



# FIRST OPEN

South Kensington | Post-War and Contemporary Art  
5 April 2017

CHRISTIE'S







# FIRST OPEN

## POST-WAR AND CONTEMPORARY ART

WEDNESDAY 5 APRIL 2017

### AUCTION

Wednesday 5 April 2017  
at 1.00 pm Lots 1–224  
85 Old Brompton Road  
London SW7 3LD

### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **JOSIE-14422**

### VIEWING

Saturday	1 April	11.00 am – 5.00 pm
Sunday	2 April	11.00 am – 5.00 pm
Monday	3 April	9.00 am – 7.30 pm
Tuesday	4 April	9.00 am – 8.30 pm

### AUCTIONEER

Nick Martineau

### STORAGE AND COLLECTION

Please refer to the important notice on page 274. Please note that Cadogan Tate's opening hours are Monday to Friday 9am to 5pm, and purchases transfer red to their warehouse are not available for collection at weekends.

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Front cover: Lot 122  
Katharina Grosse, *Untitled*, 2004  
© DACS 2017.  
Inside front cover: Lot 123 (detail)  
Opposite sale information: Lot 45 (detail)  
Opposite index: Lot 174 (detail)  
Back cover: Lot 120  
Ugo Rondinone,  
*Sechszundzwanzigsterjulizweitausendundvierzehn*,  
2014  
© Ugo Rondinone

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### THE POST-WAR AND CONTEMPORARY ART DEPARTMENT WOULD LIKE TO THANK:

Alma Davidsohn, Anna Campbell, Christopher Edwards, William Jobling, Steve Rubbins, Sean Smith, Sophia Skalbania



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**CHRISTIE'S**

# POST-WAR & CONTEMPORARY ART SENIOR INTERNATIONAL TEAM



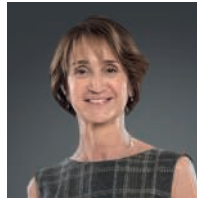
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Americas*



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*Chairman and Head of  
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*Global President*



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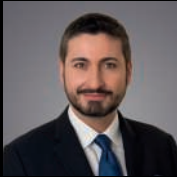
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# NEXT CHAPTER

## CONTEMPORARY ART FROM A PRIVATE ITALIAN COLLECTION

Christie's is proud to present *Next Chapter*, a selection from a distinguished Italian collection of international contemporary art. Spanning across our Post-War and Contemporary March auctions, from Online and First Open to the Evening and Day Auctions in New York and London, the work displayed here demonstrates the open-mindedness and aesthetic astuteness of its Collectors, as well as their passion for what they themselves call 'the esprit of our times'. It is this interest in the contemporary that lies behind the collection's name; a reference to the literary interests of its collectors, it also reflects the fact that, for them, one period of collecting is ending and another beginning – they are leaving behind this outstanding document of the last twenty years of art history in order to pursue the coming generations of artists and their art.

This is a remarkably wide-ranging selection of works, but while it is enlivened with a refreshing eclecticism it has clearly been curated judiciously and with careful consideration; there is a sophisticated sense of the artistic movements and aesthetic and intellectual affinities that draw its various artists together, allowing works to speak to one another across borders and between generations. Düsseldorf photography stalwarts Thomas Ruff, Thomas Struth and Thomas Demand sit alongside the work of Cindy Sherman, whose Pictures Generation sensibility finds a direct inheritor in the iconoclast Piotr Uklański. The practice of appropriation leads us to important works by New Yorkers Kelley Walker, Seth Price and Wade Guyton, whose urban materiality chimes with the streetwise spray-painted colour field of Sterling Ruby's *SP572008*. Like Ruby, Glenn Brown's eerily replicated

Frank Auerbach seems to both herald the death of painting and imbue it with new life – a grappling with the medium that feels the irreverence of Martin Kippenberger, Albert Oehlen and Josh Smith, and the vital new painterly figuration of George Condo and Dana Schutz.

Just as vital is a diverse grouping of sculpture that ranges from Urs Fischer and Rudolf Stingel to Damián Ortega and Sarah Lucas. Alongside Schutz, Sherman, Roni Horn, Elizabeth Peyton, Marlene Dumas, Yayoi Kusama and Nan Goldin, Lucas is one of a strong array of female artists in the collection. The trailblazing African-American artists Kara Walker and Julie Mehretu are also represented, while Kusama brings a Japanese perspective alongside her male compatriots Takashi Murakami and Yoshitomo Nara, whose large-scale 2003 work *No Way!* is a highlight of the whole collection.

The diversity of the collection is testament to the superb taste of the collectors, and this is on the one hand a passion project and a very personal collection of works. But in the depth of its variety, it also serves as a powerful statement on the art of the last twenty years: it reflects a profoundly heterogeneous art landscape that is grappling with the explosion of possibilities inherited from the artistic revolutions of the twentieth century, while at the same time responding to the glut of images enabled by a world that is ever more globalised and technologically interconnected. Characterised by innovation and inventiveness, and imbued with a spirit of dynamic, responsive connoisseurship excited by the cutting-edge, *Next Chapter* is a collection befitting its time.



Artwork *in situ* at collector's house.

## THOUGHTS FROM THE COLLECTORS

*My wife and I have always loved reading. Since our adolescence we have been avid readers of both contemporary fiction and classics.*

*My encounter with contemporary art has been unexpected: a friend of mine working in a small gallery dealing prevalently in Italian post-war artists was the cue. Hanging out with him and consequently visiting the exhibitions of this gallery I started discovering a completely new artistic language that I suddenly learnt to love. I quickly became as passionate as I was of cinema and literature.*

*Pushed by curiosity, I found myself interested in what was newest, deep inside contemporary art. My wife and I felt that this interest, together with our passion for cinema and books, was deepening our understanding of the contemporary artistic sensibility as well as completing our comprehension of the esprit of our times.*

*This was the beginning of my adventure as a collector. Each and every work has its own narrative. Its importance may not be immediately blatant, but manifests itself over time, sometimes with a totally different meaning to the one I bought it for.*

*It has now been more than twenty years since I started collecting works by international contemporary artists. I love visiting galleries, meeting the artists, talking with curators. My adventure is like a long book, starting with the first work I have ever bought - a wooden sculpture by Stephan Balkenhol - that grows of a chapter every time we buy something new.*

*These new "chapters" have accompanied me through my daily life, have seen my children being born and growing up, and me and my wife getting old.*

*Some of the works we have collected make my wife and me very proud. The painting by Martin Kippenberger, for example; or the portrait of Harry, Elisabeth Peyton's dog or Tony's, her partner. We are so deeply proud to have owned the large round canvas by Rondinone, the crying model by Richard Phillips, drawings by Marlene Dumas and Luc Tuymans. Not having being able to collect any canvas by these two latter great painters has been a reason of deep disappointment.*

*Appreciation for an artist isn't always immediate, only rarely have we fallen in love at first sight, even though this happened in the cases of Elisabeth Peyton, Wade Guyton and Ross Bleckner.*

*I normally read, get informed, look at the artist a lot before getting captivated by his or her works. I enjoy choosing among young artists, especially for their always fresh innovation and sometimes rather surprising language.*

*I believe my wife and I could never live without art, because art signifies the harmony that nourishes our present, it would be impossible to stop collecting. It is a passion that could never be extinguished.*



Artwork in situ at collectors house.



Artwork in situ at collectors house.

'I believe my wife and I could never live without art, because art signifies the harmony that nourishes our present, it would be impossible to stop collecting. It is a passion that could never be extinguished.'



Artwork in situ at collector's house.



λ1

**LUCY MCKENZIE (B. 1977)**

*Depeche Mode Club*

oil on canvas

35¼ x 19⅞in. (89.5 x 50cm.)

Painted in 1991

£7,000-10,000

**PROVENANCE:**

Le Case D'Arte, Milan.

Acquired from the above by the present owner.

\$8,800-12,000

€8,300-12,000



λ2

**DANIEL RICHTER (B. 1962)**

*Untitled*

dated '10/2001' (on the reverse)

oil on canvas

11¾ x 15¾in. (30 x 40cm.)

Painted in 2001

£6,000-8,000

\$7,500-10,000

€7,200-9,500

**PROVENANCE:**

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner.



3

**KAREN KILIMNIK (B. 1955)**

*The Pink Room*

signed, titled and dated 'June 11 '02 June 12 '02 August 16 '02 the pink room Karen Kilimnik' (on the reverse)

oil on canvas  
14 $\frac{1}{8}$  x 11in. (35.8 x 27.9cm.)  
Painted in 2002

£8,000-12,000

\$10,000-15,000  
€9,500-14,000

**PROVENANCE:**

303 Gallery, New York.  
Galleria Il Capricorno, Venice.  
Acquired from the above by the present owner.

**EXHIBITED:**

Venice, Fondazione Bevilacqua La Masa, *Karen Kilimnik*, 2005.





λ4

**PAOLA PIVI (B. 1971)**

*Untitled (Pearls)*

beads mounted on panel  
17½ x 9⅞ x 4½in. (43.5 x 25 x 11.5cm.)  
Executed in 1999

£4,000-6,000

\$5,000-7,500  
€4,800-7,100

**PROVENANCE:**

Massimo De Carlo, Milan.  
Acquired from the above by the present owner.



5

**LAURA OWENS (B. 1970)**

*Untitled*

signed and dated 'L Owens 97' (on the overlap)

acrylic, watercolour and graphite on canvas

19½ x 17½in. (50 x 44.5cm.)

Executed in 1997

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

Sadie Coles HQ, London.

Acquired from the above by the present owner.



■6

**TERRY WINTERS (B. 1949)**

*Black + White Manifold*

signed, titled and dated 'Terry Winters 'Black + White manifold' 1988' (on the reverse)

oil and chalk on canvas

118¼ x 80¼in. (300.5 x 203.8cm.)

Executed in 1988

£12,000-18,000

\$15,000-22,000

€15,000-21,000

**PROVENANCE:**

Sonnabend Gallery, New York.

Private Collection, Sweden.

Galerie Max Hetzler, Berlin.

Acquired from the above by the present owner.

**EXHIBITED:**

Cologne, Galerie Max Hetzler, *Terry Winters*, 1988.

New York, Whitney Museum of American Art, *Terry Winters*, 1992 (illustrated in colour, p. 131).



■ 7

**MICHAEL ELMGREEN (B. 1961)  
& INGAR DRAGSET (B. 1969)**

*Current Events, Pt. 2*

C-print mounted on aluminium, in two parts

each: 55 x 44¼in. (139.7 x 113.7cm.)

each: Executed in 2005, this work is number three from an edition of five

£7,000-10,000

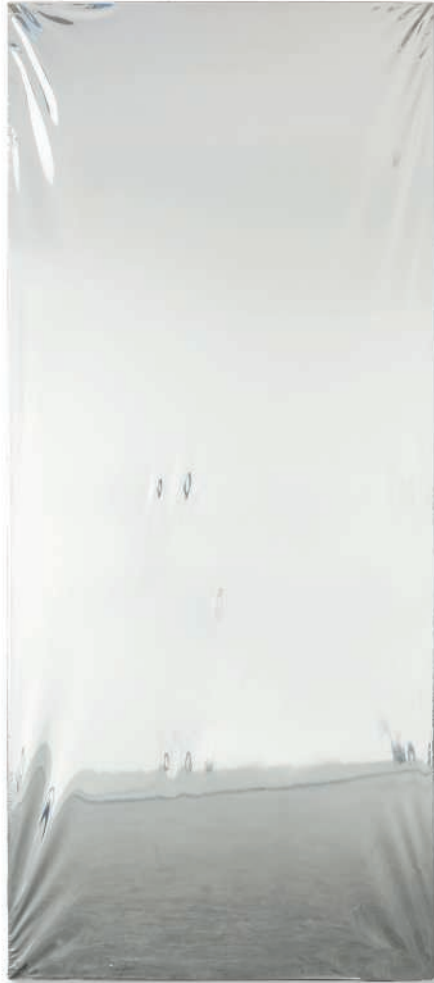
\$8,800-12,000

€8,300-12,000

**PROVENANCE:**

Massimo De Carlo, Milan.

Acquired from the above by the present owner.



■ 8

**JOHN M. ARMLEDER (B. 1948)**

*Untitled*

signed and dated 'J Armleder 1998' (on the overlap)

mirrored plastic foil

98 $\frac{3}{8}$  x 43 $\frac{1}{2}$ in. (250 x 110.5cm.)

Executed in 1998

£10,000-15,000

**PROVENANCE:**

Massimo De Carlo, Milan.

Acquired from the above by the present owner.

\$13,000-19,000

€12,000-18,000

■ 9

**JONATHAN MONK (B. 1969)**

*Backwards and Forwards at the same Time*

found bicycle, electric motors and wiring  
overall: 49 x 73 x 21½in. (124.5 x 185.5 x 54.5cm.)  
Executed in 2006

**PROVENANCE:**

Meyer Riegger, Karlsruhe.  
Acquired from the above by the present owner.

£3,000-5,000

\$3,800-6,200  
€3,600-5,900





■ 10

**NORBERT SCHWONTKOWSKI (1949-2013)**

*Lachen im Park (Laughing in the Park)*

signed and dated 'Schwontkowski 2005' (on the reverse); titled 'LACHEN im PARK' (on the stretcher)

oil on canvas

79 1/8 x 70 7/8 in. (201 x 180 cm.)

Painted in 2005

£12,000-18,000

\$15,000-22,000

€15,000-21,000

**PROVENANCE:**

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner.

**EXHIBITED:**

Berlin, Contemporary Fine Arts, *Norbert Schwontkowski Bossa Nova*, 2005.



λ11

**JIM LAMBIE (B. 1964)**

*Sonic Reducer 20*

found record sleeves and concrete

14½ x 19½ x 14⅞in. (36 x 49.5 x 37cm.)

Executed in 2008

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

The Modern Institute, Glasgow.

Gerhardsen Gerner, Berlin/Oslo.

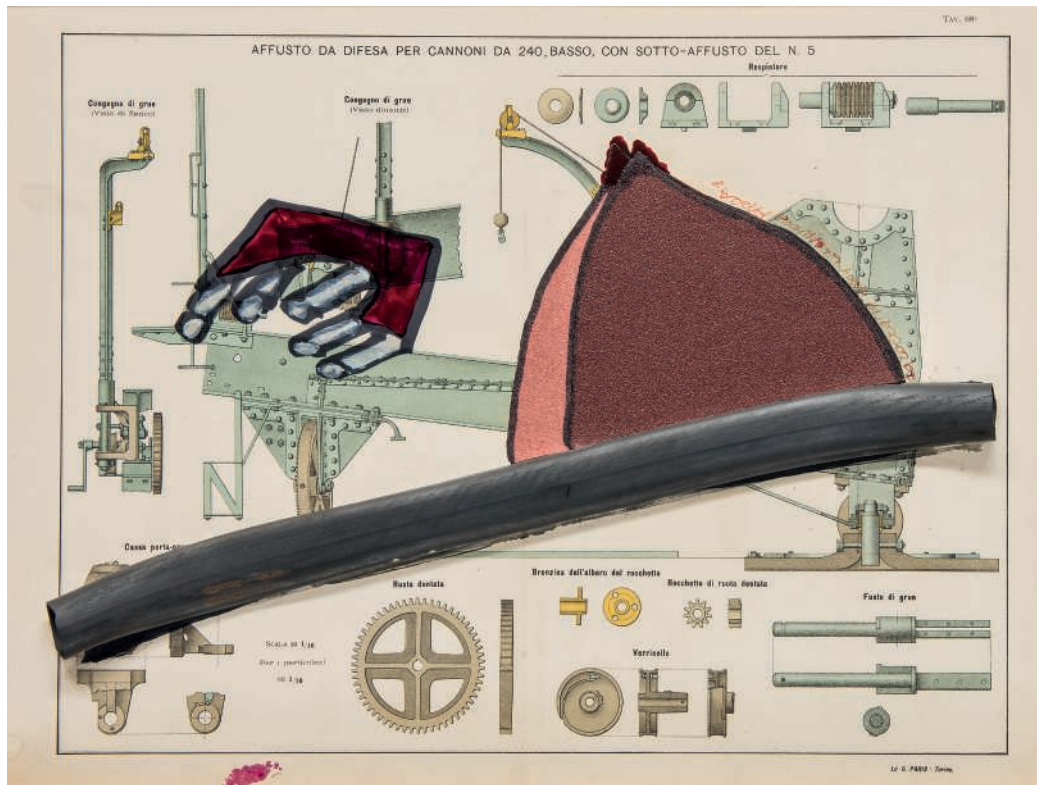
Acquired from the above by the present owner.

**EXHIBITED:**

Berlin, Gerhardsen Gerner, *Jim Lambie Rowche Rumble*, 2008.







λ12

**CAROL RAMA (1918-2015)**

*La Mucca Pazza (the Mad Cow)*

signed, titled and dated 'CAROL RAMA 2001 LA MUCCA PAZZA' (upper right)

found rubber tube, sandpaper, nail polish and marker on found printed paper, laid down on canvas

13% x 17% in. (34.5 x 45.5cm.)

Executed in 2001

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

Galleria Franco Masoero, Turin.

Acquired from the above by the present owner.



λ13

**LUC TUYMANS (B. 1958)**

*Untitled*

signed and dated 'Luc Tuymans '96' (lower right)

watercolour and colour pencil on paper

10 5/8 x 8 1/4 in. (27 x 21 cm.)

Executed in 1996

£6,000-8,000

\$7,500-10,000

€7,200-9,500

**PROVENANCE:**

Zeno X Gallery, Antwerp.

Acquired from the above by the present owner.



14

**JULIE MEHRETU (B. 1970)**

*Untitled*

ink on mylar on vellum  
18 $\frac{7}{8}$  x 21 $\frac{7}{8}$ in. (48 x 55cm.)  
Executed in 2002

£12,000-18,000

\$15,000-22,000  
€15,000-21,000

**PROVENANCE:**

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

**LITERATURE:**

Zegher, C. D., *Julie Mehretu Drawings*, New York 2007,  
p. 81 (illustrated, p. 80).



■15

**JOSH SMITH (B. 1976)**

*Untitled (JS0693)*

signed, titled and dated 'JOSH SMITH 2006 JS0693'  
(on the reverse)

printed paper collage, acrylic and marker on hardboard

48¼ x 36½in. (122.4 x 91.7cm.)

Executed in 2006

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**PROVENANCE:**

Luhring Augustine, New York.

Massimo De Carlo, Milan.

Acquired from the above by the present owner.



16

**ALEX KATZ (B. 1927)**

*City*

signed and dated 'Alex Katz 94' (lower right)

oil on masonite

9 x 11¼in. (23 x 30cm.)

Painted in 1994

£12,000-18,000

\$15,000-22,000

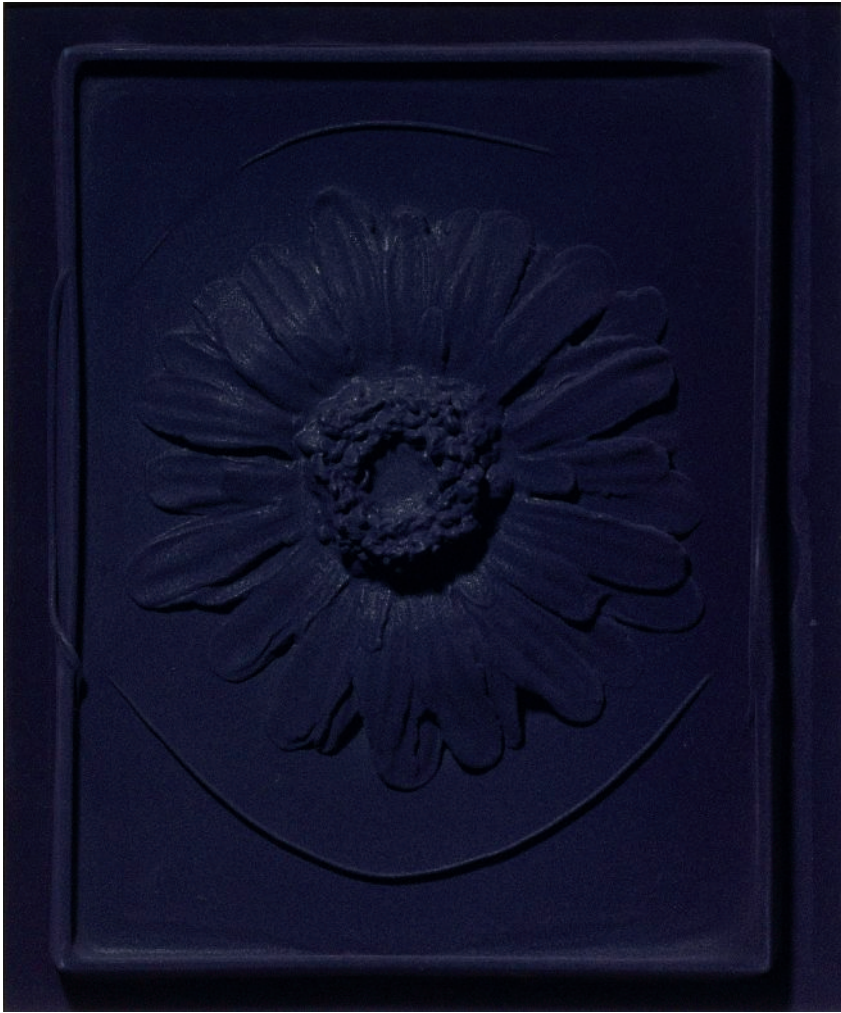
€15,000-21,000

**PROVENANCE:**

Galleria Monica De Cardenas, Milan.

Acquired from the above by the present owner.

This work is a study for *City Landscape*, in the collection of the Museum Brandhorst, Munich



17

**SETH PRICE (B. 1973)**

*Untitled*

vacuum formed high impact polystyrene

19 $\frac{3}{8}$  x 16 $\frac{1}{2}$  x 2in. (50 x 42 x 5cm.)

Executed in 2006

£15,000-20,000

\$19,000-25,000

€18,000-24,000

**PROVENANCE:**

Friedrich Petzel Gallery, New York.

Acquired from the above by the present owner.

■ 18

**KELLEY WALKER (B. 1969)**

*Untitled*

signed and dated 'Kelley Walker 2009' (on the reverse)  
four-colour process silkscreen on canvas with collage Playboy,  
June 1974  
48% x 60¼in. (122.8 x 152.9 cm.)  
Executed in 2009

£55,000-75,000	\$69,000-94,000
	€66,000-89,000

**PROVENANCE:**

Massimo De Carlo, Milan.  
Acquired from the above by the present owner.

**EXHIBITED:**

Milan, Massimo De Carlo, *Kelley Walker*, 2009.

Both a study of contemporary image-making processes and a consideration of the nature of urban space, Kelley Walker's *Untitled* (2009) is a vision of the city's material and immaterial qualities at once playful and imposing. Deconstructing a symbolic icon of urban architecture – the brick wall – Walker's work reflects the way in which the reproduced image and the physical object interrelate in the urban milieu. Walker's artistic practice centres on his path-breaking use of digital scanners, conceptually playing with the interactions that take place between the visual and material, and here the artist uses the scanner to generate almost literal building blocks for his work, scanning individual bricks into his computer before laying them out into wall-like patterns over in Photoshop. Yet, against this digital wall, a very human visual poetry emerges, the bricks themselves possessing an unexpected delicacy and individuality in their hand-printed variations of colour and texture. Having developed his pattern on his computer,

the artist then subsequently prints the image with the four colour process deployed in everyday printing, separating the file into four silkscreens of cyan, magenta, yellow and black and applying one on top of the other, using manual pressure in order to produce a beautifully uneven colouring, rather than achieving the perfect mechanical replication of an offset machine. Around the patterns, the artist collages copies of newspapers and magazines – here using a retro copy of *Playboy* magazine – further locating the image in a physical, human reality. Where the first stage of Walker's process automates what is usually a manual process, here he works by hand to mimic the technological production of images. In this sense, the work metaphorises the way in which visual information saturates the contemporary urban space, using technology to reproduce the images that make up the wall itself, both in its reproductions of *Playboy's* pages, and in the very bricks themselves.





■ 19

**WADE GUYTON (B. 1972)**

*Untitled*

signed and dated 'Wade Guyton 2008' (on the overlap)  
Epson UltraChrome inkjet on linen  
36½ x 25in. (91.7 x 63.6cm.)  
Executed in 2008

£70,000-100,000

\$88,000-120,000

€83,000-120,000

**PROVENANCE:**

Galleria Gio Marconi, Milan.

Acquired from the above by the present owner.

'[Guyton] improbably endows these mechanical pictures with a lived sense of his struggle to bring an image from the screen onto the canvas or simply to bring an image into being at all'

—S. ROTHKOPF

A sheet of linen intersected by delicate striations of jet-black pigment, Wade Guyton's *Untitled* (2008) challenges the pre-conceived notions of abstraction by re-approaching the formal structures of Modernist painting through contemporary technology. Its horizontal bands creating a hypnotic effect, the work encourages the eye to skip down the entire vertiginous length of the composition. Perpetually blurring the line between the artist's intent and technological will, Guyton's monochromatic paintings document the process of their own creation, stressing the innate fallibility of machinery. Created by physically pulling the vast swathe of linen fabric through an ink-jet printer, *Untitled* captures both the unrelenting automatism of technology and its capacity for uniqueness through random variation, mutation and error. The gradual unloading of ink by the printer's carriage

creates a variegated effect, appearing to capture a moment of stasis. In its documentation of the skips and smudges that inadvertently occur during the printing process, Guyton's inkjet medium paradoxically betrays a sense of individuality in the face of mechanisation. With its regular configuration of dark stripes, mesmerizing the viewer and creating an illusion of perpetual movement and lack of boundary, there are parallels between the work and earlier Minimalists like Frank Stella, and like Stella, Guyton's work examines what it means for a work of art to be, above all, an object shaped by technology. As the width of Stella's house painter's brush determined the stripes painted onto his canvas, so Guyton's printer defines the nature of his art object, reminding us of both the physicality of the object and drawing attention to the way in which man and machine have always collaborated.





20

**LOUISE LAWLER (B. 1947)**

*Red Face, White Flowers*

signed, numbered and dated 'Louise Lawler 2004/07 1/5'  
(on the reverse)

cibachrome mounted on aluminium

21¼ x 14⅝ in. (54.1 x 37.3cm.)

Photographed in 2004, printed in 2007, this work is number  
one from an edition of five

£6,000-8,000

\$7,500-10,000

€7,200-9,500

**PROVENANCE:**

Metro Pictures, New York.

Studio Guenzani, Milan.

Acquired from the above by the present owner.

**EXHIBITED:**

Milan, Studio Guenzani, *Louise Lawler, Cindy Sherman*, 2007.



■21

**CINDY SHERMAN (B. 1954)**

*Untitled*

signed, numbered and dated twice 'Cindy Sherman 4/6 1987'  
(on two labels affixed to the reverse)

C-print

56<sup>7</sup>/<sub>8</sub> x 37<sup>1</sup>/<sub>2</sub>in. (144.5 x 96.2cm.)

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

£10,000-15,000

\$13,000-19,000  
€12,000-18,000

**PROVENANCE:**

Metro Pictures, New York.

Studio Guenzani, Milan.

Acquired from the above by the present owner.

**EXHIBITED:**

Chicago, Museum of Contemporary Art, *Cindy Sherman: Retrospective, 1997-2000*, no. 105 (another from the edition exhibited, illustrated in colour, p. 139). This exhibition later travelled to Los Angeles, The Museum of Contemporary Art; Prague, Galerie Rudolfinum; London, Barbican Art Gallery; Bordeaux, CAPC; Sydney, Museum of Contemporary Art and Toronto, Art Gallery of Ontario.

**LITERATURE:**

P. Schjeldahl, *Cindy Sherman*, Munich 1987, no. 117 (another from the edition illustrated in colour, unpagged).

R. Krauss, *Cindy Sherman, 1975-1993*, Munich 1993, p. 230 (another from the edition illustrated in colour, p. 233).



**22**

**LOUISE LAWLER (B. 1947)**

*An Element of Affection*

signed, numbered and dated 'Louise Lawler 5/10  
2003/2004' (on the reverse)  
cibachrome print on aluminium  
12 $\frac{5}{8}$  x 12 $\frac{5}{16}$ in. (32 x 32cm.)  
Executed in 2003-2004, this work is number five  
from an edition of ten

£6,000-8,000

\$7,500-10,000  
€7,200-9,500

**PROVENANCE:**

Massimo De Carlo, Milan.  
Acquired from the above by the present owner.



λ23

**PAOLA PIVI (B. 1971)**

*Do you know why Italy is shaped like a boot?  
 Because so much shit couldn't fit in a shoe*

pins on leather boot  
 18½ x 9¾ x 3⅞in. (47 x 25 x 10cm.)  
 Executed in 2001

£2,000-3,000

\$2,500-3,700  
 €2,400-3,600

**PROVENANCE:**

Massimo De Carlo, Milan.  
 Acquired from the above by the present owner.



Film still from the present lot

Image courtesy of the artist and Petzel Gallery, New York.

24

**SETH PRICE (B. 1973)**

*Two For One Piece aka "Global Taste, A Meal in 3 Courses" (Element 1, by Martha Rosler, 1985)*

Fuji Digital Betacam video cassette and DVD  
30 minutes

Executed in 2002, this work is number four from an edition of five

£7,000-10,000

\$8,800-12,000  
€8,300-12,000

**PROVENANCE:**

Friedrich Petzel Gallery, New York.  
Acquired from the above by the present owner.

**EXHIBITED:**

Milan, Massimo De Carlo, *A Fair Show: Slang and Cool Orthodoxy*, 2007 (another from the edition exhibited).  
Los Angeles, The Project, *Notes on Renewed Appropriationisms*, 2004 (another from the edition exhibited).

**LITERATURE:**

D. Joselit, 'What to Do with Pictures', *OCTOBER*, Volume 138, Fall 2011 (another from the edition illustrated in colour, pp. 81-94).





■25

**SAM DURANT (B. 1961)**

*Strike*

vinyl letters on lightbox

47¼ x 61¼ x 11in. (120 x 155.7 x 27.8cm.)

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

£15,000-20,000

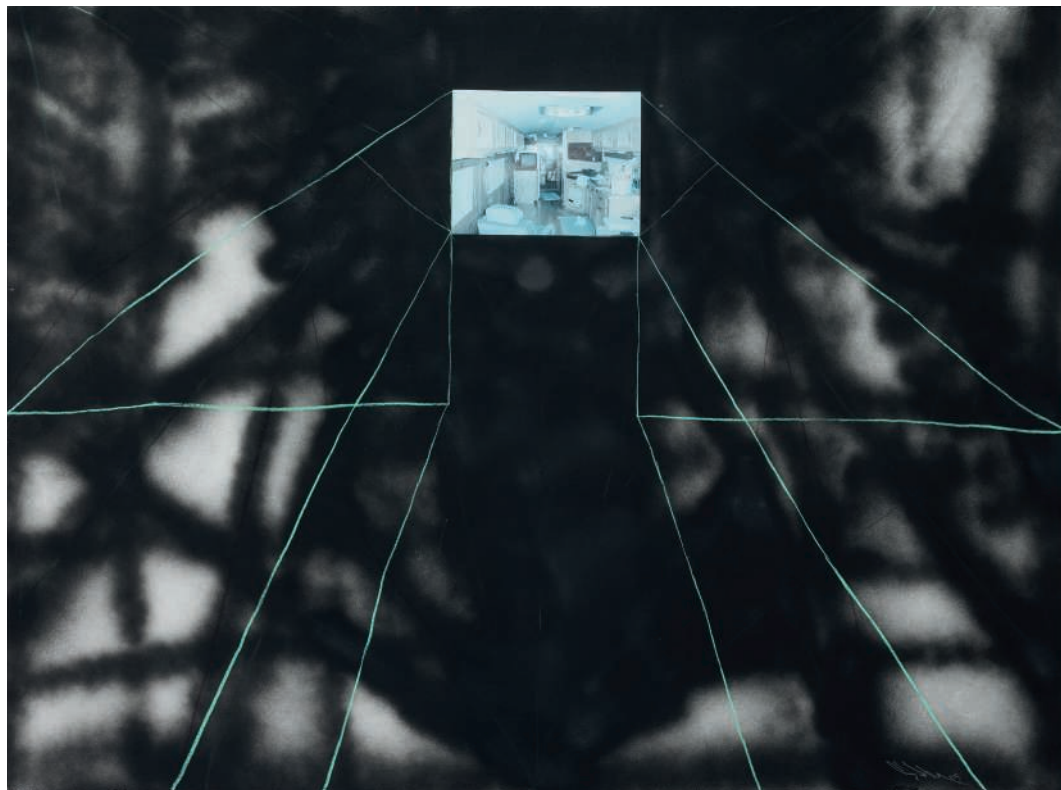
\$19,000-25,000

€18,000-24,000

**PROVENANCE:**

Galleria Emi Fontana, Milan.

Acquired from the above by the present owner.



26

**STERLING RUBY (B. 1972)**

*Structuralist Movement Into Back of Trailer 1*

signed and dated 'Sterling Ruby 05' (lower right); titled  
'STRUCTURALIST MOVEMENT INTO BACK OF TRAILER 1'  
(on the reverse)

printed paper collage, spray paint and chalk on paper

22¼ x 30in. (56.4 x 76.1cm.)

Executed in 2005

**PROVENANCE:**

Galleria Emi Fontana, Milan.

Acquired from the above by the present owner.

£8,000-12,000

\$10,000-15,000

€9,500-14,000



λ27

**WILHELM SASNAL (B. 1972)**

*Untitled (Black and White)*

oil, acrylic and graphite on canvas  
 31 $\frac{7}{8}$  x 35 $\frac{1}{2}$ in. (81 x 90cm.)

Executed in 2001

£8,000-12,000

\$10,000-15,000  
 €9,500-14,000

'I explored pop culture because it was new in this reality in Poland. Pop art didn't exist before, because there was no such advertising. My work was pretty much down to mundane subjects, from very low key life.'

- W. SASNAL

**PROVENANCE:**

Galleria Laura Pecci, Milan.

Acquired from the above by the present owner.

■28

**MIKE KELLEY (1954-2012)**

*Sprinkle Lingam Paperweight*

beads on cement and resin on painted wood  
 sculpture: 12¾ x 4¾ x 4¾in. (31.5 x 12 x 12cm.)  
 overall: 52 x 9 x 9in. (132 x 23 x 23cm.)  
 Executed in 2002

£20,000-30,000

\$25,000-37,000  
 €24,000-36,000

**PROVENANCE:**

Galleria Emi Fontana, Milan.  
 Acquired from the above by the present owner.

Executed in 2002, *Island Potpourri Christmas Lingam and Yoni* and *Sprinkle Lingam Paperweight* both form part of Mike Kelley's celebrated 'Lingam and Yoni' series. In this series, Kelley used soil, dirt and found objects from islands in the Detroit River to construct variations of the lingam and yoni: the Hindu iconography for the male and female genitalia. *Sprinkle Lingam Paperweight* is a totemic standalone object, but *Island Potpourri Christmas Lingam and Yoni*, as Kelley explains, is among a group of works that each 'consists of a phallic "lingam" set within a vaginal "yoni" basin, atop a round pedestal. The lingam's size was determined by the amount of clean soil in each sample, and that of the yoni by the amount of stone and detritus, which was arranged within the yoni basin in a naturalistic recreation of the groundcover

of the island from which it was collected. I chose to sculpt the island soil into the forms of the lingam and yoni to emphasize the sexual fantasy nature of my original desire to explore the islands of the Detroit River' (M. Kelley, 'Black Out,' in *Minor Histories – Statements, Conversations, Proposals*, Cambridge, MA 2004, p. 161).

This interplay of positive and negative space is typical of Kelley's work, which centres on the erasures, repressions and constructed fictions of memory. Underpinned by his fascination with these psychosexual depths of personal history, Kelley's trawling of the islands for the castaway refuse of everyday life was in effect a process of cultural archaeology. In the resulting works, Kelley recast the lingam and yoni as bright, kitschy objects, and further subverted these ancient symbols of physical union by invoking the decorative household mundanity of sprinkles and potpourri. His first eight sculptures in the series were followed by these two works, whose bright colour schemes evoke a specific connection to a Land O' Lakes butter package. The seated figure of the Land O' Lakes branding is echoed both works, particularly in the festive tree which takes the place of the traditional lingam in *Island Potpourri Christmas Lingam and Yoni*. Combining his own object-based ritual approach with these perversely consumerist overtones to conjure a fictive sexual mysticism, Kelley exposes the deep psychological grip of capitalist imagery on American lives. He enacts a deconstruction of ceremony, monument and tradition, shot through with the illusive warp of a fabricated private past. Transforming banal items into charged totems, Kelley imbues his work with sharp wit and an unnerving new divinity.



Land O' Lakes Inc. brand butter sits on display at a supermarket, 2013.  
 Photo: Daniel Acker/Bloomberg via Getty Images.



■29

**MIKE KELLEY (1954-2012)**

*Island Potpourri Christmas Lingam and Yoni*

found metallic objects, plastic objects, shells, glass marbles, cement, soil, acrylic, clay, resin bowl and painted wooden base

sculpture: 11¼ x 20⅞ x 20⅞in. (30 x 51 x 51cm.)

overall: 48¾ x 20⅞ x 20⅞in. (123 x 51 x 51cm.)

Executed in 2002

£12,000-18,000

\$15,000-22,000

€15,000-21,000

**PROVENANCE:**

Galleria Emi Fontana, Milan.

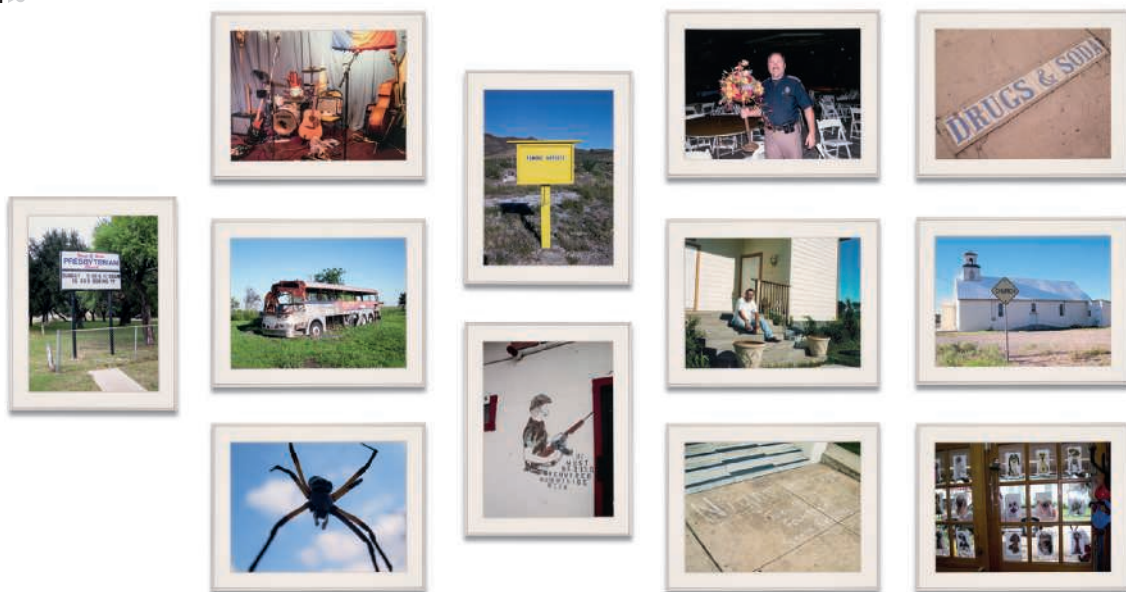
Acquired from the above by the present owner.

‘I chose to sculpt the island soil into the forms of the lingam and yoni to emphasize the sexual fantasy nature of my original desire to explore the islands of the Detroit River’

-M. KELLEY







λ30

**JEREMY DELLER (B. 1966)**

*Untitled (from Memory Bucket)*

(i)(iii)(v)-(vii)(x)(xii)-(xiv)(xvi)(xvii)(xix)-(xxi) signed and numbered 'Jeremy Deller 1/3' (on the reverse)

Lambda print, in twenty-two parts

(i)(v)(vi)(xvi)(xvii) each image: 11% x 8½in. (29 x 21.5cm.)

each sheet: 13% x 10%in. (34 x 26.9cm.)

(ii)(iii)(iv)(vii)-(xv)(xviii)-(xxi) each image: 8½ x 11%in. (21.5 x 29cm.)

each sheet: 10% x 13%in. (26.9 x 34cm.)

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

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**PROVENANCE:**

Galerie Art: Concept, Paris.

Acquired from the above by the present owner.





These twenty-two photographic prints each represent a still from Jeremy Deller's documentary film *Memory Bucket*, which won the Turner Prize in 2004. Created while Deller was on a residency in San Antonio, Texas, for two months, the *Memory Bucket* project – which also incorporates bumper stickers, t-shirts and other souvenirs reflecting the natural sights and socio-political currents that Deller encountered – was inspired by the physical proximity of two of the state's most infamous spots. Put on the map by the presidential Bush family, Crawford is a small ranching town that represents Texas, if

not America, at its most patriotic. Just minutes away lies Waco, another town of international repute: nearby Mount Carmel is the location of the Branch Davidian compound, the site of a widely critiqued 1993 government siege which resulted in a deadly fire. Deller's video intersperses interviews with people from both towns with footage that captures a tapestry of Texan history, culture and landscape. From swarms of bats to churches in the desert sun, anti-Bush protestors to flower-bearing cops, Deller creates a fascinating and multifaceted portrait of place.



λ31

**TIM NOBLE (B. 1966) & SUE WEBSTER (B. 1967)**

*Untitled (Spinning Heads)*

each: signed, numbered and dated 'Sue Webster 2006 3/6

Tim Noble' (on the underside)

painted bronze, in two parts

each: 15 x 13 $\frac{3}{4}$  x 13 $\frac{3}{4}$ in. (38 x 35 x 35cm.)

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

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**PROVENANCE:**

Modern Art, London.

Acquired from the above by the present owner.

**EXHIBITED:**

London, All Visual Arts, *Metamorphosis: The Transformation of Being*, 2012 (another from the edition exhibited).

Berlin, Blain Southern, *12 SOLOS*, 2016 (another from the edition exhibited).





■ 32

**SARAH LUCAS (B. 1962)**

*Get Off Your Horse and Drink Your Milk*

C-print laid down on board  
36 x 36in. (91.5 x 91.5cm.)

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

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

Anthony d'Offay Gallery, London.  
Galerie Nathalia Obadia, Paris.  
Acquired from the above by the present owner.

**LITERATURE:**

M. Collins, *Sarah Lucas*, Tate, 2002 (another from the edition,  
illustrated in colour p. 35).



λ33

**SARAH LUCAS (B. 1962)**

*Concrete bladder ball*

signed 'SARAH LUCAS' (on the underside)

cast concrete

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

Executed in 2002

£8,000-12,000

**PROVENANCE:**

Sadie Coles HQ, London.

Acquired from the above by the present owner.

\$10,000-15,000

€9,500-14,000



λ34

**SARAH LUCAS (B. 1962)**

*Self Portrait with Knickers*

C-print

46 $\frac{7}{8}$  x 32 $\frac{1}{4}$ in. (119 x 82cm.)

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

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

Galerie Nathalie Obadia, Paris.

Acquired from the above by the present owner.



**35**

**ELIZABETH PEYTON (B. 1965)**

*Tony St. Kitts*

signed, titled and dated 'Tony st. Kitts, Elizabeth Payton 1999'  
(on the reverse)

watercolour on paper  
12 x 8<sup>7</sup>/<sub>16</sub>in. (30.4 x 22.7cm.)

Executed in 1999

£10,000-15,000

\$13,000-19,000  
€12,000-18,000

**PROVENANCE:**

Sadie Coles HQ, London.

Acquired from the above by the present owner.



λ36

**CHRIS OFILI (B. 1968)**

*Untitled*

signed twice and dated 'Chris Ofili 2001 CHRIS OFILI'

(on the reverse)

watercolour, ink and graphite on paper

9½ x 6in. (24.1 x 15.3cm.)

Executed in 2001

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

Gallery Side Two, Tokyo.

Acquired from the above by the present owner.





λ37

**CHRIS OFILI (B. 1968)**

*Madonna*

signed 'Chris Ofili' (on the reverse)

graphite and watercolour on paper  
9½ x 6½in. (24 x 15.5cm.)

Executed in 1999

£3,000-5,000

**PROVENANCE:**

Le Case D'Arte, Milan.

Acquired from the above by the present owner.

\$3,800-6,200

€3,600-5,900



λ38

**MARLENE DUMAS (B. 1953)**

*The Sneer*

signed, titled and dated 'The Sneer M Dumas 96' (lower right)

ink on paper

24¼ x 19½in. (61.7 x 49.5cm.)

Executed in 1996

£12,000-18,000

\$15,000-22,000

€15,000-21,000

**PROVENANCE:**

Le Case D' Arte, Milan.

Acquired from the above by the present owner.



**39**

**SHIRIN NESHAT (B. 1957)**

*Stripped*

signed, numbered and dated '1996 2/10 Shirin Neshat'  
 (on the reverse)

ink on gelatin silver print

image: 13 $\frac{3}{8}$  x 8 $\frac{7}{8}$ in. (34 x 22.5cm.)

Executed in 1996, this work is number two from an edition  
 of ten

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

Studio Raffaelli, Trento.

Acquired from the above by the present owner.

■ 40

YAN PEI-MING (B. 1960)

*Bouddha*

signed, titled and dated "Bouddha" 12.10.2000 Yan Pei-Ming' (on the reverse); signed in Chinese 'Yan Pei-Ming' (on the reverse)

oil on canvas

45¼ x 45¼in. (115 x 115cm.)

Painted in 2000

£30,000-50,000

\$38,000-62,000

€36,000-59,000

**PROVENANCE:**

Galerie Max Hetzler, Berlin.

Acquired from the above by the present owner.

**LITERATURE:**

B. Marcadé, *Yan Pei-Ming Histoires de peinture, peintures d'Histoire & autres faits divers...*, Paris 2013

(illustrated in colour, p. 36).

'Art is about man. It speaks to people.  
Portrait is like a mirror, it reflects to  
us who we are, what we are'

–Y. PEI-MING

Rendered with fluid, impulsive brushstrokes in a subtle grey-scale palette, Yan Pei-Ming's *Bouddha* stems from his celebrated series of works depicting the religious icon. Painted in 2000, it takes its place within a practice dedicated to exploring the genre of portraiture through near-obsessive repetition of disparate subjects: from self-portraits, family members, anonymous strangers and crime victims, to cultural and political figureheads such as Chairman Mao, Pope John Paul II, Bruce Lee and Barack Obama. Painted from memory, his portraits distil personal and collective experience into multiple iterations that seek to capture the fragility of the human condition. Born in Shanghai but based in France since 1980, Yan was among the first Chinese artists to leave the country as it took its place on a new global stage. His

work fuses the sensibilities of classical Western portraiture with a painterly aesthetic rooted in traditional calligraphic techniques. Using minimal strokes and extraordinarily long, broad brushes – some up to 50 inches wide – Yan's approach parallels that of Chan and Zen Buddhist painters and calligraphers, who employed similarly large brushes in a bid to circumvent their own conscious self. As evidenced by the present work, his figures exude an almost sculptural presence: a visceral muscularity that serves to underscore their mortality. 'For me, the portrait is about the soul, about humanity', the artist explains; 'through the eyes you can see the person behind' (Y. Pei-Ming, quoted in *Yan Pei-Ming: The Way of the Dragon*, exh. cat., Kunsthalle Mannheim, Mannheim, 2005, pp. 101-102).





■ 41

**JAKE AND DINOS CHAPMAN (B. 1966 & B. 1962)**

*CREEPZOIDS*

signed 'Jake and Dinos Chapman' (lower right); titled 'SIOZOPDEED' (to the left edge); signed 'Jake and Dinos Chapman' (on the reverse)  
 acrylic, watercolour and ballpoint pen on etching  
 image: 46 $\frac{7}{8}$  x 39in. (119 x 99cm.)  
 sheet: 52 x 46 $\frac{1}{4}$ in. (132 x 117.4cm.)  
 Executed in 2005

**PROVENANCE:**

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

£5,000-7,000

\$6,300-8,700  
 €6,000-8,300



■λ42

**THOMAS HOUSEAGO (B. 1972)**

*Untitled*

graphite, colour pencil, charcoal, crayon and hemp on plaster and metal

36 $\frac{5}{8}$  x 25 x 4 $\frac{3}{4}$ in. (93 x 63.5 x 11cm.)

Executed in 2009

£15,000-20,000

\$19,000-25,000

€18,000-24,000

**PROVENANCE:**

Galleria Zero, Milan.

Acquired from the above by the present owner.

■ 43

**TOBY ZIEGLER (B. 1972)**

*...the laments are memory...*

signed, titled and dated '...the laments are memory...  
Toby Ziegler 2009' (on the overlap)  
oil on linen  
123% x 80%in. (313.5 x 204cm.)  
Painted in 2009

£20,000-30,000

\$25,000-37,000  
€24,000-36,000

**PROVENANCE:**

Galerie Max Hetzler, Berlin.  
Acquired from the above by the present owner.

**EXHIBITED:**

Berlin, Galerie Max Hetzler, *Tobey Ziegler Berlin-Wedding*,  
2010.

'For me, the art-history references  
are really just a starting point. They  
gather all sorts of narrative along the  
way, and then we bring out our own  
associations'

-T. ZIEGLER

Toby Ziegler's *...the laments are memory...* (2009) is a beautiful example of the artist's hauntingly digitised, quasi-figurative style. Beginning with art historical paintings, Ziegler builds complex three-dimensional tableaux on computer-aided design software, introducing planes of pattern that intersect the work and give the image a strangely unnatural sense of depth; Ziegler uses these scenes as models for his painting, denaturing them further by removing the details of his forms, leaving only geometric outlines filled by curiously empty, juxtaposed landscapes or fields of abstraction. Here, Ziegler's work takes as its source Jan Gossaert's 1525 painting *Adam and Eve*, only where the figures once stood there now appears an eerily placid cloud formation, framed by seemingly

self-regenerating planes of green circles that recede into the painting at fluctuating gradients of perspective; over this, Ziegler has painted an indeterminate organic form in rich muddy browns. As these layers of pattern and shadow overlap in Ziegler's composition they take on an illuminated translucence, as light seems to spill across the multiple dimensions of the painting from the painting's centre, creating the sense of an immersive, impossible physical depth. Gradually wearing away the visual information of his sources, Ziegler's process generates new ways of depicting space on his canvas, both reducing compositional perspective to geometric flatness and at the same time using digital technology to augment and multiply the dimensions of space represented on the canvas.







λ44

**GARY HUME (B. 1962)**

*Untitled*

signed and dated 'gary hume 01 II' (on the reverse)

charcoal on canvas

29 x 22in. (71 x 56cm.)

Executed in 2001

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**PROVENANCE:**

White Cube.

Acquired from the above by the present owner.

**EXHIBITED:**

Bregenz, Kunsthau Bregenz, *Gary Hume - The Bird had a Yellow Beak*, 2004.



45

**KAREN KILIMNIK (B. 1955)**

*Little Fir Tree*

signed, titled and dated 'Nov 26 96 The Little Fir Tree

Karen Kilimnik Nov 17' (on the reverse)

oil on canvas

18 x 14in. (45.6 x 35.6cm.)

Painted in 1996

£15,000-20,000

\$19,000-25,000  
 €18,000-24,000

**PROVENANCE:**

303 Gallery, New York.

Galleria Il Capricorno, Venice.

Acquired from the above by the present owner.

**LITERATURE:**

N. Tobbe, *Karen Kilimnik: Paintings: 1992-2000*, Zürich, 2001 (illustrated in colour, p. 215).



46

**GHADA AMER (B. 1963)**

*Untitled (femme allongée jaune/ fleurs blanches)*

signed and dated twice 'Ghada Amer 98'

(on the stretcher and overlap)

acrylic and embroidery on canvas

23¾ x 29½in. (60.2 x 76cm.)

Executed in 1997

£15,000-20,000

\$19,000-25,000

€18,000-24,000

**PROVENANCE:**

Annina Nosei Gallery, New York.

Acquired from the above by the present owner.



■47

**SUE WILLIAMS (B. 1954)**

*Codependence Day*

signed twice, titled and dated 'Codependence Day Sue Williams / Sue Williams 2000' (on the reverse)

acrylic and oil on canvas

48 x 58½in. (121.9 x 147.7cm.)

Painted in 2000

£12,000-18,000

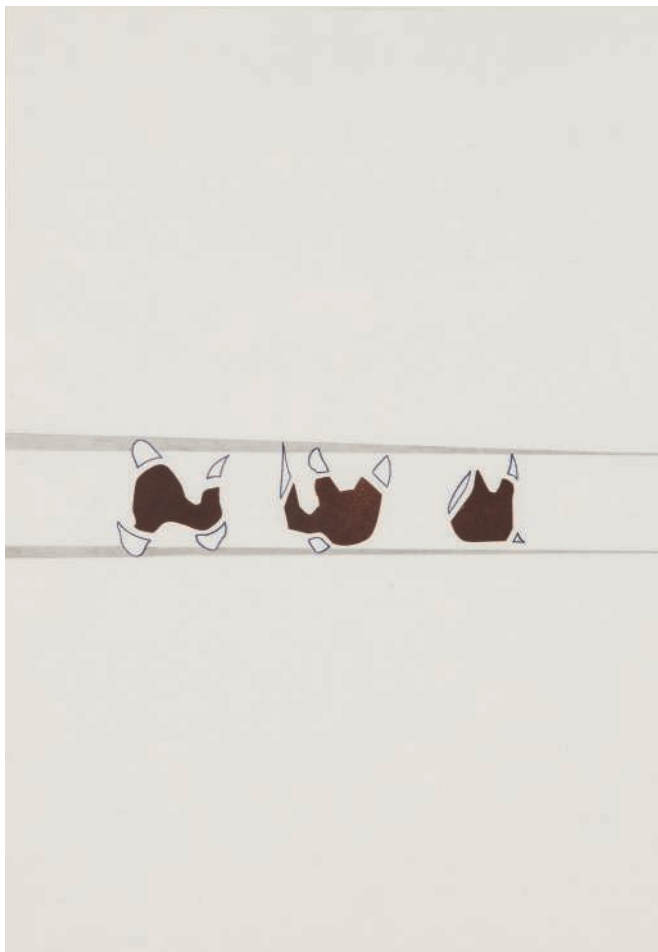
\$15,000-22,000  
 €15,000-21,000

**PROVENANCE:**

303 Gallery, New York.

Galleria Il Capricorno, Venice.

Acquired from the above by the present owner.



λ48

**TOMMA ABTS (B. 1967)**

*Untitled*

signed, titled and dated 'ohne Titel, 2001, Tomma Abts'

(on the reverse)

watercolour on paper collage, colour pencil and graphite

on paper

11½ x 7⅞in. (29.5 x 20.1cm.)

Executed in 2001

£2,000-3,000

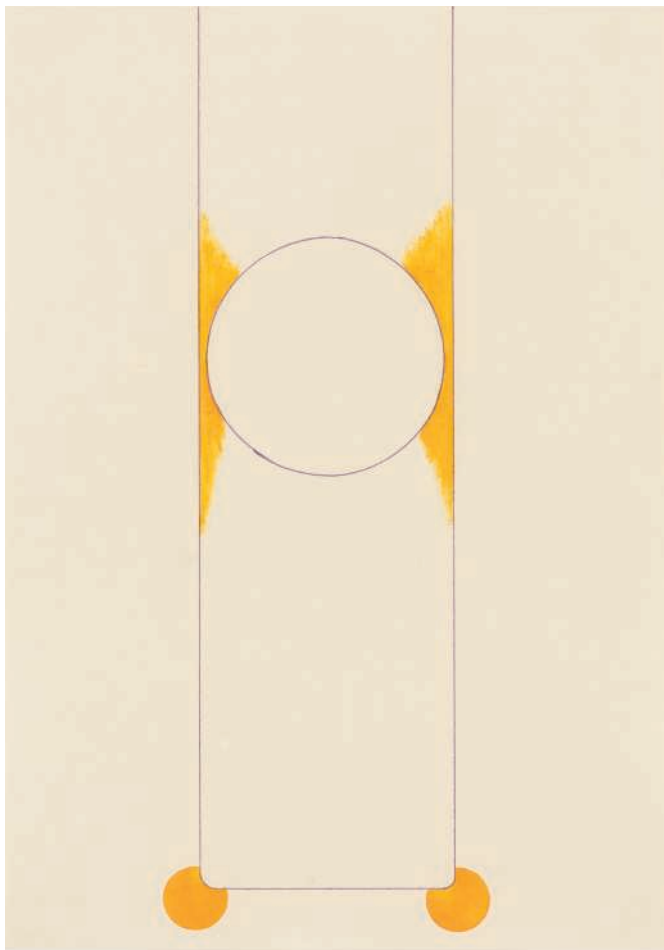
\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

Galerie Giti Nourbakhsh, Berlin.

Acquired from the above by the present owner.



λ49

**TOMMA ABTS (B. 1967)**

*Untitled #6*

signed and dated 'Tomma Abts 1997' (on the reverse)

gouache and felt tip pen on paper

11 $\frac{1}{8}$  x 8 $\frac{1}{8}$  x 13 $\frac{3}{4}$ in. (29.4 x 20.5cm.)

Executed in 1997

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

Studio Guenzani, Milan.

Acquired from the above by the present owner.



Courtesy of the artist and Meyer Riegger

λ50

**JONATHAN MONK (B. 1969)**

*Green (with Hidden Noise)*

68 colour slides and wallpainting  
dimensions variable

Executed in 2002, this work in number two from  
an edition of two

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Meyer Riegger, Karlsruhe.

Acquired from the above by the present owner.





■λ51

**SERGEJ JENSEN (B. 1973)**

*Untitled*

signed and dated 'Sergej Jensen 02' (on the overlap)

gouache and chlor on linen

55½ x 63½in. (141 x 160.4cm.)

Executed in 2002

£12,000-18,000

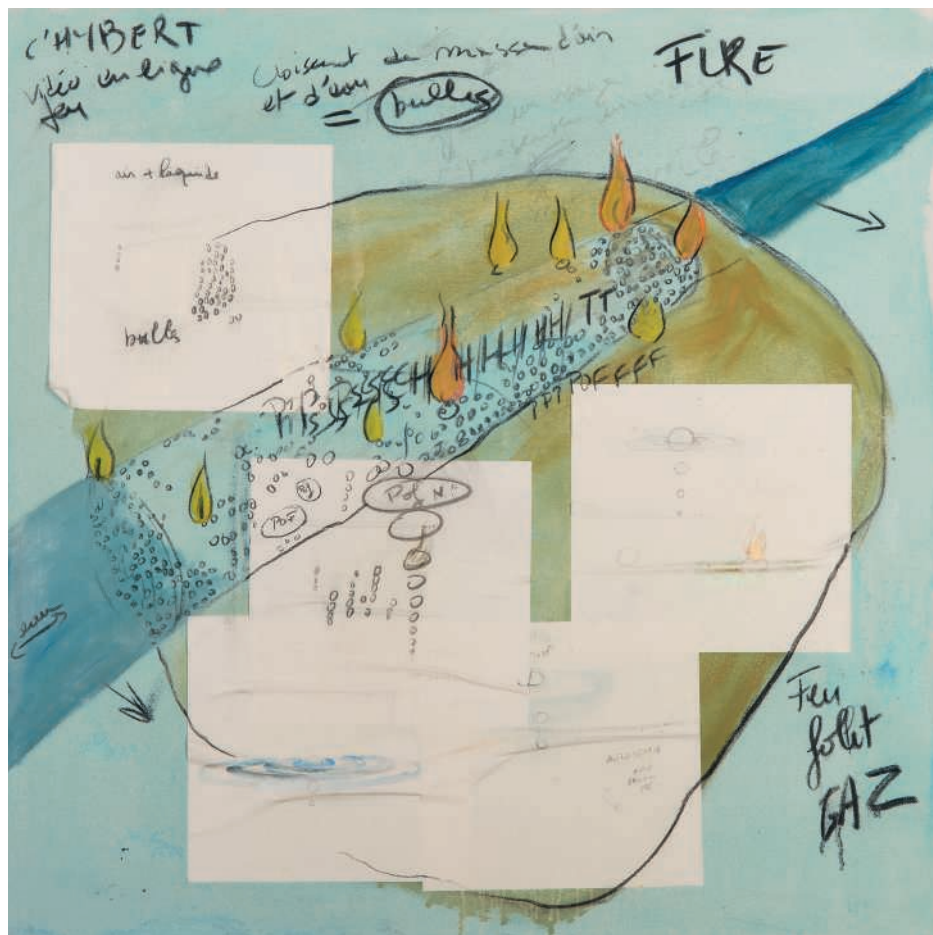
\$15,000-22,000

€15,000-21,000

**PROVENANCE:**

neugerriemschneider, Berlin.

Acquired from the above by the present owner.



■ 52

**FABRICE HYBERT (B. 1961)**

*C'Hybert Pshitt*

acrylic, charcoal, graphite, glitter and paper collage on canvas  
39% x 39% in. (100 x 100 cm.)  
Executed in 2001

£5,000-7,000

\$6,300-8,700  
€6,000-8,300

**PROVENANCE:**

Anne De Villepoix, Paris.  
Acquired from the above by the present owner.

**EXHIBITED:**

Paris, Anne De Villepoix, *Fabrice Hybert*, 2001.



■ 53

**DIRK SKREBER (B. 1961)**

*Untitled*

oil on canvas

98% x 157%in. (250 x 400.5cm.)

Painted in 2004

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

Friedrich Petzel Gallery, New York.

Acquired from the above by the present owner.

**EXHIBITED:**

New York, Friedrich Petzel Gallery, *Dirk Skreber*, 2004.

**LITERATURE:**

D. Strauss, *Dirk Skreber - Blood Speed*, Cologne, 2008 (illustrated in colour, p. 93).

■ 54

**ERNESTO NETO (B. 1964)**

*O Mundo e o Mundo (The World and the World)*

polyamide fabric, stockings, styrofoam balls and annatto seeds

26¾ x 35⅞ x 100in. (68 x 91 x 254cm.)

Executed in 1999

£15,000-20,000

\$19,000-25,000

€18,000-24,000

**PROVENANCE:**

Galerie Max Hetzler, Berlin.

Acquired from the above by the present owner.

**EXHIBITED:**

Ramage, Arp Museum Bahnhof Rolandseck, *Ernesto Neto*.

*Haux Haux*, 2015.







34

**55**

**GABRIEL OROZCO (B. 1962)**

*Cementerio #4 (Cemetery #4)*

signed, titled, numbered and dated '2/5 CEMENTERIO (#4) GABRIEL OROZCO 2002' (on the reverse)

C-print

image: 12 $\frac{3}{8}$  x 18 $\frac{1}{2}$ in. (31.4 x 47cm.)

sheet: 16 x 20in. (40.5 x 50.7cm.)

Executed in 2002, this work is number two from an edition of five

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

Galerie Chantal Crousel, Paris.

Acquired from the above by the present owner.



35

**56**

**GABRIEL OROZCO (B. 1962)**

*Cementerio #5 (Cemetery #5)*

signed, titled, numbered and dated '2/5 CEMENTERIO - CEMETERY (#5) GABRIEL OROZCO 2002' (on the reverse)

C-print

image: 12 $\frac{3}{8}$  x 18 $\frac{1}{2}$ in. (31.4 x 47cm.)

sheet: 16 x 20in. (40.5 x 50.7cm.)

Executed in 2002, this work is number two from an edition of five

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

Galerie Chantal Crousel, Paris.

Acquired from the above by the present owner.

**LITERATURE:**

A. Temkin, *Gabriel Orozco*, London, 2011 (illustrated in colour, p. 171)



57

**GABRIEL OROZCO (B. 1962)**

*Cementerio #6 (Cemetery #6)*

signed, titled, numbered and dated '2/5 CEMENTERIO (#6)

GABRIEL OROZCO 2002' (on the reverse)

C-print

image: 12 $\frac{3}{8}$  x 18 $\frac{1}{2}$ in. (31.4 x 47cm.)

sheet: 16 x 20in. (40.5 x 50.7cm.)

Executed in 2002, this work is number two from an edition of five

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

Galerie Chantal Crousel, Paris.

Acquired from the above by the present owner.

While Gabriel Orozco's practice is rooted in the materials and traditions of his native Mexico, he travels the globe in a peripatetic search for inspiration, collaboration and community. He has developed a particular interest in ceramics, in part because the hand-thrown pot is an object common to all cultures. In 2002, Orozco travelled to Mali. In the remote city of Timbuktu, where little has changed in hundreds of years save the increasing encroachment of the Sahara, he discovered an ancient but active cemetery. Its terracotta grave-markers and spherical pots used for offerings of food and water – scattered in the sand like part of the natural landscape – looked much like one of Orozco's own site-specific installations. With a sharp eye for colour, form and composition, he took a serene series of photographs of the cemetery, each image charged with depths of personal, artistic and cultural resonance.



(i)

λ58

**TACITA DEAN (B. 1965)**

(i) *Baobab III*

(ii) *Baobab IV*

(iii) *Baobab V*

(iv) *Baobab VI*

archival pigment print, in four parts  
each image: 27¾ x 41in. (70.5 x 104cm.)  
each sheet: 28¾ x 42½in. (73 x 107cm.)  
each: Executed in 2001, this work is number three from an edition of six

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**PROVENANCE:**

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

**EXHIBITED:**

Porto, Museu Serralves, *Tacita Dean*, 2001 (another from the edition exhibited).  
London, Frith Street Gallery, *Summer Show*, 2002 (another from the edition exhibited).  
Tilburg, De Pont Museum of Contemporary Art, *Tacita Dean*, 2004 (another from the edition exhibited).  
Turin, Fondazione Sandretto Re Rebaudengo, *Baobab*, 2004-2005 (another from the edition exhibited).  
Aachen, Neuer Aachener Kunstverein, *Some Trees*, 2005 (another from the edition exhibited).  
Dresden, Staatliche Kunstsammlungen, *Some Trees*, 2006 (another from the edition exhibited).

Oslo, The National Museum, *Tacita Dean*, 2006 (another from the edition exhibited).

(ii) Florence, Museo Marino Marini, *The Player. Viaggio nelle passioni contemporanee*, 2013 (another from the edition exhibited).

**LITERATURE:**

T. Dean, *Tacita Dean: Complete Works and Filmography 1991-2003*, Paris 2003 (another from the edition illustrated, unpagged).

Travelling to Madagascar in order to film a total solar eclipse (a project that resulted in her work *Diamond Ring*, 2002), Tacita Dean became fascinated with the island's imposing natural forms – specifically the *Adansonia* trees, commonly known as baobabs. The present works are stills from a film made on the island: capturing the massive trees in elegant black-and-white, the artist juxtaposes close-ups of the baobabs' beautifully textured bark with distant shots of their colossal outlines silhouetted against the sky. Describing the trees as people inhabiting the African plain, Dean has observed that 'they stand about, frozen in animated posture, hands on hips, arms to the sky, bending one closer to the other to hear its talk ... they appeared lost from their prehistoric kinfolk, turned to a breathing stillness' (T. Dean, artist's statement, Frith Street Gallery, 2001). Inspired by anthropomorphic myths that associate the bulbous trunks with tales of mischievous ancestors who are forced to grow upside-down within them, Dean focuses on the ancient magic and weathered history of their forms.





(ii)



(iii)



(iv)



■λ59

**THOMAS DEMAND (B. 1964)**

*Detail XIV*

C-print mounted on aluminium

35% x 37in. (90 x 94cm.)

Executed in 2007, this work is number one from an edition of six

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

Esther Schipper, Berlin.

Acquired from the above by the present owner.



■λ60

**THOMAS STRUTH (B. 1954)**

*Dallas Parking Lot, Dallas*

signed 'T Struth' (on a label affixed to the reverse)

Chromogenic print, in artist's frame

image: 58½ x 83½in. (148.6 x 211cm.)

sheet: 66⅞ x 98⅞in. (170 x 250cm.)

Executed in 2001, this work is number nine from an edition of ten

£25,000-35,000

\$32,000-44,000

€30,000-41,000

**PROVENANCE:**

Galleria Monica De Cardenas, Milan.

Acquired from the above by the present owner.

**EXHIBITED:**

Athens, Museum of Cycladic Art, *Thomas Struth*, 2009 (another from the edition exhibited).

Kansas City, Kansas City Art Institute, *Affinities... Now... and Then*, 2003 (another from the edition exhibited).

Paris, Marian Goodman Gallery, *Cities*, 2003 (another from the edition exhibited).

Dallas, Museum of Art, *Thomas Struth 1977-2002*, 2002.

This exhibition later travelled to New York, The Metropolitan Museum of Art, p.178. (another from the edition exhibited, illustrated in colour p. 131).

**LITERATURE:**

T. Struth, *Thomas Struth: Unconscious Places*, Munich, 2012 (another from the edition illustrated in colour, p. 151).

A. Kruszynski, *Thomas Struth: Photographs 1978-2010*, New York, 2010 (another from the edition illustrated in colour, unpagged).

K. Papageorgiou, *Thomas Struth*, Munich, 2009 (another from the edition illustrated in colour, p. 47).



λ61

**THOMAS STRUTH (B. 1954)**

*Via San Marco, Milano*

signed, titled and dated 'Via San Marco Milano 1992 3/10

Thomas Struth Printed: 1992' (on the reverse)

gelatin silver print, in artist's frame

image: 16 $\frac{1}{2}$  x 20 $\frac{1}{2}$ in. (41.5 x 51cm.)

sheet: 19 $\frac{1}{4}$  x 22 $\frac{1}{2}$ in. (49 x 57.5cm.)

Executed in 1992, this work is number three from an

edition of ten

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

Galleria Monica De Cardenas, Milan.

Acquired from the above by the present owner.

**EXHIBITED:**

London, Hayward Gallery, *The Epic in the Everyday*, 1994  
(another from the edition exhibited).

**LITERATURE:**

T. Struth, *Thomas Struth: Still*, Munich, 1998 (illustrated p. 77,  
another from the edition illustrated).



■λ62

**THOMAS RUFF (B. 1958)**

*Portrait (B. Jünger)*

signed, dated and numbered 1/4 Thomas Ruff 1986'  
 (on the reverse)

C-print face-mounted on acrylic  
 image: 61¼ x 47¼in. (155.5 x 120cm.)  
 sheet: 77¾ x 61¾in. (196.5 x 156.7cm.)

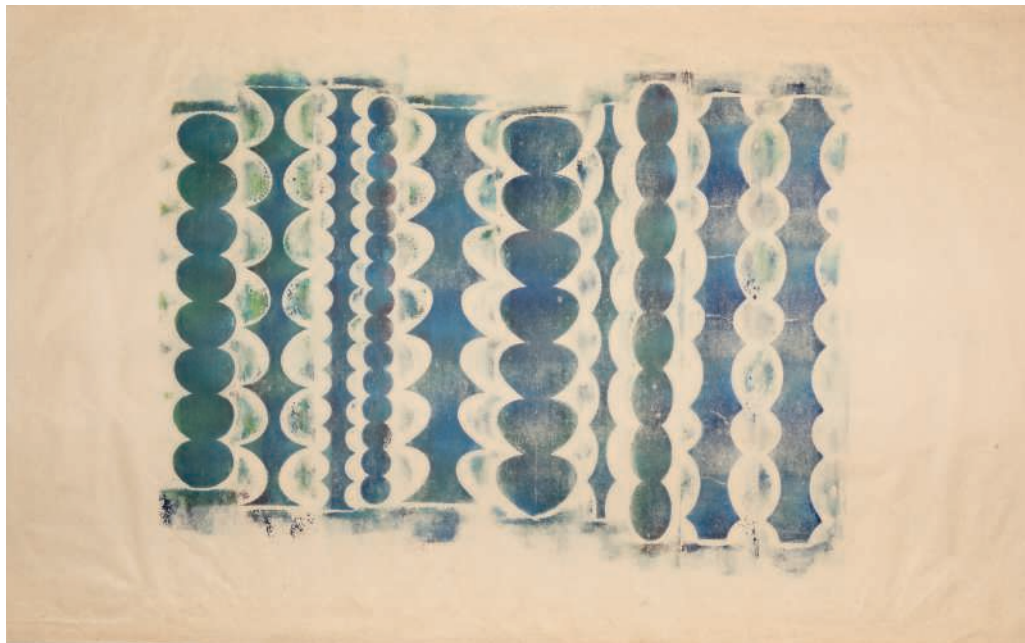
Executed in 1986, this work is number one from an  
 edition of four

£8,000-12,000

\$10,000-15,000  
 €9,500-14,000

**PROVENANCE:**

Galerie Sonne, Berlin.  
 Johnen Galerie, Berlin.  
 Acquired from the above by the present owner.



λ63

**PHILIP TAAFFE (B. 1955)**

*Study for Easter Choir*

signed, inscribed and dated 'Napoli Choir 1990, P. Taaffe'

(lower right)

oil print on paper

24¼ x 38½in. (61.5 x 97.8cm.)

Executed in 1990

£6,000-8,000

\$7,500-10,000

€7,200-9,500

**PROVENANCE:**

Studio D'Arte Raffaelli, Trento.

Acquired from the above by the present owner.

This work is a study for *Easter Choir*, in the collection of the Museum of Modern Art, San Francisco.



■λ64

**PHILIP TAAFFE (B. 1955)**

*Forest Lantern*

signed, titled and dated 'Philip Taaffe "Forest Lantern" 1981-2'

(on the reverse)

oil and lacquer on MDF

48 x 43½in. (122.6 x 109.5cm.)

Executed in 1981-82

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

Estate of Robert Mapplethorpe (acquired directly from the artist).

His sale, Christie's New York, 31 October 1989, lot 575.

Lucio Amelio, Naples.

Acquired from the above by the present owner.



65

**FRED TOMASELLI (B. 1956)**

*Drawing for Gravity in Four Directions*

signed and dated 'Fred Tomaselli 5-01' (lower right)

gouache, colour pencil and graphite on paper

14¾ x 14¾in. (37.7 x 37.7cm.)

Executed in 2001

£7,000-10,000

\$8,800-12,000

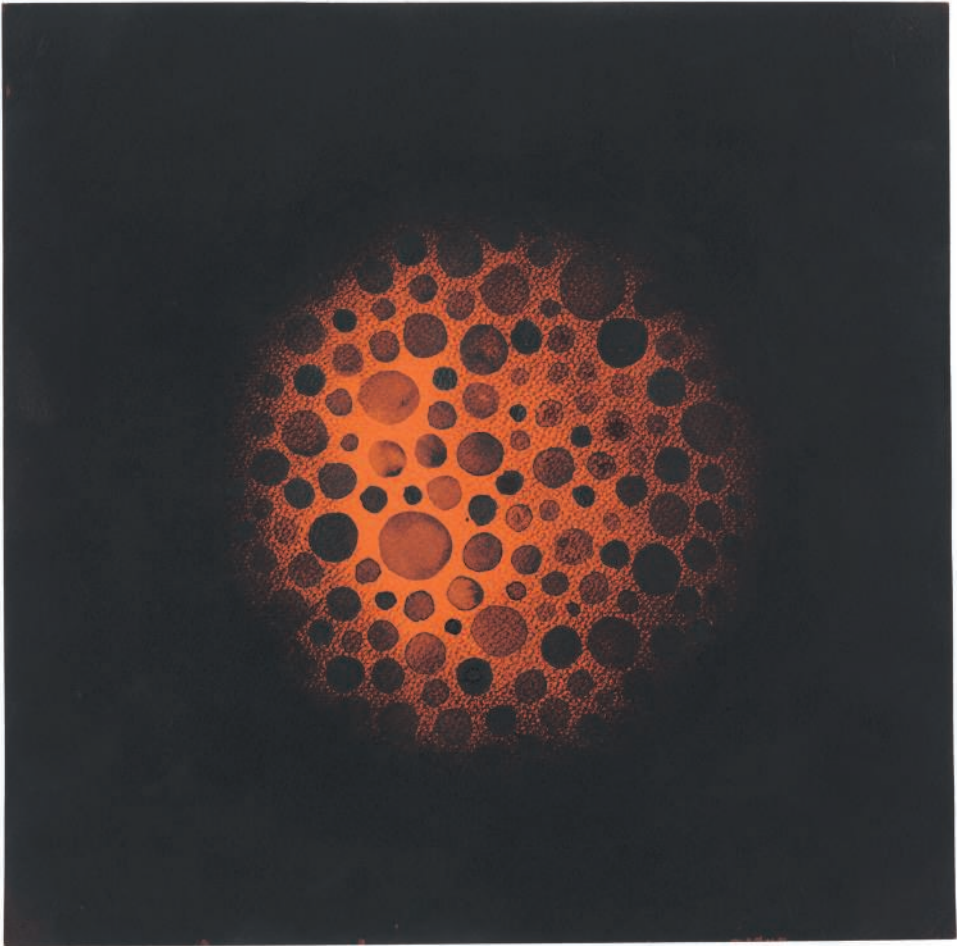
€8,300-12,000

**PROVENANCE:**

Anne De Villepoix, Paris.

Acquired from the above by the present owner.





66

**YAYOI KUSAMA (B. 1929)**

*Infinity Dots*

signed, titled and dated 'YAYOI KUSAMA 1995 INFITY-DOTS'

(on the reverse)

pastel on paper

11 $\frac{1}{8}$  x 11 $\frac{1}{8}$ in. (29 x 29.3cm.)

Executed in 1995

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

OTA Fine Arts, Tokyo.

Studio Guenzani, Milan.

Acquired from the above by the present owner.

'I have been using polka dots since I was a very young child. Only after that, it seems, have they been used throughout the rest of the art world. (...) When I was young, I was the only person who was using polka dots. I have made the polka dot into a symbol of love and peace'

-Y. KUSAMA.



■A67

**THOMAS ZIPP (B. 1966)**

*Helentin*

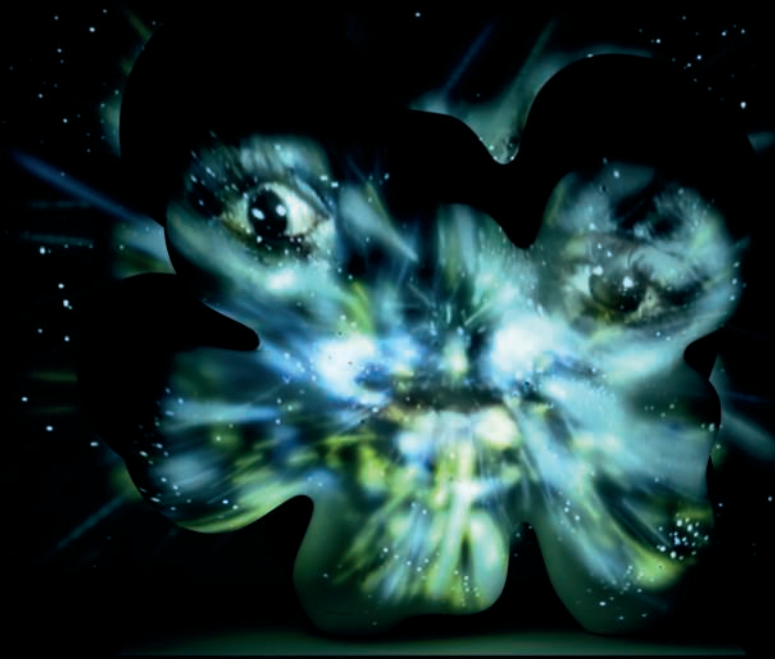
titled 'HELENTIN' (lower right)  
acrylic, oil and graphite on canvas  
90% x 78<sup>7</sup>/<sub>16</sub>in. (230.2 x 200.2cm.)  
Executed in 2009

£8,000-12,000

\$10,000-15,000  
€9,500-14,000

**PROVENANCE:**

Francesca Kaufmann, Milan.  
Acquired from the above by the present owner.



68

**TONY OURSLER (B. 1957)**

*Galx*

signed, titled and dated 'Galx Tony Oursler 2006' (on the DVD)  
plaster sculpture, DVD player, projector, DVD, mini DV tape  
and remote controls  
22 x 24 x 3½in. (56 x 61 x 9cm.)  
Executed in 2006

£15,000-20,000

\$19,000-25,000

€18,000-24,000

**PROVENANCE:**

Galleria Emi Fontana, Milan.

Acquired from the above by the present owner.



λ69

**PHILIP TAAFFE (B. 1955)**

*Untitled*

signed and dated 'P. Taaffe, 1990' (lower right)

oil print on paper

27<sup>5</sup>/<sub>8</sub> x 27<sup>1</sup>/<sub>4</sub>in. (70.3 x 69.2cm.)

Executed in 1990

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

Studio D'Arte Raffaelli, Trento.

Acquired from the above by the present owner.

'I use cut cardboard fragments. I go through them, selecting the ones I'd like to coat with paint, and start to throw them around, to start generating the imagery. That action is a very shamanistic, ritualistic action. I like the fact that there's that phase of the painting that is extremely violent and atavistic, a searching for ancestral spirits, or searching for the pictorial ancestry, and getting it there, getting it in the painting'

P. TAAFFE.

■λ70

**PAWEL ALTHAMER (B. 1967)**

*Kapcie (Slippers)*

wool slippers and granite pedestal, in eleven parts

overall: 16% x 44% x 13%in. (41.5 x 114 x 35cm.)

Executed in 2004

£8,000-12,000

\$10,000-15,000

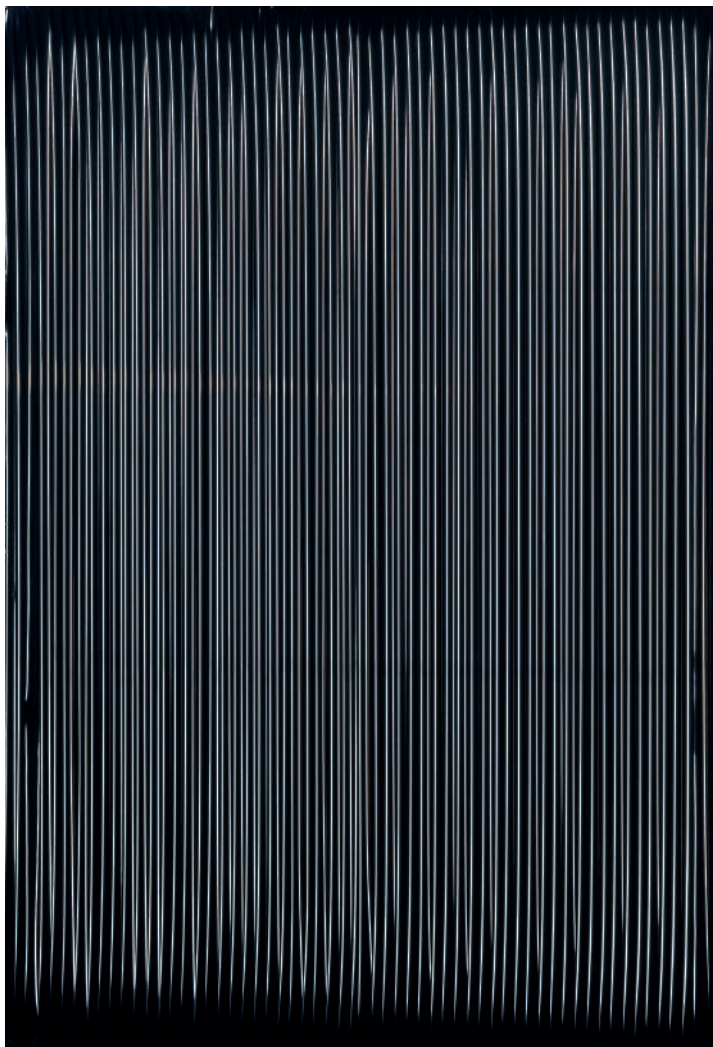
€9,500-14,000

**PROVENANCE:**

neugeriemtschneider, Berlin.

Acquired from the above by the present owner.





λ71

**CARSTEN NICOLAI (B. 1965)**

*Portrait: Marianne Brandt*

signed, titled and dated 'Carsten Nicolai PORTRAIT:

MARIANNE BRANDT 2008' (on aluminium frame)

magnetic tape stretched in aluminium frame

34% x 23% in. (88 x 60 cm.)

Executed in 2008

£3,000-4,000

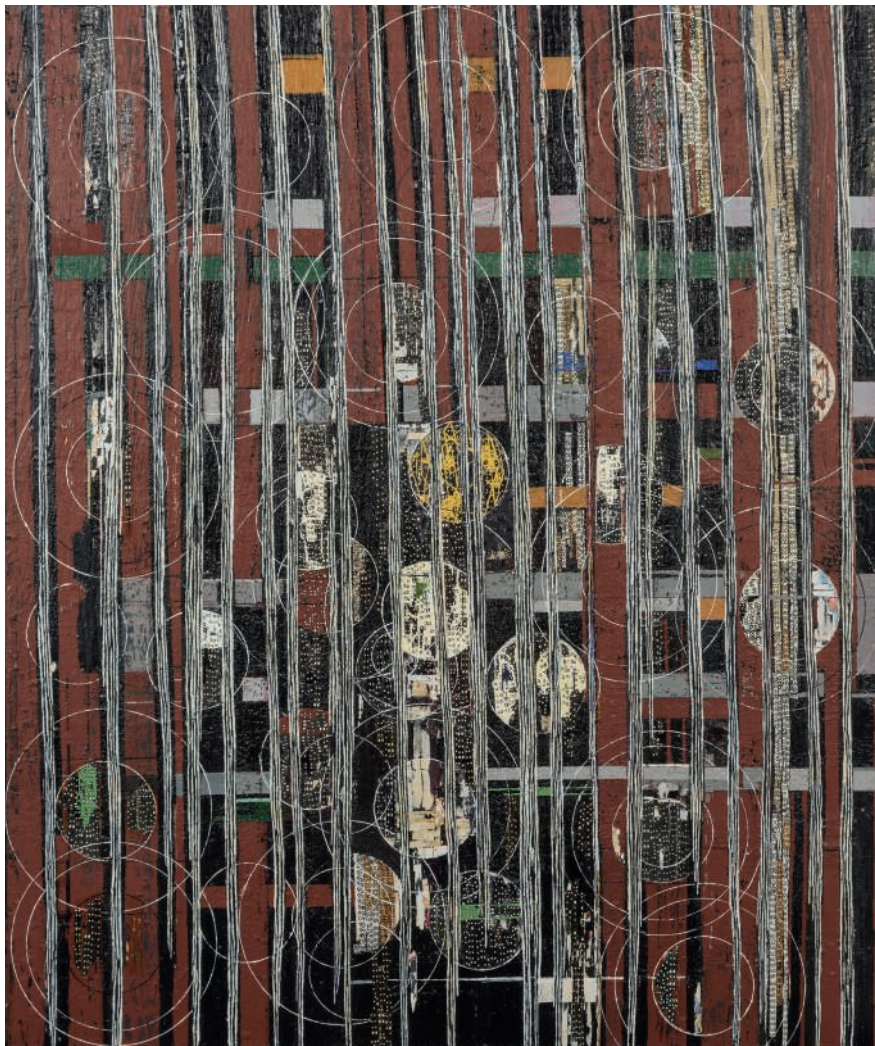
\$3,800-5,000

€3,600-4,700

**PROVENANCE:**

Galerie Eigen + Art, Berlin.

Acquired from the above by the present owner.



■72

**UDOMSAK KRISANAMIS (B. 1966)**

*Walkie Talkie*

signed and titled 'WALKIE TALKIE Udomsak' (on the reverse)

acrylic, paper collage, found noodles on found fabric

71 $\frac{1}{8}$  x 60 $\frac{3}{4}$ in. (182.7 x 153.2cm.)

Executed in 2002

£6,000-8,000

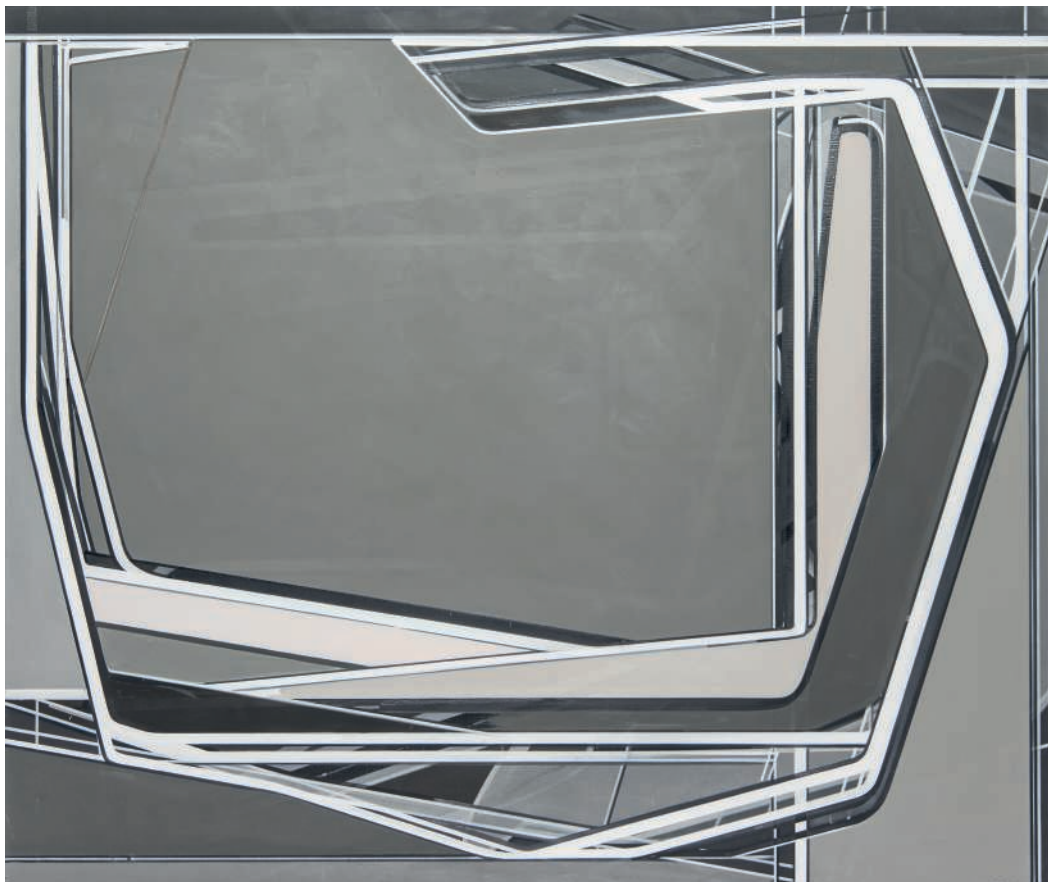
\$7,500-10,000

€7,200-9,500

**PROVENANCE:**

Massimo De Carlo, Milan.

Acquired from the above by the present owner.



■λ73

**FRANK NITSCHKE (B. 1964)**

*Nod-06-2004*

signed, titled and dated 'Nod-06-2004 Nitsche'

(on the reverse)

oil on canvas

51½ x 61½in. (130 x 155.3cm.)

Painted in 2004

£4,000-6,000

\$5,000-7,500

€4,800-7,100

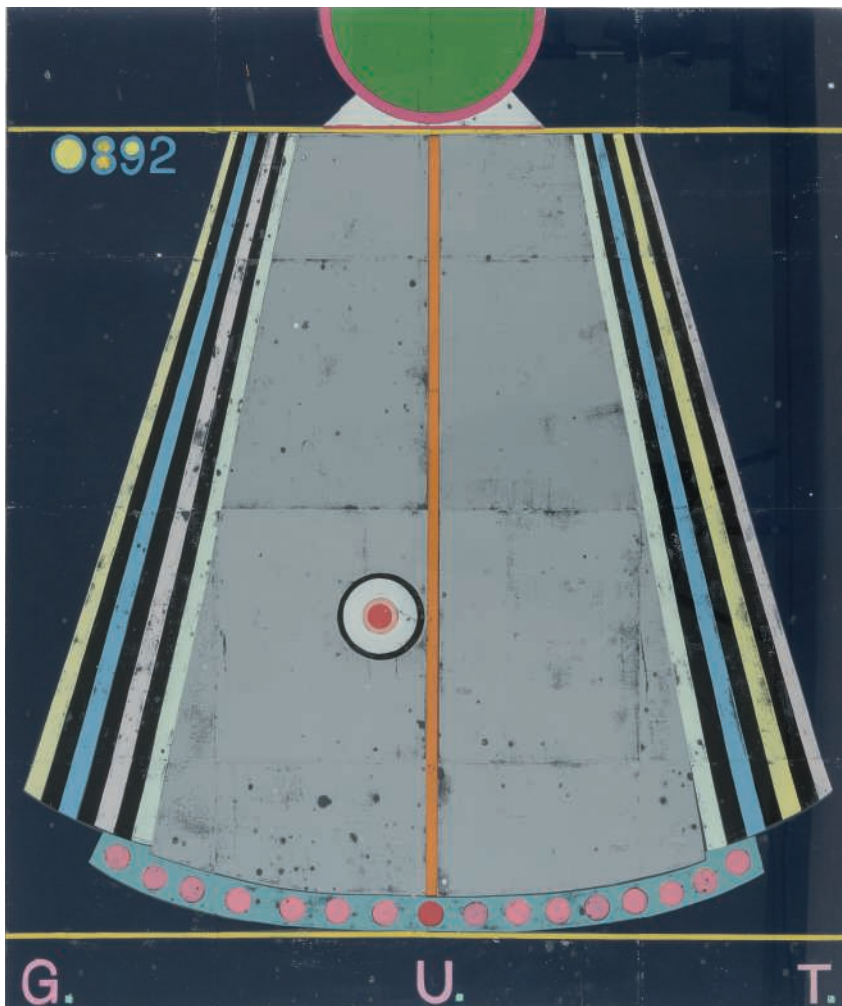
**PROVENANCE:**

Galerie Max Hetzler, Berlin.

Galerie Nathalie Obadia, Paris.

Acquired from the above by the present owner.





■ λ74

**GERT & UWE TOBIAS (B. 1973)**

*Untitled*

signed, numbered and dated 'Uwe Tobias 2/2 2008'  
 (on the reverse)

coloured woodcut on paper

image: 78½ x 66in. (199.5 x 167.5cm.)

sheet: 80⅞ x 69⅝in. (205.5 x 176.2cm.)

Executed in 2008, this work is number two from  
 an edition of two

£6,000-8,000

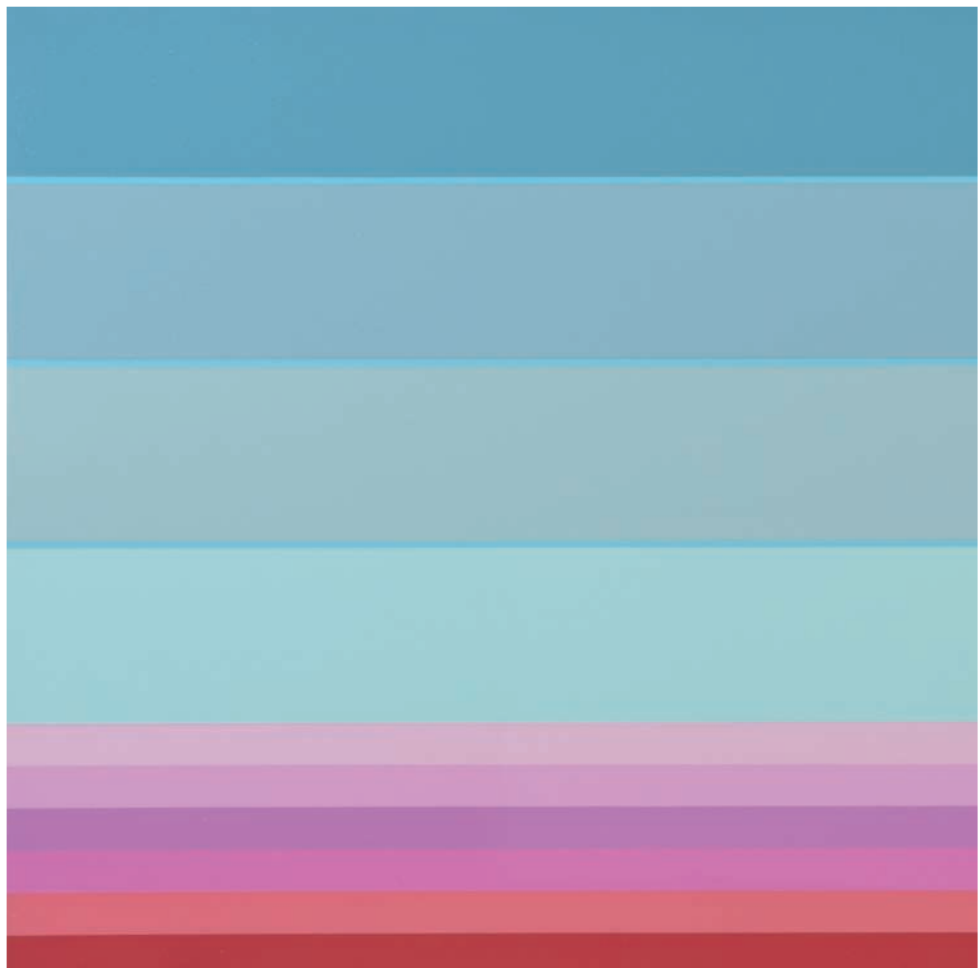
\$7,500-10,000

€7,200-9,500

**PROVENANCE:**

Galerie Michael Janssen, Berlin.

Acquired from the above by the present owner.



■ 75

**UGO RONDINONE (B. 1964)**

*Dreissigstermaerzzweitausendundzwei*

enamel on plywood  
59 x 118½ in. (150 x 300 cm.)  
Executed in 2002

£35,000-55,000

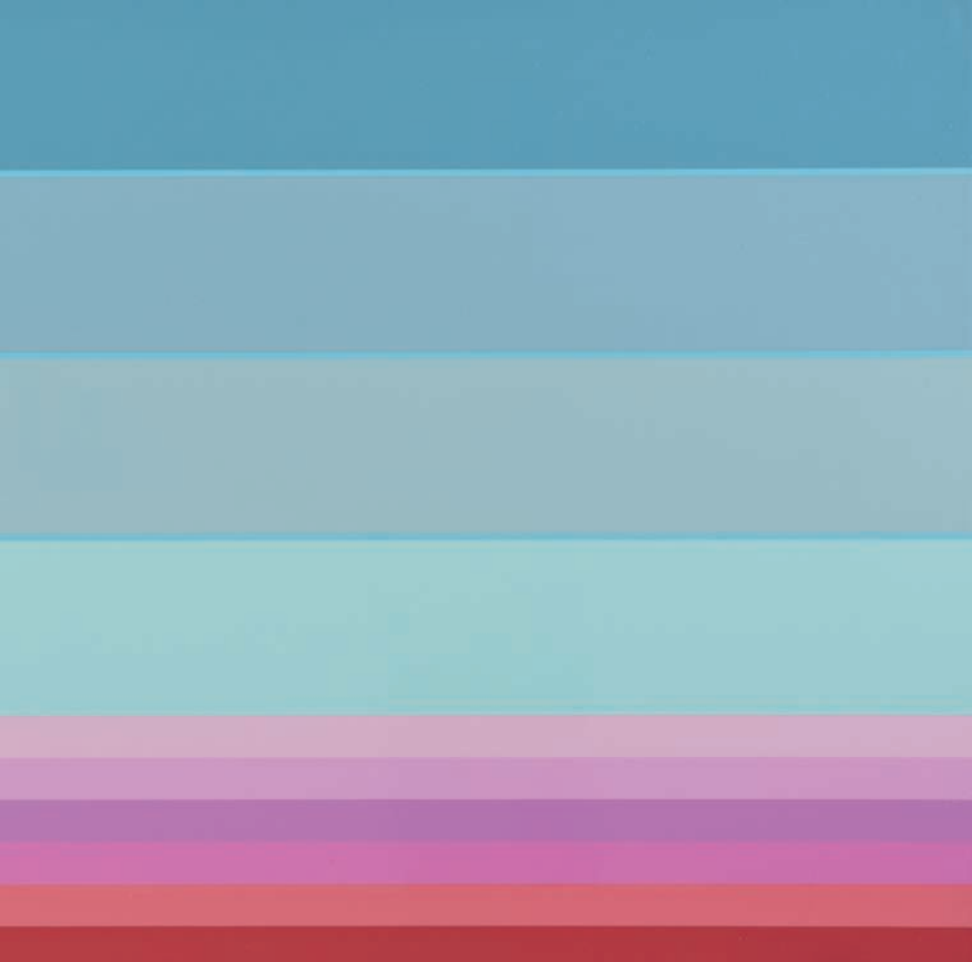
\$44,000-69,000  
€42,000-65,000

**PROVENANCE:**

Galleria Raucci/Santamaria, Naples.  
Acquired from the above by the present owner.

Please note that this work is accompanied by a Plexiglas plaque.

Spanning three metres in width, Ugo Rondinone's *Dreissigstermaerzzweitausendundzwei* is a monumentally-scaled work from his series of striped panoramas. Flat horizontal bands of colour divide the picture plane, refracting a spectrum of colour that migrates from cool blue to pale pink and deep red. Largely created during the early 2000s, these works occupy a central position in Rondinone's diverse multimedia practice, operating in tandem with his celebrated series of 'target' paintings. Hovering before the viewer like vast abstract landscapes, they exemplify the artist's exploration of subjective



experience: an enquiry that has driven his practice since the 1990s. Their trance-like compositions forge a critical dialogue with the transcendental aspirations of the so-called 'abstract sublime' espoused by the 1960s Colour Field painters. Whilst their hypnotic strata of colour initially seem to offer glimpses of another realm, their even surfaces and clinical application of paint ultimately reject all promise of spiritual fulfilment. Rondinone enforces this distinction by titling each work after the date of its completion – in this case 30 March 2002 – thereby casting them as calendric records of daily existence. Ultimately,

these works are not vehicles for sublimation, but rather – like On Kawara's 'date paintings' – objects that testify to the banal, quotidian passage of time. 'I understand art as essentially static, which creates its own artificial gravity system, where the work states its own void or abyss', explains Rondinone (U. Rondinone, quoted in *Ugo Rondinone: How Does It Feel?*, exh. cat., Le Centquatre, Paris, 2009, p. 52). For all its dazzling optical illusion, the present work is fundamentally grounded by its material and temporal condition, drawing the viewer into its depths only to bring them resolutely back down to earth.



**76**

**PETER HALLEY (B. 1953)**

*Untitled (11/1/99.3)*

signed and dated 'Peter Halley 1999' (lower right)  
acrylic, metallic acrylic and pearlescent acrylic on digitally  
printed paper  
23¼ x 17½in. (59.2 x 44.1cm.)  
Executed in 1999

£3,000-4,000

\$3,800-5,000  
€3,600-4,700

**PROVENANCE:**

Galleria Massimo Minini, Brescia.  
Acquired from the above by the present owner.

Photographer: Matthias Kolb



■ 77

**ANSELM REYLE (B. 1970)**

*Untitled*

signed and dated 'Anselm Reyle 2004' (on the overlap)

acrylic and PVC foil on canvas

88¼ x 74½ in. (224 x 189.5cm.)

Executed in 2004

£25,000-35,000

\$32,000-44,000

€30,000-41,000

**PROVENANCE:**

Galerie Giti Nourbakhsh, Berlin.

Acquired from the above by the present owner.

**EXHIBITED:**

Nîmes, Carré d'art, Musée d'art contemporain de Nîmes,

*La nouvelle peinture Allemande*, 2005.

## ■78

## AYA TAKANO (B. 1976)

*Let's go into the World*

signed and dated '2008 TAKANO AYA' (on the reverse)

acrylic and graphite on canvas

98% x 110%in. (250.3 x 280.2cm.)

Executed in 2008

£20,000-30,000

\$25,000-37,000

€24,000-36,000

## PROVENANCE:

Galerie Perrotin, Paris.

Acquired from the above by the present owner.

A member of Takashi Murakami's *Kaikai kiki* collective, Aya Takano shares in her mentor's Superflat aesthetic – she employs two-dimensional pictorial space inherited from the 'floating world' *ukiyo-e* woodblock prints of Japan's Edo era (1603-1868), infused with the style of anime and manga. As the impressively-scaled *Let's go into the World* (2008) demonstrates, however, Takano cleverly subverts *otaku* culture through a self-possessed new perspective. The three girls in this delicately painted work – one hovering in a fairy-like dragonfly costume, another outfitted in a swimsuit and white antlers, a third largely off-canvas to the left – express a sylphic sensuality, confronting the viewer with bare chests and direct, open gazes. Floating amid a scene that seems both urban and aquatic, with a yellow taxi, skyscraper, construction crane and fluid skeins of flowering seaweed arranged on the same plane, they are accompanied by cartoonish but distinctly non-*kawaii* creatures: a naked mole rat and a

red-lipped batfish, with mysterious black eyes. In the spirit of the escapist phantasms of 1970s *shojo manga* (girl comics), Takano's mirages explore the artifices and contradictions of Japanese society by employing tropes that are at once alien and familiar. Her adolescent female figures explore the legacy of *lolicon*, shorthand for Lolita complex: these willow-limbed, almond-eyed waifs inhabit a 'girly' universe that retains an infantilised flavour, but today also constitutes a fully-formed sexuality that has bled into the adult lives of Takano's generation. Takano juxtaposes the *kawaii* (cute) elements of contemporary Japanese visual culture with ideas taken from the *ukiyo-e* and *shunga* (erotic art) in the Edo period, populated by geishas, kabuki actors, samurai, demons and prostitutes. In these extraordinary visions, like flashbacks of half-forgotten dreams, she creates synthetic spaces of opposition: ordinary and extraordinary, child and adult, fantasy and reality, human and non-human, innocent and worldly.





■λ79

**UWE HENNEKEN (B. 1974)**

*The Frolic*

signed, titled and dated "The Frolic" Uwe Henneken 2004'  
(on the reverse)

oil and graphite on canvas

78¾ x 63¼in. (200 x 160.5cm.)

Executed in 2004

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

Meyer Riegger, Karlsruhe.

Acquired from the above by the present owner.





λ80

**BERNARD FRIZE (B. 1949)**

*Recueils (Collections)*

signed, titled and dated "Recueils" 2002 Bernard FRIZE'  
(on the overlap)

acrylic and resin on canvas

39 $\frac{3}{8}$  x 31 $\frac{1}{8}$ in. (100 x 81cm.)

Executed in 2002

£12,000-18,000

\$15,000-22,000

€15,000-21,000

**PROVENANCE:**

Galerie Perrotin, Paris.

Acquired from the above by the present owner.



■ 81

**CARLOS AMORALES (B. 1970)**

*From Useless Wonder 01*

oil on canvas

88¾ x 118¾in. (225.5 x 300.8cm.)

Painted in 2007

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**PROVENANCE:**

Galerie Yvon Lambert, Paris.

Acquired from the above by the present owner.

■ 82

**RICHARD PHILLIPS (B. 1962)**

*Venetia Cuninghame Left (After John D Green)*

oil, aluminium foil and graphite on linen

84 x 64¾in. (213.5 x 164.4cm.)

Executed in 2002

£15,000-20,000

\$19,000-25,000

€18,000-24,000

**PROVENANCE:**

White Cube.

Acquired from the above by the present owner.

**EXHIBITED:**

London, White Cube, *Richard Phillips Birds of Britain*, 2002.

Hamburg, Kunstverein in Hamburg, *Richard Phillips*, 2002 (illustrated in colour, p.34).



Towering above the viewer, Richard Phillips' *Venetia Cuninghame* (left) (*After John d Green*) is a monumental photo-realist painting from his celebrated series *Birds of Britain*. This iconic group of portraits was based on photographs that first appeared in John d Green's 1967 book of the same title: a witty compendium featuring 58 girls who defined the 'swinging Sixties'. Executed in 2002, the present work belongs to a diptych based on Green's 1966 photograph of the actress Venetia Cuninghame, who had just starred in the 1965 short film *A Penny For Your Thoughts*. Green's original intention had been to photograph Cuninghame at Highgate Cemetery wearing heavy white make-up with a tarantula on her cheek. As it began to rain they returned to his Kensington studio, only to discover that the spider had perished. Instead, Green photographed Cuninghame alone,

her hair still drenched from the downpour. Decades later, misled by the book's title, Phillips chanced upon *Birds of Britain* whilst searching for a picture of a great horned owl. Enlarging the original photographs to dramatic proportions in glossy grey-scale paint, and picking out eyes and teeth details in shimmering aluminium leaf, Phillips recasts his subjects as lost cultural icons – distant, illusive and unattainable. 'The reflective aluminium leafing ... was intended to exploit the limitless, spatial light-effect and literally encourage the eye to pass in and through the portraits', he explains. 'The grisaille flesh is set up as a hollow mask further stripping the subjects of their physical and psychological identity, and leaving the portraits with a sense of disorientation and horror' (R. Phillips, quoted in interview with Y. Dziejwior in Richard Phillips, exh. cat., *Kunstverein in Hamburg*, Hamburg, 2002, p. 98).



λ83

**DANIEL RICHTER (B. 1962)**

*Gestalten, nachts (Create, at night)*

signed with the artist's initials and dated 'DR 03' (lower right)

watercolour and tape on paper

14¼ x 11½in. (36.3 x 29.5cm.)

Executed in 2003

£2,000-3,000

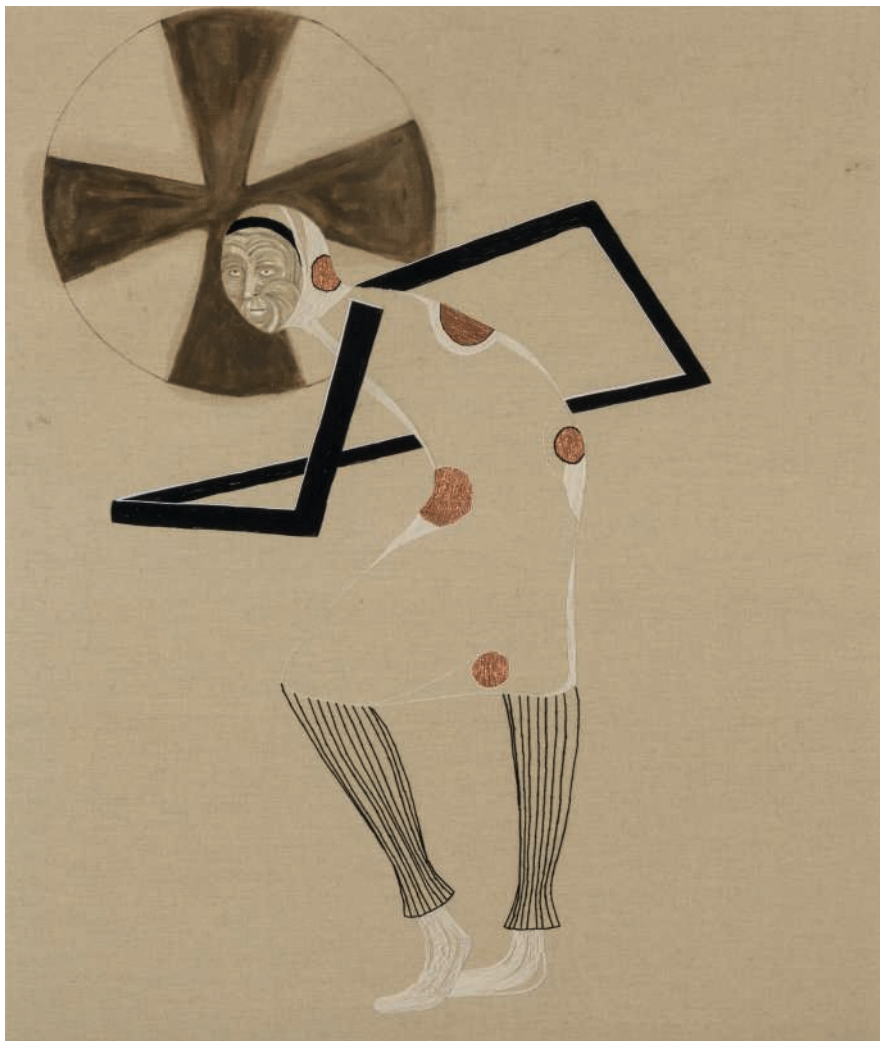
\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner.



■ 84

**ENRICO DAVID (B. 1966)**

*Your Acting Is So Wooden*

thread and oil on linen

66½ x 56in. (167.8 x 142.3cm.)

Executed in 2001

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**PROVENANCE:**

Cabinet Gallery, London.

Acquired from the above by the present owner.

## ■ 85

**CARSTEN HÖLLER (B. 1961)***Orango Tango*

fibre on silicon rubber, plastic eyes and horn nails  
 15% x 44½ x 22½in. (39 x 113 x 57cm.)  
 Executed in 2001

£18,000-25,000

\$23,000-31,000  
€22,000-30,000**PROVENANCE:**

Massimo De Carlo, Milan.  
 Acquired from the above by the present owner.

**LITERATURE:**

V. Despret, *Bêtes et Hommes*, Éditions Gallimard, Paris, 2007,  
 (illustrated in colour, p. 114).

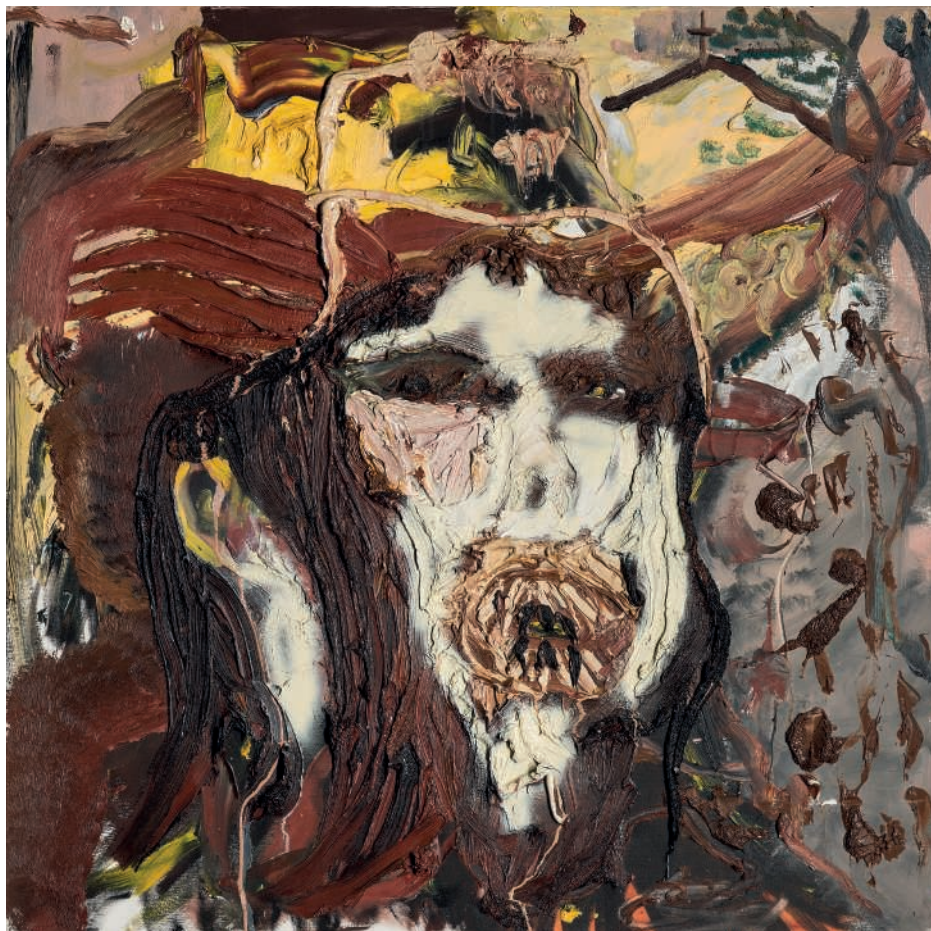
‘The real material I work with is people’s experience [...] I think of life as an experiment on oneself. Subjective personal experience in science is a no-no. In starting to make art, I wanted to bring in what had been forbidden’

–C. HÖLLER

Immaculately cast in silicon rubber, Carsten Höller’s *Orango Tango* lies curled like a hairless foetus on the floor. Executed in 2001, it takes its place within the artist’s extensive menagerie, which includes rhinos, dolphins, walruses, octopuses and crocodiles. Widely celebrated for his interdisciplinary practice, Höller came to prominence in the 1990s alongside artists such as Maurizio Cattelan and Douglas Gordon, whose multi-media activities sought to reinvent the ways in which we interact with art. Over the past two decades, his work has featured elements as diverse as slides, toys, 3D films, sensory deprivation tanks and narcotics, plunging the viewer into situations that force them to question their traditional perceptions of the world. Bare-skinned and vulnerable, the orangutan awakens a sense of primal discomfort, invoking a bizarre mixture of disgust and pathos. ‘I wanted to have an animal that triggered emotions, which is completely meaningless with a rubber-cast sculpture’, explains the artist. ‘The idea was that it would be artistically meaningless, even stupid, but emotionally

effective, like a trigger’ (C. Höller, quoted in interview with O. Zahm, <http://purple.fr/magazine/fw-2013-issue-20/carsten-holler/> [accessed 23 February 2017]). Höller is particularly fascinated by the differences between human and animal consciousness: a question frequently explored through the use of live animals, including reindeer in his exhibition *Soma* at the Hamburger Bahnhof, as well as pigs in his collaboration with Rosemarie Trockel for documenta X. ‘Does not human consciousness originate primarily as a project of the sociological conditions of its coming into being?’, he asked in the exhibition catalogue. ‘Doesn’t animal consciousness have to be something quite different, something we cannot imagine? Or is there a basic measure of consciousness, which is part of man’s biological makeup and also occurs in animals?’ (C. Höller, quoted in D. Birnbaum, ‘Mice and Men – Carsten Höller and Rosemarie Trockel’, *Artforum International*, February 2001). Disarmingly alien yet quivering with hints of our own reflection, *Orango Tango* invites us to contemplate these questions.





■ 86

**JONATHAN MEESE (B. 1970)  
& ALBERT OEHLER (B. 1954)**

*Portrait XVIII*

signed and dated 'Albert Oehlen J Meese J Meese 2003'

(on the reverse)

oil on canvas

39 $\frac{1}{2}$  x 39 $\frac{1}{2}$  in. (100 x 100 cm.)

Painted in 2002-2003

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

ine Arts, Berlin.

Acquired from the above by the present owner.





■ 87

**JONATHAN MEESE (B. 1970)**

*Mein Kindermaedchen "Meesys" (My Nanny "Meesys")*

signed with the artist's initials and dated 'JM 2004' (lower left)

oil on canvas

82½ x 55¼ in. (210 x 140.3 cm.)

Painted in 2004

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner.

■Δλ.88

**RICHARD LONG (B. 1945)**

*Stone Line*

sandstone, in four parts

overall: 4½ x 164 x 15¾in. (10.5 x 416.5 x 40cm.)

Executed in 1979.

£12,000-18,000

\$15,000-22,000

€15,000-21,000

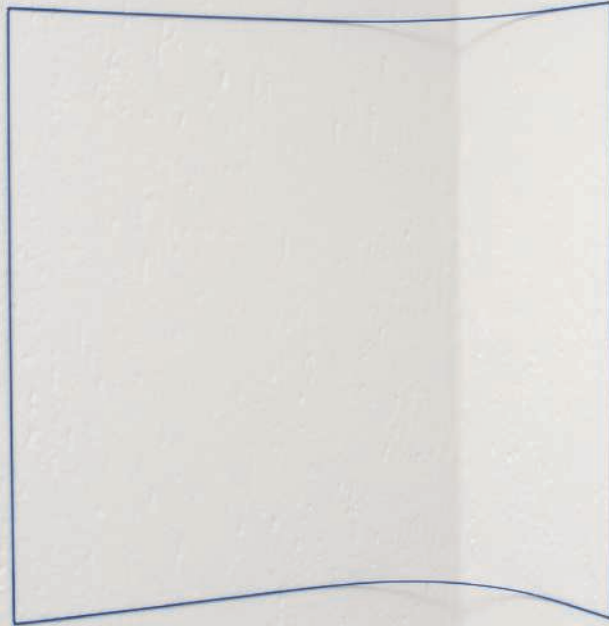
**PROVENANCE:**

Galerie Gmurzynska, Zurich.

Acquired from the above by the present owner.

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





89

**FRED SANDBACK (1943-2003)**

*Blue Day-glo Corner Piece*

blue day-glo acrylic on elastic cord and spring steel  
14 x 12 x 6in. (35.6 x 30.5 x 15.2cm.)

Executed in 1968, this work is number eighteen from an edition of twenty five plus three artist's proofs plus one exhibition proof

£18,000-22,000

\$23,000-27,000  
€22,000-26,000

**PROVENANCE:**

Galerie Erhard Klein, Bonn.

Acquired from the above by the present owner.

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

Executed in 1968, *Blue Day-glo Corner Piece* is an elegant elastic cord sculpture from Fred Sandback's early *oeuvre*. Designed specifically to occupy the corner of a room, the work demonstrates Sandback's ability to delineate and bifurcate interior space through an extraordinary economy of means: here, a quadrilateral outline almost acts as a window, transforming the emptiness it frames. Created using thin strands of cord and stainless steel and coloured in a range of Day-glo hues, the *Corner Pieces* describe volumes that are potentially limitless, subject to as many variations as there are angles from which to view the sculpture. In doing so, these works make visible the volume that is traditionally hidden inside a sculpture, and render tangible surfaces apparently immaterial. 'Surfaces seem to imply that what's interesting is either in front of them or behind them', the artist explains. 'Interiors are elusive. You can't ever see an interior' (F. Sandback, quoted in *Fred Sandback*, Munich 1975, pp. 11-12). Often cited as a forerunner of installation art, Sandback toys with our spatial awareness by highlighting the invisible volumes and densities that silently constitute the zones we inhabit.

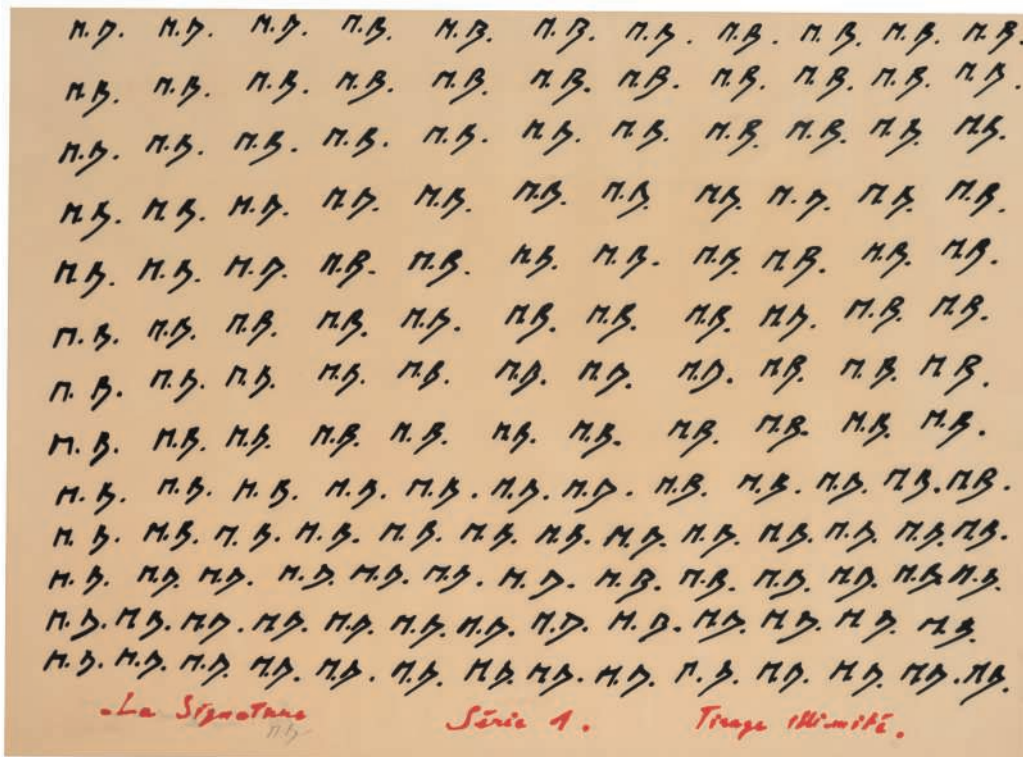
# Marcel Broodthaers: The Poet, The Artist

In 1964, at the age of 40, the poet Marcel Broodthaers professed his allegiance to art. Over the next twelve years, he developed a vast multi-faceted practice that channelled his fascination with linguistic structures through a diverse range of media. Encompassing films, lectures, letters, prints, sculpture and painting, his work drew together an encyclopaedic variety of literary, social, political and historical themes, extending the lineage of his forebears Marcel Duchamp and René Magritte. His *oeuvre* was one of riddles, puns, wordplay, semiotic puzzles and visual non-sequiturs, underpinned by strategies of repetition, misdirection and appropriation. Within this complex framework, Broodthaers assigned particular importance to his multiples and editions: works which, by their very nature, compounded traditional notions of artistic authorship. 'What is that characterises an art edition?' he asked in the catalogue for his 1975 exhibition *L'Angélu de Daumier*. 'The editions displayed in this room have given no answer to this question, for the simple reason that there is no formal difference between an art edition and that which isn't' (M. Broodthaers, quoted in N. Nobis, W. Meyer (eds.), *Marcel Broodthaers. Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, p. 10). Spanning almost the entire breadth of his artistic career, the following selection of works showcases the extraordinary technical and conceptual scope of this core body of work.

Chronologically, the group begins with *La Faute d'Orthographe (Mea Culpa)* (1964) – an early work that addresses the concept of autography. Based on a gallery announcement that misspelt his name, it turns the normally unseen act of corrective annotation into artwork's primary subject. *La Signature Série 1 Tirage illimité* (1969) – comprising 153 sets of the artist's initials – extends this theme. The fact that it was only issued in 60 copies, rather than the unlimited quantities promised by its title, transforms his signature from a mark of authenticity to one of insincerity. In *Gedicht / Poem / Poeme - Change / Exchange / Wechsel* (1973), Broodthaers co-opts his own initials again, this time purporting to calculate their monetary value in a variety of currencies. This type of institutional art-world critique played a fundamental role in his practice, most notably in his *Musée d'Art Moderne*,

*Département des Aigles*: a fictitious museum concept which sought to deconstruct the politics of exhibition and display. *Lettre ouverte* (1972), *Lettre ouverte (pas de surimpression)* (1972) and *Six lettres ouvertes Avis* (1972) are all products of this enterprise, the latter comprising a sequence of headed letters denying similarity to any other existing museum department. In *Tractatus Logico-Catalogicus* (1972), Broodthaers directs his subversive commentary onto the role of the exhibition catalogue. Aping the title of Ludwig Wittgenstein's 1921 tome *Tractatus Logico-Philosophicus* – a philosophical meditation on the interrelation of thought and language – the artist reprints six catalogue pages for a show of the same title, first held in 1970 and reprised in 1972. Laid out as if ready to be cut and folded, the order of the pages is scrambled: what was initially designed as a tool for understanding is stripped of all logic.

Throughout the grouping, further conundrums abound: from the encrypted hieroglyphics of *Rebus* (1973) to the optical trickery suggested by *La Souris Ecrit Rat (A Compte d'Auteur)* (1974) and the seemingly disconnected inventory outlined in *Catalogue - Catalogus, Palais des Beaux-Arts, du 27/9.74 au 3/11/74*. At times Broodthaers' draws inspiration from found objects: *Chère petite sœur* (1972) is based on a vintage postcard depicting an ocean liner sailing into port during a storm. With its note signed simply 'Marie', and its photographer unlisted, the image quivers with the ghosts of its unknown contributors – a condition magnified by Broodthaers ensuing film of the same title. In *Le Manuscrit trouvé dans une Bouteille* (1974), the concept of floating authorship is refracted through a more literary lens, invoking Edgar Allen Poe's 1833 short story *MS. Found in a Bottle*. Housed in a box on which the title is printed in three languages, the work offers a dizzying tautology: the bottle's inscription refers to 'The Manuscript' of 1833, whilst the manuscript itself – ironically not contained inside the vessel – simply describes the bottle and its subject. The relationship between the component parts – bottle, manuscript, title – is thus unhinged, caught in a never-ending cycle of self-definition. Like a traditional message in a bottle, it is a piece of communication cast adrift: one that might never be deciphered. In this regard, it forms an apt metaphor for Broodthaers' practice as a whole.



λ90

**MARCEL BROODTHAERS (1924-1976)**

*La Signature Série 1 Tirage illimité*  
*(The Signature Series 1 Unlimited Draw)*

signed with artist's initials 'M.B.' (lower left); inscribed  
 'Le Premier tirage est tiré est noir a 60 exemplaires'  
 (on the reverse)

screenprint on tracing paper  
 21¾ x 29½in. (55 x 73.5cm.)

Executed in 1969, this work is from an edition of sixty  
 unnumbered prints

£3,000-5,000

\$3,800-6,200  
 €3,600-5,900

**PROVENANCE:**

Xavier Hufkens, Brussels.  
 Acquired from the above by the present owner.

**EXHIBITED:**

Paris, Galerie Nationale du Jeu de Paume, *Marcel Broodthaers, 1991-1992* (another from the edition exhibited, illustrated, p. 19).

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 3 (another from the edition illustrated in colour on front cover and p. 13).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 3 (another from the edition illustrated in colour, p. 21).

## Marcel Broodthaers:

### The Poet, The Artist

λ91

#### MARCEL BROODTHAERS (1924-1976)

*Six lettres ouvertes Avis (Six Open Letters Announcement)*

offset lithograph print on glossy paper, in six parts  
each: 11½ x 8½ in. (29.7 x 21cm.)

Executed in 1972, this work is from an edition of  
one hundred unnumbered prints

£5,000-7,000

\$6,300-8,700

€6,000-8,300

#### PROVENANCE:

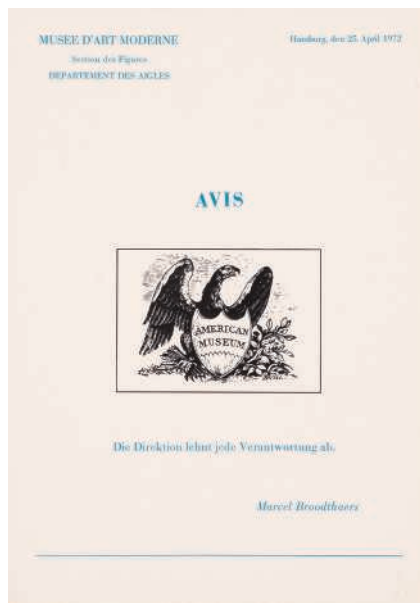
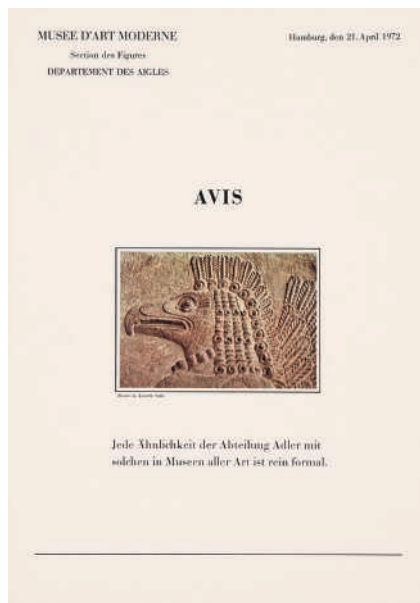
Xavier Hufkens, Brussels.

Acquired from by above by the present owner.

#### LITERATURE:

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 7  
(another from the edition illustrated in colour, p. 20).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 7  
(another from the edition illustrated in colour, p. 25).



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solchen in Museen aller Art ist ein Ergebnis  
der Zivilisation.

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λ92

**MARCEL BROODTHAERS (1924-1976)**

*Le Manuscrit trouvé dans une Bouteille* (*Manuscript found in a Bottle*)

signed with the artist's initials and numbered '62/120 M.B.' (on the lower horizontal edge of the manuscript)  
glass bottle wrapped in screenprint on tissue paper,  
in cardboard box

sheet: 19½ x 13¾in. (48.5 x 35cm.)

bottle: 12 x 3 x 3in. (30.5 x 7.5 x 7.5cm.)

box: 12¼ x 3½ x 3½in. (31 x 8 x 8cm.)

Executed in 1974, this work is number sixty-two from an edition of one hundred and twenty

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**EXHIBITED:**

Paris, Galerie Nationale du Jeu de Paumme, *Marcel Broodthaers*, 1991-1992 (another from the edition exhibited, illustrated p. 263).

Munich, Kunstraum München, *Marcel Broodthaers*, 1992, p. 36 (another from the edition exhibited, illustrated p. 37).

New York, David Zwirner, *Marcel Broodthaers: Correspondances*, 1995 (another from the edition exhibited, illustrated in colour p. 132).

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 19 (another from the edition illustrated in colour, pp. 56, 58).

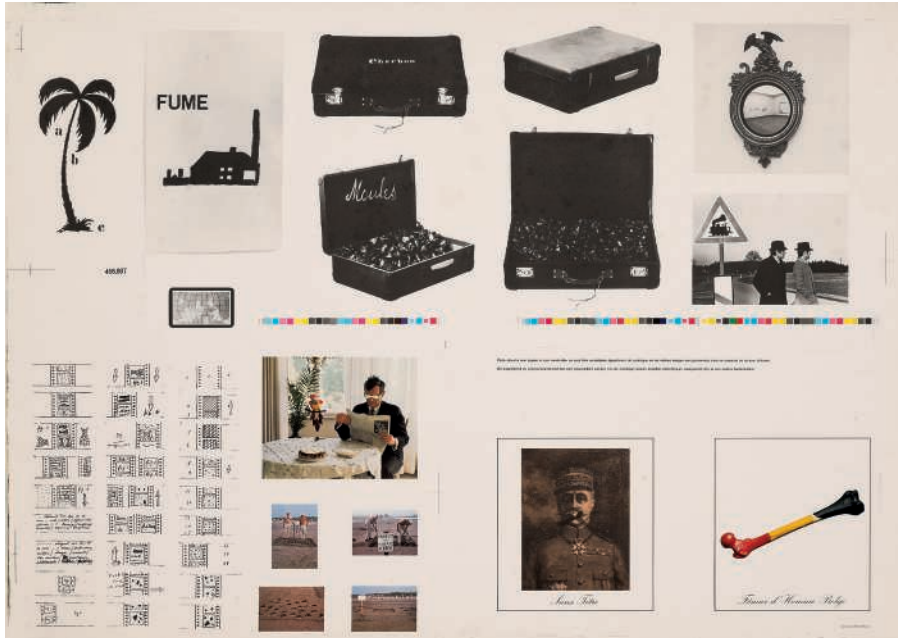
N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 20 (another from the edition illustrated in colour, p. 45).

**PROVENANCE:**

Xavier Hufkens, Brussels.

Acquired from by above by the present owner.





(i)

λ93

**MARCEL BROODTHAERS (1924-1976)**

*Catalogue - Catalogus, Palais des Beaux-Arts, du 27/9.74 au 3/11/74*

(i) offset print on paper

(ii) exhibition catalogue: *MARCEL BROODTHAERS DU 27-9-1974 AU 3-11-1974*

(i) 24¾ x 34½in. (63 x 88cm.)

(ii) 12 x 9¼in. (30.5 x 23.5cm.)

Executed in 1974, this work is of an unlimited edition

£300-500

\$380-620

€360-590

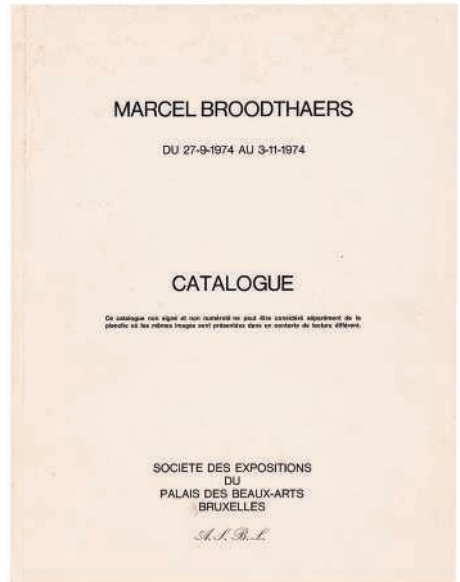
**PROVENANCE:**

Xavier Hufkens, Brussels.

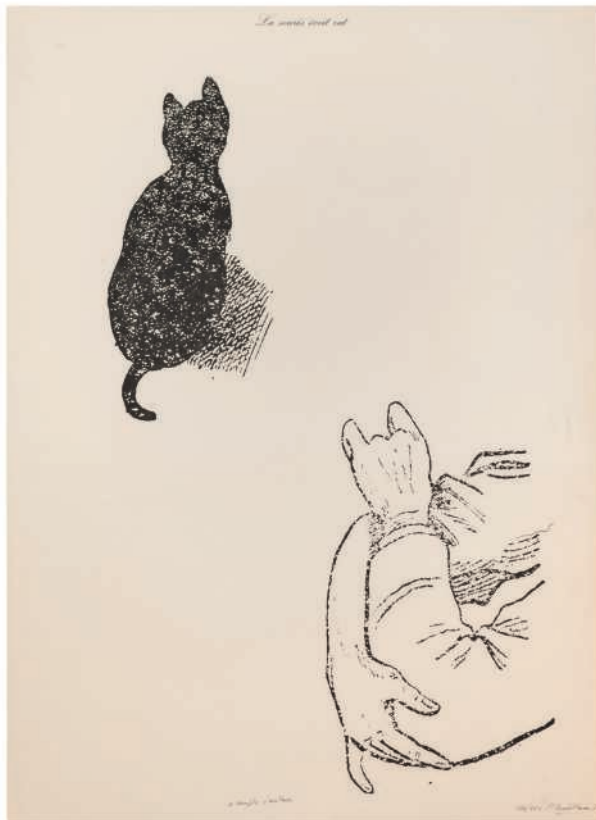
Acquired from by above by the present owner.

**EXHIBITED:**

Barcelona, Fundacio Antoni Tapies, *Marcel Broodthaers Cinema*, 1997 (another from the edition illustrated in colour, p. 248).



(ii)



λ94

**MARCEL BROODTHAERS (1924-1976)**

*La Souris Ecrit Rat (A Compte d'Auteur) (The Mouse Writes Rat (At the Author's Expense))*

signed, numbered and dated '126/150 M. Broodthaers 74'  
(lower right)

offset lithograph

28 $\frac{7}{8}$  x 21 $\frac{1}{2}$ in. (76 x 56cm.)

Executed in 1974, this work is number one hundred-twenty-six from an edition of one hundred-fifty, published by Marcel Broodthaers et la Société des Expositions, Palais des Beaux-Arts, Brussels

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Xavier Hufkens, Brussels.

Acquired from the above by the present owner.

**EXHIBITED:**

Munich, Kunstraum München, *Marcel Broodthaers*, 1992, p. 8 (another from the edition exhibited, illustrated p. 9).

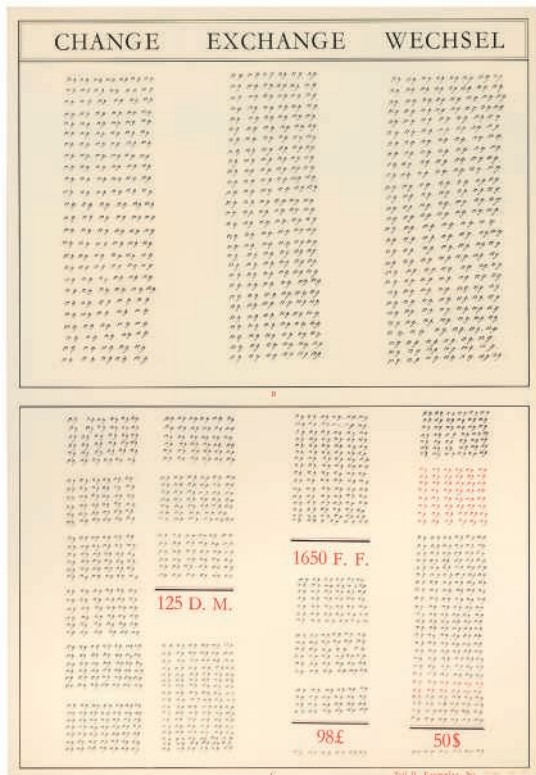
Herford, Marta Herford, *Ich Weiß Gar Nicht, Was Kunst Ist. Einblicke in eine Private Sammlung*, 2010 (another from the edition exhibited, illustrated in colour, unpagged).

**LITERATURE:**

M.C. Nuyens, *Marcel Broodthaers Het Volledig Grafisch Werk en de Boeken*, Antwerp 2000, no. 20, p. 61 (another from the edition illustrated in colour, p. 60).

F. Lubbers, A. Hakkens and M. Gilissen (eds.), *Marcel Broodthaers: Projections*, Brussels 1994 (another from the edition illustrated, p. 112).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 21, p. 44 (another from the edition illustrated, p. 45).



λ95

**MARCEL BROODTHAERS (1924-1976)**

*Gedicht / Poem / Poeme - Change / Exchange / Wechsel*

each: signed with artist's initials, numbered and dated '83/100 M.B 73' (lower right)

screenprint on cream Schoeller-Parole card, in two parts 38% x 26% in. (98 x 68.5cm.)

Executed in 1973, this work is number eighty-three from an edition of one hundred

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

Xavier Hufkens, Brussels.

Acquired from the above by the present owner.

**EXHIBITED:**

Minneapolis, Walker Art Centre, *Marcel Broodthaers*, 1989, p. 116 (another from the edition exhibited, illustrated, pp. 196-197).

Paris, Galerie Nationale du Jeu de Paume, *Marcel Broodthaers*, 1991-1992 (another from the edition exhibited, illustrated, p. 254).

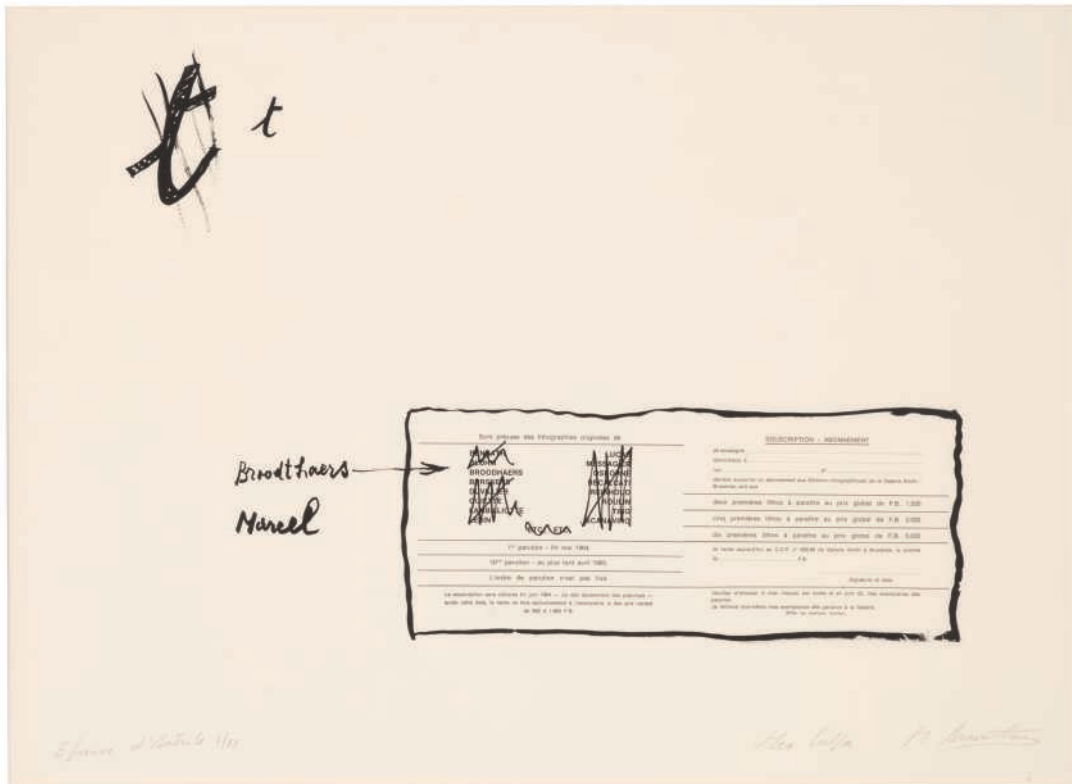
Munich, Kunstraum München, *Marcel Broodthaers*, 1992, p. 12 (another from the edition exhibited, illustrated p. 10-11).

New York, David Zwirner, *Marcel Broodthaers: Correspondances*, 1995 (another from the edition exhibited, illustrated in colour, p. 131).

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 16 (another from the edition illustrated in colour, pp. 50-51).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 16 (another from the edition illustrated in colour, p. 39).



λ96

**MARCEL BROODTHAERS (1924-1976)**

*La Faute d'Orthographe (Mea Culpa)*  
*(The Spelling Mistake (My Fault))*

signed, numbered and dated 'Epreuve d'Artiste 7/XX Mea Culpa M. Broodthaers' (lower horizontal edge)  
offset lithograph

17¾ x 23⅞in. (45 x 60.5cm.)

Executed in 1964, this work is artist's proof number seven, from an edition of thirty plus twenty artist's proofs

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

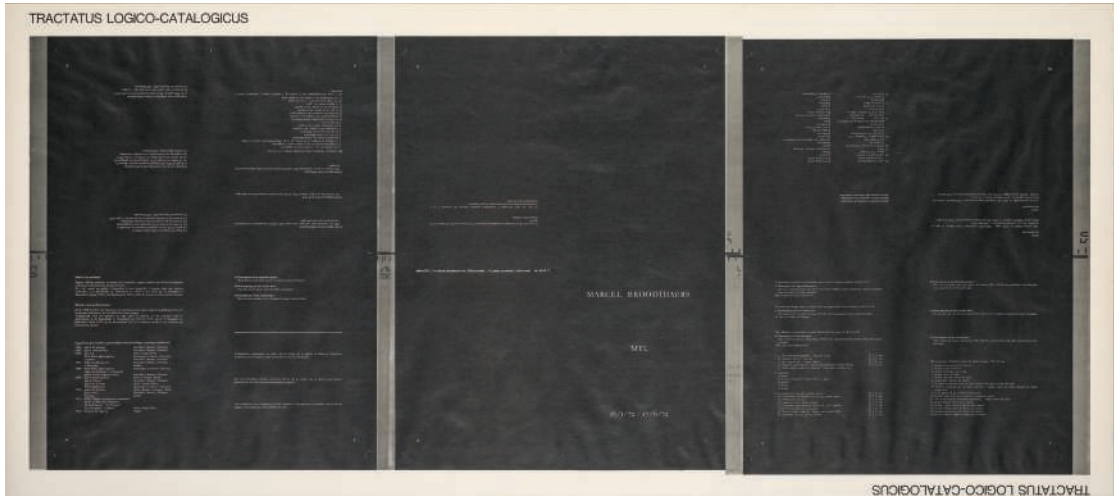
Xavier Hufkens, Brussels.

Acquired from the above by the present owner.

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 1 (another from the edition illustrated in colour, p. 6).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 1 (another from the edition illustrated in colour, p. 17).



λ97

**MARCEL BROODTHAERS (1924-1976)**

*Tractatus logico - catalogicus*

offset lithograph and screenprint

27% x 60% in. (70 x 154cm.)

Executed in 1972, this work is number forty-five from an edition of one hundred

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

Xavier Hufkens, Brussels.

Acquired from the above by the present owner.

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 6 (another from the edition illustrated in colour, p. 18).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 6 (another from the edition illustrated in colour, p. 23).



λ98

**MARCEL BROODTHAERS (1924-1976)**

*Lettre ouverte (Pas de surimpression)*  
*(Open Letter (No overprints))*

signed with artist's initials and dated 'M.B. 72' (upper left)  
 offset lithograph  
 15 x 20 1/2 in. (38 x 51.5cm.)  
 Executed in 1972, this is a trial proof for an edition of three hundred

£800-1,200

\$1,000-1,500  
 €950-1,400

**PROVENANCE:**

Xavier Hufkens, Brussels.  
 Acquired from the above by the present owner.

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 13 (another from the edition illustrated in colour, pp. 39-40).  
 N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 13 (another from the edition illustrated in colour, p. 35).



λ99

**MARCEL BROODTHAERS (1924-1976)**

*Lettre ouverte (Open Letter)*

signed with artist's initials and dated 'M.B. 72' (upper left)

offset lithograph

15 x 20½in (38 x 51.5cm.)

Executed in 1972, this work is from an unnumbered edition of three hundred

£800-1,200

\$1,000-1,500

€950-1,400

**PROVENANCE:**

Xavier Hufkens, Brussels.

Acquired from the above by the present owner.

**EXHIBITED:**

Munich, Kunstraum München, *Marcel Broodthaers*, 1992, p. 28 (another from the edition exhibited, illustrated in colour, p. 29).

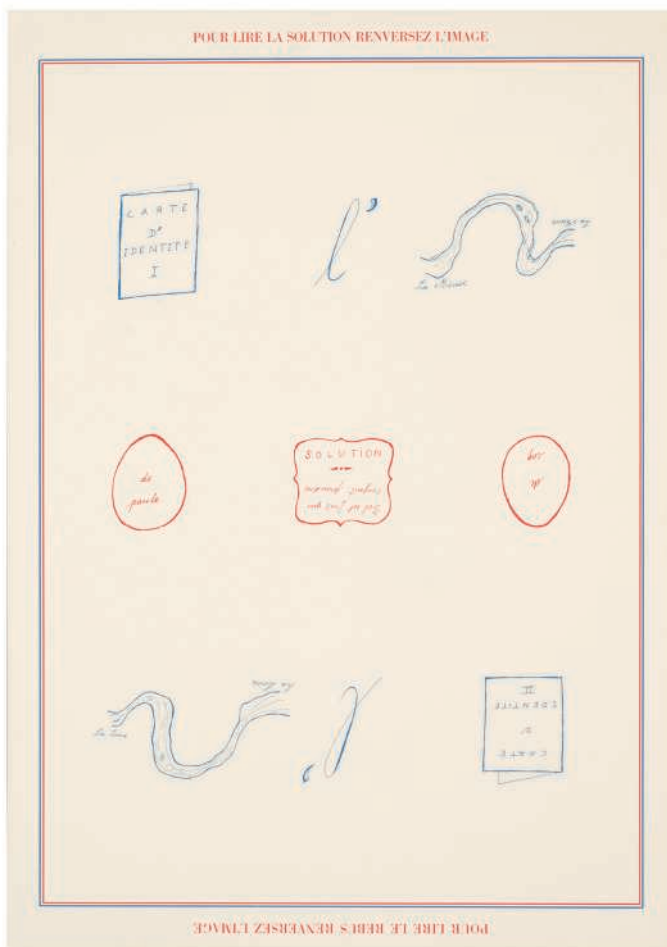
New York, David Zwirner, *Marcel Broodthaers:*

*Correspondances*, 1995 (another from the edition exhibited, illustrated in colour, p. 125).

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 13 (another from the edition illustrated in colour, p. 39).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 13 (another from the edition illustrated in colour, p. 35).



λ100

**MARCEL BROODTHAERS (1924-1976)**

*Rebus*

signed, titled, numbered and dated "Rebus" M. Broodthaers 73 82/100 (on the reverse)

colour lithograph

27½ x 19¾in. (70 x 50cm.)

Executed in 1973, this work is number eighty-two from an edition of one hundred

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Xavier Hufkens, Brussels.

Acquired from the above by the present owner.

**EXHIBITED:**

Paris, Galerie Nationale du Jeu de Paume, *Marcel Broodthaers, 1991-1992* (another from the edition exhibited, illustrated, p. 24).

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 15 (another from the edition illustrated in colour, p. 49).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 15 (another from the edition illustrated in colour, p. 39).





λ101

**MARCEL BROODTHAERS (1924-1976)**

*Chère petite sœur (Dear Little Sister)*

signed with artist's initials, titled, numbered and dated '5-5-72

Ed. 11/100 M.B.' (lower right);

inscribed 'cherie petite sœur, (...) etait de la mere pendant de la tempete' (above and below the image)

offset lithograph

24¾ x 17½in. (63 x 44cm.)

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

£1,000-1,500

\$1,300-1,900  
€1,200-1,800

**PROVENANCE:**

Xavier Hufkens, Brussels.

Acquired from the above by the present owner.

**EXHIBITED:**

Edinburgh, New 57 Gallery, *Marcel Broodthaers Books Editions Films*, 1977, no. 10 (another from the edition exhibited, illustrated, unpagged).

Barcelona, Fundacio Antoni Tapies, *Marcel Broodthaers Cinema*, 1997 (another from the edition exhibited, illustrated p. 206).

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 10 (another from the edition illustrated in colour, p. 31).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 10 (another from the edition illustrated in colour, p. 31).

102

**PAUL THEK (1933-1988)**

*Untitled*

signed and dated 'Thek 3/68' (on the reverse)  
graphite, ballpoint pen, watercolour, metallic paint  
and oil on card  
38<sup>7</sup>/<sub>8</sub> x 27<sup>1</sup>/<sub>2</sub>in. (98.6 x 70cm.)  
Executed in 1968

£30,000-40,000

\$38,000-50,000

€36,000-47,000

**PROVENANCE:**

Private Collection, Italy.

Acquired from the above by the present owner.

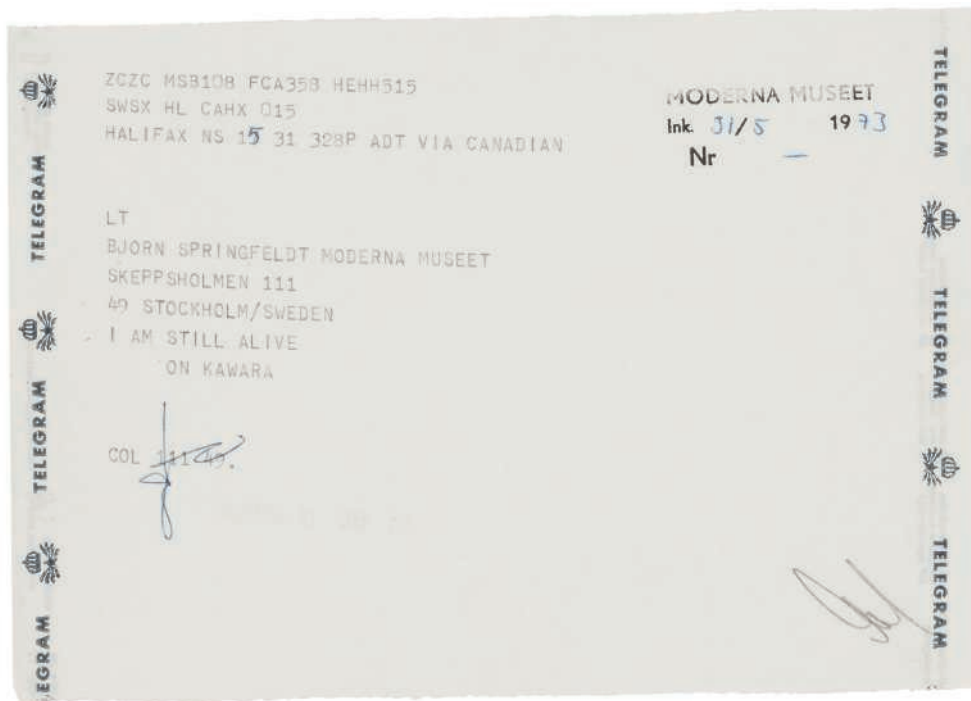
'In New York at that time there was such an enormous tendency toward the minimal, the non-emotional, the anti-emotional even, that I wanted to say something again about emotion, about the ugly side of things. I wanted to return the raw human fleshy characteristics to the art'

- P. THEK

Paul Thek first came to prominence in 1960s New York. His visceral practice encompassed a wide range of media; today, after his death in 1988 from complications related to AIDS, he is perhaps best known for his 'meat pieces,' startlingly realistic chunks of flesh sculpted in wax and encased in reliquary Perspex vitrines. Long thought of as an 'artist's artist' – the meat pieces were a great inspiration to Damien Hirst in the 1990s – interest in Thek's boundary-pushing work has recently revived following a major retrospective at the Whitney Museum of American Art, New York, in 2010-11. In *Untitled*, Thek brings his talent as a painter to bear on similarly fleshy subject matter. From a distance, the lyrical flowering of faceted pink, white and yellow hues looks like a delicate abstract pattern. On closer inspection, it becomes clear that what we are seeing are

in fact fibres and cells of muscle and fat, blown up as if viewed under a microscope slide. Thek has painted the texture and tone of these tissues with extraordinary care, conveying caverns and fissures in crystalline detail – the left-hand side of the composition looks almost like a topographical map. Some areas are highlighted in metallic gold, lending the composition an aura of near-sacred significance. Thek deliberately leaves a large expanse of the picture empty, however, with only pencil outlines to indicate the territory, and also frames the image with blank rectilinear zones as if to underline its careful creation: this is no Abstract Expressionist effusion, but a meticulous record of physical life. Thek conjures painterly splendour from an anatomical gaze, finding a microcosmic world of exquisite beauty inside the body itself.





103

**ON KAWARA (1933-2014)**

*I am Still Alive*

telegram

5¼ x 8¼in. (14.6 x 20.9cm.)

Executed in 1973

£3,000-5,000

\$3,800-6,200

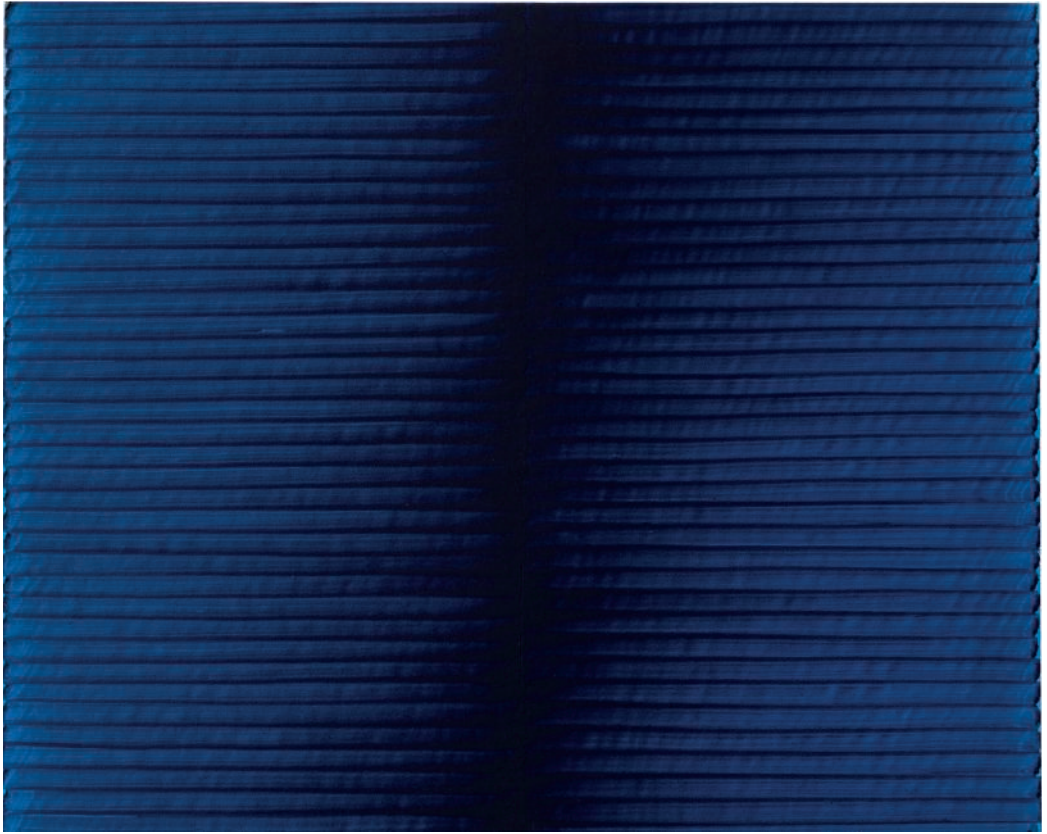
€3,600-5,900

**PROVENANCE:**

Gift from the artist to the present owner in 1973.

‘In a certain sense the phrase ‘I am still alive’ can never be sent as it cannot be received by the addressee instantaneously... It is only valid at the very instant that it is being written, and in the very next second it no longer is a certainty. If the addressee receives the telegram a few hours or days later and reads it, he merely knows that the sender was alive at the very instant the telegram was sent. But when he is reading the telegram, he is totally uncertain if the content of the text is still relevant or if it is still valid. The difference, the small displacement between sending and receiving, is that particular unseizable glimpse of the presence of the artist. Likewise, it is a sentence of self-reassurance...‘I am still alive.’ The activity of telling oneself and the world ‘I am still alive’.

– O. KAWARA



λ104

**IRMA BLANK (B. 1934)**

*Radical Writings, Exercitium VI, 27-6-91*

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

oil on cardboard

9½ x 11½in. (24 x 29.50 cm.)

Executed in 1991

£4,000-6,000

\$5,100-7,500

€4,800-7,100

**PROVENANCE:**

P420, Bologna.

Acquired from the above by the present owner.

## ■105

### SHIRIN NESHAT (B. 1957)

#### *Whispers*

signed, titled, dated and numbered "'Whispers" 1997' 3/3

Shirin Neshat' (on the reverse)

ink on gelatin silver print

45½ x 72½in. (115.5 x 184cm.)

Executed in 1997, this work is number three from an edition of three

£25,000-35,000

\$32,000-44,000

€30,000-41,000

#### PROVENANCE:

Acquired directly from the artist by the present owner.

#### LITERATURE:

Shirin Neshat: *Women of Allah*, exh. cat., Vancouver, Artspeak Gallery, 1997 (another from the edition illustrated).

Shirin Neshat, exh. cat., Oslo, Tromsø kunstforening, 1999-2000 (another from the edition illustrated, pp. 36-7).

Shirin Neshat, exh. cat., Turin, Castello di Rivoli Museo d'Arte Contemporanea, 2002 (another from the edition illustrated, p. 14).

*Whispers* (1997) by Shirin Neshat reflects the artist at her ambiguous, thought-provoking best, a stark exploration of binary contrasts – light and dark, male and female, language and silence – through iconic photographic collage. Dominated by an imposing black void, this black suddenly collects into the fabric of a veil marked by a pattern of dots, framing the profile of a woman's face. Her eyes closed, or cast down to the floor, the woman is watched over by the man behind her; his looming face tightly framed and inscribed with Persian calligraphy, he takes on a quality at once flat and monolithic, his gaze travelling through both the woman and the viewer, all the while maintaining a sense of all-seeing totality. Coming off the back of her celebrated

series *Women of Allah*, in which Neshat presented a series of veiled women with their skin similarly covered in writing, here Neshat transfers the written word to the male figure – whose literacy is nevertheless brought to bear in relationship with the woman in the foreground. With the woman's face turned towards the man, the role of language in the photograph is left fluid; there is the suggestion of both the interpersonal intimacy of a whisper and at the same time the neutrality and objective power of a legal proclamation emanating from the image of the man. *Whispers* does not resolve its questions, but explores their ambivalences and uncertainties to interrogate the way in which culture controls, proliferates and reproduces itself.



## ■A106

### TRACEY EMIN (B. 1963)

#### *The Annunciation*

titled 'The Annunciation' (lower left); signed and titled

'Tracey Emin 2010' (lower right)

embroidered calico

58 x 64in. (147.3 x 162.5cm.)

Executed in 2010

£25,000-35,000

\$32,000-44,000

€30,000-41,000

#### PROVENANCE:

Galleria Lorcan O'Neill, Rome.

Acquired from the above by the present owner in 2010.

#### EXHIBITED:

Rome, Galleria Lorcan O'Neill, *Why Be Afraid...*, 2010.

#### LITERATURE:

'Lorcan O'Neill: Tracey Emin, Malerba, Peake', in *Arte e Roma*, February/March 2010 (illustrated, on the cover).

'[The word "God"] sums up a lot of things. Obviously I don't use it in the usual religious sense; I mean it as something much bigger than that'

—T. EMIN

Executed in 2010, Tracey Emin's *The Annunciation* is a poignant example of her celebrated needlework practice. The work takes the traditional iconography of the annunciation – immortalised by artists such as Giotto and Titian – and transforms it into a vehicle for personal introspection. Themes of pregnancy and childbirth filter through Emin's *oeuvre*: her first abortion in 1990 had a profound effect upon her artistic outlook. 'I gave up painting, I gave up art, I gave up believing, I gave up faith', she recalls (T. Emin, 'How it Feels', 1996, in C. Freedman (ed.), *Tracey Emin: Works 1963-2006*, New York 2006, p. 67). It was through her re-engagement with a diverse range of media – and with embroidery in particular – that she was able to confront the emotional impact of her loss. Reinventing the typically feminine tradition of handicraft, Emin transformed needlework into a potentially therapeutic means of self-expression. Following on from the early hand-made items

she sold in her Bethnal Green shop in the early 1990s, as well as her first appliqued blankets, her notorious fabric tent *Everyone I Have Ever Slept With* catapulted her to international acclaim when shown by Charles Saatchi in the landmark exhibition *Sensation* at the Royal Academy of Arts, London. The present work extends the legacy of this seminal early period, as well as rekindling the religious subject matter that populated her practice prior to her abortion. Infused with the delicate lyricism of her drawings, the work displays a powerful command of line that bears witness to her deep admiration for Egon Schiele and Edvard Munch. 'Craftwork presents a simplicity and security not often associated with sensation', explains Patricia Ellis in her discussion of Emin's textile works. 'She is literally spinning the yarn of her life ... It's storytelling in the tradition of folk art' (P. Ellis and C. Saatchi (eds.), *100: The Work that Changed British Art*, London 2003, p. 209).







■λ\*107

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

*Self Clutter (dark green-yellow)*

oil and acrylic on slack canvas, metal and wood

55½ x 18¾ x 17¾in. (141 x 48 x 44cm.)

Executed in 2005

£8,000-12,000

\$10,000-15,000

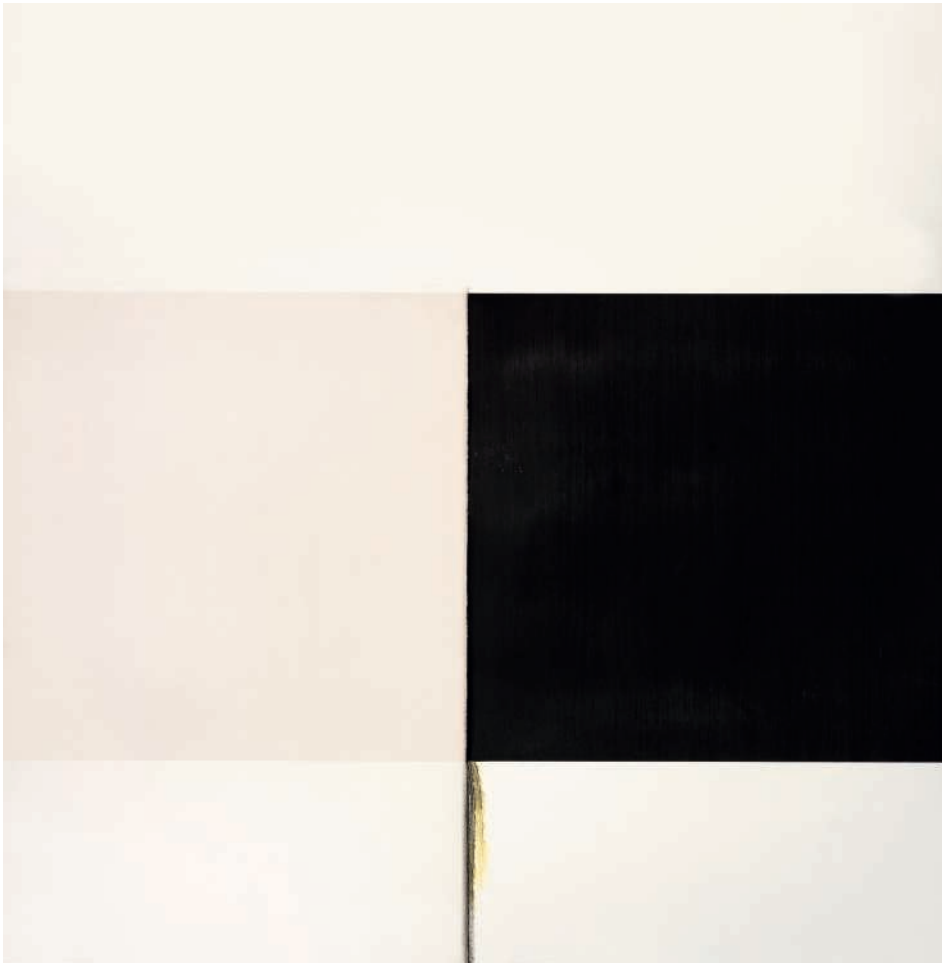
€9,500-14,000

**PROVENANCE:**

Lousy Art & Projects, Tel Aviv.

Acquired from the above by the present owner.

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



■λ108

**CALLUM INNES (B. 1962)**

*Exposed Painting Ivory Black*

signed and dated 'CI 01 CALLUM INNES 2001' (on the overlap)  
oil on linen  
56½ x 54⅞ in. (142.5 x 139.4cm.)  
Painted in 2001

£15,000-20,000

\$19,000-25,000  
€18,000-24,000

**PROVENANCE:**

Kerlin Gallery, Dublin.

Acquired from the above by the present owner.

■109

**RICHARD ARTSCHWAGER (1923-2013)**

*Chair/Chair*

signed, titled, numbered and dated 'Richard Artschwager  
75/100 1990/2003' (on the base)

red oak, formica, cowhide and painted steel

39 $\frac{1}{8}$  x 41 $\frac{1}{8}$  x 52in. (99.5 x 104.5 x 132cm.)

Executed in 1990-2003, this work is number seventy-five  
from an edition of one hundred

£8,000-10,000

\$10,000-12,000

€9,500-12,000

**PROVENANCE:**

Xavier Hufkens, Brussels.

Acquired from by above by the present owner.

**EXHIBITED:**

New York, Lehman Maupin, *Richard Artschwager New  
Paintings*, 1999 (another from the edition exhibited).

**LITERATURE:**

P. Noever (ed.), *Richard Artschwager The Hydraulic Door Check*,  
Vienna, 2002, p. 66 (another from the edition illustrated in  
colour p. 97).





■110

**JASON RHOADES (1965 - 2006)**

*Mene (Idol 37)*

neon-phrase, transformer, fishing wire, camel saddle stool pillow, aluminium armature wire, palette-shaped leather blotter, glass, glue and wood

22 $\frac{7}{8}$  x 32 $\frac{5}{8}$  x 15 $\frac{3}{4}$ in. (58 x 83 x 40cm.)

Executed in 2005

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

Xavier Hufkens, Brussels.

Acquired from by above by the present owner.

# FRANZ WEST - MÖBELSKULPTUREN



Franz West in his studio, Vienna, 2006. Artwork: © Franz West. Photo: Didi Sattmann/Imagno/Getty Images.

Franz West's dialogue with furniture lies at the heart of his conceptual practice. Evolving from his early *Adaptives* – a series of abstract sculptures intended to be physically handled by the viewer – West's chairs, tables and lamps 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). Among the bourgeois furniture designs of his native Austria, *Privatlampe des Künstlers II* (1989), *Creativity: Furniture Reversal* (1998) and *Onkelstuhl-* (2008) are among the most iconic products of his practice. Masquerading as everyday domestic items, they invite the viewer to interact with them, only to reveal their status as non-functional, decorative props. In doing so, they pose important questions about the nature of art in a world filled with objects.



■λ111

### FRANZ WEST (1947-2012)

#### *Creativity: Furniture Reversal*

signed and numbered '3/30 F. West' (on base of table)

two chairs, table, lamp, coloured tapes and videocassette

each chair: 31½ x 18¼ x 17½in. (80 x 46.5 x 43.5cm.)

table: 25¼ x 37¾ x 28¾in. (64 x 96 x 72cm.)

overall installation dimensions variable.

Executed in 1998, this work is number three from an edition of thirty, plus ten artist's proofs

€20,000-30,000

\$25,000-37,000

€24,000-36,000

#### PROVENANCE:

Galerie Sabine Knust, Munich.

Acquired from by above by the present owner.

#### EXHIBITED:

New York, Brooke Alexander Editions, *Furniture Reversal*, 1999 (another from the edition exhibited).

Munich, Galerie Sabine Knust, *Franz West - Creativity: Furniture Reversal*, 1999 (another from the edition exhibited).

St. Gallen, Hauser & Wirth, *Riff/West. Drehmomente*, 2000 (another from the edition exhibited). Vienna, Museum of Applied Arts, *Franz West Merciless*, 2002, p. 147 (another from the edition illustrated in colour pp. 112-113).

Please note that the individual parts are shipped together, in separate parts, in keeping with conservatory guidelines. The purchaser of this lot will be responsible for assembling the completed piece.



■A.112

**FRANZ WEST (1947-2012)**

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

signed, numbered, inscribed and dated 'METAMEMPHIS  
FRANZ WEST 1989 - 480 -' (on a metal plate affixed to the  
reverse of the base)

iron chain, wiring and bulb

79½ x 15 x 14½in. (201 x 38 x 36cm.)

Executed in 1989

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

Private Collection, Europe.





PROPERTY FROM A CONTEMPORARY BELGIAN COLLECTION

■λ113

**FRANZ WEST (1947-2012)**

*Onkelstuhl (Uncle Chair)*

numbered 'P651' (on the rear left leg)  
steel frame with woven synthetic textile  
33¼ x 20½ x 20⅞in. (84.5 x 51 x 53cm.)

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

£6,000-8,000

\$7,500-10,000  
€7,200-9,500

**PROVENANCE:**

Galerie Ghislaine Hussennot, Paris.

Acquired from the above by the present owner.



λ114

**WOLFGANG TILLMANS (B. 1968)**

*Selfportrait with Hiromix*

signed, titled and numbered 'Selbstportrait mit Hiromix pl 297  
pr. Lot 97 Wolfgang Tillmans 1/10 + 1' (on the reverse)

C-print

11¾ x 15¾in. (30 x 40cm.)

Executed in 1997, this work is number one from an edition  
of ten plus one artist's proof

£3,000-4,000

\$3,800-5,000

€3,600-4,700

**PROVENANCE:**

Daniel Buchholz Galerie, Cologne.

Le Case D'Arte, Milan.

Acquired from the above by the present owner.



λ\*115

**ALBERT OEHLLEN (B. 1954)**

*Untitled*

signed and dated 'A. Oehlen 04' (lower right)

newspaper collage

11 $\frac{7}{8}$  x 12 $\frac{5}{16}$ in. (30.2 x 32.1cm.)

Executed in 2004

£4,000-6,000

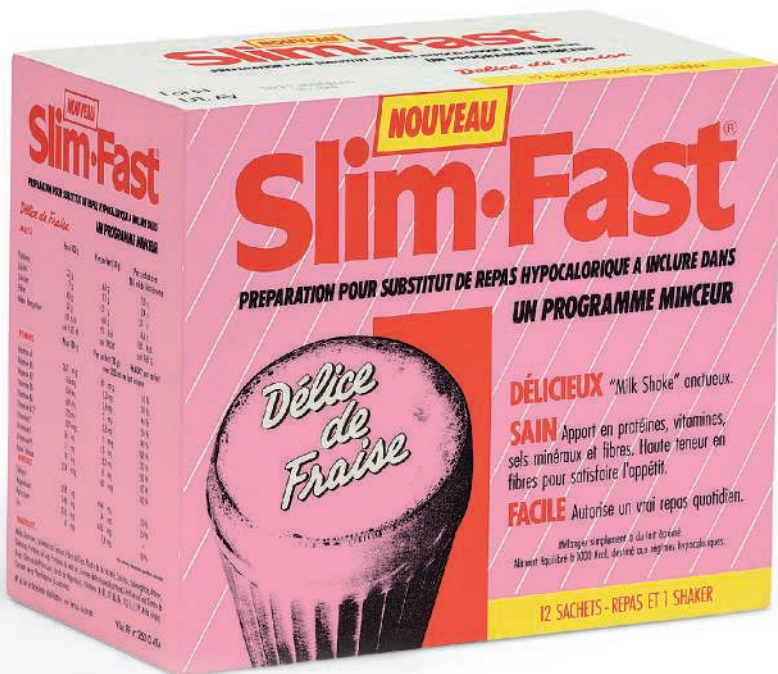
\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

Nolan/Eckman Gallery, New York.

Acquired from the above by the present owner.



116

**SYLVIE FLEURY (B. 1961)**

*Déllice de fraise (Strawberry Delight)*

signed and numbered 'Sylvie Fleury 191/250'  
(on the underside)

screenprint on wood

5⅞ x 7⅞ x 3⅞in. (15 x 18 x 10 cm.)

Executed in 1993, this work is number one-hundred-ninety-one from an edition of two-hundred-fifty

£1,000-2,000

\$1,300-2,500

€1,200-2,400

**PROVENANCE:**

Art & Public, Geneva.

Acquired from the above by the present owner.



**\*117**

**CINDY SHERMAN (B. 1954)**

*Untitled*

signed and dated 'Cindy Sherman 1975/2001' (on the reverse)

gelatin silver print

image: 10 $\frac{1}{8}$  x 8in. (25.7 x 20.3cm.)

sheet: 14 x 11in. (35.6 x 27.9cm.)

Photographed in 1975 and printed in 2001, this work is of an unlimited edition

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

Metro Pictures, New York.

Acquired from the above by the present owner.

**EXHIBITED:**

Vienna, Sammlung Verbund, *The Feminist Avant-Garde of the 1970s: Works from Sammlung Verbund Collection*, 2015 (another from the edition exhibited).

**LITERATURE:**

E. Respini, *Cindy Sherman*, New York, 2012 (another from the edition illustrated in colour, p.68).

D. Frankel (ed.), *The Complete Untitled Film Stills Cindy Sherman*, New York, 2003 (another from the edition illustrated, p.5).

■λ\*118

**SYLVIE FLEURY (B. 1961)**

*Serie ELA 75/K (Plumpity...Plump)*

gold-plated shopping cart, plexiglass handle, vinyl text and rotating pedestal

shopping cart: 32 $\frac{5}{8}$  x 37 $\frac{3}{4}$  x 21 $\frac{5}{8}$ in. (83 x 96 x 55cm.)

overall: 44 $\frac{7}{8}$  x 39 $\frac{3}{8}$  x 39 $\frac{3}{8}$  in. (114 x 100 x 100cm.)

Executed in 2000, this work is number five from a series of eight, each unique

£20,000-25,000

\$25,000-31,000

€24,000-30,000

**PROVENANCE:**

Galerie Hauser & Wirth & Presenhuber, Zurich (directly from the artist).

Galerie Eva Presenhuber, Zurich.

Acquired from the above by the present owner.

**EXHIBITED:**

Zurich, Galerie Hauser & Wirth & Presenhuber, *Sylvie Fleury*, 2000.

Karlsruhe, Museum für Neue Kunst/ZKM, *Sylvie Fleury*, 49000, 2001.

**LITERATURE:**

*Die Sterntaler*, in: clariant. Chemie und Lifestyle, no. 2, 2001, pp. 42-45 (illustrated p. 45).

Comprising a gold-plated trolley on a rotating aluminium pedestal, Sylvie Fleury's *Plumpity ... Plump* (2000) enshrines the act of shopping in a precious relic. The trolley's clear Plexiglas handle is painted with the playful slogan 'Plumpity ... Plump.' Fascinated by the depths and surfaces of fashion and its relationship with art, Fleury makes defiantly feminine work that is infused with a space-age sensuality and sense of fun, often involving physical interaction. At the 1991 Cologne Art Fair, she displayed 100 bottles of Egoïste perfume in small Chanel bags – every single one was stolen on the show's opening night. The trolley can also be seen in relation to her 1992 exhibit of shopping bags on the floor at Postmaster Gallery in New York. 'There was no

'Just recontextualizing something that's very superficial will give it a new depth. And sometimes, just being a woman and showing something – like a pair of shoes, a car, or a Carl Andre – gives it another dimension'

– S. FLEURY

point in just redoing a readymade,' Fleury recalls. 'I liked the idea that the work could be completely superficial. There was also the idea of seduction, the idea of brands, names, labels, and all this stuff that was very present in the late '80s. I also liked that the work was abstract, in that when you looked at the shopping bags, their contents were hidden and you couldn't quite know what was in them' (S. Fleury, quoted in P. Halley, 'Sylvie Fleury,' *Index* No. 33, April 2002). Revolving on its platform like a car in a showroom, *Plumpity ... Plump* similarly entices the viewer to sensory engagement with a triumphantly empty spectacle, transcending traditional fine art prerogatives to luxuriate in the gleaming delights of consumerism.



■119

**KELLEY WALKER (B. 1969)**

*Untitled*

gold leaf on laser-cut steel  
diameter: 58¼in. (148cm.)  
Executed in 2006

£90,000-120,000

\$120,000-150,000

€110,000-140,000

**PROVENANCE:**

Paula Cooper Gallery, New York.

Acquired from the above by the present owner in 2008.

'I became interested in creating objects capable of  
perpetually remaking themselves or allowing themselves to  
be remade by participating in the culture industry'

– K. WALKER

Kelley Walker's work centres on the recycling and appropriation of found imagery and materials. Forming something of an emblem for his practice, *Untitled* (2006) takes the shape of a vast stencil of the recycling logo. Executed in laser-cut steel, the disc's front face is covered with a layer of gold leaf; the reverse is printed with a blown-up digital image of cereal packaging. This juxtaposition of raw consumerist visual material with the elevated decoration of gilding contains an alchemical reference, suggesting that all such matter can be transformed through repurposing. The design of the original recycling symbol is itself inspired by the endless form of the Möbius strip, representing an infinite recursion of use and reuse. Walker's stencil form also makes

a nod to graffiti – an important element of his distinctly urban outlook, and a method that allows the reproduction of designs across a range of surfaces and environments. Throughout his *oeuvre* Walker draws attention to society's continuous and shifting consumption of imagery, and how its significance can be altered through time and context. With his brick walls screened over collaged newspaper, toothpaste printed over lown-up magazine covers and chocolate splashed across photos of race riots, he throws an eye-opening and often controversial light on the cultural dynamics of viewing. *Untitled* enshrines Walker's guiding principle as a lustrous gold medal, cannily subverted by the mass-produced banality on the other side.





## ■120

### UGO RONDINONE (B. 1964)

*Sechszwanzigsterjulizweitausendundvierzehn*

acrylic on canvas  
diameter: 31½in. (80.2cm.)  
Painted in 2014

£50,000-70,000

\$63,000-87,000

€60,000-83,000

#### PROVENANCE:

Sadie Coles HQ, London.

Acquired from the above by the present owner.

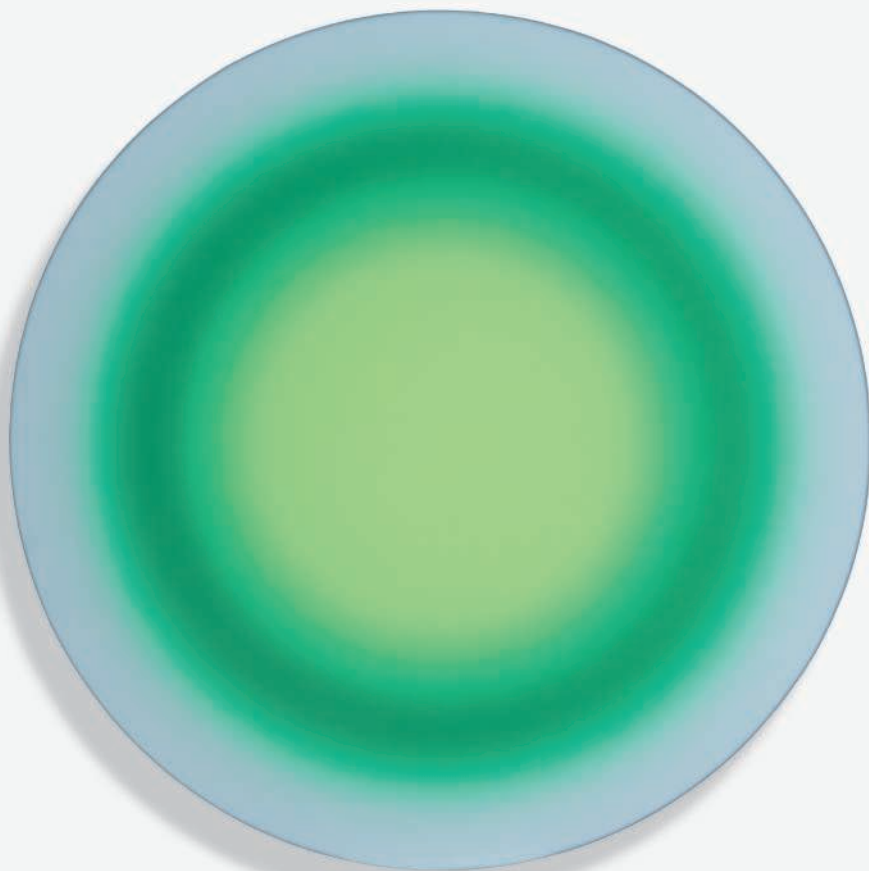
'I see art-making as a ritual, a meditation for myself. It's to exclude myself from society and to create my own rites. The spending time or passing time is ritualized because there is no functionality in the art-making. Time would pass anyway... The energy of art is that you can spend time with yourself. It's not about producing objects and having assistants. Doing art and being an artist is a philosophical task than merely producing objects'

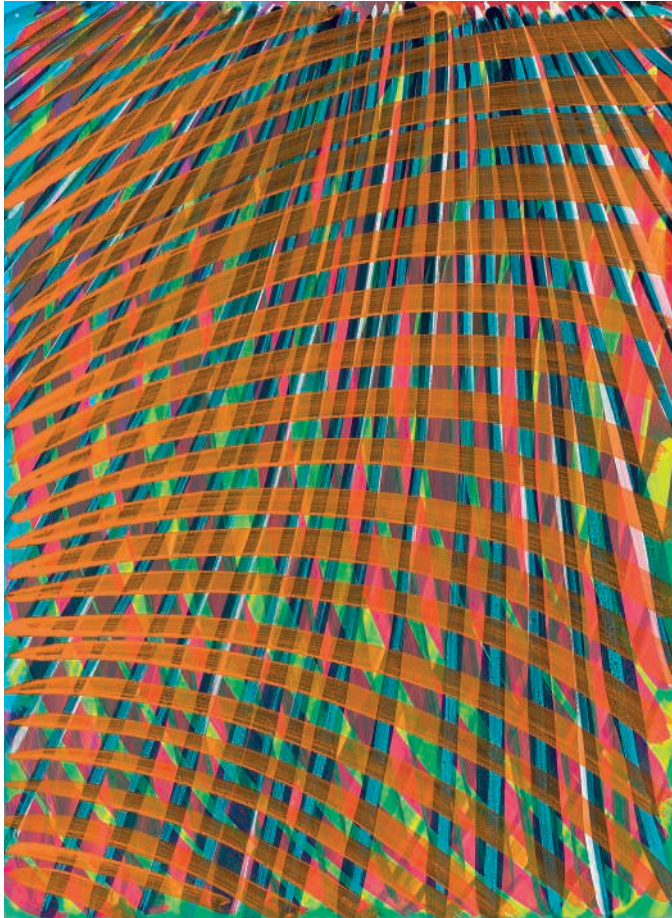
- U. RONDINONE

Ugo Rondinone's

*Sechszwanzigsterjulizweitausendundvierzehn* (2014) is a prime example of the artist's series of Target paintings, large circular works spray-painted with blurry rings of colour that, despite their apparent simplicity, pulsate with complex, shifting senses of meaning – at once impressively immersive and playfully ironic. Deploying an iconic target symbol, the series makes reference to a host of art historical and pop precedents, recalling the work of Jasper Johns and Kenneth Noland, as well as the imagery of 1960s psychedelic and mod subcultures. However in Rondinone's version, the form is defamiliarised and its iconographic, popular origins subverted by the illusory visual energy of the composition. Rendered in an intense, almost neon green that glows vividly

from the work's centre, the painting seems to take on a three-dimensional depth; yet when the eye travels outward to take in the whole painting, this field reacts against the rings that encircle it, generating a beguiling, almost psychedelic effect that destabilises the viewer's eye, sending it around the painting without letting it rest. The stencil spray-paints the artist uses give the edges of his rings a soft, elusive fuzziness, questioning the sense of spiritual depth we might read into the painting and at the same time unsettling the iconic quality of the target, their blurriness subtly undermining the target's symbolic associations of aim. In their place, Rondinone ingeniously produces a target that eludes focus, the work defined by not by stillness and direction, but by a roving, restless dynamism.





121

λ121

**KATHARINA GROSSE (B. 1961)**

*Untitled*

signed, dated and numbered 'Katharina Grosse 2004  
2004/2001S' (on the reverse)

acrylic on aluminium panel

29<sup>7</sup>/<sub>8</sub> x 22in. (76 x 56 cm.)

Executed in 2004

£6,000-8,000

\$7,500-10,000  
€7,200-9,500

**PROVENANCE:**

Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna.  
Acquired from the above by the present owner.

λ122

**KATHARINA GROSSE (B. 1961)**

*Untitled*

signed, dated and numbered 'Katharina Grosse 2004  
2004/2003S' (on the reverse)

acrylic on aluminium panel

29<sup>7</sup>/<sub>8</sub> x 22in. (76 x 56 cm.)

Executed in 2004

£6,000-8,000

\$7,500-10,000  
€7,200-9,500

**PROVENANCE:**

Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna.  
Acquired from the above by the present owner.



122

Katharina Grosse is a painter, but she rarely touches a brush. Her practice is instead centred around the industrial spray-gun, which she uses with astounding dexterity and invention on surfaces that range from intimately scaled canvases to walls, floors, sculptures and enormous outdoor murals. In these two untitled works on aluminium (both 2004), Grosse weaves fluorescent rays and bands together into mesmeric chromatic fields, with pinks, oranges, greens and yellows interacting in an abstract dance of layered colour and form. There is something of the fluid excitement of surfing –

Grosse's other major passion – in these oscillating waves of hue. The magic of painting, she says, lies in its state of flux. 'Movements that have been painted first and last are both simultaneously present on the image field. There is no linear or causal hierarchy of activities in a painting ... it requires a mind that is agile and ready to give up an adopted point of view at any moment for the next potential constellation or reading. Everything can become anything at any minute' (K. Grosse, quoted in E. Wasik, 'Katharina Grosse sticks to her guns,' *Interview Magazine*, 4 November 2014).

■A123

**GÜNTHER FÖRG (1952-2013)**

*Untitled*

signed and dated 'Förg 05' (upper left)

acrylic on canvas

77 x 126in. (195.5 x 320cm.)

Painted in 2005

£70,000-100,000

\$88,000-120,000

€83,000-120,000

**PROVENANCE:**

Galerie Max Hetzler, Berlin.

Patrick de Brock Gallery, Knokke-Heist.

Acquired from the above by the present owner.

The work is recorded in the Günther Förg archive with the number WVF.05.B.0033.

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.

With its lattice of horizontal and vertical lines rendered in powerful, single brushstrokes of black, blue and green, Günther Förg's *Untitled* (2005) possesses an architectural grandeur that seems to physically surround the viewer in its huge scale and unexpected depth. A superb example of Förg's Gitterbilder, or 'grid paintings', the work perfectly exemplifies the artist's ability to build and explore spaces on the canvas; expertly measuring the presence of line against its absence, the intersecting bars of the grid generate a patchwork of window and net forms that seem to expand and contract the space contained behind them, creating a sensation that develops across the canvas from cramped confinement at the work's edges to fields of liberated open space at its centre. This complex arrangement of space is supplemented by Förg's delicate, considered use of colour. Against a background filled by a subtly modifying yellow, with pockets of sunny radiance deepening the tranquil, sandy tone spreading across the canvas, clouds of blurred blue pigment further alter our sense of the space, creating an uncertain translucence, while a verdant green curves through the bottom left of the canvas. Over these shifting tones, Förg overlays forceful, stark lines, reacting against the beguiling haze of tone beneath and giving a rich, clear definition to the work's surface.

Building these interacting fields of depth while achieving such a vigorousness of line and brilliancy of colour, Förg's work reflects conceptual principles that historically underpinned his art – a formal purism, the sense of the artwork as object, and an architectural interest in space, both real and illusory. Förg is on the one hand interested in reminding us of the work's objective existence, the gestural, even visceral brushstrokes drawing attention to the process of its own painting and reminding us of its physical reality as a worked object and artefact. Yet, enveloping the viewer in the fabric of its lines, the grid also conjures a pictorial, illusory sense of space; the translucent, shifting tones suggest depth but fail to completely define it. In its sensitive treatment of forms and marks, *Untitled* transports us between the imagined spaces of painting, and the real, corporeal presence of an artwork as it exists in the flesh.







124

**TAKASHI MURAKAMI (B. 1962)**

*Smooth Nightmare Drawing*

signed with the artist's initials, numbered and titled 'SMOOTH NIGHTMARE T.M - 0223' (on the reverse) computer printout, ballpoint pen, marker and tape on paper 15¾ x 15¾in. (40 x 40cm.) Executed in 2000

£15,000-20,000

\$19,000-25,000  
€18,000-24,000

**PROVENANCE:**

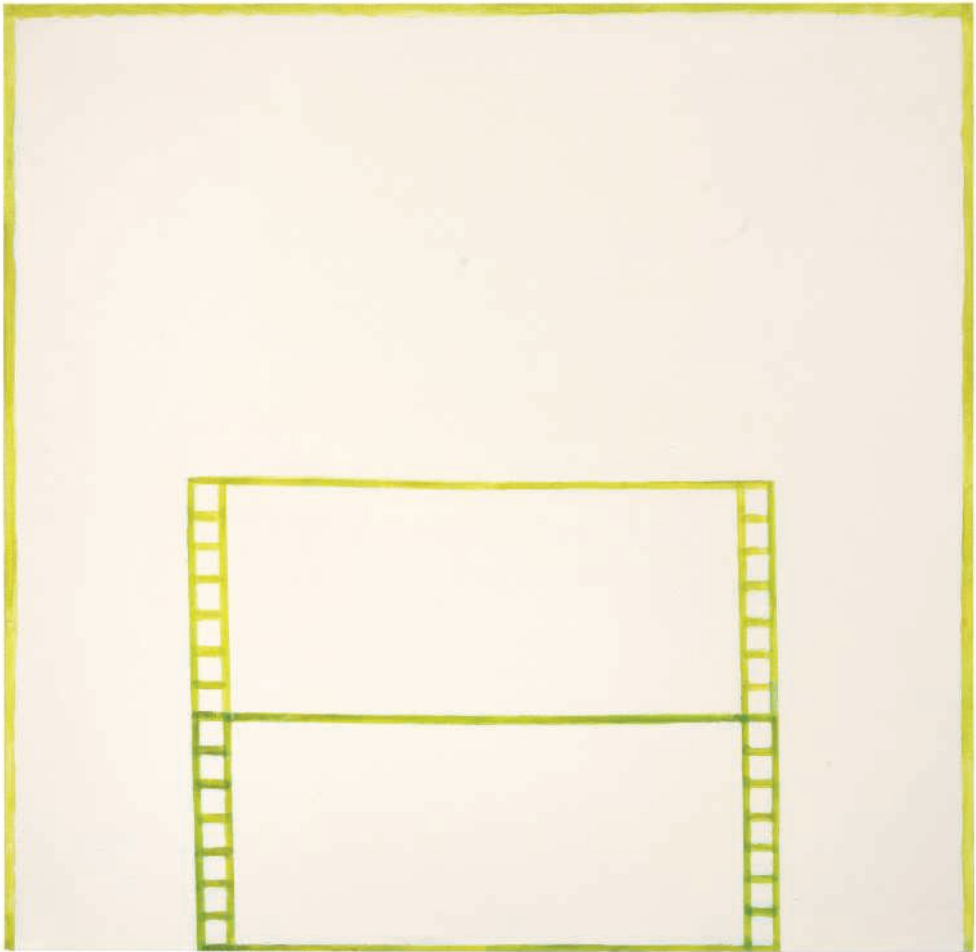
Marianne Boesky Gallery, New York.

Private Collection, New York.

Anon. sale, Christie's New York, 23 September 2014, lot 231.

Acquired from the above sale by the present owner.





■125

**DAN WALSH (B. 1960)**

*Fold*

signed, titled and dated 'D. Walsh "Fold" 1993'

(on the stretcher)

acrylic on linen

40 $\frac{1}{8}$  x 40 $\frac{1}{8}$ in. (101.7 x 101.7cm.)

Painted in 1993

£6,000-8,000

\$7,500-10,000

€7,200-9,500

**PROVENANCE:**

Private Collection, Germany.

Acquired from the above by the present owner.



126

**GABRIEL OROZCO (B. 1962)**

*Especímenes en Montevideo*  
(*Specimens in Montevideo*)

signed, titled, numbered and dated on the reverse '2/5  
ESPECIMENES EN MONTEVIDEO 1997 GABRIEL OROZCO'  
(on the reverse)

C-print

image: 22 $\frac{7}{8}$  x 34 $\frac{1}{2}$ in. (58 x 88cm.)

sheet: 27 $\frac{3}{4}$  x 39 $\frac{1}{2}$ in. (70.6 x 100.6cm.)

Executed in 1997, this work is number two from an edition of five

£6,000-8,000

\$7,500-10,000

€7,200-9,500

**PROVENANCE:**

Galerie Chantel Crousel, Paris.

Acquired from the above by the present owner.

**EXHIBITED:**

Miami, De La Cruz Collection, *2011-2012 Exhibition*, 2011-2012  
(another from the edition exhibited).

**LITERATURE:**

J.P. Criqui, *Gabriel Orozco: Trabajo*, Cologne, 2003 (another from the edition illustrated in colour, unpagged).



PROPERTY FROM A PRIVATE COLLECTION

■127

**DOUG AITKEN (B. 1968)**

*the inextinguishable ii*

signed twice and numbered 'Doug Aitken 5/6' (on the reverse)

C-print mounted on Plexiglas

37¾ x 47¾in. (96 x 121.2cm.)

Photographed in 1999, printed in 2003, this work is number five from an edition of six

£5,000-7,000

\$6,300-8,700  
€6,000-8,300

**PROVENANCE:**

303 Gallery, New York.

Acquired from the above by the present owner.

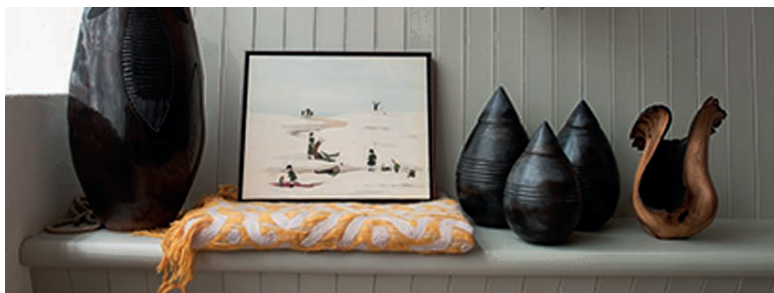
**LITERATURE:**

D. Birnbaum (et.al.), *Doug Aitken*, New York 2001 (another from the edition illustrated in colour, p. 122).

Rising to international prominence at the 48th Venice Biennale (1999) with a multi-screen video environment, *electric earth*, Doug Aitken is a Los Angeles based artist whose multi-media practice immerses the viewer in hypnotic, mesmerising atmospheres, where locations, activities and the flow of time are presented in surprising ways by highly skilful editing of images. *the inextinguishable II* (1999) is a fascinating work that depicts a vast, silent nocturnal cityscape, disconnected from conventional time and space, delineated by three electricity lines. The view is at once a pristine, utopian vision and a disarming parable of cosmopolitan existence. Similar to his films, Aitken's photograph demonstrates the artist's ability to invoke drama and mood with lighting. With the isolation of the city in the distance, *the inextinguishable II* mimics the tradition of the landscape painting, reinterpreted for a contemporary era. Operating at the forefront of innovative artistic practices, Aitken's practice features the division between the urban and organic and mines landscape and photography for new meaning.

# CONTEMPORARY LIVING

A R T · C R A F T · D E S I G N



As part of this April's *First Open* auction, Christie's is collaborating with The New Craftsmen and Southern Guild to present *Contemporary Living: Art, Craft & Design*. Southern Guild, the pre-eminent design gallery in Africa, represents a growing stable of designers whose work is refined and bold, with global appeal. Works from the gallery are offered here alongside a group by craft makers represented by The New Craftsmen, a London-based gallery that champions and promotes the work of British craft to an international audience. This section showcases the work of a diverse group of contemporary artists including Pablo Bronstein, Hugo McCloud, Dan Rees and Richard Aldrich with design pieces by makers such as Sebastian Cox, Georgia Kembell, Edmond Byrne, Charles Haupt, Porky Hefer, Dokter and Misses and David Krynauw.

The exhibition design of *Contemporary Living: Art, Craft & Design* will change across four days through a series of interventions, generating new visual vignettes and creating an experience that encourages the audience to make connections and discover each object anew. At the heart of the exhibition is the 'Patron's House', an installation and scale model of the space and the works in the auction. Visitors to the show will be invited to 'play' with the arrangement, creating their own narratives and spaces. The visual concept for the Patron's House and the artistic direction for the show is the vision of scenographer and ballet designer Piano Tennis in an imaginative collaboration with The New Craftsmen.





■128

**CATARINA RICCABONA & CLAIRE NORCROSS**

*A 'LOOM' LIGHT, 2016*

brass, with unique hand-woven linen shade

41 in. (104 cm.) high; 26¾ in. (68 cm.) wide; 17¾ (45 cm.) deep

£3,000-5,000

\$3,800-6,200

€3,600-5,900

Each piece designed by Catarina Riccabona is hand woven on a traditional loom in her studio in South East London. Inspired by the lattice structure of the loom, the present lot creates an intriguing interplay with the brass light structure which was created by designer Claire Norcross.

■Ω129

**ANATOMY DESIGN (EST. 2010)  
& NICOLE LEVENBERG (B. 1985)**

*'SOUTHERN GUILD', A PAIR OF ARMCHAIRS, 2013*

walnut, hand-screen printed upholstery, brass  
26 in. (66 cm.) high; 43 in. (109 cm.) wide;  
36½ in. (92.5 cm.) deep

(2)

£8,000-12,000

\$10,000-15,000

€9,500-14,000

Anatomy Design focuses on the interconnectedness of materials, in this case solid American walnut, solid brass and hand-printed fabric, here from Johannesburg-based fabric designer Nicky Levenberg, who was inspired by the Cape's dreamy mountainscapes.





■\*130

**HUGO MCCLOUD (B. 1980)**

*The Imperfect Imperfection*

aluminium foil, acrylic, metallic paint and tar on panel, in artist's frame

39% x 39%in. (101.2 x 101.2cm.)

Executed in 2012

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

Private Collection, Europe.





■λ131

**DAN REES (B. 1982)**

*Artex Painting*

signed and dated 'Dan Rees 2013' (on the reverse)

oil on canvas

78¾ x 118½in. (200 x 300cm.)

Painted in 2013

£20,000-30,000

\$25,000-37,000

€24,000-36,000

**PROVENANCE:**

Private Collection, Europe.

Swathes of aquamarine blue and deep violet, broken up by flickers of warm red, flares of yellow and soft flurries of white, create a tactile crescendo of colour and texture. In its grand scale, exuberant brushstrokes and rich interplay of hues, Dan Rees' *Artex Painting* seems to fall into a trajectory deriving from Abstract Expressionism, superficially resembling a work by Joan Mitchell or Sam Francis. However, through his medium the artist simultaneously plays homage to a less timeless art: that of 1970s home decoration. During that decade, Artex – a plaster-based coating applied in textural swirls and stipples – became a widely popular method of decorating ceilings in the UK. However, as the middle class bought up the homes of the working class, this staple feature was amongst the first to be removed. Appropriating this decorative technique as a fine art aesthetic, Rees reintroduces Artex back into the domestic interiors of his collectors, and elevates humble domesticity to a socially embedded abstraction of profound beauty.



**132**

**EDMOND BYRNE (B. 1977)**

*'JADE MOONJAR', 2016*

cased moulded glass

15¾ in. (40 cm.) high

signed *Edmond Byrne 2016*

£4,000-6,000

\$5,000-7,500

€4,800-7,100

With this technically complex piece, Irish glass maker Edmond Byrne has radically reinterpreted an iconic form of Korean ceramics, the Moon Jar, whilst pushing the boundaries of his craft. The rich textured exterior is created by using a unique mould constructed from fabrics, clay and sand. The moulds, which can only be used once, are inspired by drawings made by the artist. The drawings inform the texture, pattern and marks of the vessels and they are an equally significant part of the process of making the pieces. Edmond's work is currently on display at the National Museum of Ireland.

■Q133

**PIETER HENNING (B. 1982)**

*A SET OF REGULAR STONE OCCASIONAL TABLES, 2016*

number two, three and four from an edition of thirty, edited by *Mock Mock*, marble,  
copper

tallest: 25½ in. (65 cm.) high

(3)

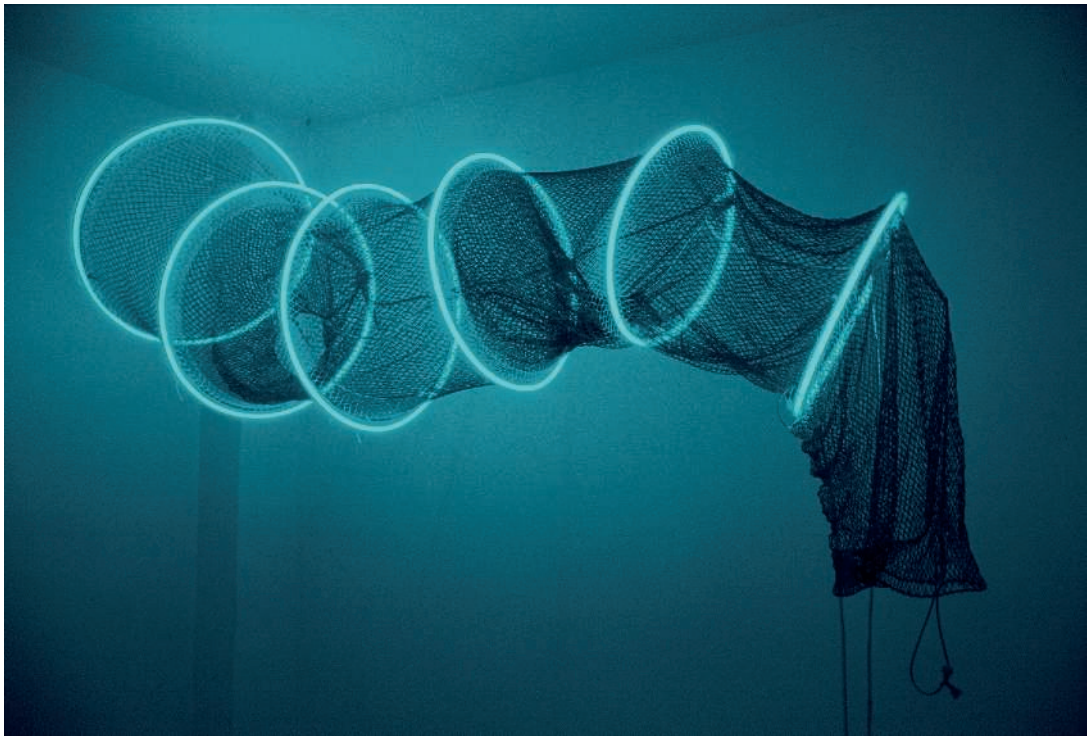
£5,000-8,000

\$6,300-10,000

€6,000-9,500

The common thread of Pieter Henning's designs is a desire to produce functional objects that elevate the status of a room. Regular Stone Tables are thus modest and homogenous, yet perfectly finished in such a way that they speak to luxury, without being overtly luxurious themselves.





Atelier Anselm Reyle

■λ134

**ANSELM REYLE (B. 1970)**

*Reuse (Fyke)*

found fish nets, neon and wiring

98% x 22½ x 22½in. (250 x 57 x 57cm).

Executed in 2000

£10,000-15,000

\$13,000-19,000  
€12,000-18,000

**PROVENANCE:**

Nathalie Karg Ltd., New York.

Acquired from the above by the present owner in 2007.

**EXHIBITED:**

Ivry, Center d'art contemporain d'Ivry, *La Partie Continue*, 2003.

Zurich, Kunsthalle Zürich, *Anselm Reyle - Ars Nova*, 2006 (illustrated in colour p. 43).

**LITERATURE:**

Grosenick, U. (ed.), *The Art of Anselm Reyle*, Cologne, 2009.



■A135

**IDA EKBLAD (B. 1980)**

*Untitled*

oil, spray enamel, puff paste and PVC paint on canvas

71 $\frac{1}{8}$  x 55 $\frac{1}{2}$ in. (180.5 x 140cm.)

Painted in 2014 - 2015

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**PROVENANCE:**

Private Collection, Europe (acquired directly from the artist).

Private Collection, London.

Acquired directly from the above by the present owner.



■Ω136

**TREVOR POTTER (B. 1988)**

*'WEAVER NEST' LAMP, 2016*

number two from an edition of ten, bronze, glass  
33¼ in. (84.5 cm.) high

£4,000-6,000

\$5,000-7,500

€4,800-7,100

Trevor Potter is fascinated by the weaver colony that lives in a small wetland area near his house. It's the instinct to create, and construct, that keeps him returning to the subject of nest building in his work.

■Ω137

**CHARLES HAUPT (B. 1980)**

*'NUM NUM', A DINING TABLE, 2016*

number two from an edition of five, bronze, smoked bevelled glass

30 in. (76 cm.) high; 70 $\frac{7}{8}$  in. (180 cm.) diameter

*C Haupt 2016, 2/5, Bronze Age*

£20,000-30,000

\$25,000-37,000

€24,000-36,000

Fascinated by geometry in nature Charles Haupt was inspired by the thorns of an indigenous South African Num Num bush. Common around the coastal areas of South Africa, these produce edible, red, plum-size fruit, white star-shaped flowers and very geometric thorns.





**λ138**

**FRIEDRICH KUNATH (B. 1974)**

*Untitled*

signed and dated '2008 Friedrich Kunath' (on the overlap);  
signed with the artist's initials and numbered 'FK 754'  
(on the stretcher)

watercolour, gouache, acrylic and silkscreen print on canvas  
23% x 25%in. (60 x 65cm.)

Executed in 2008

£3,500-5,500

\$4,400-6,900

€4,200-6,500

**PROVENANCE:**

BQ, Cologne.

Acquired from the above by the present owner in 2008.



■139

**SEBASTIAN COX (B. 1986)**

*A 'SHAKE' SIDEBOARD, 2015*

manufactured by *Benchmark*, stained chestnut, scorched ash shakes, leather pulls  
31¼ in. (79.5 cm.) high; 59 in. (150 cm.) wide; 18½ in. (47 cm.) deep

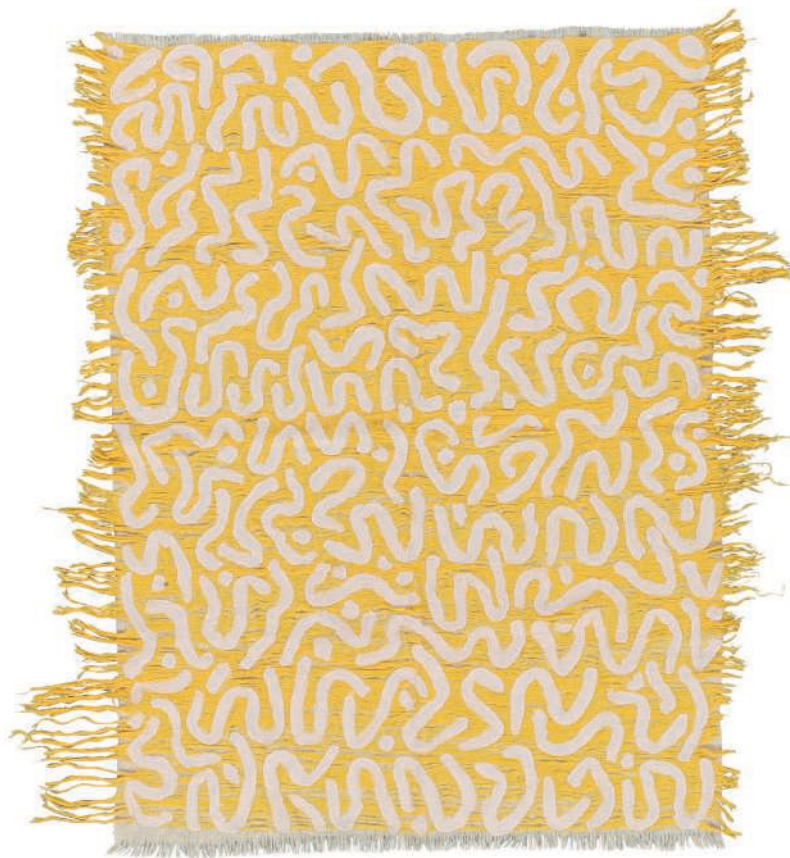
£3,500-4,500

\$4,400-5,600

€4,200-5,300

The scorched sideboard was designed by Sebastian Cox and made by Benchmark, a leading company of craftsmen and designers founded 30 years ago by Terence Conran and Sean Sutcliffe. Using the ancient art of splitting wood along its grain, each shake on the doors of the sideboard have been cleaved and delicately hand-scorched to produce a beautiful textured piece.





**140**

**GEORGIA KEMBALL (B. 1989)**

*A THROW, 2016*

from an edition of five, mohair and merino wool

67 x 61 in. (170 x 155 cm.)

*Georgia Kemball* label to reverse

£700-900

\$880-1,100

€830-1,100

Masterfully hand-made by needle punching loose merino wool onto a mohair base, Georgia Kemball's textiles are inspired by British folk art and explore sentimentality and the passing of time.

■141

**GARETH NEAL (B. 1974) & KEVIN GAULD (B. 1980)**

*A 'BRODGAR' BENCH, 2016*

oak, straw

30¾ in. (78 cm.) high; 41¾ in. (105 cm.) wide; 25½ in. (65 cm.) deep

£2,800-3,200

\$3,500-4,000

€3,400-3,800

The 'Brodgar' bench is an exquisite work of craftsmanship which combines the traditions of the Windsor chair with the unique straw work of the Orkney Isles.





141

■Ω142

**PORKY HEFER (B. 1968)**

*'FALLEN BIRD'S NEST', A LOUNGER, 2014*

number three from an edition of nine, Kooboo cane, leather  
42 in. (116.5 cm.) high; 78¾ in. (200 cm.) long;  
48 in. (122 cm.) wide

£10,000-15,000

\$13,000-19,000  
€12,000-18,000

■Ω143

**PORKY HEFER (B. 1968)**

*'FALLEN BIRD'S NEST', A LOUNGER, 2014*

number four from an edition of nine, Kooboo cane, leather  
43¾ in. (111 cm.) high; 76½ in. (194.5 cm.) long;  
49 in. (124.5 cm.) wide

£10,000-15,000

\$13,000-19,000  
€12,000-18,000

Making use of traditional techniques and crafts that rely on the hand rather than machinery, award-winning Porky Hefer's work ensures that age-old skills are preserved and kept relevant in a modern age and follows on from his famous exploration of weaver bird nests and living pods.



142



■\*144

**ANGEL OTERO (B. 1981)**

*Royal*

signed, titled and dated "“Royal” 2011 Angel Otero’  
(on the reverse)

oil and oil skins collage on canvas

48% x 60%in. (123 x 154cm.)

Executed in 2011

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

Private Collection, Europe.



■λ† 145

**THILO HEINZMANN (B. 1969)**

*Untitled*

signed and dated 'Thilo 2/11' (on the reverse)

oil on canvas behind Plexiglas cover

54 $\frac{7}{8}$  x 94 $\frac{1}{8}$  x 4 $\frac{3}{8}$ in. (139.4 x 239 x 11cm.)

Executed in 2011

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

Galerie Guido W. Baudach, Berlin.

Private Collection, Europe.

**EXHIBITED:**

Berlin, Galerie Guido W. Baudach,

*Thilo Heinzmann*, 2011.



■Ω146

**NORMAN MEYER (B. 1984) &  
ABRIE VON WIELLIGH (B. 1980)**  
*'TWO OCEANS', A UNIQUE CABINET,*  
2016

walnut, on hammered and patinated  
metal base, the deeply hand-carved  
sculpted cupboard doors with integral  
handles, enclosing a glass back with  
two glass shelves above a sliding cork  
shelf and two drawers, the reverse of the  
doors each with three shelves  
85¼ in. (218 cm.) high;  
43¼ in. (110 cm) wide;  
26 in. (66 cm.) deep

£18,000-22,000      \$23,000-27,000  
€22,000-26,000

This cabinet is inspired by the meeting  
of the warm Atlantic Ocean and  
the cold Benguela currents at the  
southern point of Africa. Where these  
two immense bodies of water come  
into contact, they do not mix, and the  
undulating waves of this piece express  
this dynamic meeting point.







■ Q147

**CHUMA MAWENI (B. 1976)  
& MADODA FANI (B. 1975)**

*A UNIQUE 'METAMORPHOSIS 1', 2016*

glazed and incised terracotta

33 in. (84 cm.) high

signed *Chuma Maweni, CM 16, M. Fani*

£4,000-6,000

\$5,000-7,500

€4,800-7,100

Metamorphosis takes Maweni's signature teardrop shape and Fani's fascination with insects and creates a hybrid which morphs them into a cocoon-like work. Pit-firing in the traditional method gives it a strong smoky smell but also places it within the heritage of traditional African pottery.

**Q148**

**STANISLAW TRZEBINSKI (B. 1992)**

*'TRITON'S', AN OCCASIONAL TABLE, 2015*

number two from an edition of five, Kiaat wood, patinated bronze

20¼ in. (51.5 cm.) high; 63½ in. (161 cm.) wide;

63 in. (160 cm.) deep

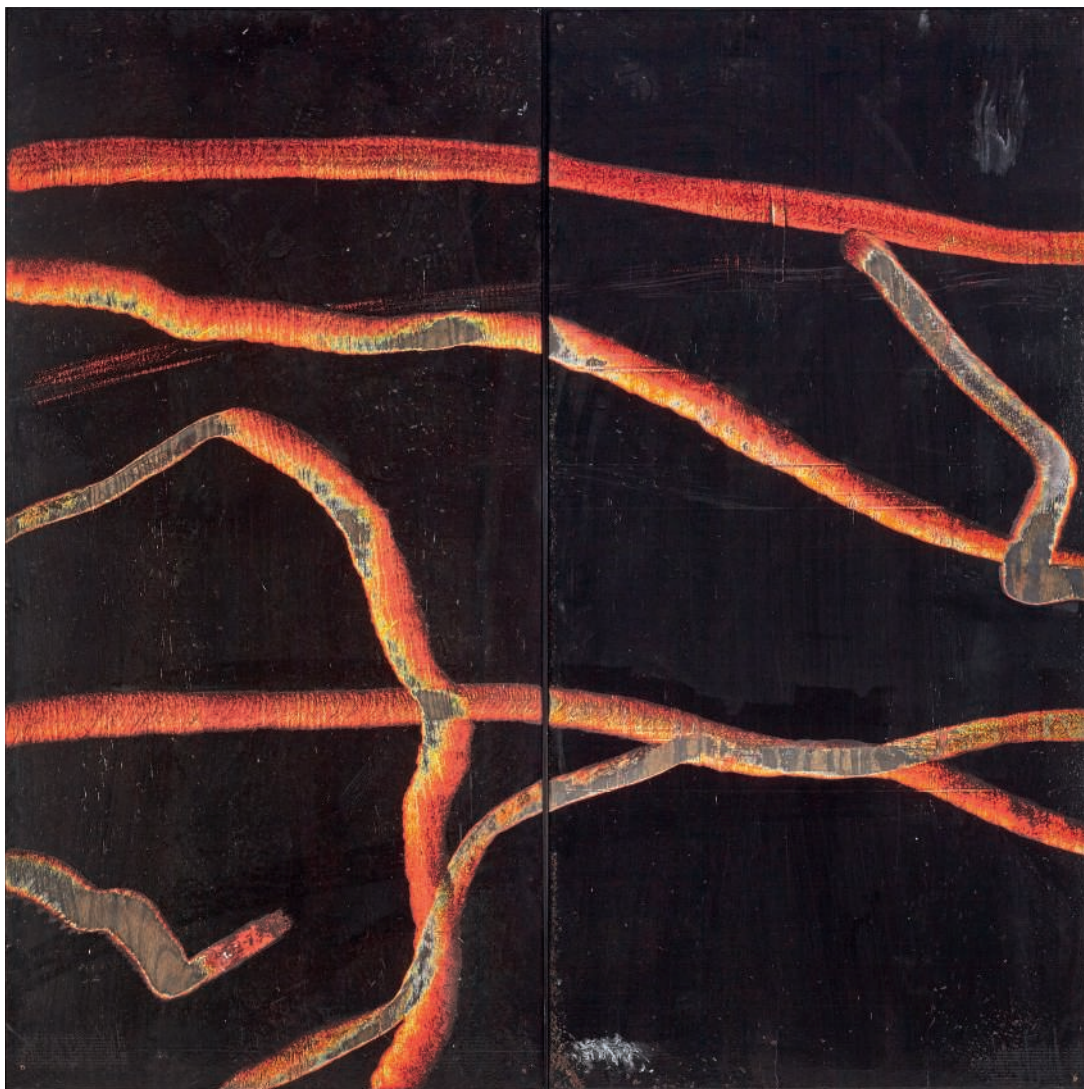
£18,000-22,000

\$23,000-27,000

€22,000-26,000

Stanislaw Trzebinski's fascination with the natural world and oceans is here expressed by unique patinas, inspired by lichen, crustaceans and weathered objects. For Tritons Table and Meza ya Mwamba (lot 159) he envisioned the pieces underwater, suspended in space and time.





■149

**AARON YOUNG (B. 1972)**

*Greeting Cards*

burnt rubber and acrylic on panel, in two parts

95% x 95%in. (243 x 243cm.)

Executed in 2007

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**PROVENANCE:**

Nathalie Karg Ltd., New York.

Acquired from the above by the present owner in 2009.

■ Q150

**CHARLES HAUPT (B. 1980)**

*'NUM 'NUM BRANCH', A PAIR OF SIDE TABLES, 2014-2016*

numbers one and three from an edition of five, plus two artist's proofs, gilded-bronze, bronze

47 in. (119.5 cm.) high

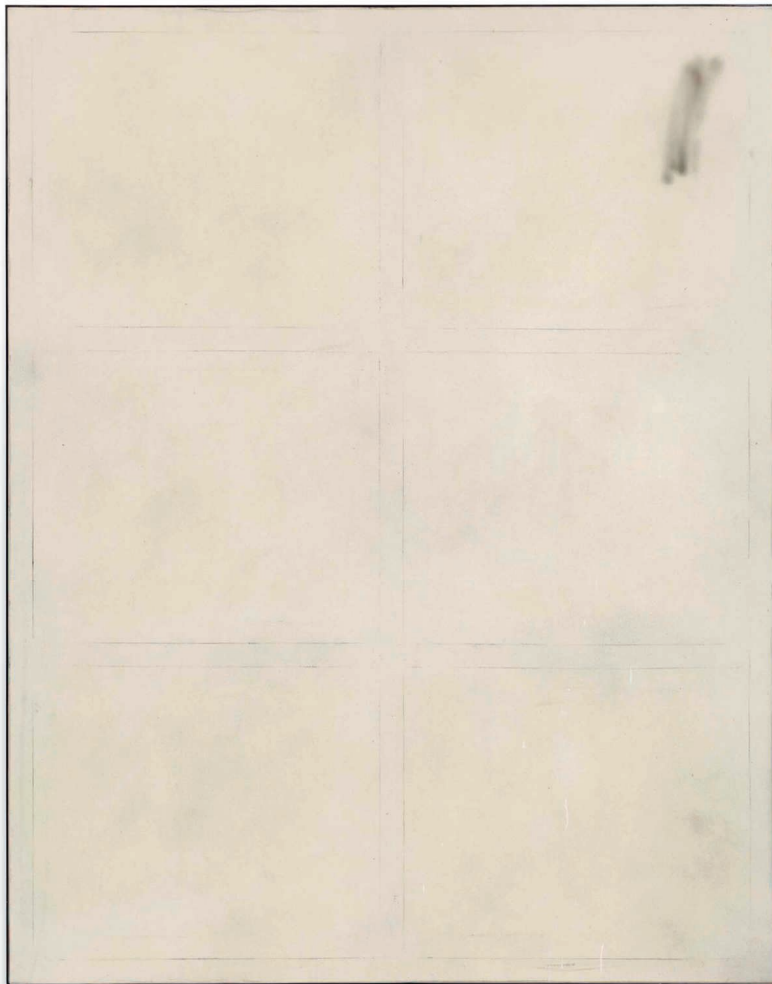
each stamped respectively *C A Haupt 2014 3/5*, foundry mark, *C A Haupt 2016 1/5* (2)

£15,000-20,000

\$19,000-25,000

€18,000-24,000





■ 151

**DAVID OSTROWSKI (B. 1981)**

*F (Spiel Stop)*

signed and dated 'D. Ostrowski 13' (on the overlap)  
lacquer, dirt and champagne on canvas, in artist's frame  
94 $\frac{7}{8}$  x 75 $\frac{1}{4}$ in. (241 x 191cm.)  
Executed in 2013

£10,000-15,000

\$13,000-19,000  
€12,000-18,000

**PROVENANCE:**  
Peres Projects, Berlin.  
Private Collection, Europe.



■ 152

**ANDRE BUTZER (B. 1973)**

*Seine N-Existenz (His N-Existence)*

signed and dated 'A. Butzer' (lower right); signed, titled, inscribed and dated 'Henry Matisse A. Butzer Seine '07 "N-Existenz"' (on the reverse)

oil on canvas

90½ x 70⅞ in. (230 x 180cm.)

Painted in 2007

£18,000-25,000

\$23,000-31,000  
€22,000-30,000

**PROVENANCE:**

Galleri Faurschau, Copenhagen.

Acquired from the above by the present owner in 2007.

**EXHIBITED:**

Copenhagen, Gallery Faurschau, *The Sorcerer's Apprentice: Late Picasso & Contemporary Painters*, 2007.



■153

**AIMEE BETTS (B. 1984)**

*A 'COLOUR WHEEL' MIRROR, 2014-2015*

the mirror executed by John Jones, brass, with coloured cords made from ceramic coated polyester thread  
63 in. (163 cm.) diameter

£6,500-7,500

\$8,200-9,400  
€7,700-8,900

■Ω154

**JOHN MURRAY (B. 1973)  
& PACO PAKDOUST (B. 1974)**

*'OUST', A CARPET, 2016*

number one from an edition of five, hand-knotted wool and silk  
135½ x 98½ in. (344 x 250 cm.)  
with woven signature and date 16

£25,000-30,000

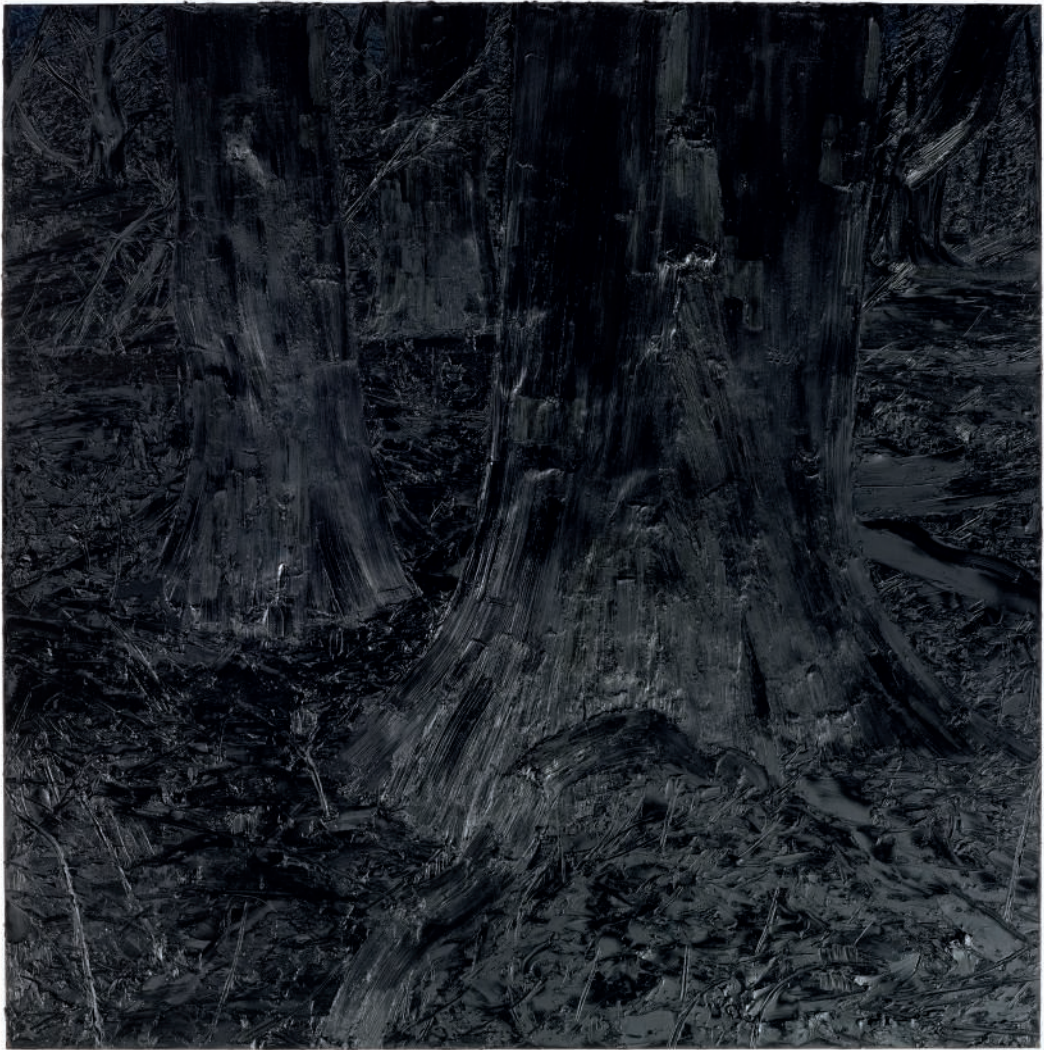
\$32,000-37,000  
€30,000-36,000

The colour wheel mirror is the result of the collaboration between Aimee Betts, a mixed-media embroidery designer, and John Jones, the renowned art framing company. The mirror combines a brass metal frame, with a unique Jax finish developed by John Jones, with textile cords created by Aimee Betts on a circular knitting machine.

Renowned rug-maker Paco Pakdoust takes the work of South African artists, such as John Murray's Oust, and turns them into three-dimensional works of woven art.







■λ\*155

**GILLIAN CARNEGIE (B. 1971)**

*Black Square*

signed, titled and dated "Black Square' Gillian Carnegie 2004"  
(on the reverse)

oil on canvas

78¾ x 78¾in. (200 x 200cm.)

Painted in 2003

£10,000-20,000

\$13,000-25,000

€12,000-24,000

**PROVENANCE:**

Galerie Gisela Capitain, Cologne.

Acquired from the above by the present owner.

■ Q156

**CHARLES HAUPT (B. 1980)**

*'NUM NUM', AN OCCASIONAL TABLE, 2010*

number two from an edition of ten and an artist's proof, bronze, glass  
17¾ in. (45 cm.) high; 59 in. (150 cm.) diameter  
stamped *C Haupt 2010 2/10*

£10,000-15,000

\$13,000-19,000

€12,000-18,000





**157**

**GRANT MCCAIG (B. 1974)**

*'LATER OBSERVATION', 2017*

steel plate, gold leaf

24 in. (61 cm.) high; 15¾ in. (40 cm.) high

(2)

£8,000-12,000

\$10,000-15,000

€9,500-14,000

Scottish silversmith Grant McCaig creates striking pieces in forged metal that explore the idea of function and preciousness of the materials. Each piece in the Lateral Observation series started as a large sheet of thick steel plate. The pieces are then cut and fired in the kiln to obtain richly textured works.

■ Q158

**JESSE EDE (B. 1985)**

*'LUNAR', A BENCH, 2016*

Malmesbury slate, aluminium

33 in. (84 cm.) high; 73 in. (185 cm.) long; 20 in. (51 cm.) wide

£6,000-9,000

\$7,500-11,000

€7,200-11,000

Jesse Ede looks to celebrate the rawness of uncontrollable outcomes, from processes that are uncommonly used. Here the muted silver surface, created by open-cast aluminium pouring and so unbound by the inside of a surface mould, resembles an otherworldly landscape similar to that of the moon.



■ Q159

**STANISLAW TRZEBINSKI (B. 1992)**

*'MEZA YA MWAMBA', A CENTRE TABLE, 2014*

number two from an edition of seven, Kiaat wood, patinated bronze

30 in. (76 cm.) high; 85¼ in. (218 cm.) long,

54 in. (137 cm.) wide

stamped *Stanislaw Trzenbinski 2/7.15*

£15,000-20,000

\$19,000-25,000

€18,000-24,000





■ 160

**FREDRIK VÆRSLEV (B. 1979)**

*Untitled (Canopy Painting)*

primer, spray paint and white spirit on canvas

79½ x 65¾in. (202 x 167cm.)

Executed in 2013

£15,000-20,000

\$19,000-25,000

€18,000-24,000

'There's this incredibly slow part that happens when dealing with decisions made by Nature; to make the works dry, frost, fade in the sunlight, and age the way I'd like them to. It can easily take months before I apply another brushstroke or a spill that is yet again a decision made in a split second'

-F. VÆRSLEV

**PROVENANCE:**

STANDARD (OSLO), Oslo.

Private Collection, Europe.

■Ω161

**CONRAD HICKS (B. 1966)**

*'IMPLEMENT', A UNIQUE TABLE/STOOL, 2014*

copper, wrought-iron  
28¼ in. (72 cm.) high; 40½ in. (103 cm.) wide;  
29 in. (74 cm.) deep  
stamped *Conrad Hicks* to underside

£15,000-20,000

\$19,000-25,000

€18,000-24,000

Conrad Hicks is an artisan blacksmith who uses his tools and the tool-making process to investigate the material environment and his own creativity in an unintuitive and biological way, in order to access his unique primordial and instinctive understanding of form.





■Q162

**HEINO SCHMITT (B. 1982)**

*'BE SEATED', A BENCH, 2016*

olivewood, brass, steel

19½ in. (48.5 cm.) high; 87¾ in. (222 cm.) long;

19 in. (48 cm.) wide

£6,000-9,000

\$7,500-11,000

€7,200-11,000

Heino Schmitt works in tandem with nature's elements in an artistic way. Here the rare large olivewood seat with raw edges, found on a walk in a dry river bed, juxtaposes with the man-made construction of its supports.





**163**

**BRISTOL WEAVING MILL (EST. 2015)**

A RUG, 2016

silk, cashmere

82% x 45¼ in. (210 x 115 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,400

Bristol Weaving Mill (BWM) was established in 2015 by textile designers Juliet Bailey and Franki Brewer. Their focus is to create innovative fabric designs with a lean towards local, ethical and sustainably sourced materials, with a radical new approach to traditional woven fabric production. Taking inspiration from traditional rag rugs, Bristol Weaving Mill have created a richly tactile rug made from fabric offcuts and scraps from luxury textile houses.

■Q164

**ADAM BIRCH (B. 1976)**

*'EGG CUP', A UNIQUE CHAIR, 2015*

carved camphor wood

39¾ in. (101 cm.) high; 30½ in. (77.5 cm.) wide; 28 in. (71 cm.) deep

£5,000-7,000

\$6,300-8,700

€6,000-8,300

Adam Birch works with found pieces of wood, the present lot being created from a single massive log from a tree perhaps 350 years old in a secret forest of camphors.





**165**

**NIC WEBB (B. 1972)**

A 'LOST VESSEL', 2015

boxwood

14½ in. (37 cm.) high

£4,500-6,500

\$5,600-8,200

€5,300-7,700

Nic Webb celebrates the unpredictable beauty of natural forms and the individual features inherent in the wood he carefully selects for each piece. Part of the 'Lost Vessels' series, here a rare piece of boxwood was used to create an organic form through a process that used fire, air and water.

■Ω166

**DOKTER AND MISSES (EST. 2007)**

*'KASSENA ISIBHEQE', A CABINET, 2015*

number one from an edition of fifteen, hand-painted beech,  
with three drawers to the front and one to the rear, on castors  
36 in. (91.5 cm.) high; 69¾ in. (177 cm.) wide; 19¾ in. (50 cm.)  
deep

£18,000-22,000

\$23,000-27,000

€22,000-26,000

The geometric pattern hand-painted around this cabinet  
represents old literary texts, now interpreted into the modern  
Pan-Southern African writing system called Isibheqe  
Sohlamvu.



■ \*167

**STERLING RUBY (B. 1972)**

*BC (4185)*

signed with artist's initials, titled and dated 'BC (4185) SR.13'  
(on the reverse)

found fabric collage, acrylic, bleach and glue on fabric laid  
down on wood

84 $\frac{1}{8}$  x 83 $\frac{7}{8}$  in. (213.8 x 213.1 cm.)

Executed in 2013

£50,000-70,000

\$63,000-87,000

€60,000-83,000

**PROVENANCE:**

Hauser & Wirth, London.

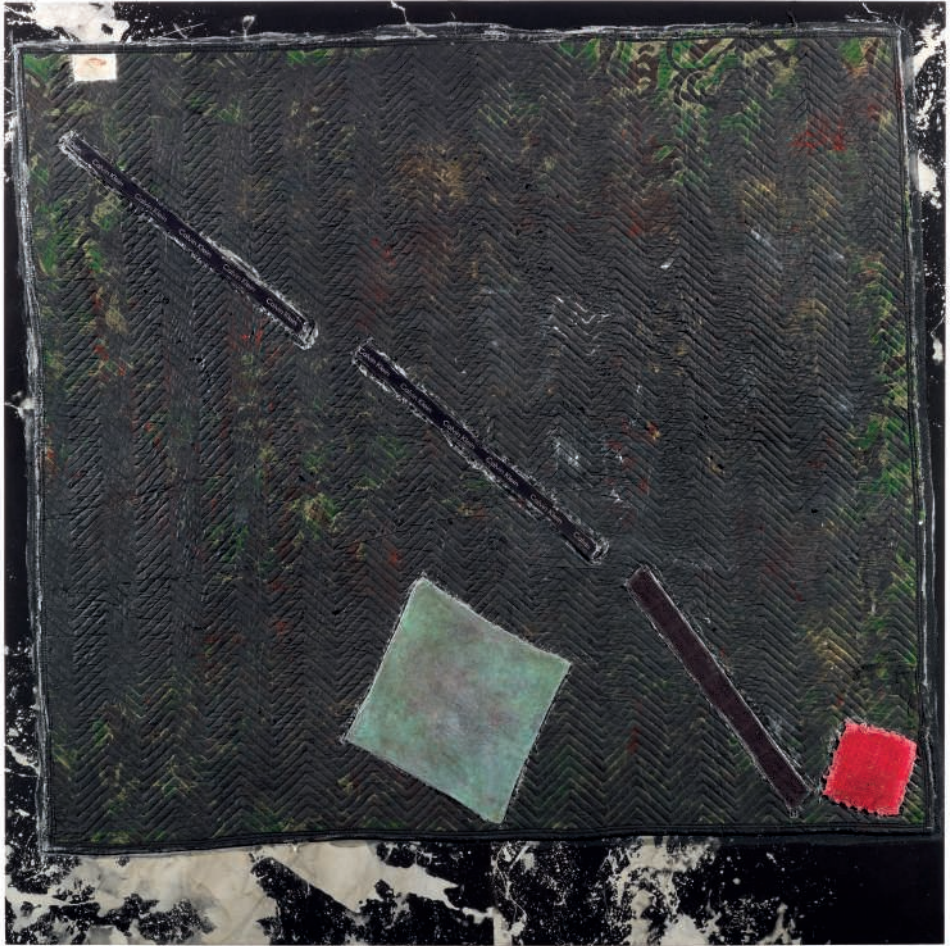
Acquired from the above by the present owner.

'I caught the whole DC punk scene. I saw Bad Brains and Black Flag. I think that's where I began to understand that clothes could be an attitude, whether it was the local hunters in their camouflage and bright orange safety stripes or Henry Rollins on stage in just his gym shorts'

-S. RUBY

Sterling Ruby is a west-coast artist known for his punk rock attitude, biomorphic sculptures, hypnotic videos, and mesmeric abstract compositions such as *BC (4185)*. The artist's education and upbringing were as diverse and unique as his artistic practice is today: his work is informed by an eclectic range of experiences, including time spent working in construction, a brief career as a professional skateboarder, and work as a teaching assistant for Mike Kelley. Describing his technique as being based on a 'dichotomous relationship to material', Ruby states his adolescence as the key defining period of his artistic development. Using spray paint upon

collaged and décollaged fabric, Ruby imbues *BC (4185)* with a hazy texture that blurs perceptions of depth and space. The artist's gestures resonate as the amalgamation of found fabrics is manipulated and distorted through the use of acrylic and bleach; the work's dark tones and graphic diagonal bars conjure a sharp-edged urban atmosphere of rebellion and angst. Its gloomier hues are offset, however, by a lozenge of pale blue that opens like a window in the lower centre, and the vivid vitality of a red square that punctuates the darkness in the lower right. This arresting composition reveals itself not to be as dark as originally perceived.





**Ω168**

**CHUMA MAWENI (B. 1976)**

*'SMOKED TEARDROP';*

*A GROUP OF THREE UNIQUE VASES, 2016*

glazed stoneware

15 $\frac{3}{4}$  in. (39 cm.) high;

each signed *CM Maweni 2016*

(3)

£2,000-3,000

\$2,500-3,700

€2,400-3,600

Chuma Maweni is a ceramic artist with a studio in Woodstock, Cape Town. Smoked Teardrop Vases are lidded multi-purpose works of art and were fired straight in a pit giving them their unique look and strong smoky smell, following how Nguni tribes created ceramics for many years before him.



■169

**SEBASTIAN COX (B. 1986)**

*A UNIQUE 'SCORCHED' DINING TABLE, 2017*

scorched ash, the oval top on three pierced trestle supports  
30 in. (76 cm.) high; 78¾ in. (200 cm.) long; 47¼ in. (120 cm.) wide

£6,000-9,000

\$7,500-11,000

€7,200-11,000

Sebastian Cox found his studio, workshop and mill in South East London in 2010 on the principle that a traditional approach could be used in radical new ways to design a sustainable future. Championing traditional techniques and locally sourced British hardwoods, Sebastian has created an authentic and honest design for this one-off table, made especially for this auction. The simple construction is enhanced by the deeply rich texture created by the process of scorching the wood, in particular to the centre of each leg and the centre of the top.





170

**WANGECHI MUTU (B. 1972)**

*Hook Worm*

each: signed, titled and dated 'Wangechi Mutu Hooked worm 2008' (on a label affixed to the reverse)

(i) ink, watercolour, metallic paint and printed paper collage on paper

(ii) ink, watercolour and printed paper collage on paper

(i) 12 x 8<sup>7</sup>/<sub>16</sub>in. (30.5 x 22.7cm.)

(ii) 14 x 10<sup>1</sup>/<sub>4</sub>in. (35.6 x 25.9cm.)

Executed in 2008

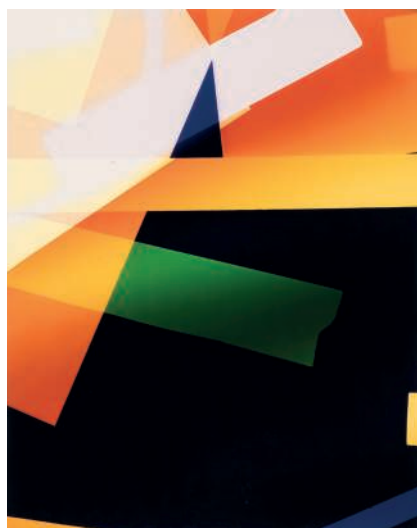
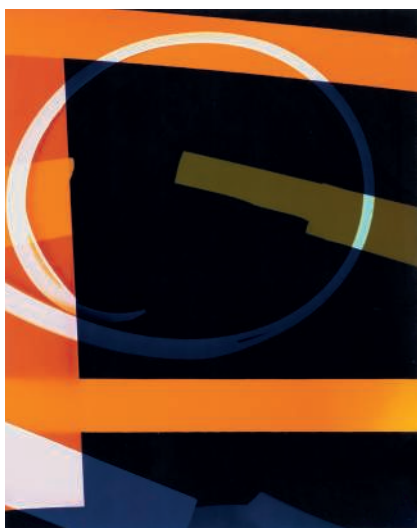
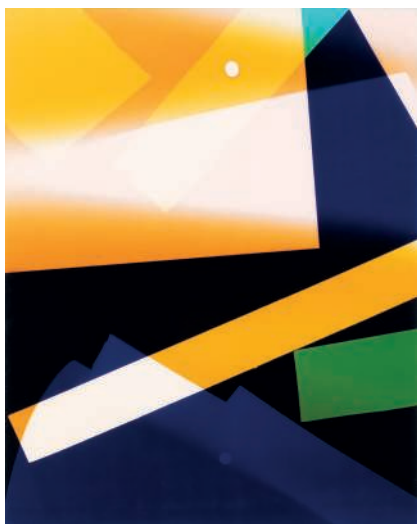
£7,000-10,000

\$8,800-12,000

€8,300-12,000

**PROVENANCE:**

Susanne Vielmetter Los Angeles Projects, Los Angeles.  
Acquired from the above by the present owner.



λ171

**WALEAD BESHTY (B. 1976)**

*TBA*

colour print on photographic paper, in four parts  
each: 9 $\frac{5}{8}$  x 7 $\frac{7}{8}$ in. (24.5 x 20cm.)  
Executed in 2010

£8,000-12,000

\$10,000-15,000  
€9,500-14,000

**PROVENANCE:**

Galerie Rudolphe Janssen, Brussels.  
Acquired from the above by the present owner.



**172**

**NIC WEBB (B. 1972)**

*A UNIQUE 'FLAMED MOON JAR', 2015*

scorched sycamore

14 in. (36 cm.) high

£3,500-4,500

\$4,400-5,600

€4,200-5,300

■ Q173

**NORMAN MEYER (B. 1984) & ABRIE VON WIELLIGH (B. 1980)**

*'LEAF'; A SIDEBOARD, 2013*

number two from an edition of twenty, wenge, copper string inlays,  
two central drawers flanked by cupboard doors, each enclosing a shelf  
33½ in. (85 cm.) high; 67 in. (170 cm.) wide; 19¾ in. (50 cm.) deep

£8,000-12,000

\$10,000-15,000

€9,500-14,000

Designers Norman Meyer and Abrie von Wielligh here chose to work with Panga Panga, also known as African Wenge, for its uniqueness, warm tones and for its grain that perfectly complements copper inlays. Its design was inspired by the leaves on the floor of the Knysna Forest, a sanctuary surrounding their studio in the picturesque Garden Route in South Africa.





174

**LEAH JENSEN (B. 1990)**

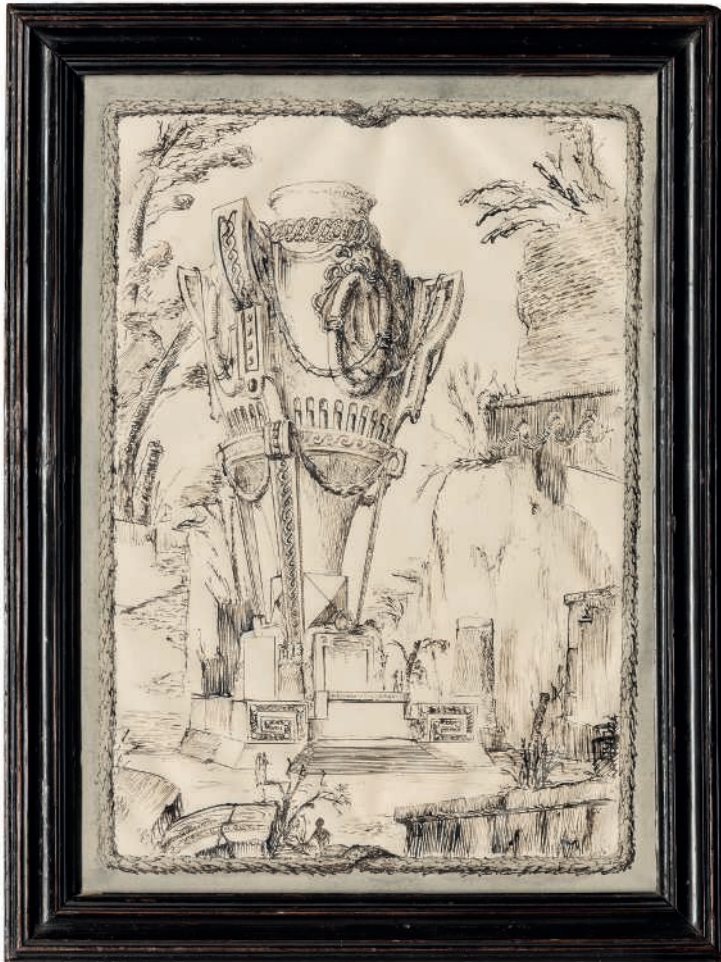
*'THE ANNUNCIATION', A VESSEL, 2016*

hand-carved ceramic  
15 in. (38 cm.) high  
engraved Leah Jensen

£3,000-5,000

\$3,800-6,200  
€3,600-5,900

Leah Jensen creates intricately hand-carved ceramic vessels inspired by her research and examination of European painting between the 14th – 16th centuries, depicting tales of tragedy and beauty. Images of the paintings are applied to the unfired clay surface and then pins are used to map out significant points, unearthing a hidden geometric structure within the painting. The points left behind dictate where the patterns will be carved. This particular piece has been created from 'The Annunciation' by Leonardo Da Vinci.



λ175

**PABLO BRONSTEIN (B. 1977)**

*Large Urn with Admirers*

signed, titled and dated 'Pablo Bronstein 2007 large Urn with admirers' (on the reverse)  
ink on paper, in artist's frame  
16½ x 12½in. (41 x 30.7cm.)  
Executed in 2007

£3,000-4,000

\$3,800-5,000  
€3,600-4,700

**PROVENANCE:**

Herald St, London.  
Private Collection, Europe.  
Private Collection, London (acquired from the above  
by the present owner).

## CONTEMPORARY LIVING

### ■ Q176

#### DAVID KRYNAUW (B. 1984)

*'JEPPESTOWN WAITING BENCH', 2016*

number two from an edition of five, wenge, leather thongs  
lattice strapping  
30½ in. (77.5 cm.) high; 119¼ in. (303 cm.) long;  
23 in. (58.5 cm.) wide

£18,000-22,000

\$23,000-27,000  
€22,000-26,000

The Jeppestown Waiting Bench incorporates a modern take on the traditional rimpie method of manufacturing furniture in South Africa, with the seat or backing cross-crossed with strips of worked leather.

### ■ Q177

#### DAVID KRYNAUW (B. 1984)

*'HAYWIRE', A CEILING LIGHT, 2015*

from an edition of three, wenge, copper  
84 in. (213.5 cm.) high overall; 83 in. (211 cm.) long;  
53½ in. (136 cm.) wide

£20,000-25,000

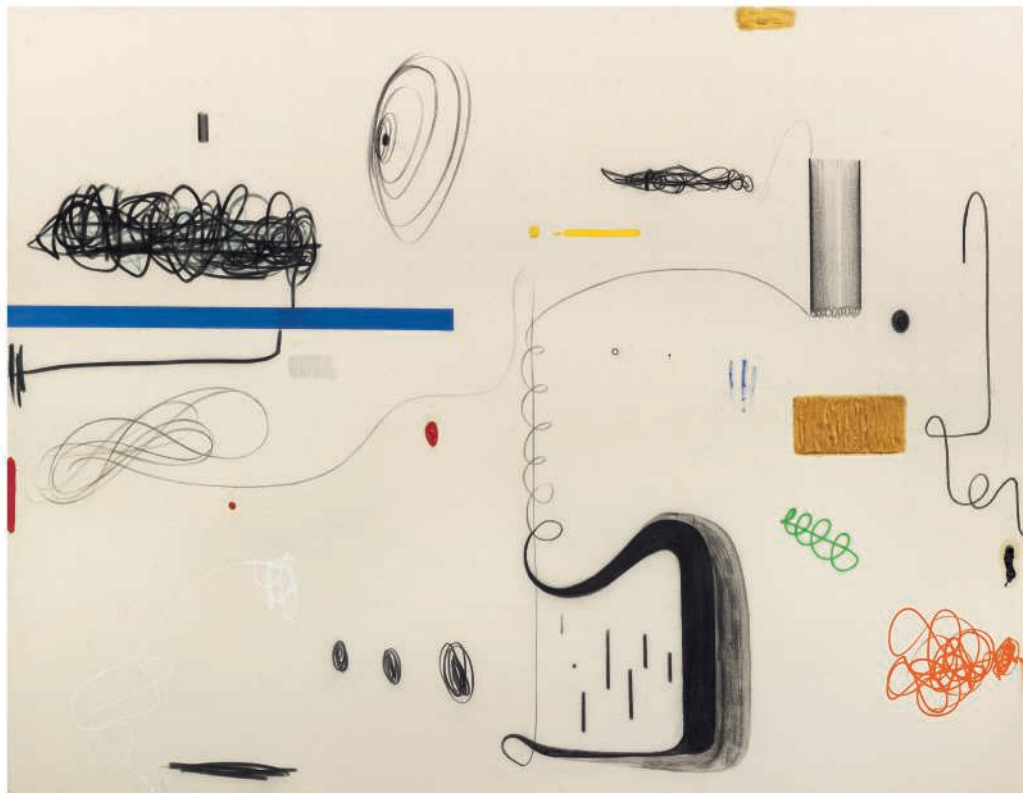
\$25,000-31,000  
€24,000-30,000

Uncompromising attention to quality, detail and originality is what characterises Johannesburg-based designer David Krynauw's work. His iconic and award-winning Haywire Chandelier continues to be globally sought-after and Krynauw himself won the 100% Design South Africa's Designer of the Year Award 2015.









■178

**CHRISTIAN ROSA (B. 1982)**

*Untitled 5*

signed and dated 'Christian Rosa 2014' (on the overlap)

oil, charcoal, graphite, resin and glue on canvas

78¾ x 102¾in. (200 x 260cm.)

Executed in 2014

£12,000-18,000

\$15,000-22,000

€15,000-21,000

**PROVENANCE:**

White Cube.

Acquired from the above by the present owner.

■Ω179

**XANDRE KRIEL (B. 1977)**

*'VOS', A TABLE, 2015*

number four from an edition of ten, striate slate, steel  
29¾ in. (75 cm.) high; 112¼ in. (285 cm.) long;  
43¼ in. (110 cm.) wide

£15,000-20,000

\$19,000-25,000

€18,000-24,000

Cape Town designer Xandre Kriel creates high-end furniture pieces through the use of simple geometry. The aesthetic appeal of shapes is his motivating force, and Kriel draws inspiration from materials in their natural state, observing and emphasising their character through a manipulation of shape and form.





λ180

**JAKUB JULIAN ZIÓŁKOWSKI (B. 1980)**

*mężczyzna bez twarzy (Man without Face)*

signed, titled and dated 'Jakub Julian Ziolkowski (mężczyzna bez twarzy) 2005' (on the reverse)

gouache and oil on canvas

27½ x 23¾in. (69.7 x 60.4cm.)

Painted in 2005

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Hauser & Wirth, London.

Private Collection, Germany.



■λ181

**JASON MARTIN (B. 1970)**

*Untitled Tondo*

signed, dated and dedicated 'For Mum 15.8.2010 Happy 70th  
Jason Martin '05' (on the reverse)

gel on aluminium

diameter: 69¾ x 6¼in. (177.2 x 16cm.)

Executed in 2005

£18,000-22,000

\$23,000-27,000

€22,000-26,000

**PROVENANCE:**

Private Collection, London.



**182**

**GEORGIA KEMBALL (B.1989)**

*'EIDERDOWN', A UNIQUE THROW, 2016*

lambswool

77 x 51¼ in. (197 x 131.5 cm.)

£700-900

\$880-1,100

€830-1,100



**183**

**LAURA CARLIN (B. 1980)**

*A UNIQUE 'WHITE DOT' LAMP, 2016*

hand-painted and hand-coiled earthenware and stoneware,  
the linen shade by *Cocoon Home*

24 in. (61 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,800



**184**

**BRISTOL WEAVING MILL (EST. 2015)**

*A 'SILK RAG' RUG, 2016*

silk weft, hemp warp

82¾ x 46½ in. (210 x 118 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,400



■185

**LOUISA LOAKES (B. 1980) & WILLIAM  
WATERHOUSE (B. 1981)**

*A 'CHERRY' DAYBED, 2015*

from an edition of four, wood, steel, hand-printed linen

18½ in. (47 cm.) high; 79 in. (201 cm.) wide; 31 in. (79 cm.) deep

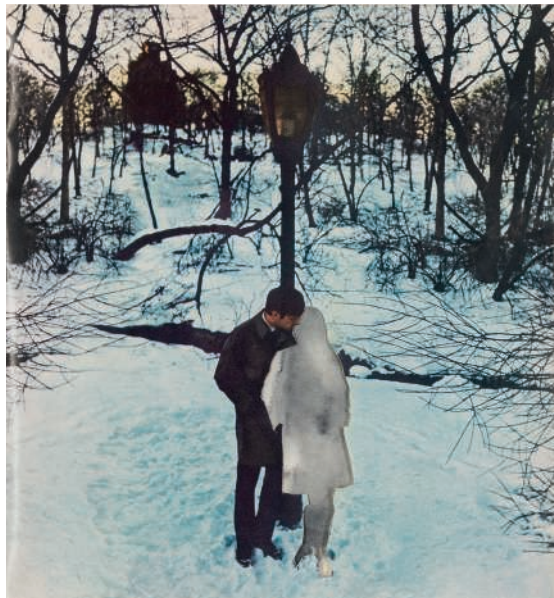
£2,800-3,200

\$3,500-4,000

€3,400-3,800



CONTEMPORARY  
LIVING



λ186

**FRIEDRICH KUNATH (B. 1974)**

*Untitled*

each: signed and dated 'Friedrich Kunath 2004'

(on the reverse)

found magazine and watercolour on paper

(i) 8 $\frac{7}{8}$  x 8in. (22.6 x 20.4cm.)

(ii) 8 $\frac{7}{8}$  x 8 $\frac{1}{2}$ in. (22.4 x 20.7cm.)

Executed in 2004

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

BQ, Cologne.

Acquired from the above by the present owner.



187

**MARCEL DZAMA (B. 1974)**

*Long White Cloud*

signed 'Marcel DZAMA' (lower right); signed with artist's initials, titled and dated 'LONG WHITE CLOUD MD 2004' (on the stretcher)

acrylic and paper collage on canvas

16 x 20in. (40.5 x 50.8cm.)

Executed in 2004

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Timothy Taylor Gallery, London.

Private Collection, Germany.

Anon. sale, Kunsthaus Lempertz, 31 May 2014, lot 638.

Acquired from the above sale by the present owner.

**EXHIBITED:**

London, Timothy Taylor Gallery, *Marcel Dzama: The Last Winter*, 2004.



■ 188

**KATJA STRUNZ (B. 1970)**

*Untitled*

each: signed and dated 'Katja Strunz 2008' (on the reverse)

painted lacquered wood, in two parts

74 $\frac{3}{4}$  x 35 $\frac{7}{8}$  x 9 $\frac{7}{8}$ in. (190 x 91 x 25cm.)

Executed in 2008

£6,000-8,000

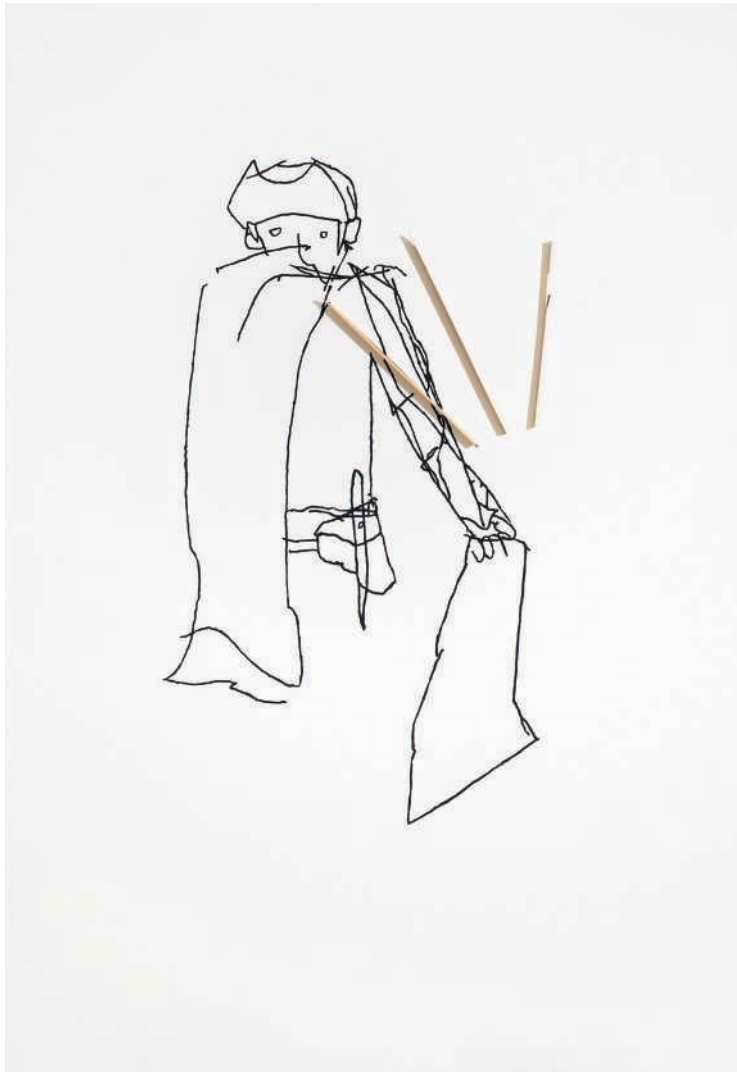
\$7,500-10,000

€7,200-9,500

**PROVENANCE:**

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner in 2008.



■\*189

**RICHARD ALDRICH (B. 1973)**

*Figure w/ cape revealing Hamlet*

signed, titled and dated 'Aldrich 08 Figure w/ cape revealing Hamlet' (on the overlap)

oil and wood on linen  
84¼ x 58in. (214 x 147.5cm.)  
Executed in 2008

£8,000-12,000

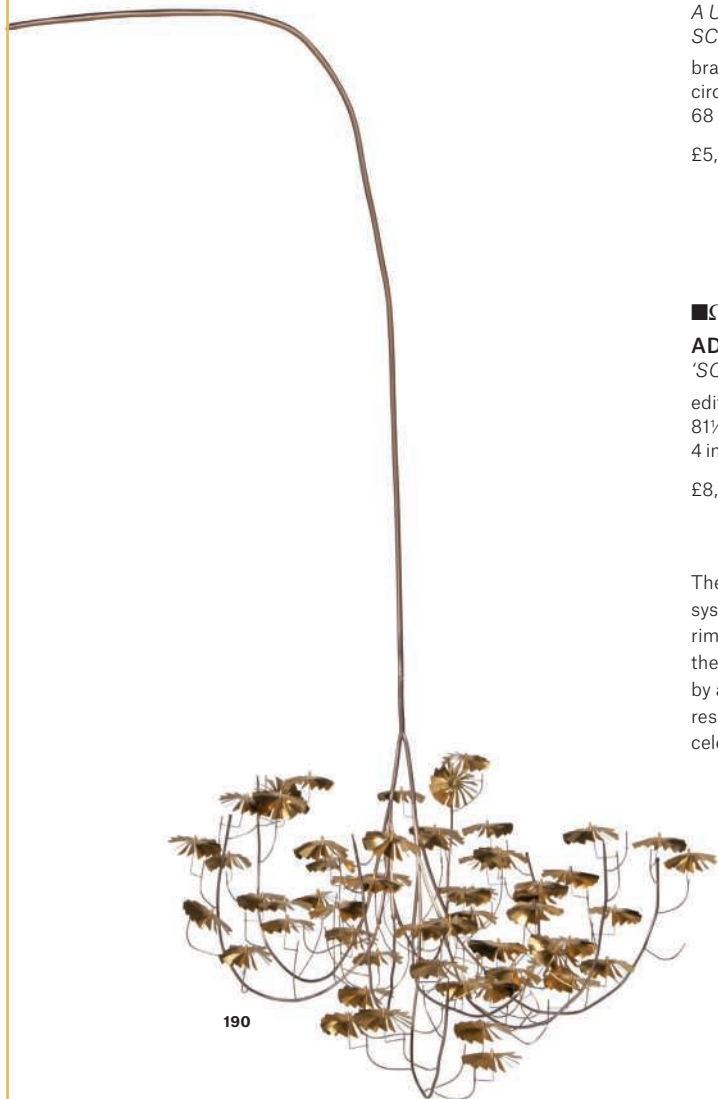
\$10,000-15,000  
€9,500-14,000

**PROVENANCE:**

Bortolami Gallery, New York.  
Private Collection, London.

**EXHIBITED:**

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



190

■190

**WILLIAM WATERHOUSE (B. 1981)**  
*A UNIQUE 'GOLD SPINNERS' KINETIC  
SCULPTURE, 2015*

brass, brass tubing, steel, with rotating bladed  
circular mounts  
68 in. (173 cm.) high; 35 in. (89 cm.) wide approx.

£5,000-8,000

\$6,300-10,000  
€6,000-9,500

■Q191

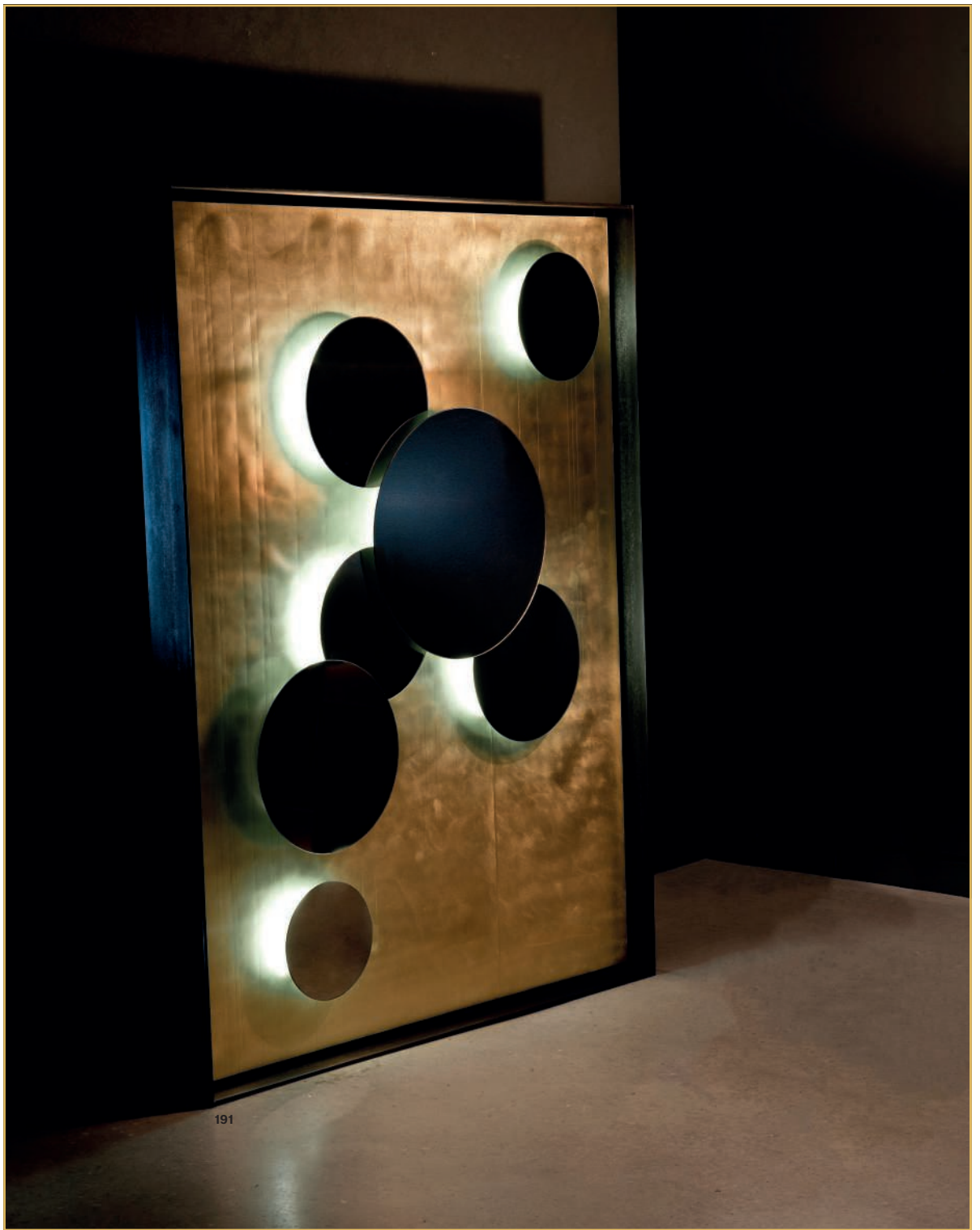
**ADAM COURT (B. 1966)**  
*'SOLAR', A MIRROR, 2011*

edited by *Okha Interiors*, steel, brass, mirror glass  
81½ in. (207) high; 62½ (159 cm.) wide;  
4 in. (10 cm.) deep

£8,000-12,000

\$10,000-15,000  
€9,500-14,000

The Solar Mirror draws inspiration from the solar system – its energy, motion and tranquility. The rim-lit circular mirrors of various sizes symbolise the different planets, while the fine strokes created by a diamond engraver on the solid-brass cladding resemble the connecting dotted lines among celestial bodies in the solar system.





**192**

**EDMOND BYRNE (B. 1977)**

*A UNIQUE LARGE BOWL, 2016*

moulded glass

9½ in. (24 cm.) high; 14½ in. (37 cm.) wide;

13 in. (33 cm.) deep

£2,500-3,500

\$3,200-4,400

€3,000-4,100

**■ 193**

**CONRAD HICKS (B. 1966)**

*A UNIQUE 'COPPER CHAISE', 2016*

copper, wrought-iron

40½ in. (102 cm.) high; 25 in. (63.5 cm.) wide;

52½ in. (133 cm.) deep

stamped *Conrad Hicks*

£18,000-22,000

\$23,000-27,000

€22,000-26,000

Through this piece, Hicks explores the tension that exists between material and patination as it creates something greater than simple surface design.

Here the tactile sensation of sitting on this chair is deliberately palpable by the user.





193

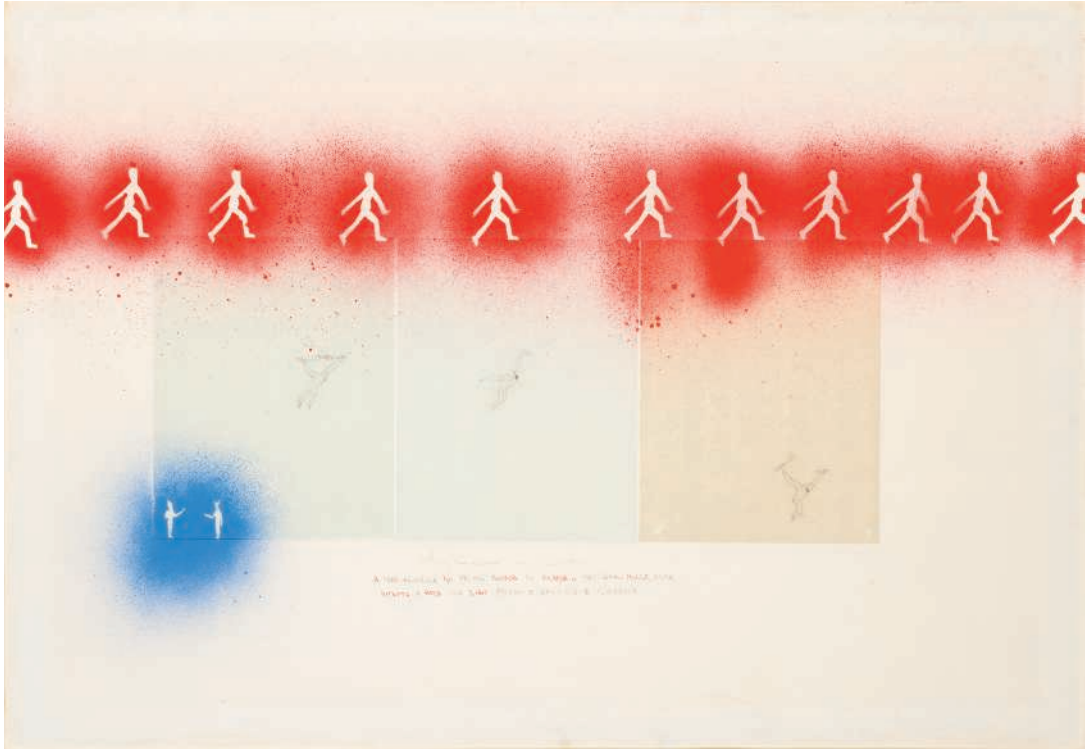
# ALIGHIERO BOETTI



Alighiero Boetti, *Twins*, 1975, Private Collection, Estate of Alighiero e Boetti/DACS 2016

Christie's is delighted to present an outstanding selection of works by Alighiero Boetti from an important private Roman collection. Spread across Post-War and Contemporary Art auctions in London, Amsterdam, Milan and Paris throughout 2016 and 2017, the works boast an exceptional provenance: acquired directly from the artist by one of his most trusted assistants, they have remained in the same private hands since their creation. Initially employed by Boetti to work on his celebrated biro series, the collector cultivated a close relationship with the artist, and over the course of twenty years assembled a carefully-curated selection of works spanning three decades of his *oeuvre*. The group presented for auction in First Open London this April includes superb examples of his iconic *Arazzi*, as well as an assortment of works on paper from 1978-81. Together, they offer a snapshot of a vast multi-media practice, whose interrogation of linguistic, cultural and temporal dualities was truly global in its reach. Christie's is honoured to be offering these works at auction for the first time.

This rich, dynamic collection was forged in the intensely creative atmosphere of the artist's studio in Trastevere, the artistic heartland of Rome, where Boetti's assistants would congregate to see and speak with the artist. Agata Boetti, the artist's daughter, recalls the heady atmosphere of the studio in her memoir: 'The studio was a very open-minded space, you could come in without any notice and stay as long as you wanted depending on the atmosphere and Alighiero's mood. He famously disliked the trendy, mundane Roman parties. He rarely used to leave his studio, if you wanted to see him, you had to go there ... Assistants came and consigned the completed works, or stayed and worked there to breathe that unusual creative' (A. Boetti, *Agata Boetti: Il gioco dell'arte*, Milan 2016, p. 46). In this extraordinarily free and engaging artistic environment, Boetti's assistants were exposed to all aspects of his multi-faceted output, witnessing the artist's creative impulse as it manifested itself in each of its various forms. This remarkable first-hand experience granted the collector a unique understanding of Boetti's working practice, allowing them to build a collection that provides an intimate insight into the artist's dynamic *oeuvre*.



PROPERTY FROM A PRIVATE ROMAN COLLECTION

**λ194**

**ALIGHIERO BOETTI (1940-1994)**

*Untitled*

signed, dedicated and dated 'Alighiero e Boetti A  
MARIANGELA IL PRIMO GIORNO DI FEBBRAIO  
DELL'ANNO MILLE NOVE OTTANTA A ROMA CON GRAN  
AFFETTO E AMICIZIA E SIMPATIA' (lower centre)  
collage and mixed media on card  
27½ x 39¾in. (70 x 100cm.)

Executed in 1980

£12,000-18,000

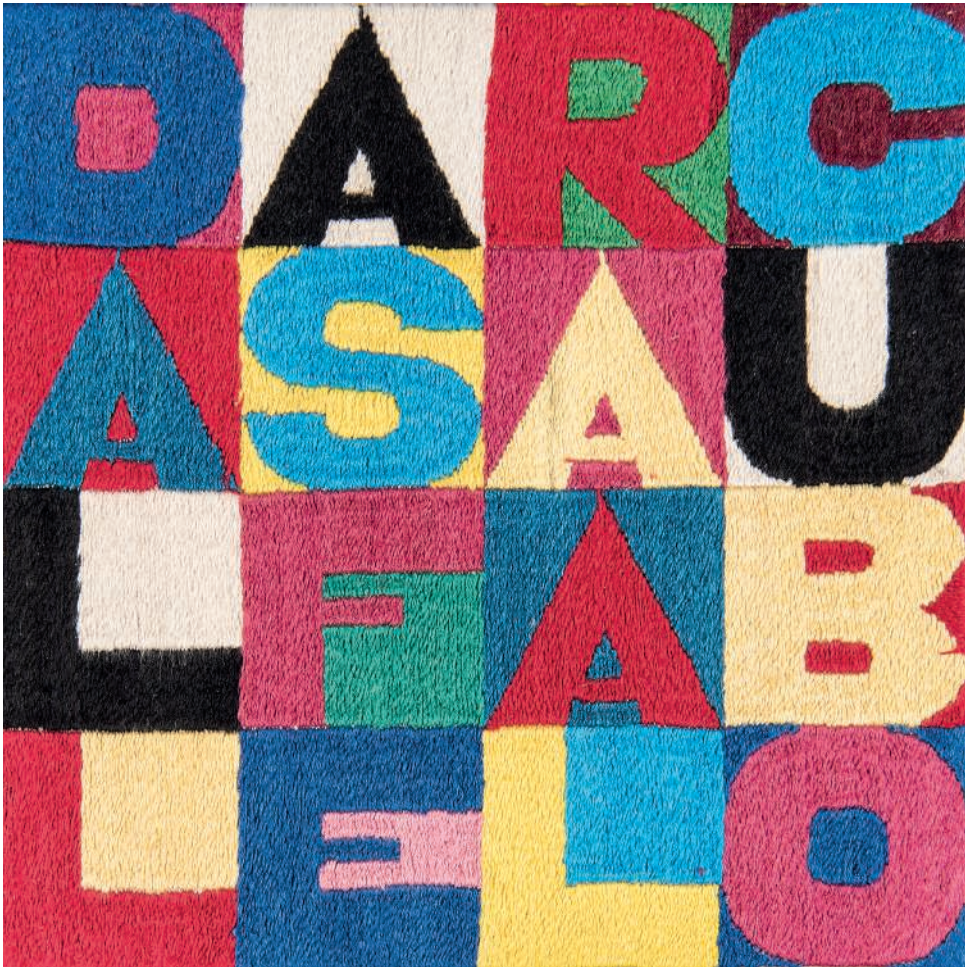
\$15,000-22,000

€15,000-21,000

**PROVENANCE:**

Acquired directly from the artist.  
Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome,  
under no. 2984 and it is accompanied by a certificate of  
authenticity.



PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ195

**ALIGHIERO BOETTI (1940-1994)**

*Dalla Sfera al Cubo (From the Sphere to the Cube)*

signed 'Alighiero e Boetti' (on the overlap)

embroidery

7 $\frac{1}{8}$  x 7 $\frac{1}{8}$ in. (18 x 18cm.)

Executed in 1988

£12,000-18,000

\$15,000-22,000

€15,000-21,000

**PROVENANCE:**

Acquired directly from the artist.

Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 5309 and it is accompanied by a certificate of authenticity.



PROPERTY FROM A PRIVATE ROMAN COLLECTION

**λ196**

**ALIGHIERO BOETTI (1940-1994)**

*Pensato e Quadrato (Thought and Square)*

embroidery

6 $\frac{7}{8}$  x 6 $\frac{7}{8}$ in. (17.1 x 17.5cm.)

Executed in 1987

£12,000-18,000

\$15,000-22,000

€15,000-21,000

**PROVENANCE:**

Acquired directly from the artist.

Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 3914 and it is accompanied by a certificate of authenticity.



PROPERTY FROM A PRIVATE ROMAN COLLECTION

**λ197**

**ALIGHIERO BOETTI (1940-1994)**

*Faccina (Smiley)*

signed, dated and dedicated 'OGGI NOVE SETTEMBRE DICIANNOVE OTTANTA A MARIANGELA ACUTA NELLA LETTURA DEI NUMERI E DELLE GEOMETRIE CON GRANDE AFFETTO ED AMMIRAZIONE ALIGHIERO E BOETTI' (on the reverse)

graphite on paper  
6<sup>7</sup>/<sub>8</sub> x 3<sup>1</sup>/<sub>2</sub>in. (17.5 x 9cm.)  
Executed in 1980

£3,500-5,500

\$4,400-6,900  
€4,200-6,500

**PROVENANCE:**

Acquired directly from the artist.  
Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 2985 and it is accompanied by a certificate of authenticity.



PROPERTY FROM A PRIVATE ROMAN COLLECTION

**λ198**

**ALIGHIERO BOETTI (1940-1994)**

*Untitled*

signed and inscribed 'alighiero e boetti per mariangela ottantuno' (lower centre)

spray enamel on paper collage laid down on card  
39<sup>1</sup>/<sub>8</sub> x 27<sup>1</sup>/<sub>2</sub>in. (99.5 x 69.3cm.)  
Executed in 1981

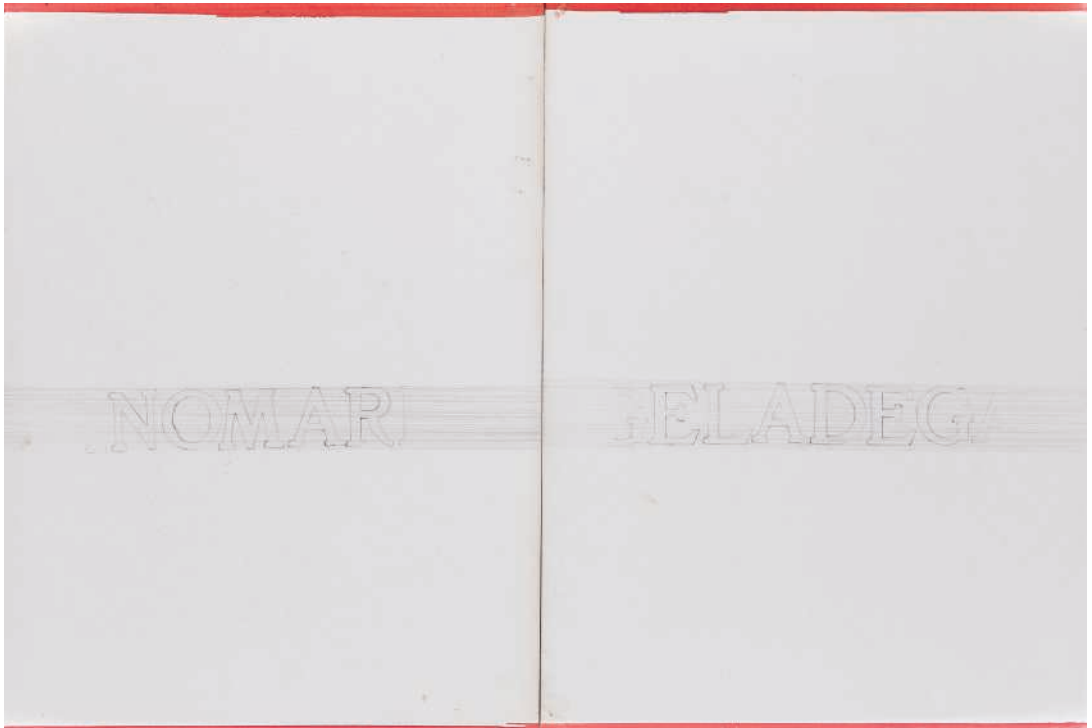
£10,000-15,000

\$13,000-19,000  
€12,000-18,000

**PROVENANCE:**

Acquired directly from the artist.  
Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 2982 and it is accompanied by a certificate of authenticity.



PROPERTY FROM A PRIVATE ROMAN COLLECTION

**λ199**

**ALIGHIERO BOETTI (1940-1994)**

*Mariangela de Gaetano*

signed, titled, dedicated and dated 'For Mariangela Alighiero e Boetti 1978 / per mariangela alighiero e boetti 1978 gennaio' (on the reverse)

graphite and ink on paper, on two joined papers

15¾ x 23¾in. (40 x 59.3cm.)

Executed in 1978

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**PROVENANCE:**

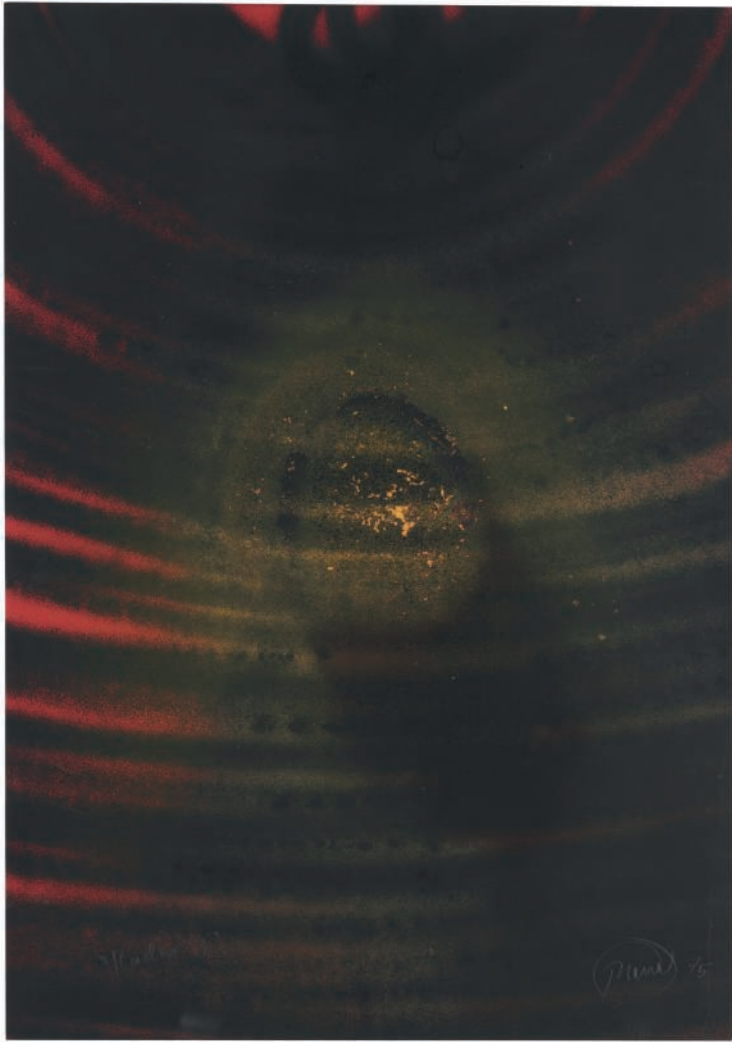
Acquired directly from the artist.

Thence by descent to the present owner.

**LITERATURE:**

J. C. Amman, *Alighiero Boetti*, Milano 2012, Vol. II, no. 1000 (illustrated, p. 306).

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 4131 and it is accompanied by a certificate of authenticity.



**λ\*200**

**OTTO PIENE (1928-2014)**

*Radar 3*

titled 'Radar 3' (lower left); signed and dated 'Piene 75'  
(lower right)

oil and soot on printed cardboard

26½ x 37¾in. (67.3 x 95.9cm.)

Executed in 1975

£12,000-18,000

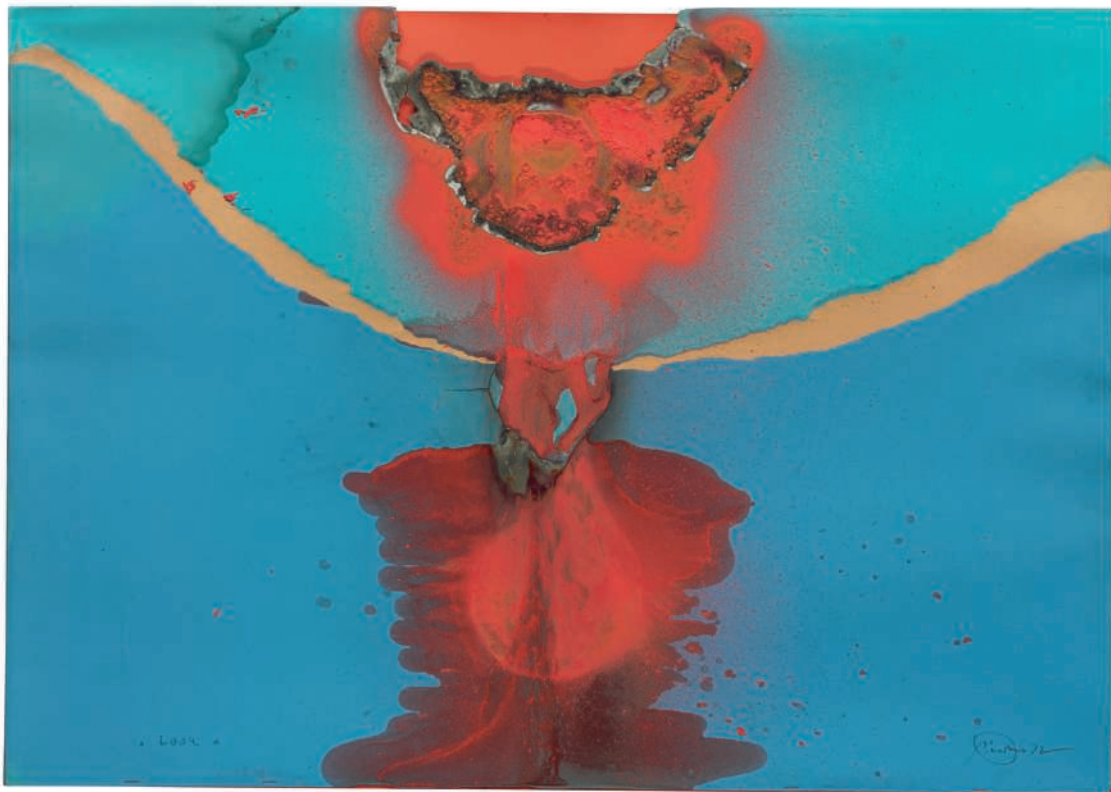
\$15,000-22,000

€15,000-21,000

**PROVENANCE:**

Gift from the artist to the present owner.





λ\*201

**OTTO PIENE (1928 - 2014)**

*Look*

titled 'LOOK' (lower left); signed and dated 'Piene 72'

(lower right)

oil, paper collage, soot and staples on printed cardboard

26½ x 37¾in. (67.3 x 95.9cm.)

Executed in 1972

£18,000-22,000

\$23,000-27,000

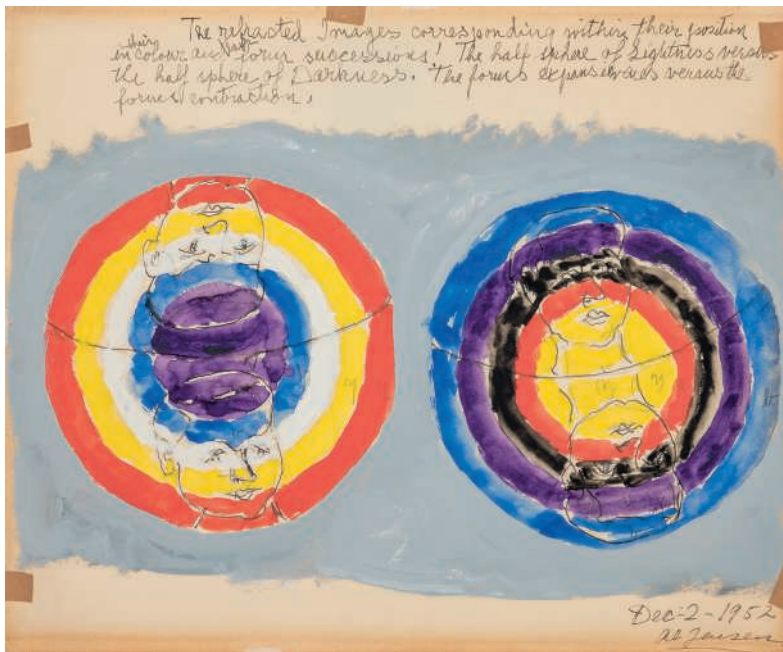
€22,000-26,000

**PROVENANCE:**

Gift from the artist to the present owner.

'For the generation of Dubuffet and Tàpies, for the entire generation preceding us, the war and the soil were the defining experience: soil, matter, sand, mud. Our defining experience was living an age when people dreamt of astronomic and cosmonautic adventures, in which they were capable of leaving Earth, of overcoming gravity. We are interested in light, in fire, in airstreams, in the unlimited possibilities for creating a better, more perfect world'

-O. PIENE



## 202

**ALFRED JENSEN (1903-1981)**

*Untitled (The Half Sphere of Lightness Versus the Half Sphere of Darkness)*

(i) inscribed 'High noon facing towards the south.' (lower centre)  
 (ii) signed and dated 'Dec-2-1952 Al Jensen.' (lower right);  
 inscribed "The refracted Images corresponding within their position in their colour and their focus successions! The half sphere of lightness versus the half sphere of Darkness. The focus expansiveness versus the focus contraction." (upper edge)

(i) graphite, ink and watercolour on paper  
 (ii) graphite, gouache, ink and watercolour on paper  
 16 $\frac{1}{2}$  x 13 $\frac{1}{2}$ in. (42.8 x 35cm.)

Executed in 1952

£4,000-6,000

\$5,000-7,500

€4,800-7,100

### PROVENANCE:

Galerie Daniel Blau, Munich (acquired directly from the Estate of the artist).

Acquired from the above by the present owner.

### EXHIBITED:

Munich, Galerie Daniel Blau, *Alfred Jensen - Bilder und Arbeiten auf Papier von 1952 bis 1978*, 1992, no. 3a and 3b (illustrated, unpagged).

Munich, Galerie Daniel Blau, *Köpfe*, 1993.



203

**ALFRED JENSEN (1903-1981)**

*Untitled (The Atmospheric Variants in the Colour Hues)*

signed, inscribed and dated 'April 25 - 1952 the inventor Al Jensen a three dimensional colour succession, as separated by the grey negative colour, a leverage factor existing between the opposing complimentary colours, as grey is in reality the composite colour of the spectrum as it also is the colour of the atmosphere.' (upper right)

watercolour, graphite and oil on paper

16 5/8 x 13 3/4 in. (42.8 x 35 cm.)

Executed in 1952

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

Galerie Daniel Blau, Munich.

Acquired from the above by the present owner in 1995.

**EXHIBITED:**

Munich, Galerie Daniel Blau, *Early works on paper by Alfred Jensen*, 1994.

λ204

**DADAMAINO (1930-2004)**

*L'inconscio Razionale (The Rational Unconscious)*

signed, titled and dated 'DADAMAINO L'INCONSCIO

RAZIONALE 1975' (on the stretcher)

acrylic on canvas

25% x 21%in. (65 x 55cm.)

Executed in 1975

£25,000-35,000

\$32,000-44,000

€30,000-41,000

**PROVENANCE:**

Private Collection, Milan.

Anon. sale, Pandolfini Casa D'Aste, 6 June 2012, lot 271.

Acquired from the above sale by the present owner.

This work is registered in the Archivio Generale Dadamaino, Milan, under no. 005/13.

**'It is a sort of writing of the mind, of my mind'**

-DADAMAINO

Dadamaino's *L'inconscio razionale* ('The rational unconscious') is part of a series of paintings that the artist began in 1975. Sharing the same title, these works are characterised by delicate perpendicular white lines scattered on a black ground, reminiscent of a shattered or part-formed grid; later works would see her reverse this monochrome colour scheme. A vital member of the postwar Milanese avant-garde, Dadamaino is perhaps best known for her 1958 *Volumi*, canvases with gaping elliptical holes that were partly inspired by Lucio Fontana and her blossoming friendship with Piero Manzoni. Having thus transcended the picture plane, over the following years she refined her work – which she characterised as 'research' – through *Cromorilievi* ('Chromo-reliefs') and modular, Op Art-inflected *Oggetti* ('Objects') that blurred the boundaries between painting and sculpture, with a keen sense of colour, motion and optical effect. In 1975, Dadamaino resolved to escape these geometric formulations. The *L'inconscio razionale* series represented a stripping back of her creative impulse to its purest, and a dissolution of strict rectilinear form. She returned to the basic drawing materials of pen and paper to explore these galaxies of line, before working in acrylic on canvas. The resulting lyrical compositions, born of an almost surrealist sense of automatic

writing, conjure a sense of order in infinity: of networks on the verge of coalescing, of structure underpinning space.

'It is a sort of writing of the mind, of my mind,' Dadamaino explained, 'made of lines now thick and marked, now slight and hopping, sometimes long or very short, without any programming in advance, but sensitive to the free pressure of the hand, and running without premeditation. But it is clear that if the hand is guided by the mind, in this case it is unconscious. The results are a kind of grid with empty spaces, by no means disordered, which have their own rhythm, depth and harmony. Because yes, order is divided roughly into two categories: the repressive, dull and abusive, and the harmonious order of freedom, where the restrictions are not restrictions as such, but are called respect for others' liberty and tolerance. So I conclude by observing – with the critical analysis that is not my job – that my rationality is not self-imposed, but is part of my nature. The geometry and rigour are not a barrier to my courage, but the thrust to keep me on the track of my research' (Dadamaino, quoted in 'L'inconscio razionale, 1975,' Archivio Dadamaino, <http://archiviodadamaino.it/portfolio/linconscio-razionale-1975/> [accessed 24/02/17]).





λ205

**ANTONI TÀPIES (1923-2012)**

*The Sound of the Hand*

signed 'Tàpies' (lower right)  
acrylic and crayon on paper laid down on canvas  
11¼ x 9⅞in. (30 x 25cm.)  
Executed in 1973

£7,000-10,000

\$8,800-12,000  
€8,300-12,000

**PROVENANCE:**

Cleto Polcina, Rome.  
Acquired from the above by the present owner.

**LITERATURE:**

A. Agusti, *Tàpies The Complete Works*, Volume 3, Barcelona  
1992, No. 2661 (illustrated, p. 352).

■ λ206

**CLAUDIO PARMIGGIANI (B. 1943)**

*Untitled*

pigment on acrylic on canvas, chalk cube and glass jar with pigment, in four parts  
overall: 15½ x 11 x 14⅞in. (39.4 x 28 x 37cm.)  
installation dimensions variable  
Executed in 1985

£15,000-20,000

\$19,000-25,000  
€18,000-24,000

**PROVENANCE:**

Galleria Christian Stein, Turin.  
Acquired from the above by the present owner.

**EXHIBITED:**

Torino, Christian Stein, *Claudio Parmiggiani*, 1986-1987. This exhibition later travelled to New York, Albert Totah Gallery. Darmstadt, Mathildenhöhe, *Iconostasi*, 1992. This exhibition later travelled to Prague, Galerie hlavního města Prahy (illustrated, p. 109).

**LITERATURE:**

D. Ronte, *Claudio Parmiggiani*, Museum Moderner Kunst, 1987 (illustrated in colour, p. 61)

Evoking a sense of sacred or symbolic experience, Claudio Parmiggiani's assemblage *Untitled* (1985) conjures subtle poetry from simple objects. A stoppered glass jar of yellow pigment stands atop a white cube of chalk; behind it is a small black canvas, raw-edged and distressed, which has been adorned with a flare of the same bright yellow, as if enacting an otherworldly glow emanating from the jar. This backdrop is itself backed by a second, larger black canvas, underscoring a magic-realist feeling of layered theatrical illusion. Related to the artist's *Delocazione* series, which were inspired by the dust silhouettes left by objects leant against a wall and saw him use charcoal to mimic the casting of shadows, this work exemplifies the artist's lyrical approach to detail and delicacy. As he has done throughout his fifty-year career, Parmiggiani creates a composition of quiet beauty and elemental power, reflecting the legacy of Arte Povera but with a uniquely existential eye for the alchemy of absence, presence, and moments of being.





λ207

**GERHARD RICHTER (B.1932)**

*Untitled*

signed and dated 'Richter, 1978' (on the reverse)

graphite on paper

7<sup>7</sup>/<sub>8</sub> x 9<sup>7</sup>/<sub>8</sub>in. (20 x 25cm.)

Executed in 1978

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

Galerie Fred Jahn, Munich.

Galerie Buchman, Basel.

Galerie Patrick Fröhlich, Bern.

Private Collection, Switzerland.

Anon. sale, Christie's London, 12 September 2012, lot 2.

Acquired from the above sale by the present owner.

**LITERATURE:**

*Gerhard Richter. Zeichnungen 1964-1999. Werkverzeichnis*,  
Kunstmuseum Winterthur, 1999, no. 78/22 (illustrated, p. 224).





**λ208**

**ANTONI TÀPIES (1923-2012)**

*El pectoral (The pectoral)*

signed 'Tàpies' (lower right)  
gouache, pastel frottage, graphite and crayon on paper  
19 $\frac{3}{8}$  x 25in. (49.7 x 63.6cm.)  
Executed in 1980

£10,000-15,000

\$13,000-19,000  
€12,000-18,000

**PROVENANCE:**

Cleto Polcina, Rome.

Acquired from the above by the present owner.



PROPERTY FROM A EUROPEAN FAMILY COLLECTION

λ\*209

**GEORG BASELITZ (B. 1938)**

*Untitled (21.XII.1985)*

signed and dated '21.XII.85 G Baselitz' (lower centre)

graphite on paper

29 $\frac{5}{8}$  x 21 in. (75.2 x 53.4 cm.)

Executed in 1985

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**PROVENANCE:**

Galerie Michael Werner, Cologne.

Galerie Lelong, Zurich.

Acquired from the above by the present owner.

**EXHIBITED:**

Cologne, Museum Ludwig Köln, *Georg Baselitz, Pastorale*, 1987, p. 116 (illustrated, p. 117).



PROPERTY FROM A EUROPEAN FAMILY COLLECTION

λ\*210

**GEORG BASELITZ (B. 1938)**

*Adler, 1977 (Eagle, 1977)*

signed and dated 'G Baselitz 77' (lower right)

graphite, blue ink and oil on paper

33 $\frac{3}{8}$  x 24in. (84.6 x 61cm.)

Executed in 1977

£20,000-30,000

\$25,000-37,000

€24,000-36,000

**PROVENANCE:**

Galerie Michael Werner, Cologne.

Private Collection.

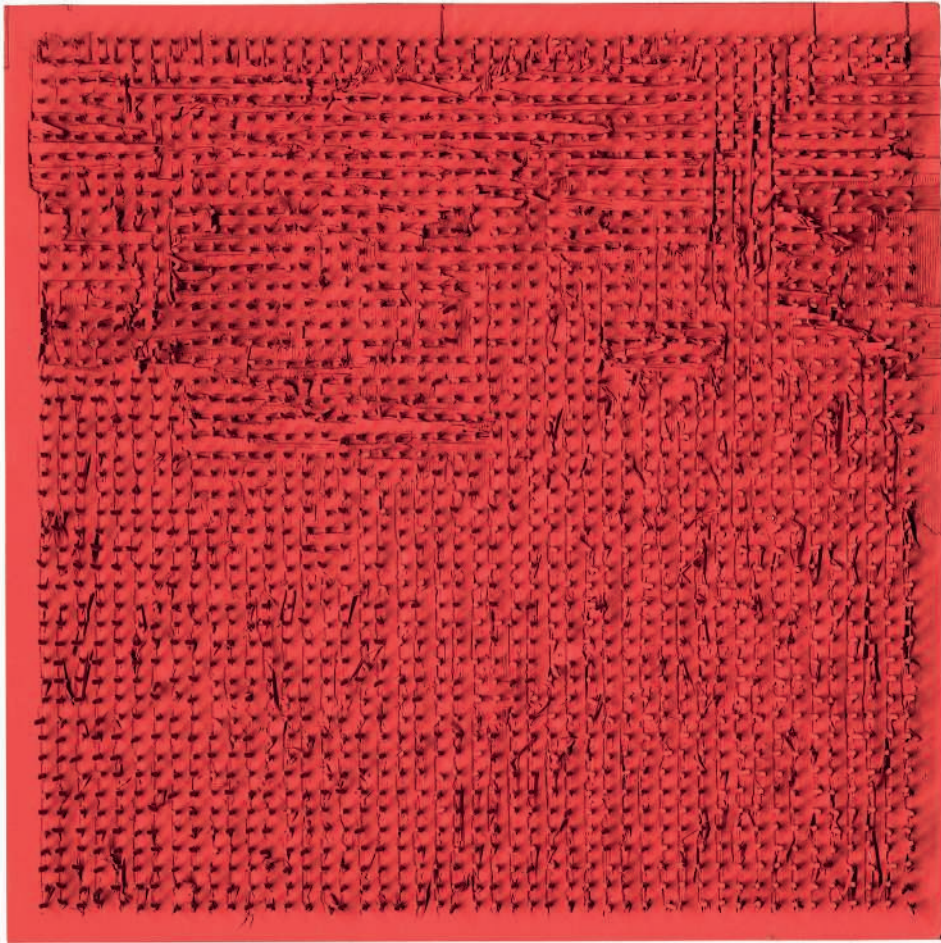
Anon. sale, Kunsthaus Lempertz Cologne, 12 November 1999, lot 54.

Acquired from the above by the present owner in 2000.

**EXHIBITED:**

Lausanne, Fondation de l'Hermitage, *Baselitz une seule passion, la peinture*, 2006, p. 158, no. 32 (illustrated in colour, pp. 47 and 159).

Lugano, Museo d'Arte Moderna, *Georg Baselitz*, 2007, no. 38 (illustrated in colour, unpagged)..



λ211

**BERNARD AUBERTIN (B. 1934)**

*Tableau Clous*

signed and dated 'Bernard Aubertin 1970' (on the reverse)

acrylic on nails on panel  
19% x 19%in. (50 x 50cm.)  
Executed in 1970

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**PROVENANCE:**

Private Collection, Italy.

Acquired from the above by the present owner.

This work is accompanied with an authentication certificate from Archivio Opere Bernard Aubertin (No. TCLR07-100061123)



λ212

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

*Guerrieri politici (Political Warriors)*

signed 'a r. penck' (lower left); signed and titled 'GUERRIERI  
POLITICI Mr ar. penck' (on the stretcher)

acrylic on canvas  
28 x 20 5/8 in. (71.2 x 52.5 cm.)  
Painted in 1990

£12,000-18,000

\$15,000-22,000  
€15,000-21,000

**PROVENANCE:**

Cleto Polcina Arte Moderna, Rome.  
Acquired from the above by the present owner.

**EXHIBITION:**

Rome, Cleto Polcina Arte Moderna, *Penck incontra Roma*, 1990.



**λ213**

**ETTORE SPALLETTI (B. 1940)**

*Untitled*

painted plaster

12 $\frac{5}{8}$  x 8 $\frac{7}{8}$  x 12 $\frac{1}{4}$ in. (32 x 22.5 x 31.2cm.)

Executed in 1983

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**PROVENANCE:**

Galerie Nelson, Paris.

Acquired from the above by the present owner.



■λ214

**SISLEJ XHAFA (B. 1970)**

*Stadio Mobile (Mobile Stadium)*

Lambda print, in artist's frame  
63¼ x 43 ½in. (160.8 x 110.4cm.)

Executed in 1998, this work is number three from  
an edition of three plus one artist's proof

£5,000-7,000

\$6,300-8,700  
€6,000-8,300

**PROVENANCE:**

Galleria Laura Pecci, Milan.

Acquired from the above by the present owner.



Help Refugees was formed in August 2015 in response to the humanitarian crisis unfolding in Calais. Primarily working where large NGOs are unable to operate, they are now the largest grassroots provider of aid to the refugee crisis across Europe.

In the absence of many of the large NGOs in the camps, much of the operational responsibility has fallen to grassroots volunteer organisations which fill the gaps where the Governments and larger NGOs are currently failing to provide.

Help Refugees now work in 25 of the 47 refugee camps in mainland Greece, providing everything from maternity and antenatal services to child friendly spaces, early development learning, clean water and camp infrastructure. In addition to this they have served 350,000 meals in Europe alone, have sent ambulances and much needed funds to the White Helmets in Syria (nominated for the Nobel Peace Prize), and fund search and rescue missions in the Mediterranean.

In their first year of being in operation, Help Refugees have been awarded with the Observer New Radicals Award, the Liberty More In Common Award, Foreign Policy Global Thinkers Award and were chosen as *The Guardian's* Official Christmas Charity Partner.

λ\*215

**YVES KLEIN (1928 - 1963)**

*La terre bleue (The blue earth)*

incised with the artist's monogram (on the base) and numbered '211/300' (on a label affixed to the underside of the base)  
dry blue pigment in synthetic resin plaster  
14 $\frac{1}{8}$  x 7 x 7in. (36 x 17.8 x 17.8cm.)

Conceived in 1957, this work is number two hundred and eleven from an edition of three hundred plus fifty HC edited by Galerie Bonnier, Geneva in 1998

£15,000-20,000

\$19,000-25,000

€18,000-24,000

**PROVENANCE:**

Galerie Bonnier, Geneva.

Acquired from the above by the present owner.

**LITERATURE:**

P. Wember, *Yves Klein*, Cologne 1969, no. RP7 (the prototype illustrated, p. 137).

J. P. Ledeur, *Yves Klein, Catalogue raisonné des éditions et sculptures éditées*, Knokke-le-Zoute 2000, no. RP7 (another from the edition illustrated in colour, p. 242).







**λ216**

**PINO PINELLI (B. 1938)**

*Picture B*

signed twice, titled and dated 'Pino Pinelli "Pittura B"

Milano 1974-75 Pino Pinelli' (on the reverse)

acrylic on canvas

44 $\frac{1}{8}$  x 21in. (112 x 53.2cm.)

Painted in 1974-75

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

Galleria Del Art, Milan.

Acquired from the above by the present owner.

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



■ 217

**IVÁN NAVARRO (B. 1972)**

*Echo*

neon, plywood, mirror and wiring

18½ x 47¼ x 47¼in. (46 x 120 x 120cm.)

Executed in 2008, this work is number three of an edition of three, plus one artist's proof

£20,000-30,000

\$25,000-37,000

€24,000-36,000

**PROVENANCE:**

Galerie Daniel Templon, Paris.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity

218

**ANDY WARHOL (1928 - 1987)**

*Caroline Law*

stamped with the Andy Warhol Foundation for the Visual Arts, Inc. stamp and numbered 'PO50-553' (on the overlap)

acrylic and silkscreen on canvas

10 x 10in. (25.4 x 25.4cm.)

Executed in 1976

£40,000-60,000

\$50,000-75,000

€48,000-71,000

**PROVENANCE:**

The Andy Warhol for the Visual Arts, Inc., New York.

Jane Holzer, New York.

Paul Kasmin Gallery, New York.

Acquired from the above by present owner.

**LITERATURE:**

G. Frei and N. Printz (eds.), *The Andy Warhol Catalogue*

*Raisonné: Paintings and Sculptures late 1974-1976*, Vol. 4,

New York 2014, p. 314, no. 3185 (illustrated in colour, p. 312).

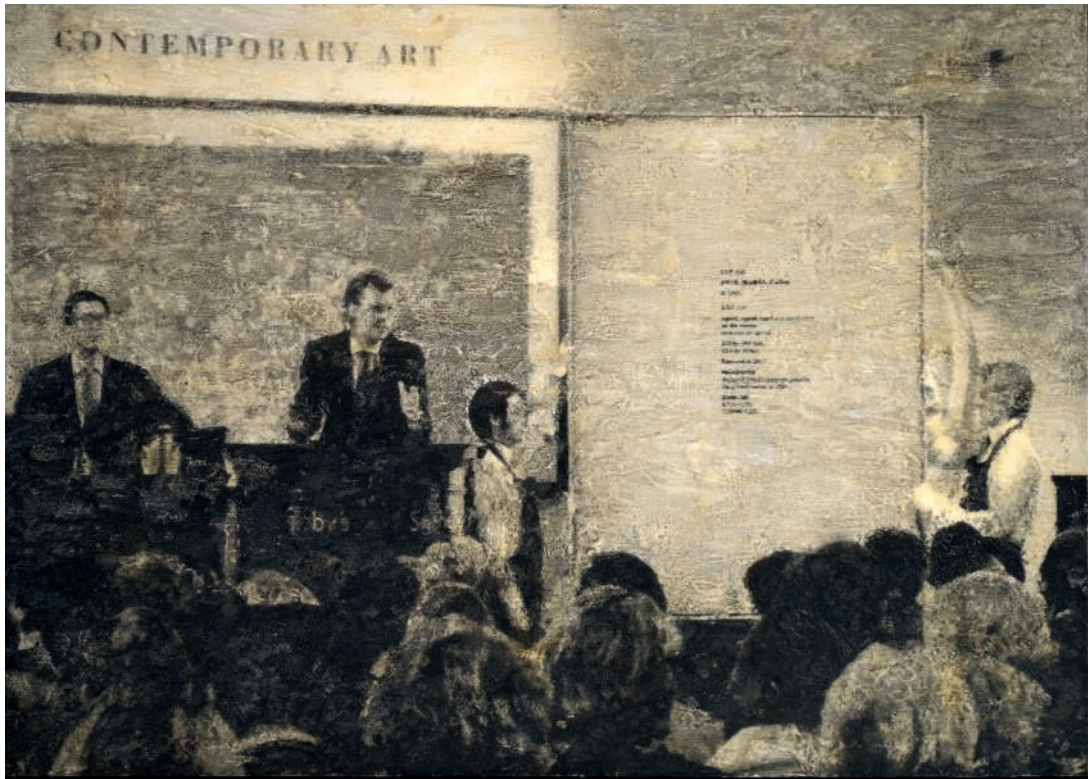
'She was the personification of '60s glamour and grace —the Jackie O. of Houston ... I will always have a vision of round tables down the loggia, laden with beautiful porcelain, silver, candles and bright blossoms. Though always professing to be shy, she toasted honored guests with panache in her best Lauren Bacall voice'

—F. MARZIO

Executed in 1976, this striking silkscreen by Andy Warhol depicts Caroline Wiess Law. A major art collector and philanthropist, Law left one of the largest bequests to an American museum in history upon her death in 2003. The Museum of Fine Arts, Houston, was given 54 works of international importance and the majority of her \$450 million estate. Although she was a private figure, Law's larger-than-life personality earned her comparisons to Jackie Kennedy — another famed subject of Warhol's. As Catherine D. Anspion writes, 'Her art matched her taste in clothes and jewels: bold, brave, impeccable and important' (C. D. Anspion, 'Eye on the Past: Who Was Caroline Wiess Law?' *PaperCity Magazine*, 6 March 2015). A great admirer of Warhol, Law commissioned portraits by him in the mid-1970s that included Polaroid

photographs as well as screenprints. The present work, screened in black ink upon a burnt orange acrylic ground, demonstrates Warhol's consummate command of colour at this stage in his career, as well as the impeccable taste of his subject. Her friend Frances Marzio recalls that 'Caroline's attention to color and coordination prevailed at Lawridge, her ranch in Navasota. All the fences were white, the trucks red, the cows black. Herd deviants were quickly dispatched to market' (F. Marzio, quoted in C. D. Anspion, 'Eye on the Past: Who Was Caroline Wiess Law?' *PaperCity Magazine*, 6 March 2015). *Caroline Law* captures the glamour of the Pop era that both Warhol and Law shared in, and forms an apt tribute to a woman who is warmly remembered for her hospitality, generosity, and forward-thinking artistic vision.





■ 219

**JOSE MARIA CANO (B. 1959)**

*Sotheby's (Lot 156)*

signed 'Cano' (on the reverse)  
 encaustic on canvas laid on board  
 59 x 82½ in. (150 x 210 cm.)  
 Executed in 2006

£20,000-30,000

\$25,000-37,000  
 €24,000-36,000

**PROVENANCE:**

ProjectB Gallery, Milan.

Acquired from the above by the present owner.



■λ-220

**WALTER BECKERS (1929 - 2015)**

11.22.63

- (i) signed, inscribed and dated 'Inside the Assassins Walter Beckers 2007' (on the reverse)
- (ii) signed, inscribed and dated 'Image of Outlaw Event 11.22.63 Walter Beckers 2007' (on the reverse)
- (iii) signed, titled and dated 'Enterprise of Sudden Death - in 3 Seconds - Nov. 22nd 1963' Walter Beckers 2007' (on the reverse)

C-print on aluminium, in three parts  
each: 78¾ x 35½in. (200 x 90cm.)  
overall: 78¾ x 106¾in. (200 x 270cm.)  
Executed in 2007

£1,000-1,500

\$1,300-1,900  
€1,200-1,800

**PROVENANCE:**

Acquired directly from the artist by the present owner.



λ\*221

**ANDRE BUTZER (B. 1973)**

*Untitled*

signed and dated 'A. Butzer '05' (on the reverse)

acrylic on canvas

19½ x 19½in. (49.5 x 49.5cm.)

Painted in 2005

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

Galerie Christine Mayer, Munich.

Private Collection, New York.

**EXHIBITED:**

Munich, Galerie Christine Mayer, *André Butzer - N-Mädele in Volkstum-Technik*, 2005.





■ 222

**TILL GERHARD (B. 1971)**

*Cluster Disaster*

signed with the artist's initials, titled and dated 'TG 2004

CLUSTER DISASTER' (on the reverse)

acrylic and varnish on canvas

118½ x 90½ in. (300 x 230 cm.)

Painted in 2004

£2,500-3,000

\$3,200-3,700

€3,000-3,600

**PROVENANCE:**

Private Collection, Germany.

Private Collection, Europe.



λ223

**ANTONY GORMLEY (B. 1950)**

*Reflection VIII*

signed, titled and dated 'Reflection VIII Antony Gormley 2016'  
(on the reverse)  
crude oil on paper  
5 $\frac{7}{8}$  x 4 $\frac{1}{4}$ in. (15 x 10.5cm.)  
Executed in 2016

£2,000-3,000

\$2,500-3,700  
€2,400-3,600

**PROVENANCE:**

Donated by the artist.

*Reflection VIII* by Antony Gormley is offered for sale by Migrate Charity Auction, an initiative that raises money for grass roots organisations and charities through contemporary art sales and cultural events. Proceeds are being generously donated by Antony Gormley to Prism the Gift Fund (1099682), a UK Charity supporting relief work for the refugee crisis throughout Europe. Funds will go to organisations working across aid, advocacy and on the ground relief. These organisations include The World Wide Tribe, Dirty Girls, Refugees Start and Solidarity With Refugees.



PROPERTY FROM A DISTINGUISHED COLLECTION

■λ224

**NICOLA TYSON (B. 1960)**

*Body #1*

oil on canvas  
66 x 72in. (167.6 x 182.8cm.)  
Painted in 1997

£3,000-5,000

**PROVENANCE:**

Friedrich Petzel Gallery, New York.  
Private Collection, New York.  
Anon. sale, Christie's, London, 23 June 2006, lot 316.  
Acquired from the above sale by the present owner.

**EXHIBITED:**

Zurich, Kunsthalle Zurich, *Nicola Tyson*, 1998.

\$3,800-6,200  
€3,600-5,900

# 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** (▲ 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 below next to certain catalogue entries under the section of the catalogue called Symbols Used in the 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** is our opinion and should 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 customers 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 **lot** 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 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 carry out such work unless that 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(g).

### 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 year 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 documents) 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

(a) As authorised bidder. 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.

(b) As agent for an undisclosed principal: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

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 write a Written Bid Form at the back of our catalogues, at Christie's office or by choosing the sale when 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 highest 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 + 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 CONVENTER

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 £100,000, 20% on that part of the hammer price over £100,000 and up to and including £2,000,000, and 12% of that part of the hammer price above £2,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax and wherever such taxes may 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 on 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 7389 9060 (email: VAT\_London@christies.com; fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For lots Christie's ships to the United States, a state sales or use tax may be due on the hammer price, buyer's premium and shipping costs on the lot, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 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 **X** next to the lot number. If you have the permission of the owner to sell 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, we have 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:

(a) 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 it 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: (i) give us written details including supporting evidence, of any claim within five years of the date of the auction;

(ii) 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

(iii) 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 collection any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:

(i) 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, sketches, manuscript notes or manuscripts, signed photographs, maps, atlases, maps or periodicals;
- books not identified by title;

(iii) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any condition report or announced at the time of sale.

(b) 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.

(c) **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 E2(h)(ii) 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: 00127210, sort code: 30-00-02 Swift code: LOYGB222XU. IBAN international bank account number: GB81 2000 0000 0200 1727 10.
- Credit Card.

You accept major card credits 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 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:

(a) When you collect the lot; or

(b) At the end of the 30th 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 take one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) 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;

(ii) 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 incur and any shortfall in the seller's commission on the resale;

(iii) 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;

(iv) 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;

(v) 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);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) 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

(ix) 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) If you make payment in full after the due date, and we choose to accept such payment in full, we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d)(v) shall apply.

## 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 balance of all amounts due to you. If there is a shortfall, you must pay any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.

(c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the lot in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 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 this at your own cost. If a lot contained 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 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.

#### (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 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.

#### (g) 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.

(ii) 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, 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 conversion 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 E(2) 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

We 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 the 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.CHRIESTIES.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

**authenticity warranty:** 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 lot 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.
θ	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 buyer's premium 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 hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (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. **Movement within the EU must be within 3 months from the date of sale.** 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.

- ? \*, Ω, α, #, † See VAT Symbols and Explanation.
- See Storage and Collection Pages.

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**, 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.

### 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.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. In addition that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

### Name(s) or Recognised Designation of an Artist without any Qualification

- 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 Limited Warranty shall not be available with respect to lots described using this term.



**FIRST OPEN  
POST-WAR AND CONTEMPORARY ART  
WEDNESDAY 5 APRIL AT 1.00 PM**

85 Old Brompton Road, London SW7 3LD

CODE NAME: JOSIE  
SALE NUMBER: 14422

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

**BIDDING INCREMENTS**

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£210,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000; 20% on any amount over £100,001 up to and including £2,000,000 and 12% of the amount above £2,000,001. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**. I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

**WRITTEN BIDS FORM CHRISTIE'S LONDON**

**WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.**

**CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7752 3225 • FAX: +44 (0)20 7581 1403 • ON-LINE WWW.CHRISTIES.COM**

**14422**

Client Number (if applicable) \_\_\_\_\_ Sale Number \_\_\_\_\_

Billing Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Daytime Telephone \_\_\_\_\_ Evening Telephone \_\_\_\_\_

Fax (Important) \_\_\_\_\_ E-mail \_\_\_\_\_

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature \_\_\_\_\_

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s) \_\_\_\_\_

Address of Bank(s) \_\_\_\_\_

Account Number(s) \_\_\_\_\_

Name of Account Officer(s) \_\_\_\_\_

Bank Telephone Number \_\_\_\_\_

**PLEASE PRINT CLEARLY**

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IWA/TVA/BTW/MWST/MOMS  
Please quote number below: \_\_\_\_\_



JORINDE VOIGT (B. 1977)

*BOTANIC CODE Botanischer Garten Berlin-Dahlem, Berlin, Germany (June 2012)*

each: signed, titled and dated 'BOTANIC CODE Botanischer Garten Berlin-Dahlem, Berlin, Germany Berlin / Juni 2012 Jorinde Voigt', consecutively numbered '1.' through to '25.') and inscribed with Latin species name (to the lower edge)

industrial paint on aluminium rods, in twenty-five parts

each, length: 300cm.; each, diameter: varying 0.5-3.5cm.; installation dimensions variable

Executed in 2012

€ 30,000 – 50,000

## POST-WAR & CONTEMPORARY ART SALE

*Amsterdam, 11-12 April 2017*

### VIEWING

7-11 April 2017

Cornelis Schuytstraat 57

1071 JG Amsterdam

### CONTACT

Peter van der Graaf

[pvandergraaf@christies](mailto:pvandergraaf@christies)

+31 (0)20 5755957

CHRISTIE'S



GEORGE CONDO (B. 1957)  
*Blue Nude Study*  
signed and dated 'Condo 06' (upper left)  
colour pencil on paper  
7¼ x 17½in. (45 x 43.5cm.)  
Executed in 2006  
\$20,000-30,000

**FIRST OPEN | ONLINE**

*Online Auction, 4-13 April 2017*

**HIGHLIGHTS VIEWING**

31 March -7 April 2017  
8 King Street  
London SW1Y 6QT

**CONTACT**

Paola Saracino Fendi  
+44 207 389 2796  
PFendi@christies.com  
[christies.com/firstopenonline](http://christies.com/firstopenonline)

**CHRISTIE'S**

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://Christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

### PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection.

**Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@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 Post-Sale Service for a quote as soon as possible after the sale.

### PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

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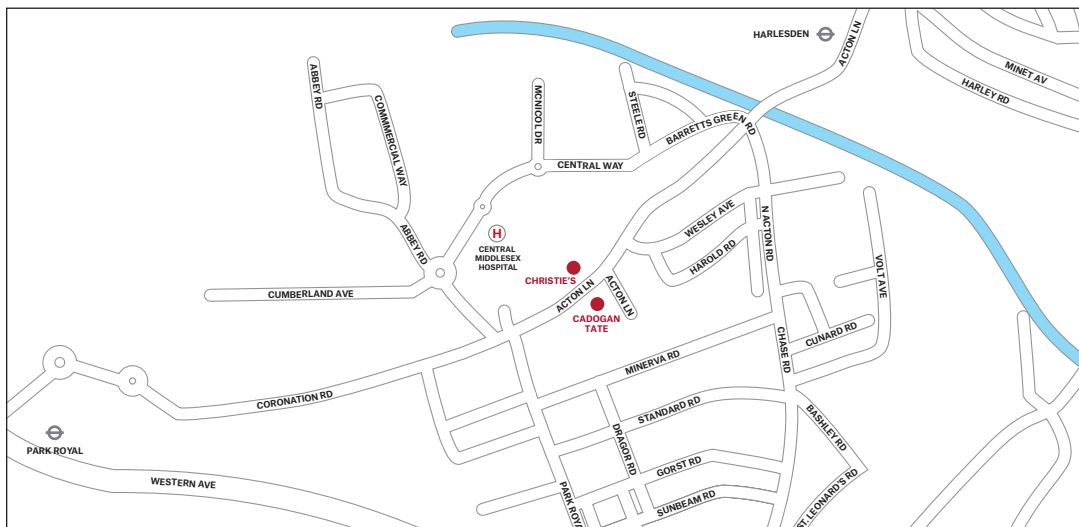
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Acton Lane  
London NW10 7NQ

### CADOGAN TATE WAREHOUSE

241 Acton Lane,  
Park Royal,  
London NW10 7NP

### COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.



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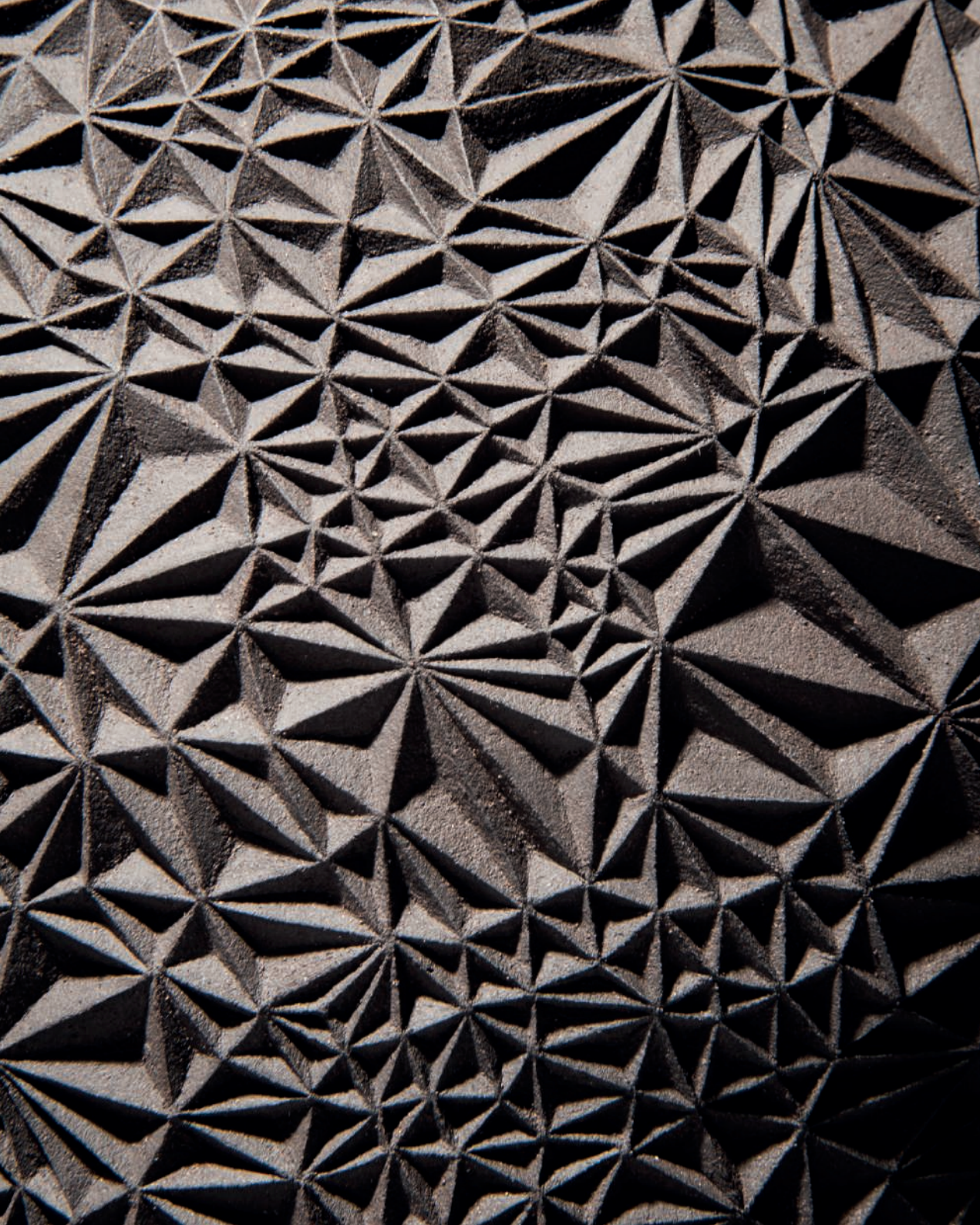
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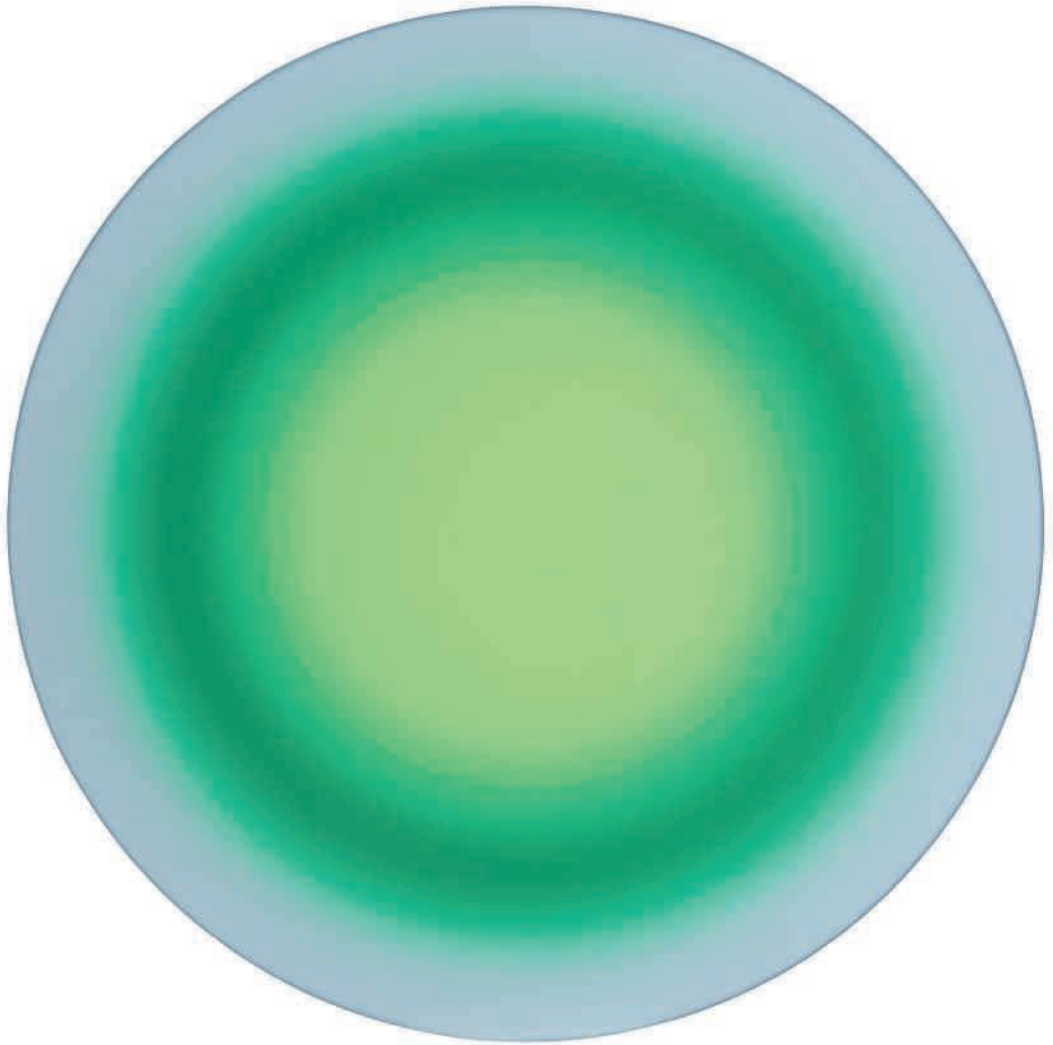
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