th Century & Contemporary Art Evening Sale

London Auction / 2 March 2023 / 5pm GMT

Sale Interest: 24 Lots

拍賣 2023年3月2日
格林尼治時間 下午5:00

倫敦伯克利廣場30號
W1J 6EX

預展 2023年2月23至3月2日
星期一至六 上午10:00-下午6:00
星期日 下午12:00-下午6:00

精選拍品預展

巴黎 2023年2月9至14日
巴黎巴克路46號 75007
安特衛普 2023年2月14至19日
安特衛普 Graaf van Egmontstraat 37
2000

拍賣註明

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稱為 UK010123 或 20th Century &
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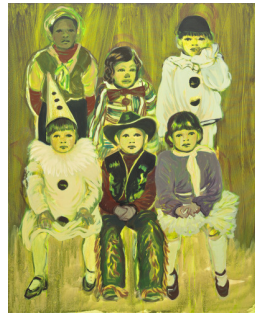
20th Century & Contemporary Art Evening Sale

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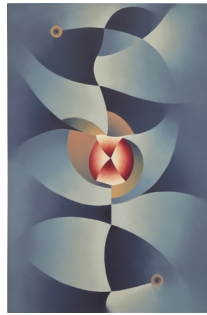
Sale Interest: 24 Lots



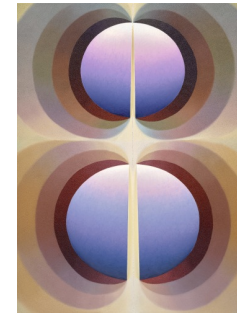
1
賓·史萊遜斯
《流浪者與狗》
估價 £80,000 – 120,000



2
克萊爾·特伯萊
《等待》
估價 £180,000 – 280,000



3
安祖娜·海殊
《蛋白藍》
估價 £20,000 – 30,000



4
洛伊·霍洛韋爾
《分裂球體：紫色、赭色和棕色》
估價 £400,000 – 600,000



5
祖奧·梅斯勒
《無題（播放熱門歌曲）》
估價 £150,000 – 200,000



6
莎拉·休斯
《不穩的渦流》
估價 £400,000 – 600,000



7
塞西麗·布朗
《骷髏潛水員 II》
估價
£1,000,000 – 1,500,000



8
卡羅琳·沃克
《門檻》
估價 £150,000 – 200,000



9
威廉·德庫寧
《無題》
估價
£7,000,000 – 9,000,000



10
格哈特·里希特
《馬西斯》
估價
£10,000,000 – 15,000,000

20th Century & Contemporary Art Evening Sale

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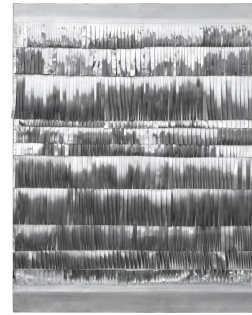
11
阿伯特·厄倫
《上升》
估價 £700,000 — 1,000,000



12
米榭·馬榭魯斯
《表達》
估價 £300,000 — 500,000



13
約翰·張伯倫
《噴塗的近視》
估價 £650,000 — 850,000



14
亨斯·麥克
《層狀浮雕》
估價 £200,000 — 300,000



15
祖·布拉利
《日禮》
估價 £300,000 — 500,000



16
傑夫·昆斯
《小天使》
估價 £500,000 — 700,000



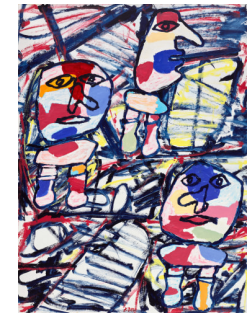
17
格雷森·佩里爵士
《吉爾伯特與喬治在中國》
估價 £80,000 — 120,000



18
達明安·赫斯特
《布里亞烏斯》
估價 £400,000 — 600,000



19
霍華德·霍奇金
《夏雨》
估價 £500,000 — 700,000



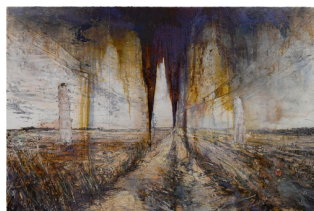
20
尚·杜布菲
《隨機站點與三位人物》
估價 £500,000 — 700,000

20th Century & Contemporary Art Evening Sale

London Auction / 2 March 2023 / 5pm GMT



21
班克斯
《美好家園》
估價 £1,500,000 — 2,500,000



22
安塞姆·基弗
《禾哈拉》
估價 £700,000 — 1,000,000



23
莎拉·鮑爾
《艾利洛》
估價 £60,000 — 80,000



24
丹妮卡·倫迪
《營火》
估價 £65,000 — 85,000

20th Century & Contemporary Art Evening Sale

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重要比利時私人收藏

1

賓·史萊遜斯

《流浪者與狗》

款識：B.S.（右下方）BEN SLEDSSENS 2017-2018（畫背）

油彩 壓克力 畫布

200 x 175 公分 (78 3/4 x 68 7/8 英吋)

2017-2018年作

估價

£80,000 — 120,000 ￡

瀏覽拍品



“I try to make something beautiful. An escape, a utopia. If you look back at this a hundred years from now, it will be interesting to see alongside the doomsday images of our present period. There are still amazing things in this harsh world. Nature is unbelievable and always beautiful. You can find beauty everywhere, if you look in the right way.” —Ben Sledsens

Like a portal to an alternative reality, Ben Sledsens’s large-scale canvas, *Wanderer with Dog* transports us to an intimate forest scene which we share with colourfully animated vegetation and a solitary male figure with his dog. Rendered in a naïve style which reacts against more ‘academic’ representations of the world, Sledsens manipulates nature to an illusory effect. Radically simplified bushes comprised of thick, dark lines encircled by flat, block colour contrast to the more delicate rendering of the flowers in the foreground, subtle formal variations which connect the painting to both real and imaginary worlds.

Applying both acrylic and oil paint to the canvas in his signature style, Sledsens brings the meticulously rendered scene to life through vivid, saturated colour. Matte areas of acrylic paint, such as the imposing vertical bands of tree trunks, coexist with the glossier textures of the hound’s coat and glistening pigment of the blue hydrangeas. Although the woodland scene and bold, amplified use of colour recall the vertiginous landscapes of German Expressionists such as Ernst Ludwig Kirchner, Sledsens eschews more expressive, gestural marks in favour of a smoother, more refined approach to his compositions. As if in a dream, we marvel at the beautifully mirrored symmetry of the two anterior trees which frame the forest clearing like sculpted pillars, as we are ensconced within the instinctively inviting space.



Henri Rousseau, *La Charmeuse de serpents (The Snake Charmer)*, 1907, Musée d’Orsay, Paris. Image: Bridgeman Images

Sledsens’ paintings are informed by a rich understanding of painterly tradition. In *Wanderer with Dog*, subtle nods to art historical precedent are evident, most notably in his high-keyed Fauvist palette. Thematically and stylistically, the present work is in close conversation with Henri Rousseau’s highly stylised canvases, which employ a similarly manipulated sense of perspective, bold palette, and polished finish. As in Rousseau’s *The Snake Charmer*, Sledsens here builds up a sense of depth and spatial coherence through a dense layering of flattened forms, drawing our eye deep into the forest that stretches far beyond the small clearing in the foreground occupied by the titular wanderer. As with Rousseau’s painting, *Wanderer with Dog* possesses a compellingly obscure and almost mythical quality, the artist striving to create ‘mysteries rather than mystification.’¹ While Rousseau’s snake charmer, faceless and occult, seems to sit comfortably in his exotic setting, Sledsens’s wanderer seems slightly more incongruous, his contemporary attire at odds with his fairy-tale forest surroundings.



Peter Bruegel the Elder, *The Hunters in the Snow*, 1565, Kunsthistorisches Museum, Vienna. Image: Fine Art Images/Heritage Images/Scala, Florence

The panoramic compositions of Dutch master Pieter Bruegel the Elder also mark an important reference point for the young Sledsens, who has described the 16th century artist as ‘modern and traditional at the same time, a true pioneer.’ⁱⁱ As in pieces by Bruegel, such as *Hunters in the Snow* (*Winter*), Sledsens demonstrates incredible confidence in his handling of shape and line, creating vivid and evocative images with economy. There is something archaic too in both of these woodland scenes, the sweeping, snow-covered mountains and frozen lakes of the winter hunting scene chiming with the faux medievalism of Sledsens’ woodland setting. However, while the narrative of *Hunters in the Snow* is evident - the bone-chilled hunters unceremoniously returning to their village with a single fox strewn from a pole - Sledsens’ figure is more difficult to place. Swapping the wild game for a bundle, like the hunter our wanderer is on the move, but to where we do not know.

Therapeutic Ambiguity

“Paintings are an experience in themselves. The authenticity is there. Even if what

they depict doesn’t exist.” —Ben Sledsens

Instead of directly confronting the social or political issues of our time, Sledsens offers us an escape from them. Through the inclusion of recurrent characters which appear throughout his works, he has created a painted utopia which exists across his ever-expanding oeuvre. The figure of the Wanderer embodies the artist himself, whilst the Huntswoman, a blonde-haired maiden, acts as an avatar for his partner and muse. Other characters such as knights in combat, or forest creatures all add to this personal narrative, one that Sledsens communicates through a carefully controlled and powerful sense of nostalgia. In this way, his works are deeply soothing, unbridling us from the rational world and allowing us to temporarily escape time and place. Connecting a cryptic, fictional scenario with an accessible, pictorial language, *Wanderer with Dog* soothes the mind as a remedial escape to an arcadian place free from time and the apprehensions of modern society.

Collector’s Digest

- Born in 1991, Belgian artist Ben Sledsens is represented by Tim Van Laere Gallery, Antwerp and Nino Mier Gallery, Los Angeles/Cologne.
- Examples of the artist’s work are now held in major public collections including The Contemporary Art Centre of Malaga, the Fundación Canaria para el Desarrollo del la Pintura, Las Palmas, and the M HKA (Museum of Contemporary Art Antwerp), amongst others.
- Since first appearing at auction in 2021, Sledsens’ works have been gaining attention, with a comparable exotic landscape, *Two Bathers*, establishing a new record price for the artist’s work when it was presented by [Phillips Hong Kong in June 2022](#).

ⁱ Ian Mundell, ‘Ben Sledsens Shapes Art History into Personal Utopias’, *the low countries*, 12 January 2021, [online](#).

ⁱⁱ ‘Ensor, the Godfather’, *KMSKA*, [online](#).

來源
安特衛普Tim Van Laere畫廊
現藏者購自上述來源

出版

Manfred Sellink and Karen Van Godtsenhoven, *Ben Sledsens*, Bruges, 2018, pp. 24, 152 (illustrated, p. 25)

20th Century & Contemporary Art Evening Sale

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重要歐洲私人收藏

2

克萊爾·特伯萊

《等待》

款識：C. TABOURET 2015 L'ATTENTE' (畫背)

壓克力 畫布

162 x 130 公分 (63 3/4 x 51 1/8 英吋)

2015年作

估價

£180,000 — 280,000 ±

瀏覽拍品



“My characters resist. Adults want to trap children, to dress them in costumes; mine foam with rage to get free!” —Claire Tabouret

With her powerful figurative canvases, executed with layers of paint and opalescent, almost transparent, colours, Claire Tabouret explores the notions of community and identity. The French artist, currently based in Los Angeles, wants to show us a reality that is in constant change, her paintings placing us in the middle of an unfolding narrative that, ‘at once familiar and alien’, creates the ‘uncanny sense of being both inside and outside of history.’ⁱ

Immersed in a seductive, phosphorescent light, *L’Attente* portrays a group of costumed children lined up in two rows. In the shallow pictorial space, they are arranged closely together, stacked in a tight, vertical format in a manner that visually recalls the more rigid configuration favoured by studio photography. The figures are depicted frontally, in a direct but hermetic attitude, confronting the viewer with a powerful and disarming gaze. As stated by the artist, the children she represents ‘have a particular mood -they are not sad, but rather solemn, serious. There is latent violence and anger in their eyes.’ⁱⁱ The children look straight ahead. Their piercing and implacable gazes express a determination that sits in a strange tension with their young age. They stand motionless together, like single entities all part of the same crowd, but there is a kind of individualistic resistance in the way each of them stares out at us.



Portrait Otto und Emma Richter. Children in costume for a children's party, c. 1870. Photograph by Jos. Hoffmann / Vienna. Detail of the present work

Life Through a Lens

At once haunting and immediately engaging, Tabouret’s painted characters are inspired by photographs, some taken from her personal archive and others from anonymous shots collected during the course of her research. In this respect, her relationship to history and visual culture echoes that of South African figurative artist Marlene Dumas, who borrows images from a vast array of mass-media sources in the production of her arresting paintings. Reworked under her distinctive treatment, Dumas’ characters take on a phantasmagorical presence, as the flat, often grainy and mass-produced images are made more human and intimate through her luminous, tender brushwork. Like Dumas’ frozen scenes and their blend of ‘second-hand images and first-hand emotions’, Tabouret’s figures appear suspended in space and time, ghostly impressions that seem to bring us into a direct and intimate relationship with history.ⁱⁱⁱ As Tabouret eloquently describes, in restoring something lost or otherwise absent from these source images, the painting thus emerges as ‘a palliative to everything I am feeling that isn’t actually visible in the photograph.’^{iv}



Marlene Dumas, *The Turkish Schoolgirls*, 1986, Stedelijk Museum, Amsterdam. Image and Artwork: © Marlene Dumas

Despite their costumes, Tabouret's children are not reduced to the roles they are called to play – pupils, scouts, kids in Carnival attire, debutantes to life; in fact, nothing seems to inhibit their freedom to express themselves as individuals, or to stymie their potential for independent growth, opposition, or the outright refusal of certain expectations thrust upon them. In her painterly technique, Tabouret captures the unique experience of childhood as a process of becoming, the passing years expanding and contracting as they form a shifting and unfixed passage into adulthood. In her diffused treatment of paint and non-naturalistic palette here, the artist perfectly distills this sense of immanence, dissolving the physical boundaries between her subjects as a way of visualising both the process of becoming individual, and the fascinating quality of group dynamics and the fluid interconnectivity experienced in these shared moments.

Tabouret's phosphorescent canvases have an important art-historical precedent in the Impressionistic experimentation of Claude Monet's monumental *Nymphéas*. Referencing a childhood visit to the Orangerie in Paris, Tabouret recalls feeling swallowed up by the paintings 'buried under this amount of colourful paint.'^v Identifying colour as the guiding principle of her

work, Tabouret has a refreshingly contemporary approach to the fluidity and mutability of Impressionism and her work continues to build on these early lessons. Knowing from the moment that she stood in front of Monet's immersive canvases that she had to pursue a life in painting, this precocious determination is echoed in the characters of *L'Attente*, oscillating between the innocence of childhood and the power of becoming adults. 'L'attente', the waiting of life, indeed.

Video: <https://www.youtube.com/watch?v=bAdrn0q3sUk>

Claire Tabouret discusses the impact of Claude Monet's *Nymphéas* on her practice.

Collector's Digest

- Claire Tabouret's striking paintings and fierce determination allowed her to become one of the most sought-after contemporary artists. Her work has been the subject of solo exhibitions in international venues such as Palazzo Cavanis in Venice during La Biennale di Venezia 2022, the Musée Picasso in Paris, the Musée des Beaux Arts in Rouen and the Yuz Museum in Shanghai. She was also featured in group exhibitions at the Tel Aviv Museum of Art, the Modern Art Museum of Fort Worth, the Museo Salvatore Ferragamo in Florence, the Bourse de Commerce Fondation Pinault in Paris, the Columbus Museum of Art, the Jordan Schnitzer Museum of Art in Eugene and the Zuzeum Art Centre in Riga.
- Her work is part of prestigious international collections, such as the Centre Pompidou in Paris, the Los Angeles County Museum of Art, the Institute of Contemporary Art Miami, the Dallas Museum of Art, the Montreal Museum of Fine Art, the Perez Art Museum in Miami, the Pinault Collection, the Yuz Museum in Shanghai, the Madre Museum in Naples, the Voorlinden Museum in Holland, the Kistefos Museum in Norway, the Tel Aviv Museum of Art, the Columbus Museum of Art, the FRAC Auvergne in Clermont-Ferrand, the FRAC Haute Normandie in Rouen, the Agnes B Collection, the Emerige Collection and the Leuwen Foundation, among others.

ⁱ Anna Katherine Brodbeck, 'The Self and the Group: The Many Subjects of Claire Tabouret', in *Claire Tabouret*, Paris, 2022, p. 23.

ⁱⁱ Claire Tabouret, quoted in Léa Bismuth, 'An Interview of Claire Tabouret by Léa Bismuth', 7 February 2014, [online](#).

ⁱⁱⁱ Marlene Dumas, quoted in *Measuring Your Own Grave* (exh. cat.), The Museum of Modern Art, New York, 2008, [online](#).

iv Claire Tabouret, quoted in Léa Bismuth, 'An Interview of Claire Tabouret by Léa Bismuth', 7 February 2014, [online](#).

v Claire Tabouret, quoted in 'Les Debutantes', dailymotion, [online](#).

來源

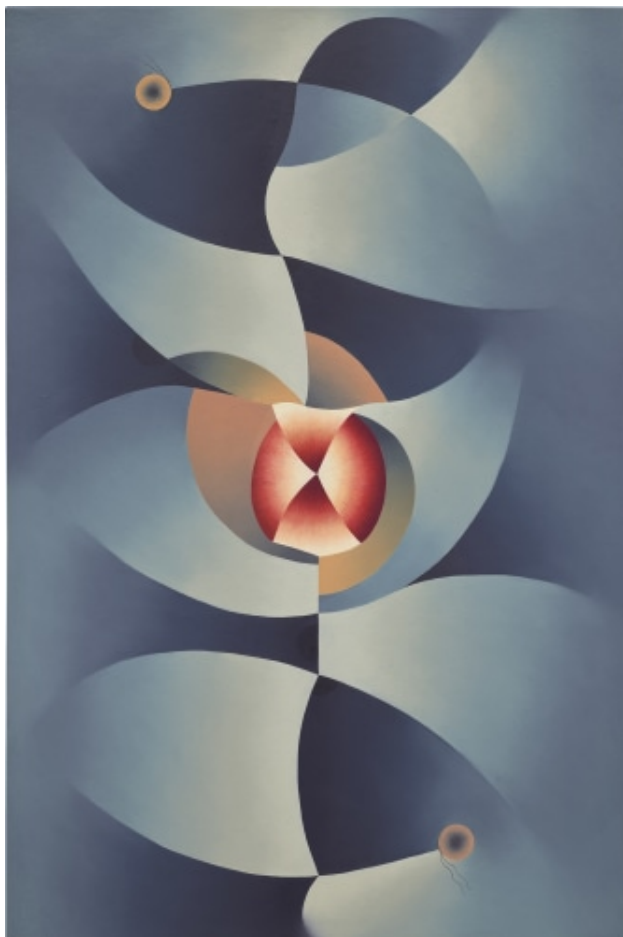
巴黎Bugada & Cargnel畫廊

蒙扎和布里安扎Apart藝術顧問

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重要美國私人收藏

3

安祖娜·海殊

《蛋白藍》

款識：Egg White Blue Angela Heisch -2019-（畫背）

油彩 畫布 裱於木板

91.4 x 61 公分 (36 x 24 英吋)

2019-2020年作

估價

£20,000 — 30,000 ±

瀏覽拍品



“... while referencing these patterns in nature, I’m thinking of pattern as a rhythmic structure: the patterns of the seasons, their dependability, like the changing of the seasons or the beginning of a new day.” —Angela Heisch

Unfolding in stunning crenulations of soft, blue gradients, *Egg White Blue* is an absorbing and lyrical work by New Zealand-born artist Angela Heisch. Now based in New York, Heisch is part of an exciting new generation of women artists who are radically advancing the visual language of abstraction into more embodied territory. While not figurative, Heisch’s softly undulating and spatially complex compositions draw on the natural world and architectural form to create exquisitely elegant paintings that the artist describes compellingly as ‘containers of emotion.’ⁱ

Like Loie Hollowell, whose three-dimensional *Split Orb* series explored the exchanges between physical sensation and fluctuating mental states, Heisch masterfully manipulates surface, light and shadow to explore ideas surrounding the body and psychological space. Like Hollowell too, Heisch’s painting demonstrates a deep sensitivity to organic form and the kind of accidental symmetry found in nature, both artists building their compositions around a central axis, which in *Egg White Blue* anchors the composition like a spine running through the centre. Providing an inherent sense of structure, this skeletal element allows for more complex spatial dynamics to unfold organically across the composition, generating taunt exchanges between the receding and emerging elements within it. Testament to the rich and generative interactions happening within this creative community, in 2021 Hollowell invited Heisch to participate in the group show *Romancing the Surface* that she was curating for Grimm Gallery in Amsterdam, the exhibition crystallising conversations around materiality, the body, and space with the fascinating dialogues that it sparked between artists’ work.

“...each form in the painting is reacting to the one before it [...] There’s always some kind of spine or central point that everything unravels from, grows from, hangs from or is balancing on. Through that process they grow outwards and are very limited by their space.” —Angela Heisch

While the soft geometry of the alternating arcs of cool, airy blues set against deeper hues here establishes a rhythmic patterning that visually recalls the experiments in capturing dynamic motion explored by the Italian Futurists in the early years of the 20th century, Heisch’s visual vocabulary tends more to the full biomorphic forms of Surrealists such as Joan Miró and Jean Arp. Indeed, Surrealism was an important early touchstone for Heisch, who cites René Magritte as her earliest painterly influence, his 1928 masterpiece *The Lovers II* leaving her with ‘more questions than answers’ for the first time.ⁱⁱ



Joan Miró, *The Hunter (Catalan Landscape)*, 1922-24, The Museum of Modern Art, New York. Image: © Boltin Picture Library / Bridgeman Images, Artwork: © Succession Miro/ADAGP, Paris and DACS, London 2023

Like Miró, Heisch has developed a sophisticated pictorial vocabulary of repeating motifs and symbols, including the glowing orb, delicately wrapped over itself like the softly gradated and folded petals of a flower bud. Deceptively simple, this organic form allows Heisch to incorporate a sense of vitality and evolution across her canvases, the ‘spinning disk or floral motif’ appearing whole in some canvases, ‘while in others it’s starting to separate, like cells dividing under a microscope.’ⁱⁱⁱ Positioned at the heart of her paintings, the folded forms act as a point of origin from which the fractal arrangements of her luminous compositions settle into delicate, balanced relationships with one another - fragments of a fluid, living whole. The physiological nature of growth itself seems of particular fascination for the artist, plant life and the activity of organisms at a cellular level informing her approach to pictorial composition.

Shifting scale subtly from the microscopic to the cosmic, her paintings continue a dialogue with Georgia O’Keeffe’s softly undulating gradients and her ability to extract essential, abstract forms from nature. Like O’Keeffe, Heisch appears deeply affected by the details inscribed in the natural world, her paintings extending the interactions of colour, geometry, and scale that defined O’Keeffe’s abstract idiom. Similarly, Heisch does not simply replicate the symmetry and beauty observed in the natural world but uses these details as a means of conveying emotion in her compositions.



Georgia O'Keeffe, *Grey Blue & Black Pink Circle*, 1929, Dallas Museum of Art, Texas. Image: Dallas Museum of Art, gift of The Georgia O'Keeffe Foundation / Bridgeman Images, Artwork: © Georgia O'Keeffe Museum/DACS, London 2023

Much of the soft, polished smoothness and luminosity of Heisch's paintings is the result of her meticulous process. Working on linen, muslin, or canvas over panel, the artist applies layers of gesso, each sanded down so they appear flat and smooth to the touch. Drawing primarily freehand with the occasional assistance of a ruler and compass, the artist transfers smaller pictorial arrangements worked out in her sketchbooks onto her paintings, adapting and revising the composition in the process. Like her application of line, colour for Heisch is highly intuitive, even within the limited palette that she was working with during this period. Finally, the artist adds the smaller dotted details and traces of ghostly, luminous threads which offset the more geometric arrangements and give her paintings 'a sense of fragility, as well as movement and breath.'^{iv} Combining flatness and depth, and executed with meticulous precision, *Egg White Blue* signals the promising new directions taken by women artists working with abstraction today.

Collector's Digest

- With a visual language rooted in the abstract geometries found in nature, Angela Heisch has been the focus of increasing critical interest since her first solo exhibition with Davidson Gallery in 2019.
- More recently, she has presented solo exhibitions with Grimm Gallery in Amsterdam and Pippy Houldsworth Gallery in London, as well as participating in multiple group shows.
- Heisch holds an BA Fine Arts SUNY Potsdam, New York, 2011, and MFA from University at Albany.

ⁱ Angela Heisch, quoted in Ravi Ghosh, 'Angela Heisch's Ambiguous Gradient Paintings Evoke the Joy of Stargazing', *Elephant Magazine*, 8 February 2021, [online](#).

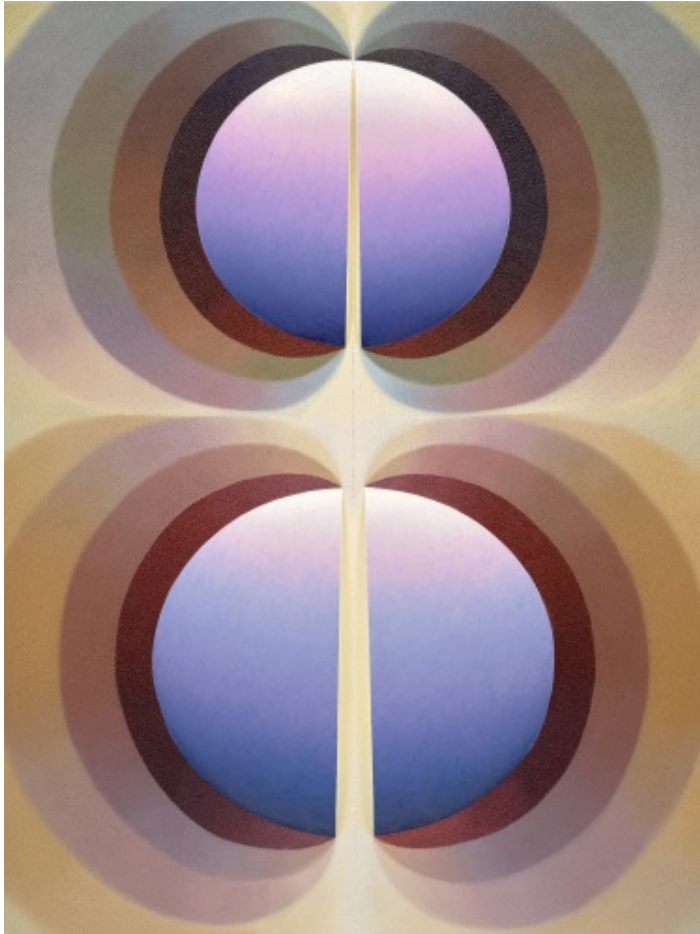
ⁱⁱ Angela Heisch, quoted in Rebecca Irvin, 'The Subtle Dynamism and Asymmetry of Angela Heisch's Geometric Paintings', *Artmaze Magazine*, 12 September 2020, [online](#).

ⁱⁱⁱ Angela Heisch, quoted in 'Angela Heisch - Interview', *Studio International*, online.

^{iv} Angela Heisch, quoted in Rebecca Irvin, 'The Subtle Dynamism and Asymmetry of Angela Heisch's Geometric Paintings', *Artmaze Magazine*, 12 September 2020, [online](#).

來源

紐約Davidson畫廊
現藏者購自上述來源



4

洛伊·霍洛韋爾

《分裂球體：紫色、赭色和棕色》

款識："Split Orbs in purple, mars violet, and yellow"
2021 Loie Hollowell "Split orbs in purple, mars violet,
and yellow" Loie Hollowell 2021' [sic] (畫背)

油彩 壓克力 高密度泡沫 麻布 裱於木板

121.9 x 91.4 x 9.5 公分 (47 7/8 x 35 7/8 x 3 3/4 英吋)

2021年作，賣家會將《分裂球體：紫色、赭色和棕色》
的部分拍賣收益撥捐Vital Voices婦女權利基金會。

估價

£400,000 — 600,000 ±

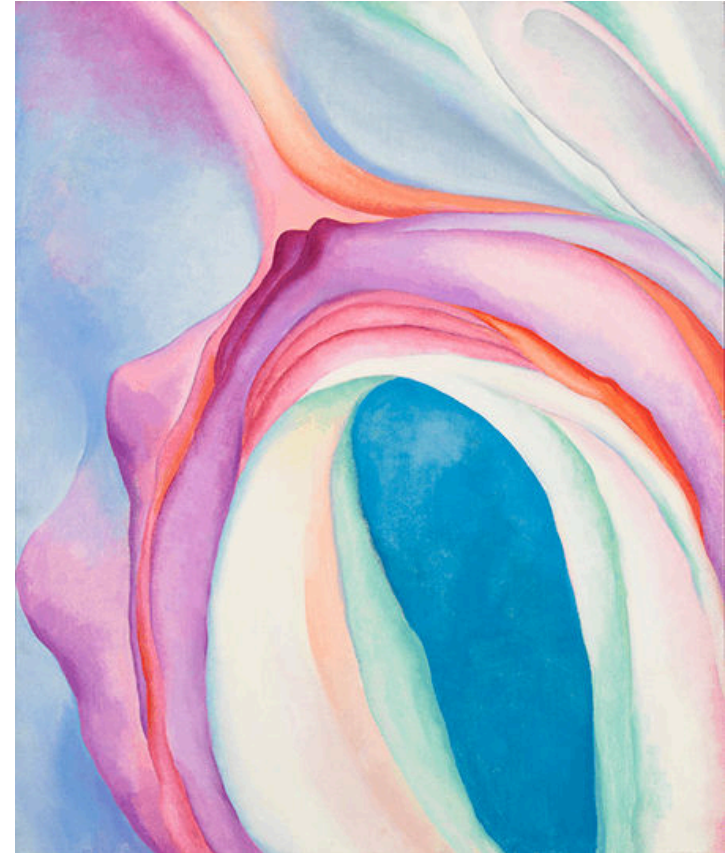
瀏覽拍品



“I want my paintings to be experiential. I want them to take the viewer into a phenomenological space of sensual pleasure. I want them to bring the viewer into the present [...] and into their own space, within their body. I want the work to be felt on a physical level.” —Loie Hollowell

Combining geometric precision, sensually luminous textures, and a deeply felt sensitivity to bodily form, *Split Orbs in purple, ochre, and brown* is a powerful expression of American artist Loie Hollowell’s distinctive visual language. Occupying a space between figuration and abstraction, Hollowell reimagines the female body as a space of infinite expansion and possibility, her ‘unflinchingly direct paintings [...] echoing a long tradition of feminist painters who claimed the female body for their gender’s own demesne.’ⁱ

Visually, Hollowell’s luminous paintings recall American artist Georgia O’Keeffe’s softly undulating landscapes, although whereas O’Keeffe famously distanced herself from readings of her work as erotic abstractions of bodily form, Hollowell is more explicit in their corporeal connections, explaining: ‘My work is an expression of my core sensuality. I’m a body experiencing desire, experiencing pleasure. It is sensual and needy and dirty and expressive.’ⁱⁱ In this respect, Hollowell’s biomorphic abstractions also resonate with the positive view of female sexuality taken by artists such as British Surrealist Ithell Colquhoun, whose paintings frequently employed a playful doubling of natural forms with more suggestive bodily correlates, in defiance of the social mores of her own time.



Georgia O’Keeffe, *Music, Pink and Blue No. 2*, 1918, Whitney Museum of Art, New York. Image: Whitney Museum of American Art / Licensed by Scala, Artwork: © Georgia O’Keeffe Museum/DACS, London 2023

Concentrating on Contractions

Deeply personal and autobiographic, the present work is a mesmerising example of the artist’s *Split Orb* series first embarked upon in 2019, a sculptural and sequential body of work which chronicles the physical, emotional, and psychological experience of childbirth across a series of transcendental abstractions. Following the passage of the female body through birth and the slow dilation of the cervix from one to ten centimetres, the series is characterised by the ‘split orbs’ of

the title, which the artist has described as a means of abstracting both the physical space of her labouring body and the seemingly distinct space of her conscious mind.

"All of a sudden, everything was clear. I saw the round shapes, a head, a belly. And then I suddenly knew that this series would be limited to the very precise period of maybe two hours. Two hours of pressing, pain, relaxing, and pressing."—Loie Hollowell

Adding an unexpectedly dimensional element that confounds any straightforward reading of the painting's depth and surface, Hollowell first models her orbs using digital 3-D rendering tools, which are then milled out of high-density foam and covered with a thin, smooth layer of acrylic paint. Blurring the boundaries between painting and sculpture, these protrusions not only establish compelling contradictions between flatness and depth, but viscerally manifest the physical sensations of the body opening with each contraction.

Running like a seam through the work and connecting the two orbs, the central spine of pure white light in the present work vividly communicates the intense physicality of this experience and the 'universal knowledge that between the moments of absolute tension and expenditure of energy, there must also be the moments of relaxation.'ⁱⁱⁱ Although physically distinct, mind and body are in total alignment in these moments, emphasised by Hollowell's exquisite sense of tone, colour, and gradient. While these central passages alternate between 'the white light of rest and the dark light of contraction', the fluctuations across the series from saturated to softer, more muted tones radiating outward in concentric circles replicate the shifts in consciousness from one contraction to the next, vividly recalling modernist poet Mina Loy's powerful treatment of the timeless subject.

*"I am the centre Of a circle of pain Exceeding its boundaries in every direction"
—Mina Loy, 'Parturition'*

The throbbing sensations of Loy's poem as it proceeds through broken lines of free verse is visually realised here, the concentration of intense, purple hues most pronounced at the widest areas of the split, the waves of mauves and browns softening as they radiate outwards. As the artist describes, 'As my cervix opened the contractions became more intense; my conscious mind was unable to process the pain. I turned completely inward and the outside world vanished. Thus in the paintings that depict these moments I used muted tones like mauves and beiges for the orb's radiations.'^{iv} Possessing the transcendental, otherworldly qualities of Hilma af Klint's spiritual abstractions, Hollowell's *Split Orbs* carry us into the timeless and universal, while remaining absolutely rooted in the lived experience of the body, both thematically and spatially.



Left: Detail of the present work Right: Hilma af Klint, *Group X, No. 1, Altarpiece (Altarbild)*, 1915, The Hilma af Klint Foundation, Stockholm. Image: Bridgeman Images

Building on the original series of nine *Split Orb* paintings, the present work was included in *Contractions*, Hollowell's 2022 presentation of five further works from the series with PACE in Palm Beach. An important body of work, a sister painting from this series, *Split orbs in mauve, red, and teal* is now held in the permanent collection of the Stedelijk Museum in Amsterdam. While the earlier works focussed more closely on the durational and meditative aspects of the series - charting the act of giving birth from one canvas to another and moving steadily towards the climactic moment - these more recent works represent a maturation in Hollowell's practice, demonstrating her increasingly sophisticated approach to symbolic geometries, colour, and chromatic balance. Even more recently, the artist returned to her *Split Orb* series for inspiration as she prepared to enter into the digital space for the first time, these works forming the thematic basis for her first NFT project, *Contractions* launched in October 2022 with Pace Verso. The seller will be donating a proportion of the proceeds of the sale of *Split Orbs in purple, ochre, and brown* to the charity Vital Voices.

Video: <https://youtu.be/AZUBedLZ5YE>

Loie Hollowell's Transcendent Bodies, Art21 'New York Close Up', 2021.

Collector's Digest

- The present work belongs to Hollowell's *Split Orb* series, works from which have been presented at PACE and König Galerie, Berlin. Based on the artist's experience of childbirth this series has also formed the conceptual basis for the artist's first NFT series.
- In addition to her participation in a range of group and solo exhibitions held across the United States, Europe, and Britain, Hollowell was the subject of an exhibition at Shanghai's Long Museum in 2021, her first in mainland China.
- Hollowell's works are widely collected, with examples now held in major international collections including the Arts Council in England, the Long Museum in Shanghai, and the Hirshhorn Museum and Sculpture Garden, Washington D.C, amongst others. A sister work, *Split orbs in mauve, red and, teal* now belongs to the permanent collection of the Stedelijk Museum in Amsterdam.

ⁱ Genevieve Allison, 'Loie Hollowell, Feuer / Messler', *Artforum*, Fall 2016, [online](#).

ⁱⁱ Loie Hollowell, quoted in 'There is Always That Hunting: See How Artist Loie Hollowell's Bodily Abstractions Reach for the Light Even When Confronting Dark Subjects', *Artnet News*, 22 December 2022, [online](#).

ⁱⁱⁱ Loie Hollowell, quoted in Iris Cushing and Anneli Botz, 'Loie Hollowell | The Scared Contract', *König Galerie Magazine*, [online](#).

^{iv} Loie Hollowell, quoted in 'Loie Hollowell on painting, pain, and her second birth', *Artforum*, 26 May 2021, [online](#).

來源

棕櫚灘佩斯畫廊

現藏者購自上述來源

過往展覽

Palm Beach, Pace Gallery, *Loie Hollowell: Contractions*, 1 - 13 March 2022

20th Century & Contemporary Art Evening Sale

London Auction / 2 March 2023 / 5pm GMT



5

祖奧·梅斯勒

《無題（播放熱門歌曲）》

款識：Joel Mesler 2021（畫布邊緣）

顏料 麻布

213.4 x 165.1 公分 (84 x 65 英吋)

2021年作

估價

£150,000 — 200,000 ±

瀏覽拍品



“The paintings come out of the memories of nights my parents would go out for the evening. Their parting words to me, ‘Honey, you deserve great things’ and ‘The world is yours,’ and the animals in my wallpaper would meet with the furs of my mother’s jackets, the colours of their clothes and the smells of their perfume and cologne.”
—Joel Mesler

Bright, bold, and unapologetically playful, Californian artist Joel Mesler’s canvases are instantly recognisable in their juxtaposition of familiar, resonant phrases against highly stylised backgrounds. Universal in its appeal, *Untitled (Play the Hits)* has a sharp, graphic quality that nods to Mesler’s earlier printmaking practice on a technical level, while its wry humour draws on more personal autobiographic elements gleaned from the artist’s childhood. Coming to painting later in life after a mercurial career that saw him working as a landlord and art dealer amongst other ventures, Mesler creates nuanced, vibrant canvases which explore the relationship between word and image, combining the personal and the universal as family history dovetails with more collective experiences.

Created by applying paint directly onto the canvas’s raw linen in a series of carefully layered brushstrokes, Mesler’s energetic colours and precise sense of pictorial precision make his work highly accessible, drawing frequent comparison to the direct style and simplicity of children’s picture books as well as the exotic fauna of Henri Rousseau’s stylised scenes. As in Rousseau’s canvases, the long, sculptural fronds of palms and banana leaves are a signature element that recurs throughout Mesler’s oeuvre, conjuring the imaginative jungles of our childhood games and stories which the artist then populates with seemingly unrelated motifs, here including a lone leopard, sauntering over scorching sand; a glittering disco ball suspended, impossibly, above his head; and a host of strange, brightly coloured lights dance in the skies overhead.



Henri Rousseau, *Combat de tigre et de buffle*, 1908, Cleveland Museum of Art. Image: Cleveland Museum of Art, Gift of the Hanna Fund 1949.186

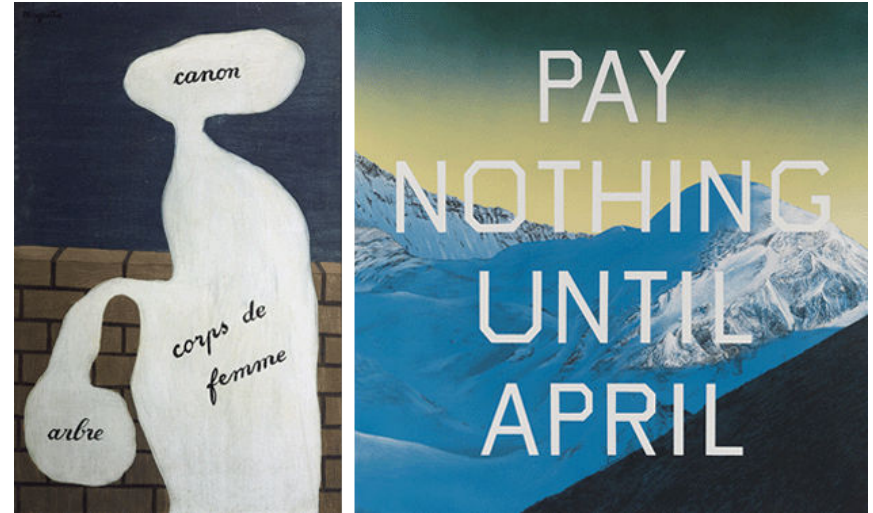
Although charmingly familiar at first glance, the closer we gaze into the depths of Mesler’s imaginary jungle scene, other more unsettling elements begin to emerge. Avian forms appear to melt, as if evaporating in the sweltering heat rising from the red-hot ground, where licking flames dance at the edges of shimmering pools of cool water, watched over by a sinister pair of large, red eyes. Through these careful juxtapositions and the artist’s characteristically direct style, Mesler harnesses a powerful dramatic tension in *Untitled (Play the Hits)* as the disparate pictorial elements spar against each other, a more emotional undercurrent that can be read in relation to certain autobiographical details submerged in the visually rich composition.

“I like the fact that there are many layers to my work. I enjoy knowing that there may be several interpretations of the works... many layers of truth and reality.”
—Joel Mesler

The luscious, exotic fauna that features so prominently in Mesler's work is in fact directly drawn from his childhood memories – a 'poisoned madeleine', that returned Mesler to the iconic wallpaper of the Beverly Hills hotel on Sunset Boulevard in Los Angeles where the artist spent these turbulent years.ⁱ Marked by addiction and trauma, Mesler's affluent childhood was not always happy, his father prone to violent outbursts and reckless behaviours as his parent's protracted divorce became increasingly rancorous. If the dense, jungle foliage recalls these tense moments in the Beverly Hills Hotel with his father, we might also read in the delicate webbed patterns of the sections of water in *Untitled (Play the Hits)*, a reference both to the ubiquity of swimming pools in Los Angeles and, more precisely, to the pool parties that his mother used to host for her friends when he was younger. As is so often the case – and certainly appears to have been so for the artist – life is not always what it seems, the smooth, attractive surface that we present to the world often hiding more difficult realities beneath. It is this tension that best describes Mesler's compositions, which the viewer is encouraged to approach on their own terms, finding a whimsical retelling of some childhood fantasy, or the darker "underbelly of something else."ⁱⁱ

Words and Pictures

Emblazoned across the centre of the present work and rendered in pink, candy-striped bubble letters, the titular phrase 'Play the Hits' reappears throughout Mesler's work and has a deadpan, somewhat dualistic nature to it, operating at once as a celebration and a criticism. In its employment of typographic elements, *Untitled (Play the Hits)* connects itself to a rich tradition of artists who examined the possibilities of juxtaposing text and image. In the early decades of the 20th century, Surrealist master Magritte explored the unexpected concepts that arose from the witty juxtaposition of words and pictures, creating a series of enigmatic paintings that challenged pictorial convention. While his infamous *La trahison des images (Ceci n'est pas une pipe)* from 1929 wittily highlights the inherent slipperiness of the relationship of the object to both language and the image, works such as *L'usage de la parole* speak more directly to ways language operates by substituting a concept with a word.



Left: René Magritte, *L'usage de la parole (The Uses of Speech)*, 1927-29, Private Collection. Image: © NPL - DeA Picture Library / G. Nimatallah / Bridgeman Images, Artwork: © ADAGP, Paris and DACS, London 2023 Right: Ed Ruscha, *Pay Nothing Until April*, 2003, Tate Collection, London. Image: © Tate, Artwork: © Ed Ruscha

Later, visionaries such as Ed Ruscha and Christopher Wool built on this theoretical approach by removing any objective link, allowing sometimes provocative sometimes subtle words to become free-standing as they were inscribed directly onto the primed canvas. Departing from the legacy established by these artists however, the bond between word and image in Mesler's paintings is more autobiographical than conceptual. Words and phrases are reeled in from moments in his childhood - utterings from his parents as they were putting him to bed which were absorbed into the jungle wallpaper of his bedroom to create vivid dreamscapes in his childhood imagination. Contrasting to the more reassuring sentiments of other works such as 'YOU DESERVE GREAT THINGS' and 'THE WORLD IS YOURS', 'PLAY THE HITS' is more cryptic. On a personal level, perhaps it reflects his mother telling his father to cue the music as Mesler's mind drifts into dream, echoes from the grown-up world surreptitiously find their way into the guileless subconscious of the child, and since it is so vague, we are each invited to conjure up our own definition.

Collector's Digest

- Born in Los Angeles in 1974, Joel Mesler started concentrating directly on his own art practice in 2015 after having already developed a career as an art dealer.

- In recent years, Mesler has exhibited internationally, including his 2022 solo exhibition with LGDR, Hong Kong.
- His most recent exhibition, *Joel Mesler: The Rabbis* is currently on view at Cheim & Read in New York and his first institutional show opens on February 19 2023 at the Long Museum in Shanghai.

ⁱ Boris Kachka, 'How an Art Dealer Became an Up-and-Coming Painter', *New York Times Style Magazine*, 19 June 2018, [online](#).

ⁱⁱ Joel Mesler, quoted in 'Joel Mesler: What Lies Beneath the Eye Candy', *Lux Magazine*, 2022, [online](#).

來源

紐約Rental 畫廊

現藏者購自上述來源

20th Century & Contemporary Art Evening Sale

London Auction / 2 March 2023 / 5pm GMT



歐洲私人收藏

6

莎拉·休斯

《不穩的渦流》

款識：“The Unsteady Eddy” SHARA HUGHES 2017

NYC（畫背）

油彩閃粉壓克力 畫布

172.7 x 152.4 公分 (68 x 60 英吋)

2017年作

估價

£400,000 — 600,000 ±

瀏覽拍品



“All landscapes are constantly changing, whether it’s the time of day or the temperature or the weather patterns and things growing and dying. The constant state of change created so much possibility.” —Shara Hughes

Its surface fractured into kaleidoscopic shards of rich colour and shifting textures, *The Unsteady Eddy* is a vibrant and visually complex example of Brooklyn-based artist Shara Hughes’ inventive imaginary landscapes, paintings which are ‘less concerned with depicting nature than they are with creating intimate, imaginary, and emotionally charged spaces’.ⁱ While the distinctive physical qualities of the natural world - the solid smoothness of a rock, or the shimmering surface of a pool - are deftly realised in the rapid switches between flat, solid zones of colour and shorter, almost pointillist brush marks, these stylistic features emerge more as painterly responses to compositional problems than stemming from any fidelity to representation.

Executed in 2017, the same year that Hughes presented a room dedicated to her vividly coloured landscapes as part of the Whitney Biennial, *The Unsteady Eddy* records the confidence and energy with which the artist has reimagined this timeless subject for the 21st century, her paintings opening doors between the real and imaginary worlds, interior and exterior states.

Video: <https://www.youtube.com/watch?v=0XOQexr4QTg&t=2s>

Shara Hughes Interview: Changing the Way we See, Louisiana Museum

Back to the Land

Originally known for her highly patterned domestic interiors, Hughes first turned to landscape in 2014 as a means of working through certain pictorial problems and strategies. Unlike her interiors, which proceeded from their titles or clearly defined ideas and were packed with emotionally charged objects from her everyday life, Hughes reversed her methodology when approaching this new subject, liberating herself further from the demands of representation and allowing herself to follow a more intuitive approach to her compositions.

In a practice described compellingly by Mia Locks as ‘painting backwards into figuration’, Hughes approaches her canvases uninhibited - spontaneously and intuitively applying marks and drawing out unmediated forms as her compositions take shape.ⁱⁱ As the artist explains: ‘I don’t have any plans when I start a landscape; it is usually very subconscious and intuitive. I merely play around with colour and texture, whether it’s a work on paper, or a painting, and then something clicks and

I start to organise it into a landscape that doesn’t necessarily identify with a specific place.’ⁱⁱⁱ Openness, play, and intuition are thus embedded into her practice, and it is through this explorative approach to her compositions that Hughes is able to create the ‘visual problems that she can then try to solve.’^{iv}



Left: Ernst Ludwig Kirchner, *The Waterfall*, 1919, Private Collection. Image: Album / Alamy Stock Photo
Right: Wassily Kandinsky, *The Church in Murnau*, 1908-09, Regional M. Vrubel Art Museum, Omsk. Image: Bridgeman Images

In their fractured forms, high-key palette, and steep, shallow sense of pictorial space, Hughes’ landscapes have often elicited favourable comparison to early 20th century avant-garde painting, especially by those associated with Fauvism and German Expressionism. For these artists too, working within the frame of the more historically conservative landscape tradition paradoxically enabled some of the more radical pictorial experiments that they were pursuing, laying the groundwork for the leap into abstraction eventually taken by Wassily Kandinsky and others.

While the juxtaposition of short, different-hued brushstrokes used to such powerful effect in the shimmering pools of water here recall André Derain’s Fauvist landscapes, the expressive colour and angularity of Ernst Ludwig Kirchner’s landscapes seem especially relevant to discussions of Hughes’ treatment of space and perspective. Knitting various different viewpoints together, Hughes generates a series of vertiginous transitions as our eye traverses the painted surface,

ensuring that her landscapes are not only produced from a strikingly embodied perspective, but recreate this sensation in her viewers.

Rather than objective visual truths, these early 20th century artists were especially interested in capturing more subjective, emotional worlds in their jagged contours and expressive use of vibrant colour, a stance that resonates with Hughes' own approach to the complex interplay of interior emotion and the physical world. As the artist describes, 'I think nature reflects emotions in so many ways [...] Nature is constantly changing, you will never see the same flower twice in the exact same way. The light changes; its growing, or dying, and moving. This is very reflective of humans and psychology.'^v

While clearly developing a robust dialogue with early 20th century European painting, Hughes' landscapes also belong to a tradition of American abstraction that includes Georgia O'Keeffe's sweeping deserts, Richard Diebenkorn's controversial return to a more figurative mode of painting in the 1960s, and Yorkshire-born David Hockney's winding Californian vistas. However, while all these artists used physical space and observable features of the natural world as a starting point for their compositions, Hughes' paintings bridge interior and exterior worlds, taking us with her into these otherworldly landscapes.



David Hockney, *Mulholland Drive: The Road to the Studio*, 1980, The Los Angeles County Museum of Art. Image: Richard Schmit, Artwork: © David Hockney

Collector's Digest:

- Since her first solo show in 2007 at Rivington Arms in New York, Shara Hughes has been showing steadily in galleries across the US and Europe for nearly 15 years. In 2020, Hughes opened her first exhibition with Pilar Corrias in London. Her first retrospective in a major institution opened at the Contemporary Art Museum in St. Louis in October 2021, followed closely by the opening of *The Bridge* at the Yuz

Museum, her first solo show in Mainland China.

- Examples of Hughes' works are included in the permanent collections of the Dallas Museum of Fine Art; the Foundation Louis Vuitton, Paris; Metropolitan Museum of Art, New York; Denver Museum of Art; and the Whitney Museum of American Art, New York.

ⁱ Mia Locks, 'Working Tension: On Shara Hughes' Landscapes', in *Shara Hughes: Landscapes*, New York, 2019, p. 9.

ⁱⁱ Mia Locks, 'Working Tension: On Shara Hughes' Landscapes', in *Shara Hughes: Landscapes*, New York, 2019, p. 11.

ⁱⁱⁱ Emily Spicer, 'Shara Hughes - interview: 'I wanted the works to feel like figures you would visit at church, something divine'', *Studio International*, 17 May 2021, [online](#).

^{iv} Mia Locks, 'Working Tension: On Shara Hughes' Landscapes', in *Shara Hughes: Landscapes*, New York, 2019, p. 9.

^v Shara Hughes, quoted in Emily Steer, 'Shara Hughes uses Painting to Reflect the Turbulent Human Mind', *Elephant*, 16 March 2020, [online](#).

來源

蘇黎世 Eva Presenhuber 畫廊
瑞士私人收藏
現藏者於2018年購自上述來源

過往展覽

Zurich, Galerie Eva Presenhuber, *Group Show: Jean-Marie Appriou, Martha Atienza, Dora Budor, Shara Hughes, Iman Issa, Justin Matherly, Tobias Pils, Magali Reus, Yves Scherer*, 20 January - 24 February 2018

出版

Mia Locks, Ian Altevener and Shara Hughes, *Shara Hughes / Landscapes*, New York, 2019, p. 84 (illustrated)

20th Century & Contemporary Art Evening Sale

London Auction / 2 March 2023 / 5pm GMT



7

塞西麗·布朗

《骷髏潛水員 II》

款識：Cecily Brown 2006（畫背）

油彩 麻布

215.9 x 226.1 公分 (85 x 89 英吋)

2006 年作

估價

£1,000,000 — 1,500,000 ▲

瀏覽拍品



“My ideal is to have the tension and intensity of an aggressively sexual image without actually having to describe it.”—Cecily Brown

Immediately arresting in its scale, subject, and stylistic virtuosity, *Skulldiver II* is a breath-taking 2006 work by acclaimed British artist Cecily Brown. With every corner of the surface activated by writhing, protean brushstrokes, the work’s climactic energy is palpable - an erotic charge passing through the two figures at the centre and electrifying the entire composition. Richly painted in thick, gestural marks of variegated fleshy tones, the present work is one of a suite of four *Skulldiver* paintings focused on the same explicit theme, and was included in Brown’s 2008 exhibition with Gagosian in New York alongside two other works from the series, one of which is now held in the permanent collection of [The Museum of Fine Arts, Boston](#).



Installation view of Cecily Brown, Gagosian, New York, 2008 featuring three of the *Skulldiver* canvases, the present work is visible on the left. Image: Courtesy the artist, photograph Rob McKeever

Abandoning themselves to pleasure, the figures at the centre of these paintings appear to dissolve into one another, as overcome by Brown’s sensuous application of paint as by their own carnal desires. Borrowing from pornographic and painterly sources alike, *Skulldiver II* bluntly emphasises the centrality of touch and sensation in Brown’s practice, the monumental canvas showcasing the close conceptual connections between oil paint and corporeality that have interested the artist throughout her career.

Shifting restlessly between figuration and abstraction, Brown’s paintings are - as feminist art historian Linda Nochlin has noted - intensely embodied, making close and careful reference ‘to the act of painting, painting as process’ within which she positions the sex act itself as ‘both an analogy and a specific referent.’ⁱⁱ Drawing out the latent sensuality of oil paint and its proximity to bodily textures, Brown seems to suggest that sex has as much to say about painting as painting might have to say about sex.

Art and the Erotic

Looking back to overt eroticism of her early *Bunny Paintings* and the ribald orgies and contorted bodies that shift in and out of focus in works such as *Trouble in Paradise*, *Skulldiver II* also showcases the artist’s promiscuous blending of art historical sources, bringing to mind a dizzyingly expansive net of references that rove from the voluptuous fleshiness of Titian’s nudes to the gestural vitality of Willem de Kooning’s mark-making via Chaim Soutine’s ‘tornado like landscapes, glutinous paint, and unembellished brushstrokes.’ⁱⁱⁱ



Left: Chaim Soutine, *Carcass of Beef*, 1925, Minneapolis Institute of Arts, Minneapolis. Image: Minneapolis Institute of Art, Gift of Mr. and Mrs. Donald Winston and an anonymous donor, 57.12 Right: Willem de Kooning, *The Visit*, 1966-67, Tate Collection, London. Image: © Tate, Artwork: © Willem de Kooning Revocable Trust/ARS, NY and DACS, London 2023

Buried amongst the rich, fleshy palette of flushed peach tones, chalky whites, and streaks of vermillion, Brown has also introduced verdant shocks of green, evoking tangled undergrowth and introducing a more complex sense of place into her painterly narratives. Recalling an earlier body of work featuring trysting couples in rich, green landscapes, Brown here too evokes the natural world in a contemporary reframing of the *fêtes galante*, bucolic scenes of pastoral bliss that came to prominence in France in the early decades of the 18th century. Typically associated with painters such as Jean-Antoine Watteau, François Boucher, and Jean-Honoré Fragonard – who would eventually push the more mannered Rococo elements of their predecessors into more overtly erotic territory – these paintings typically featured playfully amorous groups of fashionably dressed men and women set within cultivated, rolling parkland.



François Boucher, *Les Charmes de la vie champêtre* (*Charms of Country Life*), 1737, Musée du Louvre, Paris. Image: © RMN-Grand Palais (musée du Louvre) / Jean-Gilles Berizzi

Evoking these pictorial traditions, Brown amplifies their latent eroticism, drawing especially on the furtive or illicit quality of these *en plein air* liaisons. Abandoned to their passions and completely absorbed in each other, the couple at the centre of *Skulldiver II* seem caught in a stolen moment of uncontrollable desire, the pulsing fluctuations of Brown's brushwork also generating a visual correlate for the sensations and shattering self-annihilation of *la petit mort*.

Although laying out across her back, her naked body stretched out before us, the female figure retains an air of detached autonomy, her head and face obscured in a flurry of gestural brushstrokes. In this respect, *Skulldiver II* also represents a bold and uncompromising expression of female erotic desire that finds a literary analogue in the provocative sexual confessions of Anaïs Nin, Katherine Millett, and Annie Ernaux. Maintaining a careful tension between abstract and more figurative qualities, Brown ensures that the woman's pleasure remains her own, bringing a distinctly feminine perspective to bear on art's relationship to the erotic. Indeed here, as is so often the case in Brown's painting, it is this sense of embodied sensation that brings the work to life, *Skulldiver II* masterfully employing the 'distinctly sexual turbulence that brings forth the image, giving it density, definition, before swallowing it right back up again.'ⁱⁱⁱ

Executed in the early years of the 21st century, Brown's bold and uncompromising take of sexual desire and the fundamentally erotic nature of oil paint has paved the way for a new generation of artists whose work similarly engages with the tactile and embodied qualities of the medium to explore intimacy and physical sensation. In their luminous celebration of touch and human closeness, emerging artist Doron Langberg's depiction of queer love and longing in particular nods to the raw physicality of Brown's work and the 'complex and stimulating meditation on the nature of painting and the place of the human figure within it' that it proposes.^{iv}



Doron Langberg, *Lovers II*, 2020, Rubell Museum, Miami. Image and Artwork: © Doron Langberg.
Courtesy the artist and Victoria Miro

Collector's Digest

- First exhibited in 2008 with Gagolian Gallery in New York, *Skulldiver II* is a monumental celebration of erotic and painterly pleasure. One of four *Skulldiver* paintings, a sister work is now held in the permanent collection of The Museum of Fine Arts, Boston.
- Now based in New York, Cecily Brown was born in the UK and studied at the prestigious Slade School of Fine Art. She is an internationally recognised and defining figure of contemporary art, with examples of her work held in some of the most prestigious public collections in the world, including the Tate Collection in London, The Whitney Museum of American Art in New York, and The Louisiana Museum of Modern Art, Humlebæk.

- She has been the focus of solo exhibitions around the world, including the significant *Where, When, How Often and with Whom* held at the Louisiana Museum of Modern Art, Humlebæk, Denmark in 2018 and the recent exhibition of new paintings installed in historic Blenheim Palace in 2021.

ⁱ Linda Nochlin, 'Cecily Brown: The Erotics of Touch', in *Cecily Brown* (exh. cat), The Des Moines Art Centre, Des Moines, 2006, p. 55.

ⁱⁱ John Yau, 'How Soutine Showed de Kooning a Way Out', *Hyperallergic*, July 24 2021, [online](#).

ⁱⁱⁱ Jan Tumlir, 'The Paintings of Cecily Brown', in *Cecily Brown* (exh. cat.), New York, 2003, p. 10.

^{iv} Linda Nochlin, 'Cecily Brown: The Erotics of Touch', in *Cecily Brown* (exh. cat), Des Moines, 2006, p. 55.

來源

紐約高古軒畫廊

美國私人收藏（購自上述來源）

紐約，佳士得，2013年5月15日，拍品編號534

私人收藏

倫敦，富藝斯，2018年3月8日，拍品編號50

現藏者購自上述拍賣

過往展覽

New York, Gagolian Gallery, *Cecily Brown*, 20 September - 25 October 2008

出版

Susanna Slöör, 'Rapport från New York: Måleri som sublimerad erotik', *Omkonst*, 15 October 2008 (illustrated, online)

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重要歐洲私人收藏

8

卡羅琳·沃克

《門檻》

款識：'THRESHOLD' CAROLINE WALKER 2014

Caroline Walker (畫背)

油彩 畫布

200 x 300 公分 (78 3/4 x 118 1/8 英吋)

2014年作

估價

£150,000 — 200,000 鎊

瀏覽拍品



“In a broad sense my work is exploring pre-conceived gender and identity positions in relation to the home, but I paint women because in some ways I am always painting myself, and my own experiences or anxieties.” —Caroline Walker

Executed in seductive washes of turquoise and deep, forest greens, *Threshold* is a captivating work by Scottish artist Caroline Walker, balancing compositional harmony with a richly atmospheric sense of narrative ambiguity. Framed by dense, overhanging foliage, two women dressed in identical orange swimsuits lie head-to-head at the edge of an outdoor swimming pool, their faces hidden by broad-rimmed, black sunhats. Mirroring each other, both trail an arm languorously in the water, the strange symmetry of their arrangement and attire echoed in the doubled reflection of the pool and enforced by the rigid symmetry of the alternating panels of oak and glass behind the figures.

As Walker has explained, these architectural elements offer more than an attractive backdrop for her characters, the modernist vernacular that she favours in these works not only performing a narrative function in its expression of a certain kind of wealth and lifestyle, but establishing a pictorial logic in the sharp divisions of her canvases that frame these ‘understated human dramas.’ⁱ In this respect, *Threshold* borrows from a rich history of artists that have made compositional use of such features including Berthe Morisot and Édouard Manet, recalling in particular the balance of symmetry and strangeness struck by Augustus Leopold Egg’s 1862 *The Travelling Companions*.



Augustus Leopold Egg, *The Travelling Companions*, 1862, Birmingham Museums and Art Gallery. Image: Birmingham Museums Trust, Presented by Feeney Charitable Trust, 1956

Building on its uneasy proximity to the Freudian uncanny, Walker uses the air of strangeness associated with the doubled image to explore certain archetypal notions of femininity. Closely connected to pagan ideas of the triple goddess – Maiden, Mother, Crone – as the embodiment of the three stages of womanhood, Walker used visual repetition across a number of her paintings from this period which, she explains, is why ‘the recurring women in these paintings are seen repeatedly in the matching swimming costumes, as though we are looking at several stages of the same woman.’ⁱⁱ Indeed, almost totally obscured behind the frosted glass, a third, seated woman is just discernible, hovering inbetween the two figures, neither inside the scene, nor totally removed from it.

Widely regarded as one of the most technically accomplished figurative artists of her generation, Walker’s paintings privilege this female gaze, using domestic environments to pose questions

around looking and being looked at, the slippery boundary between public behaviour and private space, and the relationship between the spaces that we occupy and the kind of narratives that unfold there. As Walker herself has described, ‘My main interest has always been about how people relate to architecture, but more particularly for the last few years how we view femininity in the home. About the psychological possibilities of architectural space and how it relates to gender.’ⁱⁱⁱ

Dream Homes and Heartache

Painted in 2014, *Threshold* is a late work from Walker’s *In Every Dream Home* series, a suite of paintings first presented in the artist’s solo exhibition with Pitzhanger Manor Gallery the year before. Staged in the same, luxurious residential setting, the paintings feature a recurring cast of women who we glimpse in moments of unguarded stillness, the passage of the day carrying them through a set of familiar domestic and leisure activities. Alongside the house and the three women themselves, the oversized hats and orange bathing suits run like a thread through the series, compellingly connecting the individual paintings like fragments of a narrative that always seems to fall just beyond the scope of our comprehension. The arrangement of the two figures here is repeated across the series, with other works such as *Recreation Pavillion* reprising the composition from a different, elevated and more closely cropped angle. Non-linear and strikingly cinematic, Walker sets up visual clues about the lives of the women without ever being explicit about who they are or what their relationship to one another might be, establishing the central tension between luxury and artifice, appearance and reality that energises these dramas of contemporary domesticity.

Both the series and the exhibition borrowed their title from the 1973 Roxy Music hit ‘*In Every Dream Home a Heartache*’, a catchy meditation on the emptiness of our contemporary obsessions with material wealth and the disquieting gap between fantasy and its everyday lived reality. Having acquired his dream house and its ‘penthouse perfection’, the male protagonist needs a picture-perfect wife to occupy it, purchasing an inflatable mail-order doll like some latter-day Pygmalion. An avatar for the figure of the trophy wife, this ‘disposable darling’ is his to dress up and keep, the luxurious home a gilded cage.

“Like a dream-home lifestyle, the doll itself embodies fantasy and artifice. This struck a chord with me in the way I populate my paintings with alienated, nameless women, often in states of undress, available for our projected fantasies, sexual or otherwise.” —Caroline Walker

Working exclusively with women, Walker developed a very distinct approach to her compositions during this period. Having found the right location, she hired actresses and models to spend time

in the space with her, posing and photographing them before returning to her studio to work from these carefully staged images. Tellingly, this approach is not so dissimilar from Yorkshire-born David Hockney’s interest in the relationship between photography and painting, his sun-soaked Californian pool paintings in particular frequently invoked in discussions of Walker’s practice. Communicating a similarly languid sense of luxury, Walker’s pool paintings go further than Hockney’s into a kind of narrative disquiet that is difficult to place, but that undoubtedly calls on more cinematic reference points including films such as *The Graduate* and Jacques Deray’s blistering 1969 *La Piscine*.



David Hockney, *Portrait of An Artist (Pool with Two Figures)*, 1972, Private Collection. Image: Art Gallery of New South Wales / Jenni Carter, Artwork: © David Hockney

Much of this unease stems from the tension maintained in Walker’s compositions between intrusion and intimacy, her sharply cropped or awkwardly elevated compositions granting us stolen glimpses into these women’s lives, blurring the boundaries between public and private and the ways in which we unconsciously arrange ourselves in these spaces. As Marco Livingstone has eloquently identified, that Walker’s figures are exclusively women - and ones who ‘often appear half-clothed or nude, but apparently oblivious to the fact that they are so intimately on display - intensifies the intimations of sinister intrusiveness that cast a shadow over what at first might be taken as a scene of serenity, retreat and relaxation.’^{iv} Although evoking the voyeuristic lens of Eric

Fischl's take on suburban 1980s America – a reference that Walker has herself acknowledged – these exquisitely rendered paintings draw our gaze back from the overtly sexual and exploitative, relying instead on the sensation of discomfort generated by these accidental intrusions to reflect on questions of gender and consent, looking and being looked upon.

Collector's Digest

- Since graduating from her MA with the Royal College of Art in 2009, Scottish artist Caroline Walker has been the subject of several solo exhibitions internationally, including *Janet* at Ingleby Gallery, Edinburgh in 2020, *Women's Work* at the Midlands Art Centre, Birmingham in 2021, and her most recent exhibition at K11 in Shanghai in November 2022.
- Unusual in Walker's oeuvre in its depiction of two figures rather than a single woman, *Threshold* belongs to her *In Every Dream Home* series first exhibited in 2013. One of the works from this series, *Consulting the Oracle*, was included in the milestone 2014-15 exhibition *Reality: Modern and Contemporary British Painting* held at the Sainsbury Centre for Visual Arts in Norwich.
- Walker's works are included in a number of prominent public collections, including the National Museum of Wales in Cardiff, The UK Government Art Collection, London, and Kunstmuseum in The Hague.

ⁱ Marco Livingstone, 'Exchanging Confidences: Marco Livingstone in Conversation with Caroline Walker', *Picture Window*, London, 2018, p. 249.

ⁱⁱ Caroline Walker, quoted in Daisy Woodward, 'Caroline Walker: In Every Dream Home', *AnOther Magazine*, July 19 2013, [online](#).

ⁱⁱⁱ Caroline Walker, quoted in Martin Newman, 'Desperate Housewives: Artist Caroline Walker's paintings of women through the keyhole', *The Mirror*, July 15 2013, [online](#).

^{iv} Marco Livingstone, 'Sleepwalking', in *Inside Every Dream Home*, London, 2013, n.p.

來源

米蘭ProjectB畫廊

現藏者於2014年購自上述來源

20th Century & Contemporary Art Evening Sale

London Auction / 2 March 2023 / 5pm GMT



二十世紀風雲人物：MARCEL BRIENT珍藏系列

9

威廉·德庫寧

《無題》

款識：de Kooning (內框)

油彩畫布

223.5 x 195.6 公分 (88 x 77 英吋)

1984年作

估價

£7,000,000 — 9,000,000 ±

瀏覽拍品



Video: <https://www.youtube.com/watch?v=IWlyFXaOCVc>

“I try to free myself from the notion of top and bottom, left and right [...] Everything should float.” —Willem de Kooning

Suffused with radiant light and the gentle fluctuations of line and colour, this profoundly lyrical and harmonious untitled work belongs to Willem de Kooning’s celebrated last great cycle of paintings. A remarkable body of work, lauded by Robert Storr as ‘the most distinctive, graceful, and mysterious de Kooning himself ever made’, these delicate visions carry us into the vast, airy spaces where ideas and poetry thrive, their forms mutable and effervescent.¹

Although at first glance appearing in stark contrast to the violent, gestural energy, heavy impasto, and distortive approach to form adopted in the 1950s and developed across his infamous *Women* canvases, in the clarity of their structure these luminous compositions retain the formal consistency and emotional depth of the artist’s earlier work. Such connections not only speak to the internal coherence of his restlessly experimental oeuvre but, more pointedly, illuminate the constant, fluid exchanges between figuration and abstraction from which his paintings emerged.

Distilled to the essence of line and colour, the present work’s supple forms bend and pirouette against the luminous and remarkably subtle white tonalities beneath, weightless ribbons of soft reds, butter yellow, and electric blue unspooling across its expansive surface. Fluid and shifting, these late works crystallise the dance between figuration and abstraction that best define de Kooning’s remarkably inventive 60-year career, highlighting the extent to which he never truly abandoned the figure, even as he pushed abstraction into radically new territory.

Acquired by visionary collector Marcel Brient, this painting is completely fresh to auction, having remained in this esteemed collection for over 20 years. This ethereal piece is an exceptional example of one of de Kooning’s most highly regarded bodies of work, its human scale the largest format that this relentlessly innovative artist worked on during this period.

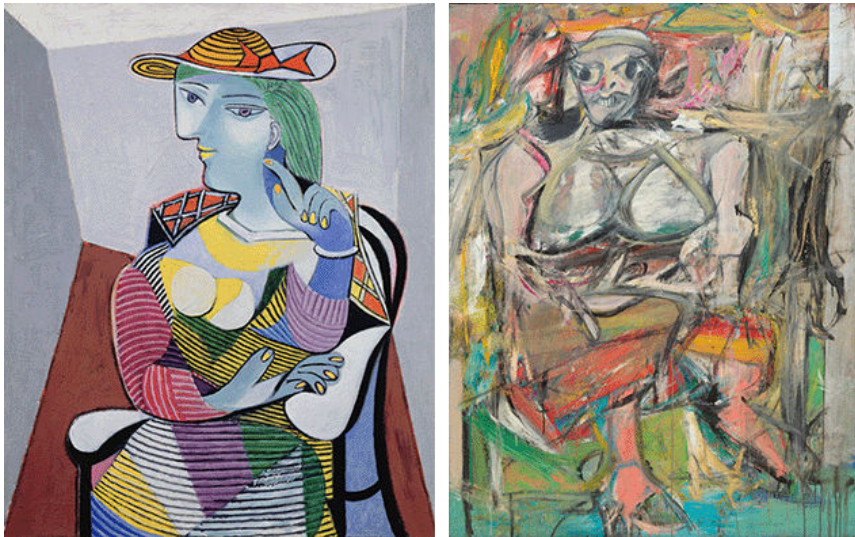


Hans Namuth, photograph of Willem de Kooning in his studio, East Hampton, Long Island, working on *Untitled XI*, 1983. Image: © Hans Namuth Estate, Courtesy Center for Creative Photography, University of Arizona, Artwork: © The Willem de Kooning Foundation/ARS, NY and DACS, London 2023

Finding Balance

Born to working class parents in Rotterdam in 1904, the Dutch de Kooning stowed away on a ship bound for the United States in 1926, writing himself into history as a defining force of American abstraction and one of the most significant artists of the 20th century. Like many in his position, de Kooning left a war-shattered Europe to pursue a new life in this fabled land of opportunity, meeting the energy and bravura demonstrated by an emerging generation of American artists with a deep and nuanced sense of his connection to European painting and avant-garde tradition.

While de Kooning carried this knowledge with him to America, by the 1930s, New York was also establishing itself as a thriving artistic centre. Alongside the access to European artists made possible by New York based dealers such as Pierre Matisse and Julien Levy, major institutions such as The Museum of Modern Art mounted a series of important exhibitions throughout the 1930s focused on the conceptual and aesthetic roots of Cubism alongside retrospectives of the two great titans of European modern art - Pablo Picasso and Henri Matisse. While the raw immediacy of Picasso's Cubistic fragmentation of form clearly held sway over de Kooning's energetic and often provocative approach to figuration in the 1950s, it would be more the deeper lessons in spatial construction taken from Picasso's canvases that allowed de Kooning to continue to adapt and refine his painterly language well into the 1980s.



Left: Pablo Picasso, *Portrait of Marie-Thérèse Walter*, 6th January 1937, Musée Picasso, Paris. Image: Bridgeman Images, Artwork: © 2023 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
Right: Willem de Kooning, *Woman I*, 1950-52, The Museum of Modern Art, New York. Image: © The Museum of Modern Art, New York/Scala, Florence, Artwork: © The Willem de Kooning Foundation/ARS, NY and DACS, London 2023

Like the Armenian émigré Arshile Gorky, who the younger painter developed a strong attachment to after their first meeting in 1928, de Kooning eagerly absorbed these lessons. Searching for ways to move beyond the accepted paradigms set by the European avant-garde in the early decades of the 20th century, he quickly refined the gestural marks and expressive elan that would come to define his own mode of Abstract Expressionism in the coming years. Infusing the 'clustered

biomorphism' advanced by Gorky with a sense of spatial coherence gleaned from the likes of Picasso and Cézanne, de Kooning blended a Surrealist excavation of the unconscious with rigorous pictorial logic, establishing an openness in his practice that allowed for near-constant reassessment and reconsideration, as evident in his early enamel paintings as it is in these late, great works.ⁱⁱ



Arshile Gorky, *Garden in Sochi*, c. 1943, The Museum of Modern Art, New York. Image: © The Museum of Modern Art, New York/Scala, Florence



Willem de Kooning, *Excavation*, 1950, The Art Institute of Chicago. Image: The Art Institute of Chicago / Art Resource, NY/Scala, Florence, Artwork: © The Willem de Kooning Foundation/ARS, NY and DACS, London 2023



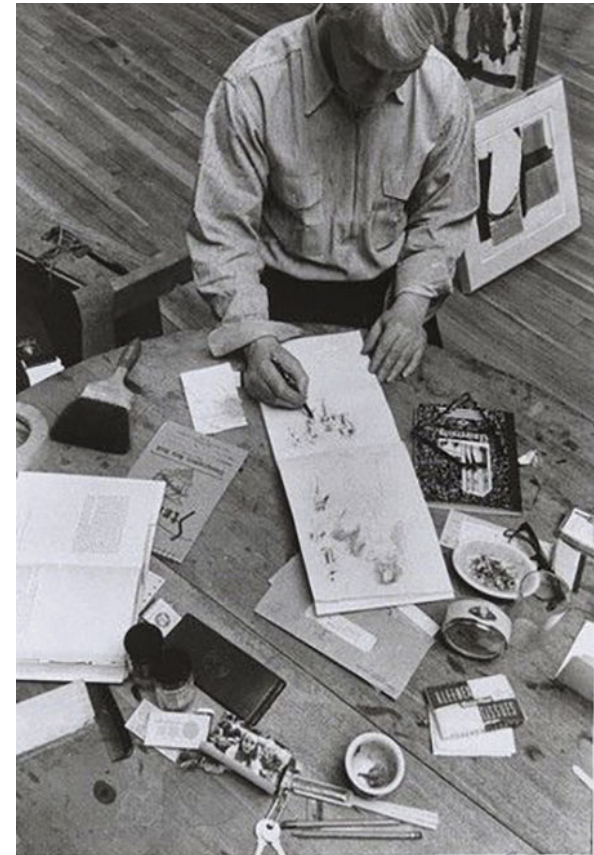
Willem de Kooning, *Untitled VII*, 1983, The Whitney Museum of American Art, New York. Image: Whitney Museum of American Art / Licensed by Scala, Artwork: © The Willem de Kooning Foundation/ARS, NY and DACS, London 2023

While literary modernism's debt to the French poetry of the *fin de siècle* including Charles Baudelaire's *Fleurs du Mal* and the powerful Symbolism developed by Arthur Rimbaud and Stéphane Mallarmé is self-evident, its relationship to painterly experiment, especially as it took root in mid-century America is perhaps less immediately obvious. Exalting imagination, the concrete image and the power of language, Symbolism's influence on interwar Surrealism and its privileging of sharp juxtaposition to explore the logic of dreams and the unconscious can readily be traced in the painterly languages developed by artists such as Max Ernst and René Magritte, but it would also find its way into the monumental, heroic mode of painting most frequently associated with Abstract Expressionism. Infusing art with emotion and shifting between voluptuous, figurative curves and glimpses of landscape forms, de Kooning's late works continue this legacy, distilling his painting down to the fundamental principles of line and colour, these lyrical works move us towards something more ineffable than the concrete image itself could express.

Transitions: the 1980s

"I wanted to get in touch with nature. Not painting scenes from nature, but to get a feeling of that light that was very appealing to me, [in East Hampton] particularly...It would be very hard for me now to paint any other place but here."
—Willem de Kooning

Having previously been identified primarily as an urban painter, in 1963 de Kooning moved permanently to the flat, light-filled coast of East Hampton where he embraced the natural landscape around him, integrating its forms and subtle modulations of diffused light and colour into his canvases. Having overcome a period of debilitating illness with the help of his estranged wife Elaine, the paintings of the 1980s represent a triumphant return to form, those created in the intensely productive period between 1983 and '85 especially breath-taking in their ethereal lightness and sparse precision.



Willem de Kooning drawing in his studio, East Hampton, Long Island, 1978. Image: © Andrea Frank Foundation

While the symbiotic relationship between painting and drawing was always evident in de Kooning's practice, this would become even more pronounced after 1980, with drawing emerging once again as the guiding principle in his compositions. Stripping back all unnecessary detail to the bare essentials of line and colour, the present work is highly emblematic of this shift, advancing the 'new kind of painting, or perhaps new kind of drawing' that critic and curator Thomas B. Hess first identified in de Kooning's black and white abstractions from the 1940s.ⁱⁱⁱ

As the recollections of his studio assistants attest, by 1983 de Kooning had in fact stopped working on paper almost entirely, instead treating 'the paintings themselves in a manner more directly

analogous to drawing.^{iv} Working directly on the canvas surface, de Kooning first traced or sketched a cartoon in charcoal before interacting more directly with these contours, adjusting or accentuating them in an almost calligraphic manner with the help of brushes and flat palette knives in fluid, sweeping motions. Along with heavy impasto and mixed media elements, de Kooning also abandoned the whipped bowls of fluid emulsions that his paintings had previously employed, choosing instead to mix paints straight from the tube on a glass palette. This shift in technical approach in the mixing and application of his paints allowed the artist to create smoother, more translucent surfaces, manipulating and even sanding back passages to the extent that he elevated ‘scraping into a kind of drawing [...] a stately flurry of draftsmanly gestures.’^v



Willem de Kooning in East Hampton, 1968. Image: © 2023 The Estate of Dan Budnik. All Rights Reserved

“Through the scraper he can bleed the pigmented ribbons, cut them off, bury them under white, or almost erase them to a whisper. It’s the most satisfying sensation to paint fluid white paint into a stronger pigment or vice versa with a soft housepainter’s brush. [...] White paint becomes the carrier of space. He tries to give form to nothingness.” —Jenny Saville

Absorbing the light and colour of his beloved East Hampton surroundings, de Kooning reduced his

palette to smooth, tonal whites and primary shades of yellow, reds, and blues: the ‘bare essentials of painting [...] the bases you can potentially mix everything from’ as British artist Jenny Saville has enthused.^{vi} Elemental and poetic, the dance of these ‘indescribable tones’ against the nuanced white passages in the present work generates an energetic conflation of figure and ground, making de Kooning’s delicate yet muscular lines appear to dance, weightless in space.^{vii} In their reduced palette, and strong rhythmic qualities these late works have frequently drawn comparison to Matisse’s *Danse* works, although it is in the languorous spirit, flattened pliant line and chromatic brilliance of a lyrical painting like lyrical *Le bonheur de vivre* that the present work finds the deepest resonance.



Henri Matisse, *Le bonheur de vivre*, 1905-06, The Barnes Foundation, Philadelphia. Image: © The Barnes Foundation / Bridgeman Images, Artwork: © Succession H. Matisse / DACS 2023

The artist himself noted the connection in his final years, conceding to his studio assistant Tom Ferrara that he had finally allowed himself to be influenced by the French master and the rhythmic, ‘floating quality’ that he associated with his work. Like de Kooning, Matisse also enjoyed a productive and inspired late cycle of works dominated by his celebrated cut-outs, and it was the reminder that Matisse was already well into his seventies when he began work on the cycle of works for the Chapel in Vence that ultimately led to de Kooning accepting his own commission for

a triptych to be installed in St. Peter's Church in New York towards the close of 1984.

Although the work would never make it to St. Peter's, the commission allowed de Kooning to experiment with connecting his compositions, extending a principle that is already apparent in the suite of paintings completed earlier that year to which the present work belongs. Each internally coherent, the artist's rapid movement between canvases nevertheless established a strong sense of continuity throughout this body of work. Possessing something of the quality of musical composition, forms repeat and recur like leitmotifs across these canvases, carried forward by de Kooning's strong, supple arabesques, which seem to concentrate decades of painting into the finest of gestures. As Gary Garrels has suggested, 'extraordinarily exuberant, celebratory, and life-affirming [...] the triptych reveals the closely interwoven seriality of many of de Kooning's paintings from this period and clarifies one of the crucial shifts between the paintings of the 1980s and earlier periods.'^{viii}



Willem de Kooning, *Untitled (Triptych)*, 1985, Saint Louis Art Museum, Missouri. Image: © Saint Louis Art Museum, Missouri, USA / Bridgeman Images, Artwork: © The Willem de Kooning Foundation/ARS, NY and DACS, London 2023

Confounding simple dichotomies of figure and landscape, in these masterful late paintings, de Kooning reasserted the fundamental fluidity that defined his practice, performing 'a daring elision of abstract and figurative imagery that few of his contemporaries could fathom.'^{ix} Tellingly, it was a poet who immediately grasped this dance between oppositions at the very outset of de Kooning's career. Before his tragically untimely death in 1966 New York School poet, curator, and art critic

Frank O'Hara had been a vocal champion of de Kooning's painting, finding in it a visual analogue for the energy and expansive scope that he was searching for in his own poems. At once delicate and muscular, de Kooning's untitled work breaks new ground, the artist still 'hewing a clearing / in the crowded abyss of the West' well into his final, triumphant years.^x

ⁱ Robert Storr, quoted in Gary Garrels, 'Three Toads in the Garden: Line, Colour, and Form', in *Willem de Kooning, The Late Paintings, The 1980s* (exh. cat.), San Francisco, 1995, p. 28.

ⁱⁱ David Anfam, 'An Unending Equation', in *Abstract Expressionism* (exh. cat.), London, 2016, p. 21.

ⁱⁱⁱ Thomas B. Hess, quoted in Diane Waldman, *Willem de Kooning in East Hampton* (exh. cat.), Solomon R. Guggenheim Museum, New York, 1978, p. 24.

^{iv} Gary Garrels, 'Three Toads in the Garden: Line, Colour, and Form', in *Willem de Kooning, The Late Paintings, The 1980s* (exh. cat.), San Francisco, 1995, p. 24.

^v Carter Ratcliff, 'Willem de Kooning and the Question of Style', in *Willem de Kooning: The North Atlantic Light, 1960-1983*, Amsterdam, 1983, p. 22.

^{vi} Jenny Saville, quoted in Karar Vander Weg, 'Jenny Saville on Willem de Kooning', *Gagosian Quarterly*, April 13 2018, [online](#).

^{vii} Willem de Kooning, quoted in Harold Rosenberg, 'Interview with Willem de Kooning', *Art News*, 71, September 1972.

^{viii} Gary Garrels, 'Three Toads in the Garden: Line, Colour, and Form', in *Willem de Kooning, The Late Paintings, The 1980s* (exh. cat.), San Francisco, 1995, p. 30.

^{ix} Judith Zilczer, *A Way of Living: The Art of Willem de Kooning*, London, 2014, p.

^x Frank O'Hara, 'Ode to Willem de Kooning', 1957.

來源

藝術家收藏

紐約Matthew Marks畫廊

蘇黎世Thomas Ammann Fine Art AG畫廊

現藏者於2003年購自上述來源

出版

Willem de Kooning: The Late Paintings, The 1980s, exh. cat., San Francisco Museum of Modern Art; Walker Art Center, Minneapolis; Städtisches Kunstmuseum Bonn; Museum Boijmans Van Beuningen, Rotterdam; Museum of Modern Art, New York, 1995, fig. 23, p. 27 (illustrated)

Willem de Kooning: Die Späten Gemälde, Die 80er Jahre, exh. cat., San Francisco Museum of Modern Art; Walker Art Center, Minneapolis; Städtisches Kunstmuseum Bonn; Museum Boijmans Van Beuningen, Rotterdam; Museum of Modern Art, New York, 1996, fig. 23, p. 31 (illustrated)

Willem de Kooning: De Late Schilderijen 1981 - 1987, exh. cat., San Francisco Museum of Modern Art; Walker Art Center, Minneapolis; Städtisches Kunstmuseum Bonn; Museum Boijmans Van Beuningen, Rotterdam; Museum of Modern Art, New York, 1996, fig. 23, p. 27 (illustrated)

Willem de Kooning, Thomas Ammann Fine Art, Zurich, 2003, no. 5, n.p. (illustrated)

20th Century & Contemporary Art Evening Sale

London Auction / 2 March 2023 / 5pm GMT



二十世紀風雲人物：MARCEL BRIENT珍藏系列

10

格哈特·里希特

《馬西斯》

款識：544-1 Richter 1983 (畫背)

油彩畫布

200 x 200 公分 (78 3/4 x 78 3/4 英吋)

1983年作

估價

£10,000,000 — 15,000,000 ±

瀏覽拍品



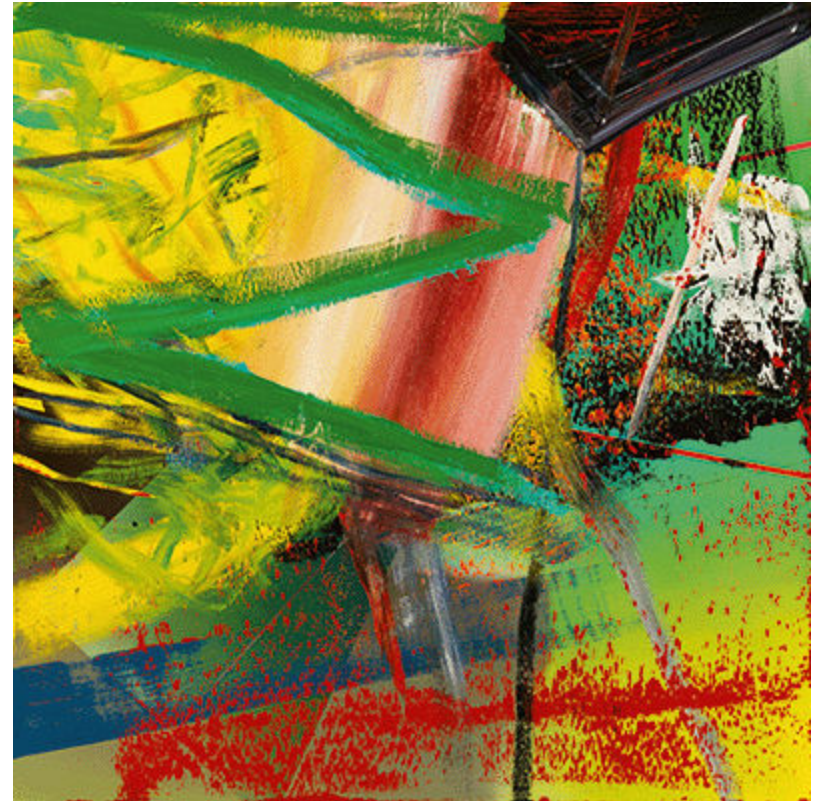
Video: <https://www.youtube.com/watch?v=IWlyFXaOCVc>

“A picture like this is painted in different layers, separated by intervals of time. The first layer mostly represents the background, which has a photographic, illusionist look to it, though done without using a photograph. This first, smooth, soft-edged surface is like a finished picture – I partly destroy, partly add to it [...] It is a highly planned kind of spontaneity.” —Gerhard Richter

Muscular, dynamic, and pulsing with vitality, *Mathis* is a truly exceptional work from perhaps the most important period in German artist Gerhard Richter’s practice as he consolidated his relationship to abstraction and pushed it into radical new territory in the closing decades of the 20th century. Coming to auction for the first time, this important work was acquired by visionary French collector Marcel Brient in 1998, forming a centrepiece in his esteemed collection for over 20 years.

The first and structurally most complex of a subset of four abstract canvases executed in the same large, square format, *Mathis* possesses a rare intensity and fierceness. While all four canvases are characterised by their stunning, bold colours, and a remarkable interplay of geometric structure, softer gradients, and streams of freer, intuitive marks, the sense of spatial construction is especially pronounced here. Against this architectural sense of form, the softer fluctuations of the underlying sulphurous yellows and green gradients dance against the more gestural sections marked out in unmixed streaks of magenta and blue. Luminous and sharply delineated, the diamond form at the centre of the composition is traversed by free-flowing incised lines, generating a remarkably choreographic quality well-suited to the disarming shifts in surface texture that emerge as the result of Richter’s innovative introduction of the raking squeegee technique sparingly employed alongside more conventional brushwork here.

Executed in 1983, less than 10 years after the creation of his very first *Abstraktes Bild* and his first, tentative experiments with the squeegee technique that would come to dominate his abstract paintings after 1986, this key, transitional work belongs to what are sometimes referred to as Richter’s ‘Wild Abstracts’ which, as Robert Storr has suggested, radically redefined the painter previously well-known for his monochromatic photorealist paintings as ‘one of the great colourists of late 20th century painting.’¹



Gerhard Richter, *Marian*, 1983, Private Collection. Image and Artwork: © Gerhard Richter 2023 (0030)



Gerhard Richter, *Martha*, 1983, Private Collection. Image and Artwork: © Gerhard Richter 2023 (0030)



Gerhard Richter, *Maria*, 1983, Private Collection. Image and Artwork: © Gerhard Richter 2023 (0030)

Evolution of Abstraction: Richter in the 1980s

“The intention: to invent nothing – no idea, no composition, no object, no form – and to receive everything: composition, object, form, idea, picture.” —Gerhard Richter

Although it might be tempting to attempt to draw a clear distinction between Richter’s explosive abstractions and the muted grey tones of his earlier photorealist paintings, Richter’s journey into colourful abstraction was anything but linear, involving complex exchanges and interrogations as he focussed his attention on complicating the dialogue that he saw operating between abstraction and representation. Actively encouraging these conversations, Richter demonstrated a preference for exhibiting [his masterful landscapes](#) of the late 1970s and early 80s alongside the growing body of *Abstrakte Bilder*, explaining that ‘if the abstract pictures show my reality, then the landscapes and still-lives show my yearning.’ⁱⁱ



Gerhard Richter in his studio, 1985. Image and Artwork: © Gerhard Richter 2023 (0030)

This was a strategy that Richter would continue as he started working on his iconic *Kerzen* (*Candles*) and *Schädel* (*Skulls*) between 1982 and 83. Indeed, when *Mathis* was included in the eponymous 1984 exhibition with Liliane & Michel Durand-Dessert in Paris with nine further ‘Wild Abstracts’ from the period, they were shown alongside a selection of five *Kerzen* and *Schädel* paintings - most of which are now housed in eminent public collections - the luminous colour contrasts marking a striking counterpoint to the serene and exquisitely rendered still lifes. Looking more closely, it is even possible to trace visual echoes of certain structural or compositional elements between the compositions, the darker passage in the lower section of *Mathis* visually corresponding to the denuded background space of the *Kerzen* and *Schädel* works, while the flame of the candle is echoed in the luminous rhomboid form glowing at the centre of the present work.



Left: Gerhard Richter, *Kerze (Candle)*, 1982, Institut d'art contemporain, Villeurbanne/Rhône-Alps, France. Image and Artwork: © Gerhard Richter 2023 (0030) Right: Detail of present work

Interrogating the Image

“I am suspicious regarding the image of reality which our senses convey to us and which is incomplete and limited.” —Gerhard Richter

Born in Dresden in 1932, Richter came of age in a rapidly shifting political and cultural landscape, first joining the Dresden Academy of Fine Arts in 1951, before relocating to West Germany just before the construction of the Berlin Wall. Enrolling at the Dusseldorf Academy in 1961 Richter found an energetic artistic community, one especially taken with a then-ascendent Pop Art, and the utopian possibilities explored by collective, international movements such as Fluxus and ZERO. By 1963, Richter had already started collaborating more closely with Sigmar Polke and Konrad Lueg, their so-called ‘Capitalist Realism’ movement founded in response to the rise of consumer culture and flood of visual media that started to dominate the cultural landscape in Germany during these years.



Gerhard Richter in his studio in the late 1980s. Image and Artwork: © Gerhard Richter 2023 (0030)

The stark ideological differences played out between East and West Germany highlighted for Richter the contingency of such rigid stances, establishing in him a deep distrust towards any claims to absolute truth. This would deeply impact his approach to artmaking, and the sustained interest in the relationship between photography and painting which has underpinned his entire career. Insisting on the fundamentally illusionistic nature of painting and asking viewers to consider their own, mediated experience of reality, Richter began to paint from black and white family photographs and newspaper cut-outs. Now collected together in *Atlas*, Richter has continued to build and work from this vast archive of images over the years, offering clear insight into the role played by the photographic image in his practice.

“When I copied the first photos, I had the feeling for the first time that I was doing something special, and above all, something on my own. In the jargon of the day, it was ‘radical’. And those who saw it suddenly had no argument, except for the one that it was unacceptable simply to ignore the rules and copy a photograph.”
—Gerhard Richter

Painting directly from photographs or using other imaging tools such as the projector to map out these compositions, Richter also introduced a blurring technique in his application of paint 'at once emphasising the work's identity as a painting and evoked the look of an unfocused or moving subject in a readymade photograph.'ⁱⁱⁱ Challenging the autonomy and assumed veracity of the image in this way, Richter's blurred monochromatic photo-paintings carry some of the alienating strangeness of Surrealist photographic experiments by the likes of Man Ray and Dora Maar. However, in their commitment to a specifically German context of post-war identity and cultural consciousness, they move this into markedly different territory which he would later expand further as he engaged more directly with the legacy of German Romanticism in his exquisitely rendered landscapes.



Left: Man Ray, *Ruby Richards with Diamonds*, ca. 1938, Artwork: © Man Ray Trust/ADAGP, Paris and DACS, London 2023 Right: Gerhard Richter, *Portrait Liz Kertelge*, 1966. Image and Artwork: © Gerhard Richter 2023 (0036)

Invited to represent West Germany in the XXXVI Biennale di Venezia in 1972, Richter's reputation grew steadily in these years, the artist not only producing a vast, experimental, and at times seemingly contradictory body of work, but reaching new levels of international acclaim with a series of significant solo exhibitions in some of the most prestigious institutions worldwide, including the Stedelijk van Abbemuseum in Eindhoven in 1978 and 1980, and London's Whitechapel Art Gallery in 1979. As the 1970s gave way to the 1980s, Richter also became more preoccupied with questions of abstraction, devoting most of his *Notes of the 1980s* to 'the appearance, interpretation, and development of his abstract paintings.'^{iv} In a particularly famous statement made in conjunction with his presentation at documenta 7 in 1982 Richter concluded: 'Abstract paintings are like fictitious models because they visualise a reality which we can neither see nor describe but which we nevertheless conclude exists [...] we create a better means of

approaching what can neither be seen nor understood because abstract painting illustrates with the greatest clarity.'

As Richter embarked on this body of work in the early 1980s, once again, it was photography that proved essential in developing this new avenue in his practice. Working on smaller scale oil studies which he then photographed, Richter projected an enlarged detail onto canvas, reproducing an abstracted motif of the original study in paint. Copies in paint of photographic reproductions of smaller studies, the so-called *Soft Abstracts* that he first embarked on in 1977 succinctly undermined the 'heroic' narrative of mid-century Abstract Expressionism and its privileging of the romantic painter-genius figure acting instantly and intuitively in front of the canvas. Although very different in its execution, we might bring Roy Lichtenstein's *Little Big Painting* to mind here, a work which similarly employs elements of mechanical reproduction and technological intervention to undercut abstraction's fetishization of the 'expressive connection usually expected between a painter and his media.'^v

As Camille Morineau explains, even after Richter moves beyond the need of a photographic support, the works produced in the early 1980s are a direct result of this process and represent a narrow window into Richter's production before the squeegee became more dominant as a tool for overall treatment. In Morineau's own words, 'what we tend to find in the abstract paintings of 1981 to 1984, the years following the *Soft abstracts*, *Stroke*, and the first squeegee paintings, is that the three aspects of the blow-up process can be combined into the same work. In a single painting we might find a 'soft' form that seems to be based on an enlarged image of an abstract sketch; an inflated single brushstroke; and a portion of the canvas that has been traversed by a squeegee.'^{vi}



Left: Roy Lichtenstein, *Little Big Painting*, 1965, The Whitney Museum of American Art, New York. Image: Whitney Museum of American Art / Licensed by Scala, Artwork: © Estate of Roy Lichtenstein/DACS 2023 Right: Detail of the present work

It is this deft combination of its constituent parts that gives *Mathis* such vibrancy and verve, a compelling presentation of what Richter would term his ‘free abstracts’ – works produced without photographic support which, nevertheless, retain the visual qualities of these enlarged motifs.

Raking away layers of paint by dragging across the damp surface, localised sections recreate the visual effect of the blown-up image of a brushstroke, at once concealing and revealing the layers beneath. Optically disorientating, these gossamer light veils of colour generate fascinatingly fluid effects, appearing as more solid from far away and dissolving into beaded drops of paint as we move closer. Alongside the luminous contrasts of vibrant, unmixed planes of colour, it is these rich surface textures and the shifts between impasto, softer passages, and certain mechanical interventions that give these early 80s paintings their unique character.

“My paintings were becoming more and more impersonal and general until nothing was left but monochrome grey or colours next to each other, any unmodulated colours. Then I was totally outside my paintings. But I didn’t feel good about it either. You can’t live like that, and therefore I decided to paint the exact opposite.”
—Gerhard Richter

Building on a modernist legacy of work interested in the interplay of flatness and three-dimensionality, painterly control and chance, and a deep investment in questions of artistic process, Richter’s visually stunning and conceptually rigorous *Abstrakte Bilder* radically reframed the question of abstraction at the close of the 20th century. In the place of expressive immediacy and intuition, Richter placed a more searching inquiry into the nature of perception and reality and of our own relationship to the image at the heart of his *Abstrakte Bilder* project. In his own words, ‘Abstract pictures do indeed show something, they just show things that don’t exist. But they still follow the same requirements as figurative works: they need a setup, structure. You need to be able to look at it and say, ‘It’s almost something.’ But it’s actually representing nothing. It pulls feelings out of you, even as it’s showing you a scene that technically isn’t there.’

Video: <https://www.youtube.com/watch?v=ExfNJDh4K1g&t=5s>

Gerhard Richter in the Studio

ⁱ Richard Storr, *Gerhard Richter: Doubt and Belief in Painting*, New York, 2003, p. 112.

ⁱⁱ Dieter Elger, *Gerhard Richter Catalogue Raisonné, Volume 3: 1967-1987*, Bonn, 2013, p.23

ⁱⁱⁱ Mark Godfrey, ‘Gerhard Richter: Panorama’, in *Gerhard Richter: Panorama* (exh. cat.), London, 2011, p.10.

^{iv} Camille Morineau, ‘The Blow-Up, Primary Colours and Duplications’, in *Mark Godfrey, ed.*,

Gerhard Richter: Panorama (exh. cat.), London, 2001, p. 123.

^v Herbert R. Hartel Jr., ‘Demystifying Gerhard Richter’s Gestural Abstraction: Painting in the Gap Between Abstract Expressionism and Pop Art’, *The Brooklyn Rail*, February 2015, [online](#).

^{vi} Camille Morineau, ‘The Blow-Up, Primary Colours and Duplications’, in *Gerhard Richter: Panorama*, (exh. cat.), Tate Modern, London, 2001, p. 127.

來源

巴黎Liliane & Michel Durand-Dessert畫廊
巴黎Ghislaine Hussenot畫廊
現藏者於1998年購自上述來源

過往展覽

Paris, Galerie Liliane & Michel Durand-Dessert, *Gerhard Richter*, 25 February – 31 March 1984

出版

Gerhard Richter, exh. cat., Musée d’Art et d’Industrie, Saint Etienne, January – February 1984, no. 544-1, pp. 39, 41 (illustrated)
Ulrich Loock and Denys Zacharopoulos, *Gerhard Richter*, Munich, 1985, p. 100 (illustrated)
Jürgen Harten and Dietmar Elger, eds., *Gerhard Richter: Bilder / Paintings 1962-1985*, Cologne, 1986, no. 544/1, pp. 289, 398 (illustrated)
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20th Century & Contemporary Art Evening Sale

London Auction / 2 March 2023 / 5pm GMT



11

阿伯特·厄倫

《上升》


款識：A. Oehlen 01 (畫背) ASCENSION (內框)

油彩畫布

180 x 135.3 公分 (70 7/8 x 53 1/4 英吋)

2001年作

估價

£700,000 — 1,000,000 

瀏覽拍品



“I’m not interested in the autonomy of the artist or of his signature style. My concern, my project, is to produce an autonomy of the painting, so that each work no longer needs that legitimising framework.” —Albert Oehlen

Bursting with bright, bold colours, its surface animated by an unbridled, kinetic energy, *Ascension* encapsulates Albert Oehlen’s restlessly inventive approach to painting, and the subversive spirit that has characterised his work from the 1980s to today. The work is utterly absorbing, its densely layered surface rapidly shifting between more complex structures and thinner washes of paint. Psychedelic in its visual effects, this interplay of more clearly defined shapes with softer, mutating forms that appear to consume each other as our eye shifts across the canvas brings the work to life in glorious technicolour. Alongside the transitions between sprayed, dripped, and more conventionally painted passages, Oehlen’s fluctuating tones here also play an important role in mediating the spatial complexity of the work, darker passages and matte textures counterpointing the glossy, luminous bursts of neon yellows and hot pinks to powerful compositional effect. A cacophony of contrasts, *Ascension* exemplifies Oehlen’s unique pictorial language in the early 2000s and its combinations of ‘delicacy and coarseness, colour and vagueness, and, underlying them all, a base note of hysteria.’ⁱ



Detail of the present work

Legacies of Abstraction

In its treatment of surface, pictorial space, painterly gesture, and vibrant colour, *Ascension* engages with the radical legacy of 20th century abstraction, while showcasing the artist’s restless experimentalism and unique pictorial idiom. Recalling in particular the all-over experiments pioneered by Abstract Expressionist artists in the middle decades of the 20th century, this painting belongs to an important body of work that radically developed the abstract language of ‘post non-representational painting’ that Oehlen pioneered in the 1990s. Rejecting the straightforward binary of abstract and figurative painting, Oehlen’s canvases began instead to adopt ‘a chorus of contradictory gestures; figuration is set against abstraction, form against anti-form, the rhythm of pattern versus a meandering stroke’.ⁱⁱ A keen student of art history, Oehlen has been vocal about his attraction to modes of mid-century abstraction, developing an especially deep and long-lasting interest in Willem de Kooning’s gestural mark-making. Like de Kooning, Oehlen’s painting during this period moved towards a radical openness, refusing fixity as a principle, and instead exploring the formal possibilities of treating the canvas as a space perpetual shift and change.



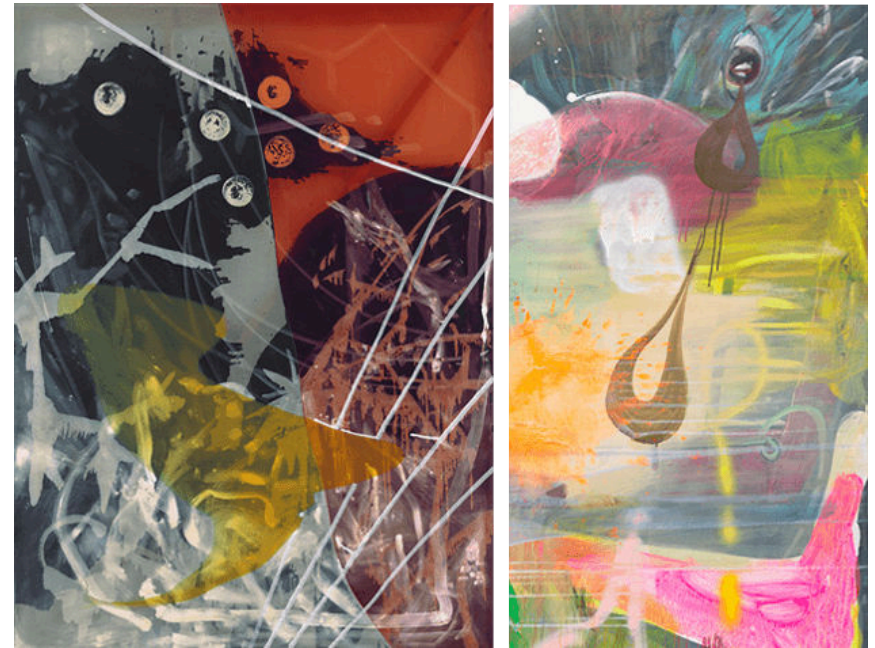
Willem de Kooning, *Abstraction*, 1949-50, Museo Thyssen-Bornemisza, Madrid. Image: Bridgeman Images, Artwork: © The Willem de Kooning Foundation/ARS, NY and DACS, London 2023

Hetzler Boys

It was during an extended period in Spain with friend, and fellow ‘Hetzler Boy’ *enfant terrible* Martin Kippenberger in 1988-89 that Oehlen first began to consider the possibilities that abstraction might open up for his practice, a pivotal moment representing, in the artist’s own words, ‘the start of my abstract paintings, a radical revolution in my painting, the decisive step in my development.’ⁱⁱⁱ Tongue-in-cheek, Oehlen also is quick to point out the teleological aspect of this kind of thinking, as if ‘art history went from figurative to abstract [...] And I should do the same.’^{iv}

While Kippenberger was known for the rapid execution of his works, Oehlen continued to develop a slower kind of painting in these years, taking obvious pleasure in the specific qualities and

technical possibilities presented by his chosen medium. The two spurred each other on though, sharing ideas, exhibitions, homes, and painterly problems as they refined their distinct approaches. The inclusion of a hand curled around what looks like the stem of a rose, just discernible beneath the layers of acid colour and flurry of painterly marks perhaps references this important and deeply collaborative friendship, the rendering of hands being something of a running joke between the two artists. As Oehlen explains, “The hands were a theme that we competed about. I once mentioned to him that I had heard that one could see from painted hands whether someone could really paint. We were standing in front of one of my self-portraits where the hands were really bad. He wanted to go one better.”^v



Left: Sigmar Polke, *Helena's Australia*, 1988, Saint Louis Art Museum, Missouri. Image: © Saint Louis Art Museum / Friends Fund and funds given anonymously / Bridgeman Images, Artwork: © The Estate of Sigmar Polke, Cologne / DACS 2023 Right: Detail of the present work

In the late 1970s Oehlen moved to Hamburg to study at the Hochschule für bildende Kunst Hamburg under renowned painter Sigmar Polke, synthesising the school’s atmosphere of experiment and avant-gardism with the raw aesthetic, anti-establishment attitude, and shock tactics associated with the punk scene at the time. Polke’s treatment of pattern, depth, and

surface, as well as his experimental approach to a range of different materials including wood and fabric, acted as provocations for the young Oehlen, who later explained ‘I couldn’t say what Polke’s influence was, but it’s his radicality. When you start to work as an artist everybody thinks about radicality, like how could you make the most shocking thing. And it’s not easy. [...] Polke is somebody who had a role in that; in a way he made very radical things.’^{vi}

During the 1990s Oehlen too would experiment with the use of a textile ground in his *Fabric Paintings*, works whose fractured surfaces allowed Oehlen to advance his inquiry into pictorial depth and surface, while complicating notions of the role played by the artist’s hand in the act of creation. Continuing to advance these material or mechanical interventions, Oehlen also embarked on his *Computer Paintings* during this period. Using a rudimentary, early iteration laptop, Oehlen confounded distinctions between the handmade and the technologically produced, transferring the computer’s pixelated images from the screen to the canvas as he continued to home his abstract idiom. Generating fascinating and rapid transitions between form, tone, and texture, Oehlen also expanded the tools used in his practice, applying paint using a range of brushes, spraycans, and rollers as he continued to probe the paradoxical flatness and depth of the picture surface.

One of the most important artists working today, the significance of Oehlen’s work on an aesthetic as well as conceptual level continues to be emphasised, with major publications and important retrospectives held at Whitechapel Art gallery, London, the Palazzo Grassi, Venice, and the Serpentine Gallery, London held in recent years. With the rise in new media and ever-shifting digital horizons, Oehlen’s work is more relevant today than ever before, and his influence continues to be felt amongst a generation of new, emerging artists. Engaging with the history of painting as it involves new technologies, *Ascension* is a provocation, pushing the fundamental painterly principles of form, colour, and gesture into new territory for the 21st century.

Collector’s Digest

- Under the tutelage of Sigmar Polke at the Hochschule für bildende Künste Hamburg and the mentorship of figures such as Jörg Immendorff, Albert Oehlen emerged from the Neue Wilde German art movement of the 1980s. On the back of the Neo-Expressionist debate, and in the context of the fall of the Berlin Wall alongside the end of the GDR in 1989, Oehlen sought to liberate abstract art and did so through his revolutionary “post-non-representational” style.
- Examples of Oehlen’s work are held in major international collections including The Museum of Modern Art in New York, the Tate Collection in London, and the Museum für Moderne Kunst, Frankfurt, amongst others.

- In 2018, he was the subject of a major career survey at the Palazzo Grassi in Venice, which was then followed up by another retrospective at the Serpentine Gallery in London in 2019. In the Serpentine exhibition, Oehlen introduced the first of a series of installations created in reaction to the Rothko Chapel in Houston. Always showing a keen interest in emerging technologies, Oehlen has most recently been experimenting with the aesthetic possibilities of Virtual Reality.

ⁱ Peter Schjeldahl, ‘Albert Oehlen: Painting’s Point Man’, *The New Yorker*, June 2015, available [online](#):

ⁱⁱ Hamza Walker, ‘Albert Oehlen: The Good, the Bad, the Ugly’, in *Albert Oehlen: Recent Paintings* (exh. cat.), Chicago, 1999, [online](#).

ⁱⁱⁱ Albert Oehlen, quoted in Raphael Rubinstein, ‘The Accidental Abstractionist’, *Art in America*, 29 May 2015, [online](#).

^{iv} Albert Oehlen, quoted in Glenn O’Brien, ‘Albert Oehlen’, *Interview Magazine*, 24 April 2009, [online](#).

^v *Martin Kippenberger The Problem Perspective*, (exh. cat.), Museum of Contemporary Art, Los Angeles, 2008, p. 94

^{vi} Albert Oehlen, quoted in ‘Interview with Albert Oehlen’, *Pataphysics Magazine*, 1990.

來源

柏林Max Hetzler畫廊

拿坡里Alfonso Artiaco畫廊

倫敦·富藝斯·2007年2月6日·拍品編號12

加州私人收藏

現藏者購自上述來源

過往展覽

Naples, Alfonso Artiaco, *Albert Oehlen*, March 2002

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12 0♦

米榭·馬榭魯斯

《表達》

款識：Majerus 01 Express (畫背)

壓克力 畫布

279.7 x 398 公分 (110 1/8 x 156 3/4 英吋)

2001年作

估價

£300,000 — 500,000 卣

[瀏覽拍品](#)



“You can no longer make art that is just art.” —Michel Majerus

A master of spatial manipulation and play, Michel Majerus' artworks absorbed the energy of youth culture in the final decades of the 20th century, translating and encapsulating the rapidly changing, and ever more virtual world which surrounded him. Ranging from paintings, digital prints and public demonstration pieces to ambitious installations, *Express* sits within a distinctly experimentative oeuvre as a work which compounds the artist's previous examinations of spatial ideas within the two-dimensional picture plane. It is one of roughly thirty large-scale canvases created when Majerus was living in Los Angeles in 2001 and demonstrates the artist's most potent and mastered visual language, just one year prior to his sudden and untimely death.



Hannah Höch, *Cut with the Kitchen Knife through the Beer-Belly of the Weimar Republic*, 1919, Staatliche Museen, Berlin. Image: Luisa Ricciarini / Bridgeman Images, Artwork: © DACS, London 2023

In *Express*, an off-white background is superimposed by bold lettering in striking colour, giving the work the typographical essence of mass media. This links it to earlier montage artists such as Hannah Höch who, like Majerus, appropriated text and mediated imagery into new structures. Höch's seminal work, *Cut with the Kitchen Knife through the Beer-Belly of the Weimar Republic*, collages found images and text onto the picture plane in a dynamically layered process. Majerus does not use physical found material in *Express*, but instead takes inspiration from photographs he has taken of advertising or billboards. In a process he refined in the late 1990s, the artist then projects an image onto the canvas using a laptop and beamer which act as a digital stencil, a late 21st century update of Höch's collage practice. And, although *Express* is more nuanced and less overtly political in comparison to Höch's work – the capitalised lettering 'EXPRESS' may reference the high-speed nature of the new digital age or more vaguely, the shady, get-rich-quick ideals of the Hollywood industry. In this respect, both Höch and Majerus's sampling of popular iconography as rhetorical material allows them to tap into the ethos of their distinct periods.



Jean-Michel Basquiat and Andy Warhol, *Florida*, 1984, Private Collection. Image: akg-images, Artwork: © 2023 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London and © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2023

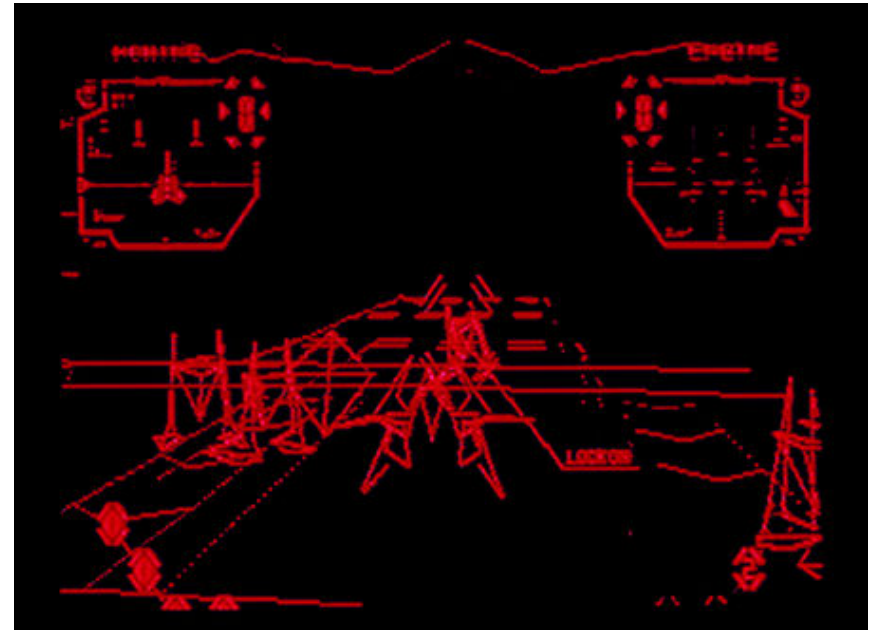
Two other artists who redefined the art of appropriation in the later decades of the 20th century were Andy Warhol and Jean-Michel Basquiat, whose dynamic collaborations are the stuff of art-historical legend. Reframing the question of where appropriation ends and collaboration begins, Warhol would prepare a silk-screened or hand-painted canvas, incorporating familiar visual elements from the contemporary consumer world including borrowed corporate logos, products, and the language of advertising, which Basquiat would then work over. Combining the iconography and élan of Pop art with the more gestural energy of graffiti, the two artists challenged ideas of originality and authorship in relation to the artwork, paving the way for Majerus' own, pioneering approach to digital technologies and the Readymade.

Continuing a legacy of appropriation art that shaped the major movements of Dada, Pop, and the work of the Pictures Generation, Majerus' painting borrowed the iconography of the consumer age, amplified through his use of a large-scale billboard format and certain typographic elements. While Warhol's silk-screening technique embodied the making of art in the Age of Mechanical Reproduction, Majerus' work decodes the digital realm, slowing it down through the medium of paint.

Painting the virtual dimension

“We cannot know, of course, where he was going. I'm not sure he would have left the medium of picture-making, because in the end, he was, maybe not a painter, but something more like a painter in an expanded field.” —Daniel Birnbaum

The fall of the Berlin Wall, the rise of the techno scene and the creation of the Nintendo console were all elements behind a 1990s climate of possibility and expansion, fuelled by a new and rapidly advancing digital age. The arrival of computers and the internet afforded complete access to information, constituting a virtual age where prior concepts concerning space and time became defunct. An avid player of video games himself, Majerus transcribed this mindset to his artistic practice as ‘part of a system – art – that he saw as his “game,” his far horizons’, and he used the medium of painting to describe digital space in an analogue way, like a physicist using laymen's terms.ⁱ Like so, works such as *Express* are coded with references to the digitalisation of society. The inclusion of painterly, gestural marks next to the more delineated text is confounds the eye, creating the illusion that the image is only semi-loaded. Like a static digital screen, the letters and painterly strokes appear to be autogenerated, a quality enforced by the empty letters of the uppermost word ‘EXPRESS’ which are yet to be coloured in by numeric code.



Screen from the game Red Alarm, for the Nintendo 3-D video game system Virtual Boy, 1995. Image: Granger / Bridgeman Images

Majerus' work with installation art, alongside his interest in Nintendo gaming, introduced the artist to long-standing art historical debates related to painting's organisation of space. What sets paintings like *Express* apart is its ability to master the illusion of limitless simulated space, seen in video games such as Nintendo's Virtual Boy from 1995, as three-dimensional virtual structure is generated from the canvas's flat surface. By placing pictorial devices against an infinite background, such as the puzzle pieces which appear to protrude from the painting's surface, Majerus proves that source material and content can in fact be spatial, his paintings stylistically achieving a characteristic 'richness with a vacuum.'ⁱⁱ As if standing in front of a computer-generated landscape, *Express* absorbs us into its cybernetic, spatial dimension. It affects us as an installation piece would; our eye forgets the flat surface of the mounted canvas as the piece is given a digital location of its own. A cyber experience of space is made analogue through the material of paint, and it was in this way that Majerus expanded the painterly tradition, proving that it could survive in the digital age without becoming a thing of the past.

Collector's Digest

- Majerus participated in Manifest 2 in 1998. In 1999, he took part in the Venice Biennale where he covered the façade of the main Italian Pavilion with his mural.
- Installationn played a central role in Majerus' practice. For his largest work, *For if we are dead so it is*, Majerus created a 4,000 sq. ft skateboard ramp which was then covered in his designs at Kölnischer Kunstverein in 2000. Skateboarders and BMX bikers were then invited to ride over the artwork the day before the exhibition opened. In 2002, he draped a life-sized image of the Schöneberg Sozialpalast, Berlin's brutalist housing project, over the Brandenburg Gate.
- Recently, to mark the 20th anniversary of Majerus' death in 2022, a German-wide exhibition series, *Michel Majerus 2022*, visited KW Institute for Contemporary Art, Berlin; the Neuer Berliner Kunstverein (n.b.k.), Berlin; the Kunstverein in Hamburg; the Michel Majerus Estate; and at neugerriemschneider in Berlin. The same year, his first museum survey exhibition in the United States opened at ICA Miami.

ⁱ Günther Holler-Schuster, "From here we can go anywhere: Michel Majerus and the Extension of Painting", in Peter Pakesch, Robert Fleck, Veit Görner, Marie-Claude Beaud, Gijs van Tuyl eds., *Michel Majerus*, p. 165.

ⁱⁱ Veit Loers, "Splash Bombs: On the Painting of Michel Majerus", in Peter Pakesch, Robert Fleck, Veit Görner, Marie-Claude Beaud, Gijs van Tuyl eds., *Michel Majerus*, p. 192.

來源

米蘭Gio Marconi畫廊

倫敦·富藝斯·2008年10月18日·拍品編號370

現藏者購自上述拍賣

過往展覽

Berlin, Hamburger Bahnhof - Museum für Gegenwart; Tate Liverpool, *Michel Majerus: Pop Reloaded*, 11 July 2003 – 18 April 2004, no. 35, n.p. (illustrated)

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13

約翰·張伯倫

《噴塗的近視》

上色鍍鉻鋼

221 x 144.8 x 127 公分 (87 x 57 x 50 英吋)

1988年作

估價

£650,000 — 850,000 †

瀏覽拍品



“Chamberlain is to Smith and the Minimalists as Giacometti was to Brancusi – an intensely human and vulnerable outlook, emotionally engaged with the modern world.” —Mark Rosenthal

Master of his materials, John Chamberlain’s sculptures are comprised of manipulated junk metal and scraped car parts, objects that he designates as ‘chosen’ rather than ‘found’.ⁱ Undoubtedly, this process elevates discarded detritus to the status of traditional high art materials, but despite its stunning visual effects, this choice was less conceptual than practical, scrap metal’s ubiquity and affordability being what first attracted the artist to it.

In an improvisational manner recalling the syncopated rhythms of Jazz and the free verse experiments of Chamberlain’s Black Mountain poetry tutor, Charles Olson, the artist joins unwieldy, contorted forms together as a painter connects independent forms. Irregular meets irregular as every minor adjustment, twist or replacement is met with painstaking consideration to achieve the perfect balance and sentimental harmony between each piece. In this manner, monumental works such as *Sprayed Myopia* demonstrate how elegance can overcome imposing, brute weight.



John Chamberlain with the present work

Crude Elegance

Standing over two metres tall, the lack of a sculptural base here only emphasises the work’s astonishing balance; what were once cumbersome disparate elements are now formed into a weightless whole. In 1981, Chamberlain began to stretch the limits of his works, accentuating more and more their streaming verticality or elongated nature. *Sprayed Myopia* is a result of this shift, and it endorses the artist’s belief that his work has a ‘light-on-its-feet stance’ that allows his heavy sculptural forms to dance in space.ⁱⁱ Transforming the crude, hefty bones of metal, Chamberlain manipulates his materials into a crescendo of billowing, graceful forms.

Ranking amongst some of the most iconic sculptural works of the post-war period and distilling something quintessentially American in his adoption of repurposed automobile parts, Chamberlain's careful balance of rhythm and movement and the expressive plasticity of his practice also draws on a long tradition of European sculpture. Chamberlain once likened his vertical sculptures to Auguste Rodin's *Le Monument à Balzac*, an apt comparison for *Sprayed Myopia's* imposing presence and treatment of form, the latter perhaps even adopting *Le Monument à Balzac's* asymmetric, understated contrapposto pose. The deep folds of Rodin's expressive drapery is mirrored in the folded metal, although the remarkable fluidity and lightness achieved by Chamberlain here draws closer to the dramatic intensity and capacious, marbled drapery of the High Baroque.



Left: Gian Lorenzo Bernini, *L'Estasi di Santa Teresa (Ecstasy of St Teresa of Avila)*, 1647-1652, Santa Maria della Vittoria, Rome. Image: Matteo Omied / Alamy Stock Photo Right: Auguste Rodin, *Le Monument à Balzac*, 1898, Rodin Museum, Paris. Image: VPC Travel Photo / Alamy Stock Photo

However, the volume which Chamberlain transcribed into his sculptures is most linked to gestural paintings of the mid-20th century. Inspired by the raw energy and dynamic forms seen in the works of artists such as Willem de Kooning, Jackson Pollock and Franz Kline, Chamberlain sought to translate the language of Abstract Expressionism into sculpture. *Sprayed Myopia* has a visual affinity with de Kooning's *Excavation* in this sense. Both works share a similar structure: multiple shifting planes which result in an overall, kinetic energy. The painted metal pieces in Chamberlain's

work, which are delineated by unfinished, metallic lines, evoke painted fields of colour, and hold pictorial volume. As in de Kooning's work, they appear to intuitively twist and interweave as each individual shape contorts into a rhythmic whole, although the effect here is more immediately physical.



Willem de Kooning, *Excavation*, 1950, The Art Institute of Chicago. Image: The Art Institute of Chicago / Art Resource, NY/Scala, Florence, Artwork: © The Willem de Kooning Foundation/ARS, NY and DACS, London 2023

Unrestricted by a two-dimensional picture plane, *Sprayed Myopia's* facets of bruised metal are limitless and visceral. The piece is also reflective of Pollock's more lyrical gesture, noticed in the bowed, dark blue bar to the top, which flashes across the predominantly white structure. And, looking more closely, one can notice how Chamberlain has dripped colours of paint over various sections in true Pollock fashion, attesting to the sculptor's regard for metal as his canvas. In this way, and, as an Abstract Expressionist himself, Chamberlain was the first to synthesize the expressive, gestural qualities of action painting with sculpture, as he invited one of the most formative movements of modern art into the three-dimensional world.

Taking colour to the third dimension

Within the discourse of abstract sculpture, Chamberlain was the first to allow colour's true potential to thrive. Alexander Calder added colour to his mobiles in the 1930s, but he did so with only primary hues, disinterested in the colours themselves as he sought to lighten his sculptures. This minimalist approach was later reflected in the work of David Smith, Donald Judd and Anthony Caro who all employed single primary colours to unify their works and once again alleviate the sense of physical weight. In opposition, Chamberlain employed colour in all its forms, giving it both dimension and variation. Choosing car parts for their predetermined 'found' colours, he placed glossy vinyl next to scratched, matte surfaces of tacky, industrial colours which stirred an emotive effect. He began to experiment by sandblasting metal surfaces, exposing the raw, exposed steel underneath and from 1974 onwards began to add lacquer paint onto his artistic materials, adding colours of his own.

"Chamberlain is the only sculptor really using colour, the full range, not just metallic shades; his colour is as particular, complex and structural as any good painter's".
—Donald Judd

Sprayed Myopia displays the full array of these techniques: its resplendent chrome surfaces refract and mirror light whilst the white sections appear to absorb it. The battered steel surfaces offer endless gradients through their indentations, curvatures, and bends, and by applying colour to these infinite surfaces it becomes three-dimensional, becoming a part of each physical angle whilst offering countless variations in reflected tone. Indeed, there is no flatness involved. Works such as this exemplify how Chamberlain gave colour new meaning in sculpture - it no longer held a secondary position to form - as much as they disprove Clement Greenberg's assertion that colour was inherent to painting.

Chamberlain's works have amalgamated various antitheses and have been ascribed new meanings since their conception. They are abstract yet pose rhetorical links and questions. Is the use of consumer material a reference to popular culture? Is the use of junk material conceptual? Does the present work's reference to "myopia" - the quality of being short-sighted - refer to the limits of our vision, or is it perhaps a poetic allusion to the sculpture's refraction of light which blinds and confuses the eye? Looking to a long history of sculptural form and practice, Chamberlain radically expanded the possibilities of his chosen medium. As Mark Rosenthal has put it: 'Chamberlain is to Smith and the Minimalists as Giacometti was to Brancusi - an intensely human and vulnerable outlook, emotionally engaged with the modern world.'ⁱⁱⁱ

Collector's Digest

- In 1961, John Chamberlain was included in the *Art of Assemblage* exhibition at The Museum of Modern Art in New York. Here his work was displayed next to Cubist, Surrealist and Futurist pieces.
- The artist has been the subject of major retrospectives at the Solomon R. Guggenheim Museum, New York, in 1971 and 2012; Museum of Contemporary Art, Los Angeles, in 1986; and Stedelijk Museum, Amsterdam, in 1996; amongst others. In 1964, he represented the United States at La Biennale di Venezia.
- *Sprayed Myopia* has been featured in several exhibitions, including with Pace Gallery, New York in 1989; Munson-Williams-Proctor Institute, Utica in 1990; and in two Gagosian shows in Geneva in 2016 and New York in 2017.

ⁱ John Chamberlain, quoted in *John Chamberlain: Early Years*, exh. cat., L&M Arts, New York, 2009, p. 53

ⁱⁱ John Chamberlain, quoted in *John Chamberlain: Early Years*, exh. cat., L&M Arts, New York, 2009, p. 73

ⁱⁱⁱ Mark Rosenthal, 'Reflections on the art of John Chamberlain', in *John Chamberlain: Early Years* (exh. cat.), L&M Arts, New York, 2009, p. 10

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紐約佩斯畫廊

紐約Marieluise Hessel收藏（1989年購自上述來源）

紐約，佳士得，2003年5月14日，拍品編號33

私人收藏（購自上述拍賣）

紐約，蘇富比，2016年5月11日，拍品編號43

現藏者購自上述拍賣

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Geneva, Gagosian Gallery, *John Chamberlain: Poetic Form*, 7 September - 3 November 2016

New York, Gagosian Gallery, *Group Show*, 27 July - 1 September 2017

New York, Gagosian Gallery, *John Chamberlain: Masks*, 19 September - 28 October 2017, pp. 86, 93 (illustrated, pp. 76, 87)

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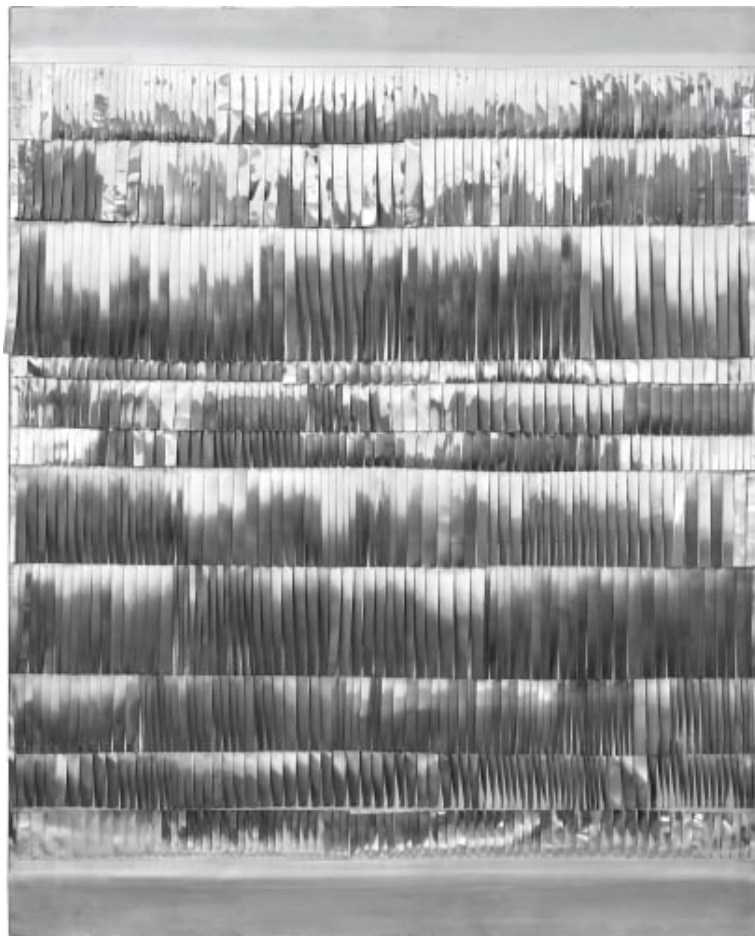
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20th Century & Contemporary Art Evening Sale

London Auction / 2 March 2023 / 5pm GMT



14

亨斯·麥克

《層狀浮雕》

款識：Mack 61 (畫背)

鋁木板

130 x 105 公分 (51 1/8 x 41 3/8 英寸)

1961年作

估價

£200,000 — 300,000 [†]▲

瀏覽拍品



"My sculptures are new objects in space, light reflectors and instruments of movement. Time becomes perceptible in their rhythmic structures." —Heinz Mack

Unfolding in shimmering horizontal waves of highly reflective aluminium strips, *Lamellen-Relief* captures the utopian blend of science, technology, innovation, and aesthetic purity that defined the mid-century neo avant-garde ZERO group. Absorbing and impressive in its scale and visual effects, the work was created by one of ZERO's founding members, Heinz Mack, in 1961 during a pivotal moment for group, just one year before its first institutional presentation held at the Stedelijk Museum in Amsterdam, and at the peak of its evolution as one of the most significant avant-garde movements of the 20th century.

More than Zero

Emerging from the chaos and destruction of the Second World War, many young European artists embraced the opportunity to remake the world. For Düsseldorf-based artists Heinz Mack and Otto Piene this meant moving in a radically new direction, away from both figurative traditions and the tendency towards *Art Informel* dominating the European avant-garde, embracing new and distinctly 'modern' materials and 'incorporating technology into new forms of abstract and kinetic art.'ⁱ

Video: <https://youtu.be/h15mvca-9-4>

ZERO: Let us explore the stars – trailer, Stedelijk Museum, 2015.

Founded by Mack and Piene in 1957, 'Zero' took its name from the internationally recognised countdown sequence or, as Piene put it later, 'a zone of silence and of pure possibilities for a new beginning as at the countdown when rockets take off.'ⁱⁱ Making assiduous use of exhibitions, magazines, and new media such as television to disseminate their ideas, the German artists' group rapidly expanded into an international phenomenon in its short existence, adding some of the most influential post-war artists including Lucio Fontana, Yves Klein, and Yayoi Kusama to its ranks.

Underscoring an essential participatory element that drew these diverse approaches together, the group gained notoriety through a series of public exhibition events, notably the spectacular one-evening event *ZERO – Edition, Exposition, Demonstration*, where crowds gathered in front of Galerie Schmela in Düsseldorf's Old Town in the July of 1961, the same year as the present work's execution. Combining elements of performance and spectacle, the event captured the sense of energy and optimism percolating at the dawn of the space age, encapsulated by the release of Friedrich-Karl von Oppeln's hot air balloon into the night sky above the crowded streets below. Anticipating the performances and 'Happenings' staged by the Fluxus group, the demonstration

has become emblematic of the ZERO's shared vision, their message of 'media in and of itself' and the 'possibility of *art-as-event*.'ⁱⁱⁱ



Friedrich-Karl von Oppeln's hot-air balloon outside Galerie Schmela, Düsseldorf, during *ZERO: Edition, Exposition, Demonstration*, July 5, 1961. Image: ZERO foundation, Inv-Nr: mkp.ZERO.1.V.201, Heinz Mack Estate, Düsseldorf, Photo: Paul Brandenburg

Art in the Space Age

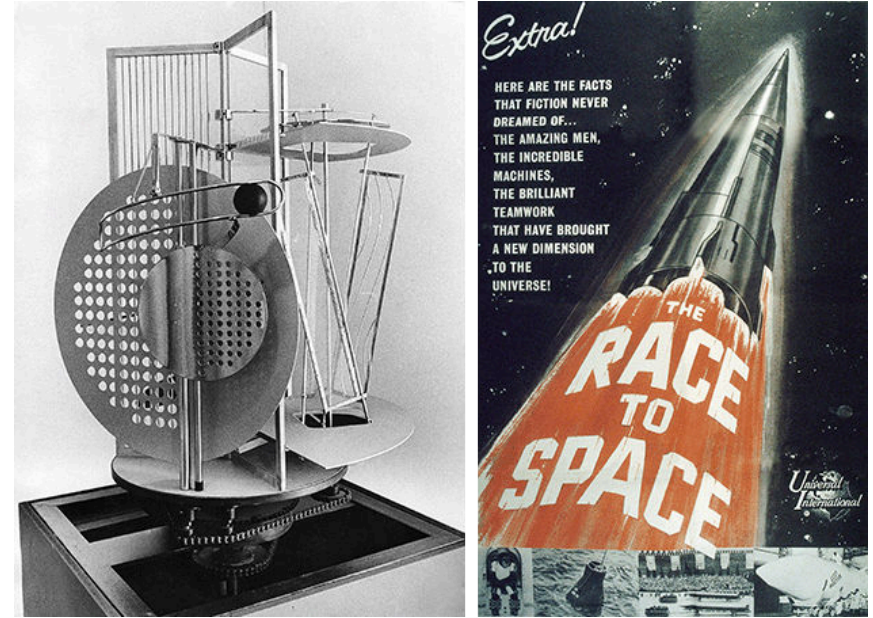
Once held in the prestigious private Lenz Schönberg collection, the world's most important

collection of ZERO works, *Lamellen-Relief* presents an elegant distillation of some of the group's key aesthetic concerns - especially in relation to light, time, motion, and the centrality of the viewer's interaction with the work itself. An important example of Mack's Early Metal Reliefs, it also represents a critical moment in the young artist's maturation, extending the rhythmic striations of his early monochromatic painting into three dimensions. While the surface of these early paintings appeared to move and vibrate due to the arrangement of the artist's marks in accordance with his concept of a new structural order of pictorial space which he termed 'The New Dynamic Structure', with *Lamellen-Relief*, Mack successfully activates the dynamic potential of his materials. Like feathered wings and ancient examples of Lamellar armour, the small overlapping aluminium plates are here laced together into horizontal rows, the shifting, reflective surface breaking into brilliant, fluctuating panels of light determined by the viewer's perspective and position in relation to it.

"One must—and this is not an exaggeration—keep in mind that we're living in the atomic age, where everything material and physical could disappear from one day to another, to be replaced by nothing but the ultimate abstraction imaginable." —Yves Klein

First discovered in the early decades of the 19th century, aluminum was a quintessentially 'modern' material. A crucial resource during the First and Second World Wars, it was absolutely central to strategic developments in aviation, while its highly reflective surface and malleability lent themselves to a wide range of increasingly indispensable post-war mass-produced objects. Given its ubiquity and close conceptual connections to flight and modes of futuristic thinking, it is unsurprising that aluminum remains the material most closely associated with mid-century visions of the future.

Although utterly of its time in this respect, in its poetic symbiosis of art and technology *Lamellen-Relief* also looks back to the integration of light and motion, art and machine-age technology in the kinetic works of pioneering artists as Man Ray, Marcel Duchamp, and László Moholy-Nagy in the early decades of the 20th century. One of the earliest examples of Light Art, Moholy-Nagy's 1930 *Light Prop for an Electric Stage* or *Light-Space Modulator* as it would later be known offers an important precedent, its moving parts designed to create a dynamic series of reflections and shadows across its surrounding surfaces.



Left: László Moholy-Nagy, *Lichtrequisit einer elektrischen Buehne* (Light Prop for an Electric Stage), 1922-30 (reconstruction 1970), Photo, 1973 (Exhibition at the Bauhaus-Archiv, Berlin). (Berlin-Bild). Image: akg-images / ullstein bild Right: 'The Race to Space', poster (United States), ca. late 1950s. Image: Everett Collection, Inc. / Alamy Stock Photo

Disrupting any reading of its surface as static and two-dimensional, *Lamellen-Relief* exemplifies the critical investigations into light and motion, space and time that has defined Mack's practice since the 1950s. Executed at a critical moment in the artist's career, the work is not only a defining piece of ZERO art, but exemplifies Mack's pioneering approach to the viewer's role in completing the art work, an approach that has shaped a generation of artists, including the immersive installations of Icelandic-Danish artist Olafur Eliason. As Mack's friend, fellow artist and co-founder of the Zero group Otto Piene emphatically defined it, ZERO is not a style, a group, or even a movement but 'a point of view'.^{iv}

Collector's Digest

- Exhibiting internationally since 1959, Heinz Mack has participated in over 300 exhibitions worldwide, with examples of his work held in over 130 public institutions

including the Musée national d'art moderne – Centre Pompidou, Paris; The Museum of Modern Art, New York; The Tate Collection, London; and the Staatliche Museen zu Berlin, amongst others.

- Once part of the Sammlung Lenz Schönberg – the largest collection of ZERO works in the world – the present work has exceptional provenance and was selected to represent the movement as the front cover image of the 2006 retrospective *Zero. Künstler Einer Europäischen Bewegung*, hosted by the Museum der Moderne in Salzburg. When it last appeared at auction in 2010, *Lamellen-Relief* set a new record for the artist's work.
- The recipient of many awards and accolades, central themes of Mack's work include light and motion, exemplified by the present work.
- In recent years the ZERO movement has received increasing critical attention, a multi-year research project supported by the ZERO Foundation in Düsseldorf and resulting in a program of talks, publications, and exhibitions at some of the most prestigious institutions in the world including the Solomon R. Guggenheim Museum in New York, the Stedelijk Museum in Amsterdam, and the Martin-Gropius Bau in Berlin.

ⁱ Kwame Opam, 'These rebels made art for the space age with light and flamethrowers', *The Verge*, 12 October 2014, [online](#).

ⁱⁱ Otto Piene, quoted in Kwame Opam, 'These rebels made art for the space age with light and flamethrowers', *The Verge*, 12 October 2014, [online](#).

ⁱⁱⁱ Caroline Jones, 'ZERO: Countdown to Tomorrow, 1950s-60s: Solomon R. Guggenheim Museum, New York', *Artforum*, March 2015, [online](#).

^{iv} Otto Piene, quoted in *Group Zero* (exh. cat.), Philadelphia, 1968, n.p.

來源

安特衛普Carlo van den Bosch收藏

德國 Lenz Schönberg Collection (1970 年購自上述來源)

倫敦·蘇富比·2010年2月10日·拍品編號1

現藏者購自上述拍賣

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Warsaw, Galeria Zachęta, *Po Śladach Czasu - Poza Granice Przestrzeni. Kolekcja Lenza Schönberga*, 27 February – 5 April 1992, p. 196

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Museum der Moderne Salzburg, *ZERO. Künstler einer europäischen Bewegung. Sammlung Lenz Schönberg 1956-2006*, 21 January – 2 July 2006, p. 98 (illustrated, p. 99; illustrated on the exhibition poster)

Schirn Kunsthalle Frankfurt, *OP ART*, 17 February – 20 May 2007, pp. 238, 316 (illustrated, p. 239)

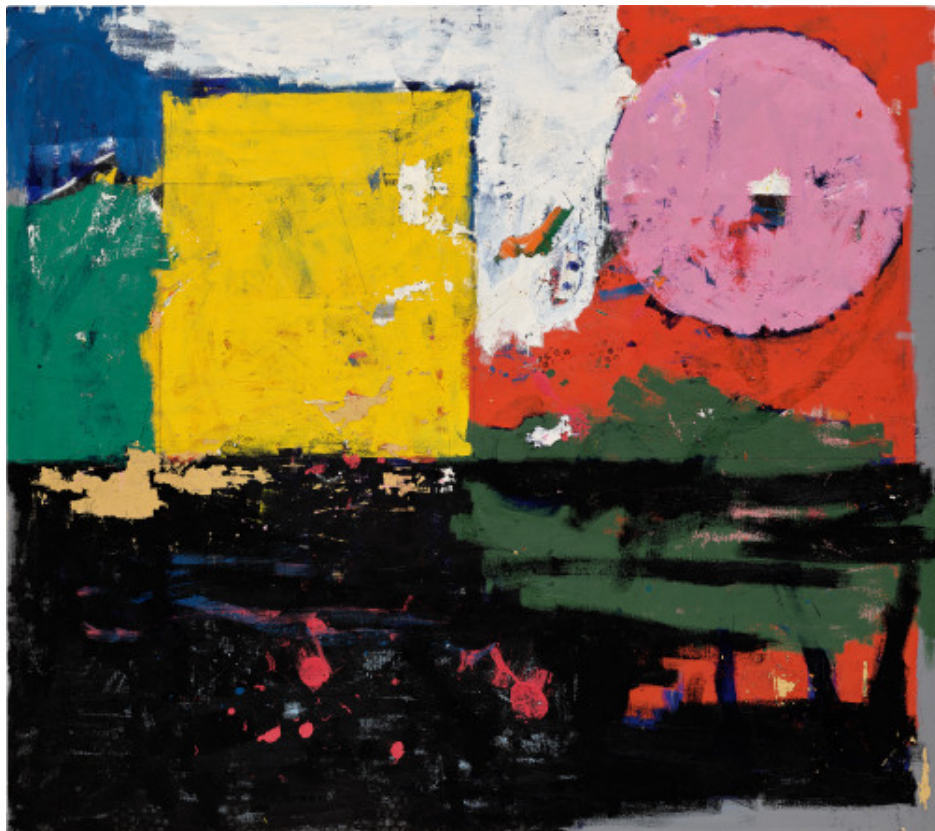
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London Auction / 2 March 2023 / 5pm GMT



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15

祖·布拉利

《日禮》

款識：Joe Bradley 18（畫布邊緣）

油彩畫布

203.2 x 228.6 公分 (80 x 90 英寸)

2018年作

估價

£300,000 — 500,000 †

瀏覽拍品



Since graduating from the Rhode Island School of Design in 1999, Joe Bradley swiftly caught the attention of the New York art scene, realising a solo exhibition at MoMA PS1 in 2006, and debuting at the Whitney Biennial in 2008. Since then, throughout his extensive and versatile artistic practice, Bradley continues to deliver a diverse body of work which ‘shifts gears without pause.’ⁱ The unparalleled breadth of his oeuvre comprises an accomplished array of different techniques, always with an emphasis on process, incorporating painting, drawing, sculpture and mixed media works, that continually open up new ways for the artist to explore traditional means of abstraction.

Painted in 2018, *Day Rite* illustrates Bradley’s recent shift back towards gestural abstraction, using thickly applied oil paint to build up rich, painterly layers of colour and form. Tidier and more absolute than some of his former bodies of work, the arrangement of dense, loosely geometric forms that extend to the very extremities of the canvas demonstrate the artist’s preoccupation with ‘building a painting rather than composing one.’ⁱⁱ Working directly on the floor of his studio, using oil paint straight from the tube onto the canvas, Bradley divides his surface into sections, patiently constructing each segmented layer as it dries. It might begin with a fundamental image or a concept, but that is quickly overridden in favour of the slabs of opaque colour, recalling Nicolas de Staël’s distinctive use of colour to create space, light, and form. The resulting intersection of distinct but unidentifiable forms feels almost structural, recalling the artist’s earlier bold, modular works and patchwork collages, whilst simultaneously evoking the tactile freeness of line seen in his drawings. *Day Rite* exemplifies the artist’s fascination with artistic process, with its architecturally constructed fields of bright, tessellated colour that appear solid and tactile.



Nicolas de Staël, *Sicile*, 1955, Musée de Grenoble, Grenoble. Image: Adagp Images, Paris, / SCALA, Florence, Artwork: © ADAGP, Paris and DACS, London 2023

Revitalizing abstraction

Drawing upon many of the iconic artistic modes of abstraction, Bradley encompasses a rich understanding of art historical references, whilst at the same time presenting something refreshingly new. In this way, canvases such as *Day Rite* exist as ‘breathless arguments for the reanimation of abstract painterly languages.’ⁱⁱⁱ Take Bradley’s examination of chromatic relationships, which bears strong resemblance to the work of Ellsworth Kelly and his important role in the rise of Colour Field Painting and Minimalism. Both Kelly’s *Primary Tapestry* and *Day Rite* are paintings that refine and interrogate the visual interactions of adjacent blocks of colour - in each instance more specifically those of primary reds and yellows with darker, muted tones. But Bradley’s delineated forms, sitting ever so slightly closer to the realm of figuration, and introduction of additional colours, elevates this further; gestural interjections of Prussian blue, pink, green and shocking white provide an even deeper study of colour and form, reinvented in the artist’s own unique abstract visual language.



Clyfford Still, *1957-D No. 1*, 1953, Buffalo AKG Art Museum. Image: Buffalo AKG Art Museum/Art Resource, NY/Scala, Florence, Artwork: © City and County of Denver / DACS 2023

Day Rite also recalls the work of Clyfford Still, a nod this time to Abstract Expressionism that further informs Bradley's work. In particular, it stylistically evokes Still's use of the colour black, which he superimposed with patches of vivid, intense colour. Echoes of the striking placement of rich, primary hues subsisting against the black ground in Still's *PH-1* can also be seen in *Day Rite*'s palette. In a return to some of the fundamental origins of 20th Century abstraction, a practice in which Still was integral in developing, Bradley reimagines the potential of the most pared back, tonal contrasts: '[Bradley] wants his palette to refer to nothing other than itself.'^{iv} In his early years Bradley painted landscapes, albeit reductive, but by the time *Day Rite* was realised the subject matter had largely become irrelevant. Much like Still, painting for Bradley instead became far more about the process; building the surface layer by layer, without distraction, focusing on the evocative significance of the colours alone.

"I think that time moves slower in painting. And maybe that accounts for a lot of the anxiety around painting in the last forty or fifty years. You have the twentieth century wrapping up and everything is moving at this breakneck speed? And then, painting is still walking. It's just a very human activity that takes time." —Joe

Bradley

By utilising the established modes of 20th Century abstraction and breaking down the boundaries between different disciplines, Bradley rewrites his own unique visual dialect. In refusing to limit himself by adhering to a particular style, and by effortlessly interlacing the old with the new, the artist delivers an exciting and evolving oeuvre that continues to challenge our expectations of abstract art. This is no more apparent than in *Day Rite*, with its barely discernible forms obscured by swathes of bold colour, we get the sense, in the artist's own words, that we are 'listening to two radio stations at the same time'^v; it is within its own unique frequency of painting.

Collector's digest

- Bradley work can be found in the permanent collections of the Whitney Museum of American Art, New York; The Museum of Modern Art, New York; The George Economou Collection, Athens; and Nytt Nasjonalmuseet, Fredriksen Family Collection, Oslo, among others.
- He was included in the *Forever Now* exhibition at the Museum of Modern Art, New York, in 2015-2015, organized by Laura Hoptman.
- In 2017 he was the subject of a major mid-career survey show organized by The Albright-Knox Art Gallery which later travelled to the Rose Art Museum at Brandeis University

ⁱ Cathleen Chaffee, 'Joe Bradley: Use the Right Tool for the Job', in *Joe Bradley*, ed. Pam Hatley, New York, 2017, p.13.

ⁱⁱ Phyllis Tuchman, 'Work in Progress: Joe Bradley', *Gagosian Quarterly*, Winter 2018, online.

ⁱⁱⁱ Laura Hoptman, 'Abstraction's Moustache', in *Joe Bradley: Eric's Hair*, ed. Alison Macdonald, Beverly Hills, p. 4.

^{iv} Phyllis Tuchman, 'Work in Progress: Joe Bradley', *Gagosian Quarterly*, Winter 2018, online.

^v Kim Conaty, 'Still Walking: Painting Over Time', in *Joe Bradley*, ed. Pam Hatley, New York, 2017, p. 36.

來源

紐約高古軒畫廊

現藏者於2016年購自上述來源

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London, Gagosian Gallery, *Joe Bradley: Day World*, 3 October - 15 December 2018, pp. 60, 94
(installation view illustrated, pp. 59, 66; illustrated, p. 61; details illustrated, pp. 62-65)

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Phyllis Tuchman, 'Work in Progress: Joe Bradley', *Gagosian Quarterly*, Winter 2018 (illustrated in the artist's studio, p. 29)

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16

傑夫·昆斯

《小天使》

款識：3/3 91 Jeff Koons J FUX (女小天使左翼下方)

多色木 (共兩組)

121.9 x 110.5 x 48.3 公分 (47 7/8 x 43 1/2 x 19 英寸)

1991年作，共有3版與1版藝術家試作版，此作為第3版。

估價

£500,000 — 700,000 †

瀏覽拍品



"I use the Baroque to show the public that we are in the realm of the spiritual, the eternal. The church uses the Baroque to manipulate and seduce, but in return it does give the public a spiritual experience. My work deals in the vocabulary of the Baroque." —Jeff Koons

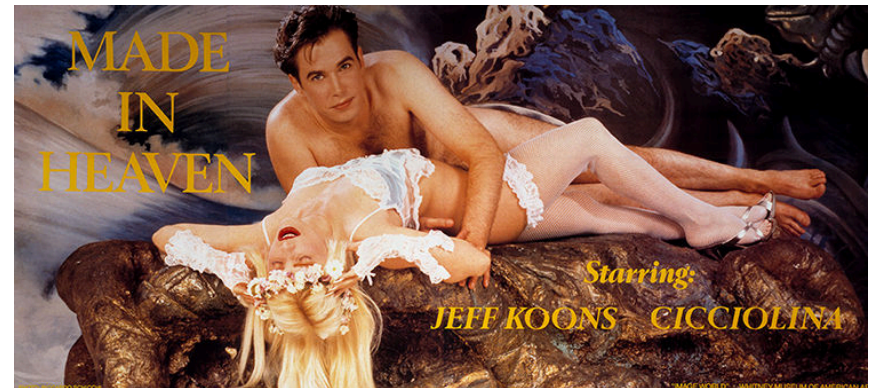


Jeff Koons with *Cherubs*, *Made in Heaven* at the Sonnabend Gallery, New York, 1991. Image: © Bob Adelman, Artwork: © Jeff Koons

An art-world provocateur, Jeff Koons has been no stranger to controversy during his four-decade career, infamous for his 'pagan monuments to mass-culture triviality' as much as his flirtation with large-scale spectacle in a multi-media age.ⁱ However, unlike other artists with works that are

controversial, Koons insists that the shock and sensation provoked by some of his more infamous pieces are not intentional, his aims being more closely aligned to notions of acceptance and affirmation. No body of work speaks more clearly to these tensions than his *Made in Heaven* series, which moves between hardcore pornographic imagery and kitsch, encompassing sculptural depictions of flowers, pet dogs, and cherubs with more sexually explicit works of the artist and his then wife, the adult film star Ilona Staller.

Brash and unapologetic, *Made in Heaven* was first announced in 1989 with the appearance of a giant billboard at various sites across New York, styled like a promotional still from a feature film featuring a nude Koons draped across his prone wife as painterly waves crash suggestively behind them. Installed as part of the Whitney Museum of American Art's *Image World* exhibition, the billboard's blend of kitsch aesthetics and eroticism set the tone for the series to come, which created an immediate sensation following its inaugural presentation at La Biennale di Venezia in 1990 and in Koons' hotly anticipated solo show at the Sonnabend Gallery in New York the following year.



Jeff Koons, *Made in Heaven*, 1989, Tate Galleries, London. Image: © Tate, Artwork: © Jeff Koons

Following on from the critical and commercial success of his previous exhibition, *Banalilty*, this period was absolutely crucial for the artist in both personal and professional terms, the *Made in Heaven* series allowing him to refine the conceptual and aesthetic directions that his work would go on to take. As Alison M. Gingeras has memorably put it, 'born through porn', it was in the 'process of making *Made in Heaven* from 1989 to 1992 [that] Jeff Koons became Jeff Koons.'ⁱⁱ While Koons had previously worked with self-portraiture in his series *The New* and *Banalilty*, his practice was primarily rooted in the tradition of using readymade objects and images in his work - a concept that at times stoked controversy in the *Banalilty* series and elsewhere.

Like *Banalities*, the *Made in Heaven* pieces were ‘about communicating to the bourgeois class’, employing kitsch as a means of reflecting their own guilt and shame back to them and to challenge the puritanical policing of high and low culture. For *Banalities*, this strategy was aimed more directly at the relationships between class consciousness and visual culture, designed to ‘remove their guilt and shame about the banality that motivates them and which they respond to. [...] to embrace their own history so that they can move on and actually create a new upper class instead of having culture debase them.’ⁱⁱⁱ In turning this lens to look at our relationship to sexuality, *Made in Heaven* presented a moving and affirming vision of love as mode of redemption.



Jeff and Ilona, Munich, 1991, Image: Peter Schinzer; Agentur: Anne Hamann

Despite its graphic content, Koons has always been emphatic and consistent on the point that the *Made in Heaven* series came from a pure place of love and personal acceptance, and a genuine belief that through celebrating the love that he experienced with Ilona he could share this transcendent feeling with his viewers and successfully deliver the bourgeoisie from their debilitating guilt and shame. In their immaculate innocence, the pair of polychromed *putti* brought together in *Cherubs* are the perfect encapsulation of Koons’ aspirations for the series. Blending the sensual with the spiritual, they adopt the iconography of religious statuary and blend it with the fleshy pastel palette of Rococo artists Jean-Honoré Fragonard and François Boucher to become kitsch avatars for the couple themselves, having transcended from the material world to more

spiritual realms.

Return to Eden

“It’s an objective state, in which one lives and enters the eternal, and I believe that’s what I showed people.” —Jeff Koons

In discussions of these works and their explicit celebration of physical love, Koons frequently invokes Quattrocento artist Masaccio’s fresco panel depicting the expulsion of Adam and Eve from the Garden of Eden held in the Brancacci Chapel in Florence. Punished for their newly found awareness of their own bodies and sexuality, the couple are banished from paradise. Wracked with guilt and shame, Adam hides his face in his hands while Eve claws at her body as she tries to cover her nudity, wailing in desperation at the sky.

Rosy-cheeked and ringed with flowers, the two Cherubs are freed from any such self-doubt and loathing, their amorous play returning them instead to blissful innocence. The tone of this has much to do with Koons’ casting of Ilona as a vessel of virginal purity, her liberating attitude to sex, pleasure, and the body so utterly free from guilt and shame that she transcends such limitations. Returned to their own garden of earthly delights, *Cherub* promises a similar salvation for us, delivering ‘us all from puritanical moralising and repressive politics on a path to self-acceptance.’^{iv}



Left: Masaccio, *Expulsion of Adam and Eve*, 1425-1428, Brancacci Chapel, Florence. Image: Scala, Florence/Fondo Edifici di Culto - Min. dell'Interno Right: Jeff Koons, *Bourgeois Bust - Jeff and Ilona*, 1991, Tate Galleries, London. Image: © Tate, Artwork: © Jeff Koons

Unlike gold, bronze, or even marble, wood is a highly democratic material, readily available and relatively easy to carve. As a sculptural material, it has particular associations with religious iconography, adorning church interiors from carved altarpieces, decorative pews, and humble sculptural adornments including images of the crucified Christ, scenes from the Bible, and of course the full-cheeked cherubs watching over the congregation from vaulted ceilings. It was during an extended period in Munich that Koons became especially attuned to the art of the Baroque and the Counter-Reformation, particularly moved by the interior of the Church of St. Peters, decorated with its own golden-winged cherubs.



Angel and putto inside the St Peters Church, Munich. Image: © Hel080808 | Dreamstime.com

More than the earnest simplicity of the wooden polychromed sculptures that he found in abundance in Germany, something about the democratic nature of the medium itself appealed to Koons. As the artist has described: "I enjoyed the Counter-Reformation work because of its ambitions in relation to the viewer [...] When a person went into church it did not matter how poor they were, they felt economically secure with all the gold and silver. Just for that moment their economic needs were met."^{iv} Within these contexts, Koons' *Cherubs* speaks profoundly to Koons' broader artistic project, and his desire to return to what he describes as a more 'objective' art, a moment where 'art was really at the service of the masses. To try to meet the needs of the masses.'^{vi}

Video: <https://www.youtube.com/watch?v=ZDcTncRIF4E>

Jeff Koons, *Made in Heaven*, Stedelijk Museum, Amsterdam, 1994

Collector's Digest

- One of the most infamous artists working today, Jeff Koons' work explores ideas around contemporary commodity culture and celebrity, his adoption of a popular everyday

objects has sparked numerous debates about the limits of good taste.

- The present work belongs to his iconic *Made in Heaven* series, which the artist worked on between 1989 and 1992, and was a symbol of the eternal and spirituality.
- Works from the series are held in major institutions including The Whitney Museum of American Art in New York, the Tate Collection in London, and The Art Institute of Chicago, amongst others.

ⁱ Carl Swanson, 'Jeff Koons is the Most Successful American Artist Since Warhol: So What's the Art World Got Against Him?', *Vulture*, 5 May 2015, [online](#).

ⁱⁱ Alison M. Gingeras, 'Born Through Porn: How Jeff Koons Became Jeff Koons', in *Jeff Koons: Made in Heaven, Paintings* (exh. cat.), New York, 2010, p. 14.

ⁱⁱⁱ Jeff Koons, Anthony Haden-Guest, 'Interview: Jeff Koons', in *Jeff Koons*, Köln, 1992, p. 28.

^{iv} Alison M. Gingeras, 'Born Through Porn: How Jeff Koons Became Jeff Koons', in *Jeff Koons: Made in Heaven, Paintings* (exh. cat.), New York, 2010, p. 26.

^v Jeff Koons, quoted in Elena Geuna, *Jeff Koons*, New York, 2013

^{vi} Jeff Koons, quoted in Alison M. Gingeras, 'Born Through Porn: How Jeff Koons Became Jeff Koons', in *Jeff Koons: Made in Heaven, Paintings* (exh. cat.), New York, 2010, p. 14.

來源

倫敦Anthony d'Offay畫廊

柏林Wolfgang Joop收藏

紐約·佳士得·2006年11月15日·拍品編號80

歐洲私人收藏

紐約·佳士得·2012年5月8日·拍品編號52

現藏者購自上述拍賣

過往展覽

New York, Sonnabend Gallery, *Made In Heaven*, 23 November – 21 December 1991

Lausanne, Galerie Lehmann, *Made In Heaven*, 5 March – 7 May 1992

Amsterdam, Stedelijk Museum; Aarhus, Kunstmuseum; Stuttgart, Staatsgalerie, *Jeff Koons*, 28 November 1992 – 18 April 1993, pp. 64, 99 (another example exhibited and illustrated)

Amsterdam, Stedelijk Museum; Aarhus, Kunstmuseum; Stuttgart, Staatsgalerie, *Jeff Koons - Retrospektiv*, 28 November 1992 – 18 April 1993, no. 64, pp. 82, 114 (another example exhibited and illustrated)

San Francisco Museum of Modern Art; Minneapolis, Walker Art Center, *Jeff Koons*, 10 December 1992 – 3 October 1993, no. 55, pl. 60, pp. 118, 132 (another example exhibited and illustrated)

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São Paulo, Centro Cultural Banco do Brasil; Rio de Janeiro, Centro Cultural Banco do Brasil; Belo Horizonte, Centro Cultural Banco do Brasil, *Visões na Coleção Ludwig*, 25 January – 20 October 2014, pp. 108, 199 (another example exhibited and illustrated, p. 109)

Multimedia Art Museum, Moscow, *The Tour. Ludwig Museum - Collection of the Russian Museum at MAMM*, 19 February – 9 May 2018 (another example exhibited)

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- Raphaël Bouvier, *Jeff Koons - Der Künstler Als Täufer*, Munich, 2012 (installation view illustrated, p. 264)
- The Bad Shepherd*, exh. cat., Christie's, London, 2014, p. 177 (illustrated)
- Barbara Kutscher, 'Eine digitale Plattform ersetzt die Edelmesse', *Handelsblatt*, 30 October 2020, online

20th Century & Contemporary Art Evening Sale

London Auction / 2 March 2023 / 5pm GMT



重要私人收藏

17

格雷森·佩里爵士

《吉爾伯特與喬治在中國》

鈐印：藝術家花押字、GILBERT and GEORGE（下方邊緣）

兩組窯燒陶瓷花瓶

(i) 38.4 x 25.5 x 22 公分 (15 1/8 x 10 x 8 5/8 英吋)

(ii) 38.8 x 26 x 25.2 公分 (15 1/4 x 10 1/4 x 9 7/8 英吋)

1993年作

估價

£80,000 — 120,000 ♣

瀏覽拍品



“My latent fear has always been that if I started leaching out the controversy in my work then it would be nothing more than pottery.” —Grayson Perry

The distinguished artist, potter, broadcaster, and Turner Prize winner, Grayson Perry uses his public platform to investigate and pass witty comment on contemporary culture. Through his collaged application of text, images, narratives, and elements from popular culture, Perry chronicles contemporary life and a personal biography, creating an accessible and vivid storyboard. Working in a medium steeped in a history of decorativeness, associated with craft and domesticity, a fundamental underlying tension permeates the artist's ceramic works. Objects that the viewer recognises as beautiful and comforting are often, on closer examination, challenging, witty, sardonic, graphic, and obscene.

Perry creates his works in his studio, importantly without the help of studio assistants. His pots are made using a traditional coiling technique, where lengths of clay are rolled out into long snake-like shapes, before being layered on top of one another. The finished form is then decorated with an assortment of complex ceramic practices, from photographic transfers, glazing, incision, relief, and stamping, among others. Implementing a ‘when in doubt, bung it on’ philosophy, the pots are a complex layering of meanings, both visually and symbolically.ⁱ



Gilbert & George, 2011. Image: Jeff Morgan 03 / Alamy Stock Photo

The present example, *Gilbert and George in China*, 1993, is an important example of the artist's early work. Perry simultaneously celebrates Gilbert and George and reflects on the perceived hypocrisy surrounding the Chinese governments hosting of Gilbert and George's *China Exhibition* of the same year, at the National Art Gallery, Peking and Art Museum, Shanghai. Working across two vases, the contradictions between the Chinese government's values and those central to the artistic duo's character and political views are laid alongside one another, exploiting the convex form of the vase. The decision by the Chinese Government to host an exhibition of Gilbert and George in 1993 was deemed surprising. However, the exhibition and the artists' London gallerist brought money and the promise of Western visitors and publicity to China. It is also possible that the government were not completely au fait with the artists' work and were also of the mentality of ‘what the West says doesn't affect us’, thereby disregarding the influence of anything foreign. Whilst the government were in favour of the exhibition, the Chinese avant-garde condemned the lenient nature and interest of Chinese officials toward Gilbert and George. For them, the conditions of the exhibition trounced the works messaging; they viewed their government as hypocritical having opposed the works the Chinese avant-garde were producing within China.ⁱⁱ

In the present work, the double-act are commemorated on either side of the vases. On one side, we see the duo each enshrined in an oval frame, dressed in their immediately recognisable formal tweed suit ensemble. On the reverse, Perry's satirical sense of humour is evidenced as Gilbert is thanked by a local government official: ‘why thank you Gilbert and George seeing your wonderful Art has made us stop the oppression of our people.’ Meanwhile, on the other vase, George is caught in a sexual act with a figure dressed in traditional Chinese attire. They are surrounded by a variety of Chinese, biographical, and descriptive imagery, that speaks to issues of cultural appropriation, globalisation, a clash of cultural values and sexual identity, all executed in Perry's typical satirical manner.



Detail of the present work

Perry also pays a visual homage to the lives of his subjects by incorporating leitmotifs of their life in London; inscribing 'Fournier Street', the artists home and studio since 1968 along the upper edge, with 'COCK' written directly below. Elements and symbolism that appear throughout Perry's oeuvre are also present: References to war are frequently used to suggest that masculinity and threat are inseparable, entwining elements from his own childhood experiences in addition to commenting on his subjects. In the present work, a swastika is painted on the tail of the plane next to the portrayal of George, who is illustrated as saying 'Marxism our finest western export'.

Similarly, religious symbolism, as seen in the crucifixion stamp adhered to the vase in the present work, signifies for Perry a questioning of the assumptions and doctrines on which faith is built. Religious iconography was also the subject in works by Gilbert and George exhibited at Gilbert and

George's 1993 *China Exhibition*, as seen in *CHRISTS*.

Within *Gilbert and George in China*, Grayson Perry encompasses the old and the new, Eastern versus Western values, and the acceptable and the controversial, whilst layering biographical and autobiographical references. As Jacky Klein notes on Perry's ceramics, 'Their peculiar beauty and power lies in Perry's ability to translate that authenticity of personal belief, imagination and experience into more universal truths about contemporary life and the human condition.'ⁱⁱⁱ

Collector's Digest

- Working across a broad spectrum of mediums, Grayson Perry chronicles contemporary life through often witty and at times deeply thought-provoking works which draw upon universal themes such as gender, religion, social class and identity.
- Awarded the Turner Prize in 2003, appointed Commander of the Order of the British Empire (CBE) in 2013, and invited to curate the 250th Summer Exhibition at the Royal Academy in 2018, Perry was knighted for his service to the arts in the King's 2023 New Year Honours.
- Perry is currently exploring what Englishness means today, with Grayson Perry's *Full English*, viewable on Channel 4.

ⁱ Grayson Perry, quoted in, Sarah Howell, 'Sex pots', *World of Interiors*, July 1993, p. 101.

ⁱⁱ Andrew Solomon, 'Their Irony, Humor (and Art) Can Save China', *The New York Times Magazine*, 19 December 1993, [online](#)

ⁱⁱⁱ Jacky Klein, *Grayson Perry*, London, 2013, p. 43

來源

巴黎 Clara Scremini 畫廊

私人收藏 (1994年購自上述來源)

倫敦·蘇富比·2006年10月16日·拍品編號157

現藏者購自上述拍賣

出版

Jacky Klein, *Grayson Perry*, London, 2009, p. 208 (illustrated, p. 209)

Jacky Klein, *Grayson Perry*, London, 2013, pp. 234, 288 (illustrated, p. 235)

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18

達明安·赫斯特

《布里亞烏斯》

昆蟲標本 Hammerite油漆 畫布

365.8 x 243.8 公分 (144 x 95 7/8 英吋)

2012年作

估價

£400,000 — 600,000 港幣

瀏覽拍品



“Beautiful and horrific at the same time, you can’t help but be drawn into it, seduced by it, but you want to run away from it.” —Damien Hirst

Immersive in its scale and brilliantly shifting, kaleidoscopic qualities, *Briareus* is a mesmerising example of Damien Hirst’s *Entomology Paintings*. Refracting outwards from a central line of symmetry, vivid, jewelled hues of lapis lazuli, chartreuse, and jade shimmer and refract across its complex surface, its effects ‘at once delicate and epic [...] the relays of mirrored and repeating elements’ overwhelming in its totality.ⁱ Appearing at first glance like highly polished precious stones, the dazzling visual effects created here have quite a different source. In an evolution of the iconic butterfly paintings first explored in his *Kaleidoscope* series, the artist started to explore the possibilities of expanding his repertoire to incorporate other, perhaps less straightforwardly ‘beautiful’ species. Composed of hundreds of different varieties of insect, beetle, and butterfly species affixed with Hammerite gloss paint, *Briareus* exemplifies the delicate balance that Hirst strikes in his work between beauty and horror, desire and disgust, and the very human preoccupation with life and death that continues to absorb the artist. Included in Hirst’s 2013 exhibition with White Cube in Hong Kong alongside examples of his *Entomology Cabinets* and *Scalpel Blade Paintings*, *Briareus* highlights the close stylistic and conceptual connections between these bodies of work.

Video: https://www.youtube.com/watch?v=XlxPrRtK_qc

In the Gallery: Damien Hirst on *Entomology Cabinets and Paintings* | White Cube

Although Hirst first formalised the *Entomology Paintings* series in 2009, his fascination with bugs and insects can be traced to the very earliest stages of his career. Following the legendary 1988 *Freeze* exhibition that Hirst curated while still a student at Goldsmiths in the short years before the phrase ‘Young British Artists’ was first coined by collector Charles Saatchi, the artist made controversial and sensational use of flies in his 1990 installation *A Thousand Years*. First exhibited as part of the pivotal YBA exhibition *Gambler*, the provocative work featured a severed cow’s head set in one section of a large, subdivided glass enclosure, an ominous electrocution device hung above its head. In the second section Hirst placed a minimal white box filled with maggots which metamorphosed into flies over the duration of the exhibition, passing through small holes to reach the cow’s head on the other side upon which they would feed, lay their eggs, and – inevitably – die. Visceral and brutally confrontational, in staging the entire life cycle of a fly *A Thousand Years* brilliantly crystallised the horror of our own mortality, and the brevity of existence.

“There has only ever been one idea, and it’s the fear of death; art is about the fear of death.” —Damien Hirst

As Hirst continued to develop these themes, he turned increasingly to butterflies as a way of

drawing tighter conceptual connections between death and beauty – identifying the ways in which we put faith in the discourses of science, religion, and art as a means of trying to evade the ephemerality of both. Elegiac meditations on mortality and the fragility of life and beauty, his *Kaleidoscope* series emphasised the symbolic meanings that we attribute to these creatures and the extent to which the ‘symbol exists apart from the real thing.’ⁱⁱ

Hirst’s interest in the intersections of art and science are well documented and long-standing, the artist having always ‘claimed the same privilege for art that science has taken for granted since the 17th century – to pin the natural world to a table, to dissect and examine it.’ⁱⁱⁱ Lending itself naturally to the serial approach practiced by the artist and drawing conceptual connections with both Hirst’s *Natural History* series and his cabinet works, Victorian lepidoptery and entomology would become an important touchstone for Hirst. Combining a pseudo-scientific interest in order, rationality, and modes of classification with an emphasis on visual display, these fascinating objects imposed human order onto nature’s patterns, invoking a sense of divine order as much as the rationalising power of science.



Weevil Specimens, Natural History Museum, London. Image: © Natural History Museum, London / Bridgeman Images

While Hirst’s cabinets are clinical, ordered and precise, the *Kaleidoscope* and *Entomology* works

‘suspend the capacities of visual-sensory resolution’, their repeating patterns and fractured symmetry drawing viewers instead into the territory of the Sublime.^{iv} In the same way, while the butterfly works seem to speak more straightforwardly to ideas about beauty and fragility, the *Entomology Paintings* are more challenging with their incorporation of more abject material. Tapping into our primal fears, spiders, beetles, and insects provoke visceral reactions in us, a sensation that Hirst exploits to push us to confront the paradoxical nature of our existence and the fact the death is always embedded in life.

If, as Hirst suggests, ‘science offers us immortality and religion offers us the afterlife’, art opens up a space in between the two. Tellingly, the titles of the *Entomology Paintings* are taken from phases and characters in Dante Alighieri’s apocalyptic vision of the afterlife, *La Commedia*, *Briareus* referring to one of the hundred handed, fifty-headed Hekantonkheires or ‘storm giants’ who sit outside the Circle of Treachery as described in the *Inferno*. Filled with all manner of insects, worms, and wasps, *La Commedia* takes us down into the darkest depths of the afterlife in order to reframe questions about faith, sin, and the foibles of human nature, much like the sprawling, monstrous scenes animating *The Last Judgement* by Hieronymus Bosch.

Painstakingly beautiful, while *Briareus* descends through the abject underworlds of Bosch and Dante, it also returns unharmed, the insect carapaces maintaining their startling iridescence and form even in death. If, as Hirst has suggested, ‘science offers us immortality and religion offers us the afterlife’, *Briareus* shows us a middle path; even as we confront our mortality, we can still see the irreducible, ‘optimistic beauty’ of life.



Hieronymus Bosch, *The Last Judgement*, Akademie der Bildenden Künste, Vienna, Austria. Image: Bridgeman Images

Collector's Digest

- Coming to prominence in the late 1980s as part of the group identified by collector and gallerist Charles Saatchi as a generation of ‘Young British Artists’, Damien Hirst is best known for his boundary-pushing sculptures of animals submerged in formaldehyde, and his sustained investigation of seriality, repetition, death and belief.
- Works from the Entomology series were first shown in Hirst’s Entomology Cabinets and

Paintings, Scalpel Blade Paintings and Colour Charts show at White Cube, Hong Kong, in 2013. *Briareus*, which was also included in this exhibition, measures over 3.5 metres tall.

- One of the most prolific artists of the generation, his works can be found across the globe in public collections such as Tate Gallery, London; San Diego Museum of Contemporary Art; Stedelijk Museum, Amsterdam; Museum of Modern Art, New York; Century Museum of Contemporary Art, Kanazawa; among various others.

ⁱ Michael Bracewell, 'A Glimpse of the Intimate', *Entomology Cabinets and Entomology Paintings, Scalpel Blade Paintings, Pie Charts and Colour Charts* (exh. cat.), Hong Kong, 2013, p. 5.

ⁱⁱ Damien Hirst, quoted in Damien Hirst, *I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now*, London, 2005, p. 118.

ⁱⁱⁱ Jonathan Jones, 'Damien Hirst flutters around the cosmos on butterfly wings', *The Guardian*, 19 September 2019, [online](#).

^{iv} Michael Bracewell, 'A Glimpse of the Intimate', in *Entomology Cabinets and Entomology Paintings, Scalpel Blade Paintings, Pie Charts and Colour Charts* (exh. cat.), Hong Kong, 2013, p. 5.

來源

現藏者於2012年直接購自藝術家本人

出版

Entomology Cabinets and Paintings, Scalpel Blade Paintings and Colour Charts, exh cat., White Cube, Hong Kong, 2013, pp. 7, 36, 142, (illustrated, p. 37; detail illustrated, pp. 6, 34-35)

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London Auction / 2 March 2023 / 5pm GMT



重要私人收藏

19

霍華德·霍奇金

《夏雨》

款識：Summer Rain Howard Hodgkin 2002-2013（畫背）

油彩 木

108 x 133.4 公分 (42 1/2 x 52 1/2 英吋)

2002-2013年作

估價

£500,000 — 700,000 鎊

瀏覽拍品



“Every painting is its own self-sufficient world to be experienced as we would experience a foreign place travelled to for the first time: radiant, uncanny alien.”
—Andrew Graham-Dixon



Howard Hodgkin in his London studio. Image: David Levene/Guardian/eyevine

Juxtaposing sweeping, gestural arcs of vivid paint with shorter, rapid brushstrokes, *Summer Rain* is an unusually large-scaled work of startling vitality and verve by renowned British artist Howard Hodgkin. Executed in 2002, it is a masterful, mature expression of the artist’s lifelong commitment to colour and the emotive power of painterly gesture, its dazzling juxtapositions of rich forest greens and sunny yellows highly evocative of the warm seasonal showers suggested by its title. Deftly combining abstract and more descriptive elements, *Summer Rain* showcases Hodgkin’s skill at balancing a sense of the shifting light and atmosphere observed in the natural world with the expression of inner, emotional landscapes – memories and sensations sedimented over time and drawn out in Hodgkin’s slowly gestated paintings. As the artist himself would famously describe: ‘I am a representational painter, but not a painter of appearances. I paint representational pictures of emotional states.’ⁱ

While the heightened sense of pattern, and bold, bright palette typically associated with Hodgkin often aligns discussions of his work to the formal simplicity of Henri Matisse - the organic form in

the centre here especially recalling the floating forms of Matisse’s late cut outs - in these more complex exchanges between colour, memory, and sensation, these mature works also evoke the tropical warmth and exoticism of Paul Gauguin’s Tahitian landscapes.



Paul Gauguin, *Tahitian Landscape*, 1891, Minneapolis Institute of Arts. Image: Minneapolis Institute of Arts, The Julius C. Eliel Memorial Fund, 49.10

Palm Reading

Rendered in four, thick and confident sweeps of green, connected by a vertical passage edged in darker browns and luminous touches of white, the central motif of the work is immediately legible as a resplendent palm, one long green frond curving elegantly over the picture’s edge. A recurring form in the artist’s pictorial vocabulary, the palm relates both to the physical landscape of the more exotic places that the artist visited in his lifetime and a condensed symbol of the desire to travel and explore itself. While the palm tree motif would recur across painted works whose titles referenced far-flung destinations such as India or Tangiers, in the 1990s Hodgkin’s simplified this visual language further, producing a series of prints featuring the motif. As Hodgkin explained,

this lively but simple motif had been suggested to the artist by the memory of travel posters that he had seen in the Paris metro in the 1950s, successfully glamourising the notion of visiting these remote, tropical places that would eventually lead the artist away on his own adventures.



Left: Travel Poster, Air France - 'Marseilles Iles Baleares Alger en 5 Heures', 1934. Image: Sam Kovak / Alamy Stock Photo Right: Howard Hodgkin, *Indian Tree*, 1991, Hiscox Collection, London. Image: © Alan Cristea Gallery, London / Bridgeman Images, Artwork: © Howard Hodgkin. All rights reserved, DACS 2023

A Passage to India

First falling in love with the idea of India as a schoolboy, he eventually visited the South Asian country in 1964 where he was immediately captivated by its intense heat and colour—finally having found the ‘somewhere else’ for which he realised he had been yearning.ⁱⁱ Returning annually, Hodgkin soaked up the sights and smells that he found there, amassing a deep storehouse of recollections and sensations that he would draw on back in his studio in England. The ‘product of sustained deliberation’, his paintings were typically gestated slowly – sometimes over a period of years – accruing layers of paint and memory working together so that ‘means, medium, and memory are all in synergy.’ⁱⁱⁱ

‘Out of the airport, wonderful air, bright sunshine and completely flat land to the horizon. Straight out of the edges of the plain came silhouettes of hills. Then the upward ascent of thirteen numbered hairpin bends through valleys filled with betel trees, blue gum, and as we went higher still, tea. Brilliant technicolour light and then

soft hill after soft hill with contour line terracing...’—Howard Hodgkin

As critic Andrew Graham-Dixon has described, while the references to travel and a multitude of different locations do, on one level document the painter’s movements, they do so ‘only imprecisely’. Instead, these dazzling, chromatically saturated works propose that ‘every painting is its own self-sufficient world to be experienced as we would experience a foreign place travelled to for the first time: radiant, uncanny alien.’^{iv} Hodgkin’s bright, fresh palette reflects this, employing ‘colours as seen by someone who approaches the world with the attitude of the one travelling, who sees it unveiled and undimmed.’ Fittingly, *Summer Rain* featured prominently in the 2017 exhibition *Painting India*, organised by The Hepworth Wakefield in collaboration with Hodgkin before his passing. Highlighting the profound impact of the country on his career and the deep sensitivity to colour that he developed, the exhibition presented a unique celebration of Hodgkin’s relationship to India, encapsulated by *Summer Rain* itself.

Video: https://www.youtube.com/watch?v=LmfJnqsP_Y&embeds_euri=https%3A%2F%2Fhepworthwakefield.org%2F&feature=emb_imp_woy

Howard Hodgkin: *Painting India* at The Hepworth Wakefield, 2017.

Painting Beyond the Frame

Blurring distinctions between the painting and the world beyond, after 1970 Hodgkin adopted wooden supports in the place of traditional canvas, as is evident in the present work. This practice allowed him to paint beyond the picture’s edge, confounding conventional notions of pictorial space and depth and allowing the composition to spill ‘outwards, towards the sublime, before being curtailed at the last minute, confined within an outer barrier of brushstrokes.’^v The brighter band of yellow framing the outermost edges of the work here creates an illusionistic sense of depth, at once drawing attention to the painting as an object in its own right, and playing with art historical notions of painting as windows into other worlds. Working in close dialogue with Hodgkin’s affective use of colour, these mature works place viewers ‘in an environment of heightened physical, imaginative, and affective sensitivity.’^{vi}

Executed just after Hodgkin’s 2001 solo exhibition at The Dulwich Picture Gallery, *Summer Rain* is a beautiful example of the artist’s mature work, a period of consolidation and expansion following the deepening critical acclaim that he experienced during the ‘80s and ‘90s. Selected to represent Great Britain at La Biennale di Venezia in 1984 and the winner of the prestigious Turner Prize the following year, by 1994 he was honoured with a knighthood in recognition of his contribution as one of the leading artists of his generation. On a technical level, Hodgkin’s fortuitous discovery of the quick-drying agent Liquin in 1976 would radically push his practice forward, hitting upon ‘a

medium that suited me absolutely [and] changed my life, as an artist, totally.^{vii} Today, this same quick-drying agent is used by young British artist Jadé Fadojutimi, whose exquisite and vibrantly hued compositions similarly shift between abstract and more figurative elements as they build complex emotional landscapes. Transforming memory into painterly mark in the chromatically brilliant and gestural surfaces of her works, Fadojutimi's work shares Hodgkin's deep appreciation for colour and continues to push the limits of this language into the 21st century.

Collector's Digest

- A towering figure of late 20th century painting, Howard Hodgkin's chromatically brilliant and gestural abstractions have pushed the boundaries of his chosen medium into radical, new territory.
- A stunning example of his mature work, *Summer Rain* was included in a solo exhibition focused on his ongoing dialogue with India and its impact on his work at The Hepworth Wakefield in 2017. It was also included in the artist's first solo show in Paris, hosted by Gagosian Gallery in 2014.
- Recently, Hodgkin has been the subject of solo exhibitions at Hazlitt Holland-Hibbert, London (2020); Galerie Andres Thalmann, Zürich (2019); National Portrait Gallery, London (2017); among others. His current exhibition, *Howard Hodgkin: The Artists He Painted*, runs until March 11 at Vardaxoglou Gallery, London.
- Examples of his work are included in the permanent collections of the Museum of Modern Art, New York; Louisiana Museum, Humlebæk; National Gallery of Australia, Canberra; and Museu de Arte Contemporanea de São Paulo; among various others.

ⁱ Howard Hodgkin, quoted in Enrique Juncosa, ed., *Writers on Howard Hodgkin*, London, 2006, p. 104.

ⁱⁱ Howard Hodgkin, quoted in Anna McNay, 'Howard Hodgkin: Painting India', *Studio International*, 10 July 2017, [online](#).

ⁱⁱⁱ Nicholas Hatfull, 'Recollected Works - Howard Hodgkin: Memories - reviewed', *Apollo*, 16 October 2020, [online](#).

^{iv} Andrew Graham-Dixon, *Howard Hodgkin*, London, 1994, pp. 103-104.

^v Anna McNay, 'Howard Hodgkin: Painting India', *Studio International*, 10 July 2017, [online](#).

^{vi} Richard Morphet, 'Paradox & Plenitude', in *Howard Hodgkin: Paintings 1992 - 2007* (exh. cat.), New Haven, 2007, p. 19.

^{vii} Howard Hodgkin, quoted in Alan Woods, 'Where Silence Becomes Objects', *Transcript*, Vol. 3. Issue 2, 1998, [online](#).

來源

紐約高古軒畫廊
現藏者購自上述來源

過往展覽

Paris, Gagosian Gallery, *Howard Hodgkin*, 13 June - 22 August 2014, pp. 38, 110 (illustrated, p. 39; illustrated in the artist's studio, p. 99)
The Hepworth Wakefield, *Howard Hodgkin: Painting India*, 1 July - 8 October 2017, pl. 24, p. 90 (illustrated, p. 55)

出版

Jonathan Jones, 'Howard Hodgkin: 'Once I stop painting, they should start measuring my coffin'', *The Guardian*, 27 March 2014 (illustrated in the artist's studio, online)

20th Century & Contemporary Art Evening Sale

London Auction / 2 March 2023 / 5pm GMT



重要美國私人收藏

20

尚·杜布菲

《隨機站點與三位人物》

款識：J.D. '82（中下方）

壓克力 紙本拼貼 紙本 裱於畫布

134 x 100 公分 (52 3/4 x 39 3/8 英吋)

1982年7月3日作

估價

£500,000 — 700,000 ₤

瀏覽拍品



“I believe that in all my works I have been concerned with representing what makes up our thoughts – to represent not the objective world, but what it becomes in our thoughts.” —Jean Dubuffet

Hovering against a tangled surface of staccato lines in primary-coloured acrylic paint, three strange, simply rendered figures animate this late work from French post-war master Jean Dubuffet. Despite certain playful idiosyncrasies, these characters are non-specific, moving away from physical referents as they venture into more psychological territory. In Dubuffet’s own words, the works depict ‘nothing more than a notion of a place, with no specificity whatsoever. The human figures have no specificity either. They are rather ideas of figures inhabiting ideas of site.’ⁱ

This quality of indeterminacy or equivalence would come to preoccupy Dubuffet more and more in the highly productive final years of his life, coming to fruition in works such as *Site aléatoire avec 3 Personnages* where the boundaries between abstraction, figuration, and urban cityscape became increasingly blurred and fluid. Closely related to other small cycles from this period such as the *Partitions*, *Sites aux figures*, and *Psycho-sites*, the present collaged work belongs to Dubuffet’s *Sites aléatoires* - or ‘Random Sites’ - series, which the artist first embarked on in 1982. While closely connected to certain thematic and stylistic elements established at the outset of Dubuffet’s radically experimental career, these turbulent psychological landscapes also anticipate the last, great pictorial experiments developed across the artist’s final *Mires* and *Non-lieux* series. First exhibited in the French Pavilion of XLI La Biennale di Venezia in 1984, just one year before Dubuffet’s death, monumental works such as *Le cours des choses* are closely related to the present work, developing the more complete dissolution of both pictorial space and the figure that we see Dubuffet experimenting with here.



Jean Dubuffet, *Le cours des choses - Mires G 174 (The Course of Things)*, 1983, Musée National d'Art Moderne - Centre Pompidou, Paris. Artwork: © ADAGP, Paris and DACS, London 2023

City Sites

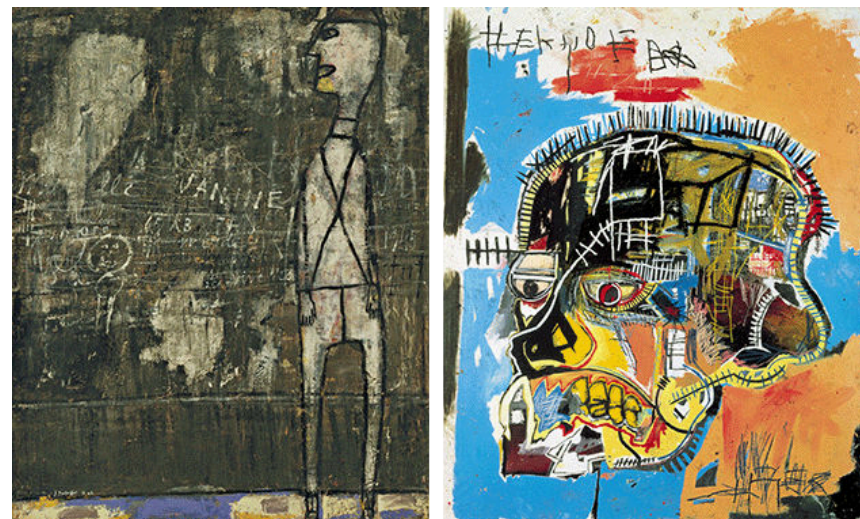
“My desire is to make the site evoked by the picture something phantasmagoric; and that can be achieved only by jumbling together more or less veristic elements with interventions of arbitrary character aiming at unreality. I want my street to be crazy, my broad avenues, shops and buildings to join in a crazy dance, and that is why I deform and denature their contours and colours.” —Jean Dubuffet

Drawing on the energy and noisy vitality of his *Paris Cirque* and *Hourloupe* works, *Site aléatoire avec 3 Personnages* and the broader series to which it belongs returns the artist to what is arguably his most consistent themes - the figure in urban space and the city as a site of psychological intensity. In their flattened, simplified forms and heavy outlines, the three characters in the present work reference the artist’s earliest paintings, their shallow pictorial space and densely overworked surface recording Dubuffet’s long-standing desire to ‘represent things as we think them rather than as we see them’.ⁱⁱ However, while early works such as *Apartment Houses* are anchored in the physical reality of Paris itself, these later works masterfully blend figuration and abstraction, the frenetic city and the mind, creating complex inner landscapes.



Jean Dubuffet, *Façades d'immeubles*, Paris, 1946, The Museum of Modern Art, New York. Image: © The Museum of Modern Art, New York/Scala, Florence, Artwork: © ADAGP, Paris and DACS, London 2023

Alongside his deep fascination with the city as a unique site of psychological intensity, its material reality also fascinated Dubuffet, the scumbled textures and palimpsest properties of its graffitied walls presenting themselves to the artist as 'poignant surfaces, their dense scars and inscriptions bearing witness to the past and present lives of the city.'ⁱⁱⁱ Discussing the late *Mires* series, Charlotte Flint has directly connected their thick, lattice of overlaid lines to Dubuffet's early interest in graffiti forms, establishing a thread of continuity across over 40 years that was picked up and developed by a new generation of artists including Rashid Johnson and the prodigious Jean-Michel Basquiat.



Left: Jean Dubuffet, *Mur aux inscriptions (Wall with Inscriptions)*, April 1945, The Museum of Modern Art, New York. Image: © The Museum of Modern Art, New York/Scala, Florence, Artwork: © ADAGP, Paris and DACS, London 2023 Right: Jean-Michel Basquiat, *Untitled*, 1981, The Broad, Los Angeles. Image: ADAGP Images, Paris / Scala, Florence, Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2023

As well as the rich proliferation of gestural marks activating the surface of *Site aléatoire avec 3 Personnages*, the collaged elements of the piece incorporate a further reference to the textures and built-up qualities associated with the walls of the city. After an extended period in the South of France, Dubuffet's return to a rapidly urbanising Paris in 1961 redoubled his enthusiasm for these earlier areas of inquiry, allowing him to refocus the 'lifelong oscillation between the body and the landscape, between figuration and abstraction' fully realised in his late work.^{iv}

"I should decide whether or not there is a reality, I doubt the validity of both the notion of reality and the notion of existing." —Jean Dubuffet

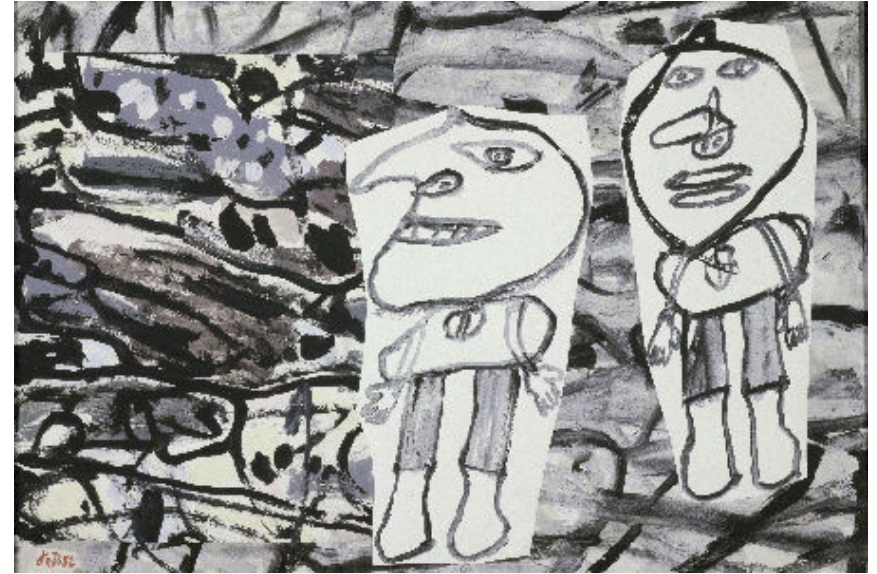
Wildly inventive and radically experimental from the outset, as Christine Burger has suggested, 'the final decade of Dubuffet's career was exceptionally productive, with groups of work succeeding one another at regular intervals.'^v With confidence and directness, Dubuffet further reduced his simplified figures into the webs of bold and energetic colour, vividly realised in the present work. Doing away with physical realities and dissolving the distinctions between figure and site, *Site aléatoire avec 3 Personnages* carries an echo of Dubuffet's own, self-diagnosed

'ontological anxiety' and his musings that, perhaps, 'we live in a world invented by ourselves. Or might it not even be a world invented by others who have insidiously introduced it into our heads.'^{vi}

Works from the series are held in permanent collections worldwide, including the Museum of Modern Art, New York; the Centre Pompidou, Paris; and the Fondation Dubuffet, Paris. A similar work from this series was recently exhibited at the 2020-2021 retrospective *Dubuffet, un barbare en Europe* at the Musée d'ethnographie de Genève, Switzerland.



Jean Dubuffet, *Site Aléatoire avec 6 Personnages*, 1982, The Museum of Modern Art, New York. Image: © The Museum of Modern Art, New York/Scala, Florence, Artwork: © ADAGP, Paris and DACS, London 2023



Jean Dubuffet, *Site et passants (Site aléatoire F125)*, 1982, Musée d'Unterlinden, Colmar, Alsace. Image: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / image Centre Pompidou, MNAM-CCI, Artwork: © ADAGP, Paris and DACS, London 2023



Jean Dubuffet, *Site avec 2 Personnage (Site aléatoire F77)*, 1982, LaM Lille métropole musée d'art moderne d'art contemporain et d'art brut, Villeneuve-d'Ascq. Image: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / image Centre Pompidou, MNAM-CCI, Artwork: © ADAGP, Paris and DACS, London 2023



Jean Dubuffet, *Site avec 4 Personnage (Site aléatoire F48)*, 1982, Musée des beaux-arts de Calais, Calais

Collector's Digest

- With recent major retrospectives held at the Fondation Beyeler, Basel in 2016 and the Barbican Centre, London in 2021, Jean Dubuffet's work continues to attract significant critical attention and remains foundational to art-historical discussions of Post-War and contemporary art.
- Examples of his work reside in major institutions around the world including The Museum of Modern Art in New York, Tate Modern in London, and the Musée National d'art moderne – Centre Pompidou in Paris.
- Developing the concept of *Art Brut* in the 1940s, Dubuffet turned to the production of those operating outside of the narrow definitions of the *Beaux Arts* tradition including work made by prisoners, children, so-called 'primitive' artists, and the mentally ill in his search for a richer, more expressive model for artmaking. Radically decentering certain dominant art-historical narratives, Dubuffet pioneered more contemporary approaches to both the production and discussion of painting in the West.
- Works from the series are held in permanent collections worldwide, including the Museum of Modern Art, New York; the Centre Pompidou, Paris; and the Fondation Dubuffet, Paris.

ⁱ Jean Dubuffet, quoted in, Camille Houze, 'The Swallow and the Dagger', *Brutal Beauty* (exh. cat.), London, 2021, p. 247.

ⁱⁱ Valérie Da Costa and Fabrice Hergot, *Jean Dubuffet: Works, Writings and Interviews*, Barcelona, 2006, p. 91.

ⁱⁱⁱ Eleanor Nairne, 'Matter and Memory', in *Brutal Beauty* (exh. cat.), London, 2021, p. 11.

^{iv} Charlotte Flint, 'Non-Place', in *Brutal Beauty* (exh. cat.), London, 2021, p. 235.

^v Christine Burger, in Raphael Bouvier, *Jean Dubuffet: Metamorphoses of Landscape*, Basel, 2016, p. 194.

^{vi} Jean Dubuffet, quoted in Camille Houze, 'The Swallow and the Dagger', *Brutal Beauty* (exh. cat.), London, 2021, p. 247.

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紐約佩斯畫廊

新澤西州私人收藏（1984年購自上述來源）

現藏者繼承自上述來源

出版

Max Loreau, ed., *catalogue des travaux de Jean Dubuffet: fascicule XXXV: Sites aléatoires*, Paris, 1986, no. 87, pp. 51, 95-96 (illustrated)




21

班克斯

《美好家園》

油彩 現成畫布 裱於藝術家畫框
80 x 110 公分 (31 1/2 x 43 1/4 英吋)
2006 年作

估價
£1,500,000 — 2,500,000 

[瀏覽拍品](#)



“If you want to survive as a graffiti writer, when you go indoors your only option is to carry on painting over things that don't belong to you there either.” —Banksy

No stranger to staging interventions in public space and sparking debates about its uses and abuses, in 2009 Banksy took this practice indoors for the landmark exhibition *Banksy vs The Bristol Museum*. Taking over the historical building and its collection, Banksy transformed the space into ‘a menagerie of Unnatural History’, disrupting the curatorial logic of the museum as a way of provoking a conversation around who decides which objects belong in museums and why. Alongside larger installations and sculptural pieces ‘adjusted’ in characteristic Banksy fashion, the exhibition took advantage of its location to place objects from the collection into direct dialogue with examples of Banksy’s *Vandalised Oils* series, radically extending the underlying premise of this body of work as a witty challenge to the art historical canon and the broader cultural assumptions that it maintains. Loaned by the current owner to the Moca Museum in Barcelona, *Home Sweet Home* has also been included in some of Banksy’s most notorious exhibitions including his Los Angeles debut, *Barely Legal* and *Banksy vs the Bristol Museum*.

Video: <https://www.youtube.com/watch?v=IRai9x8aD3A>

Banksy vs Bristol Museum, 2009

Graffiti to Gallery and Back Again

Littered with stencilled CCTV cameras, rubbish, burnt-out cars, and military helicopters, the broader group of *Vandalised Paintings* to which the present work belongs made their first appearance alongside some 200 live rats in a disused commercial space in London’s affluent Notting Hill in Banksy’s *Crude Oils* exhibition. In their own way, these works are highly representative of our contemporary landscape, *Home Sweet Home* in particular highlighting the gap between certain assumed truths about England and Englishness and the lived realities of environmental damage and the engineering of ‘hostile environments’. A phrase commonly seen embroidered and framed on the walls of our grandparent’s homes and associated with a twee brand of Englishness that reinforces the structures of the home and family in the bourgeois imagination, the words themselves express a sense of pride and gratitude in the order and security of our domestic space.

“The vandalised paintings reflect life as it is now. We don't live in a world like Constable's Haywain anymore and, if you do, there is probably a travellers' camp on the other side of the hill. The real damage done to our environment is not done by graffiti writers and drunken teenagers, but by big business... exactly the people who put gold-framed pictures of landscapes on their walls and try to tell the rest of us how

to behave.”ⁱ —Banksy

Set within a heavy gilt frame evoking museum walls and Old Master paintings, the work is composed of an appropriated canvas featuring a bucolic and typically English landscape complete with a chocolate box cottage and a lilted stone bridge over a gently running stream in a manner that directly references John Constable’s *The Hay Wain* – a quintessential image of both England and Englishness as it exists in popular imagination. Brightly coloured and richly detailed, the work has something of a Disney idealism to it, further emphasising the gap between fantasy and reality in definitions of England or ‘Home’ today. Unlike some of the *Vandalised Oils* in which the subversive message is spraypainted over the canvas with the aid of a stencil, *Home Sweet Home* is a rare example of Banksy’s hand-painted additions, comparable to its sister painting, *Exit Through the Gift Shop*, which was installed alongside the present work in the *Banksy vs Bristol* exhibition.



John Constable, *The Hay Wain*, 1821, The National Gallery, London. Image: © The National Gallery, London/Scala, Florence

In its clever combination of humour, appropriation, and the pointed conflation of so-called high and low art forms, *Home Sweet Home* follows in the disruptive mode of Situationist artists such as Asger Jorn. Appropriating reproductions of well-known paintings and the canvases of amateur

artists, Jorn applied thick, gestural marks and compositional additions, altering the meaning communicated by the original work in the process. Following Jorn, Banksy's recontextualisation of these original canvases serves to emphasise that 'the meaning of old-fashioned paintings had not yet been exhausted but could be renewed by means of new and unexpected pictorial inserts.'



Asger Jorn, *Hirschbrunft im Wilden Kaiser* (*Deer in Heat in the Wilder Kaiser*), 1960 Nationalgalerie - Staatliche Museen, Berlin. Image: Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin, Artwork: © Donation Jorn, Silkeborg/ DACS 2023

Borrowing the vocabulary of middle class, middle England to identify the hypocrisy involved in promoting a discourse of England as a 'green and pleasant land' while allowing profit-seeking enterprises to simultaneously dismantle that landscape, the work is a product of what Gianni Mercurio has described as Banksy's mode of 'brandalism': 'a rebellion against the great corporations that manage our lives, our forms of consumption, even the space in which we live, through choices that are exclusively aimed at making profit.'ⁱⁱⁱ

Finding innovative ways to translate a graffiti sensibility onto canvas, the defaced oil paintings represent a significant moment in the development of Banksy's practice, and of the scope of his institutional critique. They also shine a light on our definitions of the notion of vandalism itself.

Typically defined as a negative and anti-social act, 'vandalism' is the catch-all term used to describe the work of graffiti artists and used to punish offenders by law. Embracing these definitions, Banksy's *Home Sweet Home* extends the guerrilla tactics that he honed as a street artist, speaking truth to power and asking pointed and pertinent questions about the distinctions between preservation and vandalism, and who, ultimately polices such distinctions.

Collector's Digest

- Coming out of a generation of urban counterculture centred in Bristol in the late 1980s and 90s, Banksy is one of the leading and most provocative street artists of his generation. His stencils are amongst the most instantly recognisable and defining images of contemporary British art, and Banksy was recently voted the nation's favourite artist in 2019.
- The present work connects Banksy's earliest site-specific stencilled works with his later series of 'vandalised paintings' first presented at his 2005 *Crude Oils* exhibition in London, highlighting the evolution of his practice and the scope of his social critique.
- The vandalised paintings represent some of Banksy's most popular works, achieving some of the highest prices for the artist at auction.

ⁱ Banksy, quoted on Chanel 4 News, 13 October 2005

ⁱⁱ Gianni Mercurio, 'I Dissent, Therefore I am', in Gianni Mercurio, *A Visual Protest: The Art of Banksy*, London, 2020, p. 13.

ⁱⁱⁱ Gianni Mercurio, 'I Dissent, Therefore I am', in Gianni Mercurio, *A Visual Protest: The Art of Banksy*, London, 2020, p. 13.

來源

現藏者直接購自藝術家本人

過往展覽

Los Angeles, *Barely Legal*, 15 - 17 September 2006

Bristol Museum & Art Gallery, *Banksy vs. Bristol Museum*, 13 June - 31 August 2009

Barcelona, Moco Museum (on loan)

出版

Antoni Ribas Tur, 'Moco, the museum for celebrity artists, opens in Barcelona', *Ara*, 16 October 2021 (illustrated, online)

20th Century & Contemporary Art Evening Sale

London Auction / 2 March 2023 / 5pm GMT



重要私人收藏

22

安塞姆·基弗

《禾哈拉》

油彩 壓克力 乳液 蠟膠 畫布 (共三組)

每組：380 x 190 x 5.5 公分 (149 5/8 x 74 3/4 x 2 1/8 英吋)

整體：380 x 570 x 5.5 公分 (149 5/8 x 224 3/8 x 2 1/8 英吋)

2016年作

估價

£700,000 — 1,000,000 鎊

瀏覽拍品



“All stories of heaven begin on earth.” —Anselm Kiefer

Monumental in both scale and the historical scope of its subject, *Walhalla* is a work of breathtaking ambition and focus from one of the most significant artists working today. Engaging directly with myth, memory, and the question of German post-war consciousness, the present work is a masterful expression of the innovative and philosophical dimensions of Kiefer’s practice, and of the central key themes that anchor an oeuvre that is ‘neither linear nor progressive in its development, but cyclical and reflective, mirroring the artist’s view of life and history.’ⁱ Included in Kiefer’s immersive and deeply affecting 2016 exhibition with White Cube in London that shared the title of the present work, *Walhalla* draws on Norse mythology in order to explore the sweeping cycles of history and the forces of creation and destruction that have shaped it, collapsing ancient myth and the trauma of the 20th century to confront the cultural amnesia and denial that characterised Germany’s post-war years.

The Path to Walhalla

Titled after the old Norse ‘Valhǫll’, *Walhalla* invokes the mythical ‘Hall of the Slain’ a majestic golden hall in Asgard where legendary heroes and warriors who died gloriously in battle would pass the afterlife under the care of Odin in preparation for Ragnarök – the series of cataclysmic events from which the world would be reborn, cleansed and fertile once more. Under Kiefer’s treatment, the ancient mythic narrative frames a more contemporary tale of battle and sacrifice, the wide expanse of scarred and burnt-out cornfields here speaking powerfully to the devastation and destruction caused by wide-spread bombing during World War II. Devoid of living human presence, ethereal columns of smoke rise from the densely textured scrubbed land, their ghostly outlines forming cavernous, vaulted structures edged in gold that summon the Hall of the Slain described in the 13th century *Poetic Edda* into focus.

“Behold! Valhalla proudly shrouds Her towers in the ambient clouds: Five hundred portals grace the side, With forty more unfolding wide. Thro’ ev’ry gate in war array, With banners streaming to the day, Eighth hundred warriors passage find, When for martial deeds inclin’d.” —The Poetic Edda, Grímnismál

Recurring across this body of work, these ‘towers in the ambient clouds’ make their presence felt in *Walhalla* too, crumbling sentinels looking out across this eternal battlefield, as if watching for Valkyries returning with the souls of fallen warriors. The inclusion of these striking, architectural elements draws the mythic place of Valhalla into direct communication with Kiefer’s broader artistic project, sifting through ‘the debris of history’ and recording ‘an attempt to connect with the

beginning or the end, with a deep and lost memory between here and there.’ⁱⁱ Connecting heaven and earth, the towers also have their own real-world correlates, including the stacked concrete forms of Kiefer’s 2004 site-specific installation *The Seven Heavenly Palaces* at the Hangar Biocca in Milan, and the astonishing scale of the project undertaken by the artist in the grounds of his then studio home in Barjac, Southern France.

Video: https://www.youtube.com/watch?v=Xfb9_gfL9mo&t=2s

‘Behind the Scenes: Anselm Kiefer’s Studio in Barjac’

Back to the Land

Historically an agricultural nation, the concept of the land has traditionally been closely bound with questions of German identity and consciousness. Well-represented in art historical terms by a long tradition of landscape painting that reached its most sublime expression within the contexts of German Romanticism and the paintings of Caspar David Friedrich, the close bonds between German culture and the land were appropriated by the Nazis as the ‘embodiment of the German vision’. As curator Kathleen Soriano details, the nationalist ‘cult of German land – *Blut und Boden* (Blood and Soil) – echoed Hitler’s belief that “true Germans” came from the soil, from those who worked the land’ and Nazi propaganda counterpointed ideas of urban degeneration with a bucolic, rural ideal as an important tool in the promotion of their nationalist ideology.



Caspar David Friedrich, *Ruins in the Riesengebirge*, 1830-34, Stadtmuseum, Greifswald. Image: Bildarchiv Steffens / Bridgeman Images

Kiefer's early paintings featuring expanses of ploughed and seemingly barren fields certainly draw on this cultural inheritance and the weight of its history, something that the artist radically expanded in his 1981 painting *Magarethe*, his first work to incorporate straw as a raw material. Incorporating a range of materials including oil, acrylic, and shellac, *Walhalla* also speaks poetically to the accretions of history and its transformative potential, while emphasising the space of the painting as a gateway between mythic and historical worlds. Visually recalling the low horizon line and recessed vanishing point of Vincent van Gogh's last canvases the rough path leads our eye deep into this dramatic scene 'thick with memory, physically encrusted with the debris of history's destructions.'ⁱⁱⁱ

While this work clearly develops Kiefer's abiding interest in cultural memory and the cycles of death and rebirth, his focus on the deep connections forged historically between German identity and concept of Valhalla draws myth and modernity into a more direct relationship. Although not as explicit in its imagery as his highly controversial *Besetzung (Occupations)* series, the body of *Walhalla* works established a similar set of provocative juxtapositions between German cultural heritage, identity, and the legacy of the Nazism. The Valhalla myth was itself deeply rooted in Germanic culture, famously reimagined in composer Richard Wagner's monumental *Ring Cycle*.

Blending Norse myth with the German medieval epic *Nibelungenlied* in Wagner's retelling, Valhalla is recast within the German landscape, its story repurposed in an unsurpassed celebration of German cultural heritage. A problematic figure in his own time for his more extreme exaltation of German nationalism, composer Richard Wagner's work was enthusiastically adopted by the Third Reich, a connection that Kiefer develops in relation to another, real-world Walhalla.



Left: Max Brückner, *Walhalla*, 1896, backdrop for scenic design of Ring of Nibelungs by Richard Wagner, Richard Wagner Museum, Bayreuth. Image: © NPL - DeA Picture Library / Bridgeman Images Right: Walhalla memorial, Donaustauf, Germany. Image: dpa picture alliance / Alamy Stock Photo

Set high on the hills above the Danube, the Walhalla is an imposing Neo-Classical building conceived in 1807 by Ludwig I of Bavaria, a memorial site honouring the great and good of German history. Where Odin's Hall of the Slain brought together great warriors and heroes, Ludwig lined Walhalla with sculptural busts of the politicians, scientists, monarchs, and artists who had made German identity what it was. Readily adopted as a site of pilgrimage for those extolling the virtues of National pride and advancement under the Third Reich, Kiefer's use of the Germanic 'Walhalla' in these works is heavily loaded with historical significance.

Transforming White Cube's Bermondsey space into its own Valhalla, upon entering the exhibition visitors were asked to pass through a haunting passageway of empty camp beds, their crumpled sheets invoking the absent bodies that had once occupied them. In dialogue with these installations littered with objects and all of the material detritus of a lost civilisation, the materially complex and textural surfaces of Kiefer's monumental paintings all speak powerfully to his keen sense historical consciousness. Turning back to the *Poetic Edda*, while clearly preoccupied with questions of death and destruction, at its heart the narrative is one of regeneration and rebirth. In the same fashion, although the landscape of *Walhalla* at first glance appears ravaged and desolate, in fact Kiefer's vision is more expansive. From out of the fire, death, and destruction, a new cycle can begin, as the beautifully rendered flowers emerging from the scrubbed earth in the foreground proudly attest to. Fascinated by the large, looping cycles of history and myth, *Walhalla* lends poetic

weight to Kiefer's assertion that 'When I have a ruin in front of me it is for me the beginning.'^{iv}

Collector's Digest

- A deeply intellectual artist, Anselm Kiefer's references and sources of inspiration span philosophy, poetry, theology and science. In this body of work, first exhibited at White Cube in London in 2016, the artist draws on the interweaving of myth and historical fact in shaping national identity.
- The subject of major international retrospectives at prestigious institutions including the Royal Academy of Arts in London, the Hirshhorn Museum and Sculpture Garden in Washington D.C., the Fondation Beyeler in Basel, and the Louisiana Museum of Modern Art in Humlebæk, he has most recently presented a new project in the Grand Palais Éphémère, Paris that continue his investigation into European cultural memory. Kiefer's career spans five decades and his work can be found in prestigious permanent collections including the Tate, London, the Solomon R. Guggenheim Museum, New York, and The Museum of Modern Art in New York.

ⁱ Kathleen Soriano, 'Building, Dwelling, Thinking', in *Anselm Kiefer*, (exh. cat.), Royal Academy of Arts, London, 2014, p. 21.

ⁱⁱ Anselm Kiefer, quoted in *Anselm Kiefer: Heaven and Earth* (exh. cat.), Fort Worth, 2005, p. 41.

ⁱⁱⁱ Simon Schama, *Civilisations*,

^{iv} Anselm Kiefer, quoted in Emily Spicer, 'Anselm Kiefer: Walhalla', *studio international*, 6 December 2017, [online](#).

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倫敦白立方畫廊

現藏者於2017年購自上述來源

過往展覽

London, White Cube, *Walhalla*, 23 November 2016 - 12 February 2017, pp. 189, 270 (installation view illustrated, pp. 180-181; partially illustrated, p. 188; detail illustrated, pp. 190-193)

20th Century & Contemporary Art Evening Sale

London Auction / 2 March 2023 / 5pm GMT



23

莎拉·鮑爾

《艾利洛》

款識：Sarah Ball 2020（畫背）

油彩 麻布

160 x 160 公分 (62 7/8 x 62 7/8 英吋)

2020年作

估價

£60,000 — 80,000 ±

瀏覽拍品



"I'm interested in all aspects of the human condition, including sexuality and gender, which are intrinsic to our identity." —Sarah Ball

Head drawn back and chin slightly upturned, Elliot looks down at us through red-rimmed glasses, the reflected light just glancing the lens surface. The sitter seems confident, self-assured, content to be in their own skin. Gossamer-light, the hair falls just short of the shoulders, stray threads of luminous blond catching the light. The cheeks, touched with the slightest pink blush are otherwise porcelain-smooth, luminous against the heavy black contour of the ribbon tied loosely under the sitter's chin. Tilted up at an angle, the broad brim of a golden yellow sunhat frames Elliot's pale face like the radiant halo of a medieval icon, and yet there is something in the portrait's crisp, psychological clarity that renders it at once timeless and utterly contemporary.

Executed in 2020, the meticulously rendered *Elliot* belongs to the Yorkshire-born artist Sarah Ball's ongoing series of portraits that play with notions of identity, sexuality, and gender. Influenced in part by the more fluid mode of gender expression expressed by musicians from her youth including David Bowie and Poly Styrene, Ball's precise portraits 'predominately read as androgynous or gender non-conforming', generating an ambiguity that confounds their apparent simplicity and complicates more passive interactions with her work.ⁱ As the artist explains, 'the manifestation of identity and the aesthetic choices we make' have always been a subject of fascination for her, and her portraits engage thoughtfully with the space between who we feel ourselves to be, and the way that self is made legible in the world.ⁱⁱ



Sarah Ball, 2020. Image: Courtesy Sarah Ball and Stephen Friedman Gallery, London

Life in Squares

As is typical of Ball's mesmerising portraits, the present work is titled after its sitter, Elliot, a recurring subject in Ball's work and one of the 'characters cast by the artist on the streets of Britain or found within social media's ubiquitous archive of faces.'ⁱⁱⁱ Indeed, closely cropped and set against a softly flattened, empty space, the square format employed by Ball here suggests the vernacular of studio photography, head and shoulder shots taken in photobooths, and even the rigid framing of the Instagram grid. While there is clearly something in Ball's thinking related to the ways in which the self is visualised, communicated, and circulated in our contemporary digital

culture, these more reactive queries are embedded in deeper, more probing questions about the nature of portraiture itself: what – and how – does portraiture ‘mean’?

At once a ‘memorial record and penetrating device’, portraiture in its most reductive definitions seeks to capture the physical likeness of a person and, in doing so, making something of the sitter’s inner essence more present.^{iv} Of course, this is nothing new, portraiture long having been employed as a tool of power where certain textiles, settings, and symbolically loaded objects were utilised to develop a specific narrative about the subject’s character and background. In the context of 16th century courtly portraiture, opulent, jewelled embellishment, rich velvet and silks, and detailed embroidery all communicated the wealth, power, and influence of their subject, while certain other details adopted more complex symbolism in their own historical contexts.



Nicholas Hillard, *Queen Elizabeth I (The Ermine Portrait)*, 1585, Hatfield House, Hertfordshire. Image: Bridgeman Images

In the Eye of the Beholder

‘I’m looking for empathy, and I’m looking at the gaze.’ —Sarah Ball

A student in Britain in the 1980s, Ball found herself confronted by certain pressures to reject portraiture in favour of the more conceptual approaches to artmaking that were then in the ascendency. Turning instead to illustration and graphic design she gradually honed the economic approach to form employed to such powerful effect in the arrangement of crisp, flattened, monochromatic shapes in the present work. Rather than cluttering her composition with symbolically loaded details, Ball’s paintings are radically reduced in order to better focus our attention on the ‘defining characteristics of [her subject’s] visual identities: a tattoo, a beauty spot, electric blue eyeshadow, a loose ringlet.’^v In this way her strikingly clear portraits capture both a physical likeness and something more essential. As the artist explains, while she might initially be drawn to small, aesthetic details in her subject’s presentation of themselves, her work focuses our attention beyond these visual markers, eliciting an empathetic response in their viewers in a manner that at once recalls the denuded settings favoured by Dutch and Flemish Old Masters and the cool psychological focus of Lucian Freud’s meticulous portraits.



Left: *Portrait of a Woman of the Hofer Family*, c. 1470, The National Gallery, London. Image: © The National Gallery, London/Scala, Florence Right: Lucian Freud, *Girl with a Kitten*, 1947, Tate Collection, London. Image and Artwork: © The Lucian Freud Archive. All Rights Reserved 2023 / Bridgeman Images

Unlike Freud however, Ball works primarily from found imagery - photographic portraits borrowed from historical archives documenting immigration and criminality, newspapers, and long scrolls on social media. Painting at a step removed from her sitters in this way, Ball endows her portraits with an air of detached anonymity which in turn encourages viewers to search a little deeper in their faces for these hidden narratives. In earlier bodies of work, this led to an interest in the historical practice of physiognomy - the so-called science of reading in the shape and features of a person's face certain invisible and incontrovertible truths about their character and morality. Reclaiming a collection of these historical records and working on a small scale, Ball raised pertinent questions about how we look and what we see when we do, or, what has been described in relation to Gerhard Richter's photorealist painting as 'the capacity to see better'. Like Richter's famous 1988 portrait of his daughter Betty which was painted from a 1977 photograph, *Elliot* demands to be seen. Not just gazed upon.



Gerhard Richter, *Betty*, 1977, 1988, The Metropolitan Museum of Art, New York. Image and Artwork: © Gerhard Richter 2023 (0039)

Collector's Digest

- Born in Yorkshire in 1965, Sarah Ball graduated from New Art College in the 1980s and completed an MFA at Bath Spa University in 2005. Her work has been exhibited at the Royal Academy, the Victoria & Albert Museum and Somerset House in London, and is included in renowned institutional collections, such as the British Museum, the Kunstmuseum Bonn and the Rachofsky House in Dallas. The artist currently lives and works in West Cornwall.
- Following the announcement of her representation by Stephen Friedman Gallery, Ball's first solo show with the gallery opened in January 2022 in London.
- A sister work featuring the same sitter was more recently on display at the Long Museum in Shanghai as part of their group exhibition *Being in the World*.

ⁱ Philomena Epps, 'Pure Subject', in *Sarah Ball*, (exh. cat.), London, 2022, p.7.

ⁱⁱ Sarah Ball, quoted in Chloë Asby, 'Self Examination: Face to Face with Painter Sarah Ball', *Elephant Magazine*, 27 January 2022, [online](#).

ⁱⁱⁱ Flavia Frigeri, 'Portraits as Encounter', *Sarah Ball*, (exh. cat.), London, 2022, p.31.

^{iv} Flavia Frigeri, 'Portraits as Encounter', *Sarah Ball*, (exh. cat.), London, 2022, p.31.

^v Chloë Asby, 'Self Examination: Face to Face with Painter Sarah Ball', *Elephant Magazine*, 27 January 2022, [online](#).

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現藏者購自上述來源

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Ginanne Brownell, 'Sarah Ball's Simple Portraits Hint at Complex Stories', *The New York Times*, 4 May 2021 (illustrated in the artist's studio, online)

Ayanna Dozier, 'Sarah Ball Connects with Strangers through Her Uncanny Portraits', *Artsy*, 17 June 2022 (illustrated, online)

Jonathan Horrocks, Tamsin Huxford and Gerrie van Noord, eds., *Sarah Ball*, London, 2022, p. 19 (illustrated)

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丹妮卡·倫迪

《營火》

款識：danica lundy 2017 'BONFIRE' (畫背)

油彩畫布

152.5 x 183 公分 (60 x 72 英吋)

2017年作

估價

£65,000 — 85,000 †

瀏覽拍品



“I want a painting to be able to read like a poem or a nightmare, to evoke a young lifetime’s worth of cultural gunk, great paintings, friction, disillusionment, jubilation, heartache [...] I want a painting that I can be totally consumed by.”
—Danica Lundy

Canadian-born artist Danica Lundy creates sensational paintings which palpably arrest our senses. Large in scale and rendered with a certain tension between the real and surreal, her canvases viscerally confront and crowd the viewer, forcing them to consider the intricacies and realities of the lived human experience. *Bonfire* is one such picture, its lurid imagery as unsettling as it is intriguing. Fragmented limbs and body parts are thrown together in this densely crowded composition, the enlarged and brightly lit face to the left recalling the monolithic sculptures of Easter Island and offset by the claw-like hands pulling at the corners of the composition and threatening to drag us into the picture’s depths.



[left] Michelangelo Buonarroti, *Pieta*, early 1540s, study for the Colonna Pieta, Isabella Stewart Gardner Museum, Boston. Image: © Isabella Stewart Gardner Museum / Bridgeman Images [right] Detail of the present work

Renaissance drawings were the first artistic reference point in Lundy’s practise. From a young age, borrowing her father’s sculpture books, she would avidly imitate the drawings of masters such as Leonardo Da Vinci and Michelangelo Buonarroti, ultimately leading to her own painterly obsession with the human body. And like these masters, drawing provides the backbone to her artistic practise. Using source material such as personal experience, myth, song, sensations such as ‘the smell of grass’, ‘good light’, or an excursion into her past, the artist begins with a ‘vivid feeling that

manifests itself nebulously’ as black ball point pen interrogates paper to create her initial visions for each canvas.¹ Her detailed drawings then evolve into less intricately linear brushstrokes, softer in nature, which diverge from the Renaissance ambition to scientifically depict the human anatomy and focus more on portraying the sensorial experience of what it is like to inhabit the human body.



Otto Dix, *Prager Strasse*, 1920, Staatsgalerie, Stuttgart. Image: Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin, Artwork: © DACS 2023

In this way, her works bear comparison to early 20th century artists such as Otto Dix who manipulated the human body to evoke emotion and physical sensation. A tangle of distorted limbs and mechanical appendages which visually recalls *Bonfire*’s dense composition, Dix’s *Prager*

Strasse is a powerful example of his close examination of the interpenetration of man and machine as the limits of the human were blown apart under the conditions of trench warfare. Like Dix, Lundy makes expressive use of contorted physical form for a heightened emotional impact, limbs seem twisted into painful extremes and the lurid palette of greens, purples, and pinks here touches on the more visceral, violent treatment of Dix's figures. However, where Dix's painting takes on more explicitly political dimensions in its scathing observations of post-war German society, Lundy's focus is at once more personal and universal, detailing the trials, tribulations, and changes that come with adolescence.

“Teenage experience establishes sharp sensory precedents. I want to dig into a time that is viscous, palpable and ineffably vivid, and make paintings that are equally so. The very act of painting lends itself to the nuances of a sweaty, confusing time, you know?” —Danica Lundy

Encapsulating multiple aspects of the teenage experience, *Bonfire* is a penetrating polyphonic portrait of a generation. Unapologetically referencing the painful act of growing up, Lundy's powerful cascade of distorted faces and figures draw us into the same agitated state of suspension. To the right, monstrous green hands strip a cindered marshmallow, revealing a viscous, sticky core. Above this, a pierced hot dog, another nostalgic image from juvenile life, is mirrored to the left by a hand which instead holds a lit cigarette, childhood innocence awkwardly swapped for experiments in a kind of performative adulthood. Applying areas of intense light as a kind of visual 'bait', Lundy lures our eye into the pictorial space only to expose a gloomier reality.ⁱⁱ While the candle flame to the left of the composition might initially draw our eye, we quickly discern the clutching fingers scratching at the lighter's flint, powerfully capturing the frightening unknowns that we have to navigate in growing up, and the clumsy, sometimes self-destructive acts that we find ourselves pursuing in order to fit in.

A claustrophobic multitude of crowded figures, limbs, and alcoholic receptacles form a painted surface which fluctuates between light and dark, flashes of realism and more grotesque distortions, just as our turbulent teenage years are disrupted by these fast transitions. Suggestively sexual elements including a lifted skirt and the ambiguous placement of hands wrapped around a girl's ponytail in the lower portion of the canvas generate an anxious, highly charged quality as this sudorific canvas invites us to comprehend our own bodily experiences from a new, embodied perspective as Lundy asks, 'what it is to be in a body, and out of a body, and everything in between.'ⁱⁱⁱ

Video: <https://www.youtube.com/watch?v=d3q6NEeIEXw>

In the Gallery: Danica Lundy | White Cube

Collector's Digest

- In addition to mounting her first solo exhibition in London with White Cube in September 2022, Danica Lundy has exhibited internationally, realising solo exhibitions in Canada, Italy, South Africa, Germany, Belgium and the United States.
- The present work, *Bonfire*, was included in her solo exhibition *The Ghost I Made You Be* which took place at C+N Canepaneri, Milan, in 2018 and borrowed a phrase from a popular Leonard Cohen song, 'Treaty'. Examples of her work are included in the permanent collections of the Institute of Contemporary Art Miami, Dallas Museum of Art and Sydney Modern Project, New South Wales.
- Phillip's currently holds the record for a work of Lundy's sold at auction after she debuted at [Phillips New York in November 2022](#).

ⁱ Danica Lundy, quoted in "Danica Lundy", *Artoday*, February 2019, [online](#).

ⁱⁱ Danica Lundy, quoted in Daniel Maidman, "Interview: Danica Lundy and the Vivid Scene", *White Hot Magazine*, 2018, [online](#).

ⁱⁱⁱ Danica Lundy, quoted in 'In the Gallery: Danica Lundy | White Cube', White Cube, 2022, [online](#).

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米蘭C+N Canepaneri畫廊

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過往展覽

Milan, C+N Canepaneri, *Danica Lundy: The Ghost I Made You Be*, 2 March - 6 April 2018, p. 11

(illustrated; partially illustrated, front cover; partially illustrated, back cover)

Milan, C+N Canepaneri, *Rewind*, 10 January - 15 February 2019

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Rossella Moratto, 'Danica Lundy C+N Canepaneri / Milan', *Flash Art*, 28 March 2018 (illustrated, online)

Angela Cowan, 'The Ghost I Made You Be', *Boulevard Magazine*, Spring 2018, p. 30 (illustrated)

'Interview: Danica Lundy', *Artoday*, 2 February 2019 (illustrated, online)