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SUMMER SUNSHINE: CONTEMPORARY TAKES ON LANDSCAPE BY BACON, POLKE AND RICHTER LEAD POST-WAR & CONTEMPORARY ART EVENING AUCTION

- Chris Ofili's *The Holy Virgin Mary* and other iconic YBA works
 - Yves Klein and Alberto Burri's Creative Destruction
- Highlights from the Jacobs Collection include Lichtenstein and Dubuffet



Francis Bacon, *Two Men in a Field* (1971)



Gerhard Richter, *Bäume im Feld* (1988)

In June 2015, Christie's will bring together an international line up of 174 artists to headline the Post-War and Contemporary Art Auction Week. Together the Evening and Day Auctions will present artists from 32 countries and feature some of the most celebrated figures from the past 50 years of art up to the present day; from Yves Klein, Alberto Burri, Francis Bacon, Sigmar Polke and Gerhard Richter to Maurizio Cattelan, Zeng Fanzhi, Julie Mehretu, Raqib Shaw and Neo Rauch. Central to the Evening Auction are iconic YBA works from the Museum of Old and New Art, Tasmania and abstract and Pop highlights from the Jacobs Collection. The Post-War and Contemporary Art Evening Auction will take place on 30 June 2015 from 7pm BST and the Day Auction will take place on 1 July from 1pm BST, both at Christie's, King Street London.

Leading the Post-War and Contemporary Art Evening Auction are two visually daring mediations on one of art history's most enduring subjects: the landscape. Francis Bacon's *Two Men in a Field*, (1971, pictured above, estimate: £7,000,000 – 10,000,000), is a rare example of a rural scene within Bacon's practice and reveals a dialogue with the work of Van Gogh. Painted for Bacon's landmark retrospective at the Grand Palais of the same year, the work adopts an eye-shaped motif as



Sigmar Polke, *Mondlandschaft mit Schilf*, 1969

Never before offered at auction, *Mondlandschaft mit Schilf* was only once previously exhibited publicly as part of the landmark 1976 exhibition 'Sigmar Polke: Bilder-Tucher-Objekte-Werkauswahl' 1962-1972 at Tübingen, Kunsthalle, which travelled to Stadtische Kunsthalle, Düsseldorf and Stedelijk Van Abbemuseum, Eindhoven. *Mondlandschaft mit Schilf* is one of three works by Polke offered in the June Evening auction, the others being *Ik Mach Dass Schon Je\$\$s* (I'll Take Care of it Je\$\$s, 1972, estimate: £2,000,000 – 3,000,000) and *Untitled* (1994, estimate: £600,000 – 800,000).



Gerhard Richter, *Kine*, 1995

contemporain de Nîmes, *Kine* presents the painterly act as a subject matter in itself and exemplifies his return in the late nineties to his efforts to close the gap between figuration and abstraction.

the field at the heart of the composition – are the workers cultivating the eye? Gerhard Richter's colour photo painting *Bäume im Feld* (Trees in Field, 1988, estimate: £4,000,000 – 6,000,000, pictured above) is both an homage to and a subversive commentary on the Romantic tradition, the work is a super-real vision of a landscape in the very height of summer.

The auction also brings together two landscapes from 1969, by Polke and Richter. Rendered the same year as the Apollo 11 moon landing, Polke's *Mondlandschaft mit Schilf* (Moonlight landscape with reeds, estimate: £3,500,000 – 4,500,000, pictured left) is part landscape, part abstraction and part material painting, executed on two futuristic fabrics rather than canvas. Setting a tension between the shimmering formal play of the painterly gesture and the pictorial mystery of the moon surface, the work was created at a turning point in the artist's career and echoes his exploration of illusionistic representation from earlier in the decade- while at the same time as anticipating his postmodern turn of the 1970s.



Gerhard Richter, *Seestück (Olive bewolkt)*, 1969

Executed the same year as the moonscape, Gerhard Richter's *Seestück (Olive bewolkt)*

(Seascape with Olive Clouds, estimate: £2,000,000 – 3,000,000, pictured above right) is an early example of Richter's photorealist seascapes that mine the gap between abstraction and representation. Having previously only been exhibited once, in 1970 at the Palais de Beaux-Arts, Brussels, *Seestück* is one of a small number of early photopaintings of seascapes all from the same year, the majority of which are now housed within international museum collections; these include *Seestück – Welle*, 1969 (Modern Art Museum, Fort Worth), *Seestück (bewölkt)*, 1969 (Staatsgalerie, Stuttgart), *Seestück (Morgenstimmung)*, 1969 (Musée départemental d'art contemporain, Rochechouart) and *Seestück (bewölkt)*, 1969 (Neues Museum, Nuremberg). Also by Richter, and one of four works in the auction, *Kine* (1995, estimate: £2,000,000 – 3,000,000, pictured left) is an abstract sweep of translucent veils of pink paint. Exhibited in the 1996 acclaimed retrospective 'Gerhard Richter: 100 Bilder at Carré d'Art' at the Musée d'art



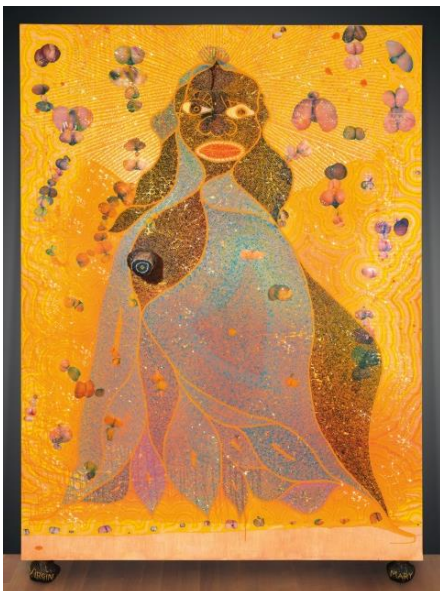
Francis Bacon, *Study for the Head of Isabelle Rawsthorne and George Dyer*, 1967

CREATIVITY IS BURNING

Another leading group of works, from the 30 June sale, foregrounds the creative potential of destruction. Yves Klein's *FC 27* (Fire Colour 27, 1962, pictured right) is one of the largest of his explosive series of fire paintings that were executed the year of his untimely death. Originally part of the collection of Francois de Menil, *FC 27* combines Klein's signature trio of colours, International Klein Blue, gold and rose, with the charred traces of a flame that was drawn across the surface of the work. *FC27* has been shown at the Solomon R Guggenheim, New York; Museum of Contemporary art, Chicago; and Centre Georges Pompidou, Paris. Other examples from the same series are part of museum collections: *FC 32* at MOMA, New York and *FC17* at Louisiana Museum of Modern Art, Humlebæk. The flame also becomes a surrogate for the brush in Alberto Burri's *Bianco plastica P* (1970, estimate: £2,000,000 – 3,000,000). Burri, who will have a retrospective at the Guggenheim this year, created the work by burning the plastic surface of his material to reveal a sensual play of textures in the crimps and folds of the work. This thread of destruction can also be traced through to Lucio Fontana's *Concetto spaziale, Attese* (1967, estimate £2,500,000 – 3,500,000) and *Concetto spaziale, Attese* (1965, estimate £800,000 – 1,200,000), both examples of Fontana's signature act of cutting that render the brush obsolete.



Yves Klein's *FC 27* (Fire Colour 27, 1962)

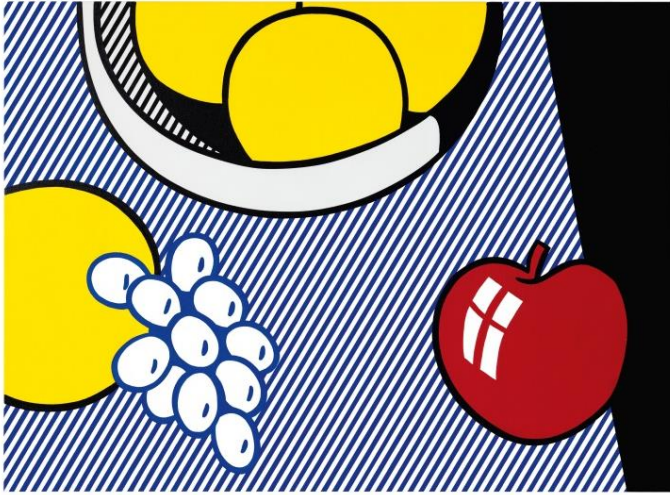


Chris Ofili, *The Holy Virgin Mary*, 1996

Also central to the sale is the first of ten diptychs painted by Bacon, *Study for the Head of Isabelle Rawsthorne and George Dyer* (1967, estimate: £8,000,000 – 12,000,000, pictured left), which commemorates two of the artist's most intimate relationships- his lover Dyer and life-long confidante Rawsthorne. Rendered with impassioned brushstrokes against an emerald background, it gives a glimpse into the tumult of the artist's inner circle via one of his most powerful means: the 14 x 12 inch portrait.

ICONIC YBA ART FROM MUSEUM OF OLD AND NEW ART

Leading the selection of works from the Museum of Old and New Art (MONA) in Hobart, Tasmania is Chris Ofili's *The Holy Virgin Mary* (1996, pictured left, estimate: £1,400,000 – 1,800,000), originally acquired by Charles Saatchi directly from the artist and first exhibited at the generation-defining exhibition 'Sensation' in London and New York. A focal point for the widespread media attention the exhibition received, *The Holy Virgin Mary* is considered one of the most significant works in an *oeuvre* that often plays with stereotypes of blackness, exoticism and sexuality. Since the painting's dramatic debut it has been a highlight in Ofili's exhibitions at Tate Britain (2010) and the New



Roy Lichtenstein's *Apples, Grapes, Grapefruit* (1974)

WORKS FROM THE JACOBS COLLECTION

Christie's is pleased to offer a selection of works from the collection of Lord Anthony and Lady Evelyn Jacobs. The collection places a particular focus on the shifting relationships between abstraction and Pop Art on both sides of the Atlantic and is led by Roy Lichtenstein's *Apples, Grapes, Grapefruit* (1974, pictured above, estimate: £1,800,000 – 2,500,000), an exemplar of the artist's dialogue of the artistic tradition of still-life painting. Additional highlights include Jean Dubuffet's *Tasse de thé (utopique)*, 1966 (estimate: £350,000 – 450,000) and Morris Louis's *Number 36* (estimate: £500,000- £700,000). Lifelong collectors and committed patrons of the arts, the Jacobs assembled a collection defined by not only their dedication to modern and contemporary art, but also their keen pursuit of antiquities. Works from the Jacob collection will be offered for auction as part of both the Evening and Day sales.

FROM ANDY WARHOL TO JULIE MEHRETU

Further highlights of the auctions include: Andy Warhol's *Five Deaths* (1963, estimate: £2,200,000 – 2,800,000), part of his landmark 'Death and Disaster' series from the very inception of the artist's fascination with violence, tragedy and morality. Another work from the 1960s is Malcolm Morley's *SS Amsterdam in Front of Rotterdam* (1966, estimate:

£600,000 – 800,000), one of the earliest examples of the much-admired super-realism that would become the hallmark of his career. Previously part of the Saatchi collection, the work sees the beginning of Morley's lifelong enthrallment with maritime subjects. A further highlight includes Alighiero Boetti's *Mappa* (1990, estimate: £2,200,000 – 2,800,000, pictured above right), one of the few examples of his embroidered world maps that feature Farsi script and which commemorates Boetti's visit to the Afghan city of Herat in 1977.



Alighiero Boetti *Mappa* (1990)



Julie Mehretu *Looking Back to a Bright New Future* (2003)

vocabulary of symbols and gestures. On a similar scale, Raqib Shaw's *Absence of God I* (2008, estimate: £700,000 -

The sale will also feature works by some of the most highly sought after artists working today. Julie Mehretu's *Looking Back to a Bright New Future* (2003, pictured left, estimate: £1,800,000 – 2,500,000) is a monumental example of the artist's deft combination of multiple graphic languages with her own intricate

£1,000,000), the second in a series of eight works exhibited at the Kunsthalle, Wien in 2008, responds to the nihilist proposition of the work's title with a glittering, opulent phantasmagoria across two gargantuan panels.

Katharine Arnold, Head of the Post-War and Contemporary Art Evening Sale at Christie's said: "Following our successes across Europe this year and the record breaking, \$1.2bn week of twentieth century art in New York in May, we are delighted to present our London June Evening Auction. Punctuated throughout with masterpieces by leading Post-War artists, the sale is also defined by the quality of its contemporary art. *FC 27* (1962), a pioneering large-scale painting by Yves Klein, the father of conceptual and performance art, is a true masterpiece which marks the triumphant culmination of the artist's practice. Klein is joined by two seminal works by Francis Bacon: *Study for Head of Isabelle Rawsthorne and George Dyer* (1967) is the first diptych ever painted by the artist and features Rawsthorne, Bacon's closest female friend and Giacometti's muse, and Dyer, Bacon's greatest love and most tragic loss, and *Two Men in a Field* (1971) is a spectacular work, where the artist pairs his virtuoso technique with imaginative sources including Dali, Bunuel and the dramatic landscapes of Van Gogh whom he so admired. German greats Gerhard Richter and Sigmar Polke are also reunited in the sale, with Polke's exquisite and rare *Mondlandschaft mit Schilf* (1969) and Richter's *Seestück (Olive bewolkt)* (1969) both having been held in private collections for more than two decades. Finally, it goes without question that we expect to see many eyes turn to the group of works from David Walsh's Museum of Old and New Art in Tasmania. Among these sentinels of the YBA movement, Chris Ofili's *The Holy Virgin Mary* (1996) is a work like no other. It stands as a piece of art history. We are intensely proud that Christie's can be part of this painting's fascinating journey."

Post-War and Contemporary Art Day Auction, 1pm, 1 July 2015



George Condo *Abstract Portrait* (2008)

The Post-War and Contemporary Art Day Auction on 1st July 2015, is led by works from the Peeters collection with works by Marcel Broodthaers, Alexander Calder and George Segal, alongside further works from the collection of Lord and Lady Jacobs. Also offered are early works by Dubuffet, a Julian Schnabel plate painting and Tom Wesselmann nudes. These are joined by Peter Doig's *Snowboarder* (1996, estimate £250,000 – 350,000), which sits within the artist's pantheon of snow paintings; other examples of which are in collections including Tate, London and Georges Pompidou, Paris. Another highlight is George Condo's monumental tribute to Picasso *Abstract Portrait* (2008, pictured right, estimate: £250,000 – 350,000). The auction will also feature works by a number of post-war Italian masters, notably Piero Manzoni's striking pebble-covered *Achrome* (1962, £100,000 - £150,000) and Bonalumi's *Bianco*, (1962, estimate: £100,000 - 150,000).

ENDS

Auction Viewing Times:

Jun 27, 12pm - 6pm
Jun 28, 12pm - 6pm
Jun 29, 9am - 7pm
Jun 30, 9am - 4pm
Christie's King Street

Auction:

Post-War and Contemporary Art Evening Auction, 7pm, 30 June 2015, Christie's King Street
Post-War and Contemporary Art Day Auction, 1pm, 1 July 2015, Christie's King Street

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Images available on request / To view the E-catalogue, please click here.

Katharine Arnold: Associate Director and specialist Head of Evening Auction, Post-War & Contemporary Art, Katharine has worked on 12 successful auction seasons in London including several important single owner collections. Most recently she has been responsible for the *Essl: 44 Works* single owner collection sale. In July 2014, Katharine was closely connected to the successful sale of Tracey Emin's *My Bed*, which had a result of £2.5million, more than three times the low estimate and six times higher than the artist's record. Katharine graduated with first-class honours from the University of Oxford in 2006, gaining master's degrees in both International Relations at the London School of Economics in 2007 and Art History at the Courtauld Institute of Art in 2009.

About Christie's

Christie's, the world's leading art business, had global auction and private sales in 2013 that totalled £4.5 billion/ \$7.1 billion, making it the highest annual total in Christie's history. Christie's is a name and place that speaks of extraordinary art, unparalleled service and expertise, as well as international glamour. Founded in 1766 by James Christie, Christie's has since conducted the greatest and most celebrated auctions through the centuries providing a popular showcase for the unique and the beautiful. Christie's offers around 450 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. Private sales totalled £760.5 million (\$1.19 billion) in 2013, an increase of 20% on the previous year.

Christie's has a global presence with 53 offices in 32 countries and 12 salerooms around the world including in London, New York, Paris, Geneva, Milan, Amsterdam, Dubai, Zürich, Hong Kong, Shanghai, and Mumbai. More recently, Christie's has led the market with expanded initiatives in growth markets such as Russia, China, India and the United Arab Emirates, with successful sales and exhibitions in Beijing, Mumbai and Dubai.

*Estimates do not include buyer's premium. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees or application of buyer's or seller's credits.

Image Credits

Post-War and Contemporary Art Evening Sale – 30 June 2015

Francis Bacon *Two Men in a Field*
Estimate: £7,000,000 – 10,000,000
Lot: 24

Gerhard Richter, *Bäume im Feld* (1988)
Estimate £4,000,000 – 6,000,000
Lot: 23

Sigmar Polke, *Mondlandschaft mit Schilf* (1969)
Estimate £3,500,000 – 4,500,000
Lot: 15

Gerhard Richter, *Seestück (Olive bewolkt)* (1969)
Estimate: £2,000,000 – 3,000,000
Lot: 14

Gerhard Richter, *Kine* 1995,
Estimate: £2,000,000 – 3,000,000
Lot: 16

Francis Bacon, *Study for the Head of Isabelle Rawsthorne and George Dyer* (1967)
Estimate: £8,000,000 – 12,000,000
Lot: 36

Yves Klein's *FC 27* (Fire Colour 27, 1962)
Estimate on request
Lot: 18

Chris Ofili's *The Holy Virgin Mary* (1996),
Estimate: £1,400,000 – 1,800,000
Lot: 37

Roy Lichtenstein's *Apples, Grapes, Grapefruit* (1974)
Estimate: £1,800,000 – 2,500,000
Lot: 10

Alighiero Boetti's *Mappa* (1990),
Estimate: £2,200,000 – 2,800,000
Lot: 30

Julie Mehretu's *Looking Back to a Bright New Future* (2003)
Estimate: £1,800,000 – 2,500,000
Lot: 48

Post-War and Contemporary Art Day Sale – 1 July 2015

George Condo *Abstract Portrait* (2008)
Estimate: £250,000 – 350,000
Lot: 129