



# FIRST OPEN

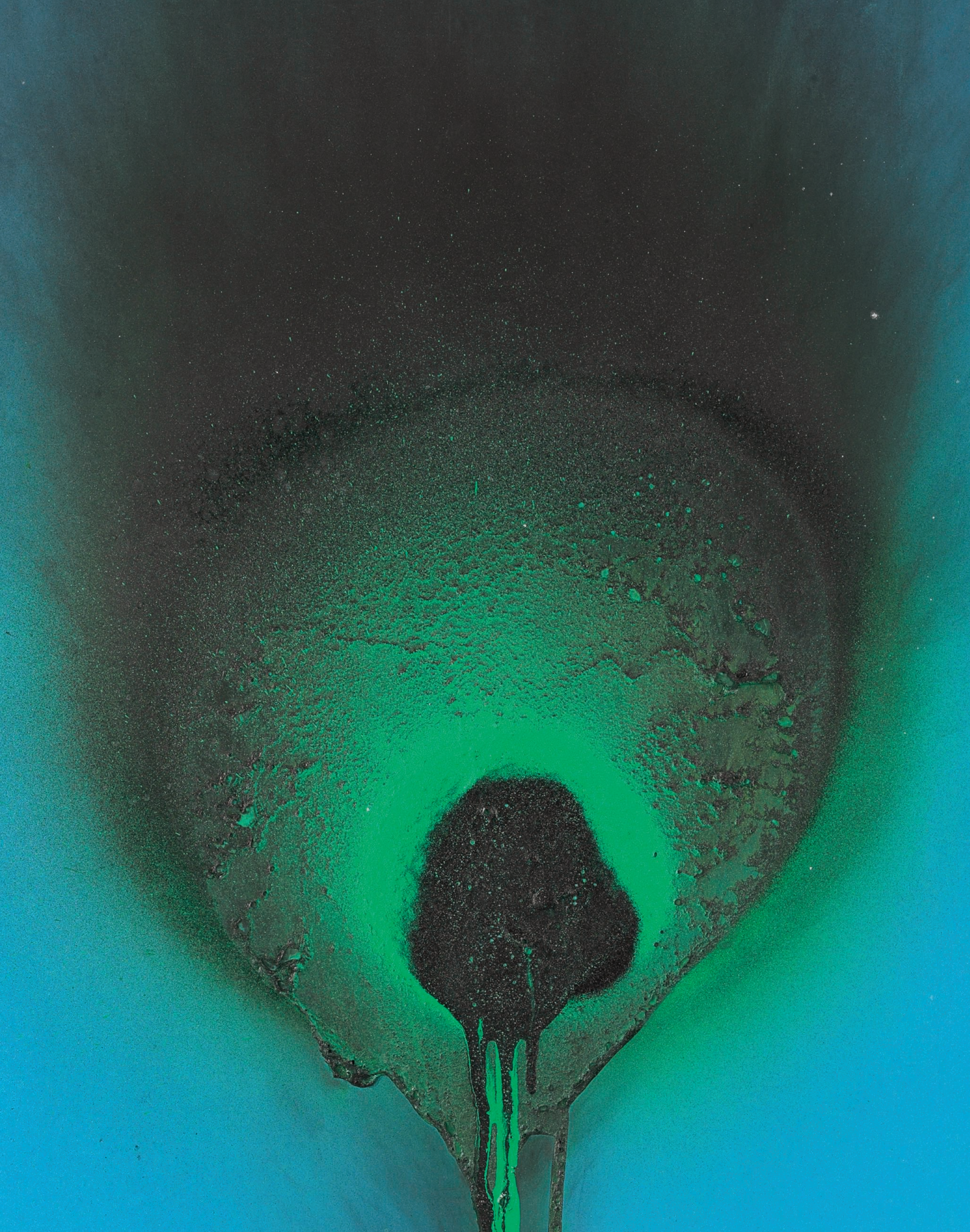
**Post-War and Contemporary Art**  
South Kensington | 14 April 2016

CHRISTIE'S











# FIRST OPEN

## Post-War and Contemporary Art

Thursday 14 April 2016

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### FRONT COVER:

Lot 46, Alina Szapocznikow, Lampe-Fesses, 1970  
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### INSIDE FRONT COVER:

Lot 135, Kazuo Shiraga, Kousen (Battle), 1992.

### FRONTISPIECE I:

Lot 25 Sigmar Polke, Untitled, 1992.

### FRONTISPIECE II:

Lot 28, Otto Piene, Wow, 1972.

### OPPOSITE SALE INFORMATION:

Lot 104, George Condo, Mr Twiddle, 2010.

### BACK COVER:

Lot 47, Danh Võ, Untitled, 2012  
© Danh Võ. Courtesy of the artist.

### AUCTION

Thursday 14 April 2016  
1.00 pm lots 1-218  
85 Old Brompton Road  
London SW7 3LD

### AUCTIONEERS

Marlous Jens and Nick Martineau

### VIEWING

85 Old Brompton Road London SW7 3LD

Limited Highlights Viewing open from 1 April

Saturday	9 April	11.00 am – 5.00 pm
Sunday	10 April	11.00 am – 5.00 pm
Monday	11 April	9.00 am – 5.00 pm
Tuesday	12 April	9.00 am – 5.00 pm
Wednesday	13 April	9.00 am – 5.00 pm

### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **BABY - 11960**

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Frederick Stubbs  
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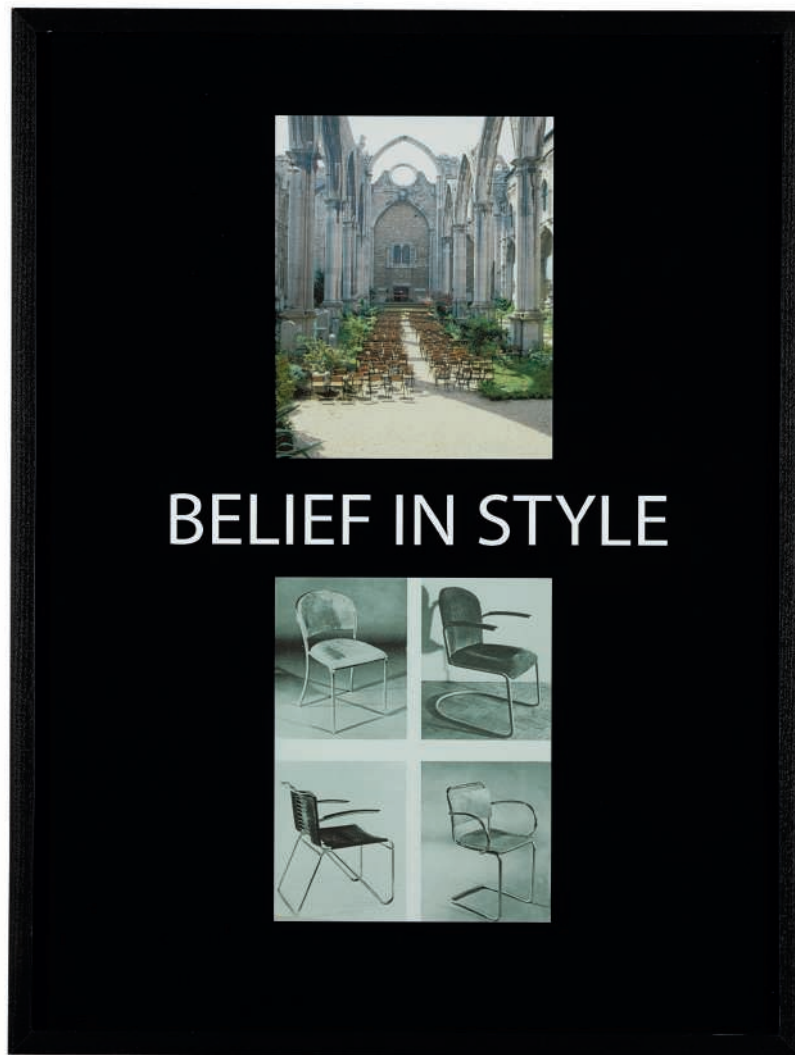
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# CHRISTIE'S



PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

\*1

**BARBARA BLOOM (B. 1951)**

*Belief in Style*

archival digital print

32 x 24in. (81.2 x 61cm.)

Executed in 1987, this work is number four from an edition of ten

£1,000-2,000

\$1,500-2,800  
€1,300-2,600

**PROVENANCE:**

Tracy Williams, New York.

Acquired from the above by the present owner.

**EXHIBITED:**

New York, International Center of Photography, *The Collections Of Barbara Bloom*, 2008 (another from the edition exhibited, illustrated in colour, p. 142). This exhibition later travelled to Berlin, Martin-Gropius-Bau.

**LITERATURE:**

S. Tallman, 'Barbara Bloom', in *Frieze*, Issue 138, April 2011 (another from the edition illustrated in colour, p. 95).

For more than four decades, Barbara Bloom's multi-media practice has interrogated our relationship with everyday objects, probing the mechanisms underpinning museology and design, and exploring the notion of taste. Loosely associated with the so-called 'Pictures Generation' artists who came to prominence during the 1970s, her work seeks to challenge the aesthetic codes that underpin visual culture. Executed in 1987, *Belief in Style* is a poster created by Bloom for a project which she undertook in collaboration with the Gemeentemuseum in the Hague: an institution famed for its collection of furniture. As part of the exhibition, Bloom paired together incongruous pieces, marrying Gerrit Rietveld's 1918 *Red Blue Chair* with a photograph of a Shaker interior, mutated to incorporate elements of Piet Mondrian's paintings studio and shielded by a red roller-blind. Bloom's poster captures the same disregard for traditional notions of visual coherence: the innocuous sans-serif font of her motto is paired with a grouping of Modernist chairs beneath, and a church ruin filled with rows of folding chairs above. As Susan Tallman has written, 'The words – all caps, linear, professional – tied together the sacred (high Modernism and Gothic arches) and the profane (home accessories and a great place for a wedding)' (S. Tallman, 'Artist Project: Barbara Bloom', in *Frieze*, Issue 138, April 2011). In doing so, Bloom encourages us to understand 'style' as an independent concept, not tied to vagaries of fashion or pre-existing aesthetic assumptions.



■λ2

**FRANZ WEST (1947-2012)**

*Privatlampe des Künstlers II (The Artist's Private Lamp II)*

signed, numbered and inscribed 'METAMEMPHIS FRANZ WEST  
No 428' (on a metal plate affixed to the reverse of the base)

iron chain and wiring

79½ x 15 x 14½in. (201 x 38 x 36cm.)

Executed in 1989

£4,000-6,000

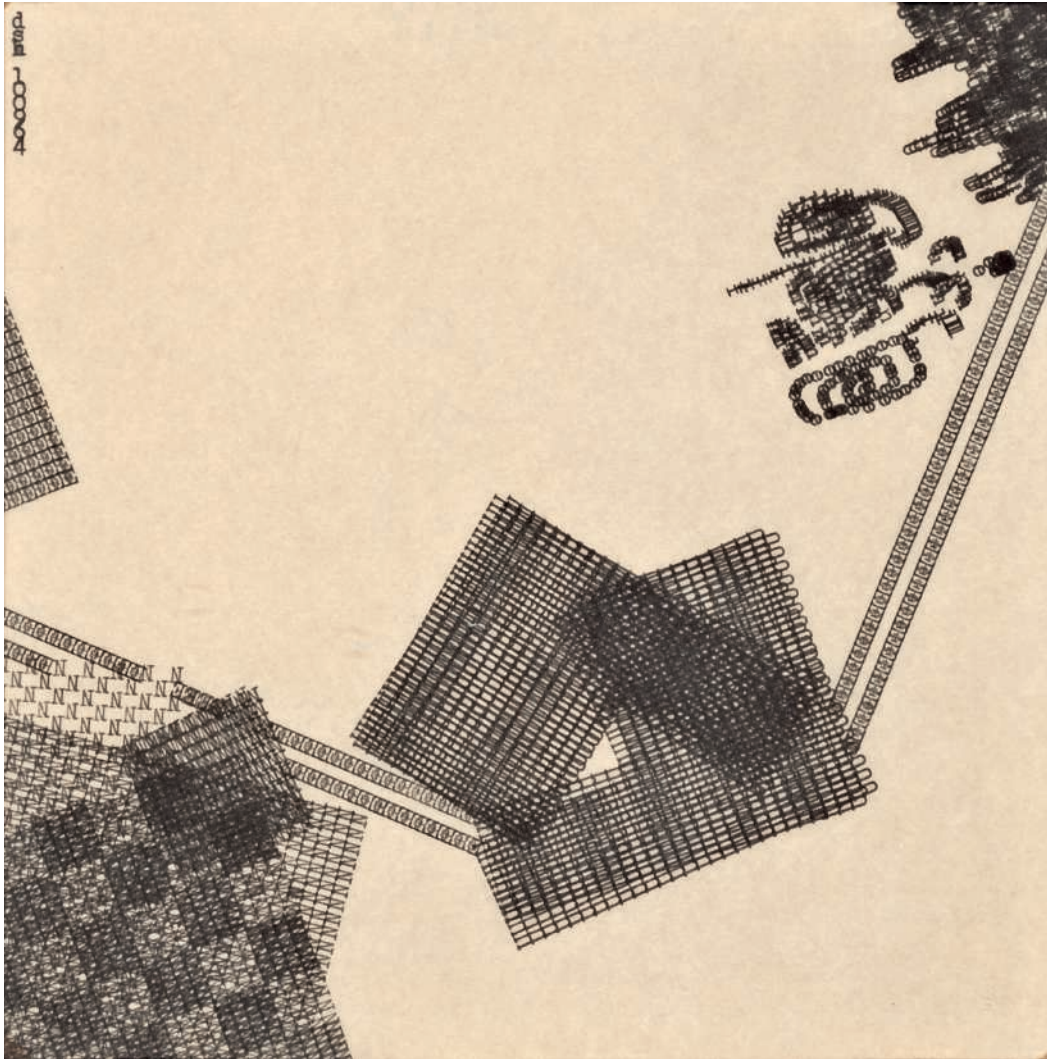
\$5,700-8,400

€5,200-7,800

**PROVENANCE:**

Private Collection, London.





λ3

**DOM SYLVESTER HOUÉDARD (1924-1992)**

*Optical Art*

signed and dated 'dsh 100964' (upper left)

typewriter ink on paper

6<sup>5</sup>/<sub>8</sub> x 6<sup>5</sup>/<sub>8</sub>in. (17 x 17cm.)

Executed in 1964

£1,500-2,000

\$2,200-2,800

€2,000-2,600

**PROVENANCE:**

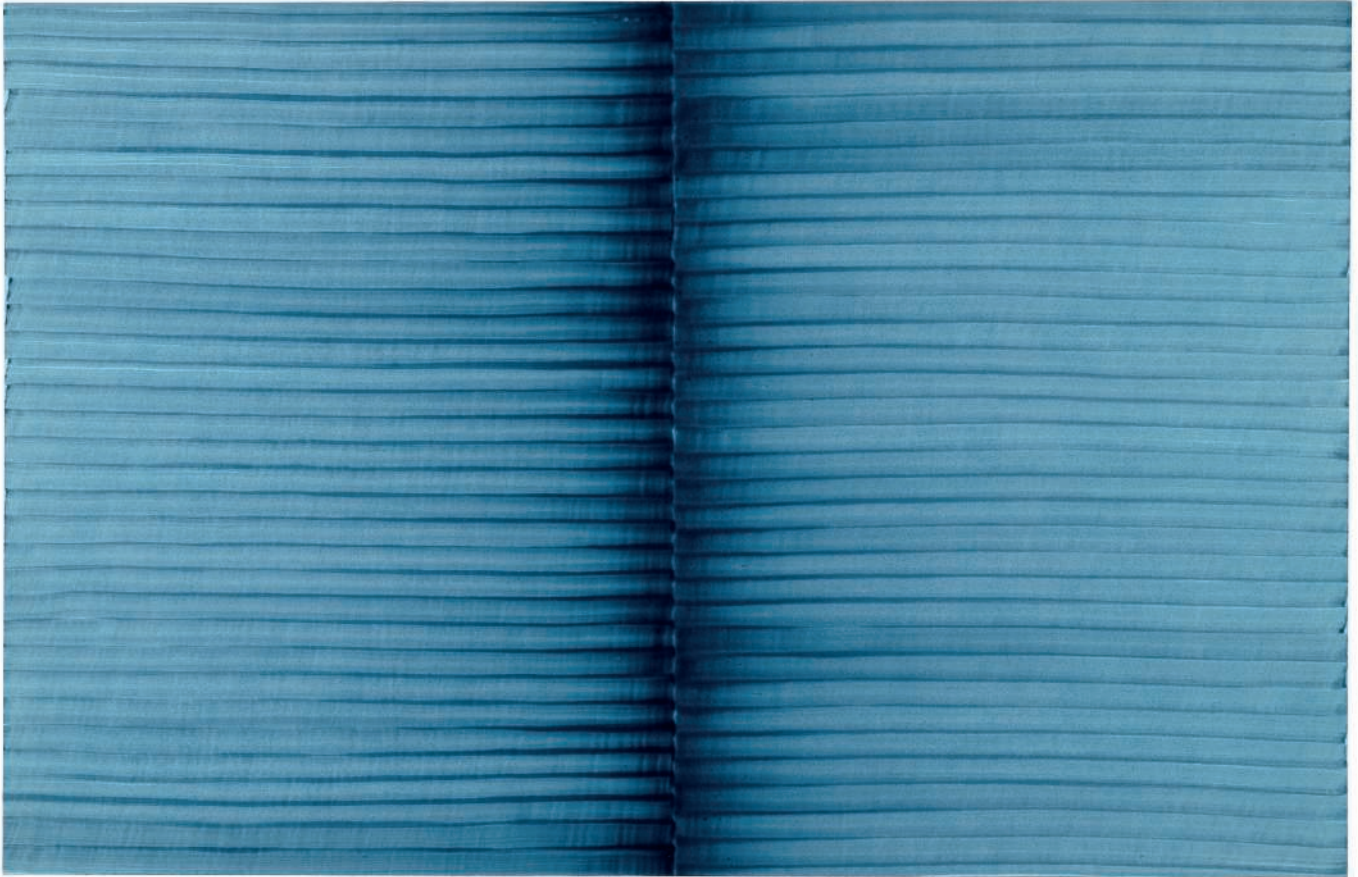
Galerie l'Oeil Écoute, Limoges.

Acquired from the above by the present owner.

**EXHIBITED:**

Lyon, Galerie l'Oeil Écoute, *Bertini, Furnival, P. A. Gette, Kriwet, Houédard et OU*, 1965 (illustrated, p. 3).

Dom Sylvester Houédard was a concrete poet, learned theologian and Benedictine priest. A true avant-garde eccentric, he wrote extensively on new approaches to art, spirituality and philosophy, studying a wide variety of belief systems and working with counterculture figures such as the poets William S. Burroughs and Allen Ginsberg, artists including Gustav Metzger and Yoko Ono, and the composer John Cage. Fascinated with the interplay between the meanings of words and their physical form, he used his Olivetti typewriter to create intricate compositions such as *Optical Art* (1964). His friend Edwin Morgan coined the word 'typestract' to describe these typed abstracts, whose playful textual manipulation aligned Houédard with the concrete poetry movement of the time. Freeing words from traditional constraints to new zones of expression, concrete poetry can be traced to the inventive typography of 1920s Modernism; the present work also echoes the Constructivist abstracts of László Moholy-Nagy, whose futuristic interest in technology and machinery finds an apt analogue in Houédard's mechanically-printed visual language. Moving from poetry to absolute pictorial abstraction, individual letters are layered and iterated to illegible density; clusters of 'N' and 'e' can be glimpsed, but the emphasis is on the shapely impact of the letters' forms, not their meaning. Houédard poses a beautiful and serene inquiry into the relationships between sign and signifier, word and image, with more than a hint of divine mystery.



λ4

**IRMA BLANK (B. 1934)**

*Radical Writings Exercitium*

signed, titled and dated 'RADICAL WRITINGS Exercitium '87  
Irma Blank' (on the reverse)

acrylic on cardboard

12½ x 19½in. (32 x 49.5cm.)

Executed in 1987

£6,000-8,000

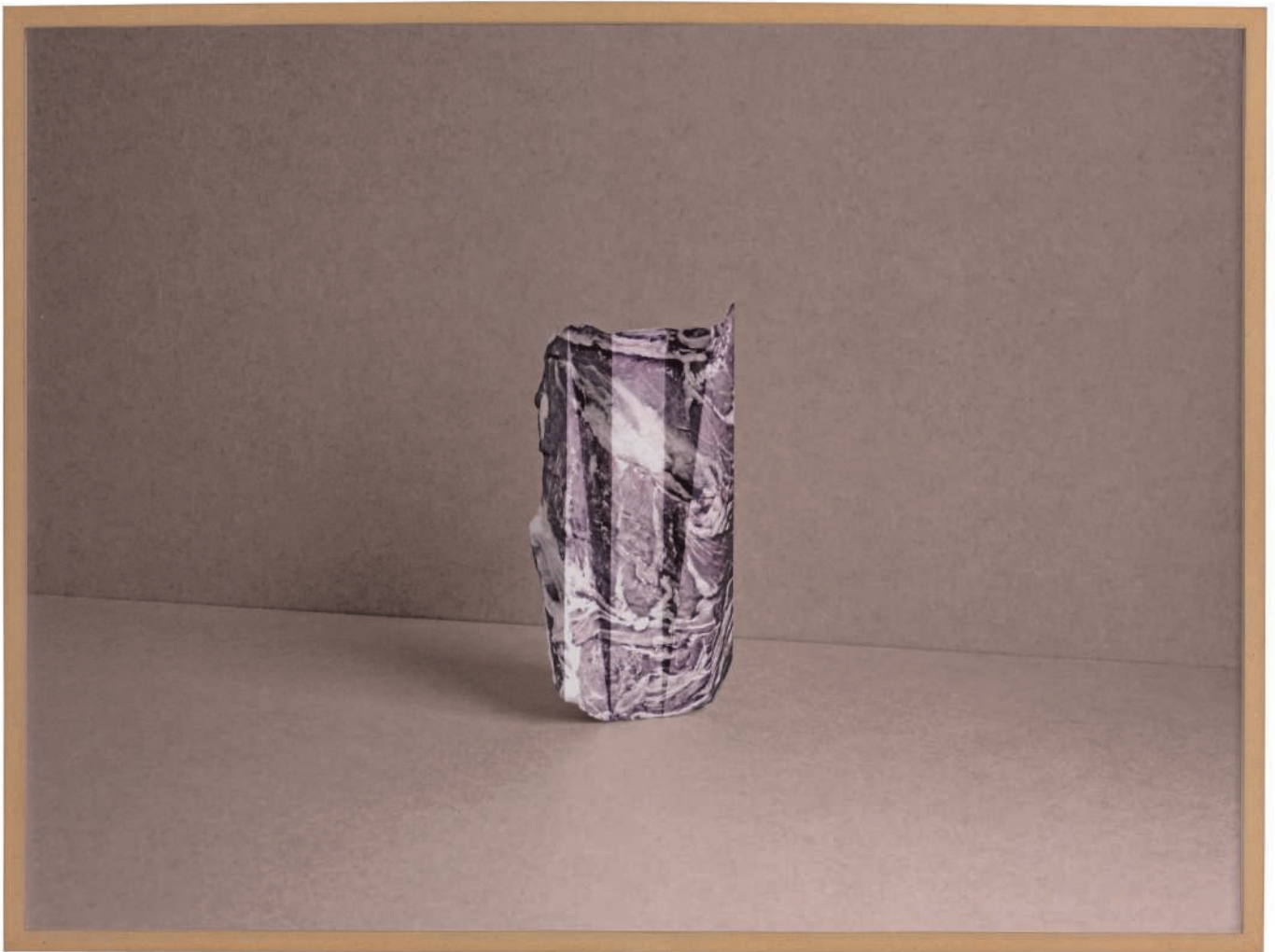
\$8,500-11,000  
€7,800-10,000

**PROVENANCE:**

Galleria P420, Bologna.

Acquired from the above by the present owner.

'The word is deceptive', Irma Blank says. 'Since the literary critiques of the 1960s, faith in the word has been largely lost. We see it still today: words, words, words that say nothing. The word is emptied of its meaning. I try to retrieve the space of silence, the unsaid' ('Irma Blank talks about her solo exhibition in London,' in *Artforum* 15 October 2014, <http://artforum.com/words/id=48638> [accessed 12/02/16]). Blank's meditative mark-making employs the visual language of books, text, and script, but empties these signs of signification. Extended, rhythmic strokes of paint run out from the centre of *Radical Writing, Exercitium*, creating a bipartite field reminiscent of the spread pages of an open book; their regular lineation echoes rows of text, but any message is enigmatically silent. 'I have to go back to the primordial sign, back before it became language', she explains (ibid). Gesturing towards that which is uncodified, unconscious and unspeakable, this 'radical writing' elides the systems of meaning that we live by, inscribing the intangible on a *tabula rasa* of quiet beauty.



PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

λ\*5

**MICHAEL DEAN (B. 1977)**

*Out (Working Title)*

digital C-print

20½ x 27½in. (52.1 x 69.8cm.)

Executed in 2011

£2,000-3,000

\$2,900-4,200

€2,600-3,900

**PROVENANCE:**

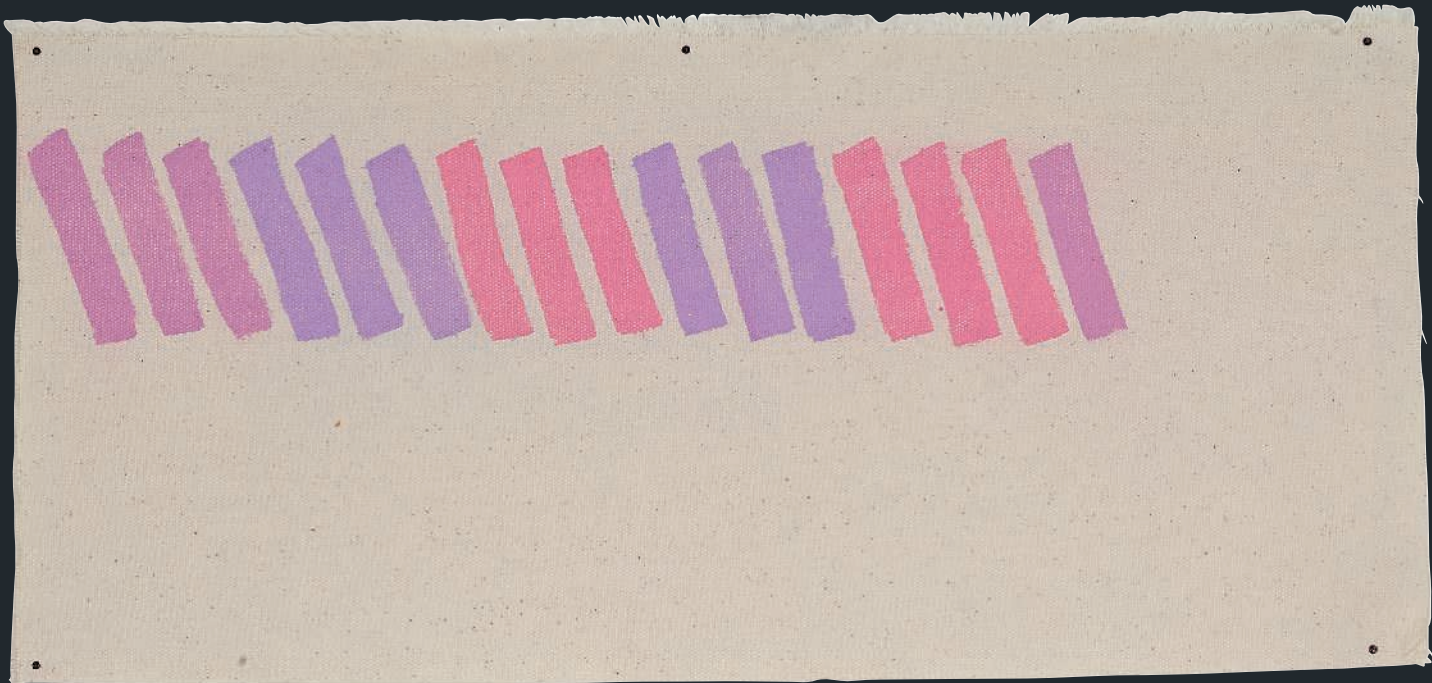
Herald St, London.

Acquired from the above by the present owner.

**EXHIBITED:**

London, Herald St, *Michael Dean*, 2011.

Executed in 2011, Michael Dean's *Out (Working Title)* belongs to a series of photographs and sculptures that explore the materiality of the written word. It depicts a piece of marbled meat moulded into a totemic form, and folded at various intervals to spell out its title in Dean's signature angular typeface. Re-photographed against an MDF backdrop, it represents a conceptual extension of his four-piece sculpture *Cope (Working Title)*, which spells out its title in triangulated concrete. The photographs set the viewer at a further level of remove: flattened into two dimensions, the sculpture's three-dimensional inscription remains partially concealed from view. Throughout his multi-media practice, which encompasses poetry and short plays alongside photography and sculpture, Dean is fascinated by the interplay between different communicative channels: speaking, writing, picturing, hearing and interpreting. Through his unique form of cryptography, he imbues seemingly mute objects with his own private language, which he invites the viewer to decode. Dean graduated from Goldsmiths College in 2001, and his work has been shown at institutions including the Serpentine Gallery, London; the Hayward Gallery, London, and the Henry Moore Institute, Leeds.



λ6

**GIORGIO GRIFFA (B. 1936)**

*Obliquo*

signed and dated 'Giorgio Griffa 76' (on the reverse)

acrylic on unstretched canvas

10 x 21in. (25.5 x 53.2cm.)

Executed in 1976

£4,000-6,000

\$5,700-8,400

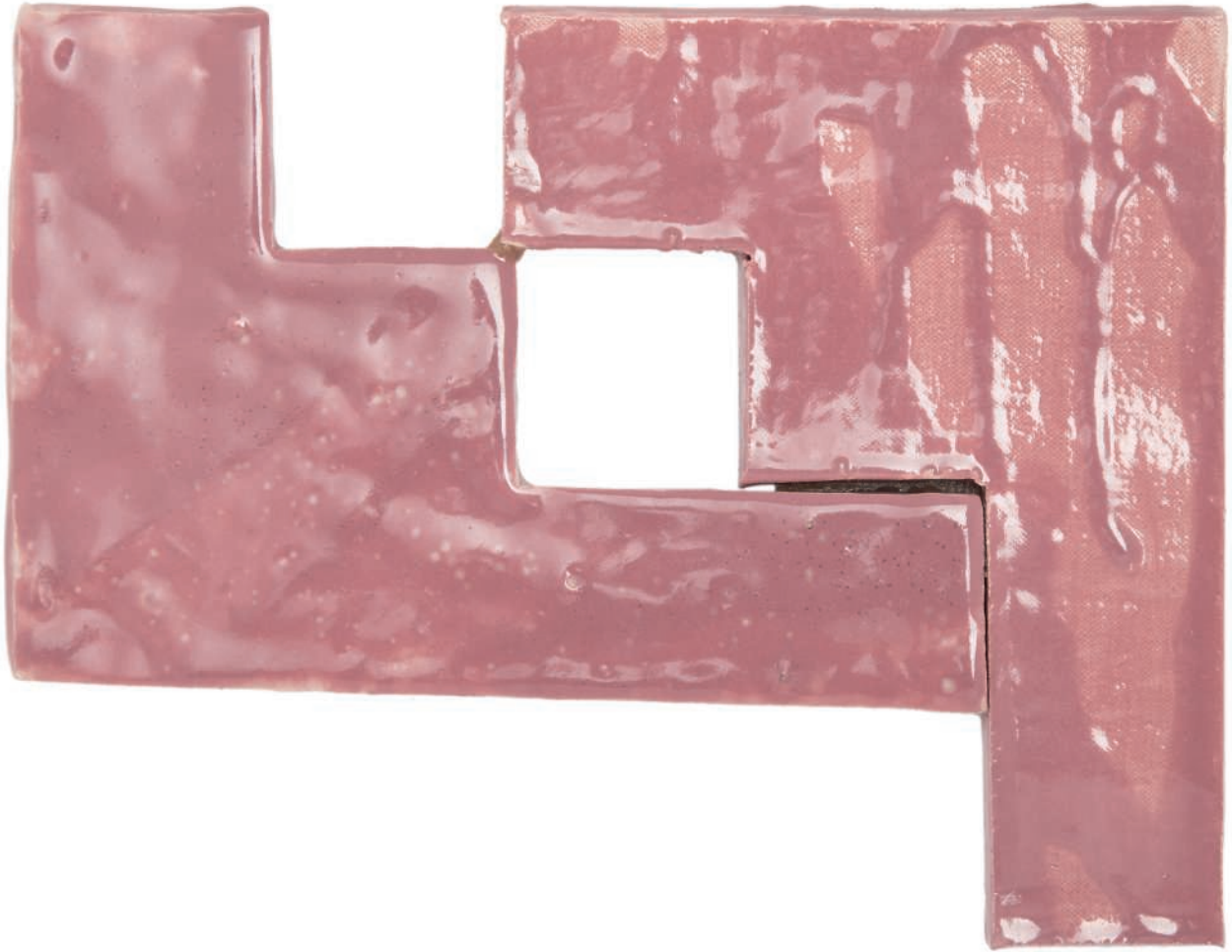
€5,200-7,800

**PROVENANCE:**

Luca Tommasi Arte Contemporanea, Milan.

Acquired from the above by the present owner.

'Since Giorgio Griffa began working as an artist...his oeuvre remains a kind of "simple mystery," as it were, not entirely unveiled... Over the years, it became clearer that Griffa's work aspires to exist in an imaginary space-time continuum, a dimension cohabited by the archaic and the contemporary, the stasis of mythical time and the progress of the present. In this perspective, the decorative motifs—whether drawn from Buren or from a timeless popular heritage—contribute to this search for a language endowed with a mythological quality. Indeed, although in line with the 1960s and '70s avant-garde, Griffa's decorativism has ancient origins. It is rooted in the history and prehistory of painting and writing, in the ornamental motives of ancient cultures' (L. Cerizza, quoted in L. Cerizza, 'Souvenir D'Italie', in *Kaleidoscope*, Issue 17, Winter 2012-13, pp. 114-121).



7

**MARY HEILMANN (B. 1940)**

*Untitled*

glazed ceramic

7 x 9<sup>7</sup>/<sub>8</sub> x 3<sup>3</sup>/<sub>8</sub>in. (19 x 25 x 1cm.)

Executed *circa* 1980

£4,000-6,000

\$5,700-8,400

€5,200-7,800

**PROVENANCE:**

Holly Solomon Gallery, New York.

Acquired from the above by the present owner in 1981.

**EXHIBITED:**

New York, Holly Solomon Gallery, *Mary Heilmann.*

*Recent Works*, 1981.

Held in the same collection for thirty five years, *Untitled* (lot 7), *Untitled* (lot 8) and *Untitled* (lot 10) are exquisite examples of Mary Heilmann's ceramic practice. Alongside the vibrant painterly abstractions that chart over five decades of her *oeuvre*, Heilmann's ceramics form an integral part of her meditative geometric practice. Inspired by the shapes, rhythms and colours of popular culture and the cool linear elegance of Minimalism, Heilmann was captivated by the vogue for ceramic sculpture as a student in Southern California during the early 1960s. As she recalls, 'there was a whole scene in Santa Barbara, like a late beatnik, early hippie type of scene where people were throwing pots ... My friend showed me how to put a lump of clay on the wheel and throw a pot and I took to it right away' (M. Heilmann, <http://www.art21.org/texts/mary-heilmann/interview-mary-heilmann-every-piece-has-a-backstory> [accessed 17 February 2016]). Heilmann went on the study ceramics at the University of California, Berkeley, under the tutelage of Peter Voulkos who, along with artists such as John Mason and Ken Price, was transforming the discipline. With their vivid pigments, textured surfaces and lyrical forms, her ceramics continue to embody the *Zeitgeist* of this exciting period: one of creative freedom, youthful intuition and whimsical contemplation.



8

**MARY HEILMANN (B. 1940)**

*Untitled*

glazed ceramic

11¼ x 5½ x ¾in. (28.5 x 14 x 2cm.)

Executed *circa* 1980

£4,000-6,000

\$5,700-8,400

€5,200-7,800

**PROVENANCE:**

Holly Solomon Gallery, New York.

Acquired from the above by the present owner in 1981.

**EXHIBITED:**

New York, Holly Solomon Gallery, *Mary Heilmann.*

*Recent Works*, 1981.



19

**JULIE MEHRETU (B. 1970)**

*Mind Breath Drawing (15)*

signed, inscribed and dated 'Julie Mehretu 2010 Berlin'  
(on the reverse)

graphite on paper  
24<sup>7</sup>/<sub>8</sub> x 35<sup>5</sup>/<sub>8</sub>in. (63.2 x 90.5cm.)

Executed in 2010

£18,000-22,000

\$26,000-31,000  
€24,000-28,000

**PROVENANCE:**

Marian Goodman Gallery, New York.

White Cube.

Acquired from the above by the present owner.

'I have [an] understanding of architectural language and its history. I've also grown with my language and am able to put a lot more thought into how to approach a particular idea or perspective or experience and translate that...There's this big part of the language that's so intuitive or self-conscious... while I think about images and I look at images and have them all over the studio, I'm using abstraction to make the work (J. Mehretu, quoted in, L. Chua, *BOMB- Artists in Conversation*, reproduced at <http://bombmagazine.org/article/2714/julie-mehretu>).





10

**MARY HEILMANN (B. 1940)**

*(i-iii) Untitled*

(ii) signed with the artist's initials and dated 'MH 78' (on the reverse)

(iii) signed with the artist's initial 'M' (on the top)

each: glazed ceramic

(i) 10 $\frac{1}{8}$  x 10 $\frac{1}{8}$  x 2 $\frac{1}{8}$ in. (25.8 x 25.8 x 5.5cm.)

(ii) 8 x 8 x 1 $\frac{1}{8}$ in. (20.5 x 20.5 x 3cm.)

(iii) 8 $\frac{7}{8}$  x 8 $\frac{7}{8}$  x 1 $\frac{3}{4}$ in. (22.5 x 22.5 x 4.5cm.)

(i-iii) Executed in 1978

£5,000-7,000

\$7,100-9,900

€6,500-9,100

**PROVENANCE:**

Holly Solomon Gallery, New York.

Acquired from the above by the present owner in 1981.

**EXHIBITED:**

New York, Holly Solomon Gallery, *Mary Heilmann. Recent Works*, 1981.



11

**LOUISE LAWLER (B. 1947)**

*Not Yet Titled*

signed, numbered and dated 'Louise Lawler 4/5 2006'  
(on the reverse)

cibachrome mounted on aluminium  
23 x 19½in. (58.5 x 49.4cm.)

Executed in 2006, this work is number four  
from an edition of five

£10,000-15,000

\$15,000-21,000  
€13,000-19,000

**PROVENANCE:**

Metro Pictures, New York.  
Studio Guenzani, Milan.

Acquired from the above by the present owner in 2007.

**EXHIBITED:**

Milan, Studio Guenzani, *Louise Lawler, Cindy Sherman*, 2007.  
New York, Whitney Museum of American Art, *2008 Biennial Exhibition*, 2008 (another from the edition exhibited, illustrated in colour, p. 164).

■λ12

**KLARA LIDÉN (B. 1979)**

*Untitled (Bench)*

plasterboard panel and rubber, in ten parts  
overall: 18½ x 49 x 19¼in. (47 x 124.4 x 50.1cm.)  
Executed in 2012

£20,000-30,000

\$29,000-42,000

€26,000-39,000

**PROVENANCE:**

Galerie Neu, Berlin.

Acquired from the above by the present owner.

*Untitled (Bench)* (2012) combines stacked sheets of salvaged plasterboard panel with a thin layer of rubber, quietly subversive in its aping of civil furnishings and high-end interior design. Gesturing towards the resourceful use of found materials by the homeless, the work is from a series of benches and other furniture that Stockholm-born Klara Lidén has constructed from plywood, cardboard, and other urban detritus; displaced to the gallery setting, these objects take on a curious beauty and dignity in their careful construction. Lidén questions the sanctity of the walled-off zone for art. In *Elda för kråkorna* (Heating for Crows) (2008), she shrunk a Lower East Side gallery down to a tiny corridor with a cramped, dimly-lit room

at its end. Once inside, the viewer would hear the tell-tale scratching and fluttering of pigeons, which the artist had allowed to occupy the space between her constructed alcove and the gallery walls – the dirty city outside making an uncomfortable, chaotic incursion.

Evolving from her background in architecture, Lidén's practice engages directly and disquietingly with the experience of inner-city living. Alienation, anxiety and claustrophobia are teased out in performance, video, sculpture and installation works, concerned particularly with the relationship of the body to urban space and the parallel restrictions of social convention. Video works include *Paralyzed* (2003), which features Lidén dancing with wild abandon on a Stockholm subway carriage to the silent dismay of her fellow passengers; for her *Poster Paintings* (2007-2010) she took the densely layered poster agglomerations that adorn Berlin streets as found objects, before obscuring their final messages with white paint. Her scavenger's sense of DIY trash aesthetics is married to a subversive humour that has a potent political bent. For all their slapstick civil disobedience, these works have something serious to say, placing her alongside Mark Bradford's *affichiste* 'social abstraction' in engaging with the materials of the city itself to examine contemporary experience: indifferent onlookers, hard surfaces, tight spaces and uneasy domesticity are conjured in a disruptive evocation of the physical and cultural landscapes that shape us all.



**PABLO BRONSTEIN (B. 1977)***Paternoster Square Capriccio*

signed, titled and dated 'Pablo Bronstein 2008 Paternoster Square Capriccio' (on the overlap)

oil on canvas, in artist's frame

60 $\frac{5}{8}$  x 72 $\frac{7}{8}$ in. (154 x 185cm.)

Executed in 2008

£15,000-20,000

\$22,000-28,000

€20,000-26,000

**PROVENANCE:**

Herald St, London.

Acquired from the above by the present owner.

**EXHIBITED:**

London, Herald St, *Paternoster Square*, 2008.

*Paternoster Square Capriccio* (2008) poses as a mysterious relic. Dark, antiqued tones bring forth a scene of curious architectural forms – domes, cupolas, façades, columns, arches, steeples, fountains, all gathered in a shadowy piazza. Surrounded by an ornate gilt frame, the imposing scene echoes the precise 18th century architectural illustrations of Piranesi or Canaletto, but on closer inspection a clash of styles becomes evident. Gothic, Neoclassical, Baroque, and Georgian features are crowded together in a monumental fantasy: a historical artistic conceit called a *capriccio*, placing architectural features in outlandish combination. The scene's dreamlike edge is deepened by its slightly warped perspective and long, deep shadows, giving a hint of Giorgio de Chirico's oneiric surrealism. Through his confounding architectural fictions, Pablo Bronstein probes the power invested in our built environments: how are empires, ideas, and ideologies embedded in these edifices of civic grandeur? How do we approach an image like this, with its air of museological authority? The enigmatic twilight of the present work reflects a specific concern of the artist. 'I am particularly interested in the image of the public square, or *piazza*, as a symbol of democracy and citizenship. Because classicism is historically associated with democracy and public ownership of space or a building, private developments utilize classicism in order to dissimulate the profit motivation underneath the development. Very often land that was once public is manipulated into private ownership, and the public is left unaware. The architectural language of publicness is very important in this coup. And these spaces, whether they be Paternoster Square in London, or the Winter Garden in the World Financial Center, are

undeniably successful' (P. Bronstein in T. Hull, 'Interview with Pablo Bronstein,' *Museo Magazine*, 2010 [<http://www.museomagazine.com/PABLO-BRONSTEIN>]). This work is in fact a reimagining of Paternoster Square, bringing to light the 'architectural language' of its construction. The Paternoster Column and the dome of St Paul's Cathedral are taken from life and can still be seen today, while other elements, like the triumphal arch and pointed obelisk, are impostors.

Rather than making a glib postmodern gesture, Bronstein is directly engaged with how architecture works for people, and how appearances and history can be manipulated to different ends. Indeed, the Argentine-born artist, who now lives in London, was briefly enrolled in architectural college before switching to fine art where he was freer to explore his vision. Also working in monumental sculpture and architecture-inspired performances that explore the ornate mannerisms of *sprezzatura*, he finds an imaginative joy and humanity in his melding of illusion and reality. As he explains, 'a part of me wants these things to really exist. That has to be the case for the drawing to have any kind of vibrancy or the dance to give any kind of pleasure. You can lie, but it's not about an infinity of postmodern mirrors, an endless recession of meaning and truth. It's more about creating a sort of legitimate world that you can identify with' (P. Bronstein, quoted in K. Bell, 'In the Studio: Pablo Bronstein,' *Art in America*, 2 February 2014). In *Paternoster Square Capriccio*, the intriguing structures have an air of immanence: they seem to comprise both archaeological find and building site, existing in fascinating oscillation between past, present and imagined future.



■\*14

**PAMELA ROSENKRANZ (B. 1979)**

*Untouched by Man (Seep Down)*

acrylic paint on spandex  
78¾ x 54¾in. (199 x 139cm.)  
Executed in 2013

£18,000-22,000

\$26,000-31,000

€24,000-28,000

**PROVENANCE:**

Karma International, Zurich.  
Acquired from the above by the present owner.

Comprising a flesh-coloured body print upon a bright blue swathe of Spandex, Pamela Rosenkranz's *Untouched by Man* belongs to one of her most important series of works. Within a practice that seeks to interrogate our position in what she describes as a 'human-indifferent universe', these works represent attempts to understand the relationship between mass-produced, man-made materials and the living, breathing bodies that use, exploit and wear them on a daily basis. Informed by research into fields as diverse

as marketing, advertising, philosophy, religion and medicine, Rosenkranz is fascinated by the void that exists between human beings and the various mechanised systems and products through which we conduct our lives. The title *Untouched by Man* – given to her 2010 exhibition at the Kunstverein Braunschweig in Germany – speaks directly to this concept, and has given rise to a number of other works: branded water bottles filled with flesh-coloured liquids, and running shoes clogged with skin-toned resin. Following the completion of her studies at the Academy of Fine Arts, Bern, and the University of Zurich in 2005, Rosenkranz has received widespread critical acclaim, with exhibitions at the Kunstmuseum Thun, Switzerland; the Centre d'Art Contemporain, Geneva; the Kunsthalle Basel Switzerland, and a residency at the Rijksakademie, Amsterdam in 2012. In 2015, her work featured in the Swiss Pavilion at the 56th Venice Biennale.

Whilst Rosenkranz's body prints have invited comparison with Yves Klein's legendary *Anthropométries* – a series of works created by naked female models coated in the artist's patented blue pigment – she does not share the French artist's metaphysical concerns. Instead, by imprinting natural fleshy tones upon a synthetic fabric, she is interested in the primal psychological allure of human skin. 'When I work with skin colour in a monochrome form, it is to present an element from daily experience – both from advertising and from our interactions with real people – as an abstraction', she explains. 'Successful marketing is mastering how people react to things automatically. It's been said that the more skin that is in an advertisement, the more people will look at it. I am interested in how this trigger works on us biologically. I wanted to work with flesh tones at first because I was attracted to the colours. By asking myself why this was so, I became aware of the biological trigger, and I tried to establish a distance from it ... Art is very powerful, I think, for encouraging greater independence in our perception of what is attractive' (P. Rosenkranz, quoted in conversation with A. Rosenmeyer in *Art in America*, 5 January 2015).



Yves Klein, *Anthropométrie sans titre, (ANT 118)*, circa 1960  
© DACS 2016.



■15

**RICHARD ALDRICH (B. 1975)**

*Coward*

signed and dated 'Richard Aldrich Dec 12 2007' (lower right);  
titled "'Coward'" (lower left)

oil, wax and found cloth on linen

84¼ x 58in. (214 x 147.3cm.)

Executed in 2007

£18,000-22,000

\$26,000-31,000

€24,000-28,000

**PROVENANCE:**

Bortolami, New York.

Private Collection, Germany.

Acquired from the above by the present owner.

**EXHIBITED:**

New York, Bortolami, *Richard Aldrich*, 2009.

**LITERATURE:**

A. Rabottini, 'Coming from Many Places', in *Mousse*, Issue 19, May 2009 (illustrated in colour, pp. 65-66).

**'I am still interested in the beauty of language in terms of image and form, or music for that matter, in addition to the many systems by which it exists. Again, I suppose this goes back to this idea of the holistic: understanding that things are so multifaceted and interconnected and trying to engage in all these facets at once, and trying to really understand or flesh out the interconnectivity. Using that almost as a medium, to embody it and not just illustrate it'**

(R. Aldrich, quoted in A. Rabottini, 'Coming from Many Places,' *Mousse Magazine* 18, May 2009, p. 66).

Richard Aldrich's *Coward Painting* (2007) is a work with a story. The painting 'memorializes a nickname given to the artist. He and a friend went to see the 2007 film, *The Assassination of Jesse James by the Coward Robert Ford*. Despite their dissimilar features, the friend decided that Aldrich resembled Casey Affleck, the actor who played Robert Ford, and gave him the unflattering nickname "Coward." Aldrich and the friend later happened to find a vaguely western button-down shirt in a thrift store, and although it was a bit too bulky for his frame, they bought it and called it the Coward Shirt. The Coward Shirt became the "C" in *Coward Painting* shortly thereafter – a simple and obvious manifestation of the key word from the story, the rest of which is inscribed in the interior of the "C". although there are countless other ways to understand the painting, the referenced narrative provides a clear, nameable "answer" about its derivation. This sort of simple story takes the place of an arrangement for household objects in a still life painting, alluding to life as an anchor for disparate ways of thinking' (F. Nash, 'Despite their Dissimilar Features,' *Richard Aldrich and the 19th Century French Painting*, exh. cat. Contemporary Art Museum St. Louis, Missouri 2011, p. 21).

Indeed, disparate ways of thinking form the underpinning of Aldrich's deeply intelligent painterly practice. What he really gets

to the heart of, however, is that our knowledge of an art object's meaning is never total or fixed. In a wide-ranging body of work that visually echoes everything from Abstract Expressionism to Minimalism, he riffs on the conceptual paradox of painting as both vehicle and embodiment of meaning. 'For me, painting is a way of working out my thoughts. For a viewer, it is a way of understanding different methods of organising information. All information: visual, historical, everything' (R. Simonini, 'Richard Aldrich: In The Studio,' *Art In America*, February 2015, p. 95). Labels – just like the term 'coward,' and the artist's resemblance in his friend's eyes to Casey Affleck – are ambiguous. With biographical information we can read *Coward Painting* as a relic of a particular tale in the artist's life; without it, this textual bricolage could hint at any number of significances, with its hints of Arte Povera and the playful interplay between the vast, encompassing 'C' and the small, uneven text within. Visual signifiers can refer to lived experience as much as to a century of painterly tradition. Rather than the complete and stable work, Aldrich is interested in the interaction of systems and the sidelong power of semiotic mystery. As is inscribed across the canvas of his 2007 work *Two Planes (with text)*, 'The ideas exist in the roots & the art exists at the tops of the trees. They aren't related except for, of course / they are the same thing'.





oward



PROPERTY FROM AN AMERICAN COLLECTION

λ\*16

**ALBERT OEHLLEN (B. 1954)**

*Das Mädchen "Regenbogen" (The Girl "Rainbow")*

signed and dated 'A. Oehlen 95' (lower right);  
titled 'Das Mädchen "Regenbogen"' (on the reverse)  
watercolour, graphite and charcoal on paper  
17 x 12<sup>7</sup>/<sub>8</sub>in. (43.2 x 32.5cm.)

Executed in 1995

£3,000-4,000

\$4,300-5,600  
€3,900-5,200

**PROVENANCE:**

Margo Leavin Gallery, Los Angeles.  
Acquired from the above by the present owner.

**'I see it this way: it's the confluence of earnestness and ridiculousness that allows the artist to run riot. It's comparable to a classic jazz soloist. He runs riot within his harmony and stretches it as far as it can'**

(A. Oehlen, quoted in 'Fred Fischli and Niels Olsen in conversation with Albert Oehlen', Albert Oehlen: Home and Garden, exh. cat., New Museum, New York, 2015, p. 102).



λ17

**MARTIN KIPPENBERGER (1953-1997)**

*I Love Eternity*

signed with the artist's initial and dated 'K 85' (lower right)

found photograph, stickers, tape and felt tip pen on

photographic collage

16 x 23½in. (40.6 x 59.8cm.)

Executed in 1985

£12,000-18,000

\$17,000-25,000

€16,000-23,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.



λ\*18

**NICOLE WERMERS (B. 1971)**

*Buhuu Suite (Woman And Door)*

C-print, stainless steel clips and Plexiglas

15¾ x 11⅞ x ⅝in. (40 x 30 x 1.5cm.)

Executed in 2011

£2,000-3,000

\$2,900-4,200  
€2,600-3,900

**PROVENANCE:**

Herald St, London.

Acquired from the above by the present owner in 2007.

**EXHIBITED:**

London, Herald St, *Nicole Wermers*, 2011.

London, Saatchi Gallery, *Out of Focus: Photography*, 2012 (illustrated in colour, unpagged).

Nominated for the Turner Prize in 2015, Nicole Wermers is fascinated by consumer culture and the psychology of public spaces. Executed in 2011, the *Buhuu Suite* is a series of photographs depicting sculptures on display in the Rococo chambers of the Musée Rodin in Paris. By capturing these objects from the perspective of a gallery visitor, Wermers invites the viewer to reconsider the rituals of display that are so deeply ingrained in museum culture. Each work is framed by a handmade stainless steel clip, initiating a dialogue between the historical busts and her own sculptural work. Born in Germany in 1971, Wermers has exhibited at the Kunstverein für die Rheinlande und Westfalen, Düsseldorf; the Aspen Art Museum, Colorado, and the Secession in Vienna. In 2013, she conceived a site-specific commission work for the redesigned cafe and members' room at Tate Britain, London.



λ19

**JOSEPHINE MECKSEPER (B. 1964)**

*RAF (Crop)*

signed 'J. Meckseper' (on a label affixed to the reverse)

C-print

19<sup>5</sup>/<sub>8</sub> x 15<sup>3</sup>/<sub>8</sub>in. (50 x 39cm.)

Executed in 2002, this work is number one from an edition of five plus one artist's proof

£6,000-8,000

\$8,500-11,000

€7,800-10,000

**PROVENANCE:**

Galerie Reinhard Hauff, Stuttgart.

Acquired from the above by the present owner.

Executed in 2002, Josephine Meckseper's *RAF (Crop)* is a cropped version of the larger photographic work *RAF*, created the same year. Staged and styled in the manner of a glossy magazine advert, the work takes its place within an *oeuvre* devoted to addressing the objectification of women by consumerist society. By consciously appropriating a genre responsible for the commodification of the female form, the German-born artist seeks to expose the outmoded cultural assumptions that continue to infiltrate the worlds of advertising, commerce and retail. Part of a generation of artists who grew up during the Cold War and witnessed the fall of the Berlin Wall as students, Meckseper's feminist outlook is grounded in the language of political insurgency. The work's title, *RAF*, invokes the Red Army Faction, or Baader-Meinhof Group: an organization to which Meckseper's family was closely tied during the 1960s. By conflating this heritage with the contemporary visual lexicon of fashion photography, Meckseper transforms her female protagonists into symbols of anarchy: fixing the viewer with defiant stares, they stand firm and empowered, poised on the brink of rebellion.

■\*20

**NICOLE EISENMAN (B. 1965)**

*Marxist Symbol of the Corruptive Influence of Capitalism*

oil and ink on printed canvas

61 x 68in. (154.9 x 172.7cm.)

Executed in 2001

£35,000-55,000

\$50,000-77,000

€46,000-71,000

**PROVENANCE:**

Shoshana Wayne Gallery, Los Angeles.

Galleri S.E, Bergen.

Acquired from the above by the present owner in 2004.

**EXHIBITED:**

Bergen, Galleri S.E, *USA Today*, 2004.

Zurich, Kunsthalle Zürich, *Nicole Eisenman*, 2007

(illustrated in colour, p. 25).

**‘This space between figuration and abstraction is an interesting borderland ... My thing is that I’m really into narrative. It’s not about the figure—it’s the storytelling that I’m stuck on’**

(N. Eisenman).

Nicole Eisenman’s *Marxist Symbol of the Corruptive Influence of Capitalism* (2001) presents a face-off between two optical illusions. On the left, a hand holding a cigar morphs into a surreal, frowning face; on the right, the famous visual trick known as ‘My wife and my mother-in-law’ oscillates between a caricatured hag and a beautiful young woman seen from behind. Depending on how these images are understood, a number of configurations can be read: is the cigar an enticing offering, or a presence with belligerent intent? Is the old woman reacting with wide-eyed interest, or the young woman turning away? Eisenman, whose work is preoccupied with power, class, sexuality and gender, delights in such magical ambiguity.

This work, included in the artist’s solo exhibition at the Kunsthalle Zurich in 2007, revels in the variance of visual signifiers. The cigar was long seen as a stereotypical symbol of capitalist wealth, before famous cigar-smokers Che Guevara and Fidel Castro made it a communist accessory in popular culture; this semiotic instability

is foregrounded in the light of the work’s title. The source image for the hand is taken from an advertisement for White Owl ‘New Yorker’ cigars created for the 1964 World’s Fair in New York, adding a further layer of consumerist significance. Eisenman, who won the prestigious MacArthur ‘Genius Grant’ in 2015 for her work, has long been a practitioner of figuration and the human form during an abstraction-dominated era. She also pointedly considers her own position as a queer artist in a world of power driven by different prerogatives to her own. The disturbing allegory *Commerce feeds Creativity* (2004) features a trussed-up naked woman being spoon-fed by a topless man in a bowler hat and suit trousers, playing with similar signifiers to the present work; *Guy Capitalist* (2011) displays a blank, mask-like face with coins for eyes. Bubbling with tension between the light humour of the simple sight-gag and the potential menace of its meaning, *Marxist Symbol of the Corruptive Influence of Capitalism* poses a captivating and enigmatic riddle.





PROPERTY FROM AN AMERICAN COLLECTION

λ\*21

**THOMAS SCHÜTTE (B. 1954)**

*Mirror Drawing 21.12.98*

dated '21.12.98' (lower right); signed 'Th. Schütte'  
(on the reverse)

gouache, crayon and ink on paper  
15½ x 11¼in. (38.5 x 28.6cm.)

Executed in 1999

£6,000-8,000

\$8,500-11,000  
€7,800-10,000

**PROVENANCE:**

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

*Mirror Drawing 21.12.98* and *Untitled* are exquisite examples of the works on paper that feed directly into Thomas Schütte's celebrated sculptural practice. Within an *oeuvre* that has rigorously pulled apart and reconstructed the basic elements of human physiognomy, Schütte's watercolours and gouaches represent important sites of formal experimentation, allowing a fluidity of expression that filters into his three-dimensional figurative work. With its almost clown-like demeanour, *Untitled* demonstrates the artist's deep affinity with the theatre: a medium rooted in costume, disguise and characterisation. *Mirror Drawing 21.12.98*, by contrast, is one of an intensive series of introspective self-portraits that the artist produced during the same period, repeatedly assessing the contours and idiosyncrasies of his own visage. Extending the lineage of the German Expressionists, Schütte investigates the ways in which representations of human anatomy can shed light upon deeper existential concerns. 'I am interested in the grammar of character', he once asserted (T. Schütte, "Man kann auch Schattenboxen oder Weiterstochern im Nebel. Ein Gespräch von Heinz-Norbert Jocks," *Kunstforum International* No. 128, 1994, p. 252). By allowing the grotesque, the monstrous and the humorous to infiltrate their composure, Schütte's figures stand as ciphers for the breadth and complexity of the human condition.





PROPERTY FROM AN AMERICAN COLLECTION

λ\*22

**THOMAS SCHÜTTE (B. 1954)**

*Untitled*

signed and dated 'Th. Schütte 96' (lower right)

watercolour, graphite and ink on paper

15½ x 11¼in. (38.5 x 28.5cm.)

Executed in 1996

£6,000-8,000

\$8,500-11,000

€7,800-10,000

**PROVENANCE:**

Konrad Fischer Galerie, Dusseldorf.

Acquired from the above by the present owner.

**EXHIBITED:**

Baden, Staatliche Kunsthalle Baden, *Thomas Schütte - Drawings*, p. 215 (illustrated in colour, p. 182). This exhibition later travelled to Tillburg, De Pont Museum of Contemporary Art; Nuremberg, Neues Museum Staatliches Museum für Kunst und Design.

λ23

**THOMAS SCHÜTTE (B. 1954)**

*Modell für ein Museum (Bausatz)*  
*(Model for a Museum (Building Kit))*

wood, in forty parts

overall: 17 x 21 $\frac{1}{2}$  x 7 $\frac{1}{2}$ in. (43 x 55 x 20cm.)

Executed in 1989, this work is number ten  
from an edition of twelve

£4,000-6,000

\$5,700-8,400

€5,200-7,800

**PROVENANCE:**

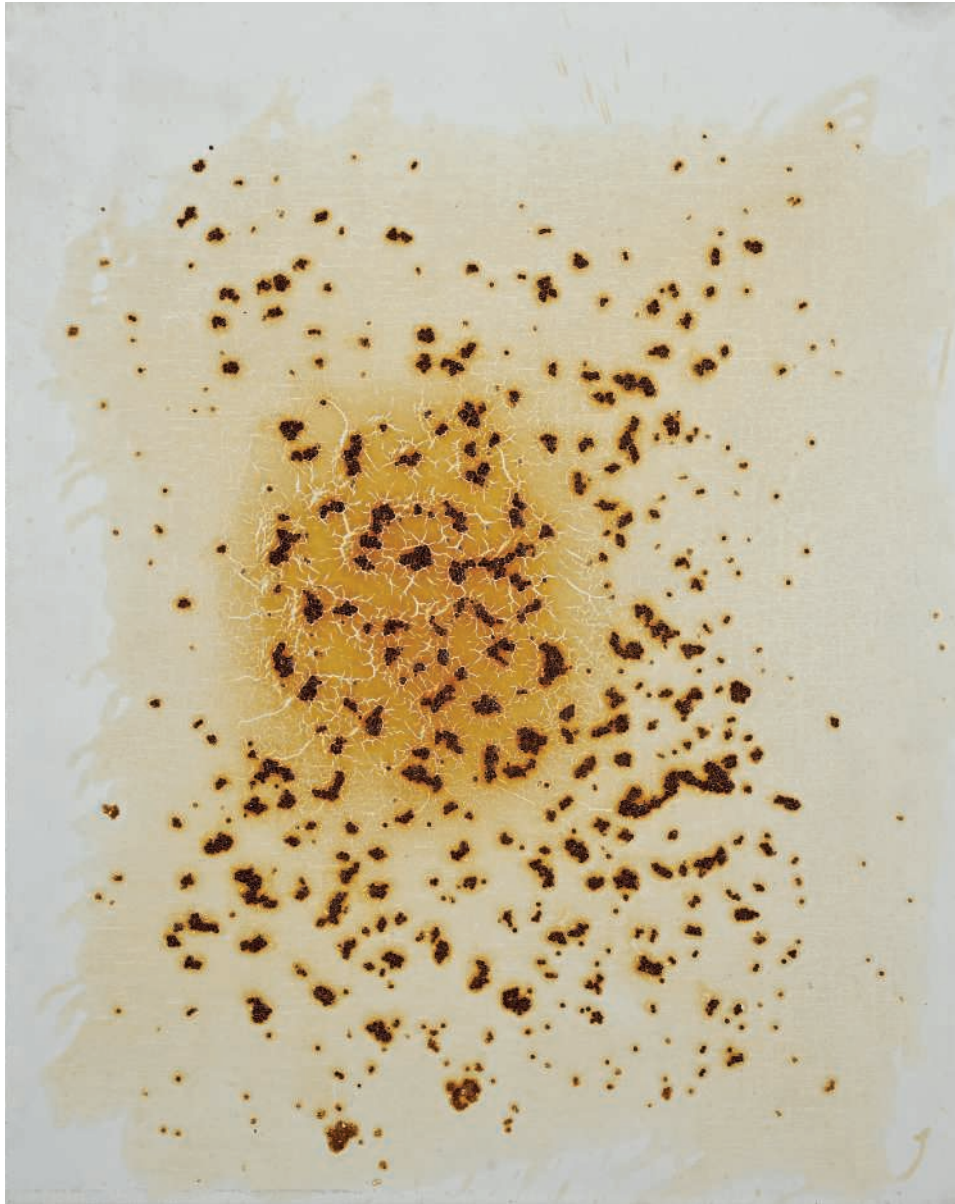
Galerie Nelson-Freeman, Lyon.

Acquired from the above by the present owner.

**LITERATURE:**

*Thomas Schütte. Big Buildings - Modelle und Ansichten 1980-2010*, exh. cat., Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, 2010 (another from the edition illustrated in colour, p. 59).





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ24

**GEORG HEROLD (B. 1947)**

*Untitled*

signed and dated 'herold 89' (on the reverse)

laquer and caviar on canvas

39 $\frac{3}{8}$  x 31 $\frac{1}{2}$ in. (100 x 80.4cm.)

Executed in 1989

£10,000-15,000

\$15,000-21,000

€13,000-19,000

**PROVENANCE:**

Galerie Bärbel Grässlin, Frankfurt.

Acquired from the above by the present owner in 1989.

Georg Herold has worked with caviar since the mid-1980s. In works like *Untitled* (1989), he undercuts the material's associations of luxury and decadence by presenting inchoate abstract forms, hinting at

geographic or galactic formation, reducing the caviar back to its biological essence: these are eggs, the cellular ingredients for new life and growth. Fixed in time with lacquer, this precious but perishable material takes on the sepia sheen of an Old Master painting, the antiqued brown tone of the Turin Shroud. For a number of years Herold intensely studied the work of Renaissance artist Albrecht Dürer, whose influence can be felt in these hints of grandeur, Gothicism and mortality. Elsewhere he has used caviar to fashion portraits of such figures as Barry White, Donald Trump, Yasser Arafat and Charles de Gaulle, numbering each individual egg obsessively in minute script. The result is a cataclysm of Pop image and grotesque decadence, natural product and artificial idolatry, an elemental raw ingredient making an ironic mockery of Arte Povera in its trappings of conspicuous consumption. One of Germany's most influential artists, Herold studied under Sigmar Polke in the 1970s and rose to prominence alongside Martin Kippenberger and Albert Oehlen, becoming renowned for his unorthodox and provocative use of materials. Bricks, roofing slats and unprimed canvas are all common in his *oeuvre*, reflecting a wider concern with elements of building: exposing the bones of conceptual art, he toys knowingly with the viewer's expectations and tests the limits of such art's power with polyvalent, ambiguous significance.

\*25

**SIGMAR POLKE (1941-2010)**

*Untitled*

signed and dated 'Sigmar Polke 92' (lower right)

gouache on paper

27 $\frac{1}{8}$  x 39 $\frac{3}{16}$ in. (69 x 100cm.)

Executed in 1992

£90,000-120,000

\$125,000-170,000

€115,000-155,000

**PROVENANCE:**

Galerie Klein, Bonn.

Acquired from the above by the present owner.

**'We must create a world of free and equal phenomena, a world in which things are finally allowed to form relationships once again, relationships liberated from the bonds of servile text-book causality and narrow-minded, finger-pointing consecution ... only in these relationships is it possible to find the true meaning and the true order of things'**

(S. Polke, 'Early Influences, Later Consequences,' in Sigmar Polke - The Three Lies of Painting, exh. cat. Berlin 1997, p. 290).

Sigmar Polke's *Untitled* (1992) is a dizzying example of the artist's multi-layered and hallucinatory style. In an electrifying riot of colours and forms, luminous green orbs encounter splashes of orange and yellow, screens of blue looping among them in painterly chaos; dominating the scene are an array of bizarre caricatures, painted in thick black lines reminiscent of medieval woodcuts. Two scowling visages protrude from thistles like surreal icons of heraldry; an abstract, vaguely phallic form emerges from the lower left. A smiling jester presides over this strobe-lit tableau of postmodern confusion, making a mockery of our attempts to find fixed significance in Polke's gleefully anti-rationalist world.

Slippery in semiotics and always visually thrilling, Polke's shifting pageants of art-historical and conceptual strata are a liberating force, channel-surfing through our ways of seeing. As Kevin Power has written, 'Polke is fully aware that meaning never *is* but is always shifting and slipping. He explores and exploits these uncertainties – intriguing, setting problems, provoking, amusing himself, investigating, and disturbing. He subverts through irony

and play, although it hardly needs saying that play in no way implies the exclusion of seriousness and purpose' (K. Power, 'Polke's Postmodern Play' in D. Thistlewood (ed.), *Sigmar Polke: Back to Postmodernity*, Critical Forum vol. 4, Liverpool 1996, p. 107). The psychedelic quality of Polke's visuals can be partly traced to his formative psychoactive odysseys of the 1970s. The artist claims that he 'learned a great deal from drugs – the most important thing being that the conventional definition of reality, and the idea of "normal life," mean nothing' (S. Polke, quoted in K. McKenna, 'Sigmar Polke's Layered Look,' *LA Times* 3 December 1995). This post-structural visionary impulse transferred directly to his attitude to painting: rules of composition, traditional materials and the set ways to decode a painted image are disregarded in a widescreen hallucinogen of a work that takes the viewer merrily out of their comfort zone – indeed, beyond any recognisable 'zone' entirely. Polke's vivid picture plane dissolves hierarchies, collapses authority and holds numerous divergent thoughts at once, creating a glorious and ludic spectacle of enhanced consciousness.





PROPERTY FROM A EUROPEAN FAMILY COLLECTION

λ\*26

**A. R. PENCK (B. 1939)**

*Untitled*

signed and dated 'ar penck 83' (lower right)

dispersion on paper

22 x 30in. (56 x 76cm.)

Executed in 1983

£4,000-6,000

\$5,700-8,400

€5,200-7,800

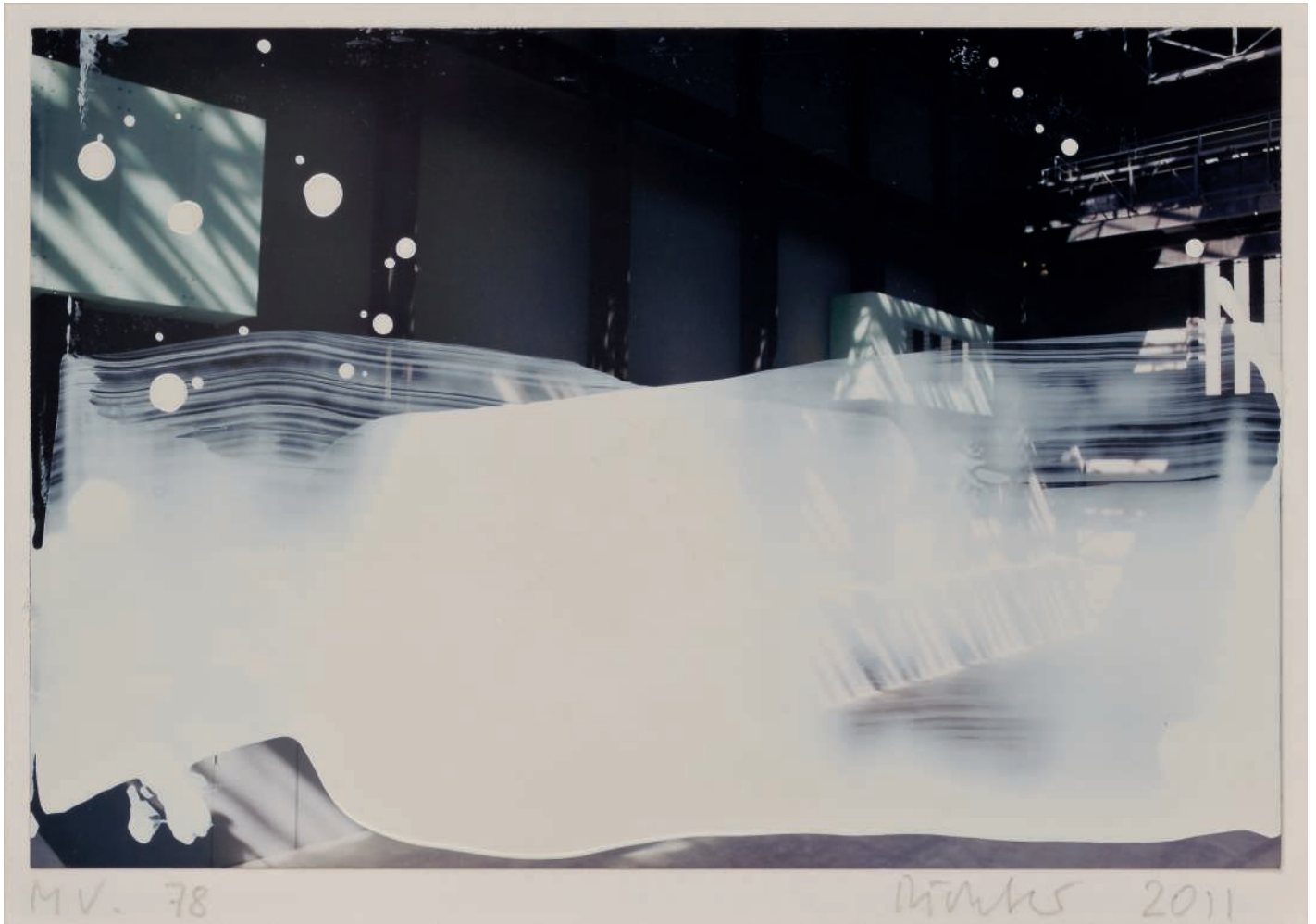
**PROVENANCE:**

Galerie Beyeler, Basel.

Acquired from the above by the present owner.

**EXHIBITED:**

Basel, Galerie Beyeler, *A.R. Penck*, 1989, no. 78.



λ27

**GERHARD RICHTER (B. 1932)**

*MV. 78*

titled 'MV. 78' (lower left); signed and dated 'Richter 2011'  
(lower right)

oil on colour photograph  
4 x 5<sup>7</sup>/<sub>8</sub>in. (10.1 x 15cm.)

Executed in 2011

£20,000-30,000

\$29,000-42,000  
€26,000-39,000

**PROVENANCE:**

Tate Modern, London.

Acquired from the above by the present owner.

**EXHIBITED:**

Beirut, Beirut Art Center, *Gerhard Richter*, 2012  
(illustrated in colour, p. 216).

λ\*28

**OTTO PIENE (1928-2014)**

*Wow*

signed and dated 'O Piene 72' (lower right); titled "'WOW'" (lower left)

oil, gouache and soot on cardboard

37½ x 25½in. (95.2 x 64.7cm.)

Executed in 1972

£22,000-28,000

\$31,000-39,000

€29,000-36,000

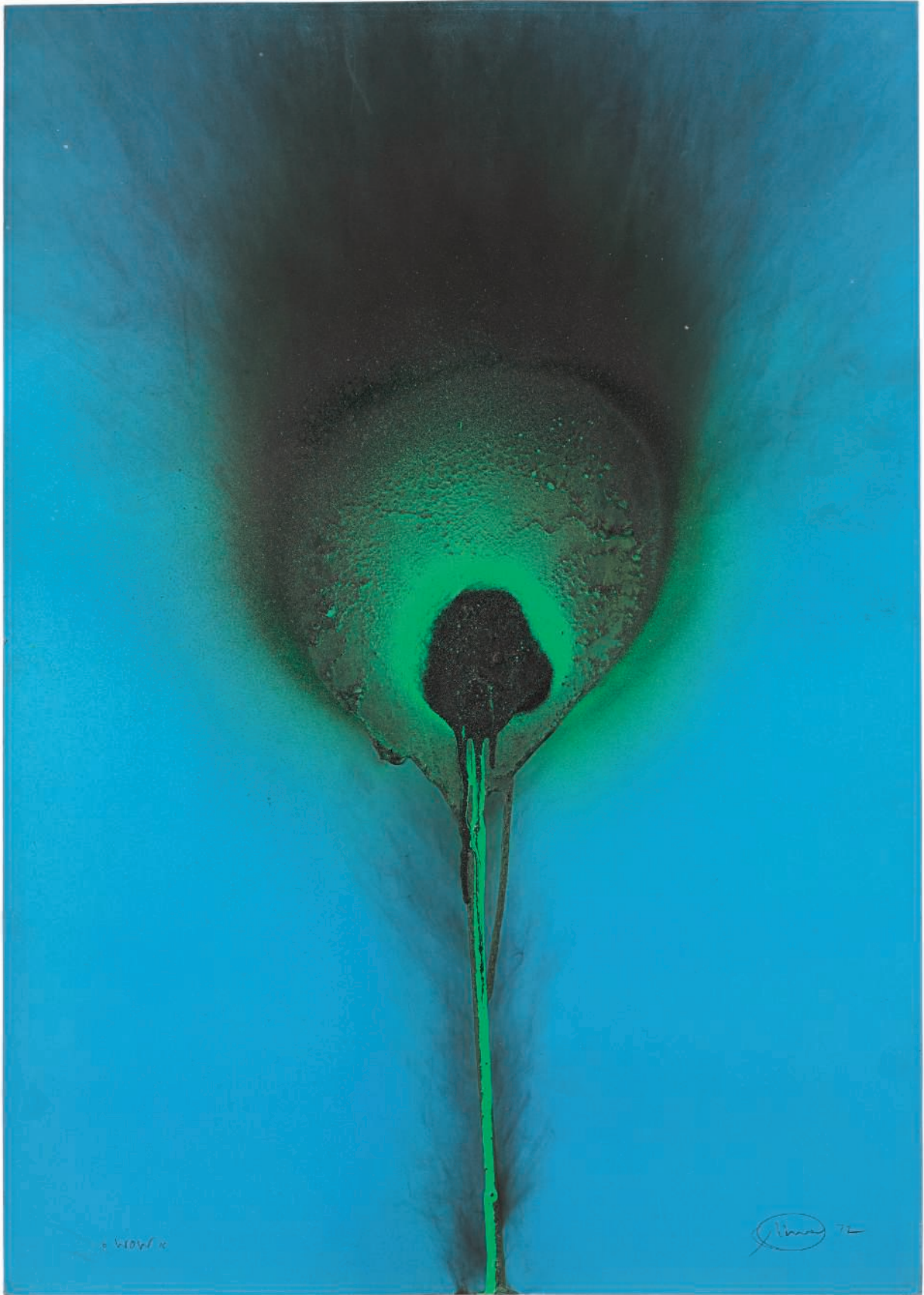
**PROVENANCE:**

Gift from the artist to the present owner.

A radiant example of the artist's *Rauchbilder* ('smoke pictures'), Otto Piene's *Wow* (1972) is a supernova of cosmic and elemental aspiration. Harnessing the alchemical force of fire, Piene set pure pigment aflame upon coloured paper. Billowing traces of soot smoke delicately across an aquamarine surface from a lambent core of green. The energies of the universe bring forth a peacock's eye of beauty, light and optimism, capturing the vital glow of the Zero movement in an elegant economy of form. The central drip of colour creates a stem of plant-like growth, while the work's vivid departure from Zero monochrome recalls sea, sky, forest, the earth seen from space: this is a vision brimming with the wonders of the world. 'One glance at the sky, at the sun, at the sea is enough to show that the world outside man is bigger than that inside him,' Piene wrote, 'that it is so immense that man needs a medium to transform the power of the sun into an illumination that is suitable to him, into a stream whose waves are like the beating of his heart' (O. Piene, quoted in *ZERO*, exh. cat., Amsterdam, Stedelijk Museum, 2015, p. 434).

Piene was drafted into the German army in 1943 at the age of fifteen, and was posted to watch the night skies, searching for the tiny pinpricks of light which would signal the approaching enemy. This experience had a lasting impact on the artist, who described his art as a means of dispelling darkness. 'I go to darkness itself, I pierce it with light, I make it transparent, I take its terror from it, I turn it into a volume of power with the breath of life like my own body, and I take smoke so that it can fly' (O. Piene, quoted in *ZERO*, exh. cat., Amsterdam, Stedelijk Museum, 2015, p. 434). After the War, a traumatised Europe needed healing. Artists like Piene searched for techniques and methods that would rejuvenate the avant-garde and, more universally, offer a rebirth for the human spirit. Piene became a founding member of the Zero group, seeking, together with Heinz Mack, Günther Uecker, and the artists of their wider international collective, the purity of a new beginning in art. In the ritual impulse of *Wow*, Piene brings creation from destruction like a phoenix, his magnificent display of texture and colour smouldering with the interstellar potentials of a world created anew.





λ\*29

**GERHARD RICHTER (B. 1932)**

*Vermalung (Braun) (Inpainting (Brown))*

signed, numbered and dated '48 Richter, 72' (on the reverse)

oil on canvas

10<sup>5</sup>/<sub>8</sub> x 15<sup>3</sup>/<sub>4</sub>in. (27 x 40cm.)

Painted in 1972

£30,000-40,000

\$43,000-56,000

€39,000-52,000

**PROVENANCE:**

Westfälischer Kunstverein, Munster.

Private Collection, Germany.

Anon. sale, Ketterer Kunst Munich, 5 December 2006, lot 346.

Anon. sale, Est-Ouest Hong Kong, 28 May 2011, lot 1086.

Private Collection.

Acquired from the above by the present owner.

**LITERATURE:**

J. Harten (ed.) and D. Elger, *Gerhard Richter: Bilder 1962-1985*, exh. cat., Dusseldorf, Städtische Kunsthalle Düsseldorf, 1986, nos. 325/1-120, p. 380 (the series illustrated, p. 148).

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (ed.), *Gerhard Richter, Werkübersicht/Catalogue Raisonné: 1962-1993*, vol. III, Ostfildern-Ruit 1993, nos. 325/1-120 (the series illustrated in colour, unpagged).

H. Butin, *Gerhard Richter. Editionen 1965-1993*, Kunsthalle Bremen, 1993, no. 38 (another from the series illustrated in colour, p. 119).

H. Butin and S. Gronert (eds.), *Gerhard Richter. Editionen 1965-2004. Catalogue Raisonné*, Ostfildern 2004, no. 46 (another from the series illustrated in colour, p. 186).

H. Butin, S. Gronert, and T. Olbricht (eds.), *Gerhard Richter. Editionen 1965-2013. Catalogue Raisonné*, Ostfildern 2014, no. 46 (another from the series illustrated in colour, p. 210).

**'My monochromes have the same illusionistic implications as my landscapes. I want them to be seen as narratives - even if they are narratives of nothingness. Nothing is something. You might say they are like photographs of nothing'**

(G. Richter quoted in M. Kimmelman, 'Gerhard Richter: An Artist Beyond Isms', in *The New York Times*, 27 January 2002).



property from

## THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

**'In the mid-sixties Joseph Beuys, contrarily to Duchamp, achieved a new personal conception of the human being: man becomes the guardian of a form of energy that enables him to modify the world in a moral, social and civil way. He considered creativity the means through which energy is freed out of man... there is the possibility that every daily activity, if driven by the force of creativity, can become an artistic statement'**

(E. Pedrini, quoted in 'A walk along Brenta river in Bassano del Grappa', conversion between Luigi Bonotto and Enrico Pedrini, in L. de Domizio Durini, *Joseph Beuys. Defence of the nature*, Venezia 2007).

Enrico Pedrini (1940-2012) was an Italian visionary, theorist and collector of Conceptual Art. With a career spanning half a century, the lecturer of epistemology continually sought out top-tier work that challenged, moved and surprised the art world. He ultimately championed Anthropological and Conceptual Art with such books and articles including *John Cage, Happenings and Fluxes* (1986), *The Quantic Machine* and *Second Avant-Garde* (1991) in

which he discussed the relation between quantum theory and the visual arts movements of the 1960s. Pedrini held a lifelong passion for avant-garde creativity and innovation, an attribute which not only served him well in his career as a lecturer and curator, but also influenced his collecting and enabled him to assemble an extraordinary collection of artworks distinguished by their quality and breadth. As a collector he was deeply engaged with the bold and innovative philosophies of the future, leaving a lasting legacy on the history of art as a whole. He placed particular emphasis on the work of Bernar Vernet, Art and Language, and Victor Burgin, as well as Dada, Fluxus, Minimal Art, Arte Povera, Vienna Aktionism, and Graffiti Art. He curated a number of major international exhibitions in venues such as Studio Oggetto in Milan, the Persano Gallery in Turin, the Musée d'art Moderne et d'art Contemporain in Nice and the Williamsburg Art & Historical Center in New York City, as well as the Taiwanese Pavilion at the 46th Venice Biennale with Wolfgang Becker.

Christie's First Open is delighted to present five works from Pedrini's distinguished collection, led by Joseph Kosuth's *Art as Idea as Idea* from 1966. The father of twentieth-century Conceptual Art, Kosuth's exploration of the relationship between art and words embodies the spirit of the collection as a whole. It is joined by works by Vincenzo Agnetti, Vito Acconci and Kenny Scharf, as well as Richard Prince's *Two Guys Sitting* of 1988 – a work on paper from his celebrated *Joke* series. Through recourse to written text – albeit in strikingly different registers – both Kosuth and Prince attempted to topple the notion of 'high art' from its pedestal, exposing it as a product of language.



Joseph Beuys, Genoa, 1976.  
One of the 100 postcards used in 1976 to announce a Beuys exhibition in Genoa.

© DACS, 2016.

Two guys sitting at a bar: "If I  
have another drink," the first said  
"I'll begin to feel it."

The second confided: "If I have  
another drink, I won't care who  
feels it."

R. Shure 6/14/88

7:36: 26

■30

### JOSEPH KOSUTH (B. 1945)

*Titled (Art as Idea as Idea) [Akin]*

mounted photograph

47¼ x 47¼in. (120 x 120cm.)

Executed in 1966

£25,000-35,000

\$36,000-49,000

€33,000-45,000

#### PROVENANCE:

Kunstmuseum, Lucerne.

Galleria La Bertesca, Genova.

Enrico Pedrini Collection, Genoa

(acquired from the above in 1973).

Thence by descent to the present owner.

#### EXHIBITED:

Rimini, Palazzo delle Esposizioni, *Empirica. Arte Tra Addizione E Sottrazione*, 1975. This exhibition later travelled to Verona, Museo di Castelvecchio.

Massa, Palazzo Ducale, *Luoghi della Seconda Avanguardia (1958-70)*, 1987.

#### LITERATURE:

E. Pedrini, *Concettuale, Antropologia, Graffiti*, Martina Franca 1986. Istituto Materie e Forme Inconsapevoli u.s.l. XVI (ed.),

*Yuppara: Dalla interdisciplinarietà all'interattività*, Genova 1989 (illustrated, unpagged).

E. Pedrini, *La Macchina Quantica e la Seconda Avanguardia*, Milan 1989 (illustrated in colour, unpagged).

This work is accompanied by a certificate signed by the artist.

## 'Art's only claim is for art. Art is the definition of art'

(J. Kosuth).

Executed in 1966, Joseph Kosuth's *Titled (Art as Idea as Idea) [Akin]* stems from his most famous series of works. Based on a section of etymological text relating to the word 'idea', the work bears witness to Kosuth's desire to investigate the nature of art through the medium of language. Urging that traditional art historical discourse had finally reached its end in the late 1960s, Kosuth sought to question the means by which objects achieved their high-art status and subsequent cultural importance. Implementing a linguistic approach, Kosuth began to examine the ways that art-making was tied to language to explore the social, political, and economic contexts through which art was presented and in turn defined. Constructing an uncompromisingly conceptual form of art, Kosuth replaced both image and object with words. The *Art as Idea as Idea* series marked his first study into linguistics, reproducing dictionary definitions of words ranging from 'water' and 'chair' to 'meaning' and 'art'. 'Being an artist now means to question the nature of art', he argued in his seminal text 'Art after Philosophy'. 'If one is questioning the nature of painting, one cannot be questioning the nature of art ... That's because the word art is general and the word painting is specific. Painting is a kind of art. If you make paintings you are already accepting (not questioning) the nature of art' (J. Kosuth, *Art After*

*Philosophy and After: Collected Writings 1966-1990*, Cambridge 1991, p. 18). Other works from the series are held in international museum collections including the Solomon R. Guggenheim Museum, New York, and the Museum of Modern Art, New York.

Adopting a wholly deconstructive approach, Kosuth considers the definition of his chosen word to be the actual work of art, whereas the medium itself serves merely as a means of exhibition. As he explained, 'I always considered the Photostat the work's form of presentation (or media), but I never wanted anyone to think that I was presenting a Photostat as a work of art - that's why I made that separation and subtitled them as I did ... The idea with the Photostat was that they could be thrown away and then re-made - if need be - as part of an irrelevant procedure connected with the form of presentation, but now with that "art"' (J. Kosuth, *Art After Philosophy and After: Collected Writings 1966-1990*, Cambridge 1991, pp. 30-31). As such, Kosuth challenges the formerly enshrined notion of the art object, instead locating the work's value in its conception. 'Art's only claim is for art', he asserted. 'Art is the definition of art' (J. Kosuth, *Art After Philosophy and After: Collected Writings, 1966-1990*, Cambridge 1991, p. 24).

Akin to Gr *idein*, to see, hence to *idea*, is Gr *eidōs* (s *eid-*), that which is seen, hence the form or shape, hence a figure; whereas its dim, *eidōlon*, an image in the mind, hence a physical image, hence an idol, is retained in erudite E, its derivative adj *eidētikos* becomes E *eidetic*, esp in Psy.

Two guys sitting at a bar: "If I  
have another drink," the first said  
"I'll begin to feel it."  
The second confided: "If I have  
another drink, I won't care who  
feels it."

R Prince 6/14/88

7:36:26

property from THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

31

**RICHARD PRINCE (B. 1949)**

*Untitled*

signed and dated 'R Prince 6/14/88' (lower right)

ink on paper

11 $\frac{5}{8}$  x 15 $\frac{3}{4}$ in. (29.5 x 40cm.)

Executed in 1988

£800-1,200

\$1,200-1,700

€1,100-1,600

**PROVENANCE:**

Le Case d'Arte, Milan.

Enrico Pedrini Collection, Genoa.

Thence by descent to the present owner.

**LITERATURE:**

Istituto Materie e Forme Inconsapevoli u.s.l. XVI (ed.), *Yuppara:*

*Dalla Interdisciplinarietà all'Interattività*, Genoa 1989

(illustrated, unpagged).

E. Pedrini, *La Freccia Evolutiva dell'Irreversibilità*, Naples 1992

(illustrated, unpagged).





property from **THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA**

■32

**KENNY SCHARF (B. 1958)**

*Untitled*

acrylic on canvas  
39% x 39%in. (100 x 100cm.)  
Painted in 1984

£6,000-8,000

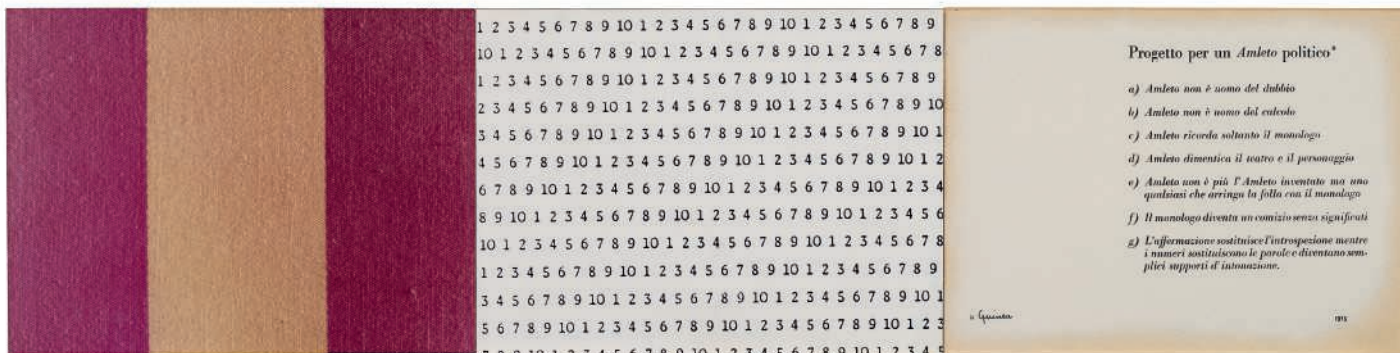
\$8,500-11,000  
€7,800-10,000

**PROVENANCE:**

Galleria Salvatore Ala, Milan.  
Enrico Pedrini Collection, Genoa (acquired from the above in 1986).  
Thence by descent to the present owner.

**LITERATURE:**

E. Pedrini, *Nel mondo della Graffiti Art*, Gallarate 1995  
(illustrated in colour, p. 42)



property from **THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA**

λ33

**VINCENZO AGNETTI (1926-1981)**

*Progetto per un Amleto Politico, Bandiera della Guinea  
(Project for a Political Hamlet, Flag Guinea)*

dated '1973' (lower right)

printed photograph and printed paper on aluminum

11% x 46%in. (29.5 x 118.5cm.)

Executed in 1973

£5,000-7,000

\$7,100-9,900

€6,500-9,100

**PROVENANCE:**

Galleria Christian Stein, Turin.

Studio Cavalieri, Bologna.

Enrico Pedrini Collection, Genoa.

Thence by descent to the present owner.

**EXHIBITED:**

Genoa, Studio Leonardi, *Vincenzo Agnetti*, 1989.

**LITERATURE:**

Minetti-Rebora (ed.), *Progetto per un "Amleto" Politico*,  
Milan 1973 (illustrated in colour, p. 35).



property from THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

34

**VITO ACCONCI (B. 1940)**

*Connecting Medium*

signed, titled and dated 'Connecting Medium March 1971 Vito Acconci' (lower right)

pastel and photographic collage on cardboard  
30 x 40in. (76.3 x 101.5cm.)

Executed in 1971

£4,000-6,000

\$5,700-8,400

€5,200-7,800

**PROVENANCE:**

Sonnabend Gallery, New York.  
Minetti Rebora Galleria Forma, Genoa.  
Enrico Pedrini Collection, Genoa (acquired from the above in 1974).  
Thence by descent to the present owner.

**EXHIBITED:**

Milan, Galleria Diagramma, *Atlante*, 1989.  
Milan, Studio Oggetto, *Il Mondo del Corpo*, 1993.

**LITERATURE:**

E. Pedrini, *La Freccia Evolutiva dell'Irreversibilità*, Naples 1992 (illustrated, unpagged).



PROPERTY FROM AN AMERICAN COLLECTION

λ\*35

**VALIE EXPORT (B. 1940)**

*Zu/Stand (Condition/Enclosure)*

signed, titled twice and with the artist's stamp 'ZU/STAND VALIE EXPORT 1972' (lower right); signed with the artist's initials and numbered '1/3 V.E.' (on the reverse to the mount)

marker pen on gelatin silver print

23<sup>7</sup>/<sub>8</sub> x 16<sup>1</sup>/<sub>2</sub>in. (60.5 x 41.8cm.)

Executed in 1972, this work is number one from an edition of three

£6,000-8,000

\$8,500-11,000

€7,800-10,000

**PROVENANCE:**

Klemens Gasser & Tanja Grunert, New York.  
Acquired from the above by the present owner.

Another from the edition is held in the collection of the  
Musée National d'Art Moderne, Centre Pompidou, Paris.



PROPERTY FROM AN AMERICAN COLLECTION

λ\*36

**VALIE EXPORT (B. 1940)**

*Auflegung (Laid Over)*

signed and with the artist's stamp 'VALIE EXPORT 1972' (lower right); titled 'AUFLEGUNG' (centre) marker pen on gelatin silver print 16½ x 23⅞in. (41.8 x 60.5cm.) Executed in 1972

£6,000-8,000

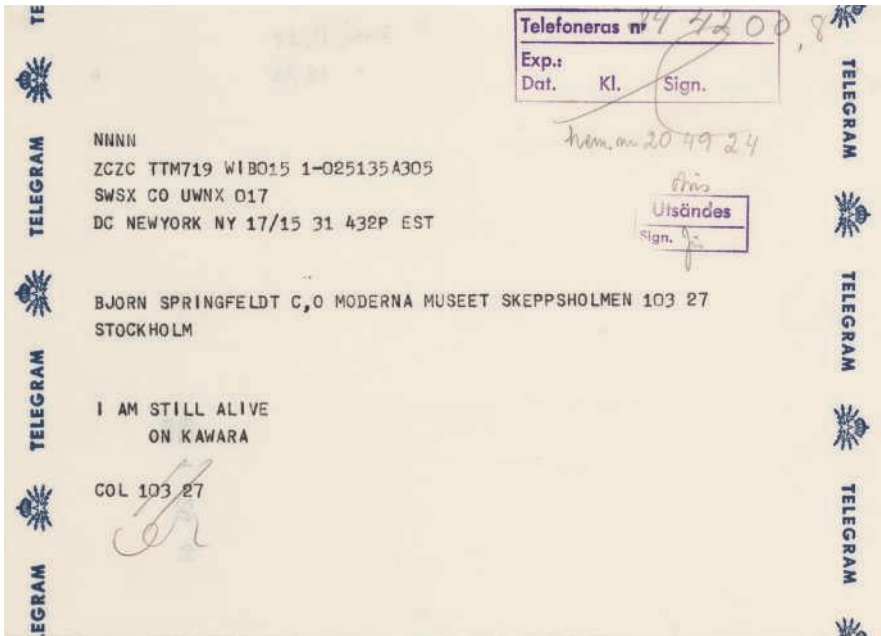
\$8,500-11,000  
€7,800-10,000

**PROVENANCE:**

Klemens Gasser & Tanja Grunert, New York.  
Acquired from the above by the present owner.

Another work from the series is held in the Museum of Modern Art, New York.

Executed in 1972, *Auflegung* and *Zu/Stand* stem from Valie Export's landmark photographic series *Body Configurations*. In these works, the artist contorted her own body into a variety of positions that delineated the spaces and structures formed by urban and natural environments. Within a practice that has sought to liberate the female body from traditional patriarchal narratives, the *Body Configurations* represent Valie Export's attempts to undermine the male histories inscribed within the landscape and architecture of her native Austria. By placing her own body in line with these structures – imitating, bisecting and dividing them – she reclaims them for her own feminist agenda. 'Since 1972, my drawings, photographs, and actions have been concerned with the presentation of postures as the expression of inner states, represented both in nature and in architecture as adaptation, assimilation, imposition, etc. in or on the environment', she has explained. '... At present I am mainly treating female postures from a feminist point of view and dealing with materials from the female environment, in order to thaw the imposed norms of the female bodily gestures, body language, and the associated function of the female body in our culture' (V. Export, <http://socks-studio.com/2015/01/25/adaptation-assimilation-imposition-body-configurations-by-valie-export-1972-76/> [accessed 25 February 2016]).



PROPERTY OF A SWEDISH PRIVATE COLLECTOR

37

**ON KAWARA (1933-2014)**

*I am Still Alive*

telegram  
5 3/4 x 8 1/4 in. (14.6 x 20.9 cm.)  
Executed in 1973

£3,000-5,000      \$4,300-7,000  
€3,900-6,500

**PROVENANCE:**

Gift from the artist to the present owner in 1973.

38

**ON KAWARA (1933-2014)**

*I am Still Alive*

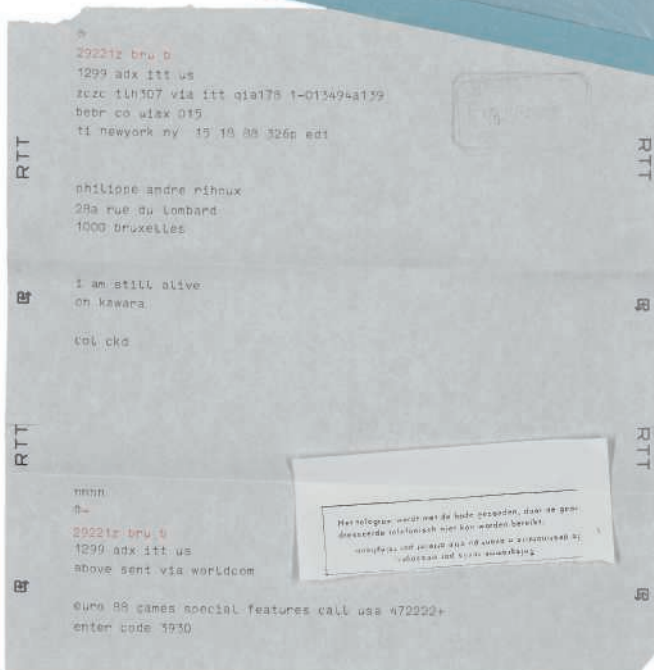
(i) telegram  
(ii) envelope  
(i) 8 3/8 x 8 1/4 in. (21.3 x 21 cm.)  
(ii) 3 1/8 x 9 in. (8 x 22.7 cm.)  
Executed in 1988

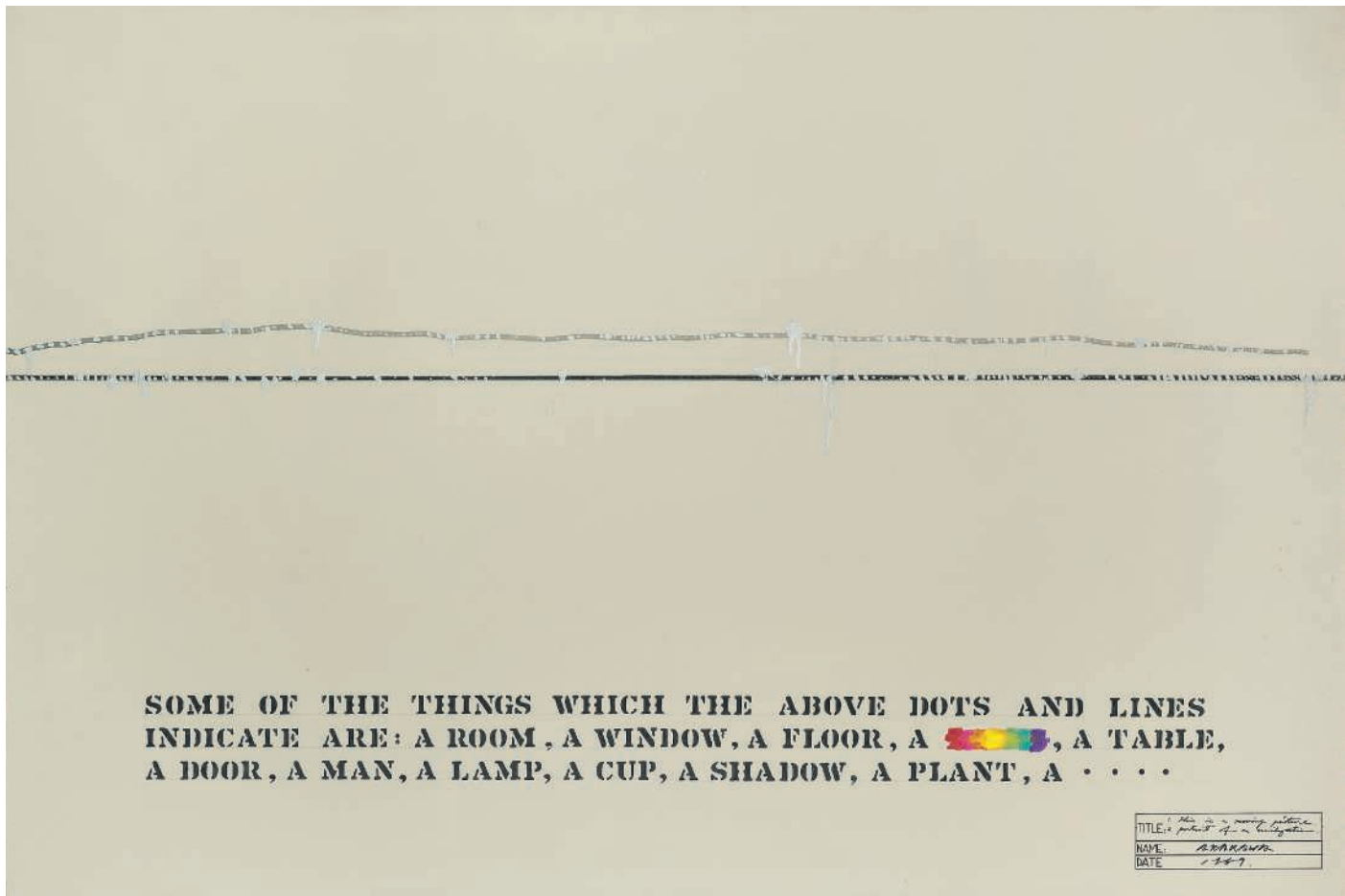
£3,000-5,000      \$4,300-7,000  
€3,900-6,500

**PROVENANCE:**

Gift from the artist to the present owner in 1988.

Two exquisitely ephemeral works by On Kawara encapsulate the artist's meditative approach to notions of time, space, and consciousness. *I am Still Alive, 1973* is a single telegram which Kawara sent to Bjorn Springfeldt, the director of the Museum of Modern Art, Stockholm during 1973. The second telegram, *I am Still Alive, 1988*, addressed to fellow artist Philippe Andre Rihoux in Brussels is an example of Kawara's later telegrams, incorporating both the telegram slip and the envelope it was sent in. These two delicate pieces of communication both contain the electronically typed message 'I am still alive, On Kawara'. The artist sent nearly nine hundred telegrams of this kind to many friends and acquaintances for more than three decades. Like his celebrated *Date Paintings*, which document the ineffable passage of time with ritualistic precision, the telegrams record the very fact the artist's own existence with almost deadpan solemnity.





■\*39

**SHUSAKU ARAKAWA (1936-2010)**

*Morning Picture / Portrait of a Civilisation*

signed, titled and dated '1. This is a morning picture. 2. portrait of a civilization. ARAKAWA 1969' (lower right); signed, titled and dated twice '1. This is a morning picture. 2. portrait of a civilization. ARAKAWA 1969'

(on the reverse and on the stretcher)

graphite, felt tip pen and metallic paint on canvas

48¼ x 72in. (122.5 x 183.1cm.)

Executed in 1969

£10,000-15,000

\$15,000-21,000

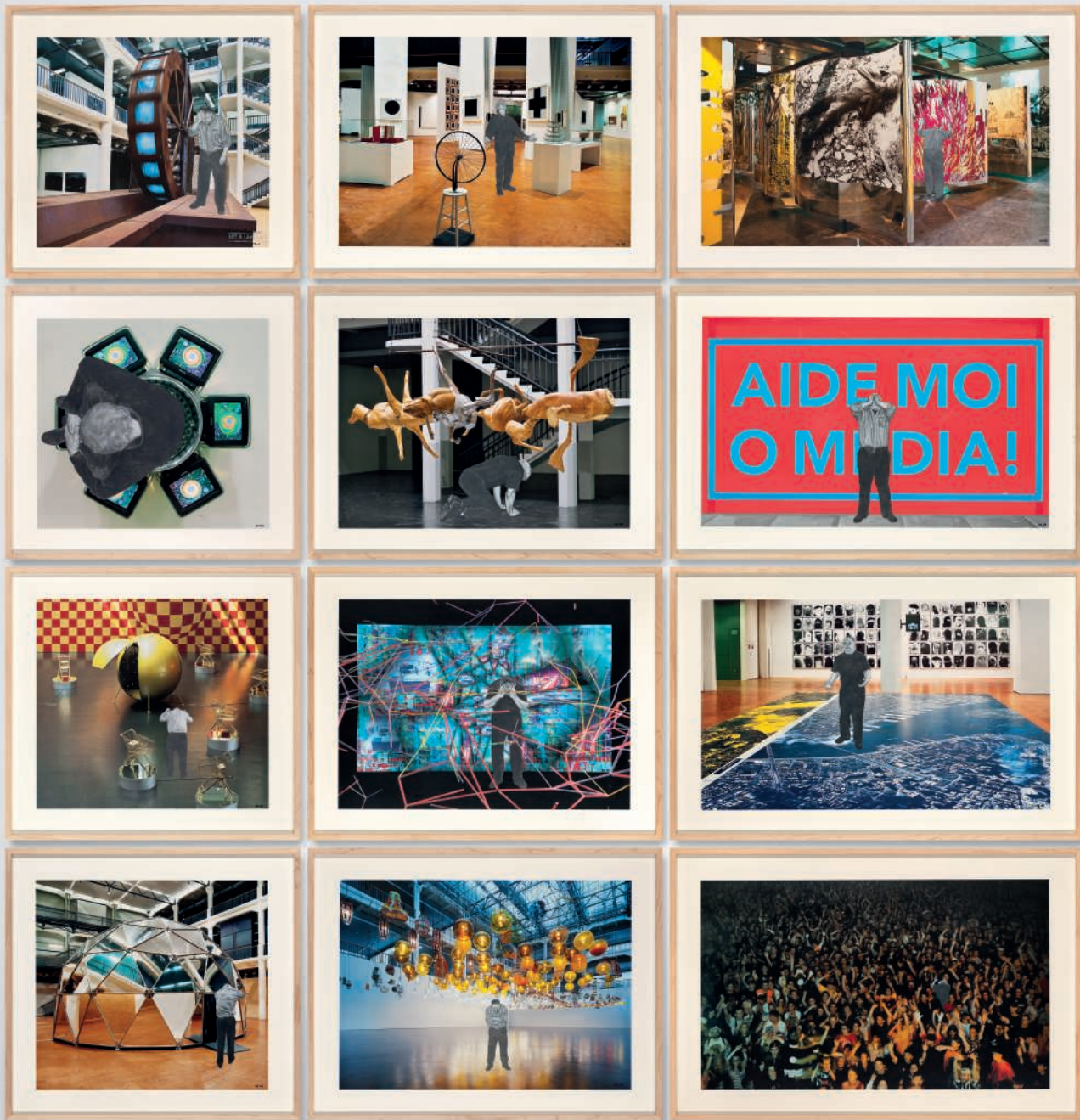
€13,000-19,000

**PROVENANCE:**

Galerie Alfred Schmela, Dusseldorf.  
 Onnasch Galerie, Cologne.  
 Private Collection, Europe.

**EXHIBITED:**

Hanover, Kunstverein Hannover, 1970.



■λ40

**ART & LANGUAGE (ACTIVE SINCE 1967)**

*Ein Jahr (One Year)*

- (i) signed and stamped 'Michael Baldwin Mel Ramsden ART & LANGUAGE' (lower right)
  - (ii)-(xi) signed with the artist's initials 'MB MR' (lower right)
  - (xii) signed with the artist's initials 'MB MR' (lower left)
- acrylic on printed photograph, in twelve parts
- (i)(iv)(vii)(x) 15 1/8 x 16 7/8 in. (38.5 x 42.7cm.)
  - (ii)(v)(viii)(xi) 15 1/8 x 21 1/8 in. (38.5 x 53.7cm.)
  - (iii)(vi)(ix)(xii) 15 1/8 x 21 1/2 in. (38.5 x 54.5cm.)

Executed in 2005

£7,000-10,000

\$9,900-14,000

€9,100-13,000

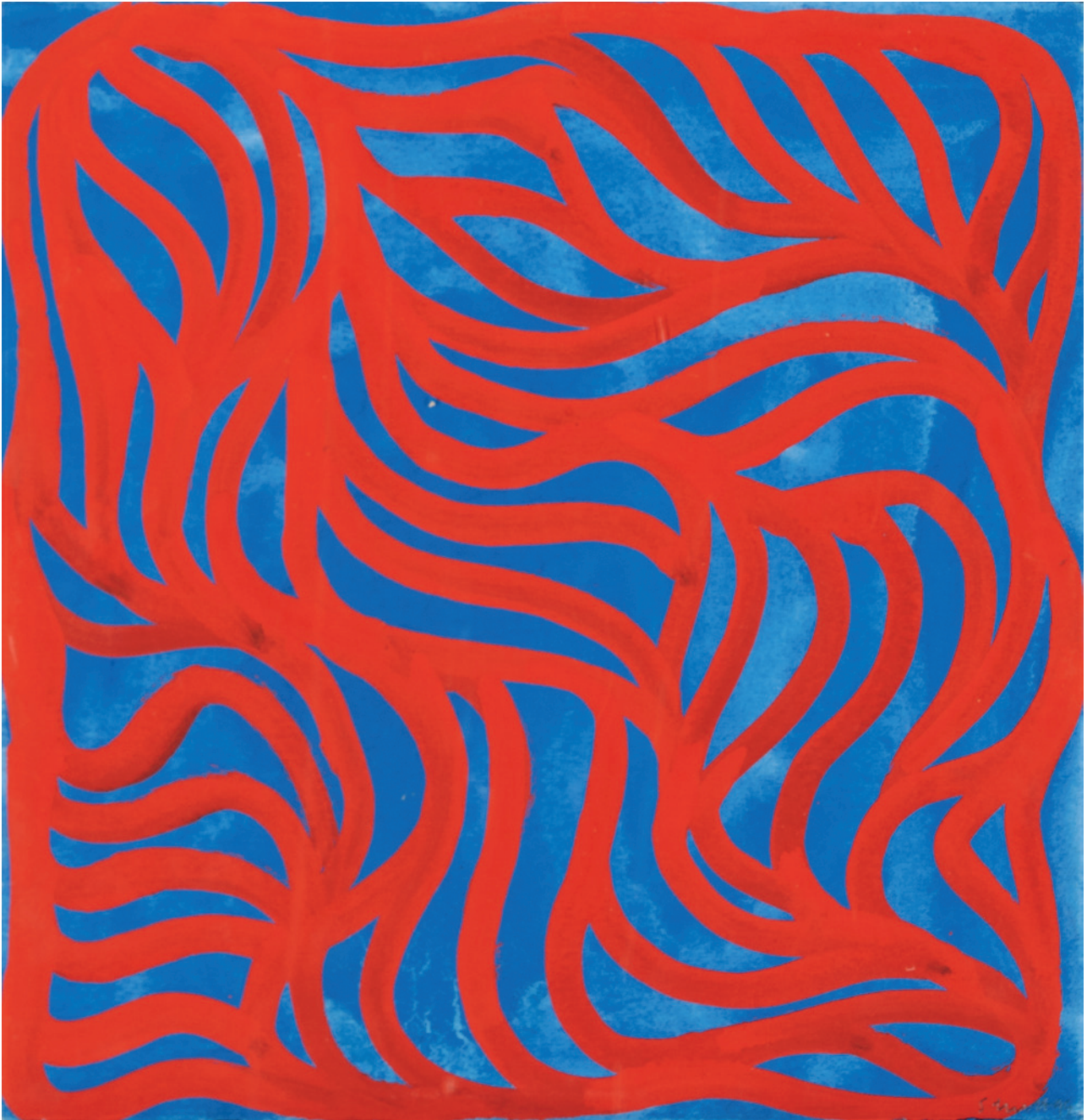
**PROVENANCE:**

Lisson Gallery, London.  
 Ridinghouse, London.  
 Private Collection.

**EXHIBITED:**

London, Lisson Gallery, *Art & Language: Hard to Say When*, 2005.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**41**

**SOL LEWITT (1928-2007)**

*Irregular Grid*

signed and dated 'Sol LeWitt 99' (lower right)

gouache on paper

11½ x 11in. (29 x 27.8cm.)

Executed in 1999

£5,000-7,000

\$7,100-9,900

€6,500-9,100

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**ALEXANDER CALDER (1898-1976)***Black Disc, White Dot*

incised with the artist's initials 'CA' (on the base)

sheet metal, brass, wire and paint

6¼ x 11½ x 3¼in. (16 x 29.2 x 8.2cm.)

Executed in 1960

£80,000-120,000

\$120,000-170,000

€110,000-160,000

**PROVENANCE:**

Perls Galleries, New York.

Private Collection, England.

This work is registered in the archives of the Calder Foundation, New York, under application no. A07961.

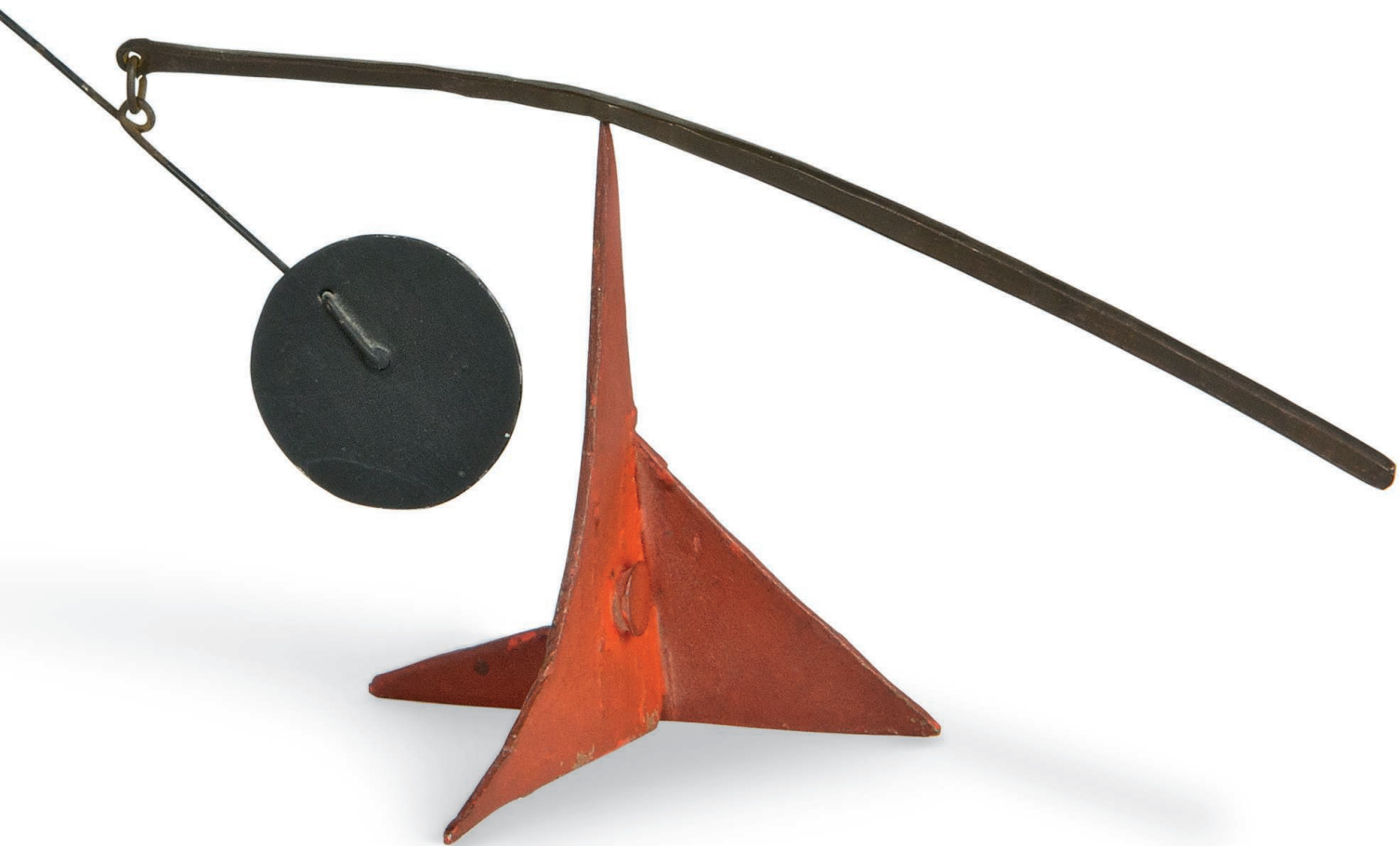


**'I love red so much that I almost want to paint everything red. I often wish I'd been a fauve in 1905'**

(A. Calder).

With its lyrical circular forms balanced upon a bright red metal support, *Black Disc White Dot* is an exquisite example of Alexander Calder's standing mobiles, or *stabiles*. Executed in 1960, its delicate formal harmony and breath-taking economy of means bear witness to the intimate works that Calder continued to make during a period increasingly dominated by large-scale commission pieces. Harking back to the artist's earliest experiments with kinetic sculpture-making during the 1930s, the work encapsulates the fundamental tenets of Calder's practice, which by the 1960s had evolved into a sophisticated dialogue between colour, form and structural dynamics. Eloquently suspended upon a wire metal support, the black and white spherical forms are subject to the slightest gust of air: subservient to the invisible forces of motion. In Calder's hands, the traditionally earthbound materials of wire and metal spring to life like enchanted objects, miraculously liberated from their static condition. As Marcel Duchamp once wrote, 'A light breeze [starts] in motion weights, counter-weights, levers which design in mid-air their unpredictable arabesques and introduce an element of lasting surprise. The symphony is complete when color and sound join in and call on all our senses to follow the unwritten score. Pure *joie de vivre*. The art of Calder is the sublimation of a tree in the wind' (M. Duchamp, quoted in G. Braziller, *The Sculpture of the Century*, New York 1959, p. 85). The undisputed father of twentieth-century kinetic art, Calder is currently the subject of a major exhibition at Tate Modern, London.

Having originally trained as an engineer, Calder's technical grounding enabled him to harness the physical forces of his media to spectacular optical effect. As *Black Disc, White Dot* demonstrates, the dynamic nature of Calder's art provided him with an entirely new way of investigating colour: an element that had, in many ways, inspired his decision to become an artist. Calder spent time in Paris early in his career, and later proclaimed 'I love red so much that I almost want to paint everything red. I often wish I'd been a fauve in 1905' (A. Calder, *Calder*, London 2004, p. 89). Like Henri Matisse and André Derain, who pioneered a non-literal approach to chromaticism, Calder rejected the notion of colour as a representational force, relishing instead in the intrinsic resonances and overtones of the bright hues he employed. The deliberate use of pure, flat primary colours – red, yellow and blue, as well as black and white – recalls the neo-plastic aesthetic of Piet Mondrian, whose studio he visited in 1930. Drawn to the coloured cardboard rectangles used for compositional experimentation that adorned the walls of the artist's studio, Calder was fascinated by the studio's environment-as-installation and the new abstract language it promised. As Calder later recalled, 'I suggested to Mondrian that perhaps it would be fun to make these rectangles oscillate' (A. Calder, quoted in *Calder: An Autobiography with Pictures*, New York 1966, p. 113). As his practice developed, Calder's moving sculptures took on a life of their own: masterpieces of precision engineering, they continue to represent pure and inhibited celebrations of life, movement and freedom.





■\*43

**JOEL SHAPIRO (B. 1941)**

*Untitled*

pastel on paper

53 $\frac{7}{8}$  x 48 $\frac{3}{4}$ in. (137 x 124cm.)

Executed in 1988

£7,000-10,000

\$9,900-14,000

€9,100-13,000

**PROVENANCE:**

Gallery Mukai, Tokyo.

Acquired from the above by the present owner in 1995.

**EXHIBITED:**

Tokyo, Gallery Mukai, *Joel Shapiro*, 1988

(illustrated in colour on the cover and p. 13).



# 'One day when a statue is finished, its life, in a certain sense, begins'

(M. Yourcenar).

As an artist and curator, Danh Vo believes that a work of art is never complete. Raised between Vietnam and Denmark, and now based in Berlin, his multi-national upbringing has given rise to a practice firmly rooted in concepts of displaced meaning, severed genealogies and fractured identity. 'My work is very much about putting together different layers of time, aspects, forms, ideas', Vo has said. 'It mutates, and I think that's what it becomes. I like that idea'. For Vo, the work of art is not a fixed entity: from the moment of its creation, it is caught in a never-ending process of change, evolution and distortion. It is riddled with gaps, unfinished tales and open-ended narratives: a field of possibility waiting to be inscribed. 'One day when a statue is finished, its life, in a certain sense, begins', wrote Marguerite Yourcenar in 1983. From his own sculptural appropriations to his more recent curatorial projects, Vo's practice has continued to shed new light on this concept.

In many ways, Vo's aesthetic position harks back to an earlier understanding of art: to a time when the term 'curator' denoted a civil servant whose duty was the running and repairing of society. Before the advent of mechanised production methods and codified display practices, art was simply absorbed into the ever-changing, frequently destructive flow of everyday life. Excision, decay, restoration, embellishment and relocation were all written into

its conceptual framework, part and parcel of its uncertain fate. Artworks were not destined to retain a singular identity, but to travel, to be lost, to be broken, repaired and changed. They were pieces of a larger puzzle, fragments of meaning held in limbo. Today, in an age of advanced perseveration techniques, this basic ontological principle has been somewhat eclipsed.

Each of the works in the present grouping resonates strongly with Vo's creative philosophy. They are objects that change with each new encounter, riddled with layers of meaning and semantic ambiguities. The selection includes Vo's own *Tsingtao* of 2012 – a luxuriant gold-leaf reproduction of Chinese beer packaging that exposes the colonial tension inherent in the brand's international heritage. Throughout the grouping, the theme of transposed meaning continues: Alina Szapocznikow's *Lampes-fesses* (1970) presents a polyester cast of the human body transformed into a decorative piece of lighting. Alongside works by Marcel Broodthaers and Roni Horn, Nairy Baghramian explores the relationship between interior design and human physiognomy in *Invigilator* (2008), whilst Elmgreen & Dragset's fragmentary *Broken Clock* (2001) probes the gap between form and function. Uniting these works is a sense of purposeful incompleteness: of ideas set in motion, of sentences unfinished and stories waiting to be continued.

PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

\*45

**NAIRY BAGHRAMIAN (B. 1971)**

*Aufsicht (Invigilator)*

polished aluminium and rubber

21 $\frac{5}{8}$  x 19 $\frac{5}{8}$  x 17 $\frac{1}{2}$ in. (55 x 50 x 44.5cm.)

Executed in 2008

£3,000-4,000

\$4,300-5,600

€3,900-5,200

**PROVENANCE:**

Acquired directly from the artist by the present owner.

Executed in 2008, *Aufsicht (Invigilator)* exemplifies Nairy Baghramian's sculptural investigations into the relationship between architecture, interior design and the human body. Comprising seemingly weightless sheets of flawless aluminium, the work initially seems to recall the chairs used by gallery invigilators. At the same

time, its elusive, organic form subtly defies ergonomic principles, protruding from the wall like an architectural ornament or Surrealist object. 'Baghramian is operating between the body and design', claimed a review of her joint show with Phyllida Barlow at the Serpentine Gallery in 2010, where another work from the series was shown. 'Her forms are not exactly regular. Their tooling is very smooth and probably machine-made, but their contours are slightly organic, twisting, undulating. They echo something we're already familiar with in our world, things that are deliberately manufactured to fit our bodies, such as furniture and medical equipment. These objects have an abstract curvaceousness, a generalised body-form to them. Baghramian sculptures play a variation on these man-made limbs' (T. Lubbock, 'Curatorial coup: Nairy Baghramian and Phyllida Barlow share a show at the Serpentine', *The Independent*, 12 May 2010). Born in Iran and now based in Berlin, Baghramian has received widespread critical acclaim for her sculptural practice, with recent solo exhibitions at the Sculpture Center, New York (2013), the Serralves Museum, Porto (2014) and the Museo Tamayo, Mexico City (2015).



**ALINA SZAPOCZNIKOW (1926-1973)***Lampe-Fesses*

coloured polyester resin, bulb, wiring and metal

11 x 13 x 3½in. (28 x 33 x 9cm.)

Executed in 1970

£50,000-70,000

\$71,000-99,000

€65,000-91,000

**PROVENANCE:**Collection of Pierre and Catherine Descargues  
(gift from the artist).

Their sale, Bukowskis Helsinki, 12 November, 2012, lot 560.

Private Collection, France.

**EXHIBITED:**Yokohama, Yokohama Museum of Art, *Yokohama Triennale*, 2014.Berlin, Schinkel Pavilion, *Paul McCarthy and Them*, 2015.

**'My gesture is addressed to the human body, "that complete erogenous zone". To its most vague and ephemeral sensations. I want to exalt the ephemeral in the folds of our body, in the traces of our passage. Through casts of the body I try to fix the fleeting moments of life, its paradoxes and absurdity, in transparent polyester ... I am convinced that all of the manifestation of the ephemeral the human body is the most vulnerable, the only source of all joy, all suffering and all truth, because of its essential nudity, as inevitable as it is inadmissible on any conscious level'**

(A. Szapocznikow).

Executed in 1970, *Lampe-fesses* is a captivating example of Alina Szapocznikow's pioneering polyester casts of the human body. With its tinted, translucent shell subtly illuminated from within, the work's ethereal, glowing evocation of life is held in tension with its status as a decorative piece of interior lighting. Frequently laden with sexual charge, Szapocznikow's sculptures transform the natural curves and contours of human body parts – mouths, breasts, buttocks – into ubiquitous everyday items such as lamps and ashtrays. Drawing on the legacy of Surrealism and the Pop-inflected strains of Nouveau Réalisme – a movement with which she came to be associated during her time in Paris in the 1960s – Szapocznikow's seemingly playful objects are underpinned by a dark existentialist thread. Her casts document the impermanence of human flesh as a source of trauma, pain and eroticism: a transient site upon which the tragedies, absurdities and complexities of life are inscribed. As the artist has explained, 'My gesture is addressed to the human body, "that complete erogenous zone". To its most vague and ephemeral sensations. I want to exalt the ephemeral in the folds of our body, in the traces of our passage. Through casts of the body I try to fix the fleeting moments of life, its paradoxes and absurdity, in transparent polyester ... I am convinced that all of the manifestation of the ephemeral the human body is the most vulnerable, the only source of all joy, all suffering and all truth, because of its essential nudity, as inevitable as it is inadmissible on any conscious level' (A. Szapocznikow, quoted in *Szapocznikow Sculpture Undone 1955-1972*, exh. cat., Museum of Modern Art, New York, 2012-2013, p. 28).

Born in Kalisz, Poland in 1926, Szapocznikow's fascination with the fragility of life has its roots in her own traumatic past. Her father and brother died before the outbreak of the Second World War, during which she worked as a nurse in the Jewish ghettos of Pabianice and Łódź, before being transferred to a series of different concentration camps with her mother. Having survived the Holocaust, she trained as a sculptor, initially working in bronze and stone to create casts of her breasts, stomach and legs. In 1963, she became one of the first artists to fully exploit the properties of polyester and polyurethane: revolutionary sculptural materials that imbued her work with a poignant sense of vulnerability. Glowing from within, works such as *Lampe-fesses* hover before the viewer like candle-lit memorials: shrines to the visceral yet ultimately fleeting substance of flesh. In 1968, the artist was diagnosed with cancer, giving rise to a series of 'tumour' sculptures in mixed media, and lending a new degree of poignancy to her meditations on mortality. Szapocznikow's career was cut short by her untimely death in 1973 at the age of just 47. She has since come to be recognised as one of the leading female artists of her generation, and one of the first sculptors in post-War Poland to truly confront the uncertainty of the human condition. Between 2012 and 2013, her work was celebrated in a major retrospective at the Museum of Modern Art, New York.





λ47

## DANH VÕ (B.1975)

*Untitled*

gold leaf on cardboard  
31 $\frac{7}{8}$  x 20 $\frac{3}{4}$ in. (81 x 51.7cm.)  
Executed in 2012

£60,000-80,000

\$85,000-110,000  
€78,000-100,000

### PROVENANCE:

Galerie Chantal Crousel, Paris.  
Private Collection, France.

'I don't really believe in my own story, not as a singular thing anyway. It weaves in and out of other people's private stories of local history and geopolitical history. I see myself, like any other person, as a container that has inherited these infinite traces of history without inheriting any direction. I try to compensate for this, I'm trying to make sense out of it and give it a direction for myself' – Danh Võ, 2009.

Danh Võ's *Untitled* (2012) is a work of powerful alchemy. A flattened and creased box of beer is transmuted into a precious artefact: its machine-printed lettering and barcodes painstakingly recreated in gold leaf by Thai artisans, the piece of refuse becomes an idol, replete with the trappings of religious veneration and material wealth. Bringing into conversation the artist's Catholic upbringing and his concerns with global systems of value, power and trade,

the work is further weighted with meaning by Võ's choice of the colonial Tsingtao brand: while in the West it is associated with Chinese identity, the company was in fact founded in Hong Kong by The Anglo-German Brewery Co. Ltd. in 1903, and today still enjoys 15% of the country's domestic market. Võ is fascinated by the ways something so seemingly innocuous as a beer brand can carry deep and difficult associations. He has done similar work with Spanish and Mexican beers: 'I had been in Spain, thinking of beer brands like León, which has the seal of the Spaniards, and Pacifico, which was made because they were trying to seduce people to think it was a quiet ocean to cross ... All this information existed within the idea of the beer brands, and it was obvious for me to want to work with them because it was so perverse' (D. Võ, quoted in M. Slenske, 'Uncovering Danh Võ's Revelatory Practice,' *Blouin Art Info*, 22 September 2014).

Võ's own experience of international identity has been a complex one. His family fled South Vietnam in 1979, when Võ was four years old; the family's boat was intercepted at sea by a Danish container ship, and they settled in Denmark, where the artist grew up. In the past decade he has worked in Berlin, New York, Basel, Paris, Vietnam, Brussels, Shanghai, Los Angeles, and Bangkok. Through an ever watchful eye he has explored the conjunctions and disjunctions of different ideologies, historical encounters, fragments and ruins, and the unnerving parallels of capitalism and religion. Hybrid talismans such as the present work shift semiotics and clash multiple perspectives in order to illuminate startling strata of meaning. The encounter of gold and cardboard in *Tsingtao* is a semiotic displacement that mimics the fluid geographies and lingering privileges of Western cultural imperialism: an ironically opulent gilding of a tawdry relic of mass consumption, the manual labour pointedly outsourced – like the manufacture of *We The People* (2011), his recreated, fragmented Statue of Liberty – to Asia. As subtle as it is provocative, *Untitled* is an icon of Võ's boundary-pushing bricolage, echoing with all the intricacies of living in the world today.



Danh Võ, installation view at Nottingham Contemporary, Nottingham, 2014.  
© Danh Võ. Courtesy of the artist and Nottingham Contemporary.

1.12.02



TSINGTAO BEER

GROSS: 8.7kg NET: 8.0kg



TSINGTAO BEER



BREWED IN CHINA

24cans x 330ml

TSINGTAO BEER



青島啤酒



青島啤酒

24cans x 330ml

GROSS: 8.7kg 毛重: 8.7千克  
NET: 8.0kg 淨重: 8.0千克

青島啤酒股份有限公司出品  
中德青島市登州路56號  
BREWED & CANNED BY TSINGTAO BREWERY CO., LTD.  
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λ48

**MARCEL BROODTHAERS (1924-1976)**

*Citroen-Citroen, Réclame Pour la Mer du Nord (Jamar 18)*  
*(Citroen - Citroen, Advertisement For the North Sea (Jamar 18))*

signed with the artist's initials, inscribed and dated 'M.B. E.A. 74.' (lower right)  
 offset lithograph in colours  
 41½ x 25in. (104.5 x 63.5cm.)  
 Executed in 1974, this work is an artist's proof  
 aside from the edition of one hundred

£2,000-3,000

\$2,900-4,200  
 €2,600-3,900

**PROVENANCE:**

Private Collection, The Netherlands.

**LITERATURE:**

*Marcel Broodthaers. Katalog der Editionen, Graphik und Bücher; Catalogue of the Editions, Prints and Books; Catalogue des Editions, L'Oeuvre Graphique et les Livres, Hannover 1996, no. 19, p. 42 (another from the edition illustrated, p. 43).*  
*Marcel Broodthaers. Het Volledig Grafisch Werk en de Boeken, Galerie Jos Jamar, Knokke-Duinbergen 1989, no. 18, p. 54 (another from the edition illustrated, p. 55).*



\*49

**RONI HORN (B. 1955)**

*Untitled*

signed 'Roni Horn' (lower left)

pigment and varnish on paper laid on paper

20 x 44¼in. (51 x 112.3cm.)

Executed in 1989

£15,000-20,000

\$22,000-28,000

€20,000-26,000

**PROVENANCE:**

Matthew Marks Gallery, New York.

Acquired from the above by the present owner.

Roni Horn's *Untitled* bears witness to a concept that has come to define her *oeuvre*: the doubled image. For Horn, whose Post-Minimalist practice operates through a variety of flat and three-dimensional media, the strategy of pairing repeated objects is grounded in her fascination with processes of dislocation, memory and identity. As the artist explains, 'I discovered quite early on that...a single object would not give me the kind of relationship I was interested in having with the viewer. Because its singularity leads more toward a separation from the viewer. So I arrived at the idea of the paired object, which diffused that possibility. The idea was to create a space in which the viewer would inhabit the work, or at least be a part of it' (R. Horn, interview with J. Lingwood, quoted in *Roni Horn aka Roni Horn*, exh. cat., Tate Modern, London 2009, p. 111). Simultaneously affirming and destabilising each other's presence, Horn's doubled images prompt the viewer to see each individual iteration not as a fixed entity, but as a transitional piece of a larger-scale puzzle: a puzzle in which, through repeated encounters with the same object, we are invited to contemplate the diffuse nature of our own existence.

λ\*50

## MARCEL BROODTHAERS (1924-1976)

*Les Frites (The Fries)*

photographic print on canvas on masonite, in four parts  
each: 6¼ x 8½in. (15.9 x 21.7cm.)

Executed in 1968

£30,000-50,000

\$43,000-70,000

€39,000-65,000

### PROVENANCE:

Marian Goodman Gallery, New York.

Acquired from the above by the present owner in 1989.

### EXHIBITED:

New York, Marian Goodman Gallery, *Marcel Broodthaers*,  
1984, no. 15 (illustrated in colour, unpagged).

### LITERATURE:

*Marcel Broodthaers*, exh. cat., Los Angeles, The Museum of  
Contemporary Art (MOCA), 1988 (illustrated in colour, p. 28).

We are most grateful to the Estate of Marcel Broodthaers  
for the information kindly provided.

**'I have just followed the footprints left in the artistic sands by  
René Magritte and Marcel Duchamp. Faithfully in spite of the  
winds that I blow. I, too, am an apostle of silence'**

(M. Broodthaers).

Executed in 1968, *Les Frites* stems from a critical period in Marcel Broodthaers' ground-breaking practice. Presenting a bowl of French fries split across four photographic panels, the work bears witness to Broodthaers' conceptual response to the languages of Pop Art and Nouveau Réalisme, both of which drew inspiration from common household and commercial items. Having started life as a poet, Broodthaers turned to art in 1963, developing a witty, subversive visual language that combined the Surrealist overtones of René Magritte with the deadpan, object-based aesthetic of Marcel Duchamp. In 1966, he was sought out by the gallerist Anny De Decker, and held his pivotal exhibition *Moules Oeufs Frites Pots Charbon* at her Antwerp gallery Wide White Space that same year. While his American Pop contemporaries were incorporating the emblems of mass consumerism into the realm of high art, Broodthaers assembled found materials such as mussels, eggshells and French fries that spoke of simplicity and poverty in the face of big business, mass production and cultural homogeneity. At the exhibition opening, De Decker arranged for packets of fries to be offered to guests from a barrow in the street. The present work revisits the subject in a medium that Broodthaers was beginning to explore during this period: photographs projected and printed onto canvas, using a small negative to artificially heighten the image's chromatic contrast. Posing as paintings yet devoid of all traces of the artist's hand, the grainy quality of these images emphasise the

mechanical nature of their reproduction, subversively referencing the screen printing techniques espoused by artists such as Andy Warhol and Roy Lichtenstein during this period.

The late 1960s was a breakthrough moment for conceptual art in Europe and America, witnessing the rise of artists such as Joseph Kosuth, Sol LeWitt, On Kawara and Bruce Nauman. Broodthaers, who had his first retrospective at the Palais des Beaux-Arts in 1967, was a pioneer in this world. As *Les Frites* demonstrates, he was fascinated by the relationship between subjects and their pictorial reproduction, and in 1968 set up his own fictional 'Museum of Modern Art' consisting of postcards of paintings and packing cases in his house in Brussels. With a highly literate, critical and frequently humorous approach, Broodthaers played with ideas of authorship, originality and the role of the art institution. Rebelliously ignoring the restrictive, Modernist boundaries among artistic disciplines and media, he forged his own distinctive path as a visual artist, poet, filmmaker, and photographer, realizing an impressive range of site-specific installations and intermedia works, from films to slide projections and sculptures. Working outside the establishment within the experimental enclave of Brussels, Broodthaers took the Belgian Surrealist tradition into new conceptual territory. Though he remained at the fringes of the art world in his life time, he has since come to be recognized as one of the most influential artists of the last century.





PROPERTY OF A SWEDISH PRIVATE COLLECTOR

51

**PAUL THEK (1933-1988)**

*Untitled*

dedicated 'A THANK YOU TO BJORN FROM PAUL'

(on the stretcher of the right part)

oil on canvas, in two parts

each: 7 $\frac{1}{8}$  x 9 $\frac{5}{8}$ in. (19.5 x 24.5cm.)

Painted in 1971

£15,000-20,000

\$22,000-28,000

€20,000-26,000

**PROVENANCE:**

Gift from the artist to the present owner in 1971.

**EXHIBITED:**

Stockholm, Moderna Museet, *Pyramid*, 2013.

Held in the same private collection since its creation in 1971, *Untitled* is a magnificent diptych that Paul Thek painted whilst staying in Stockholm for the opening of his exhibition *Pyramid/A Work in Progress* at the Moderna Museet in November that year. The painting depicts a trip which the artist and his assistant and prop man at the time took on his pilot ship – visible in the right-hand panel – showing Thek and his friends the Stockholm archipelago. The excursion took place on All Saints Day which, in Sweden, is traditionally marked by lighting candles and visiting the graves of deceased relatives. This ritual is captured in the left-hand panel, where gravestones and glowing lights are visible through the trees.

Though Thek later became known for his installations and sculptures, often created using ephemeral materials, it was originally through the medium of paint that he first established himself as





an artist. He was greatly inspired by the natural landscape, and the soft marine palette, dappled light and intuitive brushstrokes of the present work align it with his landmark series of works depicting the Italian island of Ponza, where he spent a great deal of time during the late 1960s and 1970s. Situated between Naples and Sardinia of the coast of Southern Italy, the island became a regular summer retreat for the artist, allowing him the freedom to develop his painterly language outside his busy international exhibition schedule. 'Paul spent every day on the water', recalls his friend Ann Wilson, who visited Ponza on numerous occasions. 'Those colours of blue went straight into his work' (A. Wilson, quoted in R. Pastan, 'Remembering Paul Thek: A Conversation with Ann Wilson and Peter Harvey', 30 June 2014, <http://icaphila.org/miranda/6175/remembering-paul-thek-a-conversation-with-ann-wilson-and->

[peter-harvey](http://icaphila.org/miranda/6175/remembering-paul-thek-a-conversation-with-ann-wilson-and-peter-harvey) [accessed 24 February 2016]). In the present painting, Thek's kaleidoscopic combination of cerulean blue, aquamarine, azure, sapphire and turquoise is deeply evocative of his summer sojourn. Indeed, Thek reportedly asked Pontus Hultén, the then-director of the Moderna Museet, if he could postpone the exhibition opening until mid-November because, as he explained, 'September and October are the most fabulously beautiful months here on Ponza, the tourists have gone and I can work quietly all by myself outside on the beaches' (P. Thek, quoted in H. Falckenberg and P. Weibel (eds.), *Paul Thek: Artist's Artist*, Karlsruhe 2008, p. 160). In *Untitled*, away from the hustle and bustle of exhibition preparation, Thek is reunited with the water once again in a moment of peaceful autumnal reflection.

# I'LL BE YOUR MIRROR

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## 'Art is not a mirror held up to reality but a hammer with which to shape it'

– Bertolt Brecht



Gilles Barbier, *Vaseline Onirique*, 2006.  
(to be included in the online-only auction)

Christie's is delighted to present *I'll Be Your Mirror*: a twenty-first century *Kunstkammer* where nothing is quite as it seems. Spread across the First Open London, First Open Online and Amsterdam auctions in April 2016, this outstanding selection of works reflects the daring and eclectic eye of a visionary Belgian collector. Carefully curated over a period of more than twenty years, the collection represents a contemporary meditation on one of art history's most fundamental themes: the relationship between reality and its reproduction. Simultaneously playful and disarming, *I'll Be Your Mirror* invites us to enter a parallel world both familiar and strange. Simulated sunlight beams forth from Olafur Eliasson's *National Career Lamp 1*. Time stands still in Elmgreen and Dragset's *Broken Clock*, whilst Christian Marclay offers a recorder stripped of all musical potential. From Franz West's unusable chairs to Kaari Upson's haunting silicone mattress, the works are unified by a common language: one of imitation, replication and appropriation; of smoke and mirrors, *doppelgängers* and tricksters, illusion, *trompe l'oeil* and impersonation. Throughout the collection, a single question comes to the fore: in an age of avatars, digital simulation and virtual identity, how do we measure our own reality?

In confronting this question, each of these artists engages with a long and distinguished history. It was over one hundred years ago that Marcel Duchamp broke with tradition by bestowing the values of high art upon a series of 'ready-made' objects. In doing so, he fundamentally ruptured the distinction between art and daily life, declaring that the two were interchangeable. Over the next century, Duchamp's radical position was to have a critical impact on the development of image-making. In the 1960s, a pioneering group of Italian artists exploited

lowly everyday materials to create a new language known as *Arte Povera*. Across the Atlantic, Andy Warhol responded to the explosion of global consumerism by openly replicating its most iconic images. As the 1970s dawned, Richard Prince and the so-called 'Pictures Generation' extended this aesthetic, appropriating material culled from advertising campaigns and printed media. The 1980s saw the rise of Jeff Koons, who used precision engineering to create meticulous simulacra of familiar objects. As the 1990s sped towards a new millennium, Tracey Emin offered her own unmade bed as a means of self-expression, Rachel Whiteread created indexical casts of household paraphernalia, and Ai Weiwei repurposed ancient Chinese artefacts as a form of political protest. Uniting these artists was a mutual conviction: that art could shed light upon a rapidly-changing world by playing with its reflection.

In *I'll Be Your Mirror*, a new generation of sculptors, video artists, photographers and painters carries this legacy into the twenty-first century. Katharina Fritsch, most famous for the giant blue cockerel *Hahn/Cock* installed in Trafalgar Square between 2013 and 2015, creates uncanny reproductions of familiar objects and animals. Ann Cathrin November Hoibo produces lustrous bronze casts of banal comestibles, whilst David Adamo presents perfect ceramic replicas of commonplace domestic items. Elsewhere, Candice Breitz's video installations transform iconic cinematic moments into alien distortions, whilst Glenn Ligon uses found textual fragments to explore his racial and sexual identity. 'Art is not a mirror held up to reality but a hammer with which to shape it', Bertolt Brecht once claimed. In *I'll Be Your Mirror*, we are confronted with alternative ways of seeing: enchanting and disturbing likenesses that prompt us to reconsider the world we know.



λ52

**ALICJA KWADE (B. 1979)**

*Asteroid To Be Exploded In Upper Atmosphere*

signed, titled and dated 'Alicja Kwade 2006 Asteroid to Be Exploded In Upper Atmosphere' (on the reverse to the mount)

ink on paper

5¾ x 14¼in. (14.5 x 36cm.)

Executed in 2006

£1,000-2,000

\$1,500-2,800

€1,300-2,600

Alicja Kwade's *Asteroid to be Exploded in Upper Atmosphere*, unites her main artistic concerns: the passage of time, the Duchampian object and the language of cinema are brought together in an intriguing semiotic mind-game. The work painstakingly recreates a

newspaper headline from the 1957 cult sci-fi movie *Kronos*, in which an invading alien being threatens to drain the world of all its energy. Evoking the disjunctive textuality of Ed Ruscha, the words make a subtle and seamless intrusion upon the everyday and ordinary. The association of newsprint with a real time and place, heavy with historicity, is disrupted: fictional, filmic time invades. What if an asteroid really were to be exploded in our upper atmosphere? The message would look the same. The movie, in order to imitate reality, imitates real headlines; Kwade thus simulates a simulacrum, reflecting a doubled interpretation back at the viewer. Cinema is able to blur the boundaries between reality and fantasy, and Kwade imbues her 'found' object with this same dreamlike aura. *Kronos* is also an alternate spelling of Chronos, the Greek god of time, wryly underscoring the preoccupations of time, space and objecthood in Kwade's work. 'I'm fascinated with the borders between science and suspicion. All the in-between,' she has said (A. Kwade, quoted in K. Bradley, 'Alicja Kwade,' in *ArtReview* December 2013). Probing these permeable margins of reality, simulation and imagination, Kwade exposes the ways in which we situate ourselves in the world and how we reproduce it: the results are both playful and subtly disquieting.

λ53

**KERSTIN BRÄTSCH (B. 1979)**

*BLACKY Blocked Radiants Sunbathed.*  
*Double sided painting from Glow Rod*  
*Tanning Series*

oil on mylar  
 152¾ x 48¾in. (388 x 123cm.)  
 Executed in 2012

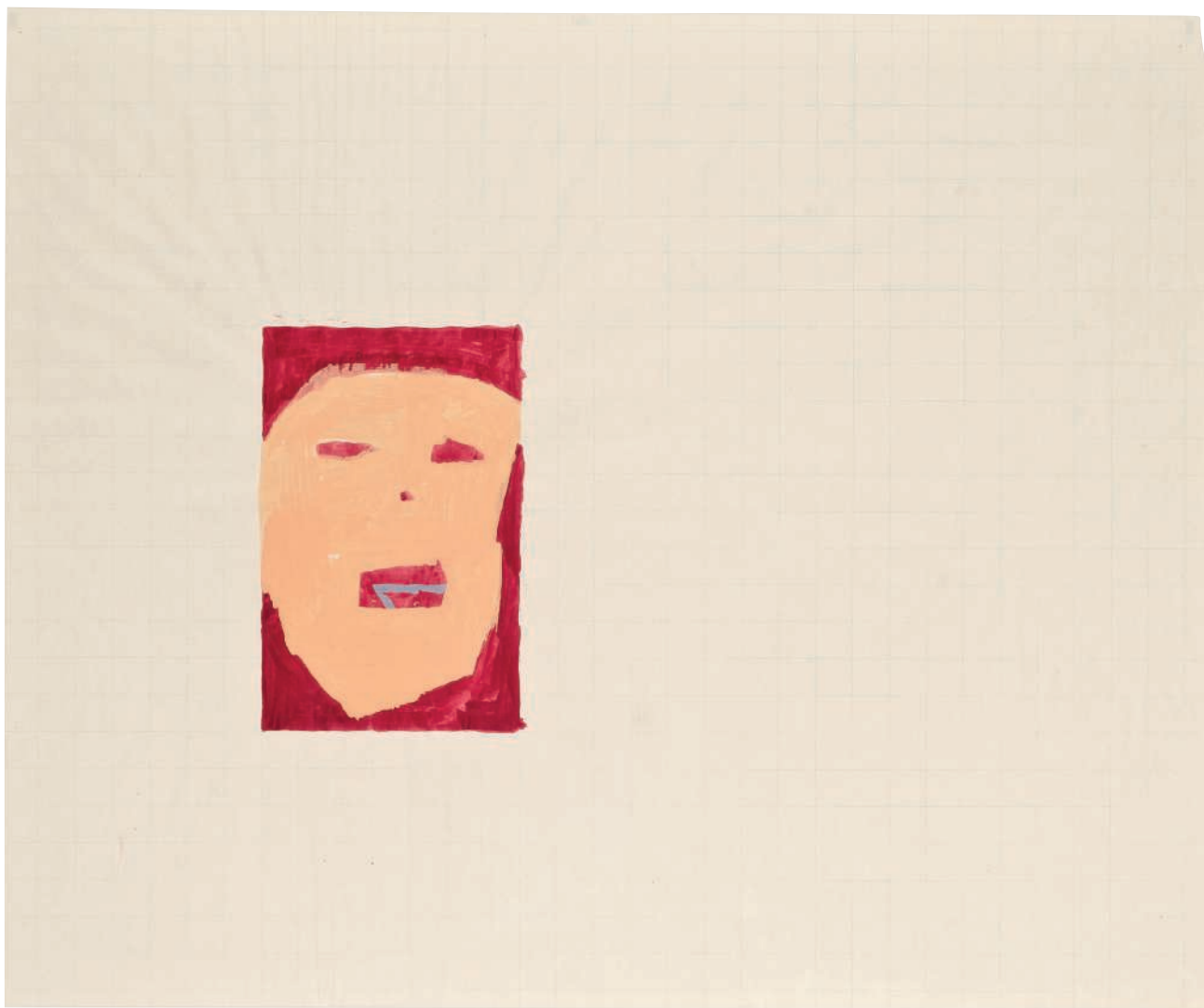
£10,000-15,000      \$15,000-21,000  
 €13,000-19,000

**PROVENANCE:**

Gio Marconi, Milan.  
 Acquired from the above  
 by the present owner.

Kerstin Brätsch's wide-ranging practice rejects the sanctity of gallery walls: her vibrant abstractions blur the line between painting and object, occupying whatever space they wish. She, too, refuses to be pinned down, operating as part of the two-person collective DAS INSTITUT and mimicking corporate production and presentation through this semi-fictional body. The present work features her signature scalloped brushstroke, applied by hand but coolly digital in gradient, snaking ochre and aubergine over the slick transparency of mylar – an industrial plastic film – resulting in what she calls a 'ghost.' These works, she explains, are 'oil paintings, done by hand, and many of the motifs are inspired by digital effects and digital brushstrokes, if you will. You can hang ghosts however you like. On one you'll see through the plastic, so the paint will have a flattened, produced appearance. The opposite side reveals the brushwork, the production' (K. Brätsch, quoted in M. Cattelan, 'Kerstin Brätsch: Vendo Tutto, in *Flash Art*, October 2011, p. 71). Aesthetically confounding but obstinately beautiful, this artistic doppelgänger is a vibrant vision of the postmodern potential of painting in an age of virtual appearances.





54

**JOE BRADLEY (B. 1975)**

*Untitled*

signed, titled and dated 'Untitled Joe Bradley 2005'

(on the reverse)

gouache on graph paper

26¾ x 32⅞in. (68 x 83cm.)

Executed in 2005

£2,000-3,000

\$2,900-4,200

€2,600-3,900

**PROVENANCE:**

Gavin Brown's Enterprise, New York.

Acquired from the above by the present owner in 2011.

In *Untitled*, Joe Bradley's lively attention to art history comes into play. 'The entire thing,' he says, 'is more exciting if there's a distinct possibility that you're going to make an ass of yourself. I've always admired the kind of commitment I see in an artist like Agnes Martin. She just honored this stripe thing to the very end, you know? I don't think I can work that way, though' (J. Bradley, quoted in 'Artists in Conversation: Dike Blair and Joe Bradley,' in *BOMB* 108, Summer 2009). The graph paper employed here makes a knowing reference to Martin's carefully realised minimalist grids, subverting their aura of spiritual focus by substituting her intently hand-drawn lines for a mechanised found object, not born of meditation but lifted straight from a stationery store. Introducing a process-based element, the paper has gently warped with the drying of a schematically painted face, which leers Basquiat-like from a 7 x 11 section of squares: reminiscent of the splashy gouache in Bradley's abstract work, this visage poses a deliberately awkward challenge to clean minimalism. In its endearingly off-centre way, like Bradley's robot-shaped arrangements of canvas, it seems to try to assimilate into its machine-drawn surroundings, but the puckering paper and unevenly contained paint betray its incongruity. Bradley is thinking outside the box, and testing its limits. Fired up by a tantalising sense of risk, he becomes an affectionate iconoclast: *Untitled* is a deceptively simple work, confounding the surface and clashing disparate modes to arresting effect.



■55

**MATH BASS (B. 1981)**

*Newz!*

gouache on canvas  
42 x 40in. (106.8 x 101.8cm.)  
Painted in 2014

£12,000-18,000

\$17,000-25,000  
€16,000-23,000

**PROVENANCE:**

Overduin & Co, Los Angeles.  
Acquired from the above by the present owner.

Los Angeles-based painter and sculptor Math Bass plays with visual language in a tantalising dance of forms and symbols. Operating in stylised formal vocabulary, her flat colours on raw canvas gesture towards Constructivism and Bauhaus, but fall shy of total abstraction; glyphs of ziggurat, crocodile maw or cigarette threaten to coalesce into an oblique dialect, wavering between sharp architectural graphics and recognisable icons of the everyday. In a hushed barroom palette, Bass pinpoints the tensions between discrete elements within a given composition and in our wider semiotic environs, creating shifting, dynamic relationships that probe our ways of seeing. In the present work, flower-like forms hover with a pair of smoking cigarettes in clean suspension, bracketed by opposing corners of cool pool-table green; the gathered elements hint at eyebrows, eyes and mouth, but do not submit to such easy combination. The smokes take graphic cues from 'No Smoking' signs as much as the suave sensual appeal of advertising. As the artist says of her images, 'As they begin to come together, they also fall apart' (M. Bass, quoted in H. Braithwaite, 'A New Way of Thinking: Introducing Math Bass,' *Modern Painters*, 31 May 2015). Far from static, *Newz!* pirouettes with the swift motion of engaged pictorial thought, posing a captivating optical enigma.

■56

**CHRISTIAN MARCLAY (B. 1955)***Click Click*

pigment print on paper  
43¼ x 56½in. (109.9 x 143.5cm.)

Executed in 2006, this work is artist's proof number two from an edition of five plus two artist's proofs

£8,000-12,000

\$12,000-17,000

€11,000-16,000

**PROVENANCE:**

Paula Cooper Gallery, New York.

Acquired from the above by the present owner in 2011.

**EXHIBITED:**

London, White Cube, *Crossfire*, 2007 (another from the edition exhibited, illustrated in colour, p. 21).

New York, Whitney Museum of Modern Art, *Christian Marclay: Festival*, 2010, issue 1, p. 78.

Executed over the course of a decade, *Telephones* (lot 61), *Breathless II* (lot 63) and *Click Click* (present lot) encapsulate three distinct strands of Christian Marclay's multimedia practice. Spanning video installation, sculpture and printing, they are united by the artist's signature synthesis of audio and visual stimuli. Inspired by the legacy of Marcel Duchamp's ready-mades, Marclay employs found objects and pre-existing material to create twisted simulacra of recognisable phenomena. Part artist, part composer, Marclay explains, 'I've always used found objects, images and sounds, and collaged them together, and tried to create something new and different with what was available. To be totally original and start from scratch always seemed futile. I was always more interested in taking something that existed and was part of my surroundings, to cut it up, twist it, turn it into something different; appropriating it and making it mine through manipulations and juxtapositions' (C. Marclay, in J. Seliger, 'Christian Marclay,' *Journal of Contemporary Art*, vol. 5, No. 1, Spring 1992, pp. 66-67).

*Telephones* is one of Marclay's most important works: a meticulously edited montage of classic Hollywood movie clips, cut and spliced to form an impossibly layered telephone conversation. Its participants include cinematic icons ranging from Cary Grant, Tippi Hedren, Humphrey Bogart and Meg Ryan to Sean Connery, Clark Gable and Whoopi Goldberg. Influenced by filmmakers such as Maya Deren, who made extensive use of 'jump cuts' to unite disparate narratives, Marclay brings each of his protagonists into dialogue with one another, dislocating them from their original context. '[*Telephones* represents] a kind of tone poem', writes Jennifer González; '... a conversational sampling that unfolds like a failed love letter. Miscommunication and unspoken desires are

the underlying tropes, enlivened by moments of humour ... Despite its moment of comic relief, there is something melancholy about the video's loosely constructed narrative ... The endless goodbyes and the repeated sounds of the receiver being replaced at the end of *Telephones* express a poignant finality' (J. González, 'Overtures', in J. González, K. Gordon and M. Higgs (ed.), *Christian Marclay*, London 2005, p. 61). Another work from the edition is held in the San Francisco Museum of Modern Art.

Executed in 2000, *Breathless II* is part of Marclay's uncanny series of unplayable musical instruments. Comprising a plastic recorder punched with a random constellation of holes, the work strips the object of its traditional musical function, rendering it inert and impotent. Along with its companion works – one of which is held in the Nasher Museum of Art at Duke University, North Carolina – *Breathless II* takes its place within Marclay's motley cast of mutated instruments: a drum-kit raised too high to be played; an accordion larger than the human arm-span; an electric guitar with a contorted silicone neck. *Click Click*, executed in 2006, reverses this concept, imbuing a two-dimensional image with sonic resonance. Marclay's fascination with old US comics inspired a series of works which exploit onomatopoeic words – 'splat', 'squish', 'slish' and so on – to create a kind of graphic noise. Grounded in the legacy of Pop Art, these works capture the multi-sensory ambitions of Marclay's practice. 'Not quite prints, nor entirely paintings, these hybrids are quixotically effervescent', wrote Laura Cumming in her review of Marclay's most recent solo show. 'You read as you hear as you look' (L. Cumming, 'Christian Marclay: review – the most exciting contemporary art show in town', *The Guardian*, 1 February 2015).





■λ57

**MARK LECKEY (B. 1964)**

*Phil Daniels Cutout*

C-print on aluminium

43 $\frac{3}{8}$  x 36 $\frac{1}{4}$ in. (110 x 92cm.)

Executed in 2004, this work is number two from an edition of three

£4,000-6,000

\$5,700-8,400

€5,200-7,800

**PROVENANCE:**

Gavin Brown's Enterprise, New York.

Acquired from the above by the present owner.

**EXHIBITED:**

Brussels, WIELS, *Mark Leckey: Lending Enchantment to Vulgar Materials*, 2014-2015 (another from the edition exhibited).

Winner of the Turner Prize in 2008, Mark Leckey's practice explores the ways in which reality is perpetually destroyed and rebuilt by contemporary media. Executed in 2004, *Phil Daniels Cutout* relates to Leckey's video *Shades of Destructors* created the following year, based on the British 1970s television dramatization of Graham Greene's 1954 short story *The Destructors*. Entitled *Shades of Greene*, the adaptation starred Phil Daniels – who would later go on to play the lead role in the 1979 cult film *Quadrophenia* – as the ringleader of a gang of boys who destroy a house in their neighbourhood. An icon of British youth culture, Daniels became something of a poster boy for Leckey's practice. In the present work, his image is multiplied in graduated sizes upon a three-dimensional aluminium support, creating a large-scale cut-out that protrudes into space like a piece of *découpage* or a cardboard movie-star mannequin. In this respect, the work may also be seen to relate to Leckey's 2004 exhibition *Septic Tank*, in which the artist recreated his studio in the style of a film set, populated with characters from the *Shades of Greene* series. *Phil Daniels Cutout* was included in the solo show *Mark Leckey: Lending Enchantment to Vulgar Materials* at WIELS, Brussels, in 2014: the artist's largest exhibition to date.



58

**GLENN LIGON (B. 1960)***Slept Awoke #2*

signed, titled and dated 'Glenn Ligon Slept Awoke #2 2008' (on the reverse)

oil stick, coaldust and gesso on paper

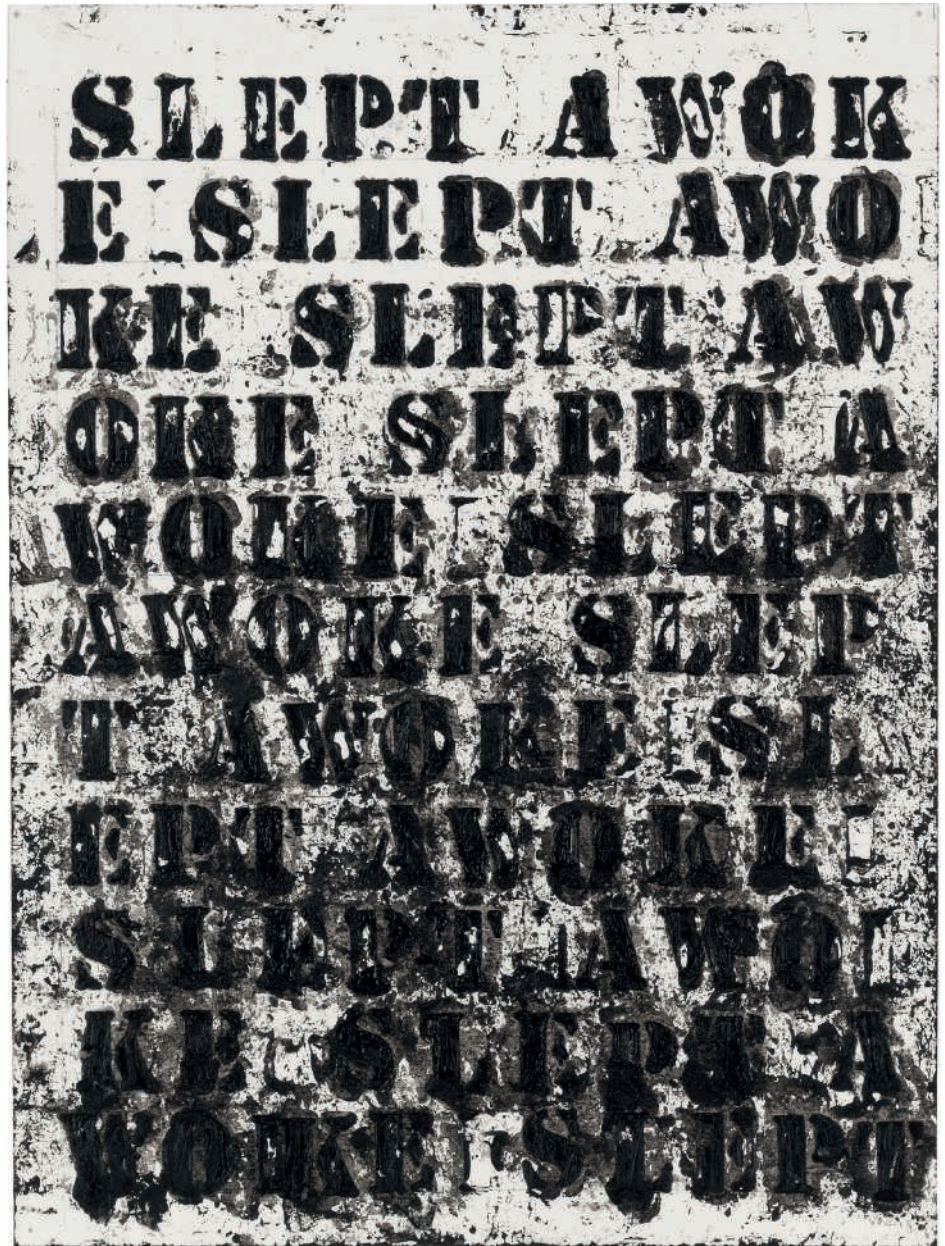
12½ x 9in. (30.7 x 22.8cm.)

Executed in 2008

£10,000-15,000 \$15,000-21,000  
€13,000-19,000

**PROVENANCE:**

Thomas Dane Gallery, London.  
Acquired from the above by the present owner in 2010.



'In writing,' says Glenn Ligon, 'something is always left out, it can't be articulated in the space of an essay. Using letters that bleed and disappear is about getting to that difficulty' (G. Ligon in H. Drohojowska-Philp, 'Glenn Ligon Gets Obama's Vote,' *LA Times*, 11 December 2009). In the present work, the words 'Slept Awoke' form a groggy incantation, oilstick letters progressively misaligning and sinking into coal-dust darkness as they repeat mercilessly down the page, capturing the grim monotony of daily grind. Ligon's textual conceptualism deals with life as an outsider, examining race and homosexuality through a polyvocal prism of quotation and visual poetry. Using stencils and oilstick in order to distance the words from his own handwriting, he further obscures many of his texts with coal dust, accruing dark, shimmering passages of surface, or

disintegrates letters across the page. In so doing he underlines the slippery semiotics of language and labels, allowing voice to fragment or coalesce in shifting palimpsests of meaning. As Holland Cotter wrote in 1996, 'Mr. Ligon's use of old-fashioned stencil type links his drawings with the early work of Jasper Johns and Robert Indiana, though his direct address to questions of race and sexuality mark a departure from those models. However forthright their content, though, Mr. Ligon's drawn words have their own mystery. Seen through a haze of charcoal or in raking gallery light, they're hard to read, but their ideas are big' (H. Cotter, 'Art in Review: The Evidence of Things Not Seen - Drawings by Glenn Ligon,' *New York Times*, 18 October 1996).



59

**ROBERT THERRIEN (B. 1947)**

*No Title (Duck Bill)*

signed with the artist's initials 'R.T.' (lower right)  
colour pencil, watercolour and graphite on paper laid on card  
10 x 7½in. (25.4 x 19cm.)  
Executed in 2001

£2,000-3,000

\$2,900-4,200  
€2,600-3,900

**PROVENANCE:**

Gagosian Gallery, Los Angeles.  
Acquired from the above by the present owner in 2007.

■60

**ROBERT THERRIEN (B. 1947)***Arch*

encaustic on wood

59 $\frac{7}{8}$  x 17 $\frac{3}{4}$  x 3 $\frac{3}{4}$ in. (152 x 45 x 9.6cm.)

Executed in 1984

£25,000-35,000

\$36,000-49,000

€33,000-45,000

**PROVENANCE:**

Simon Lee, London.

Acquired from the above by the present owner in 2007.

Over the course of more than three decades, American artist Robert Therrien has cultivated a practice that attempts to see the world through a child's eyes. From his larger-than-life sculptures of household furniture to his cartoon-like vignettes on paper, he is widely celebrated for his ability to create strange, fantastical scenarios from innocuous, everyday imagery. Extending the combined legacies of Surrealism, Pop Art and Minimalism, Therrien's unique visual language explores the intersection of dreams and reality, weaving a world of fables, puns and conundrums. Executed in 1984, *Arch* stems from Therrien's early series of encaustic reliefs, using hot, pigmented wax to create large doorway-like structures: geometric portals that ultimately lead to nowhere. In many ways, these works prefigured the artist's landmark installation *Under the Table* of 1994: a monumentally-scaled table and chairs that placed the viewer at a child-like vantage point. By contrast, *No Title (Duck Bill)* of 2001 takes its place within Therrien's pantheon of comic-style graphic imagery. A Disney-like duck bill – reminiscent of Donald Duck – is isolated within a blank void: an incomplete sketch, divorced from all context. Like *Arch*, it represents an unfinished narrative – a visual puzzle that draws the viewer into Therrien's disorientating parallel world.



**CHRISTIAN MARCLAY (B. 1955)***Telephones*

video (Betacam, DVD), in two parts

duration: 7 minutes 30 seconds

Executed in 1995, this work is number fourteen from an edition of two-hundred and fifty

£3,000-5,000

\$4,300-7,000

€3,900-6,500

**PROVENANCE:**

Paula Cooper Gallery, New York.

Acquired from the above by the present owner.

**EXHIBITED:**

Columbus, Wexner Art Center for the Arts, *Hall of Mirrors: Art and Film since 1945*, 1996 (another from the edition exhibited). This exhibition later travelled to Chicago, Museum of Contemporary Art.

Zurich, Kunsthaus Zürich, *Arranged and Conducted*, 1997 (another from the edition exhibited).

Columbus, Wexner Art Center for the Arts, *Videotheque: New Television*, 1997 (another from the edition exhibited).

Wuppertal, Von der Heydt Museum, *Talk Show*, 1999 (another from the edition exhibited). This exhibition later travelled to Munich, Haus der Kunst.

Venice, La Biennale di Venezia, *dAPERtuto*, 1999 (another from the edition exhibited).

Lyon, Musée d'Art Contemporain, *Musique en Scène*, 1999 (another from the edition exhibited).

New York, Paula Cooper Gallery, *Christian Marclay: Telephones*, 1999-2000 (another from the edition exhibited).

Berlin, Galerie Barbara Thumm, *Group Video Exhibition*, 2000 (another from the edition exhibited). This exhibition later travelled to Karlsruhe, The Badischer Kunstverein; Krakow, Contemporary Art Bunkier Sztuki; Budapest, House of Contemporary Arts Trafo and London, Lux Centre.

Roskilde, Museet for Samtidskunst, *Christian Marclay: Video & Photography*, 2000 (another from the edition exhibited).

Baltimore, Contemporary Museum, *Making Sense: Ellen Gallagher, Christian Marclay, Liliana Porter*, 2000 (another from the edition exhibited).

Vancouver, Presentation House Gallery, *Christian Marclay*, 2000 (another from the edition exhibited).

Umea, Galleri Stefan Andersson, *Umedalen Skulptur 2000*, 2000 (another from the edition exhibited).

Paris, Centre Georges Pompidou, *Le Temps, Vite!*, 2000 (another from the edition exhibited). This exhibition later travelled to Italy, Palais des Expositions and Barcelona, Centre de Cultura Contemporània de Barcelona.

Boston, Barbara Krakow Gallery, *Print Publishers' Spotlight*, 2000 (another from the edition exhibited).

Ontario, Oakville Galleries, *Christian Marclay: Asynchronous*, 2000 (another from the edition exhibited).

Lewiston, Bates College Museum of Art, *Dialogue*, 2001 (another from the edition exhibited).

New York, Tang Teaching Museum and Art Gallery, S.O.S.: *Scenes of Sounds*, 2001 (another from the edition exhibited).

Maia, Bienal da Maia, *Urbanlab*, 2001 (another from the edition exhibited).

Missouri, Saint Louis Art Museum, *Currents 84: Christian Marclay*, 2001 (another from the edition exhibited).

Jerusalem, *18th Jerusalem Film Festival*, 2001 (another from the edition exhibited).

Ontario, Oakville Galleries, *Christian Marclay: Cinema*, 2001 (another from the edition exhibited).

Fullerton, California State University Main Art Gallery, *Recasting the Past: Beneath the Hollywood Tinsel*, 2001 (another from the edition exhibited).

Geneva, MAMCO & Centre Pour L'Image Contemporaine, *9th Biennial of the Moving Image*, 2001 (another from the edition exhibited).

Edinburgh, Scottish Arts Council Traveling Gallery, *Pigeon Post*, 2002 (another from the edition exhibited).

Barcelona, Sonar Festival/Advanced Music, *Sonarmonica*, 2002 (another from the edition exhibited).

Massachusetts, Williams College Museum of Art, *Old New Technologies*, 2002 (another from the edition exhibited).

California, UCLA Hammer Museum, *Christian Marclay*, 2003 (another from the edition exhibited). This exhibition later travelled to New York, Bard Center for Curatorial Studies;

Seattle, Seattle Art Museum; Thun, Kunstmuseum Thun;

Avignon, Collection Lambert and London, Barbican Centre.

New York, American Museum of the Moving Image, *Thursdays*, 2003 (another from the edition exhibited).

Paris, Le Palais de Tokyo, *Playlist*, 2004 (another from the edition exhibited).

Miami, Museum of Contemporary Art, *Cut: Film as Found Object*, 2004-2005 (another from the edition exhibited). This exhibition later travelled to Milwaukee, Milwaukee Art Museum and Tulsa, Philbrook Museum of Art.

Monaco, Grimaldi Forum, *New York, New York*, 2006 (another from the edition exhibited).

Belgrade, 47th October-Art-Salon, *Art, Life and Confusion*, 2006 (another from the edition exhibited).

Drogheda, Highlanes Gallery, *Flicks - The Cinematic in Art*, 2009 (another from the edition exhibited).

Sao Paulo, Paço das Artes, *Zero Grau*, 2009 (another from the edition exhibited).

Cedar Rapids, Cedar Rapids Museum of Art, *Christian Marclay's Telephones*, 2009 (another from the edition exhibited).

Basel, Kunst und Neue Medien, *Pronto! Art and Telephony*, 2009 (another from the edition exhibited).

Houston, Contemporary Arts Museum Houston, *Perspectives 178: Cineplex*, 2012 (another from the edition exhibited).

Jonesboro, Arkansas State University Bradbury Gallery, *The Human Condition*, 2012 (another from the edition exhibited).

Munich, Haus der Kunst, *Resonance and Silence*, 2012 (another from the edition exhibited).

Durham, Bowdoin College Museum of Art, *Telephones: Christian Marclay*, 2012 (another from the edition exhibited).

Scottsdale, Scottsdale Museum of Contemporary Art, *Mashup: New Video Art*, 2013 (another from the edition exhibited).

Aargau, Aargauer Kunsthaus, *Rhythm in it. On Rhythm in Contemporary Art*, 2013 (another from the edition exhibited).

Durham, Nasher Museum of Art at Duke University, *The Cinematic Impulse*, 2013 (another from the edition exhibited).

Raleigh, North Carolina Museum of Art, *Telephones*, 2014-2015 (another from the edition exhibited).

Sao Paulo, Oca do Ibirapuera, *Invento*, 2015 (another from the edition exhibited).

Denver, Denver Art Museum, *Showing Off: Recent Modern & Contemporary Acquisitions*, 2015-2016 (another from the edition exhibited).

Columbus, Wexner Art Center for the Arts, *Picture Lock: 25 Years of Film/Video Residencies at the Wex*, 2015 (another from the edition exhibited).

Vancouver, Vancouver Art Gallery, *MashUp: The Birth of Modern Culture*, 2016 (another from the edition exhibited).

St. Petersburg, The Museum of Fine Arts St. Petersburg, *Christian Marclay: Telephones and Sound Holes*, 2016 (another from the edition exhibited).

St. Petersburg, The Museum of Fine Arts St. Petersburg, *Christian Marclay: Telephones and Sound Holes*, 2016 (another from the edition exhibited).

St. Petersburg, The Museum of Fine Arts St. Petersburg, *Christian Marclay: Telephones and Sound Holes*, 2016 (another from the edition exhibited).

St. Petersburg, The Museum of Fine Arts St. Petersburg, *Christian Marclay: Telephones and Sound Holes*, 2016 (another from the edition exhibited).

St. Petersburg, The Museum of Fine Arts St. Petersburg, *Christian Marclay: Telephones and Sound Holes*, 2016 (another from the edition illustrated in colour, cover and pp. 62, 64 and 65).

St. Petersburg, The Museum of Fine Arts St. Petersburg, *Christian Marclay: Telephones and Sound Holes*, 2016 (another from the edition illustrated in colour, cover and pp. 62, 64 and 65).

St. Petersburg, The Museum of Fine Arts St. Petersburg, *Christian Marclay: Telephones and Sound Holes*, 2016 (another from the edition illustrated in colour, cover and pp. 62, 64 and 65).

St. Petersburg, The Museum of Fine Arts St. Petersburg, *Christian Marclay: Telephones and Sound Holes*, 2016 (another from the edition illustrated in colour, cover and pp. 62, 64 and 65).

St. Petersburg, The Museum of Fine Arts St. Petersburg, *Christian Marclay: Telephones and Sound Holes*, 2016 (another from the edition illustrated in colour, cover and pp. 62, 64 and 65).

**LITERATURE:**  
B. Curiger (et. al.), *Christian Marclay*, London 2005 (another from the edition illustrated in colour, cover and pp. 62, 64 and 65).

This work is accompanied by a certificate of authenticity signed by the artist. Another from the edition is held in the collection of the San Francisco Museum of Modern Art and the Whitney Museum of Art, New York.



(film stills of the present lot)  
© Christian Marclay. Courtesy Paula Cooper Gallery, New York

**'[Telephones represents] a kind of tone poem ...  
a conversational sampling that unfolds like a failed love letter'**  
(J. González).

62

**GABRIEL KURI (B. 1970)**

A87

ticket stub on found magazine page

13½ x 10¼in. (34.4 x 26cm.)

Executed in 2008

£2,000-3,000

\$2,900-4,200

€2,600-3,900

**PROVENANCE:**

Sadie Coles HQ, London.

Acquired from the above by the present owner in 2010.

**EXHIBITED:**

Houston, Blaffer Art Museum, *Gabriel Kuri: Nobody Needs to Know the Price of Your Saab*, 2010, p. 133 (illustrated in colour, p. 145). This exhibition later travelled to Boston, Institute of Contemporary Art.



63

**CHRISTIAN MARCLAY (B. 1955)**

*Breathless II*

plastic recorder

12¾ x 1½ x 1⅛in. (32.5 x 3 x 3cm.)

Executed in 2000

£10,000-15,000

\$15,000-21,000

€13,000-19,000

**PROVENANCE:**

Paula Cooper Gallery, New York.

Acquired from the above by the present owner in 2010.

This work is accompanied by a certificate of authenticity signed by the artist.

**'... there is something uncanny yet strangely seductive about [Marclay's] recreation and reanimation of trumpets and tubas, accordions and guitars, violins and recorders as unplayable sculptural forms'**

(J. González).



λ64

**ELMGREEN & DRAGSET (B. 1961 & B. 1969)***Broken Clock / Powerless Structures, Fig. 245*aluminium, painted steel and plastic clock mechanism,  
in two parts

(i) 28 x 14 x 1½in. (71.3 x 35.6 x 4cm.)

(ii) 28 x 18 x 1½in. (71.3 x 45.7 x 4cm.)

Executed in 2001

£6,000-8,000

\$8,500-11,000

€7,800-10,000

**PROVENANCE:**

Tanya Bonakdar Gallery, New York.

Acquired from the above by the present owner.

**LITERATURE:**Elmgreen & Dragset, *This is the First Day of My Life*,  
Ostfildern 2008 (illustrated in colour, p. 299).

In 1995 Michael Elmgreen and Ingar Dragset began to collaborate what has since become a wide range of thought-provoking works and installations which blend together the categories of art, architecture and design. In a series of projects entitled *Powerless Structures* (1995-2002), the artists transform the meaning of objects and spaces by re-contextualizing the familiar and creating alternative behaviour patterns. *Broken Clock* (2001) is a wonderful example from the series in which Elmgreen and Dragset attempt to alter the conventional function of the object to establish new and intriguing possibilities. The seamless crack that shatters the clock into two fragments transforms it into a fictional entity, disrupting its traditional purpose. As the artists explain, 'We prefer to create art works which can function on various levels and can be read from different angles' (M. Elmgreen and I. Dragset, quoted in A. Beitin, 'The Appearance of the Demiurges', in P. Weibel and A. Beitin (ed.), *Elmgreen & Dragset: Trilogy*, London 2011, p. 63). Much of their artistic approach is based on the philosophy of Michel Foucault, investigating the behavioural patterns that determine human action and activity in society. *Broken Clock* is a strong example of the duo's masterful creativity in assigning new definition to the familiar.



λ65

**ANN CATHRIN NOVEMBER HØIBO (B. 1979)**

*Untitled #02*

bronze

3¾ x 4 x 1¼in. (9.5 x 10 x 3cm.)

Executed in 2012

£1,000-2,000

\$1,500-2,800

€1,300-2,600

**PROVENANCE:**

neugerriemschneider, Berlin.

Acquired from the above by the present owner.

'Ann Cathrin November Høibo, an idiosyncratic and refreshingly eccentric young Norwegian, is garnering international attention for her offbeat sculptures and paintings utilizing weaving, fabric, dangling string and cords, rubber bands, various found objects and spare, intense color...Høibo's straightforward works disclose exactly what was accomplished, and with what materials, while they reference or incorporate commonplace domestic objects. Still, they have a remarkable air of mystery, wonderment and transformation' (G. Volk, quoted in, G. Volk, 'Ann Cathrin November Høibo', in *Art in America*, 30 March 2015, reproduced at <http://www.artinamericamagazine.com/reviews/ann-cathrin-november-hibo/>).





■66

**THEASTER GATES (B. 1973)**

*Whyte Painting (NGGWR0004)*  
titled 'NGGWR0004' (lower right)  
porcelain, composite gold and wood  
21½ x 30⅞ x 6¼in. (54.5 x 76.5 x 16cm.)  
Executed in 2010

£8,000-12,000

\$12,000-17,000  
€11,000-16,000

**PROVENANCE:**

Kavi Gupta, Chicago.  
Acquired from the above by the present owner.

**EXHIBITED:**

Brussels, CAB Art Centre, *The Works. Artists in and from Chicago*, 2015 (illustrated in colour, unpagged).



67

**DAVID ADAMO (B. 1979)**

*Untitled (11 Erasers)*

tempera on clay and shelf, in twelve parts  
each ranging from:  $\frac{3}{4}$  x  $1\frac{3}{8}$  x  $\frac{3}{8}$ in. (1.8 x 3.5 x 1cm.)  
to  $1\frac{3}{8}$  x 2 x  $\frac{1}{2}$ in. (3.5 x 5 x 1.3cm.)

Executed in 2012

£2,000-3,000

\$2,900-4,200

€2,600-3,900

**PROVENANCE:**

Galerie Nelson-Freeman, Paris.

Acquired from the above by the present owner in 2012.

68

**DAVID ADAMO (B. 1979)***Untitled (Margret)*

glitter on bronze

3⅞ x 9½ x 3in. (8 x 24 x 7.6cm.)

Executed in 2009, this work is an artist's proof from an edition of seven plus two artist's proofs

£3,000-5,000

\$4,300-7,000

€3,900-6,500

**PROVENANCE:**

Hoet-Bekaert Gallery, Ghent.

Acquired from the above by the present owner in 2012.

Based in Berlin, American artist David Adamo creates uncanny replicas of objects ranging from the utilitarian and banal to the comedic and whimsical. Executed with immaculate precision, his sculptural simulacra – including radiators, M&M sweets, half-eaten pieces of fruit and deflated balloons – playfully challenge the boundaries between fact and fiction. *Untitled (Margret)* was originally conceived as part of a larger installation piece, in which a variety of objects – including an empty violin case and bow, squashed tomatoes, a pair of socks and six sledgehammers – were arranged like discarded props upon an empty wooden stage. The present work – a perfect bronze cast of a sparkling red shoe – lay upon the floor, abandoned by its leading lady: perhaps a Cinderella who never found Prince Charming, or a Dorothy who lost her way on the Yellow Brick Road. In *Untitled (11 Erasers)*, Adamo turns to one of his favourite subjects, painstakingly reproducing in clay the smudged, weathered appearance of a group of used rubber erasers. In doing so, he not only strips them of their original function but also elevates them from their mundane existence, recasting them as hallowed artefacts curated upon a shelf.





■69

**RASHID JOHNSON (B. 1977)**

*Self-portrait With My Hair Parted Like Frederick Douglass*  
signed 'Rashid Johnson' (on a label affixed to the reverse)  
lambda print

image: 54½ x 42½in. (138.5 x 107cm.)

sheet: 59⅞ x 46⅞in. (152 x 119cm.)

Executed in 2003, this work is artist's proof number one from an edition of three plus two artist's proofs

£6,000-8,000

\$8,500-11,000  
€7,800-10,000

**PROVENANCE:**

Nicole Klagsbrun, New York.  
Acquired from the above by the present owner in 2008.

**EXHIBITED:**

Taiwan, Kaohsiung Museum of Fine Arts, *Crossings: 10 Artists from Chicago and Kaohsiung*, 2005 (another from the edition exhibited).

Chicago, Museum of Contemporary Art Chicago, *Rashid Johnson: Message to Our Folks*, 2012 (another from the edition exhibited, illustrated in colour, p. 1). This exhibition later travelled to Miami, Miami Art Museum and Atlanta, High Museum of Art.



λ70

**GREGOR HILDEBRANDT (B. 1974)**

*Romy als Poupée (in Boccaccio 70)*

signed, titled and dated '2010 Gregor Hildebrandt „Romy als Poupée (in Boccaccio 70)“' (on the reverse)

cassette tape on ink jet print  
23½ x 23¾in. (59.6 x 59.3cm.)

Executed in 2010

£5,000-7,000

\$7,100-9,900  
€6,500-9,100

**PROVENANCE:**

Wentrup Gallery, Berlin.

Acquired from the above by the present owner.



λ71

**GREGOR HILDEBRANDT (B. 1974)**

*Elliptische Platten Target*

signed, titled and dated '2013 Gregor Hildebrandt „elliptische Platten Target“' (on the reverse)

cassette tape, cassette wheel, plexiglas cover and wood  
diameter: 36<sup>5</sup>/<sub>8</sub>in. (93cm.)

Executed in 2013

£4,000-6,000

\$5,700-8,400  
€5,200-7,800

**PROVENANCE:**

Almine Rech Gallery, Paris/Brussels.  
Acquired from the above by the present owner.

**EXHIBITED:**

Brussels, Almine Rech Gallery, *Orphische Schatten*, 2013.

**LITERATURE:**

R. Mönig (ed.), *Gregor Hildebrandt Sterne Streifen die Fluten*, exh. cat., Saarbrücken, Saarländmuseum Moderne Galerie, 2015 (installation view illustrated in colour, pp. 50-51).

Gregor Hildebrandt uses cassettes, vinyl and videotape to create surprising conceptual works. Although he takes stylistic cues from minimalism, his use of the materials of analogue recording weights the resulting objects with a world of biographical and socio-cultural intrigue, registering his own lived experience of popular culture. He deconstructs what was once a container of audio or visual information, creating playful composite objects tinged with these now invisible collective associations. In *Romy Als Poupee (in Boccaccio '70)* (2010) he presents an inkjet print of Romy Schneider as Poupee, a character in 'Il lavoro,' the third part of *Boccaccio '70*, a 1962 anthology film which deals with different aspects of modern love and morality in the episodic style of the medieval author Boccaccio. This already intertextual film is transmuted further into a referential object; the title points up the artificiality of the image, privileging equally the actress's first name and that of the character she plays. Ribbons of Hildebrandt's signature cassette tape reel down the image, exposing the two-dimensional picture plane and threatening rupture like worn film in an old projector. The ephemerality of the defunct medium makes poignant the image of Romy Schneider, who died young in 1982. *Elliptische Platten Target* (2013) employs a different use of cassette tape, forming a vinyl 'record' whose function has been wryly elided; the word 'Target' in the title highlights the ambiguity of this new hybrid object, held remote, oversized and useless, in its Plexiglas case. No longer document or entertainment commodity, this strange stand-in hovers with latent memorial overtones, imbued with an abstracted reliquary aura and uncanny beauty.



■λ72

**OLAFUR ELIASSON (B. 1967)***National Career Lamp*

stainless steel, aluminium, optical lighting film, acrylic,  
halogen bulb and tripod

75 $\frac{5}{8}$  x 68 $\frac{5}{8}$  x 30in. (192 x 154 x 76cm.)

Executed in 2007, this work is number two  
from an edition of ten

£25,000-35,000

\$36,000-49,000  
€33,000-45,000

**PROVENANCE:**

neugerriemschneider, Berlin.

Acquired from the above by the present owner.

**EXHIBITED:**

Girona, Centre Cultural Caixa Girona-Fontana d'Or, *Olafur Eliasson. La Naturalesa de les Coses / The Nature of Things*, 2008, p. 221 (another from the edition illustrated in colour, p. 183).  
Neuss, Lange Foundation, *Olafur Eliasson, Works from the Boros Collection 1994-2015*, 2016 (another from the edition illustrated in colour, pp. 132 and 135; installation view, p. 170).

With its captivating glow, *National Career Lamp 1* is made from a large solar cooker, used as a reflector, mounted on an aluminium stand. Numerous blades made of prismatic foil are fitted inside the cooker, concealing a set of red light bulbs, while a half-mirrored bulb of white light sits at the work's centre. When the red lights are off, the foil refracts the white light into the colours of the entire spectral range. Interested in questions of perception and the bridge between science and art, Eliasson continuously engages with the way colour is culturally determined. Colour as both tangible and immaterial, as physical and psychological, is a central theme in the artist's *oeuvre*. His experiments have included dyeing a river neon-green, creating rainbows and perhaps most famously, transforming the Turbine Hall of the Tate Modern, London into a monochrome world of its own by creating an enormous artificial sun. Eliasson explains that he 'was interested in light from the very beginning because it negotiates strongly with the spatial conditions, which means that it can be an independent object on the one hand, a projection such as a form on a wall, a light projection; yet it can also be the source of light in general, lighting for the entire room' (O. Eliasson, quoted in *Your Lighthouse*, exh.cat., Kunstmuseum Wolfsburg, Germany, 2004, p.45).



73

**CANDICE BREITZ (B. 1972)***Double Olivia (Hopelessly Devoted To You)*

DVD, in two parts

(i) duration: 0 minutes 6 seconds

(ii) duration: 0 minutes 29 seconds

Executed in 1977-2000, this work is number two from an edition of two plus one artist's proof

£5,000-7,000

\$7,100-9,900

€6,500-9,100

**PROVENANCE:**

Galleria Continua, San Gimignano.

Acquired from the above by the present owner in 2001.

**EXHIBITED:**New York, New Museum of Contemporary Art, *Candice Breitz*, 2000.Munich, Galerie Rüdiger Schöttle, *Candice Breitz*, 2000.Taipei, Taipei Biennale 2000, *The Sky is the Limit!*, 2000.Linz, O.K Center for Contemporary Art Upper Austria, *Candice Breitz Cuttings*, 2001, p. 172 (another from the edition exhibited, illustrated in colour, p. 141).Cologne, Galerie Johnen & Schöttle, *Candice Breitz*, 2001.Vienna, Kunsthalle Wien, *Tele[Visions]*, 2001.San Gimignano, Galleria Continua, *Post-Production*, 2001.Liverpool, Tate Liverpool, *Remix: Contemporary Art and Pop*, 2002.Tokyo, National Museum of Modern Art, *Continuity + Transgression*, 2002. This exhibition later travelled to Osaka, National Museum of Art Osaka.Oxford, Modern Art Oxford, *Candice Breitz: Re-Animations*, 2003, p. 42 (another from the edition exhibited, illustrated in colour, pp. 28-29).Brisbane, Queensland Art Gallery, *Video Hits*, 2004.Leon, Museo de Arte Contemporáneo de Castilla y León, *Candice Breitz: Exposición Múltiple / Multiple Exposure*, 2007, pp. 232-233 (another from the edition exhibited, illustrated in colour, pp. 84-85).Monaco, Fondation Prince Pierre de Monaco, *Mother + Father / Monuments*, 2007 (illustrated, unpagued).Milan, Galleria Francesca Kaufmann, *The Rustle of Language*, 2009.Toronto, The Power Plant, *Candice Breitz: Same Same*, 2009 (illustrated, unpagued).Begrenz, Kunsthau Begrenz, *Candice Breitz: The Scripted Life*, 2010 (illustrated, unpagued).Maastricht, Viewmaster Foundation, *Paraphrasing Babel*, 2012.

*Double Olivia (Hopelessly Devoted To You)* belongs to the celebrated series *Four Duets* by South African video artist Candice Breitz. Based on the eponymous ballad scene from *Grease*, Olivia Newton John – playing the female lead Sandy – is cut and spliced into a stuttering, cyclical duet with herself. Her image is projected simultaneously onto two television monitors: in one, she repeats only the words 'me', 'my' and 'I' on a six-second loop, whilst in the other she repeats the word 'you' on a twenty-nine second loop. Temporal dislocation is the primary subject of the work: set in 1959, filmed in 1977 and ruthlessly re-edited by Breitz in 2000, one of the most iconic musicals of the twentieth century is compressed into a staccato stream of short-circuited nonsense, retaining only the basic pronouns of its mournful love song. The other works from the series – *Double Karen (Close To You)*, *Double Annie (Thorn In My Side)* and *Double Whitney (I Will Always Love You)* – follow a similar pattern, transforming legendary pop tunes into uncanny pieces of abstraction, doubled and divided into tiny structural fragments. Works from the edition of *Double Olivia* have been included in Breitz's solo exhibitions at Modern Art Oxford in 2003, and at the Museo de Arte Contemporáneo de Castilla y León in 2007.

Despite the strains of humour latent in Breitz's unrelenting edit, *Double Olivia* also invites deeper consideration of the relationship between musical star and anonymous fan. As Christopher Phillips has written, 'The double-channel installations invite both the identification and the projection of the viewer. Listening to a pop hit, "you" can imaginatively assume the role of the "I" of the singer and indulge in a vicarious taste of celebrity power. "You" might on the other hand experience yourself as the privileged object of the singer's personal address, the very "you" toward whom she intimately gazes. Breitz gives a critical twist to these imaginary relations. As the singers address themselves on the paired television monitors, "I" and "you" suddenly collide. By virtue of this staging, the process of identification and projection is short-circuited, as the singer confronts her own uncanny double' (C. Phillips, 'Candice Breitz: Four Installations in *Candice Breitz: CUTTINGS*, exh. cat., O. K. Center for Contemporary Art, Linz, 2001). It is this process – the strategic collapse of the boundary between self and other, the familiar and the strange – that forms the conceptual backbone of Breitz's practice.





74

**HAIM STEINBACH (B. 1944)**

*Untitled (Yoda)*

digital pigment print on Hahnemühle photo rag,  
in artist's frame

34½ x 24½in. (87.6 x 62.7cm.)

Executed in 2009, this work is number four  
from an edition of ten plus two artist's proofs

£1,500-2,000

\$2,200-2,800  
€2,000-2,600

**PROVENANCE:**

Three Star Books, Paris.

Acquired from the above by the present owner.

**EXHIBITED:**

Paris, Three Star Books, "Object" Prints, 2009  
(another from the edition exhibited).



λ75

**SUE WILLIAMS (B. 1954)**

*Pat*

signed, titled and dated 'Sue Williams  
1996 Pat'

(on the reverse)

oil on canvas

15¼ x 18½in. (38.6 x 46cm.)

Painted in 1996

£6,000-8,000

\$8,500-11,000  
€7,800-10,000

**PROVENANCE:**

Galerie Ghislaine Hussenot, Paris.

Acquired from the above by the present  
owner.

Warning: Please be reminded that the next lot in this section contains explicit content. It should not be viewed if likely to offend your religious or cultural sensibilities.



λ76

**DANIEL SINSEL (B. 1976)**

*Untitled*

signed and dated 'Daniel Sinsel 2004' (on the stretcher)

oil on linen

6 x 8in. (15.5 x 20.5cm.)

Painted in 2004

£2,000-3,000

\$2,900-4,200

€2,600-3,900

**PROVENANCE:**

Sadie Coles HQ, London.

Acquired from the above by the present owner in 2005.

**EXHIBITED:**

London, Sadie Coles HQ, *Daniel Sinsel*, 2005  
(illustrated in colour, p. 41).



■77

## LAURIE SIMMONS (B. 1949)

### *Fishin' Jimmy*

signed 'Laurie Simmons' (on a label affixed to the reverse)

flex print

46½ x 64in. (117.3 x 162.5cm.)

Executed in 1990, this work is number one from an edition of ten

£10,000-15,000

\$15,000-21,000  
€13,000-19,000

#### PROVENANCE:

Wilkinson Gallery, London.

Acquired from the above by the present owner in 2011.

*Fishin' Jimmy* (1990) is from Laurie Simmons' photographic series 'Walking and Lying Objects.' The series began in 1987, when she photographed *Jimmy the Camera*: her friend and mentor Jimmy de Sana, who was dying of AIDS, dressed up in a giant camera costume

as a playfully fond farewell. The idea for the legged object came from television commercials Simmons had seen as a child, with cigarette packets dancing across the screen. Her ensuing series of animated items – including guns, clocks, perfume bottles and books – play out the themes of the uncanny, artifice, and constructed identity that pervade her work and have made her, alongside Cindy Sherman and Barbara Kruger, one of the most consistently intriguing practitioners of the Pictures Generation. She began to photograph dolls posed in evocative film-noir vignettes in 1975, and has worked extensively with dolls, puppets and ventriloquists' dummies since: her acclaimed recent series 'The Love Doll: Days 1-30' (2009-2011) saw her documenting an eerily human high-end Japanese sex doll gradually becoming accustomed to its surroundings in her home. *Fishin' Jimmy* presents a 'lying object': the titular book, a mawkish 1899 tale by Annie Trumbull Slosson, appears to have collapsed in exhaustion, plastic legs protruding absurdly from between its splayed covers. The title pays affectionately humorous tribute to de Sana, who passed away that year – 'gone fishing', and never to return. Contemplating the sentimental value we attach to domestic objects, anthropomorphic forms and constructed narratives, Simmons brings the sublime and ridiculous together in a wistful, poignant and darkly funny scenario.



λ78

**GEORGE SHAW (B. 1966)**

(i) *The Little Graves I*

(ii) *The Little Graves II*

(iii) *The Little Graves III*

(iv) *The Little Graves IV*

(i)(ii) signed, titled, numbered respectively and dated 'GEORGE SHAW THE LITTLE GRAVES I-II 2003' (on the reverse)

oil on panel, in four parts  
each: 8¾ x 11¼in. (22.2 x 29.9cm.)

Painted in 2003

£15,000-20,000

\$22,000-28,000  
€20,000-26,000

**PROVENANCE:**

Wilkinson Gallery, London.

Acquired from the above by the present owner.

Shortlisted for the Turner Prize in 2011, George Shaw is best known for his haunting hyper-realist paintings of the British suburban landscape. With piercing exactitude and uncompromising precision, Shaw captures the overlooked details of everyday life, rooted in observations of the Coventry council estate where he grew up. Painted in 2003, *Little Graves I, II, III* and *IV* are distinctive examples of his practice, relishing in the desolate aura of the deserted, overgrown graveyard. Throughout his *oeuvre*, Shaw's signature use of Humbrol paints – most commonly used to paint Airfix models – lends his work an unmistakable sheen: 'It's that glow that you only see when you're walking home from the pub alone', he says. 'That solitary glow, the glow of a telly though a window or streetlights reflected on rain on the streets' (G. Shaw, quoted in S. O'Hagan, 'George Shaw: "Sometimes I look at my work and its conservatism shocks me"', *The Observer*, 13 February 2011). His works infuse the mundane with a sense of otherworldly mystery, forcing us to look again at the banality of our surroundings. Shaw's early graphite portrait of James Dean, created shortly after his graduation from the Royal College of Art in London, is executed with the same rigorous verisimilitude, extending his fascination with the quotidian into the realm of popular culture.





λ79

**GEORGE SHAW (B. 1966)**

*James Dean*

graphite on paper laid on card

31 x 23¼in. (78.8 x 59cm.)

Executed in 1999

£8,000-12,000

**PROVENANCE:**

Wilkinson Gallery, London.

Acquired from the above by the present owner.

\$12,000-17,000

€11,000-16,000



80

**ELIZABETH PEYTON (B. 1965)**

*Pete (Pete Doherty)*

signed, titled and dated 'Pete (Pete Doherty) 2007

Elizabeth Peyton' (on the reverse)

watercolour on paper

14<sup>1</sup>/<sub>8</sub> x 10<sup>1</sup>/<sub>4</sub>in. (36 x 26cm.)

Executed in 2007

£15,000-20,000

\$22,000-28,000

€20,000-26,000

**PROVENANCE:**

Gavin Brown's Enterprise, New York.

Acquired from the above by the present owner in 2011.

Painted in 2007, Elizabeth Peyton's *Pete (Pete Doherty)* is a signature example of her intimate watercolour celebrity portraits. Co-frontman of *The Libertines* and member of the indie band *Babyshambles*, Doherty became a regular figure in the tabloid press throughout the 2000s, due to his prominent public profile and relationship with Kate Moss. Here, he takes his place within Peyton's extensive cast of famous muses: a line-up that ranges from royalty to rock stars, politicians to actresses. Extending the legacy of Andy Warhol, Peyton is fascinated by the cult of celebrity and its proliferation through the contemporary media circus. Working from a variety of printed sources, she probes the concept of public identity, capturing her subjects with all the carefully-observed tenderness of a family portrait. 'There is no separation for me between people I know through their music or photos and someone I know personally,' Peyton explains. 'The way I perceive them is very similar, in that there's no difference between certain qualities that I find inspiring in them' (E. Peyton, quoted in *Elizabeth Peyton*, exh. cat., Deichtorhallen Hamburg, Hamburg, 2001, p. 18).



81

**ALEX KATZ (B. 1927)***Kim in Black Stockings*

signed and dated 'Alex Katz 89' (upper right)

oil on masonite

15 x 11¼in. (38 x 29.8cm.)

Painted in 1989

£18,000-22,000

\$26,000-31,000  
€24,000-28,000**PROVENANCE:**

Adam Baumgold Gallery, New York.

Acquired from the above by the present owner in 2006.

**EXHIBITED:**Boston, Beth Urdang Gallery, *Alex Katz: Portraits and Landscapes from the '60's to the '90's*, 2003.

*Kim in Black Stockings* (1989) is an exquisite example of Alex Katz's serene optical style. The subject is Kim Heirston, whom Katz first met behind the front desk of Robert Miller Gallery in the late 1980s; having gone on to direct the gallery, and later to direct Pace and

Stux, Heirston is today a top-tier private art advisor. She peers out of the canvas with poised intelligence, a half-smile registering the connection between her and the painter. As with much of Katz's work depicting the stylish demi-monde of the New York art world, the present work encapsulates his supreme talent in distilled composition and potent economy of form. Trafficking in flat surfaces and clean lines, Katz rarefies detail to coolly powerful effect without emptying his works of personality. Emerging alongside such American greats as Pollock, de Kooning and Warhol, his treatment of the picture plane went audaciously against the grain in its apparently simplistic and impassive stance. His empiricist approach in fact disavows constancy and objectivity, directly interrogating the representative work of paint. As Irving Sandler has written, 'Representation had long been spurned by the avant-garde because it seemed encrusted with tradition, too conventional and overworked, too easy. But not the way Katz tackled it, for he aspired to synthesize two of the major, and seemingly irreconcilable, tendencies in modern art: truth to the perception of the real, three-dimensional world (the truth of a Courbet, for example), and truth to the medium – in painting, to the picture as a real, two-dimensional object (the truth of a Gauguin). Katz aimed to deal with the competing demands of both conceptions of realism at their extremes, and this too was a modernist ambition' (I. Sandler, *Alex Katz*, New York 1979, pp. 18-19).



■82

**ANGEL OTERO (B. 1981)**

*Untitled (SK-JG)*

signed, titled and dated "Untitled" (SK-JG) Angel Otero 2012'  
(on the reverse)

oil and oil skins collage on canvas  
73½ x 49⅞ x 4in. (186.5 x 125 x 10cm.)

Executed in 2012

£12,000-18,000

\$17,000-25,000

€16,000-23,000

**PROVENANCE:**

Kavi Gupta, Chicago.

Acquired from the above by the present owner in 2012.



■83

**ANGEL OTERO (B. 1981)**

*SK-KO*

signed twice, titled and dated 'SK-KO Angel Otero 2013' (on the reverse)

oil and oil skins collage on canvas  
73¼ x 96⅞ x 4in. (186 x 246 x 10cm.)

Executed in 2013

£15,000-20,000

\$22,000-28,000  
€20,000-26,000

**PROVENANCE:**

Kavi Gupta, Chicago.

Acquired from the above by the present owner.

Angel Otero is an abstract innovator, imbuing his works with visceral physicality. His process begins with painting thick layers of oil upon Plexiglas; while half-dry, he peels off the resulting 'oil skins' and applies them to canvas prepared with adhesive, forming a sculptural painterly surface that he then further adorns with gestural abstract brushstrokes. More influenced by the New York School of Abstract Expressionism than by his contemporaries, the artist arrived to an MFA scholarship in Chicago from Puerto Rico aged twenty-four with only a rudimentary knowledge of recent art history. 'Painters, I think, recognize the physicality of oil paint specifically, how demanding it is, and how closely it can resemble our own bodies. Each of my paintings has a layer of skin ... It's a way of dealing with the history of painting, and at the same time it's a very materialistic and physical process' (A. Otero in A. M. Goldstein, 'Artist Angel Otero on "Justifying" the Medium of Painting,' *Artspace*, 17 October 2013). The resulting works occupy an intriguing ground between painting and sculpture, collage and *décollage*, creating the odd sensation that we are seeing painting done back-to-front; while Otero keeps quiet about the specific genesis for each work, their brooding colours and textures create a tactile zone where past and present combine to potent effect.



■λ84

**ALEX DORDOY (B. 1985)**

*Folded, Unfolded, Sunk And Scanned, no. 17*

signed and dated 'A Dordoy 2012'

(on the underside of the sculpture)

toner on plaster and polycarbonate plinth,

in two parts

sculpture: 11¼ x 7⅞ x 4⅜in. (28.5 x 20 x 11cm.)

plinth: 48 x 14 x 11in. (122 x 35.5 x 29.5cm.)

Executed in 2012

£2,000-3,000

\$2,900-4,200

€2,600-3,900

**PROVENANCE:**

The Modern Institute, Glasgow.

Acquired from the above by the present owner  
in 2012.

**EXHIBITED:**

Glasgow, The Modern Institute, *Alex Dordoy*,  
2012, p. 13 (illustrated in colour, p. 6).

Alex Dordoy's *Folded, unfolded, sunk and scanned* series is based on the form of an outspread paper plane. Cast in Jesmonite or plaster and overlaid with a transfer print in toner ink, however, these objects are made ontologically complex: the conjunction of traditional media and new technologies captures them mid-flight at an abstracted interface between the physical and the virtual. Nodding equally to 3D printing, Photoshop glitches and classical sculpture, the series is beautiful in its irregularity and apparent breakdown. The process, says Dordoy, allows him 'to turn digital information – found information – into a found object' (A. Dordoy, quoted in B. Rex, 'Existence at the Threshold: Alex Dordoy,' *Aesthetica* 24 January 2012). By absenting his own hand from the end product, Dordoy poses important questions about art in the age of information technology: if abstraction is an artefact inherent to image-manipulation programs and the disorienting visual overload of the internet, the encounter of this almost sublime self-propagating force with classical sculptural forms takes one of the key tenets of modernism unneringly to task. The zone of materiality within digital culture – highlighted by the disembodied verbs of the series' title – is a captivating and unstable place.

■85

**KAARI UPSON (B. 1972)***R.R.*

silicone, pigment and gauze

94½ x 72⅝ x 9¼in. (240 x 184.5 x 23.5cm.)

Executed in 2013

£18,000-22,000

\$26,000-31,000

€24,000-28,000

**PROVENANCE:**

Overduin and Kite, Los Angeles.

Acquired from the above by the present owner.

Executed in 2013, *R.R.* belongs to Kaari Upson's definitive series of silicone mattresses. Cast from discarded bedding found on the streets of Los Angeles, these works embody the Californian artist's fascination with the physical traces of human existence. Evolving from her landmark series *The Larry Project*, based on possessions salvaged from the ruins of a house belonging to her parents' neighbour, the mattresses were inspired by Upson's own experiences of being bedridden with illness. 'I am very interested in their stitching and fabrics that are made to camouflage the bodily fluids of years of living', she explains. '... They are co-opted abject things that I can now map over with painting's history. They are a conflation of representation, abstraction, abjection and the status quo of painting because they are casts of a real thing, down to every stitch'. Upson relishes in the contingency of her chosen sculptural medium, describing how 'The second you start one of these silicone works they have to be finished in the same span. Nothing can be stopped. They evade any kind of natural handling. But I like that they exist as durable burdens, in a way' (K. Upson in conversation with D. Fogle, *Flash Art*, Vol. 294, January-February 2014).





86

**DANIEL TURNER (B. 1983)**

*Untitled 5150 (1-12-13)*

signed and dated three times and titled 'DANIEL TURNER  
5150 1-12-13' (on the stretcher); signed and dated 'DANIEL  
TURNER 1-12-13' (on the overlap)

bitumen emulsion in vinyl and wood, in two joint parts

16<sup>7</sup>/<sub>8</sub> x 14<sup>3</sup>/<sub>8</sub> x 3<sup>1</sup>/<sub>2</sub>in. (43 x 36.5 x 8cm.)

Executed in 2013

£6,000-8,000

\$8,500-11,000  
€7,800-10,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.



■λ87

**KATJA STRUNZ (B. 1970)**

*Form & Mal*

signed, titled and dated 'Katja Strunz OT., 2004'

(on the reverse)

acrylic and wood veneer and metal hinges, in seven parts

98 x 9<sup>1</sup>/<sub>8</sub> x 12<sup>1</sup>/<sub>2</sub>in. (249 x 232 x 32cm.)

Executed in 2004

£6,000-8,000

\$8,500-11,000

€7,800-10,000

**PROVENANCE:**

Galerie Giti Noubakhsch, Berlin.

Acquired from the above by the present owner in 2005.

**EXHIBITED:**

Hamburg, Produzentengalerie, *Zwei oder drei Dinge, die ich von ihr weiß*, 2004.

Adolf-Luther-Stiftung (ed.), *Katja Strunz*, London 2007, p. 191 (illustrated in colour, p. 173).





■λ88

**KARLA BLACK (B. 1972)**

*An Orbit Without Origin is a Trace*

sugar paper, chalk and thread

43½ x 41¼ x 39¾in. (110 x 106 x 100cm.)

Executed in 2009

£3,000-5,000

\$4,300-7,000  
€3,900-6,500

**PROVENANCE:**

Mary Mary, Glasgow.

Acquired from the above by the present owner in 2010.

**EXHIBITED:**

Oxford, Modern Art Oxford, *It's Proof That Counts*, 2009  
(installation view, illustrated in colour, pp. 43-44).

λ89

**KATHARINA FRITSCH (B. 1956)**

*Mouse*

painted polyester resin

7½ x 9½ x 3in. (19 x 24 x 7.5cm.)

Executed *circa* 1999, this work is from an edition of two hundred and forty

£1,500-2,000

\$2,200-2,800

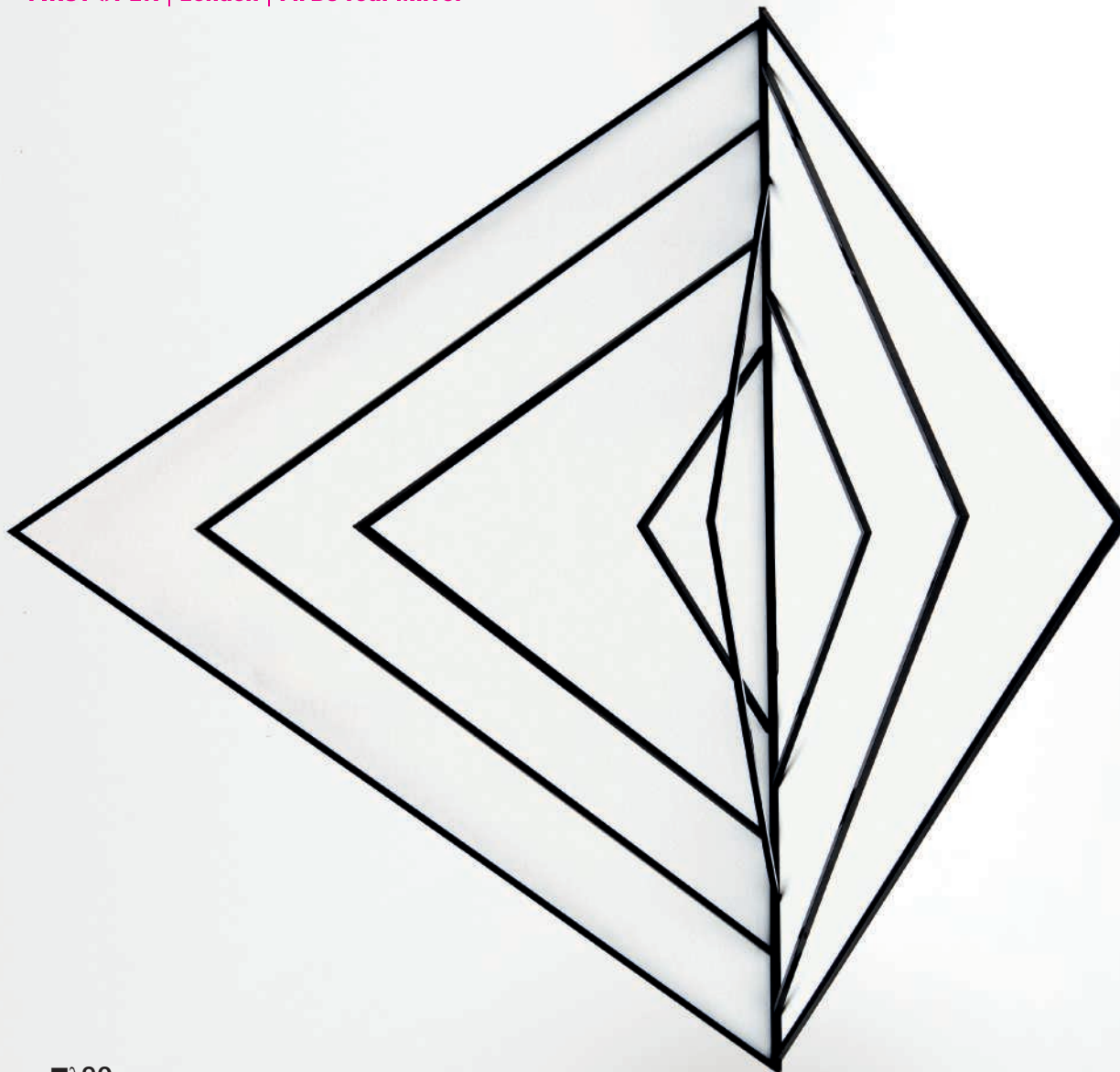
€2,000-2,600

**PROVENANCE:**

Matthew Marks Gallery, New York.

Acquired from the above by the present owner.





■λ90

**EVA ROTHSCHILD (B. 1972)**

*Empty Page*

powder-coated aluminium

78¾ x 72¾ x 45½in. (200 x 184 x 115cm.)

Executed in 2009

£10,000-15,000

\$15,000-21,000

€13,000-19,000

**PROVENANCE:**

Modern Art, London.

Acquired from the above by the present owner in 2010.

**EXHIBITED:**

New York, Marianne Boesky Gallery, *Group Show: Bharti Kher, Yayoi Kusama, Eva Rothschild and Mindy Shapero*, 2009.

Esslingen am Neckar, Villa Merkel, *Breitseite - Im Fokus: Raum*, 2012.

**LITERATURE:**

Koenig Books (ed.), *Eva Rothschild*, London 2010 (illustrated, p. 34).

λ91

**CHARLES AVERY (B. 1973)***Maquette (Design for Tree No. 1 for the Jadindagadendar)*

brass, nylon, enamel and steel

overall: 26¾ x 26 x 25½in. (68 x 66 x 64cm.)

Executed in 2011

£3,000-5,000

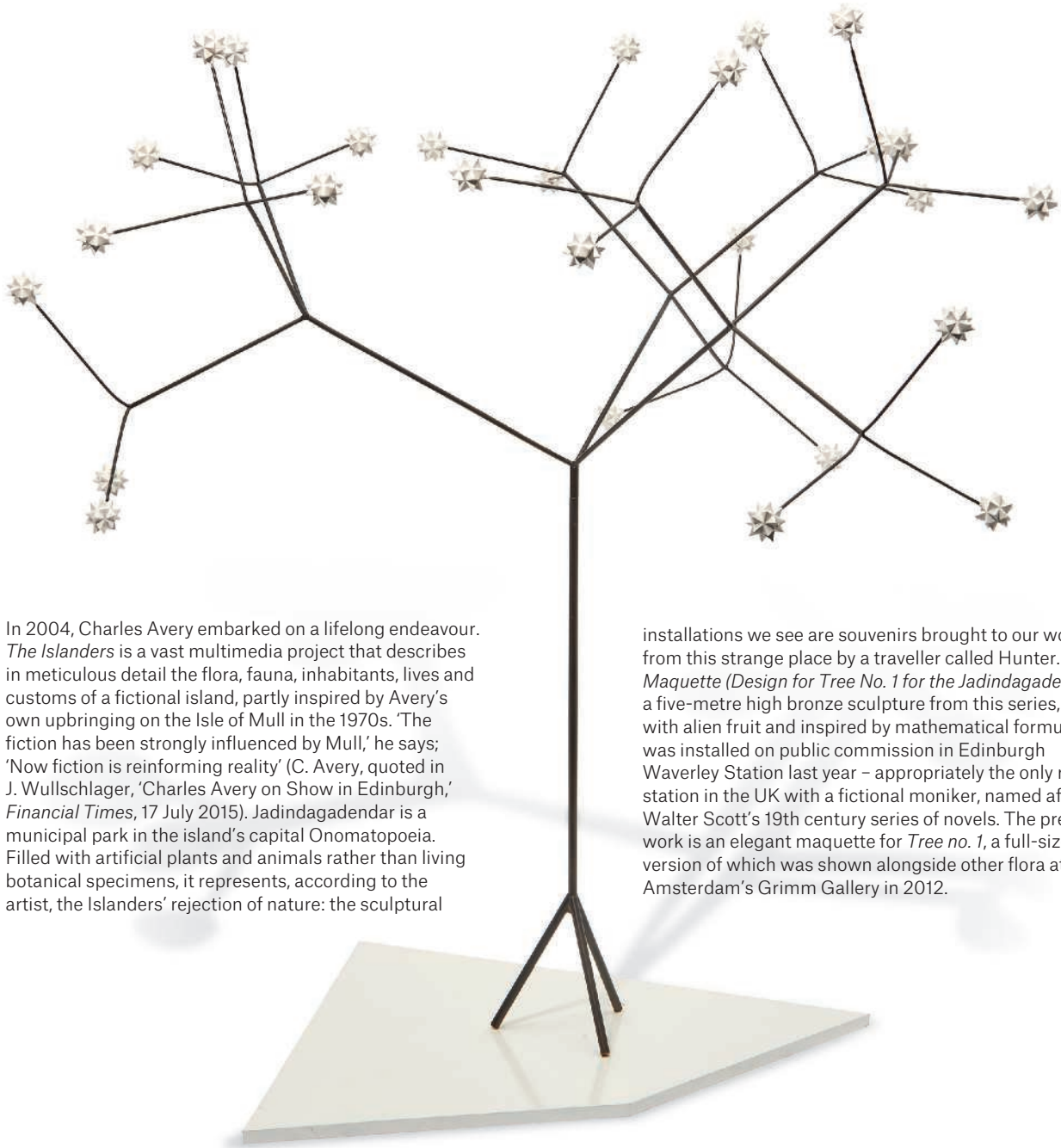
\$4,300-7,000

€3,900-6,500

**PROVENANCE:**

Grimm Gallery, Amsterdam.

Acquired from the above by the present owner.



In 2004, Charles Avery embarked on a lifelong endeavour. *The Islanders* is a vast multimedia project that describes in meticulous detail the flora, fauna, inhabitants, lives and customs of a fictional island, partly inspired by Avery's own upbringing on the Isle of Mull in the 1970s. 'The fiction has been strongly influenced by Mull,' he says; 'Now fiction is reinforcing reality' (C. Avery, quoted in J. Wullschlager, 'Charles Avery on Show in Edinburgh,' *Financial Times*, 17 July 2015). Jadindagadendar is a municipal park in the island's capital Onomatopoeia. Filled with artificial plants and animals rather than living botanical specimens, it represents, according to the artist, the Islanders' rejection of nature: the sculptural

installations we see are souvenirs brought to our world from this strange place by a traveller called Hunter. *Maquette (Design for Tree No. 1 for the Jadindagadendar)*, a five-metre high bronze sculpture from this series, strung with alien fruit and inspired by mathematical formulae, was installed on public commission in Edinburgh Waverley Station last year – appropriately the only rail station in the UK with a fictional moniker, named after Walter Scott's 19th century series of novels. The present work is an elegant maquette for *Tree no. 1*, a full-size version of which was shown alongside other flora at Amsterdam's Grimm Gallery in 2012.

■λ92

**FRANZ WEST (1947-2012)**

*Onkel-Stühle (Uncle Chairs)*

(i) numbered 'P634' (on the rear left leg)

(ii) numbered 'P639' (on the rear left leg)

steel frame with woven synthetic textile, in two parts

each: 33¼ x 20 x 20⅞in. (84.5 x 51 x 53cm.)

Executed in 2008, this work is from an unlimited edition,  
each unique

£12,000-18,000

\$17,000-25,000

€16,000-23,000

**PROVENANCE:**

Galerie Ghislaine Hussennot, Paris.

Acquired from the above by the present owner in 2008.



'Maybe [West's] concept can be explained very simply: this is art - please touch!'

(F. C. Flick)

■λ93

**FRANZ WEST (1947-2012)***Onkel-Stuhl (Uncle Chair)*

numbered 'P670' (on the rear left leg)  
 steel frame with woven synthetic textile  
 33 x 24 x 21¼in. (84 x 61 x 54cm.)

Executed in 2008, this work is from an unlimited edition,  
 each unique

£7,000-10,000

\$9,900-14,000

€9,100-13,000

**PROVENANCE:**

Galerie Ghislaine Hussenot, Paris.  
 Acquired from the above by the present owner.

With their steel frames draped in brightly-coloured woven fabric, Franz West's *Onkel-Stühle (Uncle Chairs)* are among his most important works. Evolving from his early *Adaptives* – a series of abstract sculptures intended to be physically handled by the viewer – West's chairs embody his fascination with the relationship between

art and object. 'In historic art museums ... you find tables and chairs in the exhibition spaces that are not to be used', he explains. 'I used to ask myself the same sort of questions that they would ask, like, "Is that art disguised as furniture or is it furniture disguised as art?" or "What gives these items of furniture the right to be in these rooms?" ... Then I saw Artschwager and Beuys' chair of fat (tempting his adversaries to sit down on it), which created a sensation at the time, and I also saw the difficulty of evaluating art. In the eighties, an Italian furniture company asked if people would like to submit designs and to my astonishment leading Minimal and Conceptual artists did indeed send drawings. I jumped on the bandwagon and, in the process, acquired an identity – that of an activist fighting for the emancipation of furniture' (F. West in conversation with A. Spira, 2003, reproduced in V. Loers, *Franz West*, Cologne 2006, p. 138). The subject of his acclaimed installation at Documenta X in 1997, West's chairs invite the viewer to sit down, whilst simultaneously retaining their status as elusive works of art.





94

**MATTHEW DAY JACKSON (B. 1974)**

*Missing Link II (After Booster)*

signed, titled, numbered and dated 'Missing Link II (After Booster) 13/20 MATTHEW DAY JACKSON' (on the reverse)

photogravures with drypoint etching, in eleven parts each ranging from 11¼ x 13¾ to 23⅝ x 14½in.

(28.5 x 35cm. to 59.5 x 37cm.)

overall: 94 x 46⅝in. (239 x 117.8cm.)

Executed in 2008, this work is number thirteen from an edition of twenty and three artist's proofs

£10,000-15,000

\$15,000-21,000

€13,000-19,000

**PROVENANCE:**

Grimm Gallery, Amsterdam.

Acquired from the above by the present owner in 2010.

**EXHIBITED:**

Amsterdam, Grimm Gallery, *Matthew Day Jackson - Dynamic Maximum Tension*, 2009 (another from the edition exhibited, illustrated in colour, unpagged).

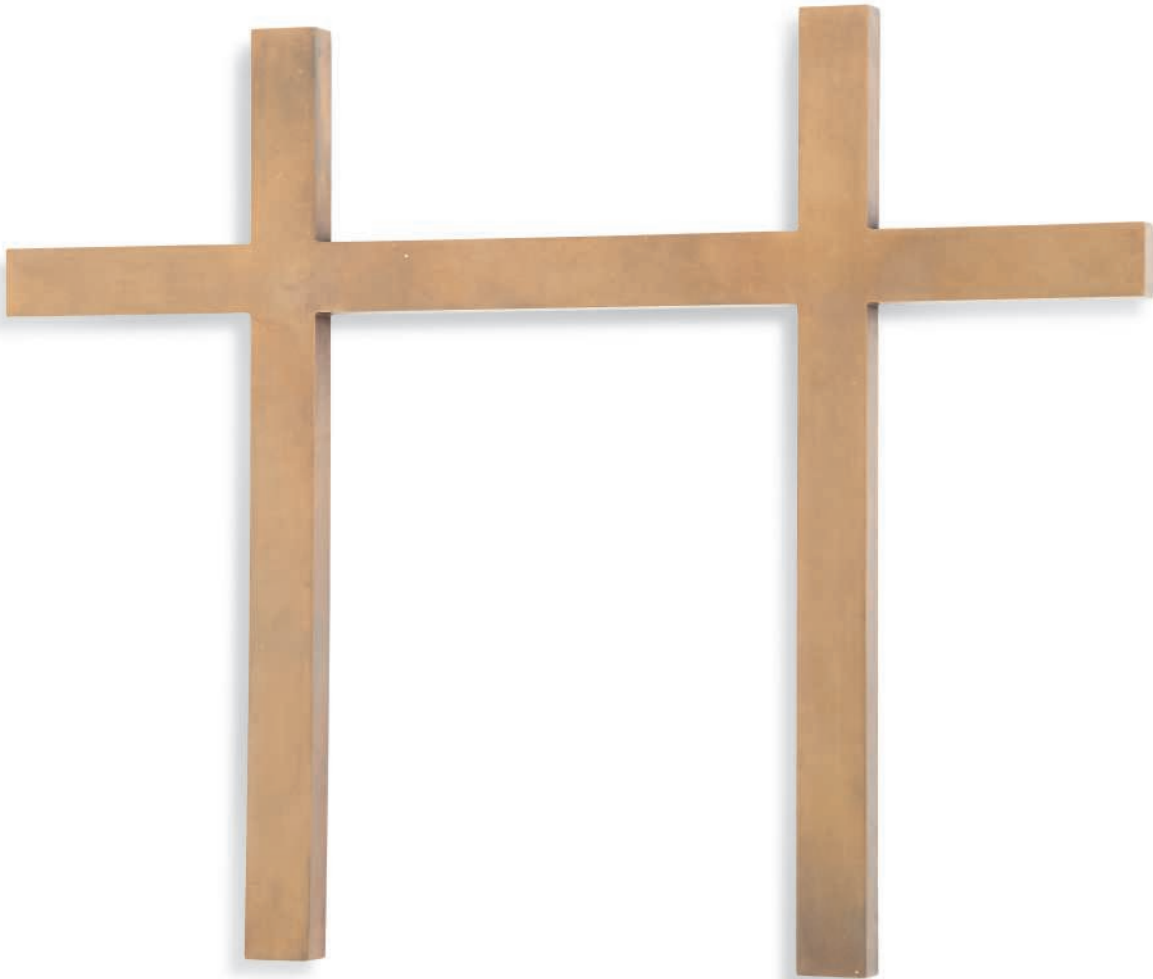
Boston, MIT List Visual Arts Centre, *Matthew Day Jackson: The Immeasurable Distance*, 2009-10 (another from the edition exhibited, installation view, illustrated in colour, pp. 80 and 90). This exhibition later travelled to Houston, Contemporary Arts Museum.

The Hague, GEM Museum for Contemporary Art, *In Search Of...*, 2012 (another from the edition exhibited).

**LITERATURE:**

DISTANZ Verlag (ed.), *Matthew Day Jackson. Total Accomplishment*, exh. cat., Karlsruhe, ZKM Museum of Contemporary Art, 2013 (another from the edition illustrated in colour, pp. 96 and 165).





95

**JONATHAN HOROWITZ (B. 1966)**

*Crucifix For Two*

incised with the artist's signature, dated and numbered 'J Horowitz 2010 1/5' (on the reverse)

bronze

13 x 16½in. (33 x 42cm.)

Executed in 2010, this work is number one from an edition of five

£3,000-5,000

\$4,300-7,000  
€3,900-6,500

**PROVENANCE:**

Gavin Brown's Enterprise, New York.

Acquired from the above by the present owner in 2010.

**EXHIBITED:**

Dundee, Dundee Contemporary Arts, *Minimalist Works from the Holocaust Museum*, 2011 (another example exhibited).

London, Sadie Coles HQ, *Art, History*, 2011 (another example exhibited).

Warsaw, Museum of Modern Art in Warsaw, *In the Heart in the Country. The Collection of the Museum of Modern Art in Warsaw*, 2013 (another example exhibited).

Istanbul, SALT Galata, *Rainbow in the Dark*, 2015 (another from the edition exhibited). This exhibition later travelled to Malmö, Malmö Art Museum.

■96

**HAIM STEINBACH (B. 1944)**

*supremely chocolate*

signed and titled 'Haim Steinbach '86' (on the reverse)

plastic laminated wood shelf, two latex masks on styrofoam

mounts and four ceramic vases

31½ x 50¾ x 19in. (80 x 128 x 48.5cm.)

Executed in 1986

£30,000-40,000

\$43,000-56,000

€39,000-52,000



**'All objects are "packaged" to deliver certain meanings. And desire packages everything. When we dress, we package ourselves, our bodies. Every thing and object has a skin through which it speaks. We live in a world, and there are objects in this world. We have feelings about these objects - we project into them, and communicate through them. There is a ritual relationship to these objects that occurs on a daily basis. In primitive societies, objects may be found on the ground, literally, strewn about the place as in a "natural" state. But in our advanced industrial Western society, objects are found on consoles, on tables, on countertops. These counters and tables are vehicles of presentation; they are objects, they have functions, but they also have skins, histories ... Something happens when you put an object on one of those support structures'**

(H. Steinbach, quoted in interview with J. Dexter, *Journal of Contemporary Art*, Vol. 6 No. 2, 1992)



**HAIM STEINBACH (B. 1944)***a defining moment 1*

signed with the artist's initials and dated 'HS '08'  
 (on the reverse of the shelf)  
 plastic laminated wood shelf, two resin cast 'Degas'  
 sculptures, two rubber dog chews and polystone rhinoceros  
 overall: 28 $\frac{3}{8}$  x 63 $\frac{1}{8}$  x 13in. (72 x 160.3 x 33cm.)  
 Executed in 2008

£30,000-40,000	\$43,000-56,000
	€39,000-52,000

**PROVENANCE:**

Waddington Galleries, London.  
 Acquired from the above by the present owner.

**EXHIBITED:**

London, Waddington Galleries, *The Effect: Haim Steinbach*,  
 2008, no. 4 (illustrated in colour, p. 13).

**LITERATURE:**

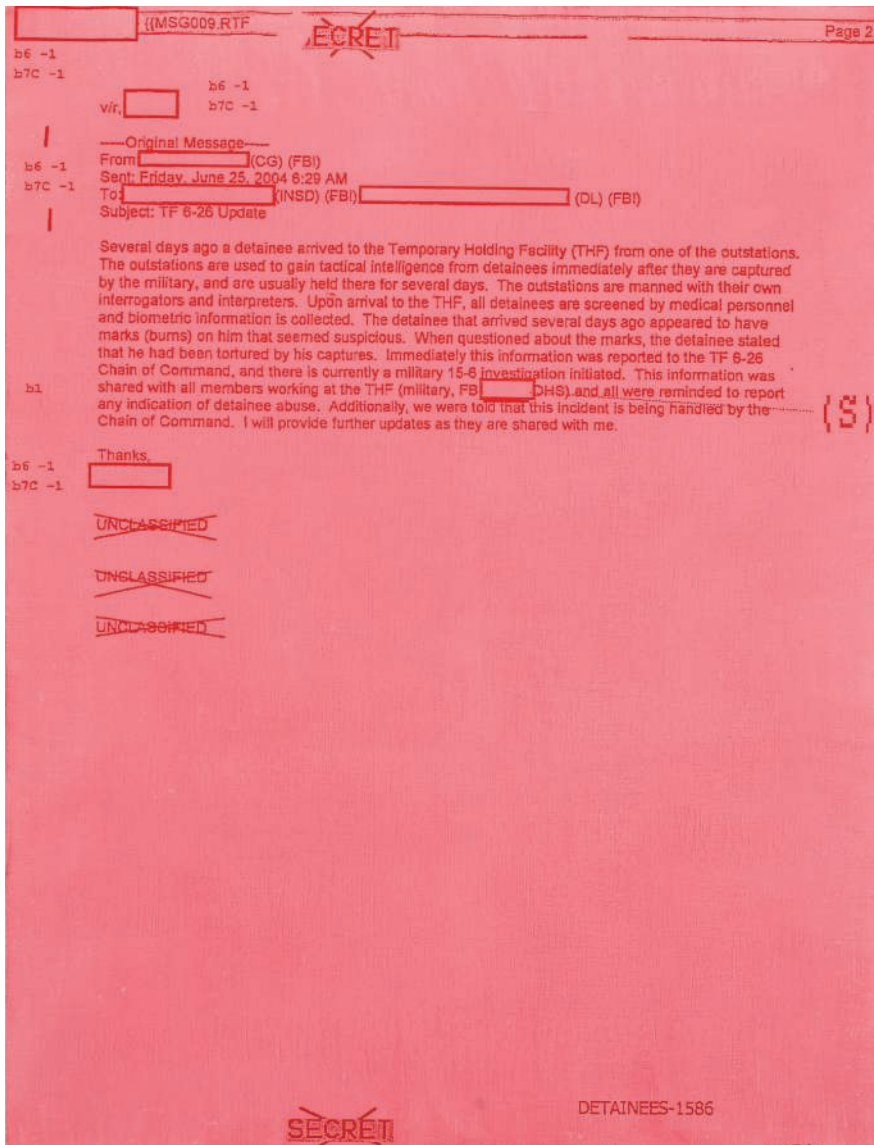
A. Moszynska, *Sculpture Now*, London 2013  
 (another variant illustrated in colour, p. 44).

Executed in 2008, *a defining moment 1* is a signature example of Haim Steinbach's celebrated shelf works. Upon a gleaming laminated wooden ledge, two resin cast sculptures – modelled after Edgar Degas – sit alongside two rubber dog chew toys and a polystone rhinoceros. Arranged with minimal simplicity, Steinbach's seemingly random assortment of readymade objects forms part of his ongoing enquiry into the ways in which meaning is structured and modified. By juxtaposing seemingly incongruous items – ranging from the curious to the mundane – Steinbach encourages us to re-evaluate our understanding of them. His shelves represent a kind of visual poetry, operating through a mixture of rhyming couplets and dissonant free verse. In the same way that words shift their meaning and purpose when juxtaposed in verse, so too do Steinbach's objects assume new values in relation to one another. The Degas sculptures encourage us to see the chew toys as pieces of design: as examples of shape and structure independent of their function. At the same time, the chew toys have an inverse effect on the sculptures, recasting them as mass-produced commodities. The rhinoceros, too, undergoes similar shifts in meaning: in one light, it is a hand-carved ornamental souvenir; in another, it is a child's play-thing. As such, Steinbach marshals the unremarkable props of everyday life into a system comparable to language: a set of discrete entities that – like words – take on new significance when arranged in a certain way. By elevating the entire set of characters onto a pristine shelf – displayed before the viewer like artefacts in a

museum – Steinbach brings us face to face with the fundamental principle of human communication: that nothing stands in isolation, and that meaning is always contingent.

Steinbach first came to prominence in New York during the 1980s. Initially his practice seemed to find much in common with that of Jeff Koons, who, like Steinbach, was exhibiting in the East Village during this period. However, whilst Koons sought to create perfect simulacra through highly sophisticated methods of sculptural engineering, Steinbach remained firmly rooted in the legacy of Marcel Duchamp, channelling his artistic investigations through readymade, shop-bought items. The chew toy quickly became one of his most important objects, favoured for its indeterminate appearance: a simple, organic form – not instantly recognisable – that could be interpreted in a number of different ways. The conceptual ambition of Steinbach's shelves led to widespread critical acclaim over the following two decades. In 1995, a major survey of his work took place at the Castello di Rivoli Museum of Contemporary Art in Turin, followed by solo exhibitions at the Museum Moderner Kunst Stiftung Ludwig, Vienna, in 1997, the Neuer Berliner Kunstverein, Berlin, and the Haus der Kunst, Munich, in 2000. In 2014, he was the subject of an important solo exhibition at the Serpentine Gallery, London. Through playful configurations of inconspicuous objects, his shelves continue to expose the basic semiotic principles that govern every aspect of our lives.





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

98

**JENNY HOLZER (B. 1950)**

*Burns*

signed and dated 'Jenny Holzer 2005' (on the overlap)  
silkscreen and oil on canvas  
33 x 25½in. (84 x 64.7cm.)  
Executed in 2005, this work is unique

£18,000-22,000

\$26,000-31,000  
€24,000-28,000

**PROVENANCE:**

Cheim & Read, New York.  
Galerie Yvon Lambert, Paris.  
Acquired from the above by the present owner in 2013.

**EXHIBITED:**

Paris, Galerie Yvon Lambert, *Jenny Holzer: Nothing Follows*, 2007.

Executed in 2005, Jenny Holzer's *Burns* stems from a powerful

series of paintings in which redacted U. S. government documents are traced onto canvas. Upon a smooth pink painterly ground, Holzer reveals a declassified military report, describing the burn marks found on the arm of a detainee who claimed to have been tortured by his captors. Within a practice that, since the 1970s, has rigorously interrogated the power of language through a variety of media, here Holzer returns to painting, using seemingly harmless abstract colour fields as sites for exposing contemporary narratives of oppression, violence and war. 'I've been stuck on those documents since 2004 or 2005 – almost maniacally stuck', she explained in an interview of 2012. '... I read thousands of pages from files, looking for material that wasn't in the newspapers... So I went to the National Security Archive and others to get what was written in the moment by soldiers, officers, the FBI, detainees, politicians, lawmakers, policy makers, the Administration, the President, and attorneys for the government. I wanted to know what had gone on' (J. Holzer, quoted in K. Smith, 'Jenny Holzer', *Interview Magazine*, 12 April 2012). Throughout her practice, Holzer has used the rhetoric of modern communication systems – emails, advertisements, billboards and so on – to explore the ways in which information is disseminated and received. Using fragments of poetry, mottoes, quotations and political slogans, she seeks to shed light upon the hidden workings of contemporary society, exposing the tacit assumptions that govern our existence.

■99

**RICHARD PRINCE (B. 1949)**

*Good Nurse*

signed 'Prince' (lower right of Harbor Nurse)  
each: numbered 'W' (on a label affixed to the reverse)  
(i-iii)(v-x)(xii)(xiv-xvi)(xviii)(xix) printed paper collage on card  
(iv) printed paper collage and tape on card  
(xi) printed paper collage and ink on card  
(xiii) printed paper collage and oil on card  
(xvii) printed paper collage and graphite on card  
(xx) nurse hat in Plexiglas and wooden vitrine  
each: 17 x 14in. (43 x 35.5cm.)  
vitrine: 17½ x 16 x 18½in. (43.6 x 40.5 x 47cm.)  
Executed in 2007, this work is letter W from an edition of  
twenty-six (A-Z)

£40,000-60,000

\$57,000-84,000  
€52,000-78,000

**PROVENANCE:**

Two Palms, New York.  
McClain Gallery, Houston.  
Private Collection.  
Anon. sale, Phillips New York, 16 September 2014, lot 57.  
Acquired at the above sale by the present owner.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

100

**CLAES OLDENBURG (B. 1929) AND  
COOSJE VAN BRUGGEN (1942-2009)**

*Notebook Page: Violinist*

signed with the artist's initials and dated 'CO:85' (lower left)

felt tip pen, graphite and paper collage on paper

10<sup>7</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>4</sub>in. (27.5 x 21cm.)

Executed in 1985

£4,000-6,000

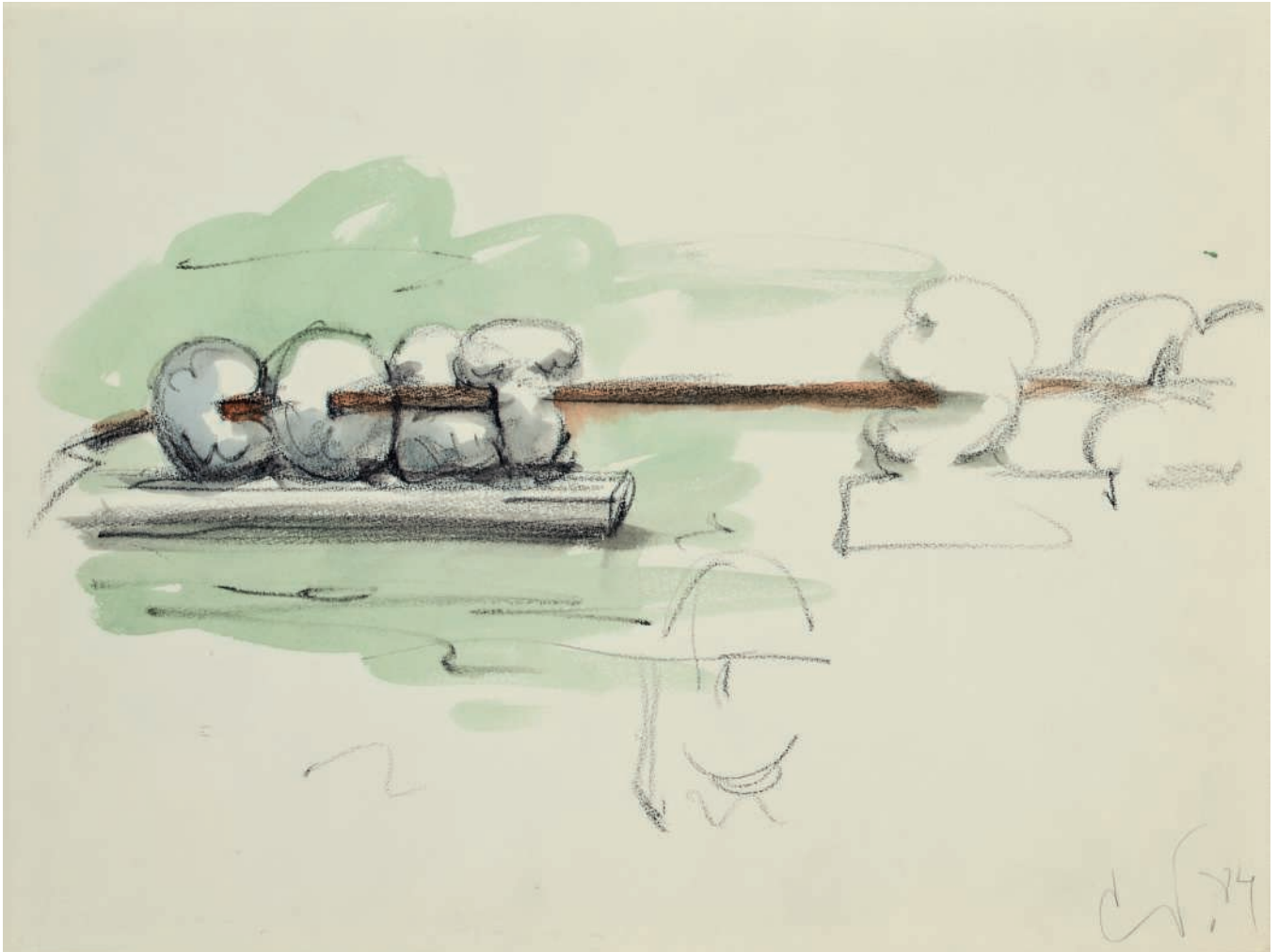
\$5,700-8,400

€5,200-7,800

**PROVENANCE:**

Gift from the artist to the present owner.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

101

**CLAES OLDENBURG (B. 1929) AND  
COOSJE VAN BRUGGEN (1942-2009)**

*Coltello Letters in a Tug-of-War over Canal*

signed with the artist's initials and dated 'CO:84' (lower right)

watercolour and crayon on paper

14½ x 18⅞in. (36 x 48cm.)

Executed in 1984

£10,000-15,000

\$15,000-21,000

€13,000-19,000

**PROVENANCE:**

Gift from the artist to the present owner.

**LITERATURE:**

C. van Bruggen, 'Waiting for Dr. Coltello: A Project by Coosje van Bruggen, Frank O. Gehry, and Claes Oldenburg', in *Artforum*, September 1984, p. 94.

G. Celant, *The Course of the Knife, Claes Oldenburg, Coosje van Bruggen, Frank O. Gehry*, New York 1986 (illustrated in colour, p. 82).

102

**GEORGE RICKEY (1907-2002)**

*Pin*

incised with the artist's initials and dated  
'G R 1988' (on the reverse)

silver on wood base

overall: 5½ x 1⅞ x 1⅞in. (14 x 4.7 x 4.7cm.)

Executed in 1988, this work is unique

£5,000-7,000

\$7,100-9,900

€6,500-9,100

**PROVENANCE:**

Private Collection, Berlin

(acquired directly from the artist).

Anon. sale, Sotheby's New York,

27 September 2010, lot 125.

Private Collection.

Anon. sale, Ketter Kunst Munich,

7 December 2013, lot 897.

Acquired at the above sale by the present owner.

**EXHIBITED:**

New York, Maxwell Davidson Gallery,

*George Rickey Retrospective*, 2004

(illustrated in colour, unpagged).





103

**ALEX KATZ (B. 1927)**

*Branches*

signed and dated 'Alex Katz 83' (upper right)

oil on masonite

16 $\frac{1}{8}$  x 12 in. (41 x 30.5cm.)

Painted in 1983

£15,000-20,000

\$22,000-28,000

€20,000-26,000

**PROVENANCE:**

Jablonka Galerie, Cologne.

Acquired from the above by the present owner.

■104

**GEORGE CONDO (B. 1957)**

*Mr Twiddle*

signed and dated 'Condo 2010' (on the reverse)

acrylic and charcoal on canvas

64¾ x 64¾in. (164.5 x 164.5cm.)

Executed in 2010

£120,000-180,000

\$170,000-250,000

€160,000-230,000

**PROVENANCE:**

Galerie Jérôme de Noirmont, Paris.

Acquired from the above by the present owner in 2010.

**EXHIBITED:**

Paris, Galerie Jérôme de Noirmont, *Cartoon Abstractions*, 2010 (illustrated in colour, p. 23).

With an oblivious smile, *Mr Twiddle* (2010) emerges from a skein of abstract lines and a field of yellow derived from the flat hue of his own uniform. A zookeeper from the 1960s Hanna-Barbera show *Wally the Gator*, Twiddle is from a series of 'Cartoon Abstractions' featuring characters from Looney Tunes, Hanna-Barbera and Tex Avery animations of the same era. The simplified pictorial language of cartoons presents two-dimensional, exaggerated personalities, and this rich cast of archetypes provides a unique platform for George Condo to explore contemporary visual experience in his unmistakable eye-opening style. Famed for his grotesque and startling portraits, Condo plunders a kaleidoscopic array of art-historical references from Rembrandt to Keith Haring to Walt Disney, playing out the feverish simultaneity of our rapid-fire channel-hopping media culture; he also confronts the traditional representative practice of portraiture with its own abject reflection, rendering his subjects' inner lives in multifaceted, chimeric forms that, for all their outlandishness, resonate with a universal human experience of fractured selfhood. 'They are actors and we are their glass wall,' he has said. 'When you make eye contact with an actor on stage it's a strange experience, it seems that the gaze is sometimes straight at you and sometimes straight through you' (G. Condo in R. Rugoff, 'The Enigma of Jean Louis' in *George Condo: Existential Portraits*, exh. cat. Luhring Augustine, New York, Berlin 2006, p. 9).

With his own features doubled and distorted behind him, Mr Twiddle's blankly happy visage seems to belie some existential

trouble: this is a glimpse of broken mirror, shadowed self and twisted image. Impenetrably and utterly cartoonish with his comical name and fixed, stylised expression, he seems to be dissipating or disintegrating under Condo's gaze: there is nothing beneath his surface, so he can only be reconstituted as a schizoid assemblage of elements, his colours spilling out onto a spartan background of mute graffiti. He is a fragment of American mythos trapped on the picture plane, a worn relic of the image influx of an optimistic post-War cultural framework. As Ralph Rugoff has written, 'It is tempting to read many of Condo's paintings from the past decade as social allegory, reflecting on a culture wracked by alternating currents of irrational exuberance and crashing despair, melancholia and manic excess. Often these paintings insinuate a landscape of decaying beliefs and failing mythologies ... As our surrogates, the artist's subjects appear to embody both the cartoonishness of contemporary media culture and the pervasive sense of inadequacy and failure that it engenders' (R. Rugoff, 'The Mental States of America' in *George Condo: Mental States*, exh. cat. New Museum, New York, 2011, p. 19). Here, cartoonishness is laid bare and the pathways of modern memory exposed. Condo is quick to seize upon signifiers such as the bow-tie, which recurs throughout his *oeuvre* as an outmoded symbol of service: chauffeurs, waiters, butlers (and here a zookeeper) make a mockery of stratified society and fixed roles. That which is schematic or straightforward is inadequate to convey what it feels to be alive today. Condo faces us with the ruins of the constructed dreams of high and low culture, offering a new lens of dark humour and disconcerting truth.





λ\*105

**CHARLIE BILLINGHAM (B. 1984)**

*Bum 8*

signed, titled and dated 'Charlie Billingham Bum 8 2012'  
(on the overlap)

oil on canvas

39½ x 33½in. (100.5 x 85cm.)

Painted in 2012

£2,000-3,000

\$2,900-4,200

€2,600-3,900

**PROVENANCE:**

Acquired directly from the artist by the present owner in 2012.

**EXHIBITED:**

London, Saatchi Gallery, *New Order: British Art Today*,  
2013-2014.



λ\*106

**CHARLIE BILLINGHAM (B. 1984)**

*Promenade 2*

signed, titled and dated 'Charlie Billingham Promenade 2 2012' (on the overlap)

oil and acrylic on canvas

39½ x 33¾in. (100.5 x 85.6cm.)

Executed in 2012

£2,000-3,000

\$2,900-4,200

€2,600-3,900

**PROVENANCE:**

Acquired directly from the artist by the present owner in 2012.

**EXHIBITED:**

London, Saatchi Gallery, *New Order: British Art Today*, 2013-2014 (illustrated in colour, unpagged).

Painted in 2012, *Bum 8* and *Promenade 2* encapsulate Charlie Billingham's fascination with Regency-era illustrations. His works transform an array of eighteenth-century motifs - breeches, waistcoats, powdered wigs and plumed bonnets - into distinctive, repeated wallpaper-like patterns, set against brightly-coloured backgrounds. Whilst the original illustrations were often intended for satirical or political purposes, Billingham divorces them from their historical context, transforming them into ornamental, decorative fragments. Born in London in 1984, Billingham studied at Edinburgh College of Art and the Royal Academy Schools, London. Recent solo exhibitions include *Scopophilia* at Supportico Lopez, Berlin; *Jam Standard* at Brand New Gallery, Milan and *Tender 2 The Sunshine room* at OHWOW, Los Angeles.



\*107

**GREAR PATTERSON (B. 1988)**

*Twist And Shout*

(i) signed with the artist's initials and titled 'GP twist and shout' (on the reverse); titled 'twist and shout' (on a label affixed to the reverse)

(ii)(iii) signed with the artist's initials 'GP' (on the reverse)  
tarpaulin on panel and mesh on masonite, in three parts

(i) 12¾ x 54 x 1⅞in. (32.5 x 137 x 3.5cm.)

(ii) 22⅞ x 22⅞ x 1⅞in. (58 x 58 x 3.5cm.)

(iii) 23¼ x 23¼ x 1⅞in. (59 x 59 x 3.5cm.)

overall: 54 x 54in. (137.2 x 137.2 cm.)

Executed in 2014

£6,000-8,000

\$8,500-11,000

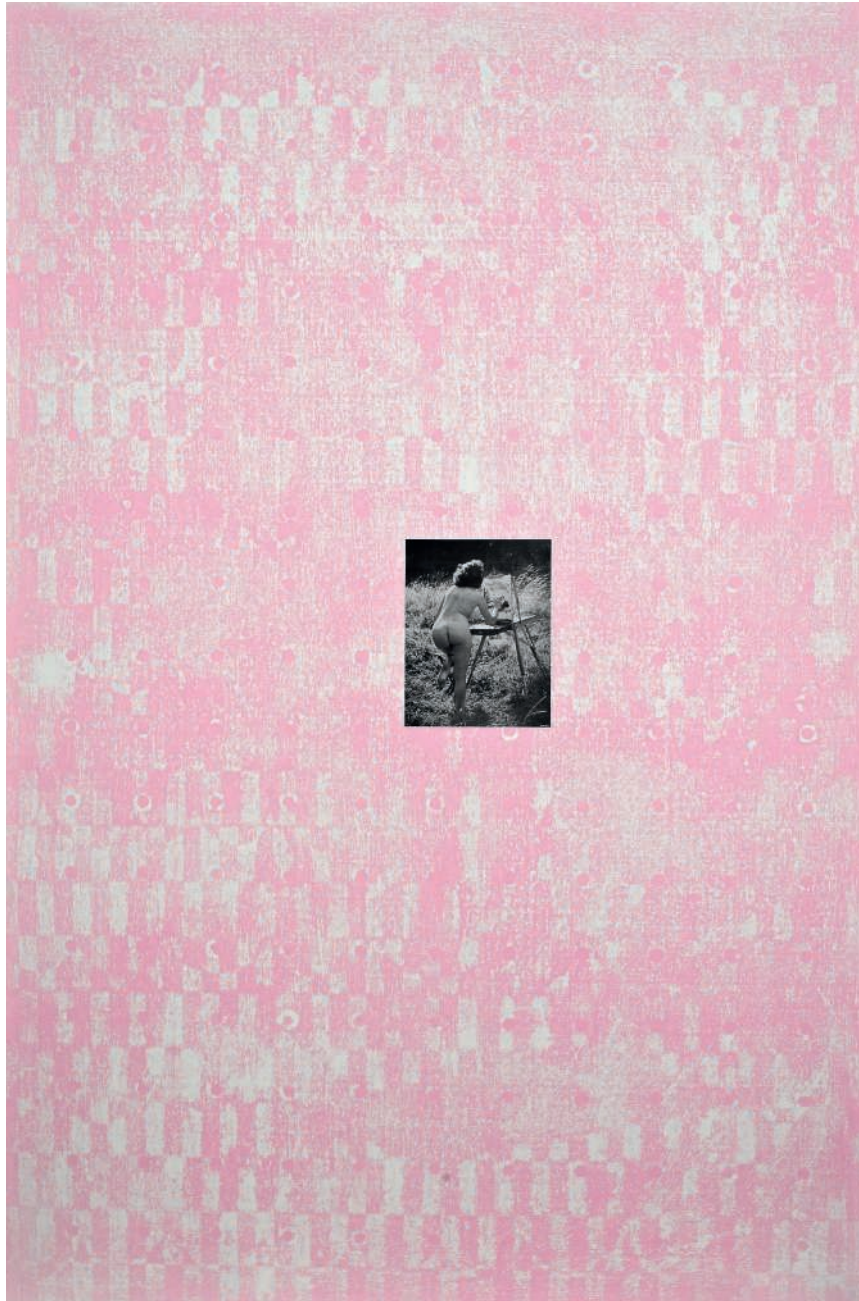
€7,800-10,000

**PROVENANCE:**

Jonathan Ellis King, Dublin.

Acquired from the above by the present owner.





■λ\*108

**OLIVER OSBORNE (B. 1985)**

*Pink Bum (Plein Air)*

signed, titled and dated 'PINK BUM OLIVER OSBORNE 2011' (on the stretcher); signed, titled and dated 'Pink Bum (Plein Air) 2011 Oliver Osborne' (on the reverse)  
 acrylic and printed photographic collage on canvas  
 70<sup>7</sup>/<sub>8</sub> x 47<sup>1</sup>/<sub>4</sub>in. (180 x 120cm.)  
 Executed in 2011

£3,000-5,000

\$4,300-7,000  
 €3,900-6,500

**PROVENANCE:**

Acquired directly from the artist by the present owner in 2011.

**EXHIBITED:**

London, Saatchi Gallery, *New Order II: British Art Today*, 2014 (illustrated in colour, unpagged).

London-based artist Oliver Osborne is best known for his playful, deadpan compositions that isolate figurative photographic or cartoon imagery against meticulously painted abstract backgrounds. Mixing genres, styles and media, his works appropriate found visual fragments, divorcing them from their original context and placing them within decorative painterly voids. Born in Edinburgh, Osborne studied at Chelsea College of Art and the Royal Academy Schools in London. In 2012 he was named one of the Bloomberg New Contemporaries, participating in exhibitions at the ICA in London and Copperas Hill Building in Liverpool, and appeared in the 2014 *Artists To Watch* exhibition at The M Building in Miami.



λ\*109

**KATHARINA FRITSCH (B. 1956)**

*St. Nikolaus*

pigment on plaster

13 x 4 x 2½in. (33 x 10 x 6.5cm.)

Executed in 1985-2002, this work is number thirty  
from an edition of forty plus eight artist's proofs

£5,000-7,000

\$7,100-9,900

€6,500-9,100

**PROVENANCE:**

Private Collection.

Anon. sale, Christie's London, 9 February 2007, lot 400.

Private Collection, London.

λ110

**NATHALIE DJURBERG (B. 1978) AND HANS BERG (B. 1978)**

*Birthday Party*

signed 'Nathalie Djurberg' (on the DVD and on the cover sheet)  
DVD

duration: 6 minutes 35 seconds

Executed in 2005, this work is number one  
from an edition of four plus two artist's proofs

£10,000-15,000

\$15,000-21,000

€13,000-19,000

**PROVENANCE:**

Galleria Maze, Turin.

Acquired from the above by the present owner.

Another from the edition is held in the collection  
of the Rubell Family Collection, Miami.



(film stills of the present lot)

© Nathalie Djurberg & Hans Berg; Courtesy Lisson Gallery.





PROPERTY FROM A PRIVATE SWISS  
COLLECTION

**\*111**

**MATTHEW BARNEY (B. 1967)**

*Cremaster 4: Loughton Ram*

signed and dated 'Matthew Barney  
1994' (on the reverse)

C-print in artist's self-lubricating acrylic  
frame

33¼ x 23½in. (84.5 x 59.7cm.)

Executed in 1994, this work is number  
five from an edition of six plus one  
artist's proof

£4,000-6,000

\$5,700-8,400

€5,200-7,800

**PROVENANCE:**

Barbara Gladstone Gallery, New York.  
Acquired from the above by the present owner in 1995.

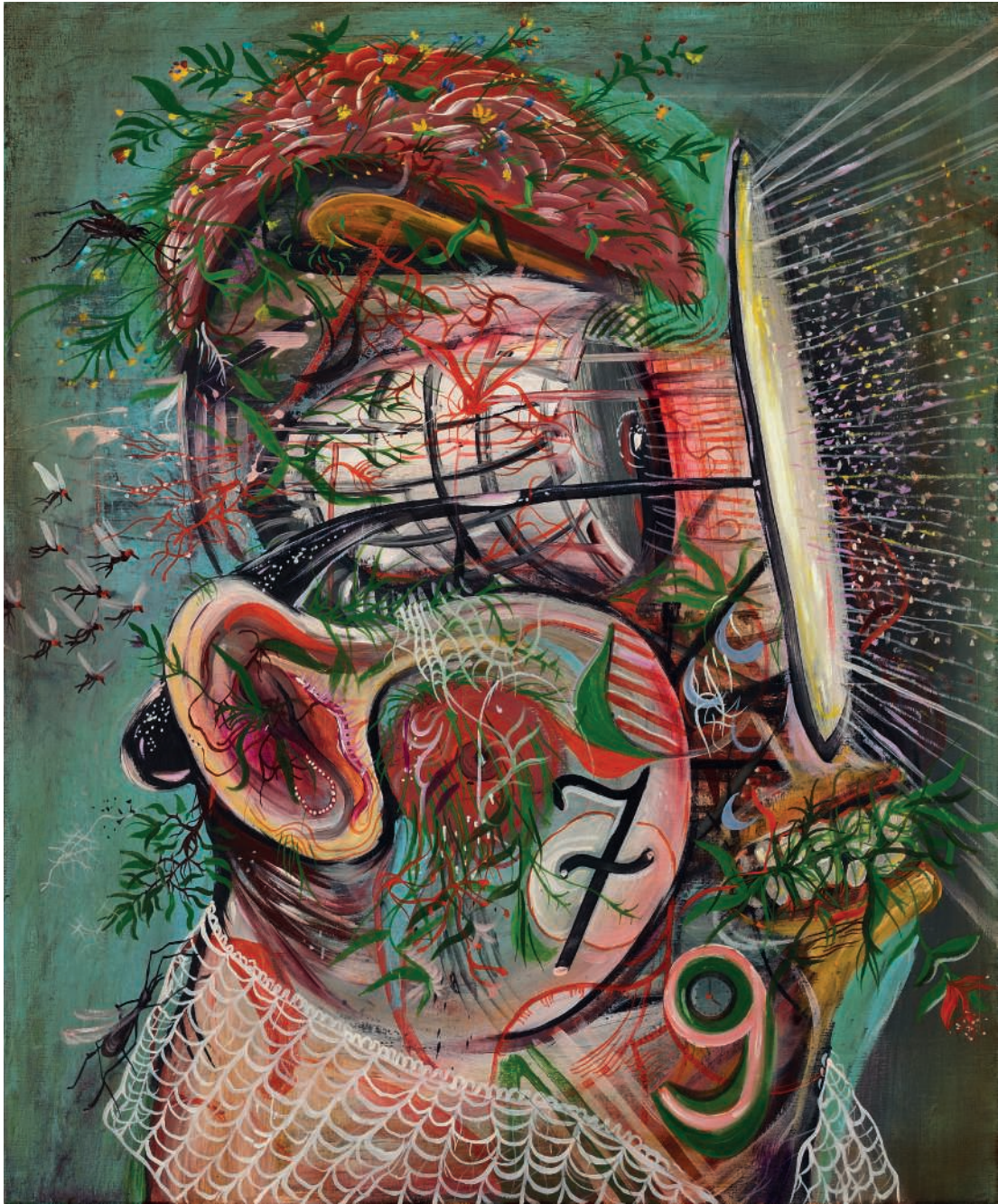
**EXHIBITED:**

New York, Whitney Museum of Modern Art, *1995 Biennial*,  
1995 (another from the edition exhibited).  
Paris, Fondation Cartier pour l'art contemporain, *Matthew  
Barney*, 1995 (illustrated in colour, unpagged).  
Bern, Kunsthalle Bern, *Matthew Barney: PACE CAR for the  
HUBRIS PILL*, 1996 (another from the edition exhibited,  
illustrated, unpagged). This exhibition later travelled to  
Rotterdam, Museum van Boijmans Beuningen and Bordeaux,  
Musée d'Art Contemporain.  
Munich, Sammlung Goetz, *Matthew Barney-Tony Oursler-Jeff  
Wall*, 1996-1997, p. 94 (another from the edition exhibited,  
illustrated in colour, p. 18).  
Hamburg, Deichtorhallen Hamburg, *Emotion: Young British  
and American Art from the Goetz Collection*, 1998-1999, p. 181  
(another from the edition exhibited, illustrated in colour, p. 95).

Ishøj, Arken Museum of Modern Art, *Veronica's Revenge*, 2000-  
2001 (another from the edition exhibited). This exhibition later  
travelled to Sydney, Museum of Contemporary Art.  
Cologne, Museum Ludwig, *Matthew Barney: The Cremaster  
Cycle*, 2002-2003, p. 513 (another from the edition exhibited,  
illustrated in colour, pp. 331 and 472). This exhibition later  
travelled to Paris, Musée d'Art Moderne de la Ville de Paris  
and New York, Solomon R. Guggenheim Museum.  
Bonn, Kunstmuseum Bonn, *Through the Looking Brain:  
A Swiss collection of Conceptual Photography*, 2011-2012  
(illustrated in colour, p. 204). This exhibition later travelled to  
St. Gallen, Kunstmuseum St. Gallen.

**LITERATURE:**

E. van Alphen, *Art in Mind: How Contemporary Images Shape  
Thought*, Chicago 2005, p. 120, no. 41 (another example from  
the edition illustrated, p. 122).  
M. C. Taylor, *Refiguring the Spiritual: Beuys, Barney, Turrell,  
Goldsworthy*, New York 2012 (another example from the  
edition illustrated in colour, on the cover).



λ\*112

**JAKUB JULIAN ZIOLKOWSKI (B.1980)**

*Untitled ("79")*

signed, titled and dated 'Jakub Julian Ziolkowski ("79") 2009'  
(on the reverse)

oil on canvas

23½ x 19⅝in. (59.7 x 49.8cm.)

Painted in 2009

£3,000-5,000

\$4,300-7,000  
€3,900-6,500

**PROVENANCE:**

Foksal Gallery Foundation, Warsaw.  
Private Collection, London.



■λ\*113

**JAKUB JULIAN ZIOLKOWSKI (B. 1980)**

*Untitled (Sketches of Sculptures)*

marker pen, ball point pen, graphite and watercolour on paper  
77<sup>3</sup>/<sub>8</sub> x 52in. (196.5 x 132.2cm.)

Executed in 2007-2008

£2,000-3,000

\$2,900-4,200

€2,600-3,900

**PROVENANCE:**

Foksal Gallery Foundation, Warsaw.  
Private Collection, London.

**EXHIBITED:**

London, White Cube, *Kupferstichkabinett: Between Thought and Action*, 2010 (illustrated in colour, p. 32).



■114

**TIM ROLLINS AND K.O.S. (B. 1955)**

*A Midsummer Night's Dream*  
(After Shakespeare and Mendelssohn)

signed, titled and dated ' Tim Rollins and K.O.S. 2008  
A Midsummer Night's Dream, (after Shakespeare and  
Mendelssohn)' (on the reverse)

watercolour, fruit juice, rice paper collage, metallic paint and  
glitter on found book pages laid on canvas

54 x 120in. (137.4 x 305cm.)

Executed in 2008

£10,000-15,000

\$15,000-21,000

€13,000-19,000

**PROVENANCE:**

Lehmann Maupin, New York.

Acquired from the above by the present owner.

**EXHIBITED:**

New York, Lehmann Maupin, *You & Me, Sometimes...*, 2008.



PROPERTY FROM AN AMERICAN COLLECTION

λ\*115

**ANISH KAPOOR (B. 1954)**

*Untitled*

signed and dated 'Anish Kapoor 1989' (on the reverse)

acrylic and gouache on paper

25¼ x 19½in. (64 x 49.5cm.)

Executed in 1989

£18,000-22,000

\$26,000-31,000

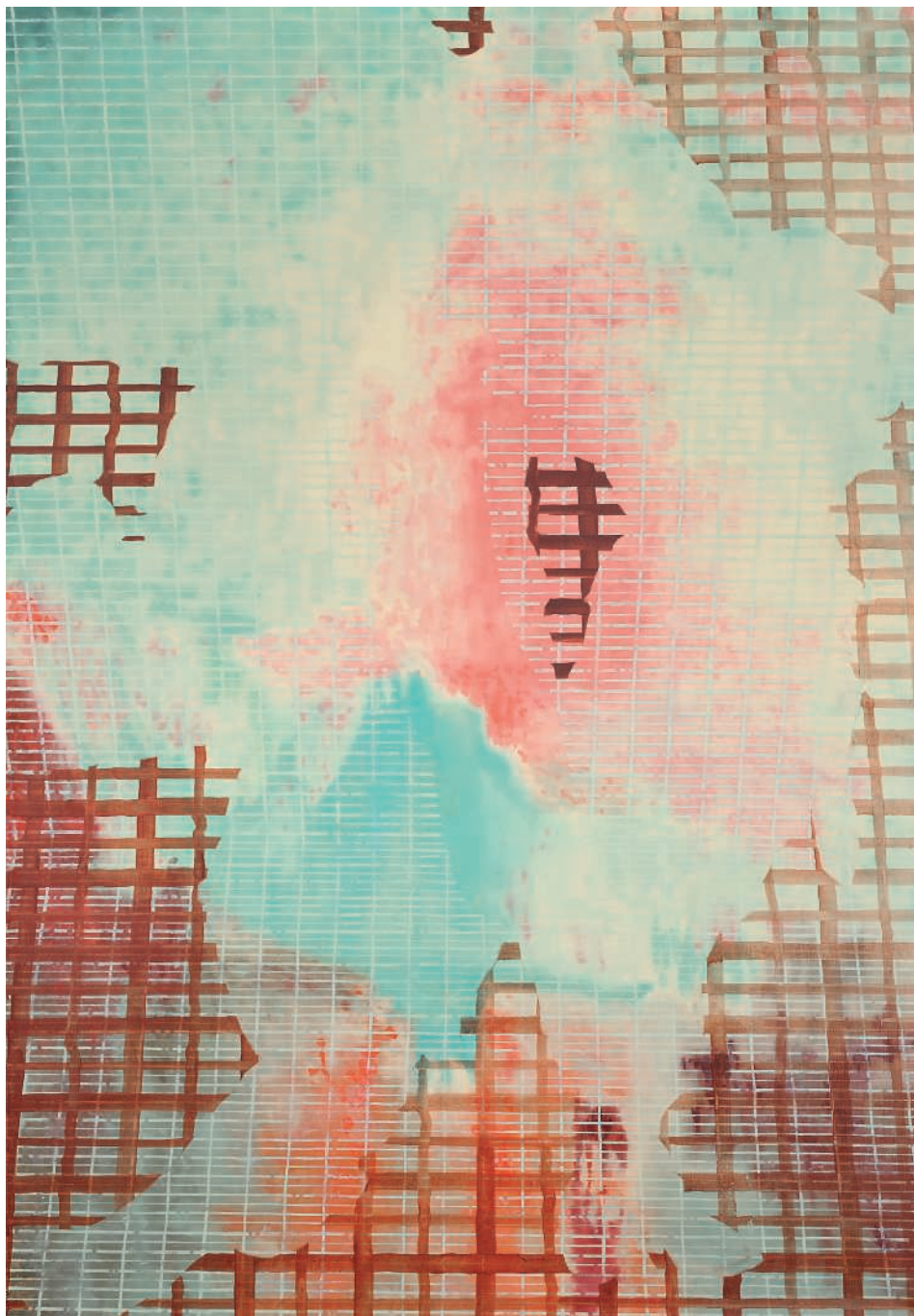
€24,000-28,000

**PROVENANCE:**

Lisson Gallery, London.

Acquired from the above by the present owner.





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

■λ116

**TOBY ZIEGLER (B. 1972)**

*Memo to Self*

signed, titled and dated 'Toby Ziegler 2010 Memo to Self'

(on the overlap)

oil on canvas

60 x 42in. (152.4 x 106.5cm.)

Painted in 2010

£12,000-18,000

\$17,000-25,000

€16,000-23,000

**PROVENANCE:**

Simon Lee, London.

Acquired from the above by the present owner in 2010.



117

**STERLING RUBY (B. 1972)**

*Grid Bias 2*

signed and dated 'Sterling Ruby 08' (lower right)

oil and card collage on card

17 x 11in. (43 x 28cm.)

Executed in 2008

£5,000-7,000

\$7,100-9,900

€6,500-9,100

**PROVENANCE:**

Galleria Emi Fontana, Milan.

Acquired from the above by the present owner.



118

**STERLING RUBY (B. 1972)**

*Grid Bias 1*

signed and dated 'Sterling Ruby 08' (lower right)

oil and card collage on card

17 x 11in. (43 x 28cm.)

Executed in 2008

£5,000-7,000

\$7,100-9,900

€6,500-9,100

**PROVENANCE:**

Galleria Emi Fontana, Milan.

Acquired from the above by the present owner.

Executed in 2008, the same year as Sterling Ruby's first solo museum exhibition at the Museum of Contemporary Art, Los Angeles, *Grid Bias 1* and *Grid Bias 2* embody the artist's celebrated urban aesthetic. Comprising hallucinogenic layers of oil paint in a combination of vivid and muddied hues, the works capture the spirit of street graffiti that would go on to inform his large spray-painted (SP) canvases. The works' kaleidoscopic surfaces are disrupted by elements of cardboard collage: an element central to Ruby's oeuvre. The process of layering and superimposing his media speaks directly to his fascination with the vandalism practised by street gangs in his home town of Los Angeles. Working from his studio in Hazard Park, Ruby was inspired by the incessant dialogue between the gangs' territorial 'tagging' and the obfuscating efforts of the city's anti-graffiti team. 'I started painting again when I saw this', he explains (S. Ruby, quoted in *The Painting Factory: Abstraction after Warhol*, exh. cat., Museum of Contemporary Art, Los Angeles, 2012, p. 190). With their inscrutable textures and patterns, *Grid Bias 1* and *Grid Bias 2* bear witness to the influence of this gritty urban drama.



\*119

**OSCAR TUAZON (B. 1975)**

*I Can't See*

concrete, paper, newspaper and wood

13¼ x 10¼ x 1⅞in. (33.8 x 26 x 4.7cm.)

Executed in 2011

£5,000-7,000

\$7,100-9,900

€6,500-9,100

**PROVENANCE:**

Modern Collections, London.

Acquired from the above by the present owner.



■120

**MARK HAGEN (B. 1972)**

*Untitled (Additive Painting #56)*

signed and dated twice 'MARK HAGEN 2011' (on the overlap)

acrylic on found burlap on panel, in artist's frame

69½ x 53¼in. (176.5 x 135.3cm.)

Executed in 2011

£7,000-10,000

\$9,900-14,000

€9,100-13,000

**PROVENANCE:**

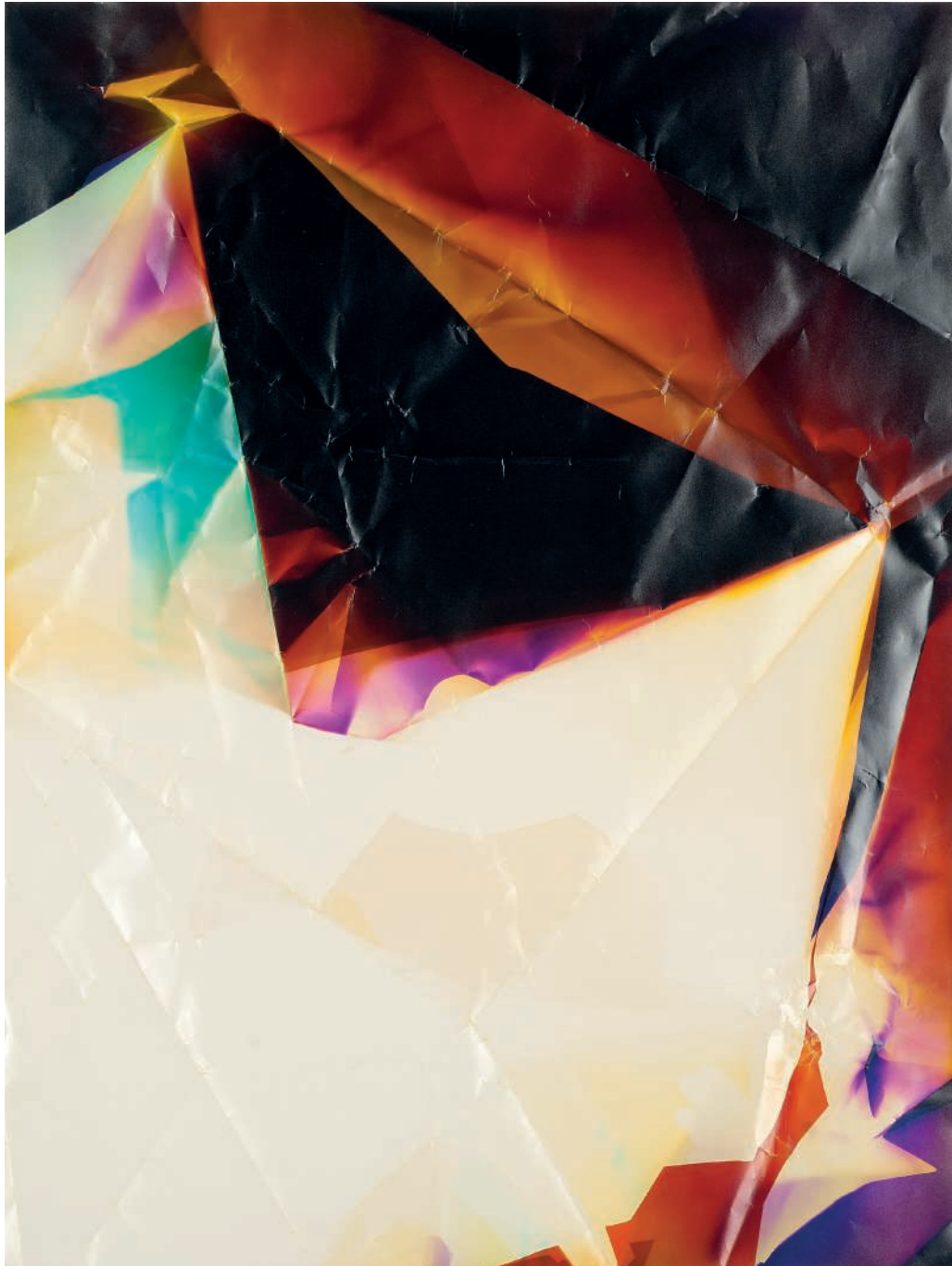
China Art Objects Galleries, Los Angeles.

Luce Gallery, Turin.

Private Collection, Italy.

**EXHIBITED:**

Turin, Luce Gallery, *Painting and Space*, 2011.



■λ121

**WALEAD BESHTY (B. 1976)**

*Four Sided Picture (Red, Yellow, Magenta, Blue),  
December 23, 2006, Los Angeles, CA, Kodak Supra*

signed with the artist's initials 'WB'

(on a label affixed to the reverse)

colour photographic paper

39¾ x 30in. (101 x 76cm.)

Executed in 2007

£8,000-12,000

\$12,000-17,000

€11,000-16,000

**PROVENANCE:**

Wallspace, New York.

Modern Collections, London.

Acquired from the above by the present owner.



■ λ122

**ANSELM REYLE (B. 1970)**

*Untitled*

foil and acrylic on canvas in acrylic glass box  
28 x 23<sup>7</sup>/<sub>8</sub> x 5in. (71 x 60.5 x 12.5cm.)  
Executed in 2006

£18,000-25,000

\$26,000-35,000  
€24,000-32,000

**PROVENANCE:**

Almine Rech Gallery, Paris.  
Acquired from the above by the present owner.

"My parents tried to show me good taste, but I rebelled against it," Anselm Reyle told a packed house at the Des Moines Art Center theater during a presentation on the opening weekend of his first U.S. museum survey. The German artist grew up in an artistic household. His mother painted highly textured abstracted landscapes influenced by European tachiste painters of the 1950s and '60s, such as Antoni Tàpies and Emil Schumacher, whose dense, earthy abstractions built up with layers of sand-encrusted pigment were the epitome of informed good taste.

Born in 1970 in Tübingen, near Stuttgart, Reyle attended the Stuttgart State Academy of Art and Design before transferring to the Karlsruhe Academy of Fine Arts, where he studied with Helmut Dorner. Reyle took an early interest in landscape design and music before finally homing in on painting and sculpture. He was inspired by 1960s psychedelia and especially the Day-Glo, hard-edge agitprop look of graphic design in the early punk movement. The acid-yellow-and-black cover (European version) of the Sex Pistols's first LP, *Never Mind the Bollocks*, was a touchstone that he often cites... The superficial glamour of Reyle's surfaces attracts viewers like fish to a flashing lure; and as with a fishing lure, there is a hook. Uninterested in mere sensation, Reyle demonstrates a consistent intellectual rigor, alluding to art history as well as urban industrial decay and a host of other environmental issues' (A. Reyle and D. Ebony, quoted in D. Ebony, 'Anselm Reyle', in *Art in America*, April 2011, reproduced at <http://www.artinamericamagazine.com/news-features/magazine/anselm-reyle/>).



Photo: Matthias Kolb.



123

**ERIK LINDMAN (B. 1985)**

*Style Magazine*

signed and dated 'E Lindman 2011' (on the reverse)

oil and synthetic polymer emulsion

with fabric collage on canvas

41 x 29in. (104 x 73.6cm.)

Executed in 2011

£3,000-5,000

\$4,300-7,000  
€3,900-6,500

**PROVENANCE:**

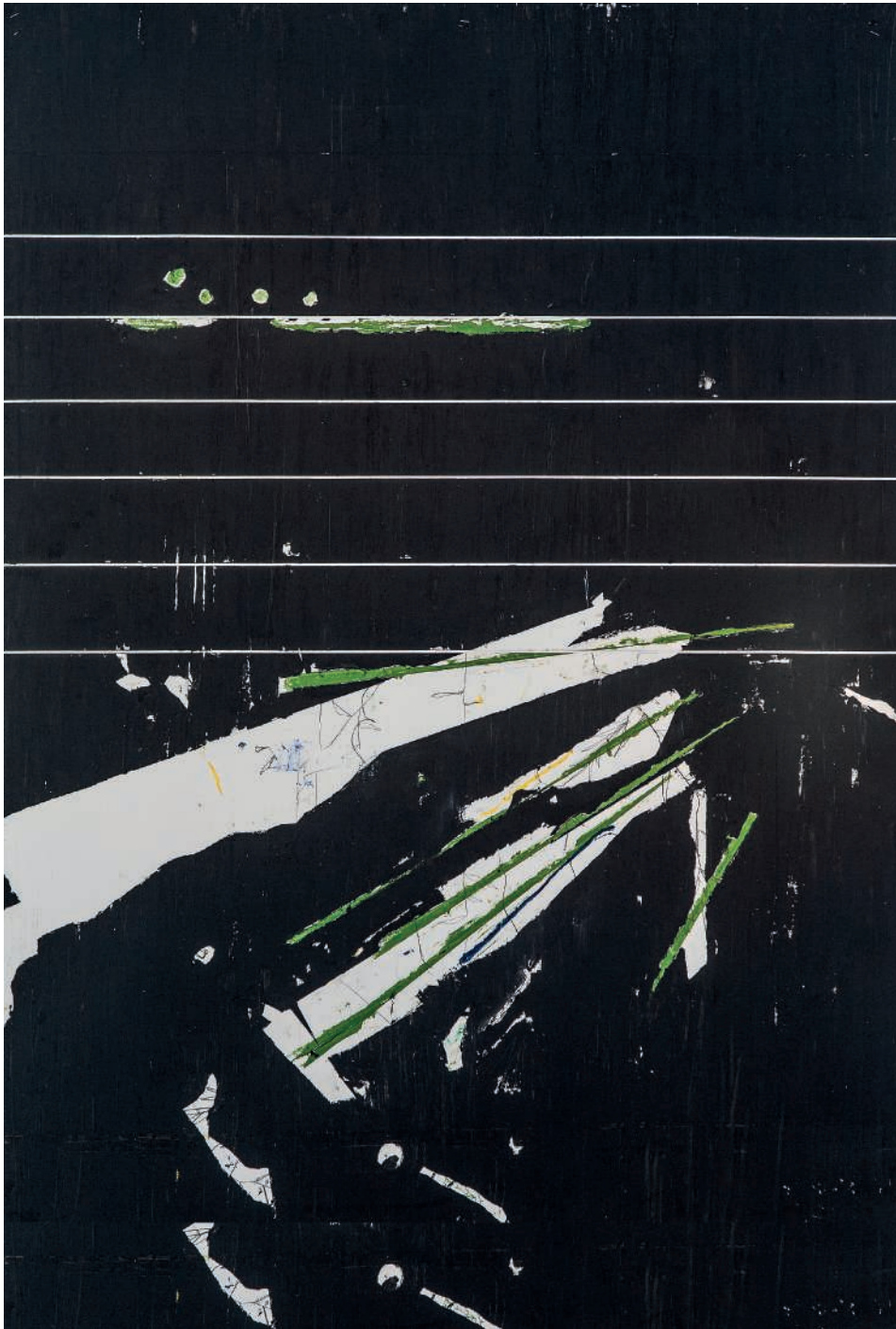
Brand New Gallery, Milan.

Acquired from the above by the present owner.

**EXHIBITED:**

Milan, Brand New Gallery, *Into the Surface*, 2012.





■λ124

**HAROLD ANCART (B. 1980)**

*Untitled*

oilstick and graphite on paper

67 $\frac{1}{8}$  x 44 $\frac{7}{8}$ in. (170.5 x 114cm.)

Executed in 2012

£15,000-20,000

**PROVENANCE:**

Clearing, New York.

Private Collection, France.

\$22,000-28,000

€20,000-26,000



125

**AMY SILLMAN (B. 1955)**

*Untitled*

signed with the artist's initials and dated 'A.S.06' (lower right)  
gouache and paper collage on paper  
30 x 35in. (76.2 x 89cm.)  
Executed in 2006

£3,000-5,000

\$4,300-7,000  
€3,900-6,500

**PROVENANCE:**

Sikkema Jenkins & Co., New York.  
Private Collection, Europe.  
Private Collection, Belgium.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

■126

**JOSH SMITH (B. 1976)**

*Untitled*

signed and dated twice 'Josh Smith 2007'

(on the overlap and on the reverse)

oil on canvas

60 $\frac{1}{8}$  x 48 $\frac{3}{8}$ in. (152.8 x 122.8cm.)

Painted in 2007

£8,000-12,000

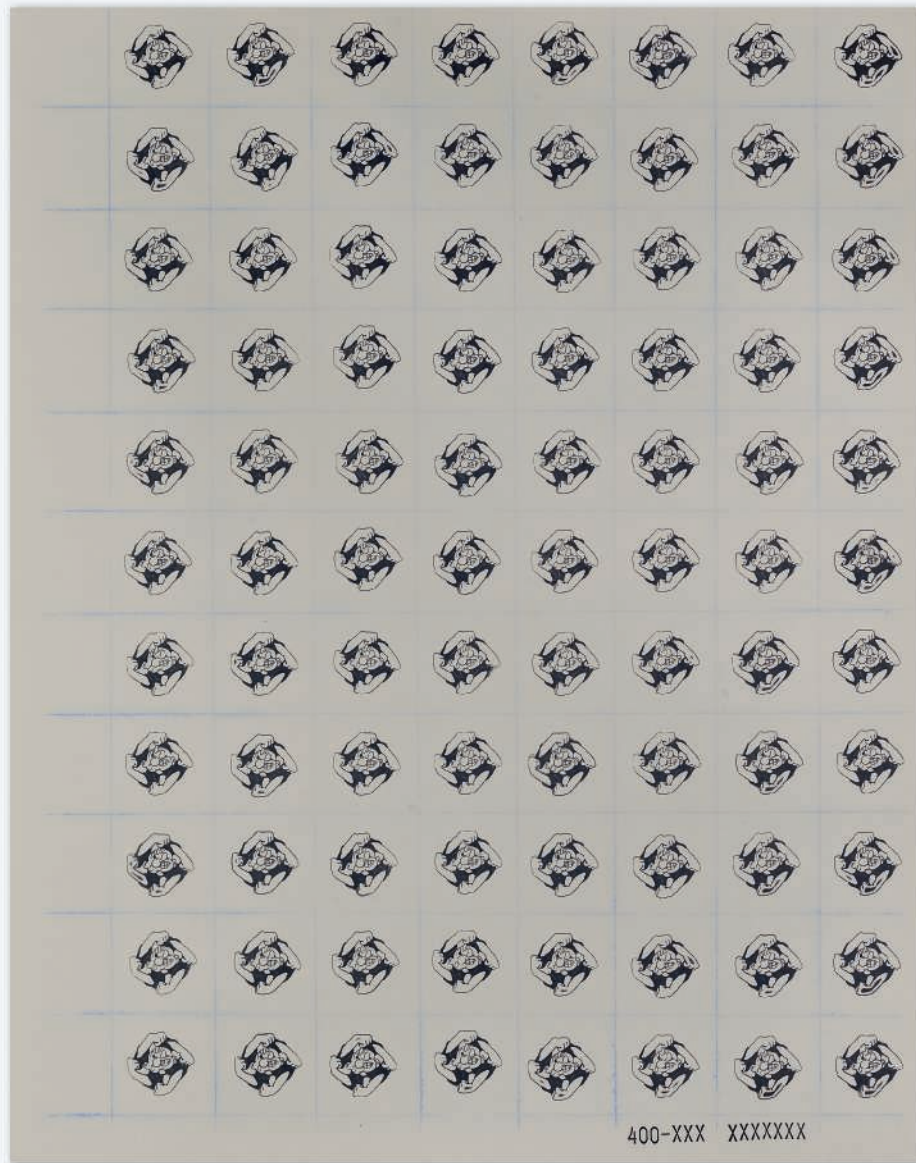
\$12,000-17,000

€11,000-16,000

**PROVENANCE:**

Luhring Augustine Gallery, New York.

Acquired from the above by the present owner in 2007.



■127

**LOUIS EISNER (B. 1988)**

400-XXX XXXXXXX

signed and dated '2013 Louis Eisner' (on the reverse)

ink and chalk on Sheetrock, in artist's frame

46½ x 36½in. (118.5 x 92.7cm.)

Executed in 2013

£3,000-5,000

\$4,300-7,000

€3,900-6,500

**PROVENANCE:**

Private Collection, New York.

Acquired from the above by the present owner.



128

**PETER SUTHERLAND (B. 1976)**

*SPF 2*

signed and dated 'Peter Sutherland 14' (on the reverse)

inkjet on perforated vinyl and matte medium on OSB

36 $\frac{1}{8}$  x 23 $\frac{7}{8}$ in. (91.7 x 60.5cm.)

Executed in 2014

£5,000-7,000

\$7,100-9,900

€6,500-9,100

**PROVENANCE:**

Mallorca Landings, Palma.

Acquired from the above by the present owner.



†129

**DANIEL GORDON (B. 1980)**

*Silhouette*

chromogenic print  
24 x 19in. (61 x 48.3cm.)

Executed in 2010, this work is number two  
from an edition of three plus one artist's proof

£1,000-2,000

\$1,500-2,800  
€1,300-2,600

**PROVENANCE:**

Wallspace Gallery, New York.  
Acquired from the above by the present owner in 2011.

**EXHIBITED:**

London, Saatchi Gallery, *Out of Focus: Photography*, 2012  
(illustrated in colour, unpagged)

Executed in 2010, *Silhouette* is a captivating example of Daniel Gordon's pioneering practice, which combines photography and three-dimensional collage to create intricate figurative tableaux. Extending the classical genres of still life and portraiture, Gordon constructs almost sculptural structures using cut paper and found imagery, before photographing the entire *mise-en-scène*. Born in 1980 in Boston, Massachusetts, the Brooklyn-based artist studied at Bard College and the Yale School of art. His work has been included in notable group exhibitions, including *New Photography* at the Museum of Modern Art, New York, in 2009, and *Greater New York* at MoMA PS1 the following year. He won the Paul Huf Award in 2014.



λ130

**LEO GABIN (ACTIVE SINCE 2000)**

*Untitled*

signed and dated 'Leo Gabin 2014' (on the reverse)  
found photographs, acrylic, spray enamel and silkscreen  
on masonite, in artist's frame  
16 x 12in. (40.8 x 30.6cm.)  
Executed in 2014

£3,000-5,000

\$4,300-7,000  
€3,900-6,500

**PROVENANCE:**

Acquired directly from the artist by the present owner.

■131

**AI WEIWEI (B. 1957)**

*Fairytale - 1001 Chairs (Nr. L/R-030, Nr. L/R-031)*

each: signed in Chinese 'Fairytale' (on the underside)

each: Qing dynasty wooden chair

(i) 46¼ x 23¼ x 18½in. (117.5 x 59 x 46cm.)

(ii) 40⅞ x 22½ x 18in. (102 x 57 x 45.7cm.)

Executed in 2007

£10,000-15,000

\$15,000-21,000

€13,000-19,000

The pair of chairs is accompanied by a certificate of authenticity signed by the artist.

**PROVENANCE:**

Galerie Urs Meile, Lucerne.

Private Collection, London.

**EXHIBITED:**

Kassel, Documenta 12, *Fairytale*, 2007.

Paris, Galerie Torri, *A Few Things That I Know From Them, Braco Dimitrijevic, Hamish Fulton, Ai Weiwei, Zhao Zhao*, 2013 (another example exhibited).

Wakefield, Yorkshire Sculpture Park, *Ai Weiwei In The Chapel*, 2014.

**LITERATURE:**

C. Merewether, *Ai Weiwei: Under Construction*, Sydney 2008 (another example illustrated in colour, p. 124).

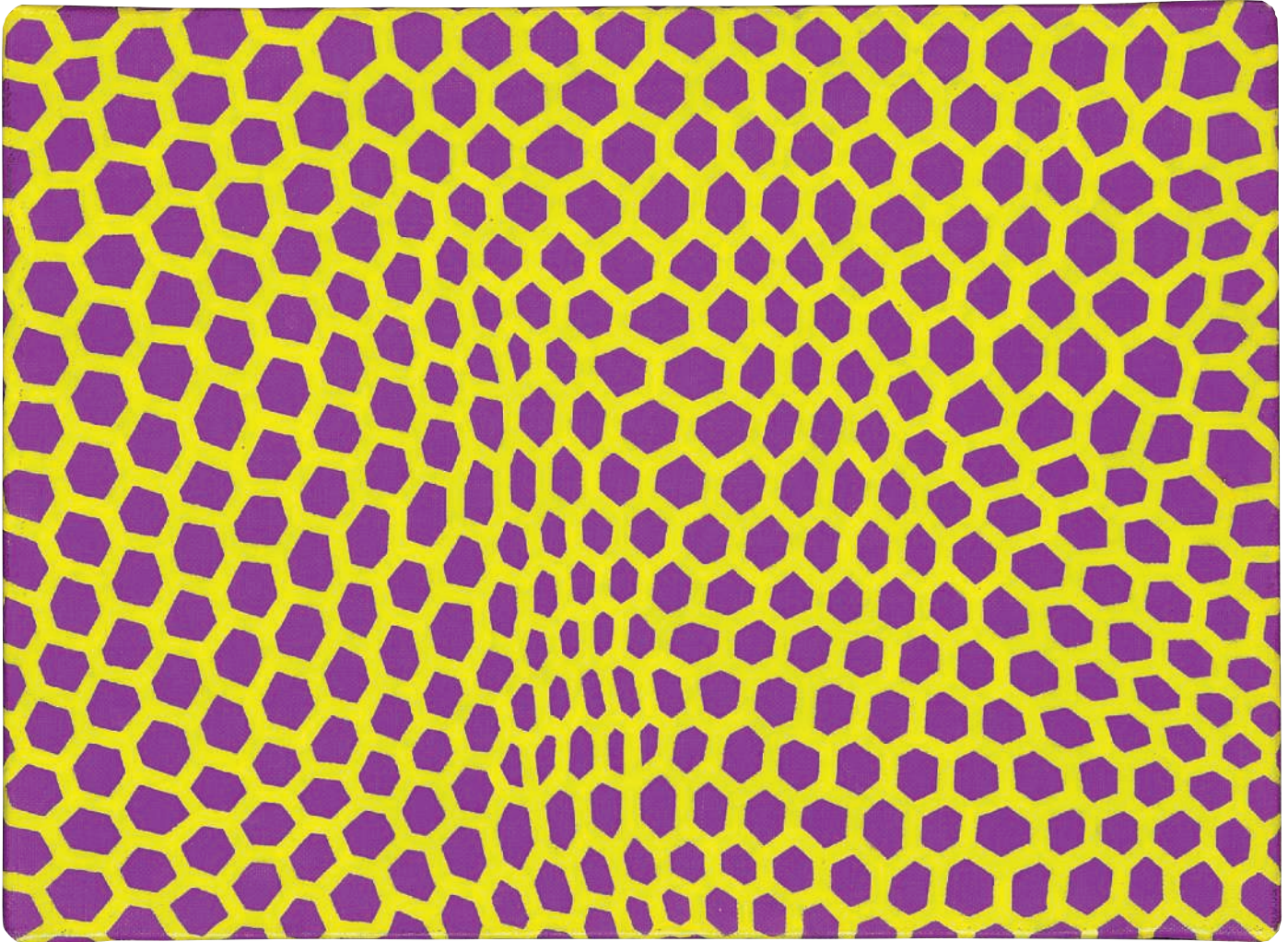
K. Smith, H.U. Obrist and B. Fibicher, *Ai Weiwei*, London 2009 (another example illustrated in colour, pp. 39-41).

M. Siemons and A. Weiwei, *Ai Weiwei*, New York 2009 (another example illustrated in colour, pp. 46 and 115).

*Ai Weiwei*, exh. cat., Royal Academy of Arts, London, 2015 (another example illustrated in colour, pp. 80-81).







132

**YAYOI KUSAMA (B. 1929)**

*Nets*

signed, titled and dated 'Yayoi Kusama NETS 2000',

titled in Japanese (on the reverse)

acrylic on canvas

9<sup>7</sup>/<sub>8</sub> x 13<sup>1</sup>/<sub>2</sub>in. (25 x 33.5cm.)

Painted in 2000

£20,000-30,000

\$29,000-42,000

€26,000-39,000

**PROVENANCE:**

Galica Arte Contemporanea, Milan.

Private Collection, France.

Acquired from the above by the present owner.

With its hypnotic web-like surface, the present work is a captivating example of Yayoi Kusama's celebrated *Infinity Nets*. First conceived in the 1960s upon the artist's arrival in New York, it was this series of works, more than any other, that precipitated her meteoric rise to international acclaim. Though initially born as an elegant riposte to the painterly gesturalism that dominated the New York art scene at that time, the cosmic sublimity of these mesmeric compositions positioned Kusama as heir to the Abstract Expressionist practices of Jackson Pollock and Barnett Newman. In the subtle, shifting surfaces of the *Infinity Nets*, Kusama evokes a transcendental space that lies beyond the limits of the human imagination. Alternately suggesting the vastness of the cosmos and the infinitesimal forms of cells or atoms, the complex matrix of dots stands as the ultimate cipher for the incomprehensible dimensions of infinity. Standing among the most important aspects her entire *oeuvre*, Kusama's all-over patterns allowed her to channel the hallucinatory visions she suffered from early childhood onwards. She described being struck by haunting apparitions of proliferating dots, nets and flowers that overwhelmed her entire being. 'My room, my body, the entire universe was filled with [patterns]', she recalls; 'my self was eliminated, and I had returned and been reduced to the infinity of eternal time and the absolute of space. This was not an illusion but reality' (Y. Kusama, quoted in L. Hoptman and U. Kultermann, *Yayoi Kusama*, New York 2000, p. 36).



**\*133**

**LEE UFAN (B. 1936)**

*Untitled (from Point)*

signed and dated 'L.Ufan 83' (lower right)

watercolour on paper

25 $\frac{3}{8}$  x 19 $\frac{3}{4}$ in. (64.5 x 50.3cm.)

Executed in 1983

£10,000-15,000

\$15,000-21,000

€13,000-19,000

**PROVENANCE:**

Private Collection, Japan.



λ134

**ZAO WOU-KI (1921-2013)**

*Untitled*

signed in Chinese and Pinyin and dated 'ZAO 60' (lower right)

ink on paper

25½ x 19¾in. (64 x 50.5cm.)

Executed in 1960

£28,000-35,000

\$40,000-49,000

€37,000-45,000

**PROVENANCE:**

Private Collection.

Anon. sale, Artcurial Paris, 5 June 2014, lot 243.

Acquired at the above sale by the present owner.

This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (information provided by Foundation Zao Wou-Ki).

■\*135

## KAZUO SHIRAGA (1924-2008)

*Kousen (Battle)*

signed in Japanese 'Shiraga' (lower right); signed, titled and dated in Japanese 'Kousen 1992 October Shiraga Kazuo' (on the reverse)

oil on canvas

28<sup>5</sup>/<sub>8</sub> x 35<sup>7</sup>/<sub>8</sub>in.(72.8 x 91cm.)

Painted in 1992

£150,000-200,000

\$220,000-280,000

€200,000-260,000

### PROVENANCE:

Private Collection.

Anon. sale, Mallet Japan, 17 May 2013, lot 132.

Acquired at the above sale by the present owner.

Against a stark white canvas, liquid swathes of canary yellow contend with calligraphic sweeps of black. Exuberant in execution and bold in colour, *Kousen (Battle)* (1992) is a beautiful example of Kazuo Shiraga's unique and daring action paintings. The title captures the clashing energies on the work's surface: a battlefield of impulses, with western Abstract Expressionist existentialism coming into conversation with the pantheistic transcendence of eastern art, and the interplay between conscious and unconscious drives of composition creating a stunning convocation of spirit and material. As Ming Tiampo has written of Shiraga, 'Sexual energy, the violence of the hunt, of war, and of man's encounter with nature are embodied and repeated by his works, which are always inspirited by movement – not just the movement of his body, however, but also the assertion of matter itself' (M. Tiampo, "Not just beauty, but something horrible": Kazuo Shiraga and *Matsuri* Festivals', in *Kazuo Shiraga*, exh. cat. Dominique Lévy and Axel Verwoordt Gallery, New York 2015, p. 22).

Shiraga's energetic, intensely physical abstracts exist in a vibrant space between performance art and expressionist painting. A member of the influential Japanese Gutai group, among the artist's earliest works were performances beginning in the mid-1950s, in which he used his whole body to shape and churn vast piles of mud. His painterly practice evolved from this direct totality of gesture and engagement with material. Holding onto a rope suspended from the ceiling of his studio, Shiraga would move viscous slicks of oil paint across the canvas with gestural sweeps of his feet. He recalled

a miraculous moment of realisation and self-discovery when he alighted upon this technique, which dominated his output for the following five decades. 'When, on discovering my true nature, I decided to cast off all the existing uniforms and be naked, figuration shattered into fragments and I dropped my painter's knife which broke in two ... One day I swapped my knife for a piece of wood which I rejected out of impatience. I tried with my bare hands, with my fingers. Then, convinced I needed to be even bolder, I went even further and that is how I came to feet. That was it! Painting with the feet' (K. Shiraga, quoted in 'L'Acte Même', in *1910-1970 Japon des Avant-gardes*, exh. cat. Centre Georges Pompidou, Paris, 1986, p. 300).

Yoshihara Jirō, the founder of Gutai, wrote that 'Gutai Art does not alter the material. Gutai Art imparts lift to the material. Gutai Art does not distort the material ... In Gutai Art, the human spirit and the material shake hands with each other, but keep their distance. The material never compromises itself with the spirit; the spirit never dominates the material' (Y. Jirō (Gutai Manifesto 1956), quoted in A. Munroe, *Japanese Art After 1945: Scream Against the Sky*, New York 1994, p. 84). Indeed, despite the overtones of violence or conflict in Shiraga's work, his distinctive methods resulted in an absolute creative synthesis between 'spirit' and 'material'; rather than disharmony, he found an ideal alliance between the two. Bodily action and spontaneity were married perfectly to the reactive movement of paint, and *Battle* results in a glorious explosion of transcendent beauty.



λ\*136

**HANS HARTUNG (1904-1989)**

*Untitled (T1975-H13)*

pastel and acrylic on Isorel panel

39<sup>3</sup>/<sub>8</sub> x 19<sup>5</sup>/<sub>8</sub>in. (100 x 50cm.)

Executed in 1975

£40,000-60,000

\$57,000-84,000

€52,000-78,000

**PROVENANCE:**

Galerie Sapone, Nice.

Private Collection (acquired from the above in 1997).

Anon. sale, Artcurial Paris, 1 June 2010, lot 145.

Acquired at the above sale by the present owner.

This work is registered in the Hartung Bergman Foundation under the no. 2657 and will be included in the forthcoming Hans Hartung Catalogue Raisonné being prepared by the Foundation Hans and Eva Bergman, Antibes.

**'The first and most important thing is to remain free, free in each line you undertake, in your ideas and in your political action, in your moral conduct. The artist especially must remain free from all outer constraint. Everything we feel deeply must be expressed. What concerns me is more the law than the object. What fascinates me is to see on canvas or paper at least part of the immutable and complex laws which govern the world, laws that bring about the vibration of the electrons and other parts of the atom, that combine to form matter, traverse the cosmos, form worlds, create light, heat, and even consciousness and intelligence; those laws without which nothing exists. In my youth I wanted to become an astronomer and even now there remains, alongside the personal psychic life which tends to express itself, that desire to approach or at least sense this absoluteness of laws, those laws which interminably create the world of order which is behind everything'**

(H. Hartung in H. Bürklin, 'Conversation with Hans Hartung,' *Cimaise*, Sept - Dec 1974, p. 25)





λ137

**ANDRÉ LANSKOY (1902-1976)**

*Untitled*

signed 'Lanskoj' (lower left)  
gouache and paper collage on paper  
39 $\frac{3}{8}$  x 25 $\frac{5}{8}$ in. (100 x 65cm.)  
Executed in 1959

£4,000-6,000

\$5,700-8,400  
€5,200-7,800

**PROVENANCE:**

Galerie Louis Carré & Cie, Paris.  
Ancienne Collection Louis Carré, Piasa Artcurial Paris,  
10 December 2002, lot 409.  
Galerie Claude Bernard, Paris.  
Acquired from the above by the present owner.

The authenticity of this work has been confirmed by the Comité Lanskoj and is accompanied by a certificate of authenticity. This work will be included in the forthcoming André Lanskoj *Catalogue Raisonné* which is currently being prepared.



λ138

**ANDRÉ LANSKOY (1902-1976)**

*Untitled*

signed 'LANSKOY' (lower left)  
gouache and paper collage on cardboard  
41 $\frac{3}{8}$  x 29 $\frac{1}{2}$ in. (105 x 74.8cm.)  
Executed in 1959

£4,000-6,000

\$5,700-8,400  
€5,200-7,800

**PROVENANCE:**

Galerie Louis Carré & Cie, Paris.  
Galerie Rambert, Paris.  
Galerie Claude Bernard, Paris.  
Acquired from the above by the present owner.

The authenticity of this work has been confirmed by the Comité Lanskoj and is accompanied by a certificate of authenticity. This work will be included in the forthcoming André Lanskoj *Catalogue Raisonné* which is currently being prepared.





λ\*139

**SERGE POLIAKOFF (1900-1969)**

*Composition Abstraite*

signed 'Serge Poliakoff' (lower right)

gouache on paper

19 x 24<sup>3</sup>/<sub>4</sub>in. (48.5 x 62.8cm.)

Executed in 1959

£18,000-22,000

\$26,000-31,000

€24,000-28,000

**PROVENANCE:**

Galerie Berggruen, Paris.

Private Collection, Oslo.

**LITERATURE:**

A. Poliakoff, *Serge Poliakoff Catalogue Raisonné Volume III*,  
Munich 2011 (illustrated, p. 122).

140-141 No Lots



λ142

**CÉSAR (1921-1998)**

*Portrait de Compression*

signed 'César' (lower right)

accumulation of bottle lids, spray enamel  
and graphite on panel

19 1/8 x 15 1/8 in. (48.7 x 38.5 cm.)

Executed circa 1980, this work is unique

£5,000-7,000

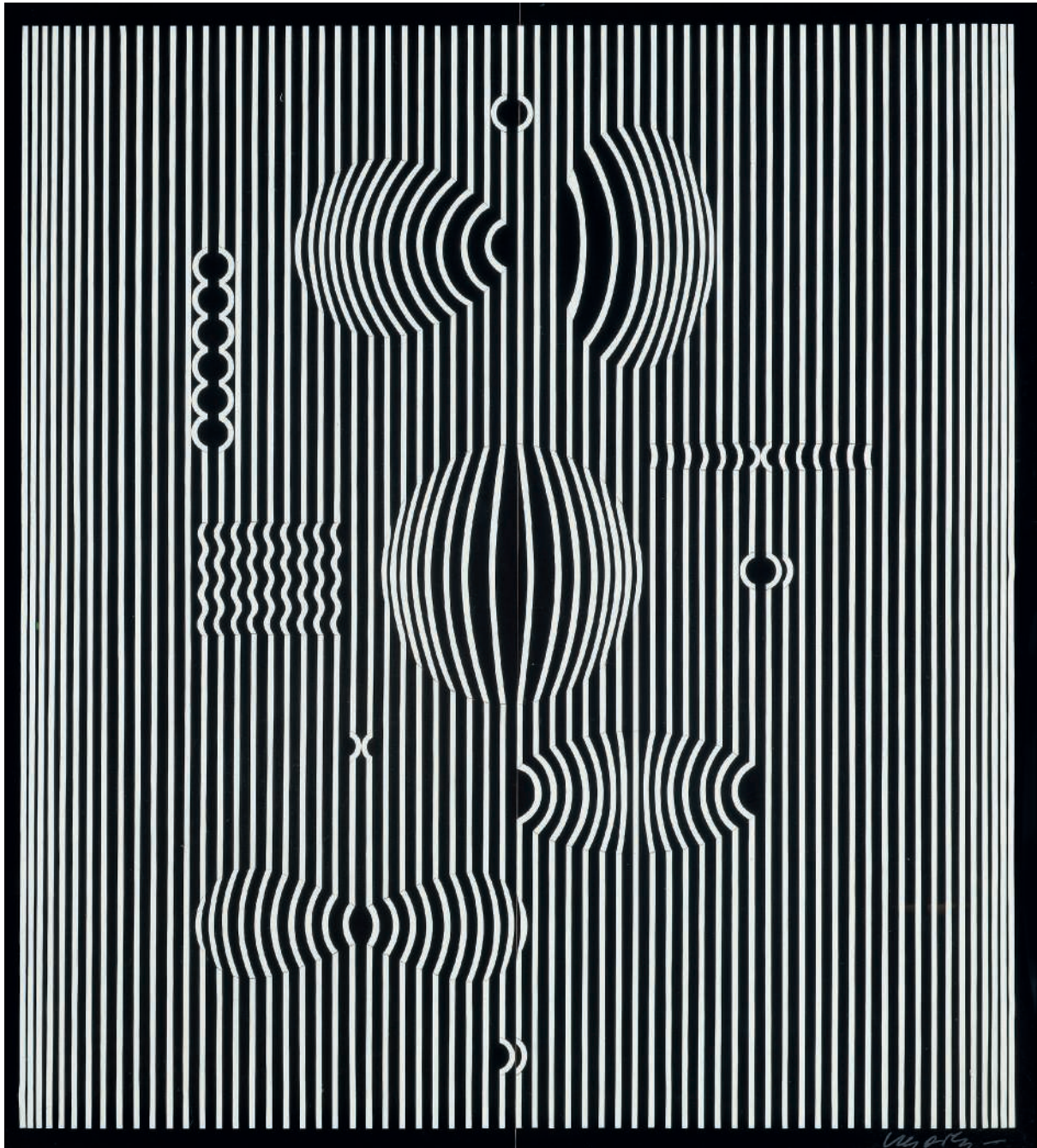
\$7,100-9,900  
€6,500-9,100

**PROVENANCE:**

Private Collection.

Private Collection, Greece.

This work is registered in the archives of Denyse Durand-Ruel  
under no. 4009.



■λ\*143

**VICTOR VASARELY (1906-1997)**

*Untitled*

signed 'Vasarely' (lower right)

adhesive foil on masonite

41 $\frac{1}{8}$  x 37 $\frac{3}{8}$ in. (105 x 94.8cm.)

Executed *circa* 1972

£18,000-22,000

\$26,000-31,000

€24,000-28,000

**PROVENANCE:**

Private Collection.

Anon. sale, Christie's Paris, 8 December 2009, lot 142.

Acquired at the above sale by the present owner.

λ144

**JANNIS KOUNELLIS (B. 1936)**

*Untitled*

signed 'Kounellis' (lower right);

signed and dated 'Kounellis 69' (on the reverse)

oil and graphite on card

25½ x 39¾in. (64.8 x 99.8cm.)

Executed in 1969

£25,000-35,000

\$36,000-49,000

€33,000-45,000

**PROVENANCE:**

Private Collection, Rome.

Acquired from the above by the present owner.

**EXHIBITED:**

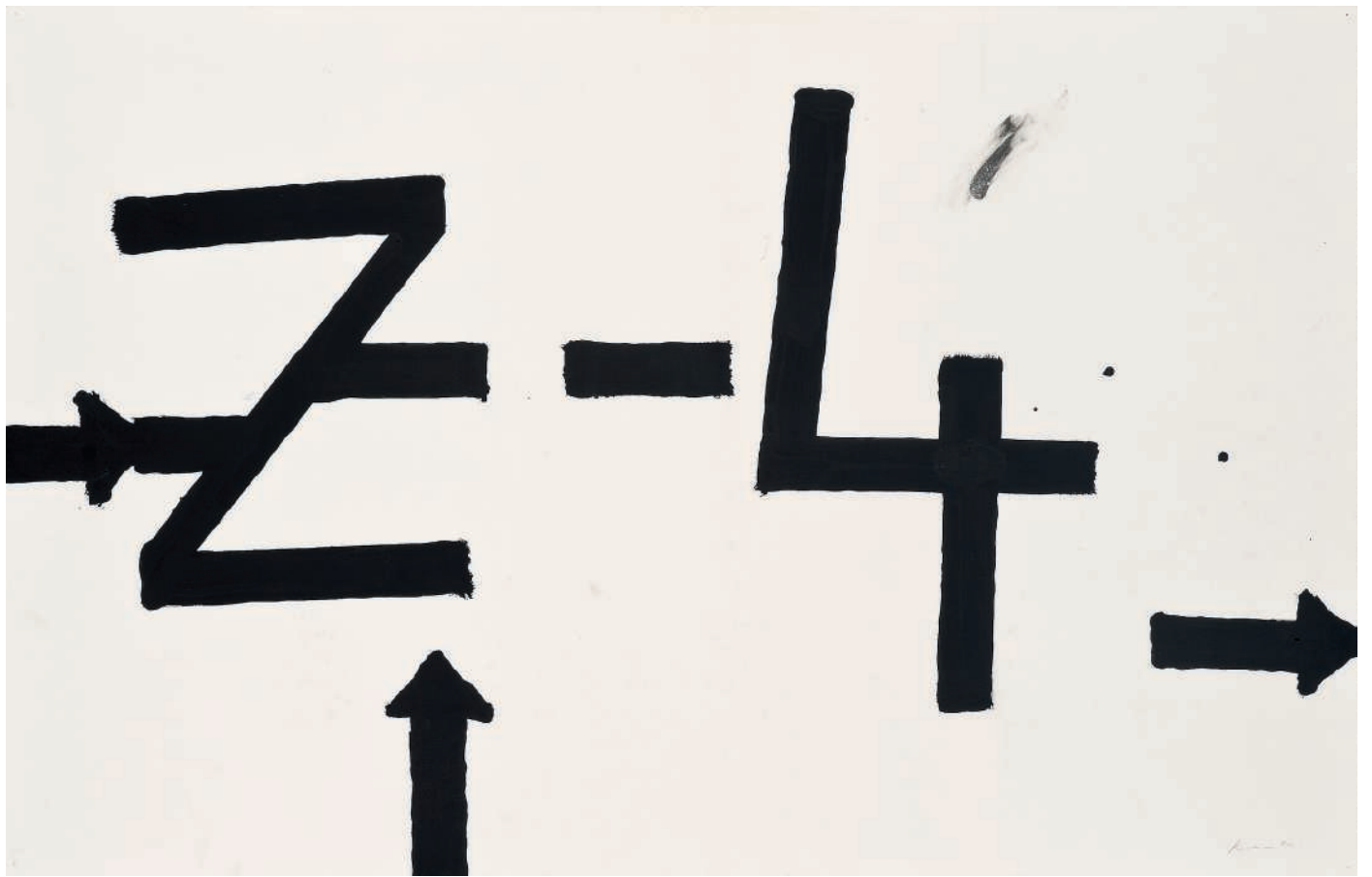
Rome, Palazzo delle Esposizioni, *Roma Anni '60: Al Di Là Della Pittura*, 1990-1991.

**'The work of a painter is to free something without imposing it'**

(J. Kounellis, quoted in C. Lonzi, 'Interview with Jannis Kounellis,' *Marcartré*, December 1966, p. 134)

*Untitled* dates from Jannis Kounellis's explosive arrival into the art world. Incorporating a seemingly arbitrary and autonomous assemblage of letters, words, numbers and signs, similar 'alphabet paintings' were made for his first one-man show, held at the Galleria La Tartaruga in Rome in 1960. Although it was sculpture that would come to define his practice, to this day Kounellis still describes himself as a painter and his works as paintings; it is fittingly prophetic that he should have announced the beginning of his artistic journey with such primary semiotic elements. Using the most basic components of language (letters, numbers, and simple signs) broken down into their constituent parts and then re-composed according to a striking, complex and seemingly unintelligible order, Kounellis was both deconstructing the conventions of language and announcing a powerful new poetry.

As Adachiara Zevi has written of these works, 'Fragmentary, displaced, turned upside-down, they escape from the support to arrive in space like the stuttering of a new language yet to become a whole. Their random character, however, is only apparent. The letters are all the same size and impersonally painted. Both abstract and spatially undefined, they translate the introverted space of Pollock's dripping into the public space of urban signage' (A. Zevi, 'An Engaged Modern Painter,' *Jannis Kounellis*, exh. cat. Modern Art Oxford, 2004, p. 16). Allied in social spirit to Arte Povera, Kounellis was reacting against the prevailing tendencies of Abstract Expressionism and *art informel* where the action, emotion, touch and will of the artist are inextricably interwoven with medium and form. 'The history of art,' he affirmed, 'cannot be separated from the history of society' (J. Kounellis, quoted in R. White, 'Interview at Crown Point Press,' *View*, vol. 1, no. 10, March 1979). Kounellis's arrows and letters, while seeming to encompass the brokenness of post-War Europe, point to the thrilling new directions that one of the most varied and important artistic careers of the century would take.





λ145

**TURI SIMETI (B. 1929)**

*Tre Ovali Rossi (Three Red Ovals)*

signed and dated 'Simeti 07' (on the stretcher)

acrylic on canvas

7 $\frac{7}{8}$  x 7 $\frac{7}{8}$ in. (20 x 20cm.)

Painted in 2007

£5,000-7,000

\$7,100-9,900  
€6,500-9,100

**PROVENANCE:**

GlobArt Gallery, Acqui Terme.

Acquired from the above by the present owner.

**EXHIBITED:**

Acqui Terme, GlobArt Gallery, *Venti per Venti*, 2008  
(illustrated, unpagged).

This work is registered in Archivio Turi Simeti, Milan,  
no. 2007 - R0202.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ146

**CARLA ACCARDI (1924-2014)**

*Grigiorosso (Grey Red)*

signed and dated 'Accardi 93' (lower left); signed, titled, inscribed and dated 'Accardi Grigiorosso 1993 366A' (on the overlap)

vinyl on canvas

15¾ x 19½in. (40 x 50cm.)

Executed in 1993

£8,000-12,000

\$12,000-17,000

€11,000-16,000

**PROVENANCE:**

Galleria Santo Ficara, Florence.

Galleria Marchetti, Rome.

Acquired from the above by the present owner.

**LITERATURE:**

G. Celant (ed.), *Carla Accardi*, Milan 1999, p. 385, no. 37 (illustrated, p. 484).

This work is registered in the Archivio Carla Accardi, Rome under no. 366 A and is accompanied by a certificate of authenticity.

■λ\*147

**AGOSTINO BONALUMI (1935-2013)**

*Verde (Green)*

signed 'Bonalmi' (on the reverse)

pastel and vinavil on shaped canvas

31 $\frac{7}{8}$  x 39 $\frac{3}{8}$ in. (81 x 100cm.)

Executed in 1987

£50,000-70,000

\$71,000-99,000

€65,000-91,000

**PROVENANCE:**

Galleria Arte 92, Milan.

Acquired from the above by the present owner.

**EXHIBITED:**

Milan, Galleria Arte 92, *Agostino Bonalmi*, 2010.

**LITERATURE:**

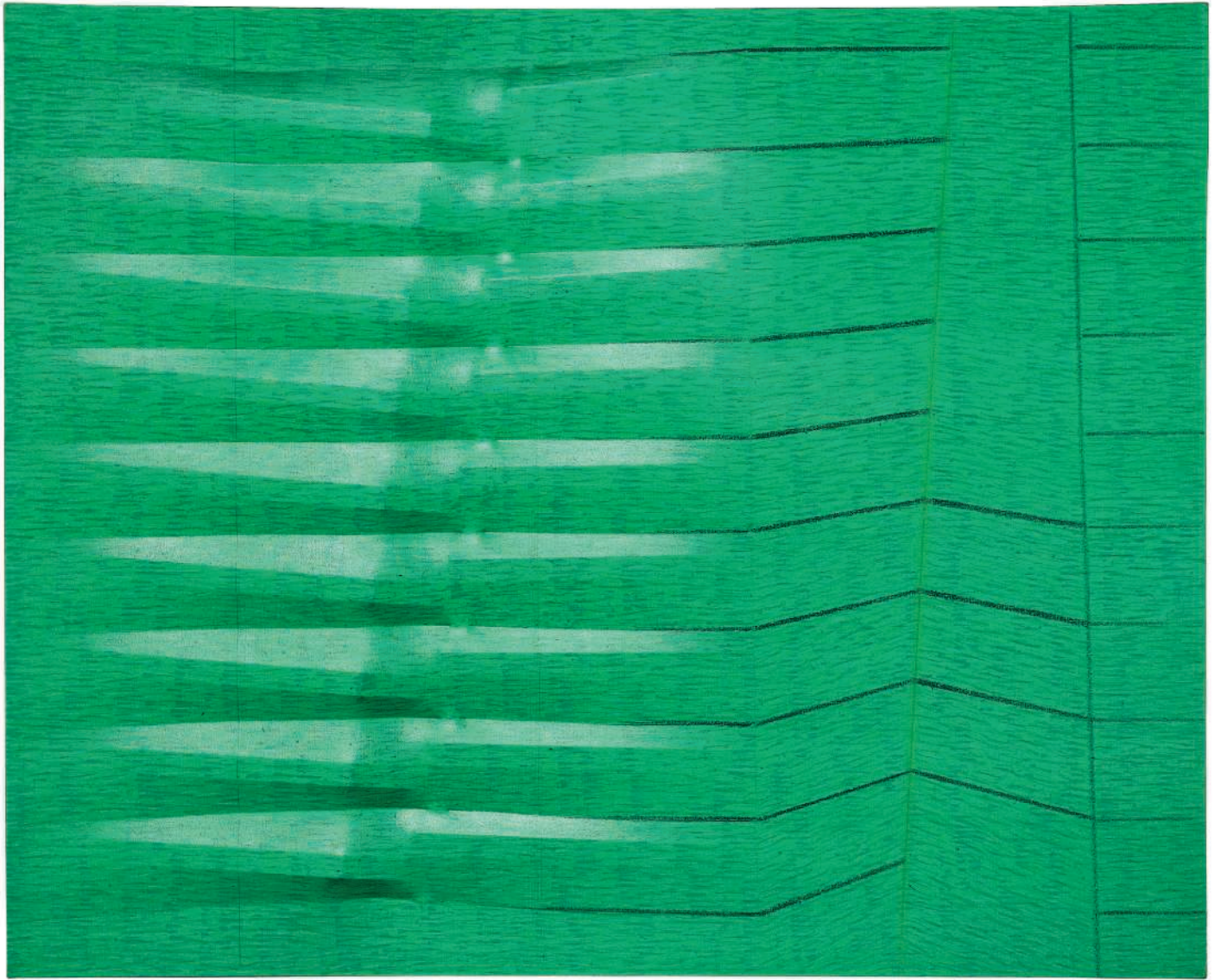
F. Bonalmi and M. Meneguzzo, *Agostino Bonalimi Catalogo Ragionato Tomo Secondo*, Milan 2015, no. 1142 (illustrated, p. 585).

This work is registered in Archivio Agostino Bonalmi, Milan, no. 87-037 as per photocertificate.

**'My work has never been about indulging a material for the sake of it. It's the result of an active interest in materials themselves, the intelligence of materials'**

(Bonalmi, quoted in C. Basualdo, 'Agostino Bonalmi: Form and Appearance', pp. 9-11, in F. Pola, *Agostino Bonalmi: All the Shapes of Space, 1958-1976*, Milan, 2013, p. 9)







λ148

**MICHELANGELO PISTOLETTO (B. 1933)**

*Scimmia in Gabbia (Monkey in a Cage)*

signed and numbered 'Pistoletto 57/200' (on the reverse)

screenprint on polished steel

39 $\frac{3}{8}$  x 27 $\frac{1}{2}$ in. (100 x 69.7cm.)

Executed in 1962-1973, this work is number fifty-seven from an edition of two hundred

£5,000-7,000

\$7,100-9,900

€6,500-9,100

**PROVENANCE:**

Private Collection, Milan.

**EXHIBITED:**

Milan, Galleria dell'Ariete, *Michelangelo Pistoletto*, 1973

(another from the edition exhibited, illustrated, unpagged).

Bologna, Galleria Studio G7, *Pistoletto Multiplo*, 1973 (another from the edition exhibited).

Hannover, Kestner-Gesellschaft, *Michelangelo Pistoletto*, 1973 (another from the edition exhibited).

Darmstadt, Mathildenhöhe, *Michelangelo Pistoletto*, 1974 (another from the edition exhibited, illustrated, unpagged).

Milan, Studio Guastalla, *Riflettiamoci*, 2013 (another from the edition exhibited, illustrated, p. 21).

Lugano, De Primi Fine Art, *Michelangelo Pistoletto The Mirror of Enigmas*, 2013 (another from the edition exhibited, illustrated, p. 42).

Turin, Galleria Biasutti & Biasutti, *Opere di Michelangelo Pistoletto. Quadri Specchianti*, 2014 (another from the edition exhibited, illustrated, pp. 30 and 54).

λ149

**FAUSTO MELOTTI (1901-1986)**

*Angeli Musicanti (Concerto) (Musical Angels (Concert))*

terracotta, in seven parts

each ranging from: 2½ x 1⅞ x 2in. (5.5 x 4.8 x 5cm)

to 2½ x 3⅞ x 2½in. (6.4 x 8 x 6.5cm.)

Executed in 1950

£7,000-10,000

\$9,900-14,000

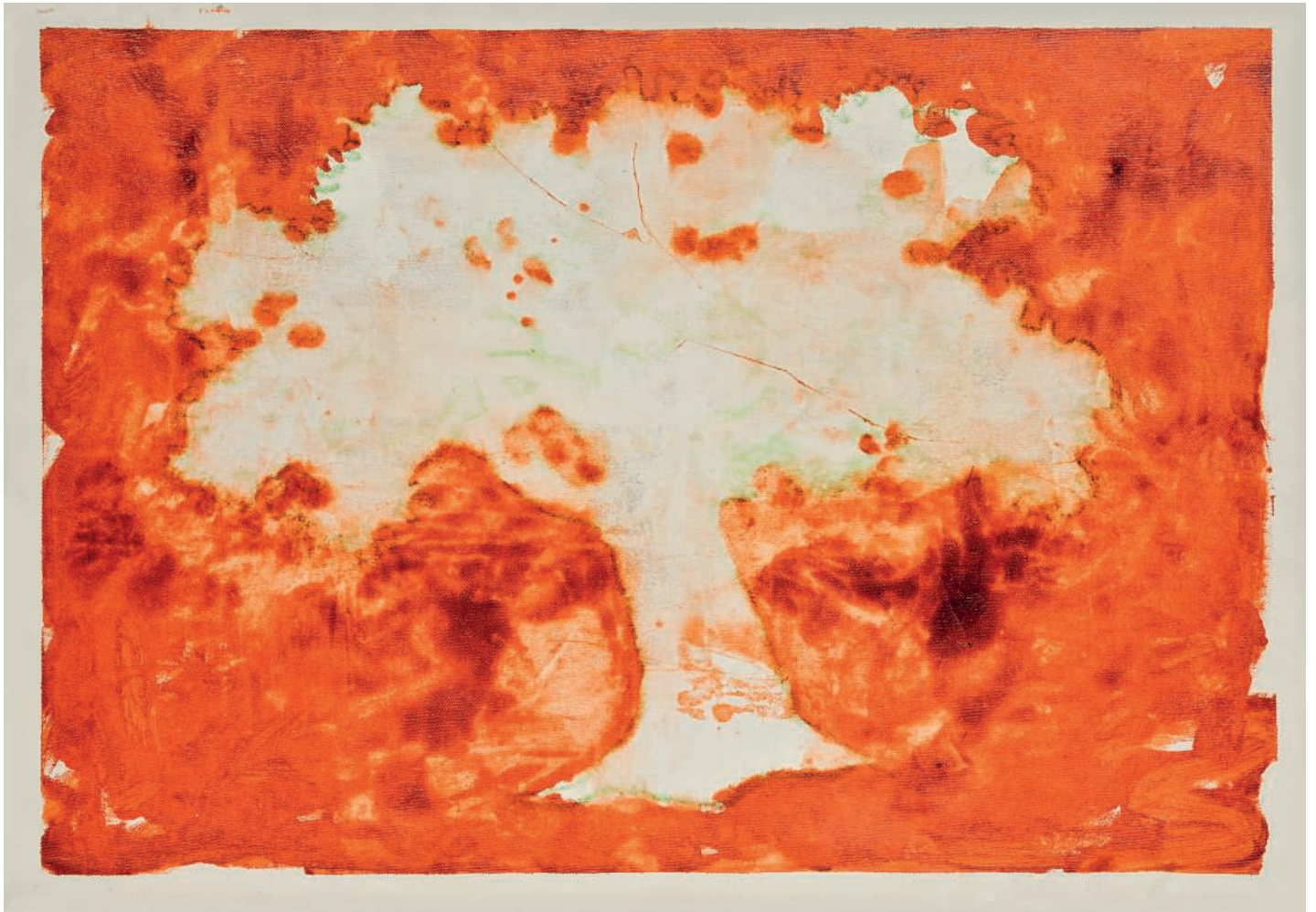
€9,100-13,000

**PROVENANCE:**

Private Collection, Verona.

This work is registered in Archivio Fausto Melotti, Milan, no. AN 006.





λ150

**MARIO SCHIFANO (1934-1998)**

*Untitled*

signed 'Schifano' (on the reverse)

pastel and ink on canvas

19<sup>5</sup>/<sub>8</sub> x 27<sup>1</sup>/<sub>2</sub>in. (49.8 x 69.8cm.)

Executed in 1977-1979

£10,000-15,000

\$15,000-21,000

€13,000-19,000

**PROVENANCE:**

Private Collection, Italy.

This work is recorded in the Archivio Mario Schifano, Rome, under No. 02219120505.



PROPERTY FROM A EUROPEAN FAMILY COLLECTION

λ\*151

**JANNIS KOUNELLIS (B. 1936)**

*Untitled VI*

signed and dated 'Kounellis 98' (lower right)

tar paint on paper

22¼ x 30⅞in. (56.5 x 76.5cm.)

Executed in 1998

£3,000-4,000

\$4,300-5,600  
€3,900-5,200

**PROVENANCE:**

Galerie Lelong, New York.

Acquired from the above by the present owner.



λ152

**PINO PINELLI (B. 1938)**

*Pittura B*

signed with the artist's initials, titled, inscribed and dated  
'Pittura B. Milano 1996 Pino Pinelli P.P.' (on the reverse)

mixed media, in two parts  
each: 11 x 8<sup>5</sup>/<sub>16</sub>in. (28 x 22cm.)

Executed in 1996

£3,000-5,000

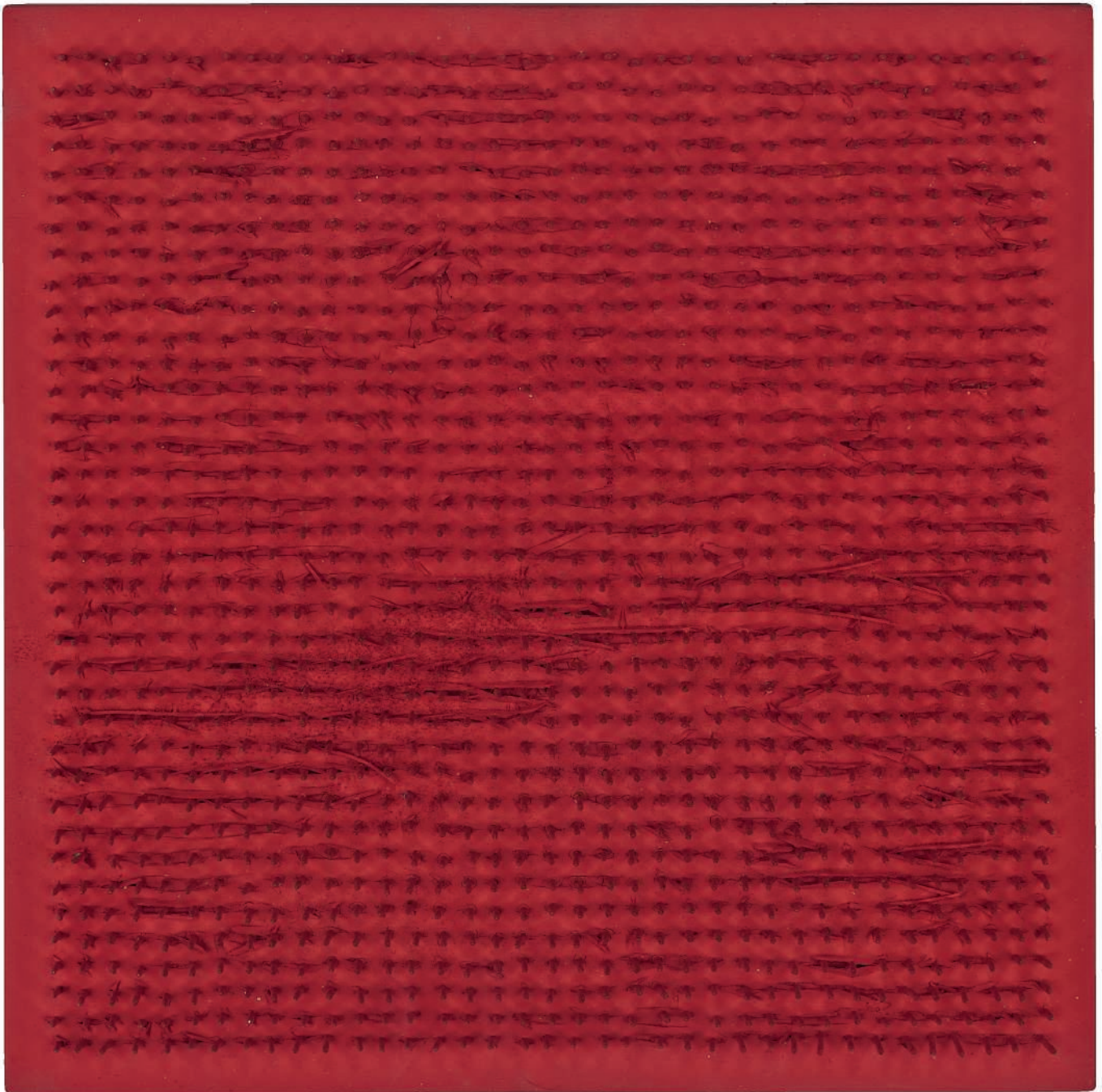
\$4,300-7,000  
€3,900-6,500

**PROVENANCE:**

Luca Tommasi Arte Contemporanea, Milan.

Acquired from the above by the present owner in 2011.

This work is registered in the Archivio Pino Pinelli and is accompanied  
with a certificate.



λ153

**BERNARD AUBERTIN (1934-2015)**

*Tableau Clous (Nail Painting)*

signed and dated 'Bernard Aubertin 1969' (on the reverse)

acrylic and nails on panel

15¾ x 15¾in. (40 x 40cm.)

Executed in 1969

£7,000-10,000

\$9,900-14,000

€9,100-13,000

**PROVENANCE:**

Private Collection, Italy.

Acquired from the above by the present owner.

PROPERTY FROM AN AMERICAN COLLECTION

λ\*154

**GEORG BASELITZ (B. 1938)**

*Elke 1945 (12. I. 97)*

signed and dated '12. I. 97 G. Baselitz' (lower right)

graphite and gouache on paper

39 x 27<sup>3</sup>/<sub>8</sub>in. (99 x 69.5cm.)

Executed in 1997

£25,000-35,000

\$36,000-49,000

€33,000-45,000

**PROVENANCE:**

Michael Werner, New York/London.

Acquired from the above by the present owner.

**EXHIBITED:**

Dresden, Dresdner Kunstverein, *Baselitz, Wir besuchen den Rhein*, 1997, p. 84, no. 25 (illustrated in color p. 84).

**'The hierarchy where the sky is at the top and the ground down below is in any case only an agreement, one that we have all got used to, but one that we absolutely do not have to believe in'**

(Georg Baselitz in conversation with Walter Grasskamp' in Georg Baselitz: Collected Writings & Interviews, London 2010, p. 84)

*Elke 1945 (12. I. 97)* is a typically bold example of Georg Baselitz's thrilling inversion of illustrative structure, literally flipping art on its head. Bodied forth in lurid, splashy gouache and ink, raw white paper glinting through his teeth, a smiling figure beams from an upside-down portrait. His eyes, overloaded with deep blue ink, drip down the paper in evidence of Baselitz's process: rather than inverting a finished painting, he begins and ends the work in this format, working in an entirely new compositional logic that carries an undeniable and revitalising visual shock. 'Whenever I start a painting,' Baselitz has said, 'I set out to formulate things as if I were the first one, the only one, and as if all the precedents didn't exist – even though I know that there are thousands of precedents ranged against me. One has always to think of *making* something, something valid. That's my life' ('Georg Baselitz in conversation with Jean-Louis Froment and Jean-Marc Poinso' (1983) in *Georg Baselitz: Collected Writings & Interviews*, London 2010, p. 71).

Baselitz's radical and dissonant paintings break aggressively with convention, taking to task traditional modes of thinking and seeing with uncompromising pictorial force. Born in Soviet East Germany, he was expelled from the Academy of Art there in 1956 for 'socio-political immaturity.' Moving to West Berlin, he rose to prominence amid frequent controversy in the 1960s as a pioneer of German Neo-Expressionism, his distinctively tense and agitated works exploring the identity of the artist in Post-War Germany through a voracious and irreverent treatment of art history. Apart from his inversion of the picture plane, he also often employed obscene, offhanded subject matter and painted with his fingers rather than a brush, making profane and bathetic the sanctified art object. Alongside hints of Socialist Realism in his saturated blonde hair and gleaming grin, the rich purple raiment and gold ornamentation of the figure in *Elke 1945 (12. I. 97)* weight the subject with associations of tradition, history, and even royalty, sharpening Baselitz's iconoclastic edge: this is an image of upheaval, contravention and taboo-breaking, confronting us with a wicked and knowing smile.







PROPERTY FROM A EUROPEAN FAMILY COLLECTION

λ\*155

**GEORG BASELITZ (B. 1938)**

*Zwei Hände vorm Gesicht* (6.IV.85)  
(*Two Hands in Front of the Face* (6.IV.85))

signed 'G Baselitz' (lower left); dated '6.IV.85' (lower right)

watercolour and ink wash on paper

19½ x 14¾in. (48.5 x 36.5cm.)

Executed in 1985

£6,000-8,000

\$8,500-11,000

€7,800-10,000

**PROVENANCE:**

Galerie Beyeler, Basel.

Acquired from the above by the present owner.

**EXHIBITED:**

Basel, Galerie Beyeler, *Georg Baselitz*, 1986, no. 93.

Lausanne, Fondation de l'Hermitage, *Baselitz une seule Passion, la Peinture*, 2006, p. 148, no. 47 (illustrated in colour, pp. 64 and 149).

Lugano, Museo d'Arte Moderna, *Georg Baselitz*, 2007 (illustrated in colour, p. 57).



PROPERTY FROM AN AMERICAN COLLECTION

■\*156

**PER KIRKEBY (B. 1938)**

*Untitled*

signed and dated 'PER KIRKEBY 1991' (on the reverse)

oil on canvas

44 $\frac{7}{8}$  x 37 $\frac{3}{4}$ in. (114 x 96cm.)

Painted in 1991

£12,000-18,000

\$17,000-25,000

€16,000-23,000

**PROVENANCE:**

Michael Werner, Cologne.

LA Louver, Los Angeles.

Acquired from the above by the present owner.

**EXHIBITED:**

Cologne, Michael Werner, *Per Kirkeby - Neue Bilder und Zeichnungen*, 1993.



λ157

**MICHEL MAJERUS (1967-2002)**

*No. 176*

signed, titled and dated 'Majerus 97 176'  
(on the reverse)

oil and graphite on canvas  
23¾ x 23¾in. (60.3 x 60.3cm.)

Executed in 1997

£4,000-6,000

\$5,700-8,400

€5,200-7,800

**PROVENANCE:**

neugerriemschneider, Berlin.

Acquired from the above by the present owner.



λ158

**MICHEL MAJERUS (1967-2002)**

*No. 143*

signed, titled and dated 'Majerus 97 143'  
(on the reverse)

oil on canvas

23¾ x 23¾in. (60.3 x 60.3cm.)

Painted in 1997

£3,000-5,000

\$4,300-7,000

€3,900-6,500

**PROVENANCE:**

neugerriemschneider, Berlin.

Acquired from the above by the present owner.

**159 No Lot**

In *No. 176*, what initially looks like an abstract swirl of fiery tones reveals the figure of Super Mario in his go-kart, furious red and yellow impasto strangely at odds with its subject; seemingly still emerging into full form, the 'M' on his hat floats disembodied and disjointed above his head. In *No. 143*, two crossed lines of black and ochre oil paint sit crookedly on raw canvas, with oil separated from pigment in the vertical leaching out in an abject display of painterly ineptitude. The historical style of abstract Minimalism has become merely symbolic, an offhand meta-language to be used like a logo. These are both works by the influential Luxembourg-born artist Michel Majerus, one of the foremost painters of late twentieth-century visual culture. With his keen iconographic eye in the age of emergent Internet, Majerus made permeable the boundaries between reality and the constructed environments of the information age. His primary game, however, was an investigation into the role of painting in these new pictorial and simulated spaces. The elements of pathos in *No. 143* and *No. 167* are destabilised by a sense of fun and openness, existing in a world of sampling, remix and appropriation that allows endless cross-fertilising of genre and form. Majerus treads the new frontiers of paint, positing a medium that will never die but will prove forever fertile and wickedly adaptable to the shifting sands of modern media, corporate design and mass entertainment.



PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

λ\*160

**MATHEW HALE (B. 1962)**

*Page 113 Of Die Dunklere Miriam*

signed, inscribed and dated 'Page 113 of DIE DUNKLERE MIRIAM Mathew Hale 2008 Berlin.' (on the reverse)  
photograph, tape and paper collage on cloth, in artist's frame  
18 x 12in. (45.6 x 30.4cm.)

Executed in 2008

£1,000-2,000

\$1,500-2,800  
€1,300-2,600

**PROVENANCE:**

Ratio 3, San Francisco.  
Acquired from the above by the present owner.

**EXHIBITED:**

London, The Wallis Gallery, *The Dark Show*, 2008.  
San Francisco, Ratio 3, *Katarina Burin. Mathew Hale. Matt Saunders*, 2010.



■λ\*161

**EBERHARD HAVEKOST (B. 1967)**

*Stop The Panic*

signed, titled and dated 'Havekost '03' STOP THE PANIC'  
(on the reverse)

oil on canvas

51¼ x 78¾in. (130 x 200cm.)

Painted in 2003

£10,000-15,000

\$15,000-21,000  
€13,000-19,000

**PROVENANCE:**

Galerie Gebr. Lehman, Dresden.

White Cube.

Private Collection, Europe.

**EXHIBITED:**

London, White Cube, *Eberhard Havekost, Dynamic UND*, 2003.

Wolfsburg, Kunstmuseum Wolfsburg, *Eberhard Havekost.*

*Bilder/ Paintings 1998-2005, 2005-2006* (illustrated in colour, p. 76). This exhibition later travelled to Amsterdam, Stedelijk Museum.



PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

**\*162**

**RACHEL HARRISON (B. 1966)**

*Untitled (Brides and Bases)*

chromogenic print

image: 10 x 13in. (25.4 x 33cm.)

sheet: 10 $\frac{7}{8}$  x 14in. (27.6 x 35.6cm.)

Executed in 2003, this work is number two from an edition of six plus three artist's proofs

£1,500-2,500

\$2,200-3,500

€2,000-3,200

**PROVENANCE:**

Greene Naftali Gallery, New York.

Acquired from the above by the present owner.

**EXHIBITED:**

Oakville, Oakville Galleries in Gairloch Gardens, *Rachel Harrison Brides and Bases*, 2002 (another from the edition exhibited, illustrated in colour, p. 17).

Through a unique blend of sculpture, photography, found objects, painting, assemblage and installation, Rachel Harrison's distinctive multi-media practice examines the values and hierarchies that have come to define popular and consumer culture. Her works invite the viewer to look again at the world around them, and to question the various assumptions that influence our perception. Depicting an unknown bride stepping out of a car, *Untitled* belongs to Harrison's photographic series *Brides and Bases*, created for her 2002 exhibition at Oakville Galleries in Canada. Shot in the surrounding Gairloch Gardens, the works explored the gallery's interaction with the public park, documenting the various rites and rituals that regularly take place outside its walls. Born in 1966 in New York, Harrison has risen to critical acclaim over the past decade, and was awarded the Calder Prize in 2011. Her work can be found in the collections of institutions including the Museum of Modern Art, the Metropolitan Museum of Art and the Whitney Museum of American Art.





■λ\*163

**KOEN VAN DEN BROEK (B. 1973)**

*Orange Border*

signed, titled and dated 'Koen van den Broek "Orange Border"  
2001' (on the reverse)

oil and tape on canvas

71 x 47<sup>3</sup>/<sub>8</sub>in. (180.4 x 120.4cm.)

Painted in 2001

£10,000-15,000

\$15,000-21,000

€13,000-19,000

**PROVENANCE:**

Private Collection, London.

Private Collection, Europe.



λ164

**WOLFGANG TILLMANS (B. 1968)**

*Blautopf, Rain*

signed, titled, numbered and dated 'Blautopf, rain ph 2001 pr  
WT 01 9/10 +1 Wolfgang Tillmans' (on the reverse)

C-print

16 x 12in. (40.5 x 30.5cm.)

Photographed and printed in 2001, this work is number nine  
from an edition of ten plus one artist's proof

£3,000-5,000

\$4,300-7,000

€3,900-6,500

**PROVENANCE:**

Galleria SIX, Lissone.

Acquired from the above by the present owner in 2007.

**EXHIBITED:**

London, Tate Britain, *If One Thing Matters Everything Matters*, 2003  
(another from the edition exhibited, illustrated in colour, p. 231).



λ165

**WOLFGANG TILLMANS (B. 1968)**

*Cova Crater II*

signed, titled, numbered and dated 'Cova Crater II ph 01/2002  
pr. WT 03/2003 4/10 +1 Wolfgang Tillmans' (on the reverse)  
C-print

16 x 12in. (40.5 x 30.5cm.)

Photographed in 2002 and printed in 2003, this work is  
number four from an edition of ten plus one artist's proof

£3,000-5,000

\$4,300-7,000  
€3,900-6,500

**PROVENANCE:**

Galleria SIX, Lissone.

Acquired from the above by the present owner in 2007.

**EXHIBITED:**

London, Tate Britain, *If One Thing Matters Everything Matters*, 2003  
(another from the edition exhibited, illustrated in colour, p. 269).



PROPERTY FROM A PRIVATE SWISS COLLECTION

**166**

**GABRIEL OROZCO (B. 1962)**

*Interior DS*

signed, titled, numbered and dated '2/5 INTERIOR DS  
GABRIEL OROZCO 1993' (on the reverse); titled, numbered  
and dated 'INTERIOR DS 2/5 1993'  
(along the lower edge of the mount)

silver dye bleach print

16 x 19<sup>7</sup>/<sub>8</sub>in. (40.5 x 50.5cm.)

Executed in 1993, this work is number two  
from an edition of five plus two artist's proofs

£6,000-8,000

\$8,500-11,000

€7,800-10,000

**PROVENANCE:**

Marian Goodman Gallery, New York.

Acquired from the above by the present owner in 1993.

**EXHIBITED:**

Bonn, Kunstmuseum Bonn, *Through the Looking Brain: A  
Swiss Collection of Conceptual Photography, 2011-2012*  
(illustrated in colour, p. 125). This exhibition later travelled to  
St. Gallen, Kunstmuseum St. Gallen.

Another from the edition is in the collection of the Metropolitan  
Museum of Art, New York.



167

**HIROSHI SUGIMOTO (B. 1948)**

*Chiesa Rossa (Red Church)*

blind stamped with the number '8/25 920' (lower right);

signed 'Hiroshi Sugimoto' (on the mount)

gelatin silver print mounted on cardboard

image: 23¼ x 18½in. (59 x 47cm.)

sheet: 23¾ x 19¾in. (60.2 x 49.3cm.)

Executed in 1998, this work is number eight from an edition of twenty-five

£6,000-8,000

\$8,500-11,000

€7,800-10,000

**PROVENANCE:**

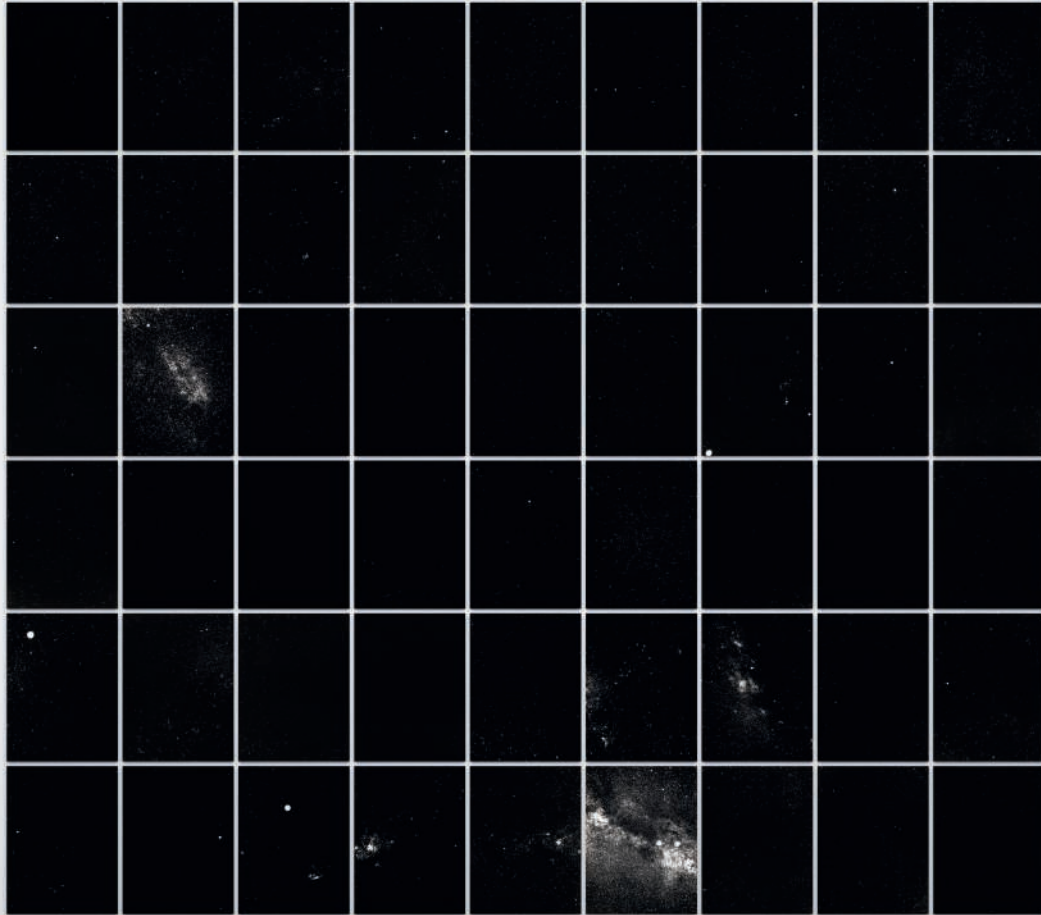
Michael Hue-Williams Fine Art, London.

Acquired from the above by the present owner.

**EXHIBITED:**

London, Michael Hue-Williams Fine Art, *Langlands & Bell with Hiroshima Sugimoto*, 1999.

Chicago, Museum of Contemporary Art, *Sugimoto: Architecture*, 2003 (another from the edition exhibited, illustrated in colour, p. 73).



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ168

**IMI KNOEBEL (B. 1940)**

*Sternenhimmel - für Lola (Starry Sky - for Lola)*

each: numbered (on the reverse)

(54): signed with the artist's initials, numbered and dated

'IK 70/2..6 1/7' (on the reverse)

black and white photographs in portfolio box, in fifty-four parts

each: 15¾ x 11⅞in. (40 x 30cm.)

Photographed in 1970 and printed in 2006, this work is  
number one from an edition of seven plus two artist's proofs

£7,000-10,000

\$9,900-14,000

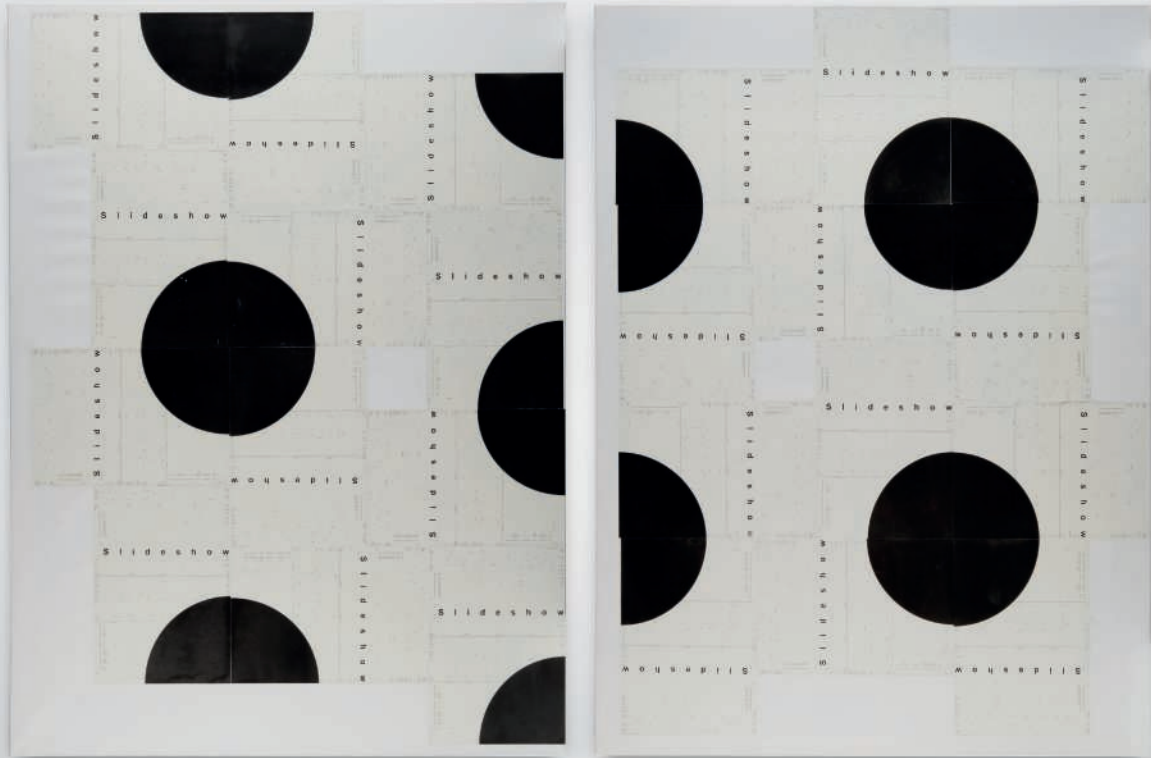
€9,100-13,000

**PROVENANCE:**

Acquired directly from the artist in 2007.

**EXHIBITED:**

Bonn, Kunstmuseum Bonn, *Through the Looking Brain: A Swiss Collection of Conceptual Photography*, 2011-2012 (illustrated in colour, p. 218). This exhibition later travelled to St. Gallen, Kunstmuseum St. Gallen.



■λ169

**MICHAEL RIEDEL (B. 1972)**

*Untitled*

each: signed and dated 'Michael Riedel 2010' (on the overlap)

printed paper collage on primed canvas, in two parts

each: 90½ x 67in. (230 x 170cm.)

Executed in 2010

£25,000-35,000

\$36,000-49,000

€33,000-45,000

**PROVENANCE:**

David Zwirner, New York.

Acquired from the above by the present owner.

**EXHIBITED:**

Hamburg, Kunstverein Hamburg, *The Quick Brown Fox Jumps Over the Lazy Dog*, 2010.



λ170

**DARREN ALMOND (B. 1971)**

*Dawn and Dusk*

chromogenic print, in two parts  
each: 25¾ x 21¼in. (64.5 x 54cm.)

Executed in 1996, this work is number one  
from an edition of five

£3,000-5,000

\$4,300-7,000

€3,900-6,500

**PROVENANCE:**

White Cube.

Barbara Gladstone Gallery, New York.

Private Collection, USA.

Anon. sale, Christie's London, 23 October 2002, lot 186.

Private Collection, London.



■†171

**JENNIFER WEST (B. 1966)**

*Heavy Metal Sharks Jaws 2 Filmstrip 1*

archival inkjet print

87<sup>7</sup>/<sub>8</sub> x 13<sup>3</sup>/<sub>4</sub>in. (223 x 35cm.)

Executed in 2011

£2,000-3,000

\$2,900-4,200

€2,600-3,900

**PROVENANCE:**

Vilma Gold, London.

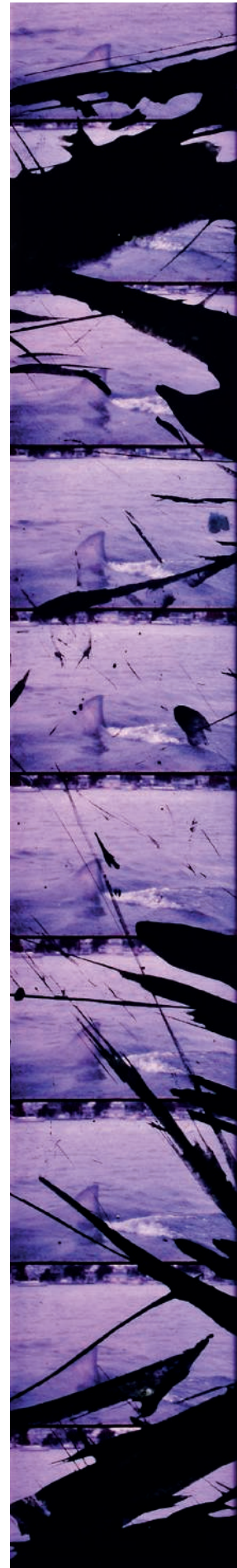
Acquired from the above by the present owner in 2011.

**EXHIBITED:**

London, Vilma Gold, *Heavy Metals: Iron and Zinc*, 2011-2012.

London, Saatchi Gallery, *Out of Focus: Photography*, 2012  
(illustrated in colour, unpagged).

Executed in 2011, *Heavy Metal Sharks Jaws 2 Filmstrip 1* is a sequence of stills from her acclaimed series of digitized films. Her works are created by hand-manipulating film celluloid using a variety of unconventional materials: from perfume and pepper spray to Jack Daniels, candle smoke, pickle juice and tar. West is best known for her live performance *Skate the Sky* at Tate Modern, London, in 2009, in which she invited skateboarders to skate over filmstrips taped to the floor of the Turbine Hall. The present work represents around a half-second – ten frames – from the film *Jaws 2*, transformed into a piece of irreverent abstraction.





■λ\*172

**CARSTEN NICOLAI (B. 1965)**

*Static\_4*

signed, titled and dated 'Nicolai Carsten 2004 STATIC\_4'  
(on the aluminium stretcher)  
magnetic tape and acrylic on polyester  
78¾ x 103½in. (200 x 262cm.)  
Executed in 2004

£7,000-10,000

\$9,900-14,000

€9,100-13,000

**PROVENANCE:**

Galerie Eigen + Art, Leipzig.  
Acquired from the above by the present owner.

■173

**ALEK O (B. 1981)**

*Tangram (Seal)*

found parasol fabric, in two parts  
overall: 75½ x 82¼in. (191 x 209cm.)

Executed in 2013

£3,000-5,000

\$4,300-7,000  
€3,900-6,500

**PROVENANCE:**

Private Collection.  
Acquired from the above by the present owner

**EXHIBITED:**

London, Sotheby's, *Stitched Up*, 2014.





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

■A174

**KATJA STRUNZ (B. 1970)**

*Aktive Stagnation (Active Stagnation)*

signed, titled and dated "Aktive Stagnation" Katja Strunz  
2007' (on the reverse)

mixed media on panel

79 $\frac{1}{8}$  x 58 x 2 $\frac{3}{4}$ in. (201.5 x 147.3 x 7cm.)

Executed in 2007

£6,000-8,000

\$8,500-11,000  
€7,800-10,000

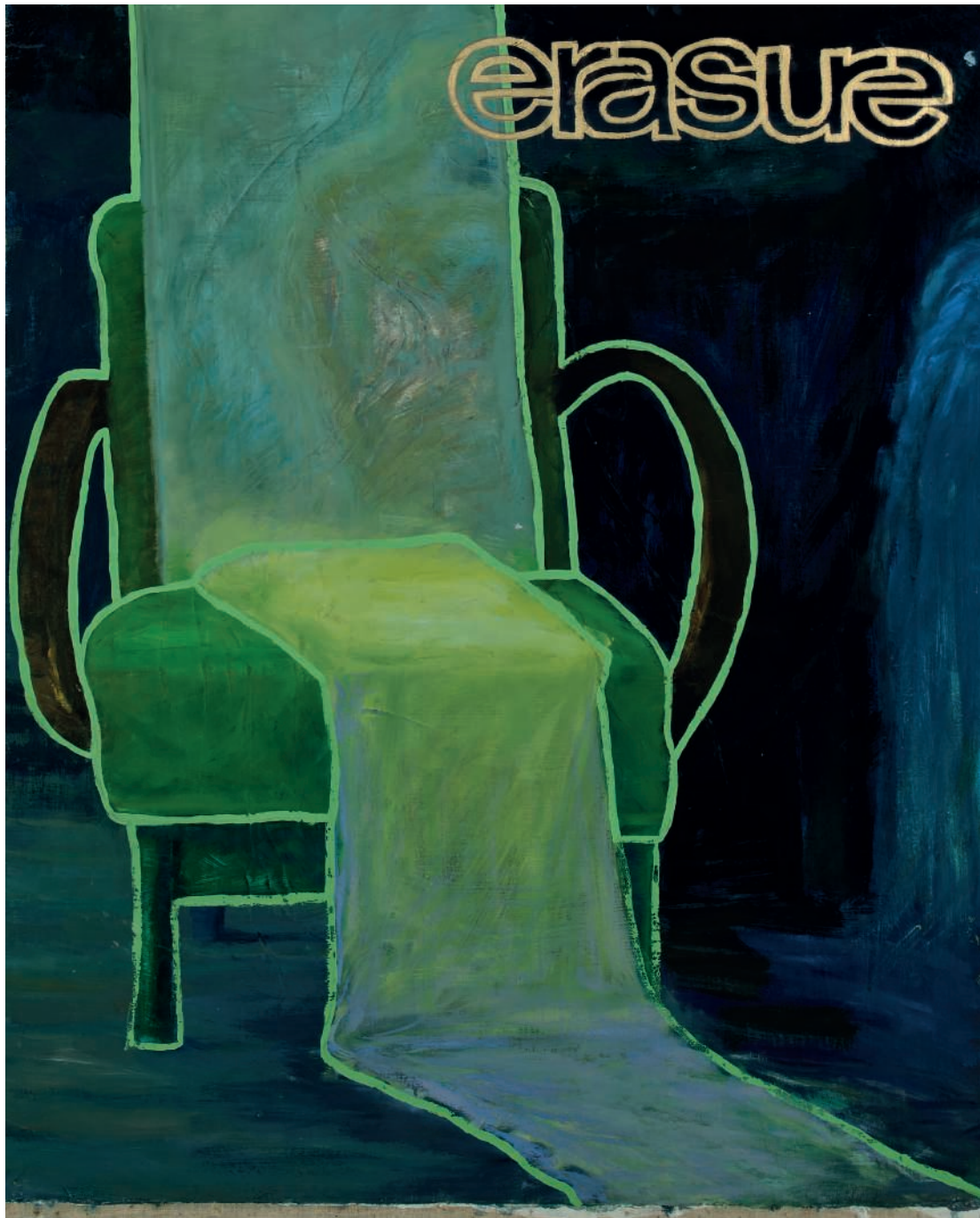
**PROVENANCE:**

Almine Rech Gallery, Paris.

Acquired from the above by the present owner in 2007.

**EXHIBITED:**

Paris, Almine Rech Gallery, *Guten Morgen Erwachen*, 2007.



λ\*175

**LUCY MCKENZIE (B. 1977)**

*Flood*

metallic paint and oil on canvas

38½ x 30¾in. (98 x 78cm.)

Painted in 2000

£4,000-6,000

\$5,700-8,400

€5,200-7,800

**PROVENANCE:**

Victoria Miro Gallery, London.

Acquired from the above by the present owner in 2006.

Painted in 2000, Lucy McKenzie's *Flood* is an early work from her celebrated multi-disciplinary practice. Born in Glasgow in 1977, and now Professor of Painting at the Kunstakademie Düsseldorf, McKenzie draws inspiration a wide variety of visual sources, including Eastern European propaganda murals, German abstract painting, Cold War iconography, industrialist typeface and 1980s pop culture. Through painting, sculpture, installation, fashion and interior design, fiction writing and illustration, her works allude to passé utopias and fleeting moments of idealism, seeking to create new meanings in the collision of disparate styles, media and reference points. She has exhibited internationally, including at the Venice Biennale and Tate Britain in 2003, the San Francisco Museum of Modern Art in 2007 and the Museum Ludwig, Cologne in 2009.



■\*176

**LORI HERSBERGER (B. 1964)**

*Instant Karma No. 13*

signed, titled and dated 'Lori Hersberger 2013

"Instant Karma No. 13" (on the reverse)

24 carat gold plated stainless steel

35 $\frac{3}{8}$  x 23 $\frac{3}{8}$  x 7 $\frac{3}{4}$ in. (89.8 x 60 x 19.6cm.)

Executed in 2013, this work is unique

£25,000-30,000

\$36,000-42,000

€33,000-39,000

**PROVENANCE:**

Jablonka Maruani Mercier Gallery, Brussels.  
Private Collection, Europe

**EXHIBITED:**

Brussels, Jablonka Maruani Mercier Gallery, *Reflections*, 2013.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

■λ177

**DANIEL LERGON (B. 1978)**

*Untitled*

signed and dated 'Daniel Lergon 2009' (on the reverse)

lacquer on reflective fabric

78¾ x 51½in. (200 x 130cm.)

Executed in 2009

£3,000-5,000

\$4,300-7,000

€3,900-6,500

**PROVENANCE:**

Almine Rech Gallery, Paris.

Acquired from the above by the present owner in 2009.



λ178

**WALEAD BESHTY (B. 1976)**

*X-Ray Amethyst \*(photographic transparency, LAX/JKF/  
JKF/LAX, 240 0.7rp 6.0 6.9 #BB6C8A)*

colour photographic paper

image: 22 x 16¾in. (56 x 42.5cm.)

sheet: 26 x 16¾in. (66 x 42.5cm.)

Executed in 2008

£5,000-7,000

\$7,100-9,900

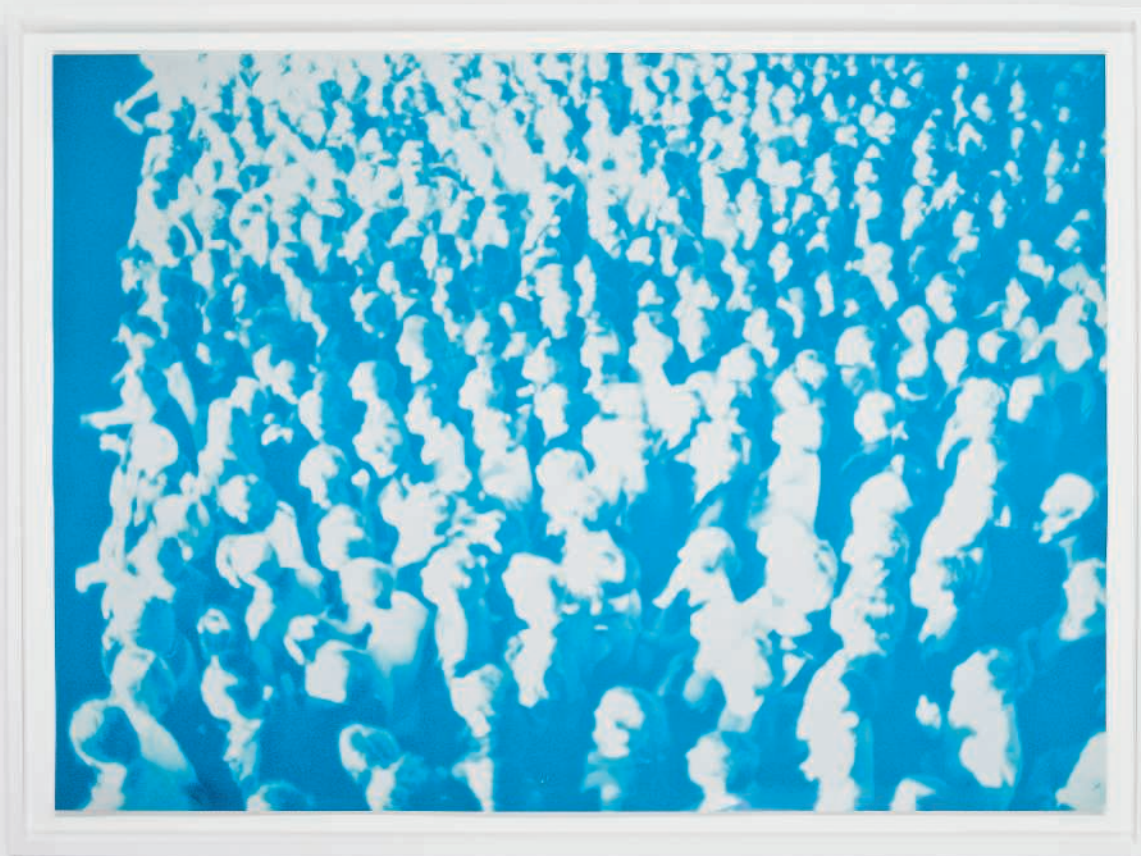
€6,500-9,100

**PROVENANCE:**

China Art Objects Galleries, Los Angeles.

Acquired from the above by the present owner.





■\*179

**RYAN MCGINLEY (B. 1977)**

*Untitled (Morrissey 7)*

signed 'Ryan McGinley' (on a label affixed to the reverse)

C-print laid on card

48 x 67¼in. (122 x 170.7cm.)

Executed in 2005, this work is number two from an edition of three

£4,000-6,000

\$5,700-8,400  
€5,200-7,800

**PROVENANCE:**

Team Gallery, New York.

Acquired from the above by the present owner in 2007.

**EXHIBITED:**

New York, Team Gallery, *Irregular Regulars: Ryan McGinley*, 2007.

London, Saatchi Gallery, *Out of Focus: Photography*, 2012 (illustrated in colour, unpagged).

Amersfoort, Kunsthal KadE, *Ryan McGinley Photographs 1999-2015*, 2015.

Ryan McGinley's *Untitled (Morrissey 7)* belongs to a series of works created between 2004 and 2006, for which the artist travelled to dozens of Morrissey concerts in the US, the UK, and Mexico. The resultant photos, bathed in densely saturated colour and light, feature hoards of fans submerged in a state of enamoured devotion. Based in New York, McGinley is fascinated by youth culture, and his candid photographs capture the *Zeitgeist* of a particular generation of adolescents. Another work from the series is held in the Solomon R. Guggenheim Museum, New York.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

■180

**MIKE BOUCHET (B. 1970)**

*Bang and the Dirt is Gone*

signed twice, titled and dated 'Bouchet 2007

"Bang and the dirt is gone" (on the reverse)

oil on canvas

59 $\frac{7}{8}$  x 79 $\frac{1}{2}$ in. (152 x 201cm.)

Painted in 2007

£7,000-10,000

\$9,900-14,000

€9,100-13,000

**PROVENANCE:**

Galerie Georges-Phillippe & Nathalie Vallois, Paris.

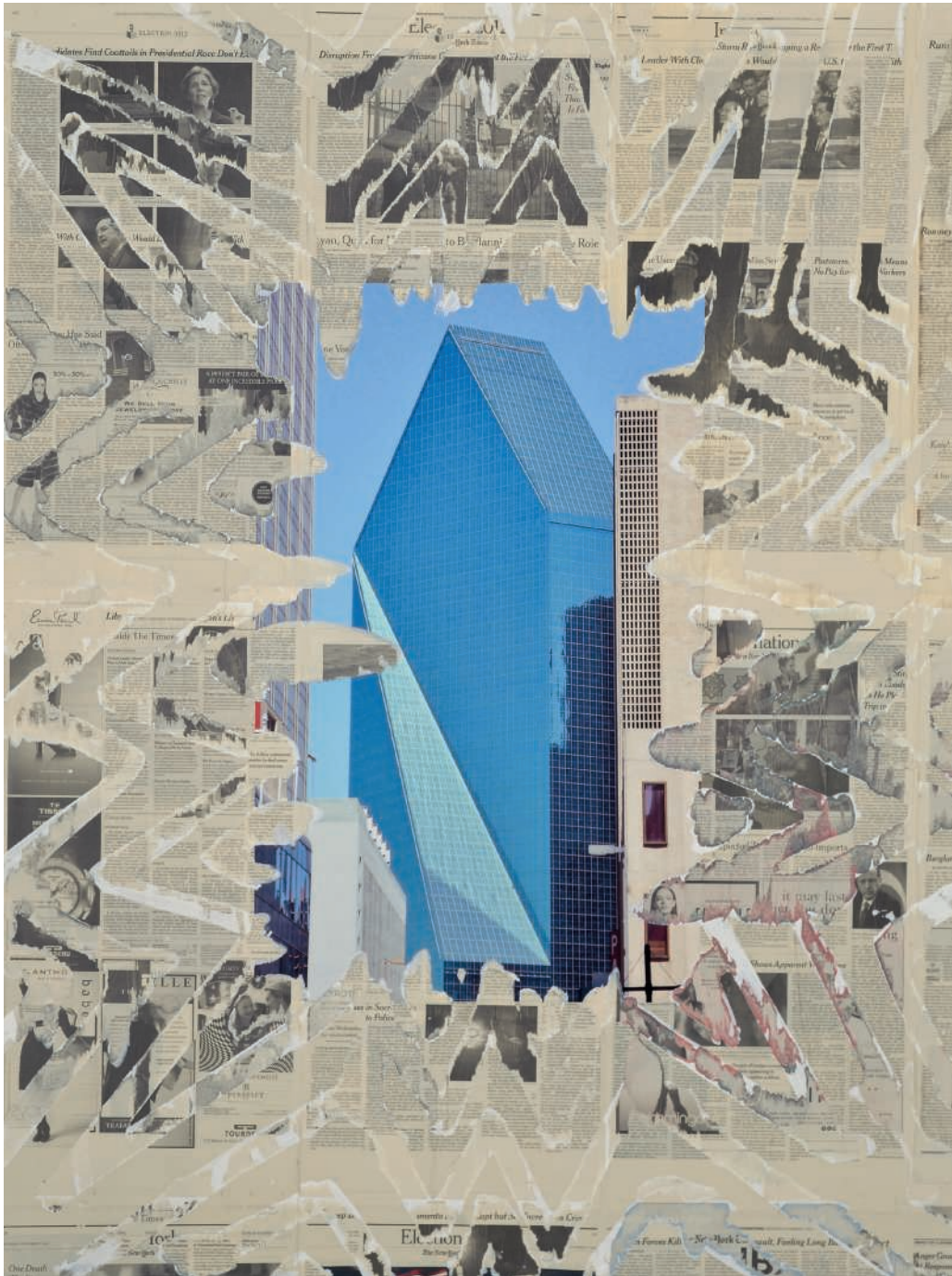
Acquired from the above by the present owner in 2007.

**EXHIBITED:**

Los Angeles, MC Kunst, *Fat Slices and Conscious Primers*, 2007.

**LITERATURE:**

J. Bismuth (ed.) *Mike Bouchet Selected Works 1989-2009*, Berlin 2009 (illustrated in colour p. 142).



λ181

**NIKOLAS GAMBAROFF (B. 1979)**

*Untitled*

signed 'Gambaroff 2012' (on the reverse)

acrylic, colour photograph and newspaper collage on canvas  
48 x 35¼in. (122 x 91cm.)

Executed in 2012

£3,000-5,000

\$4,300-7,000

€3,900-6,500

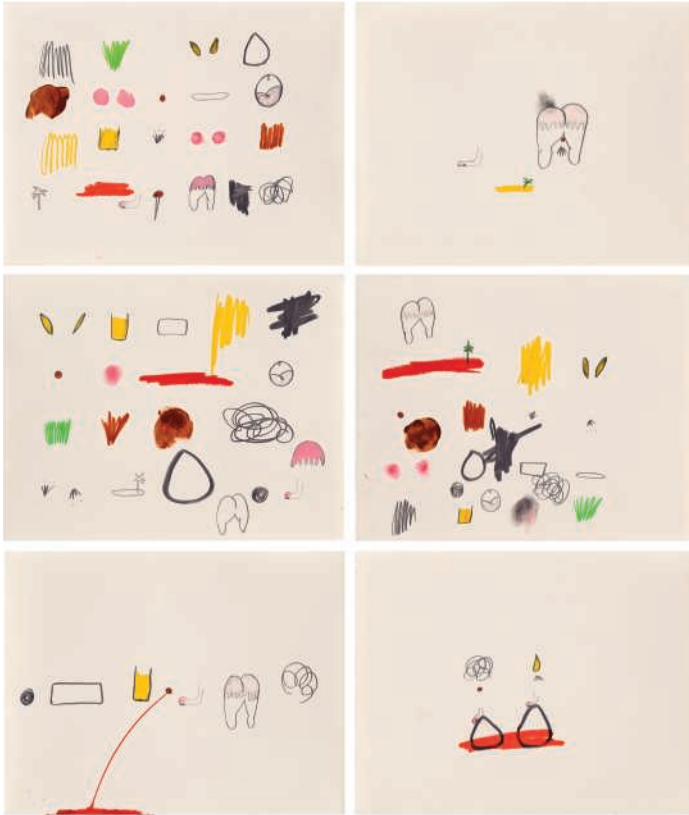
**PROVENANCE:**

Overduin and Kite, Los Angeles.

Acquired from the above by the present owner.

**EXHIBITED:**

Los Angeles, Overduin and Kite, *Nikolas Gambaroff, Tools for Living*, 2012.



182

**MIKA ROTTENBERG (B. 1976)**

(i) m1 (ii) m2 (iii) m5 (iv) m6 (v) m11 (vi) m12

graphite, acrylic and coloured pencil on paper, in six parts  
each: 11 x 14in. (27.9 x 35.6cm.)

Executed in 2010

£3,000-5,000

\$4,300-7,000

€3,900-6,500

**PROVENANCE:**

Nicole Klagsbrun, New York.

Acquired from the above by the present owner.

■λ183

**NEIL RAITT (B. 1986)**

*Untitled*

signed and dated 'Neil Raitt 2013' (on the overlap)

oil on canvas

47½ x 67¼in. (120.6 x 170.9cm.)

Painted in 2013

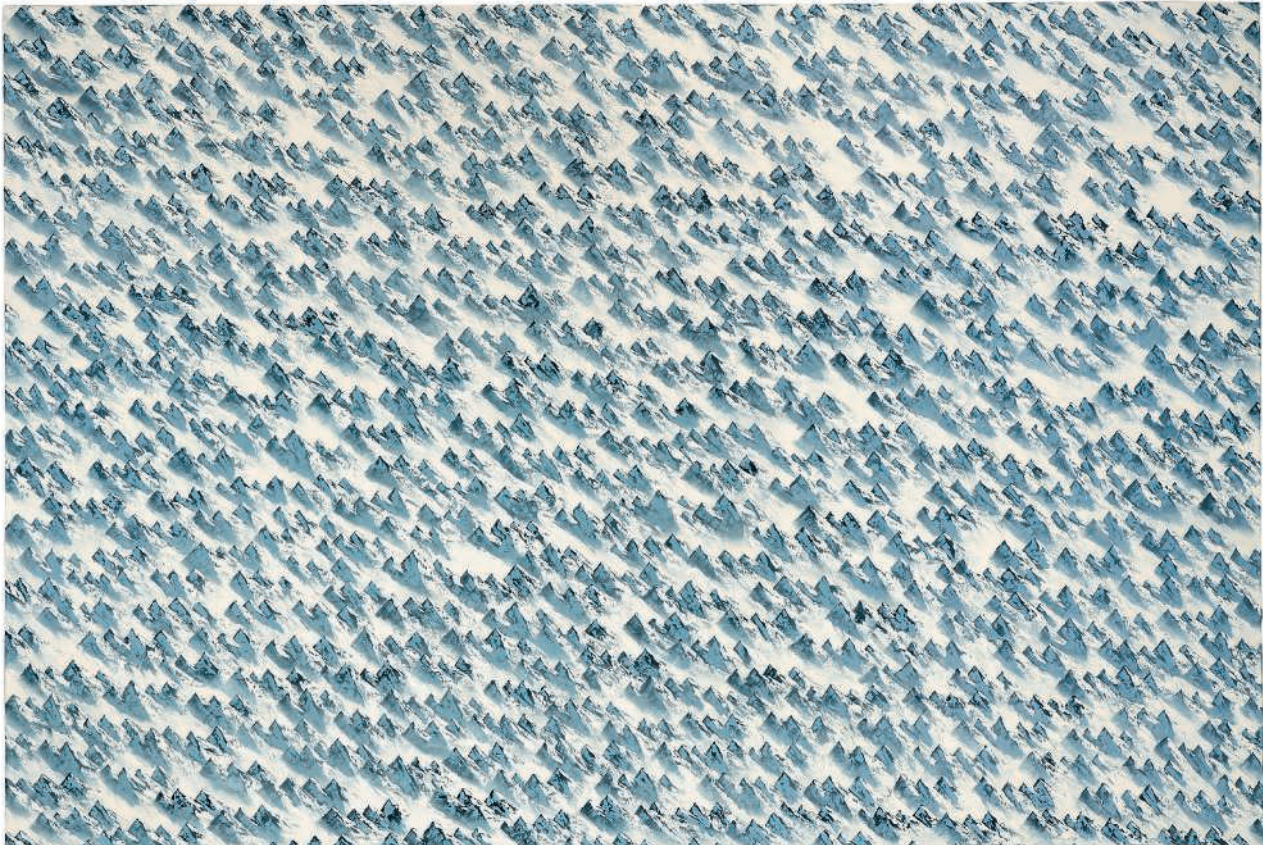
£8,000-12,000

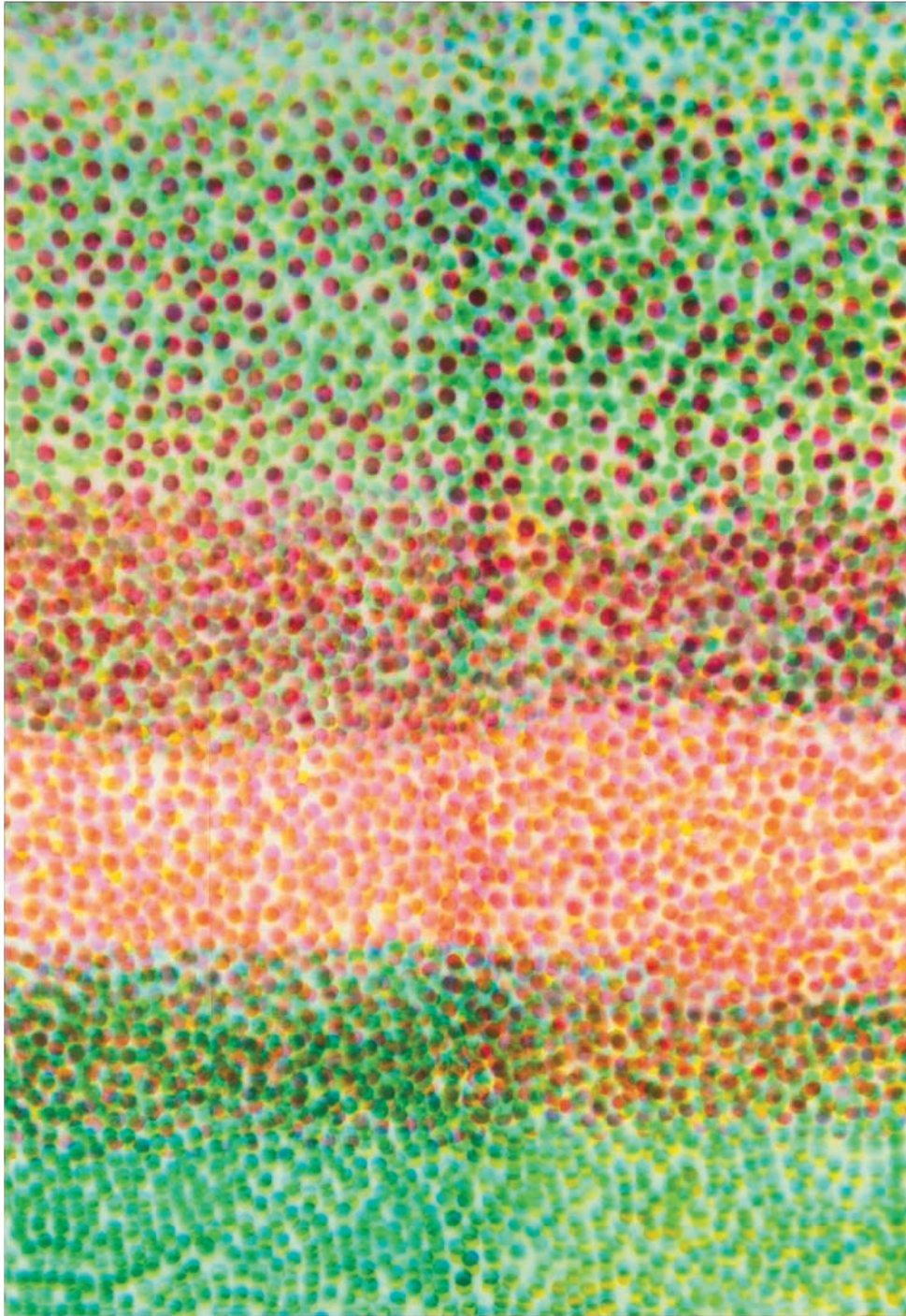
\$12,000-17,000

€11,000-16,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.





■\*184

**PARKER ITO (B. 1986)**

*Inkjet Painting #9 (8 Colour Ink, Variation)*

hand applied inkjet on silk  
64 x 44in. (162.6 x 111.7cm.)  
Executed in 2014

£4,000-6,000

\$5,700-8,400  
€5,200-7,800

**PROVENANCE:**

White Cube.  
Acquired from the above by the present owner.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

■185

**AARON CURRY (B. 1972)**

*Untitled*

silkscreen inks on wood and painted aluminium plinth,  
in eleven parts

overall: 98 $\frac{3}{8}$  x 30 x 31 $\frac{1}{2}$ in. (250 x 76 x 80cm.)

Executed in 2011

£12,000-18,000

\$17,000-25,000

€16,000-23,000

**PROVENANCE:**

Almine Rech Gallery, Paris.

Acquired from the above by the present owner in 2011.



186

**EDDIE MARTINEZ (B. 1977)**

*Untitled*

signed with the artist's initials and dated 'EM 12' (lower left)

oil and spray enamel on board

48 x 35 $\frac{7}{8}$ in. (122 x 91cm.)

Executed in 2012

£12,000-18,000

\$17,000-25,000

€16,000-23,000

**PROVENANCE:**

Sorry We're Closed, Brussels.

Acquired from the above by the present owner.

**EXHIBITED:**

New York, Zach Feuer Gallery, *Nolan Hendrickson, Eddie Martinez, JP Munro*, 2012.



λ\*187

**NORBERT SCHWONTKOWSKI (1949-2013)**

*Im Tal R (In the Valley R)*

titled 'IM TAL R' (on the stretcher); signed and dated  
'Schwontkowski 2007' (on the reverse)

oil on canvas

18½ x 21¼in. (46.2 x 55cm.)

Painted in 2007

£3,000-4,000

\$4,300-5,600

€3,900-5,200

**PROVENANCE:**

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner.





λ188

**ADRIAN GHENIE (B. 1977)**

*If You Open It, You Get Dirty*

oil and felt tip pen on canvas

11¼ x 27in. (28.5 x 68.8cm.)

Executed in 2006

£18,000-22,000

\$26,000-31,000

€24,000-28,000

**PROVENANCE:**

Lora Reynolds Gallery, Austin.

Acquired from the above by the present owner.

**EXHIBITED:**

Austin, Lora Reynolds Gallery, *Eastern European Painting Now*, 2007.

'In his studio earlier this year, Ghenie tells me that, back in 2006, "I was actually more concerned with finding ways to combine my fascination for recent and ancient history, while still making works that were relevant to a contemporary audience". The resulting paintings were part of a series entitled *If You Open It You'll Get Dirty* (2006), featuring grey tomblike structures, half-buried by flurries of ash, collected in the shadows of underground chambers. The initial reading of the work suggests an epochal volcanic eruption – Pompeii, say – but there is also a latent political dimension to the paintings, a connection made between the destruction of a great civilization and what happened to Eastern Europe under the communism, when all the colour and vibrancy of this culturally rich region was smothered and greyed under an ideological dust'

(J. Neal, quoted in, 'Referencing slapstick cinema, art history and the annals of totalitarianism', in *ArtReview*, issue 46, December 2010, p. 67).



λ\*189

**NORBERT SCHWONTKOWSKI (1949-2013)**

*5 Boote (5 Boats)*

titled '5 BOOTE' (on the stretcher); signed and dated  
'Schwontkowski 2006' (on the reverse)

oil on canvas

23¾ x 15¾in. (60.3 x 40cm.)

Painted in 2006

£3,000-4,000

\$4,300-5,600  
€3,900-5,200

**PROVENANCE:**

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner.



■λ\*190

**STEF DRIESEN (B. 1966)**

*Untitled*

signed and dated twice 'STEF DRIESEN 2006'  
(on the reverse)

oil on canvas

78¾ x 79in. (200.2 x 200.5cm.)

Painted in 2006

£3,000-5,000

\$4,300-7,000  
€3,900-6,500

**PROVENANCE:**

Alison Jacques Gallery, London.

Acquired from the above by the present owner in 2006.

**EXHIBITED:**

London, Alison Jacques Gallery, *Stef Driesen*, 2006.

Painted in 2006, *Untitled* is an exquisite example of Stef Driesen's lyrical painterly practice. Born in Belgium in 1966, Driesen draws inspiration from the work of the Northern European Old Masters, employed muted earthy palettes to explore the relationship between man and nature. Each of his works conceals a human form within an abstracted landscape, fusing together romantic notions of the sublime with meditations on mortal carnality. Watery grounds, delicate brushwork, and intensified tones create a dream-like terrain, blurring the boundaries between geological and psychological space. Simultaneously fragile and heroic, Driesen's paintings convey the ephemeral nature of the human condition.



λ191

**GERHARD RICHTER (B. 1932)**

*Flow (P6)*

numbered '446/500' (on the reverse); unsigned  
Diasac mounted chromogenic print on aluminium  
14½ x 14½in. (37 x 37cm.)

Executed in 2014, this facsimile object is number four hundred  
and forty-six from an edition of five hundred

£4,000-6,000

\$5,700-8,400

€5,200-7,800

**PROVENANCE:**

Fondation Beyeler, Riehen.

Acquired from the above by the present owner.



λ192

**GERHARD RICHTER (B. 1932)**

*Bouquet (P3)*

numbered '291/500' (on the reverse); unsigned  
Diasac mounted chromogenic print on aluminum  
23<sup>5</sup>/<sub>8</sub> x 34<sup>7</sup>/<sub>8</sub>in. (60 x 88.5cm.)

Executed in 2014, this facsimile object is number two hundred  
and ninety-one from an edition of five hundred

£6,000-8,000

\$8,500-11,000

€7,800-10,000

**PROVENANCE:**

Fondation Beyeler, Riehen.

Acquired from the above by the present owner.



λ193

**CHRIS OFILI (B. 1968)**

(i) *Untitled*

(ii) *Untitled*

each: signed and dated 'CHRIS OFILI '98' (on the reverse)

each: watercolour and graphite on paper

each: 9½ x 6½in. (23.9 x 15.7cm.)

each: Executed in 1998

£7,000-10,000

\$9,900-14,000

€9,100-13,000

**PROVENANCE:**

Victoria Miro Gallery, London.

Acquired from the above by the present owner in 1998.



†194

**TALA MADANI (B. 1981)**

*Braided Beard*

signed with the artist's initials and dated 'TM 07'  
(on the reverse)

oil on canvas

15¾ x 11⅞in. (40 x 30cm.)

Painted in 2007

£3,000-5,000

\$4,300-7,000

€3,900-6,500

**PROVENANCE:**

Lombard Fried Projects, New York.

Acquired from the above by the present owner in 2007.

**EXHIBITED:**

New York, Lombard Fried Projects, *Smoke and Mirrors*, 2007.

London, Saatchi Gallery, *Unveiled: New Art from the Middle East*, 2009, no. 88 (illustrated in colour, unpagged).

Drawing on her Iranian heritage where strict social etiquette creates a division between the sexes, Tala Madani's cloistered gatherings of men are humorously imagined through an ironic portrayal of girl-culture, emasculated against a backdrop of traditionally female rituals such as sleepovers and spa treatments. In *Braided Beard* Madani envisions a barber shop as a setting for camped-up erotica in the form of an unsolicited pampering session. This playful distortion of cultural and sexual identity is rendered in lush painterly expressionism and loose, almost comical line drawing, lending it both humanizing innocence and humorous nonchalance. Sporting bright printed fabrics, Madani's men are segregated from reality into a realm of hyperbolized storytelling and darkly comic allegory.



λ195

**JASON MARTIN (B. 1970)**

*Fez*

signed, titled and dated 'FEZ J Martin 2009' (on the reverse)

oil on panel

26¼ x 15½in. (66.7 x 39.6cm.)

Executed in 2009

£10,000-15,000

\$15,000-21,000

€13,000-19,000

**PROVENANCE:**

Mimmo Scognamiglio, Milan.

Acquired from the above by the present owner in 2011.



■λ\*196

**ANGELA DE LA CRUZ (B. 1965)**

*Self Clutter (Orange-Dark Green)*

signed twice with the artist's initials 'A.C' (on the reverse)

oil and acrylic on canvas, wood and metal

55½ x 16½ x 11⅞in. (140 x 42 x 30cm.)

Executed in 2005

£8,000-12,000

\$12,000-17,000

€11,000-16,000

**PROVENANCE:**

Lousy Art & Projects, Tel Aviv.

Acquired from the above by the present owner.

**'The notion of 'destruction as creation', is very pertinent to the work of Angela de la Cruz, for it is through the quite literal act of destruction that a new language of painting is created, and with that, the subsequent re-invention of painting'**

(K. García-Antón and E. Tan, quoted in, Angela de la Cruz, exh. cat., London, Anthony Wilkinson Gallery, 2001, p. 9)





λ\*197

**MICHAEL LANDY (B. 1963)**

*Muscle Power*

coloured pencil on paper  
23<sup>3</sup>/<sub>8</sub> x 16<sup>1</sup>/<sub>2</sub>in. (59.3 x 42cm.)  
Executed in 2004

£3,000-4,000

\$4,300-5,600  
€3,900-5,200

**PROVENANCE:**

Thomas Dane Gallery, London.  
Acquired from the above by the present owner.

**LITERATURE:**

R. Horne (ed.), *Everything Must Go!*, London 2008  
(illustrated in colour, p. 323).

PROPERTY FROM AN AMERICAN  
COLLECTION

λ\*198

**LEON KOSSOFF (B. 1926)**

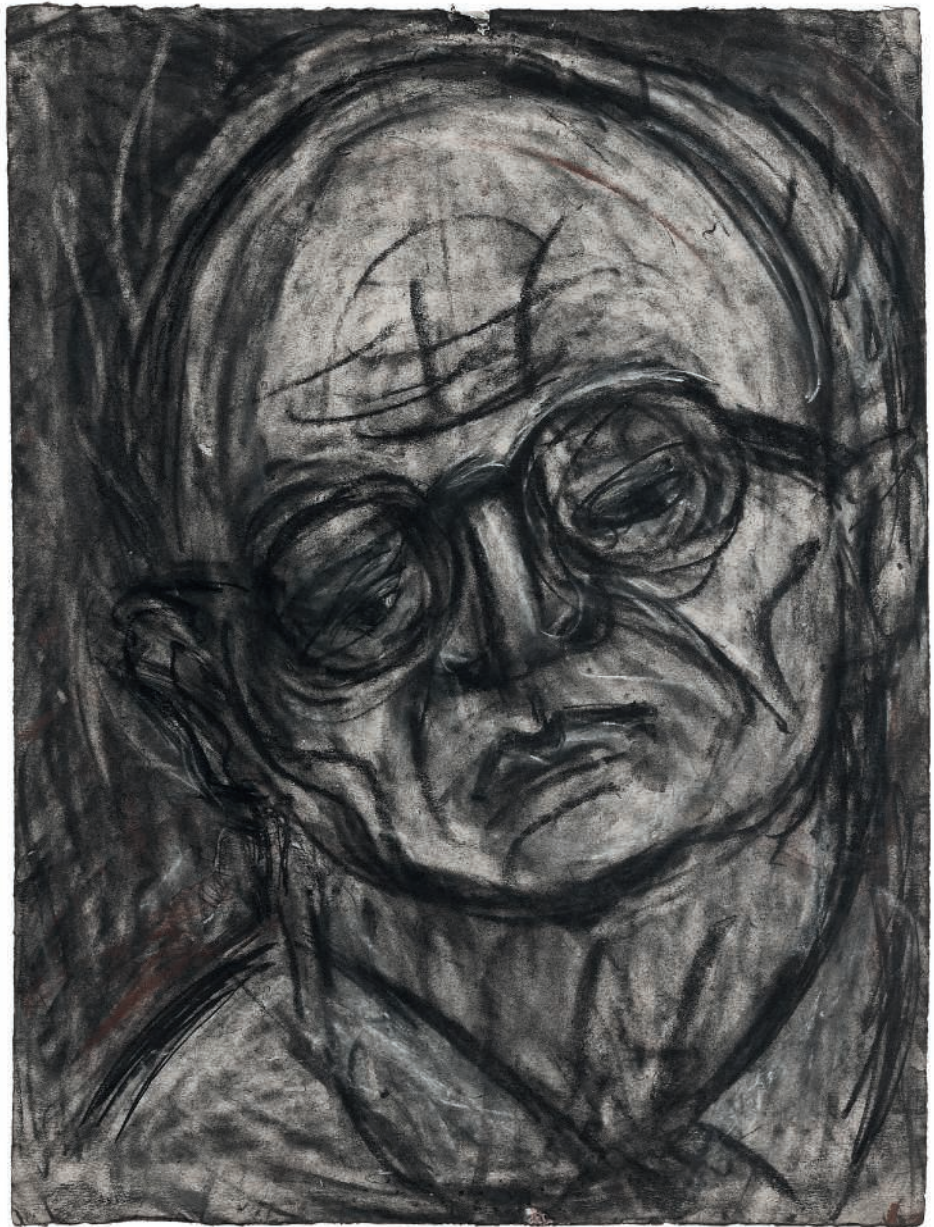
*Head of Chaim*

charcoal and pastel on paper

30 x 22½in. (76 x 57cm.)

Executed in 1987

£12,000-18,000 \$17,000-25,000  
€16,000-23,000



**PROVENANCE:**

Anthony d'Offay Gallery, London.

LA Louver, Los Angeles.

Acquired from the above by the present owner.

**EXHIBITED:**

London, Anthony d'Offay Gallery, *Leon Kossoff Drawings 1985-1992*, 1993 (illustrated in colour, p. 6). This exhibition later travelled to Los Angeles, LA Louver.

**LITERATURE:**

*Leon Kossoff*, exh. cat., London, Tate Gallery, 1996 (illustrated in colour, p. 33).

Executed in 1987, Leon Kossoff's *Head of Chaim* is an exquisite charcoal and pastel study of the artist's brother. Following the death of his father – who had been one of his principle subjects during the previous decade – Chaim came to dominate Kossoff's output of the 1980s. These portraits are defined by a newfound sense of intimacy and ease – in contrast to the frequently fraught, angular

depictions of his father – and are widely considered to represent the artist's greatest works. As Paul Moorhouse has suggested, Kossoff found a 'rapid, almost immediate sympathy with the subject and the resulting figure studies [being] his most successful' (P. Moorhouse, quoted in *Leon Kossoff*, exh. cat., Tate Gallery, London, 1996, p. 33). Drawing constitutes an indispensable part of Kossoff's practice, not only forming the basis of his paintings but also representing an independent strand of his oeuvre. Rendered with fluid, intuitive curves, Chaim's head fills the paper, every idiosyncrasy of his visage captured in intricately worked detail. As one reviewer wrote in response to the first exhibition of these works at Anthony d'Offay gallery in 1993, 'Their immediacy emphasises the artist's attempt to close the gap between himself and his subject by stripping away intercession. With each successive picture, Chaim appears more massive and the drawing more Baroque' ('Leon Kossoff: Drawings', *Modern Painters*, Spring 1993, pp. 95-96).



λ\*199

**CHANTAL JOFFE (B. 1969)**

*Untitled*

signed and dated 'Chantal Joffe 96' (on the reverse)

oil on board

11½ x 8½in. (29.2 x 21.6cm.)

Executed in 1995

£2,500-3,500

\$3,600-4,900

€3,300-4,500

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**EXHIBITED:**

London, Saatchi Gallery, *The New Neurotic Realism*, 1999  
(illustrated in colour, unpagged).

London, Saatchi Gallery, *Body Language*, 2013-2014  
(illustrated in colour, unpagged).

Painted in 1995, shortly after Chantal Joffe graduated from the Royal College of Art with an MA in painting, *Untitled* is an early example of her acclaimed figurative practice. Working from a wide variety of source material, including family photographs, fashion magazines and advertising, the London-based artist paints expressive portraits of women and children, characterised by bold brushwork, vivid colours and deliberate distortions in scale and perspective. 'I think about women and their thoughts and ideas, and I suppose when I'm painting them I'm getting to be them, in a sense', she has explained. '... I really love painting women. Their bodies, their clothes – it all interests me' (C. Joffe, quoted in interview with S, McCartney, *Interview Magazine*, <http://www.interviewmagazine.com/fashion/chantal-joffe/#page2>, [accessed 6 September 2014]). Joffe has exhibited internationally in her career, the most recent museum show at the National Portrait Gallery, London and currently she has a solo exhibition at her London gallery, Victoria Miro.



λ200

**PAULA REGO (B. 1935)**

*Untitled*

signed 'Paula Rego' (lower right); dedicated and dated  
'To Malcolm with love 5th November 1971' (on the reverse)

ink and gouache on paper

9 $\frac{3}{8}$  x 13in. (24.5 x 33cm.)

Executed in 1971

£7,000-10,000

\$9,900-14,000

€9,100-13,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.



'201

**RAQIB SHAW (B. 1974)**

*Untitled*

signed and dated 'Raqib Shaw '04' (lower right)

oil, glitter, rhinestones and graphite on paper

23½ x 16½in. (59.5 x 42cm.)

Executed in 2004

£3,000-5,000

\$4,300-7,000

€3,900-6,500

**PROVENANCE:**

Victoria Miro Gallery, London.

Private Collection, USA.

Anon. sale, Christie's New York, 22 September 2010, lot 79.

Acquired at the above sale by the present owner.



λ\*202

**MARC QUINN (B. 1964)**

*Under the Volcano A Brush With Fire, Aracar Bolivia*

signed, titled and dated 'Marc Quinn 2011 Under the Volcano a brush with Fire, ARACAR Bolivia' (on the reverse)

oil on canvas

27½ x 46⅞in. (70 x 119.1cm.)

Painted in 2010

£35,000-55,000

\$50,000-77,000

€46,000-71,000

**PROVENANCE:**

Maruani & Mercier Gallery, Brussels.  
Private Collection, Europe.

Painted in 2010, *Under the Volcano A Brush With Fire, Aracar Bolivia* is a sumptuous example of Marc Quinn's hyperrealist flower paintings. Executed with vividly saturated hues, a voracious floral still life blooms across the canvas. On closer inspection, however, the work's subject matter is tinged with surrealism: white, pink and blue orchids sit side by side with incongruous fruits including redcurrants and chillies. Within a practice dedicated to exploring the intersection of life, death, science and art, Quinn's flower paintings probe the relationship between the natural and artificial manmade worlds. 'All the flowers in any given painting are bought on the same day at the flower market or from shops in London', he explains. 'Now London is a northern European capital and most of these plants wouldn't grow here together at any time of year. Somehow these paintings are about our disjointed and mediated relationship with nature and what is natural' (M. Quinn, quoted in *Marc Quinn - Myth*, exh. cat., Casa di

Giulietta, Verona, 2009, pp. 73-74). Subverting the traditional genre of still life painting, Quinn arranges strange botanic groupings in his studio, deliberately selecting fruits and flowers that would be unlikely to bloom within the same location or time-frame. Often set against snowy grounds or – as in the present work – volcanic sand, the arrangements are photographed by Quinn, before being transformed into large-scale oil paintings. Beneath the beautiful exterior of these works lies a somewhat more sinister theme: man's desire to override the forces of nature and direct the course of evolution. It is this very dichotomy – between alluring appearance and unsettling truth – that underpins Quinn's *oeuvre*.

Flowers have long been one of Quinn's most important subjects. In an earlier series of sculptures entitled *Eternal Spring* (1998), as well as his subsequent installation *Garden* (2000) at the Fondazione Prada in Milan, the artist dipped bloomed flowers into a vat of frozen silicone to create literal 'still lifes'. These flowers, frozen in time at a very specific stage in their bloom and preserved in a refrigerated container, positioned Quinn's practice within a long and distinguished artistic heritage, evoking Van Gogh's fascination with the effects of mortality in his *Sunflower* paintings. Initiated in 2005, Quinn's flower paintings represent a conceptual extension not only of the Dutch master's celebrated floral eulogies, but also of his own early sculptural works. In this regard, the artist has professed his particular admiration for orchids, describing how 'Orchids are like perfectly evolved little sculptures in themselves, they're full of color, interesting shapes and beauty. Even though they are a plant's reproductive organs, they pun on human ones too. They make you realize it is color, life and sexuality that keep the world turning. They are a celebration of life. I like all kinds of flowers, irises, sunflowers and anthuriums are great but none are quite as good as orchids' (M. Quinn, quoted in L. Bradley, 'Marc Quinn on Orchids', *Another Magazine*, November 14, 2011).



203

**MATTHEW LINDOP (B. 1978)**

*The Chrysler Building at Night*

signed, titled and dated 'Chrysler Building at Night, 2011 Matthew Lindop' (on the reverse)

gloss on board

33½ x 17½in. (85 x 44.5cm.)

Executed in 2011

£800-1,200

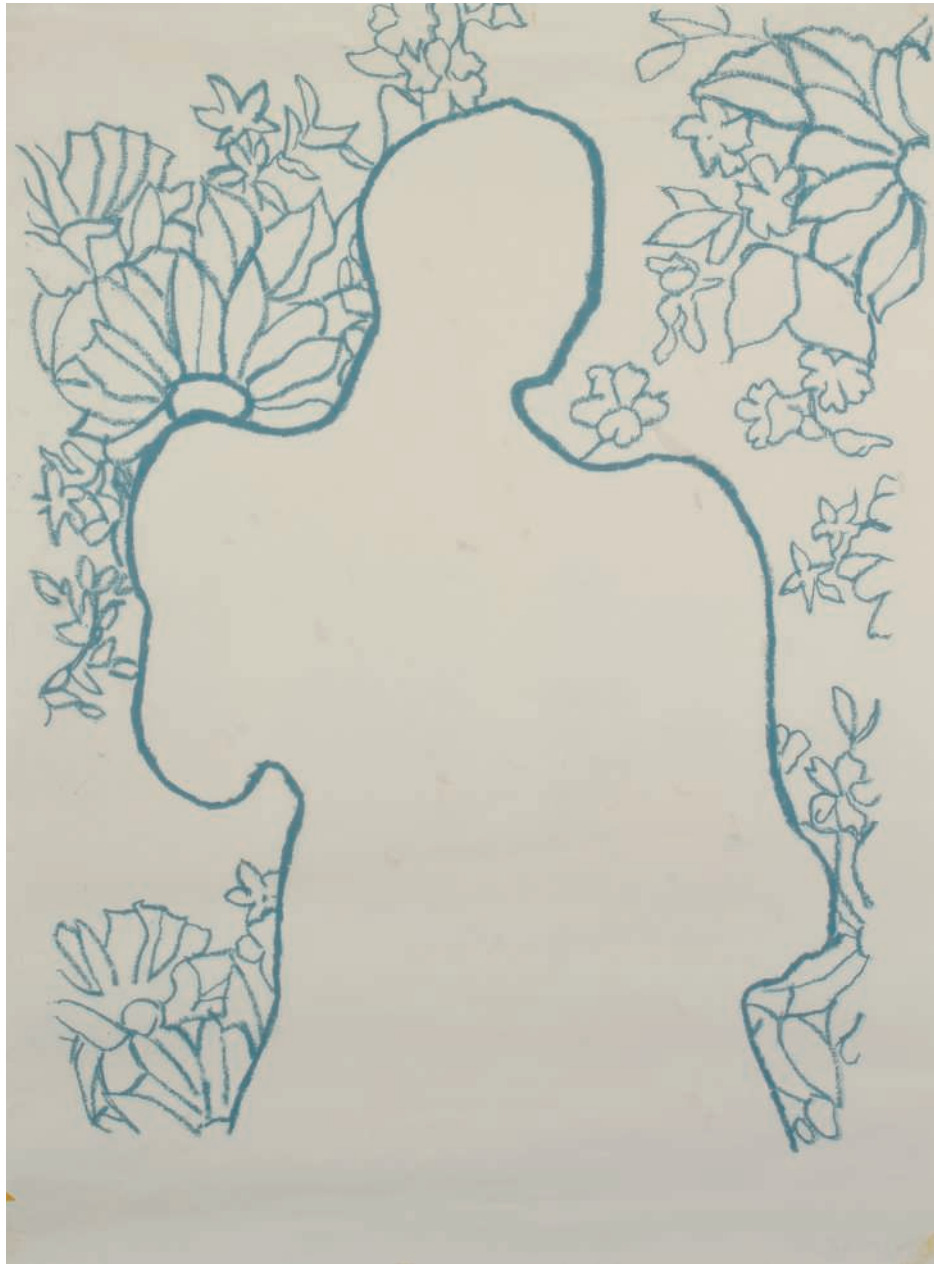
\$1,200-1,700

€1,100-1,600

**PROVENANCE:**

Private Collection, London.





■λ204

**GARY HUME (B. 1962)**

*Rome VI*

signed, titled and dated 'Gary Hume. 93 Rome' (lower right)

pastel on paper

58 $\frac{5}{8}$  x 43 $\frac{3}{4}$ in. (149 x 111cm.)

Executed in 1993

£18,000-22,000

\$26,000-31,000

€24,000-28,000

**PROVENANCE:**

White Cube.

Acquired from the above by the present owner.

Rendered in a vibrant aquamarine, Gary Hume's *Rome VI* (1993) marks a pivotal moment in the artist's *oeuvre*, departing from his early *Door Series* to his iconic *Rome Series* which began after an influential visit to the city in 1993. Hume was inspired by the Fascist sculptures that surround Mussolini's Olympic Stadium in Rome, and mirrors the macho qualities of these great sculptures in the bold, simplified stance of the outlined figure in the present work. *Rome VI* operates within Hume's intentionally vacant aesthetic, calmly delineating the flowers and central figure into anonymous beings with soft contours of pastel colour. The style that Hume began to develop in *Rome VI* and his *Rome Series* has come to inform his entire *oeuvre*, in particular the way in which he conflates the floral background with the figure in the foreground to create an image that operates on one plane, diminishing any possibility for illusionistic, three dimensional space. As critic Lionel Bovier has suggested, his various and highly personal techniques 'make way in the end ... for a unique image, strongly individual and totally ambiguous' (L. Bovier quoted in 'Definitely Something', *Parkett*, no. 48, 1996, p. 21).



■λ-205

**DAVID BREUER-WEIL (B. 1965)**

*Untitled*

oil on canvas

34¼ x 62¼in. (87 x 158cm.)

Painted in 2008

£5,000-7,000

\$7,100-9,900

€6,500-9,100

**PROVENANCE:**

Alon Zakaim Fine Art, London.

Acquired from the above by the present owner in 2011.

■206

**BOSCO SODI (B. 1970)**

*Untitled*

each: signed and inscribed 'Barcelona Bosco' (on the reverse)

mixed media on canvas, in two parts

each: 39½ x 39½ x 2½in. (100.5 x 100.5 x 6.3cm.)

Executed in 2005

£15,000-20,000

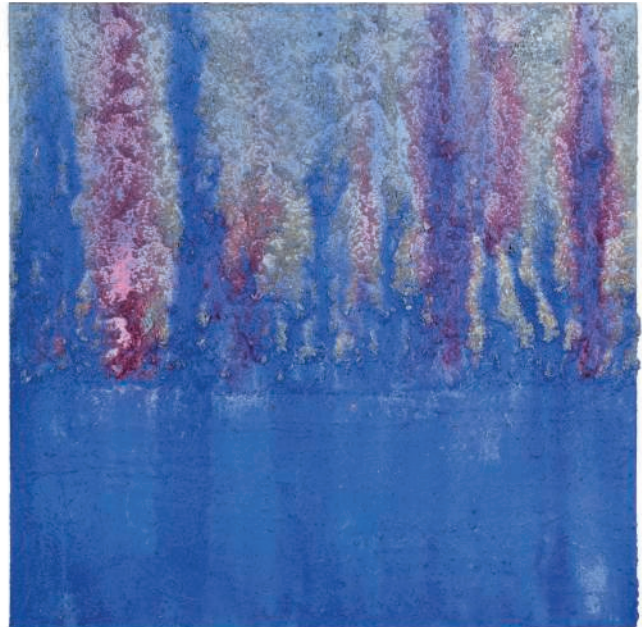
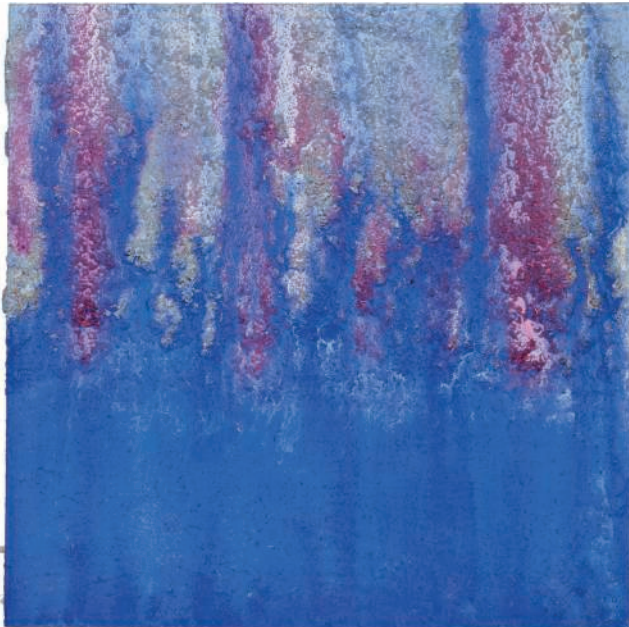
\$22,000-28,000

€20,000-26,000

**PROVENANCE:**

Private Collection, Spain.

Private Collection, Portugal.





■207

**VIK MUNIZ (B. 1961)**

*Picking Flowers in a Field, After Mary Cassatt  
(Pictures Of Magazines 2)*

signed and dated 'Vik Muniz 2012'

(on a label affixed to the reverse)

digital C-print mounted on aluminium

71 x 96in. (180.3 x 243.8cm.)

Executed in 2012, this work is number four  
from an edition of six plus four artist's proofs

£15,000-20,000

\$22,000-28,000

€20,000-26,000

**PROVENANCE:**

Galerie Xippas, Paris.

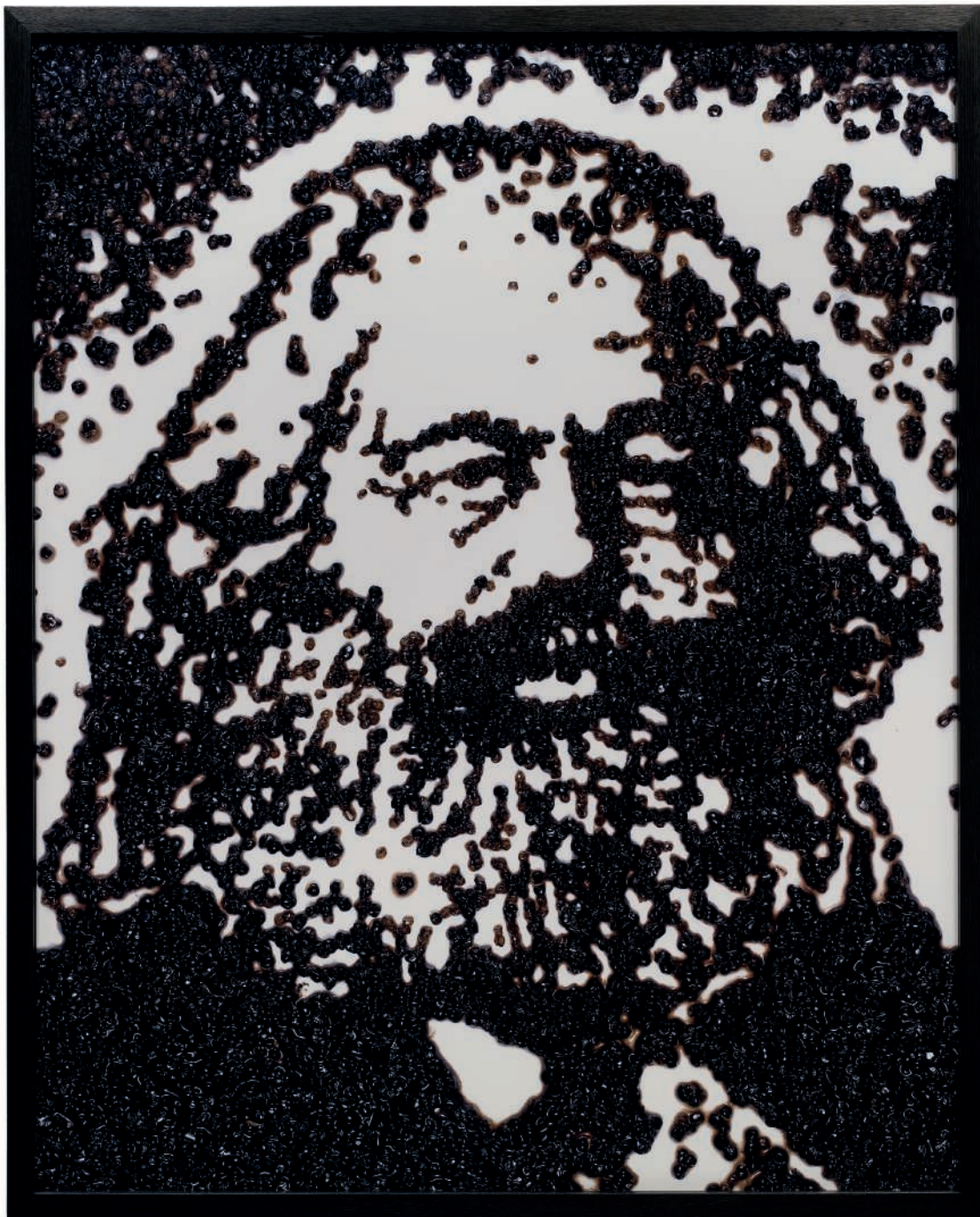
Acquired from the above by the present owner.

**EXHIBITED:**

Paris, Galerie Xippas, *Vik Muniz: Pictures of Magazines 2*, 2012  
(another from the edition exhibited).

San Francisco, Rena Bransten Gallery, *Vik Muniz: Pictures of  
Magazines 2*, 2012 (another from the edition exhibited).

Hong Kong, Ben Brown Fine Arts, *Vik Muniz: Pictures of  
Magazines 2*, 2012 (another from the edition exhibited,  
illustrated in colour, pp. 42-43).



■208

**VIK MUNIZ (B. 1961)**

*Karl Marx (Pictures of Caviar)*

signed and dated 'Vik Muniz 2004'

(on a label affixed to the reverse)

digital C-print mounted on aluminium

60 x 48in. (152.4 x 122cm.)

Executed in 2004, this work is artist's proof number one from an edition of ten plus four artist's proofs

£10,000-15,000

\$15,000-21,000

€13,000-19,000

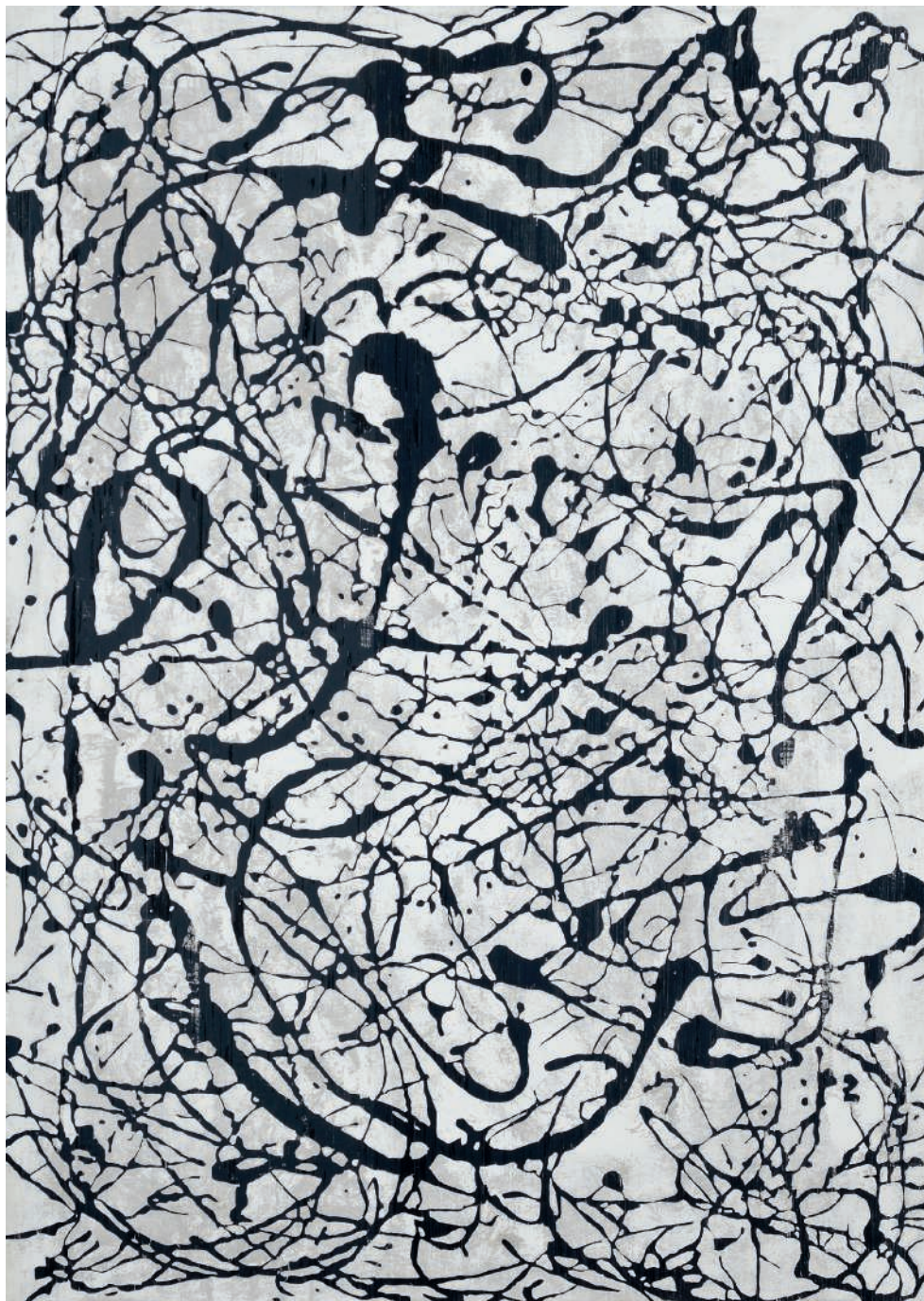
**PROVENANCE:**

Galerie Xippas, Paris.

Acquired from the above by the present owner in 2006.

**LITERATURE:**

P. Correa do Lago and M. Arcuri (eds.), *Vik Muniz Obra Completa 1987-2009*, Brazil 2009 (illustrated in colour, p. 530).



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

■λ209

**GREGOR HILDEBRANDT (B. 1974)**

*Nachts sind alle Katzen grau (All Cats Are Grey (Cure))*

signed, titled and dated '2009 Gregor Hildebrandt "Nachts sind alle Katzen grau (All cats are grey (Cure))" (on the reverse) cassette tape and dispersion on canvas  
50¾ x 36¼in. (129 x 92cm.)

Executed in 2009

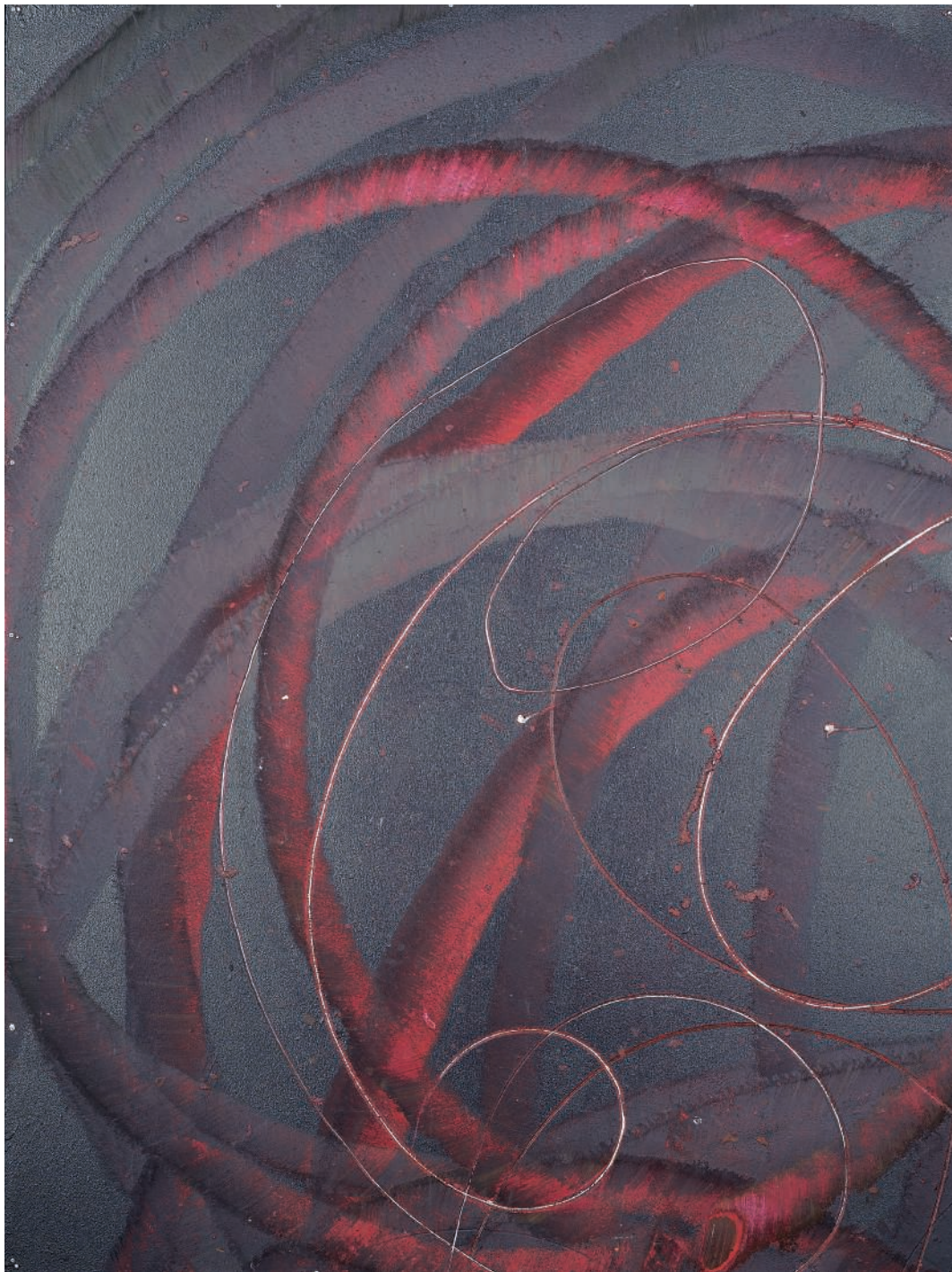
£7,000-10,000

\$9,900-14,000  
€9,100-13,000

**PROVENANCE:**

Almine Rech Gallery, Paris.

Acquired from the above by the present owner in 2009.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

■210

**AARON YOUNG (B. 1972)**

*Arc Light*

oil, acrylic and burnt rubber on aluminium

78½ x 59in. (199.5 x 150cm.)

Executed in 2008

£10,000-15,000

\$15,000-21,000  
€13,000-19,000

**PROVENANCE:**

Almine Rech Gallery, Paris.

Acquired from the above by the present owner in 2009.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ211

**ANSELM REYLE (B. 1970)**

*Untitled*

signed and dated 'A. Reyle 2006' (on the reverse)

mixed media on canvas

26 $\frac{3}{8}$  x 22in. (67 x 56cm.)

Executed in 2006

£6,000-8,000

\$8,500-11,000

€7,800-10,000

**PROVENANCE:**

Almine Rech Gallery, Paris.

Acquired from the above by the present owner in 2007.

**EXHIBITED:**

Paris, Almine Rech Gallery, *The Construction of Harmony*, 2007.



λ•212

**HERMANN NITSCH (B. 1938)**

*Untitled*

signed and dated 'Hermann Nitsch  
1992' (lower right)

oil on paper laid on canvas  
13½ x 16¼in. (34.3 x 41.2cm.)

Executed in 1992

£2,000-3,000

\$2,900-4,200

€2,600-3,900

**PROVENANCE:**

Private Collection, Vienna.



λ•213

**FRITZ WINTER (1905-1976)**

*Abstrakte Komposition*

ink on paper  
24¾ x 18¾in. (62.9 x 46.7cm.)

Executed in 1963

£2,500-3,500

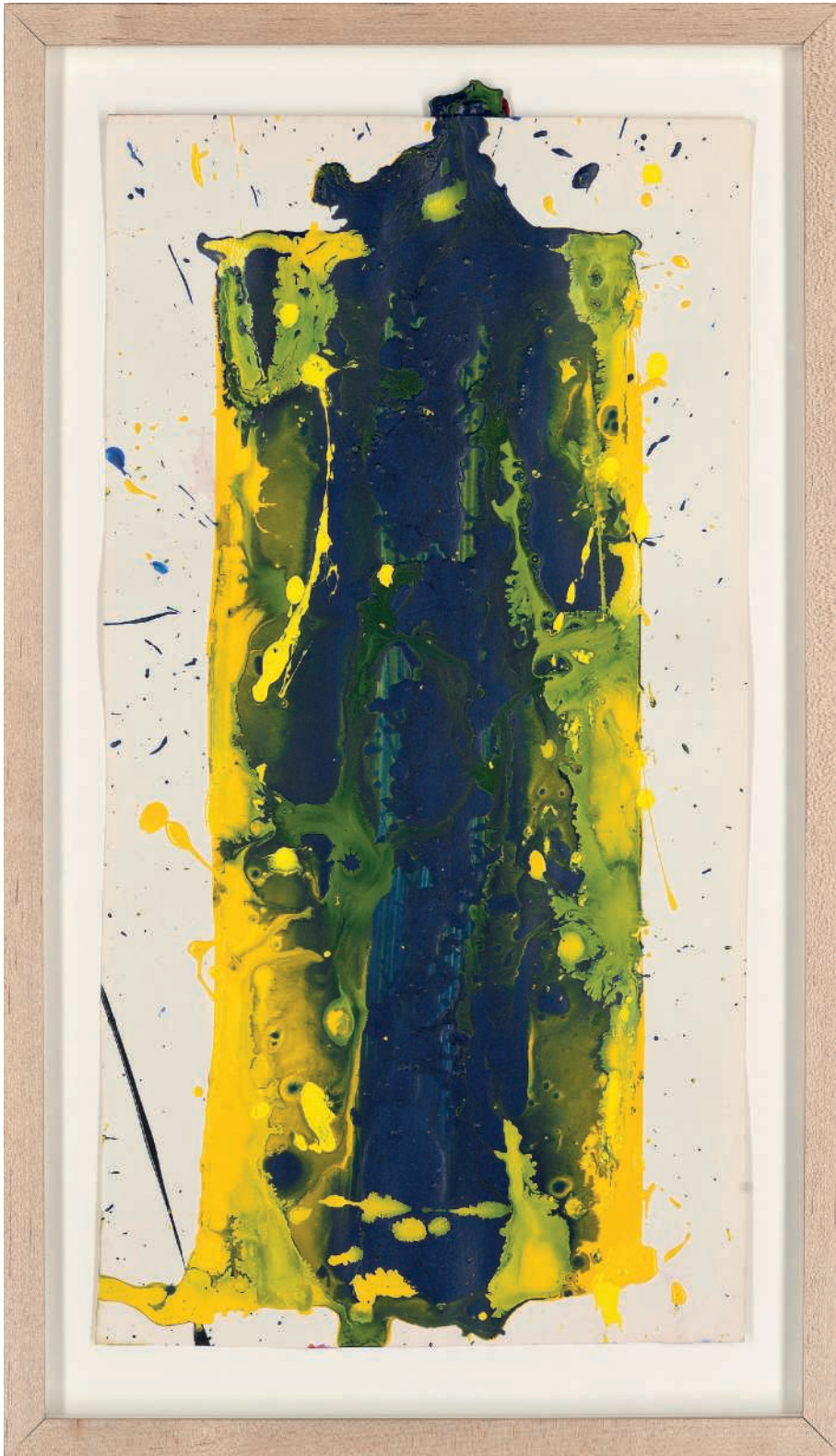
\$3,600-4,900

€3,300-4,500

**PROVENANCE:**

Private Collection, Vienna.





214

**SAM FRANCIS (1923-1994)**

*Untitled*

signed and dated 'Sam Francis 1988'  
(on the reverse); stamped with the  
Estate of Sam Francis stamp

(on the reverse)

acrylic on paper

22 x 11 $\frac{3}{4}$ in. (56 x 30cm.)

Executed in 1988

£8,000-12,000

\$12,000-17,000

€11,000-16,000

**PROVENANCE:**

Estate of the artist.

Private Collection, Amsterdam

(acquired from the above in 2003).

Anon. sale. Sotheby's New York,  
9 March 2012, lot 85.

Acquired at the above sale by the  
present owner.

**EXHIBITED:**

New York, Sotheby's, *Sam Francis:  
The Exploration of Color*, 2011, no. 34  
(illustrated in colour, p. 77).

This work is identified with the interim  
identification number of SF88-409 in  
consideration for the forthcoming *Sam  
Francis: Catalogue Raisonné of Unique Works  
on Paper*. This information is subject to  
change as scholarship continues by the Sam  
Francis Foundation.



λ215

**ANTONIO SAURA (1930-1998)**

*Philippe II*

signed and dated 'SAURA / 74' (lower left)

ink and acrylic on offset print

10¼ x 7¾in.(26 x 19.4cm.)

Executed in 1974, this work is unique

£6,000-8,000

\$8,500-11,000

€7,800-10,000

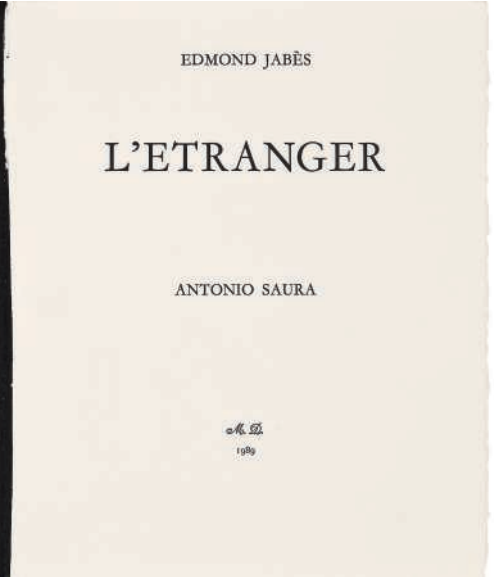
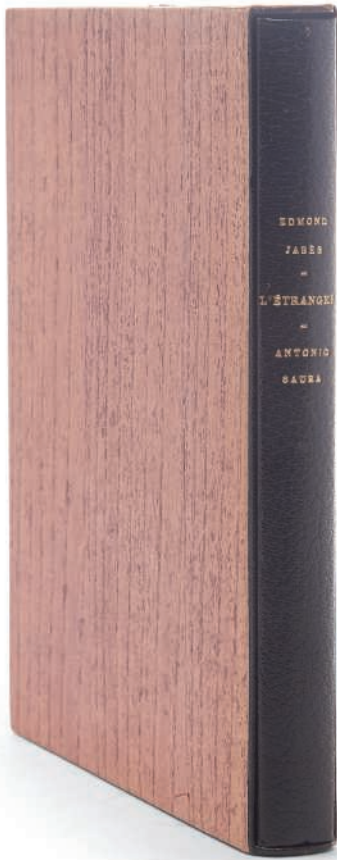
**PROVENANCE:**

Galerie Stadler, Paris.

Galerie van der Loo, Munich.

Galerie Rolf Ohse, Bremen.

Private Collection, Europe.



λ216

**ANTONIO SAURA (1930-1998)**

(i) *L'Étranger*

(ii) *Tête*

signed 'SAURA / 89' (lower right); signed and numbered '8 SAURA' (on colophon page)

(i) portfolio

(ii) ink, graphite and acrylic on paper

(i) 9 x 7<sup>7</sup>/<sub>8</sub> x 1in. (22.7 x 20 x 2.7cm.)

(ii) 8<sup>1</sup>/<sub>2</sub> x 14<sup>1</sup>/<sub>8</sub>in. (21.5 x 36cm.)

(i) Executed in 1989, this work is number eight from an edition of forty-nine

(ii) Executed in 1989, this work is from a series of twenty examples, each unique

£4,000-6,000

\$5,700-8,400

€5,200-7,800

**PROVENANCE:**

Edmond Jabès, Editions Marchand Ducel, Paris.  
Acquired from the above by the present owner.

## CHRISTIE'S ONLINE AUCTIONS – HOW-TO GUIDE

### 1. How do I register for the auction?

#### A. I already have a My Christie's login.

Please note that even if you have a Christie's account, you may not have a My Christie's login.

- i. Go to [christies.com/illbeyourmirror](http://christies.com/illbeyourmirror).
- ii. Click on 'My Account' at the upper right of any page and login using your existing My Christie's information.
- iii. Then click on any lot in the First Open Online sale and click the 'Place Bid' button. This brings you to the sale registration page.
- iv. Select your account and fill in billing and shipping information and credit card details.
- v. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid in First Open Online.

#### B. I don't have a My Christie's login.

Please note that even if you have a Christie's account, you may not have a My Christie's login.

- i. Go to [christies.com/illbeyourmirror](http://christies.com/illbeyourmirror)
- ii. Click into any of the lots on the page, then click the 'Place Bid' button. This brings you to the sale registration page.
- iii. Fill in your account number (if known), billing and shipping information and credit card details.
- iv. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid in First Open Online.

### 2. How do I bid in the sale?

Bidding starts on 7 April at 3:00PM GMT and closes in lot order starting at 3:00PM GMT on 19 April, 2016. Once you have registered, go to your desired lot's page and click either the 'Next Bid' or 'Max Bid' button. If you submit a Max Bid, Christie's will automatically update your offer in response to competing bids using the lowest possible winning amount at or below your maximum (similar to an absentee bid).

### 3. How will I know if I have been outbid?

You will receive instant email notifications to confirm your bids, as well as to let you know if you have been outbid. Another quick way to track your bids is to download the Christie's app to your smart device and enable push notifications.

### 4. How can I learn more about a work that interests me – or view it in person?

A detailed description of every work in this sale is available online at [christies.com/illbeyourmirror](http://christies.com/illbeyourmirror), along with high-resolution images and condition reports. Works can also be viewed in person during the exhibition at our 85 Old Brompton Road galleries from April 7-19, 2016, and our specialists can be reached at +44 (020) 7752 3094.

### 5. How do I know what the final cost of my purchase would be?

For your convenience, Christie's will calculate all costs associated with your purchase before you bid. Simply click the 'Estimated Cost Calculator' link on any lot detail page.

### 6. I won! What's next?

Once the auction closes, go to the 'My Account' section at the upper right of the lot page and click the 'Checkout' tab within 'My Bids and Checkout'. Payment for online auctions must be made online with a valid credit card. Please note that there is no limit to the amount one can charge on a credit card.

### 7. What if I need help registering, bidding or checking out?

We are here to help. If you have any questions or require assistance, you can reach us at +44 (020) 7752 3094 or [illbeyourmirror@christies.com](mailto:illbeyourmirror@christies.com).

# FIRST OPEN | Online | I'll Be Your Mirror

Works from a Contemporary Belgian Collection

7-19 April

[www.christies.com/illbeyourmirror](http://www.christies.com/illbeyourmirror)



**GILLES BARBIER  
(B. 1965)**

*Vaseline Onirique*

painted resin

6¾ x 7½ x 1½in.

(17 x 19 x 4cm.)

Executed in 2006,  
this work is a unique  
variation from a series  
of five

£1,000-2,000

## POST-WAR AND CONTEMPORARY ART

7-19 April 2016

### HIGHLIGHTS VIEWING

Christie's, 85 Old Brompton Road, London SW7 3LD

Saturday	9 April	10.00 am – 5.00 pm
Sunday	10 April	11.00 am – 5.00 pm
Monday	11 April	9.00 am – 5.00 pm
Tuesday	12 April	9.00 am – 5.00 pm
Wednesday	13 April	9.00 am – 5.00 pm

In addition to these public viewing dates, all works are available to be seen by appointment until the sale closes. Please email [libertypaterson@christies.com](mailto:libertypaterson@christies.com) to schedule a viewing.

### FOS (THOMAS POULSEN) (B. 1971)

*Keys*

silver, in six parts

4½ x 1⅝ x 2in. (11.5 x 4 x 5cm.)

Executed in 2010, this work is number two from an edition of three

£700-1,000



### GREGOR HILDEBRANDT (B. 1974)

*Alicja Frontal*

inkjet print mounted  
on Dibond

35⅞ x 26⅛in.

(91 x 66.2cm.)

Executed in 2011

£1,500-2,000



### CONTACT INFORMATION

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Specialist

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Cataloguer  
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Liberty Paterson  
Administrator  
[libertypaterson@christies.com](mailto:libertypaterson@christies.com)  
Contact Number: +44 (020) 7752 3094

Email: [illbeyourmirror@christies.com](mailto:illbeyourmirror@christies.com)

### RASHID JOHNSON (B. 1977)

*Snatching Your  
People Up*

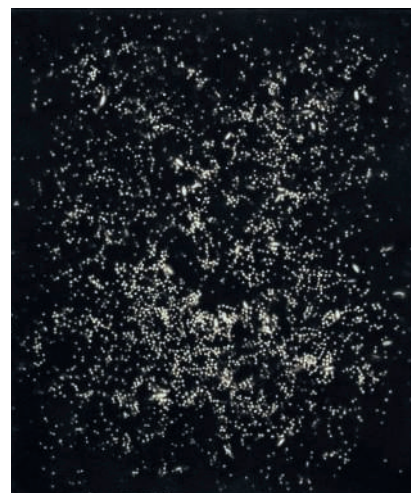
spray enamel on  
canvas

23¾x 19⅝in.

(60.3 x 50cm.)

Executed in 2010

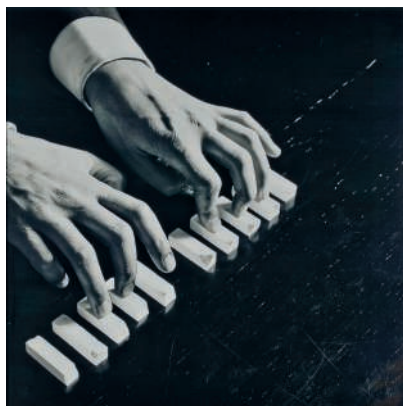
£4,000-6,000



**ROBIN RHODE  
(B. 1976)**

*Keys #2*

pigment print  
mounted on Dibond  
47¼ x 47¼in.  
(120 x 120cm.)  
Executed in 2008,  
this work is number  
one from an edition  
of five  
£3,000-4,000



**MATH BASS  
(B. 1981)**

*Scottie Dog*

signed and dated  
'MB 2015' (on the  
reverse)  
ink on paper  
8¼ x 11¾in.  
(21 x 29.7cm.)  
Executed in 2015  
£1,000-2,000



**DAVID  
SHRIGLEY  
(B. 1968)**

*Untitled (lan)*

titled 'lan' (upper left)  
ink and acrylic  
on paper  
19⅝ x 17⅞in.  
(50 x 45.5cm.)  
Executed in 2001  
£1,000-2,000



**DAVID SHRIGLEY  
(B. 1968)**

*Wall Mounted Ear*

bronze  
3⅜ x 2⅛ x ¾in.  
(8.5 x 5.4 x 2cm.)  
Executed in 2011,  
this work is number  
seventeen from an  
edition of forty plus ten  
artist's proofs  
£1,000-2,000



**ALEXANDER  
KOSOLAPOV  
(B. 1943)**

*Malevich*

lightbox  
23¾ x 31⅝in.  
(60.3 x 80.2cm.)  
Executed in 2001,  
this work is number  
one from an edition  
of three plus two  
artist's proofs  
£6,000-8,000



**ANGEL OTERO  
(B. 1981)**

*Untitled (S.K G.C)*

signed, titled and  
dated 'Angel Otero  
2012 S.K G.C'  
(on the reverse)  
oil and metallic paint  
on oil skin collage  
on canvas  
20⅞ x 16½ x 2⅞in.  
(51.5 x 42 x 6cm.)  
Executed in 2012  
£5,000-7,000



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

### B REGISTERING TO BID

#### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

### C AT THE SALE

#### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

#### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

#### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

#### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

#### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

#### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

#### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.



## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT\_london@christies.com, fax: +44 (0)20 3219 6076).

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol  $\lambda$  next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)  
4% up to 50,000  
3% between 50,000.01 and 200,000  
1% between 200,000.01 and 350,000  
0.50% between 350,000.01 and 500,000  
over 500,000, the lower of 0.25% and 12,500 euro.  
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

- is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of five years

from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
  - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - books not identified by title;
  - lots sold without a printed **estimate**;
  - books which are described in the catalogue as sold not subject to return; or
  - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty**

does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer  
You must make payments to:  
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCITY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash  
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft  
You must make these payable to Christie's and there may be conditions.

(v) Cheque  
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

### 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

- When you collect the lot; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F3 and any other rights or remedies we have by law):

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's cashiers +44 (0)20 7839 9060.

(d) Once you have made full and clear payment, you must collect the lot promptly following the auction. You may not collect the lot until you have made full and clear payment of all amounts due to us.

(e) If you have paid for the lot in full, but you do not collect the lot within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

### 1 COLLECTION

(a) Once you have made full and clear payment, you must collect the lot promptly following the auction. You may not collect the lot until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the lot in full, but you do not collect the lot within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's cashiers +44 (0)20 7839 9060.

## 2 STORAGE

- (a) If you have not collected the **lot** promptly following the auction, we or our appointed agents can remove the **lot** at our option to a warehouse.
- (b) If you have not collected the **lot** within 90 calendar days of the auction, we will charge you storage costs and can, at our option, charge you transport costs and handling fees for moving the **lot** to and within the warehouse.
- (c) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to us or our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

- (c) **US import ban on African elephant ivory**  
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be

easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots containing material that originates from Burma (Myanmar)

**Lots** which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol  $\Psi$  in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

#### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity,

importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings

(except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON [WWW.CHRISTIES.COM](http://WWW.CHRISTIES.COM)

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). 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. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.  
**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

### VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
∅	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

### VAT refunds: what can I reclaim?

If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦  
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△  
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆  
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ  
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•  
**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~  
**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ  
**Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, \*, Ω, α, #, ‡  
See VAT Symbols and Explanation.

■  
See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**  
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◆ **Third Party Guarantees/Irrevocable bids**  
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### Qualified Headings

In Christie's opinion a work by the artist.

\*Attributed to ...'

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*Studio of ...' / 'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*Follower of ...'

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*After ...'

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...'/'Dated ...'/'Inscribed ...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ...'/'With date ...'/'With inscription ...'

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the authenticity warranty shall not be available with respect to lots described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

# STORAGE AND COLLECTION

## STORAGE & COLLECTION CHARGES

Specified lots, marked with a filled square (■) not cleared from Christie's by 5.00 pm on the day of the sale and all sold and unsold lots not cleared from Christie's by 5.00 pm on the fifth Friday following the sale will be removed to the warehouse of: Cadogan Tate Ltd

241 Acton Lane, Park Royal  
London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: [collections@cadogantate.com](mailto:collections@cadogantate.com)

Lots will be available for collection on the first full business week after transfer to Cadogan Tate Ltd and every business weekday from 9.00 am to 5.00 pm.

Property, once paid, can be released to **Christie's Fine Art Storage Services (CFASS)** in London, New York or Singapore FreePort at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit [www.cfass.com](http://www.cfass.com), or contact [london@cfass.com](mailto:london@cfass.com). Telephone: +44 (0)20 7622 0609 for details.

## TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

CHARGES	Furniture/ Large Objects	Pictures/ Small Objects
Transfer/Admin	£42.00	£21.00
Storage per day	£5.25	£2.65
Extended Liability Charge:	The lower amount of 0.6% of Hammer Price or 100% of the above charges	

All charges are subject to VAT. Very large or heavy items may be subject to a surcharge.

**Please note that there will be no charge to purchasers who collect their lots within two weeks of this sale.**

## COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection from Cadogan Tate Ltd

241 Acton Lane, Park Royal  
London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: [collections@cadogantate.com](mailto:collections@cadogantate.com)

on every business day after the day of transfer, from 9.00 am until 5.00 pm.

Lots may only be released by Cadogan Tate upon

- production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1
- payment of any charges that may be due to Cadogan Tate Ltd

To assist Cadogan Tate to provide a swift release please telephone on the business day prior to collection to ensure that Lots are available and to ascertain any charges due. If sending a carrier please ensure that they are provided with all necessary information, your written authority to collect, the Collection Order and the means to settle any charges.

## COLLECTION FROM CADOGAN TATE

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm, and purchases transferred to their warehouse are not available for collection at weekends.

## SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

## EXTENDED LIABILITY CHARGES

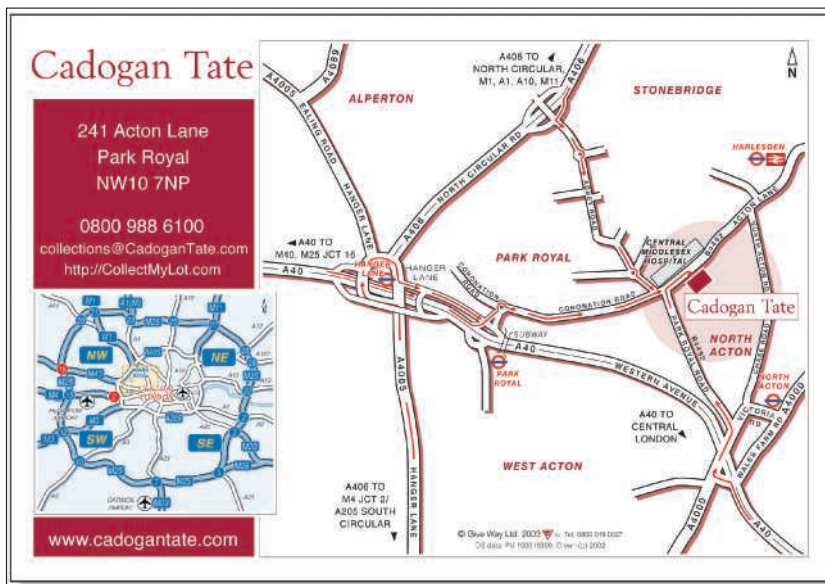
All services provided by Cadogan Tate Ltd ("Cadogan Tate") will be subject to their standard Conditions of Business, copies of which are available at Christie's South Kensington.

Please note in particular that Cadogan Tate

- does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a Lot plus associated Buyer's Premium, or, at its sole option, the cost of repairing or replacing the damaged or missing Lot and
- it reserves a lien over all goods in its possession for payment of storage and all other charges due to it and
- it automatically arranges on behalf of the Lot's owner and at the owner's cost, insurance of the Lot for the sum of the Hammer price plus Buyer's Premium. The Extended Liability Charge covers the Lot from the time of collection from the saleroom until release of the Lot to the owner or the owner's agent. The Extended Liability Charge payable by the owner of the Lot is 0.6% of the sum of the Hammer Price and Buyer's Premium or 100% of the transfer and storage charges, whichever is the smaller. This Extended Liability will not be arranged and no charge will be payable only on receipt by Cadogan Tate of advance written notice from the owner of the lot together with formal waiver of subrogation from the owners insurers.

Christie's Fine Art Storage Services (CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit [www.cfass.com](http://www.cfass.com) for charges and other details.

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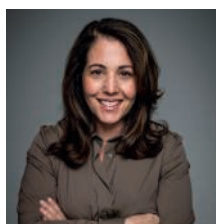
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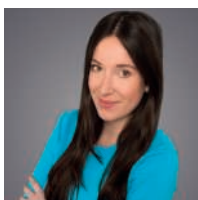
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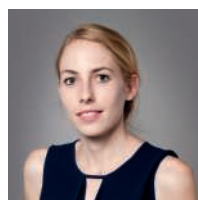
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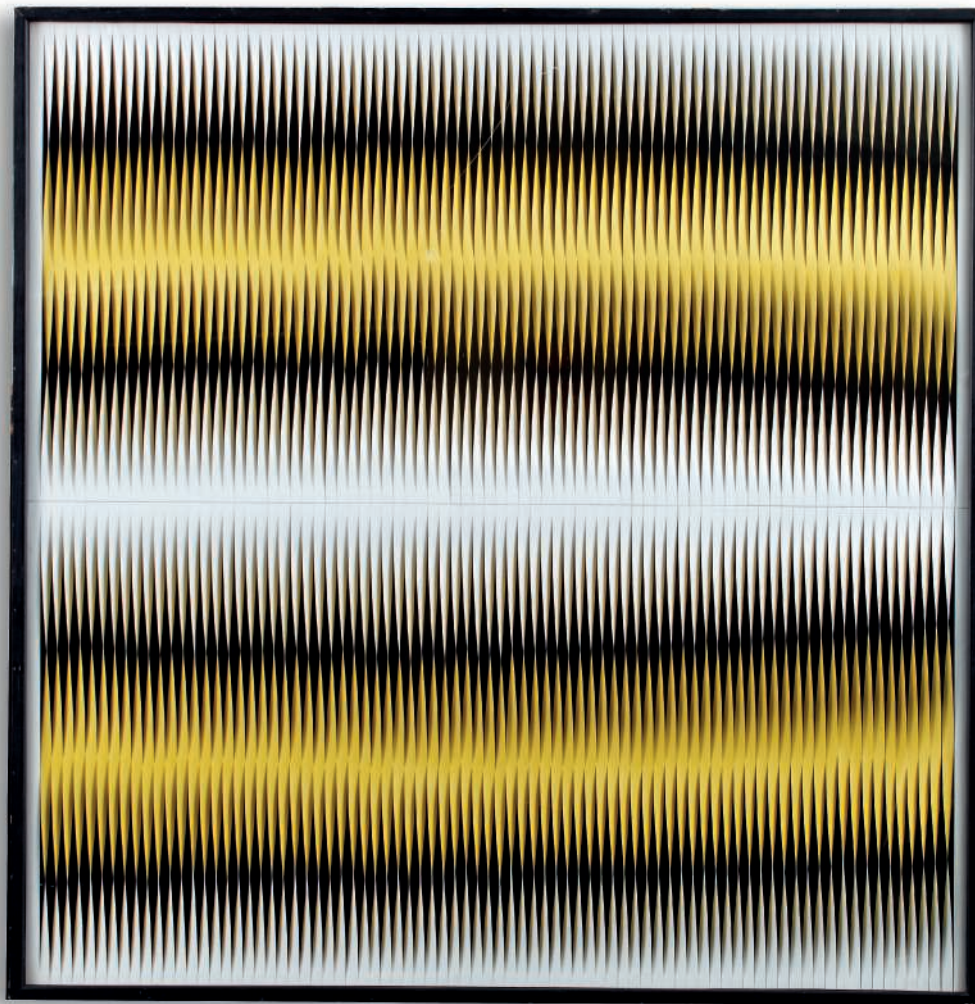
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*Amsterdam, 20 & 21 April 2016*

### **VIEWING**

15-20 April 2016

Cornelis Schuytstraat 57

1071 JG Amsterdam

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*Two Lions Sitting Around After Supper: One lion says to the other, "Hey, Sid, remember last summer when we were all gathered around the kill and someone told a leopard joke, and you laughed so hard an antler came out of your nose?"*

*Two lions sitting around after supper: One lion says to the other, "Hey, Sid, remember last summer when we were all gathered around the kill and someone told a leopard joke, and you laughed so hard an antler came out of your nose?"*

RICHARD PRINCE (B. 1949)  
Two Leopard Jokes  
Acrylic and silkscreen ink on canvas  
96 x 75 in. (244 x 190.5 cm.)  
Painted in 1989.

**POST-WAR AND CONTEMPORARY ART EVENING SALE**

*New York, 10 May 2016*

**VIEWING**

April 30 - May 10 2016  
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