

CHRISTIE'S

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CHRISTIE'S POST-WAR AND CONTEMPORARY ART MARCH AUCTIONS

DUBUFFET – DOIG – ROTHKO – RAUSCHENBERG



Jean Dubuffet *Être et paraître (To Be and to Seem)* (1963)

Oil on canvas, 59 x 76in. (150 x 195cm.)

Estimate: £7,000,000-10,000,000

London – Christie's Post-War and Contemporary Art Evening Auction is led by the biggest names in art over the past 60 years, including Jean-Michel Basquiat, Peter Doig, Jean Dubuffet, Lucio Fontana, Robert Rauschenberg and Mark Rothko. These icons of the 20th century are presented alongside some of the most sought-after artists of the contemporary age including Njideka Akunyili Crosby, Adrian Ghenie, Jeff Koons, Albert Oehlen, Thomas Schütte and Elaine Sturtevant. Christie's will present work from over 200 artists in the Post-War and Contemporary Art Evening and Day Auctions, on the 7 and 8 March. This season the King Street auctions are followed by 'Handpicked: 100 artists selected by the



Peter Doig, *Cobourg 3 + 1 More* (1994),
Oil on canvas, 78 x 98in. (200 x 250cm.)
Estimate £8,000,000 -12,000,000

Saatchi Gallery' that will take place on the 10 March at Christie's South Kensington, and will conclude the 20th-Century series of auctions at Christie's.

Katharine Arnold, Head of the Post-War and Contemporary Art Evening Auction commented:

"This season in London we are offering the very best of American art from Mark Rothko, Robert Rauschenberg, Elaine Sturtevant, Carl Andre and Andy Warhol to Jean-Michel Basquiat, Jeff Koons, Joe Bradley and Njideka Akunyili Crosby. With the United

States of America on everyone's lips, we are showcasing the rich diversity of the country's artists, the radical marks, rich social commentary and defining moments they have achieved over the past 60 years. From this side of the Atlantic we are offering masterpieces by key European figures Jean Dubuffet, Lucio Fontana, David Hockney and Peter Doig. Our focus has been on curating the sale with best quality, fresh material, taking advantage of our London location as a key competitive selling platform."

Jean Dubuffet's *Être et paraître (To be and to seem)* (1963, estimate £7,000,000 -10,000,000) proclaims the birth of a new language. Standing among the largest privately-held works created during the pivotal year of 1963, it represents an explosive denouement of the artist's ground-breaking *Paris Circus* series and heralds the start of his most celebrated cycle of works: *Hourloupe*. Unseen in public for over four decades, *Être et paraître* channels the spirit of the Parisian streets and captures the bustling rhythms of cosmopolitan society, buoyed by the *Zeitgeist* of optimism, freedom and euphoria that swept the globe during the 1960s. Also included in the auction is Dubuffet's *Deux Arabes gesticulant (Two gesticulating Arabs)* (1948, estimate: £600,000-800,000).

Another focal point for the sale will be [Peter Doig's *Cobourg 3 + 1 More*](#) (1994, estimate: £8,000,000-12,000,000), which stands among the great icons of Doig's early *oeuvre*. A visionary apparition rendered on a majestic scale, *Cobourg 3 + 1 More* conjures a distant, half-remembered reality beneath a shimmering membrane of scattered pigment. Recently awarded the Art Icon Award at London's Whitechapel Gallery, Peter Doig has here pictured himself in the Canadian landscape of his youth next to his brother. Acquired in 1994 by German insurance company Provinzial Rheinland *Cobourg 3 + 1 More* comes to auction for the first time in its history.



Mark Rothko, *No. 1* 1949. Oil on canvas,
78.3 x 39.7 in. (198.8 x 100.8 cm.)
Estimate on Request.

AMERICAN ICONS

Christie's presents an all-star line-up of American art to the Post War and Contemporary Art Evening Auction. [Mark Rothko's ground-breaking No. 1 1949](#) (1949, estimate on request), is one of the artist's earliest examples of his mature artistic vocabulary). Painted in the same year as Dubuffet's *Être et paraître* [Robert Rauschenberg's Transom](#) (1963, estimate: £4,000,000-£6,000,000) comes to auction alongside a major retrospective of his work at London's Tate Modern. Another pioneer of silkscreen painting, Andy Warhol is represented with *Four Multicoloured Marilyns (Reversal series)* (1979-86, estimate: £3,000,000,000 - 5,000,000,000), which sees his ultimate muse transformed: more art object than sex symbol, more icon than real, historical person.

The auction brings together a celebration of one of the most explosive periods in American art history: 1980s New York. Jeff Koons's *Jim Beam – Baggage Car* (1986, estimate £400,000-£600,000), *Jim Beam – Observation Car* (1986, estimate: £400,000-£600,000) and *Jim Beam – Log Car* (1986, estimate £400,000-£600,000) were first exhibited in 1986 at International with Monument Gallery in New York's East Village and represent Koons's first use of stainless steel in his artworks – a watershed moment that had a dramatic impact on the rest of his career. Another work that dates from the same decade is Elaine Sturtevant's *Union Pacific* (1989, estimate: £400,000-600,000), a monumental example of her ground-breaking use of appropriation. Measuring nearly four metres in width and two in height, the work is an almost identical copy of Frank Stella's 1960 work *Union Pacific* (Des Moines Art Centre, Iowa). The art star of the age, [Jean-Michel](#)

[Basquiat is another highlight: *Untitled*](#) (1982, estimate: £1,000,000 - 1,500,000), was held for over 25 years in the collection of U2's Adam Clayton and featured on the front cover of the catalogue for the exhibition *Basquiat Drawings* held in 1990 at The Robert Miller Gallery in New York. Basquiat's *Alpha Particles* (1984, estimate £2,500,000 – 3,500,000) LINK bears witness to the important influence of his friend and mentor Andy Warhol, with whom he would begin a landmark series of collaborations that year.

EUROPEAN MASTERS

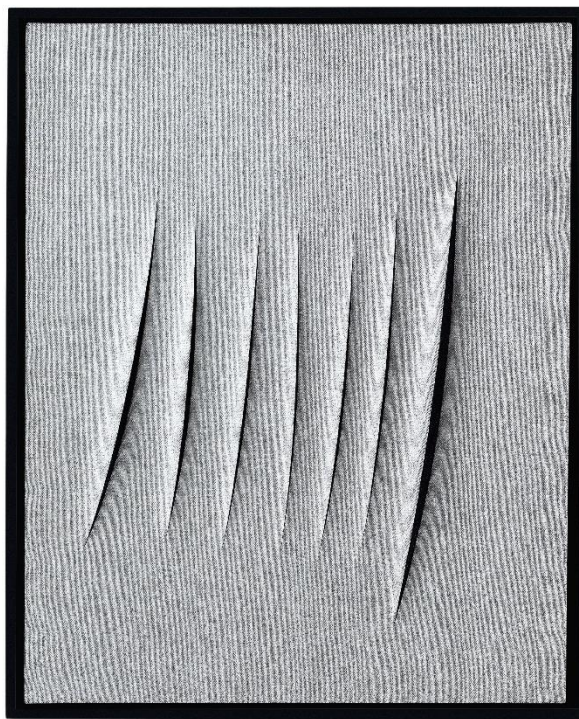
Concetto Spaziale, Attese is the largest of only three purely silver *tagli* paintings by Lucio Fontana, (1961, estimate: £3,000,000-5,000,000) comprising seven calligraphic cuts on a gleaming, shimmering surface. Occupying a rare position within the artists pioneering series of slashed canvases, the work offers a dazzling vision of light and movement at the dawn of the Space Age.

Following his record breaking appearance in the Post-War and Contemporary Evening Auction in October 2016, Thomas Schütte's *Stahlfrau No. 6 (Steel Woman, No. 6)* (20013, estimate £1,200,000-1,800,000) is a sinuous oxidised steel female form in a state of metamorphosis, fused to a table of the same metal.

Miquel Barceló's *Pase de Pecho* (1990, estimate: £1,000,000 – 1,500,000) dates from the year he started his celebrated series of bullfight paintings and poses the ballet of the bullfight as a metaphor for painting itself. The marks left in the sand by the duel directly correspond with the scars inflicted by the artist on the canvas, with each work in the series depicting a different stage of the conflict.

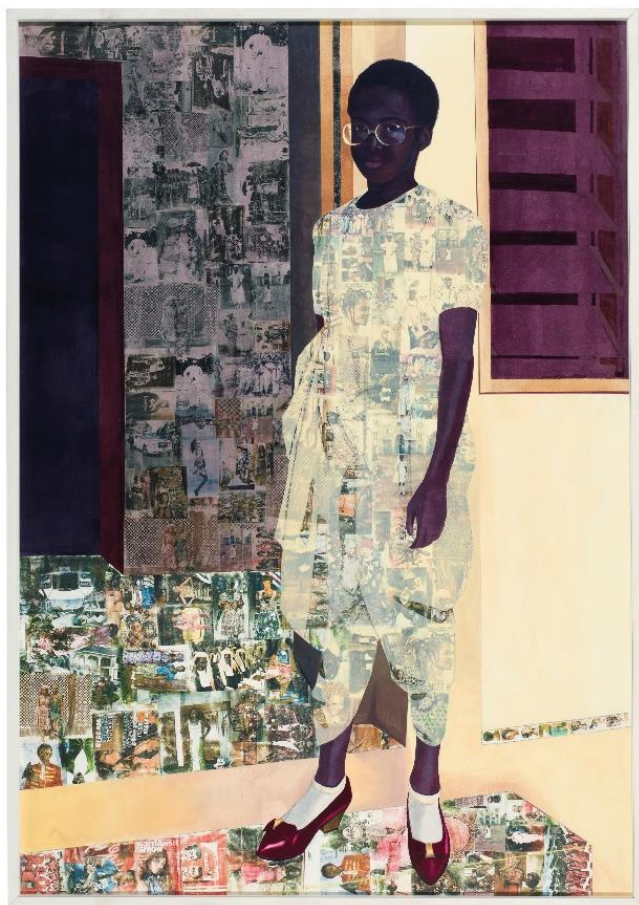
FIGURATION AND THE HUMAN FORM

The Post War and Contemporary Art Evening Auction also brings together a compelling selection of portraiture – from Post War classics to the contemporary. Towering above the viewer, Njideka Akunyili Crosby's *The Beautiful Ones* (2012, £400,000-600,000) presents a picture of the artist's sister standing alone in an abstract interior, surrounded by a dense collage of images. Crosby draws upon her own experience as a Nigerian living in the USA in order to address global themes of



Lucio Fontana, *Concetto spaziale, Attese* (1961)
Oil on canvas 39 x 31in. (100 x 80cm.)
Estimate £3,000,000-5,000,000

relocation and is one of the most exciting young international artists working today.



Njideka Akunyili Crosby, *The Beautiful Ones* (2012)
Acrylic, pastel, colour pencil and Xerox transfer on paper
95 x 66in. (243 x 170cm.) Estimate £400,000-600,000

Frank Auerbach's *Head of Leon Kossoff* (1956, estimate £600,000-800,000) is an intimate, jewel-like testament to one of the twentieth century's most important artistic relationships. From a dense topography of molten pigment, physically moulded to near-sculptural proportions, the face of Leon Kossoff emerges in profile, his eyes downcast. Executed in 1956, the work is one of eight early oil paintings by Auerbach depicting his friend and comrade. Painted between 1950 and 1956, these works are highly sought after with two in museum collections: the first, dating to 1950, now resides in Tate, London, with a further portrait from 1955 currently housed in the Yale Center for British Art.

Albert Oehlen's, *Selbstporträt mit Palette (Self-portrait with Palette)* is witty, subversive and rich in art-historical allusion. Oehlen's self-portraits occupy a vital position within his radical reinvigoration of painting, interrogating the status of the medium as a means of expression. Rendered in dramatic life-size scale, Oehlen wears a simple grey polo shirt and jeans, and holds only his brush and palette. He

stands in a void of ink-blue and rich brown tones, conjuring the dark Old Masterly settings of Rembrandt or Goya.

More highlights include Adrian Ghenie's *The Hunter (Study for Kaiser Wilhelm Institute)* (2011, estimate: £500,000-700,000) and *Pie Fight Study* (2014, estimate £300,000-500,000) as well as Yoshimoto Nara's *Adieu Fille d'Automne* (2014, estimate: £1,200,000-1,800,000) a close-cropped frontal portrait of one of Nara's trademark rebellious young girls, who stares out of a canvas over two metres in height.

ARTISTS AROUND TOWN

Currently the subject of a major blockbuster exhibition at Tate Britain, David Hockney's *Sunflowers in a Yellow Vase* (1996, estimate £1,500,000 – 2,500,000) is a poignant vision that witnesses his engagement with one of art history's most venerated genres: the floral still life. Rendered in a saturated palette of rich, modulated



David Hockney, *Sunflowers In a Yellow Vase* (1996)
Oil on canvas 48 x 36in. (121.9 x 91.4cm.)
Estimate £1,500,000-2,500,000



Frank Auerbach, *Head of Leon Kossoff* (1956)
Oil on board, 8 x 8 x 1in. (22.2 x 21 x 3.5cm.)
Estimate £600,000-800,000

tonalities, Hockney's intricate brushstrokes chart the play of light across the translucent petals, the folds of the fabric and the exquisite curvature of the vase. Among the largest flower paintings produced during the pivotal year of 1996, it channels the artist's long-standing admiration for Vincent Van Gogh.

Another artist the subject of a much-anticipated touring retrospective at the Tate Modern, London, Wolfgang Tillmans is represented in the auction with *Freischwimmer 186*, (2011, estimate: £80,000 – 120,000), which takes its place within one of the artist's most celebrated series, with examples held in the Museum of Modern Art, New York and the Städel Museum, Frankfurt am Main.

A Burden (2012, estimate £15,000-20,000) by David Shrigley, comprises an oversized rucksack attached to a life-sized mannequin and exemplifies the unique brand of satirical wit that saw Shrigley nominated for the Turner Prize the following year. With his giant thumbs-up sculpture *Really Good* currently gracing the fourth plinth in London's Trafalgar Square, Shrigley has received widespread acclaim for his deadpan comedic flair.

Public Exhibition:

3 Mar, 10am - 5pm
4 Mar, 11am - 6pm
5 Mar, 12pm - 5pm
6 Mar, 9am - 7pm
7 Mar, 8:30am - 4pm

Auction:

Post-War and Contemporary Art Evening Auction
7 March 2017
7pm

About Christie's

Christie's, the world's leading art business, had global auction, private and digital sales in 2016 that totalled £4 billion / \$5.4 billion. Christie's is a name and place that speaks of extraordinary art, unparalleled service and expertise, as well as international glamour. Christie's offers around 350 auctions annually in over 80 categories, including all areas of fine and decorative arts, jewellery, photographs, collectibles, wine, and more. Prices range from \$200 to over \$100 million. Christie's also has a long and successful history conducting private sales for its clients in all categories, with emphasis on Post-War & Contemporary, Impressionist & Modern, Old Masters and Jewellery.

Christie's has a global presence in 46 countries, with 12 salerooms around the world including in London, New York, Paris, Geneva, Milan, Amsterdam, Dubai, Zürich, Hong Kong, Shanghai, and Mumbai.

**Estimates do not include buyer's premium. Sales totals are hammer price plus buyer's premium and are reported net of applicable fees.*

Images available on request

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