

# FIRST OPEN

King Street | Post-War and Contemporary Art  
15 September 2017



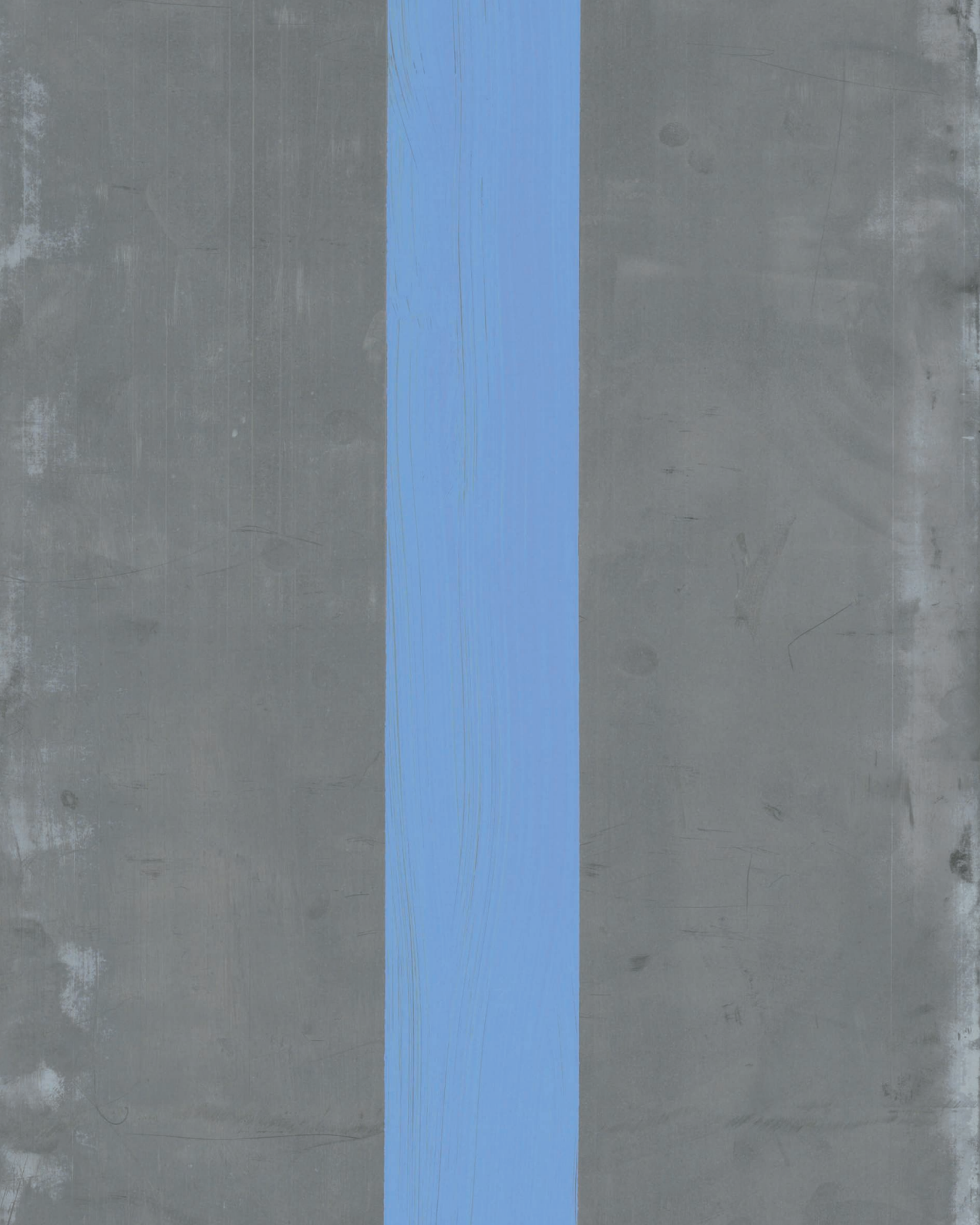
CHRISTIE'S











## ART AFTER HOURS

Thursday 14 September

6 – 8:30 pm

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of art & talks.

# FIRST OPEN

## POST-WAR AND CONTEMPORARY ART

FRIDAY 15 SEPTEMBER 2017

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### AUCTION

Friday 15 September 2017  
at 1.00 pm Lots 1–164  
8 King Street, St James's  
London SW1Y 6QT

### AUCTION CODE AND NUMBER

In sending absentee bids or making  
enquiries, this sale should be referred  
to as **ALMA-15678**

### VIEWING

Christie's, 8 King Street, St James's, London SW1Y 6QT

Saturday	9 September	1.00 pm – 5.00 pm
Sunday	10 September	11.00 am – 5.00 pm
Monday	11 September	9.00 am – 4.30 pm
Tuesday	12 September	9.00 am – 4.30 pm
Wednesday	13 September	9.00 am – 4.30 pm
Thursday	14 September	9.00 am – 4.30 pm

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Leo Buckingham, Anna Campbell,  
Jonathan Cawte, Adrien Couse, Piers Courtney,  
David Ellis, Mark Farrington, Tony Fisher,  
Kelly Golf, William Jobling, Stephen Keyse,  
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Augustus Perkins Ray, Chris Petre, Romy Peires,  
Nataasha Shoory, Sean Smith, Maida Vincenzi,  
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### STORAGE AND COLLECTION

Please refer to the important notice on page 256  
Please note that Christie's Park Royal 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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### CONDITIONS OF SALE

This auction is subject to Important Notices,  
Conditions of Sale and to Reserves

### BUYING AT CHRISTIE'S

For an overview of the process,  
see the Buying at Christie's section.

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# CHRISTIE'S

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Lot 29: Neo Rauch, *Lage (Location)*, 1994.  
© Neo Rauch courtesy Galerie EIGEN+ART  
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© Dan Holdsworth 2017.

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2000-2001.  
© Michel Majerus Estate, courtesy  
neugerriemschneider, Berlin.



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PROPERTY FROM A PRIVATE SWISS COLLECTION

**\* 1**

**NICOLE EISENMAN (B. 1965)**

*Hollywood Poppy Fields*

signed and dated 'Nicole Eisenman 2007' (on the reverse)

oil on canvas

12 x 11<sup>7</sup>/<sub>8</sub> in. (30.5 x 30.2cm.)

Painted in 2007

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

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

**EXHIBITED:**

Los Angeles, Susanne Vielmetter Los Angeles Projects, *Nicole Eisenman - "A Show Born of Fear"*, 2007.



PROPERTY FROM A PRIVATE SWISS COLLECTION

**\* 2**

**NICOLE EISENMAN (B. 1965)**

*Caribbean Kiss*

signed and dated 'Nicole Eisenman 2007' (on the reverse)

oil and resin on canvas

11 x 14 1/8 in. (28 x 35.8 cm.)

Executed in 2007

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

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

**EXHIBITED:**

Los Angeles, Susanne Vielmetter Los Angeles Projects, *Nicole Eisenman - "A Show Born of Fear"*, 2007.



λ 3

**A. R. PENCK (1939-2017)**

*Untitled*

signed 'ar. penck' (lower left)

oil on canvas

15¾ x 19½in. (40 x 50cm.)

Painted in 1990

£7,000-10,000

\$9,200-13,000

€7,800-11,000

**PROVENANCE:**

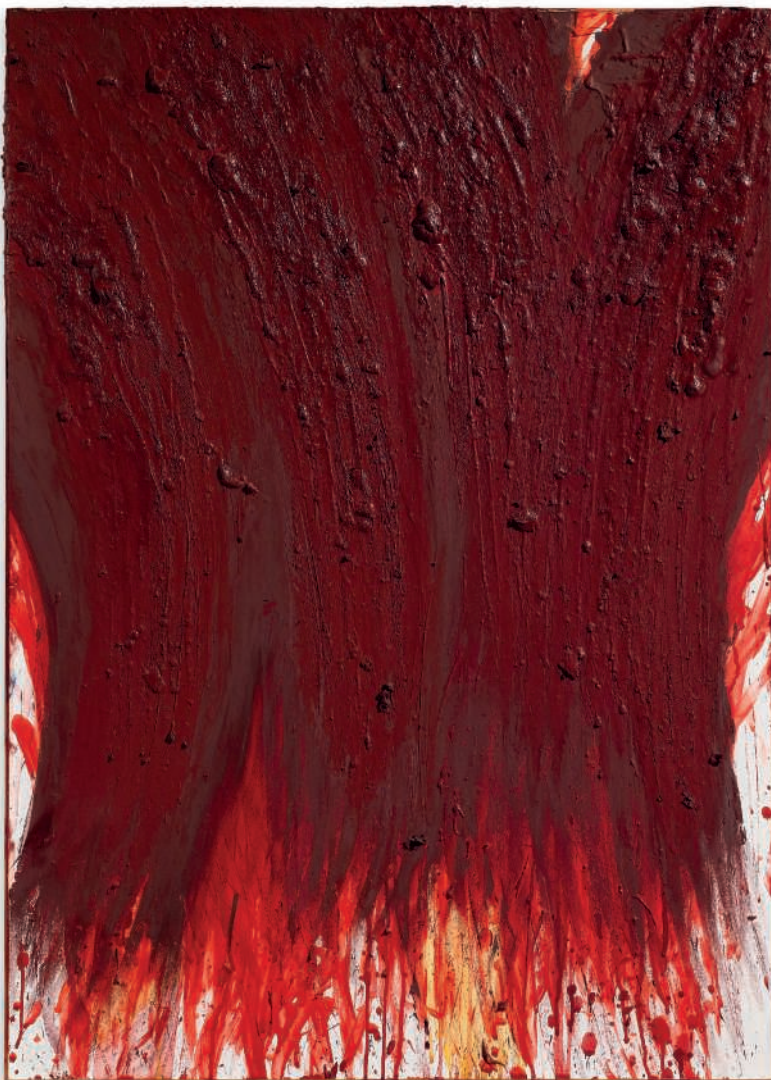
Galleria San Carlo, Milan.

Giampaolo Becherini Arte Contemporanea, Florence.

Anon. sale, Sotheby's London, 21 March 1996, lot 89.

Acquired at the above sale by the present owner.





λ 4

**ARNULF RAINER (B. 1929)**

*Roter Behang (Red Hanging)*

signed and titled 'A Rainer Roter Behang' (on the reverse)

oil on cardboard laid down on panel

39 $\frac{5}{8}$  x 28 $\frac{5}{8}$ in. (100.6 x 72.6cm.)

Executed in 1995

£15,000–20,000

\$20,000–26,000

€17,000–22,000

**PROVENANCE:**

Arte 92, Milan.

Acquired from the above by the present owner.

λ \* 5

**ANDRÉ BUTZER (B. 1973)**

*Untitled*

signed 'A. Butzer' (lower right); signed and dated 'A. Butzer '08'  
(on the reverse)

oil on canvas

74 $\frac{3}{4}$ in. x 110 $\frac{1}{4}$ in. (190 x 280cm.)

Painted in 2008

£15,000–20,000

\$20,000–26,000

€17,000–22,000

**PROVENANCE:**

Gió Marconi, Milan.

Carbon 12, Dubai.

Acquired from the above by the present owner.

**EXHIBITED:**

Milan, Gió Marconi, *André Butzer*, 2008-2009.





A. Butzer



λ 6

**PER KIRKEBY (B. 1938)**

*Untitled*

signed with artist's initials and dated 'PK 86' (lower right);

inscribed 'Love' (lower left)

acrylic, watercolour, charcoal and wax crayon on paper

23½ x 16¼in. (58.7 x 41.4cm.)

Executed in 1986

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Galerie Fred Jahn, Munich.

Acquired from the above by the present owner.



λ 7

**GEORG BASELITZ (B. 1938)**

*Untitled*

signed and dated 'G. Baselitz' (lower right); numbered '6/9' (lower left)

oil and gouache on monotype on paper  
24 x 16<sup>7</sup>/<sub>8</sub> in. (61 x 43cm.)

Executed in 1976, this work is number six from a series of nine unique works

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

Galerie Fred Jahn, Munich.

Acquired from the above by the present owner.



λ 8

**HERMANN NITSCH (B. 1938)**

*Untitled*

signed, inscribed and dated 'Hermann Nitsch 1986 Studio

Morsch' (on the reverse)

acrylic on burlap and cotton

75% x 181%in. (192 x 462cm.)

Executed in 1986

£25,000–35,000

\$33,000–46,000

€28,000–39,000

**PROVENANCE:**

Studio Casoli, Milan.

Acquired from the above by the present owner.

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



*Untitled*, 1986, is an immense, dramatic painting by Hermann Nitsch. The Viennese Actionist is famed for his ritualistic, existential performances that are quite literally visceral, involving dozens of participants, animal carcasses, blood, crucifixion, music and nudity in an exploration of society's fascination with religion and violence. These blood-drenched bacchanals are echoed in the present work, which spans over four metres in width. Its burlap surface is splashed and dripped with huge theatrical arcs of bright red paint, reminiscent of the looping strokes of Cy Twombly's vast Bacchus paintings held in Tate Modern; these swathes of colour oscillate between

abstraction and representation, seeming either to figuratively record spurts of blood or to recall the gestural brushstrokes of an Abstract Expressionist painting. Affixed to the top left of the canvas is a white cotton robe stained with the same scarlet paint. Similar to the robes worn by Nitsch himself in his performances, it here takes on the reliquary aura of the Turin Shroud or the clothing of a martyred saint. Indeed, it was the cloths, bandages and fabrics used in his live artworks that first inspired Nitsch to paint. *Untitled* manifests the confrontational intensity of his lifelong project, conjuring creation from chaos in a painting of rich and primal power.



λ 9

**A. R. PENCK (1939-2017)**

*Untitled*

signed 'A. R Penck' (lower right)

acrylic and graphite on cardboard laid down on board

12½ x 27in. (31.6 x 68.5cm.)

Executed in 1973

**PROVENANCE:**

Private Collection, Bari.

£6,000–9,000

\$7,900–12,000

€6,700–9,900



λ 10

**WOLFGANG LAIB (B. 1950)**

*House*

shaped beeswax  
9 x 5½ x 21½in. (23 x 14.5 x 55 cm.)  
Executed in 1990

£10,000–15,000

\$14,000–20,000  
€12,000–17,000

**PROVENANCE:**

Sean Kelly Gallery, New York.  
Acquired from the above by the present owner.





λ 11

**PABLO BRONSTEIN (B. 1977)**

*4 Alternative Designs for the Piazza Del Poppolo in the Style of Carlo Rainaldi*

ink and graphite on paper, in artist's frame

15½ x 27½in. (39,6 x 70,2cm.)

Executed in 2005

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

Herald St, London.

Acquired from the above by the present owner.



λ 12

**SAM TAYLOR-JOHNSON (B. 1967)**

*The Servant*

DVD

duration: 3:53 minutes

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

£2,000-3,000

\$2,700-3,900  
€2,300-3,300

**PROVENANCE:**

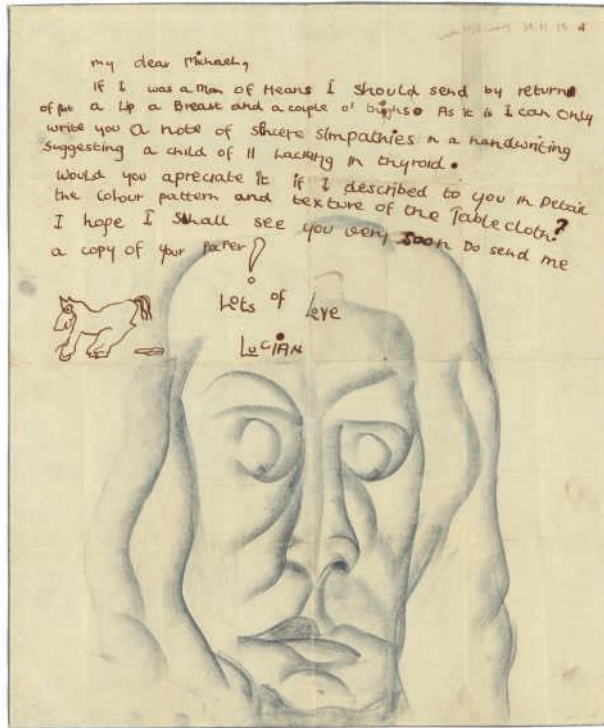
White Cube.

Acquired from the above by the present owner.

**EXHIBITED:**

Venice, Biennale LII, The Ukrainian Pavilion, *A Poem about an Inland Sea*, 2007 (another from the edition exhibited).

Kiev, Pinchuk Art Centre, *Sam Taylor-Johnson*, 2009 (another from the edition exhibited).



## λ 13

**LUCIAN FREUD (1922-2011)***Study of a Head – Letter to Michael Nelson*

(i) signed and inscribed 'My Dear Michael, If I was a Man of means I should send by return of post a Lip a Breast and a couple o' thighs. As it is I can only write you a note of sincere sympathies in a handwriting suggesting a child of 11 Lacking in thyroid. Would you appreciate it if I described to you in Detail the colour pattern and texture of the Tablecloth? I hope I shall see you very soon. Do send me a copy of your paper! Lots of Love Lucian (upper half)

(ii) signed and inscribed 'To M H N from Lucian' (upper left)  
recto, verso: ink and black chalk on paper  
18¾ x 15½ in. (47.5 x 39.1 cm.)  
Executed circa 1941-42

€20,000-30,000

\$27,000-39,000

€23,000-33,000

**PROVENANCE:**

Michael Nelson, London.

Peter Nahum Collection, London.

Anon. sale, Lyon &amp; Turnbull Edinburgh, 27 September 2008, lot 142.

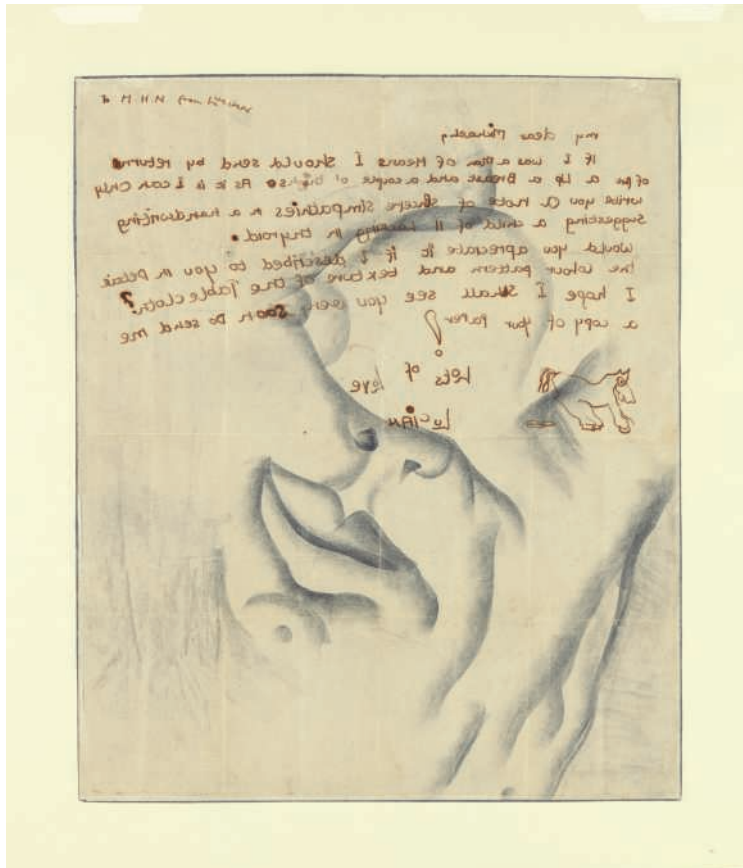
George Economou Collection, Athens.

Anon. sale, Tajan Paris, 8 December 2015, lot 129.

Acquired at the above sale by the present owner.

**EXHIBITED:**Athens, Municipal Gallery of Athens, *The George Economou Collection*, 2011.

Lucian Freud penned this wonderfully idiosyncratic letter to his student-friend Michael Nelson in the early 1940s, around the time that he enrolled at Goldsmiths College. The result remains a captivating early demonstration of his unique approach to drawing and portraiture, and offers an exceptional insight into the compelling personality



reverse of the present lot

of the youthful artist. An unattributed head, sketched in black chalk, is emblematic of Freud's emerging, characteristic style. The facial features – bulgingly austere eyes, dramatically rippling wrinkles, voluptuous lips – are attentively and independently worked in caricatured exaggeration, surrealistically contorted and enlarged. The influence of Cedric Morris, co-founder and principal of the East Anglian School of Drawing and Painting, where Freud studied for two or three terms in 1938, is particularly prominent. Nicholas Penny has acknowledged the similarity between Morris and Freud in the 'fierce concentration and the separate treatment (and relative enlargement) of each organ of sense' (N. Penny, quoted in *Lucian Freud: Works on Paper*, exh. cat., Southbank Centre, London, 1988, p. 8). Furthermore, whilst Freud cautiously denied that his work exhibited the influence of his idols, the primitive figuration of features in the present lot recalls those of Miró in his early self-portraits. The result is a signature drawing style that is instantly recognisable and refined, additionally anticipating Freud's further forays into the grotesque and surreal.

In addition to epitomising Freud's superb draughtsmanship, the correspondence written at the top of the piece is representative of his magnificently absurd sense of humour. Bruce Bernard, a life-long friend and intelligent, he 'never bothered to acquire a cursive English hand. His letters are therefore still very deceptive as to their sender's literacy (they are always short, and offer the recipient a curious frisson, as if they were from the cleverest child on earth)' (B. Bernard, *Freud at Work*, London 2006, p. 9). The text, which is complemented by an impromptu illustration of a defecating horse (a leitmotif in these early drawings, owing to the artist's love of horse riding), contains a number of deliberate illiteracies ('simpathies'), abbreviations and idiosyncratic colloquialisms. Much like Freud's early drawings, the contents of the letter is witty and humorous in its eccentric and somewhat flippant rhetoric. Produced at the start of a long and productive career, this piece is a relic of the artist's comedic sociability and burgeoning talent as a portraitist.



14

**CY TWOMBLY (1928-2011)**

*Tulips, Rome*

signed with the artist's initials, stamped with the artist's initials and numbered 'CT 3/6 CT' (lower right)

dry-printing on cardboard

image: 6½ x 6in. (15.7 x 15.1cm)

sheet: 17 x 11in. (43.2 x 27.9cm.)

Executed in 1985, this is number three from an edition of six

£8,000–12,000

\$11,000–16,000

€8,900–13,000

**PROVENANCE:**

Schirmer/Mosel Showroom, Munich.

Acquired from the above by the present owner.

**EXHIBITED:**

Tokyo, Wako Works of Art, *Richter & Twombly: New Edition Works*, 2011 (another from the edition exhibited).

'When you view the artist's images you feel as if you are looking through a scrim or a frosted window or your mind's eye. As his most representational works, they also arouse our senses. You can smell the flowers, hear the breeze through the trees, see the glare of the sun, touch the marble, taste the lemons.'

–P. TUCHMAN



15

**CY TWOMBLY (1928-2011)**

*Lemon, Gaeta*

signed with the artist's initials 'CT' (lower left); numbered and stamped with the artist's initials 'CT 3/6' (lower right)

dry-printing on cardboard

image: 10 $\frac{1}{8}$  x 9 $\frac{7}{8}$ in. (25.8 x 25.2cm.)

sheet: 16 $\frac{7}{8}$  x 11in. (43 x 28cm.)

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

£8,000-12,000

\$11,000-16,000

€8,900-13,000

**PROVENANCE:**

Schirmer/Mosel Showroom, Munich.

Acquired from the above by the present owner.

**EXHIBITED:**

Paris, Centre Georges Pompidou, Musée National d'Art Moderne, *Cy Twombly*, 2016-2017, p. 317 (another from the edition illustrated in colour, p. 204).

NEXT CHAPTER: CONTEMPORARY ART FROM A PRIVATE ITALIAN COLLECTION

λ 16

**UGO RONDINONE (B. 1964)**

*We sail into pleasure and unload our spacious soul*

cast semi-transparent resin

94½ x 118½ x 94½in. (240 x 300 x 240cm.)

Executed in 2004

£35,000–55,000

\$46,000–72,000

€39,000–61,000

**PROVENANCE:**

Galleria Raucci/Santamaria, Naples.

Acquired from the above by the present owner.

**EXHIBITED:**

New York, Matthew Marks Gallery, *Ugo Rondinone Long Gone Sole*, 2004.

London, Whitechapel Gallery, *Ugo Rondinone: Zero Built a Nest in My Navel*, 2006 (illustrated in colour, pp. 4-5 and p. 253).

'At the heart of Rondinone's practice is a resigned, melancholic acceptance of the world in which beauty still remains a redeeming feature... Rondinone's symbols owe something to the pagan, to an animism inherent in the consciousness of nature, in trees, mountains, the sky, and the sea. His ancient olive trees whisper in oracular voices, guiding us or leading us astray'

-D. THORP

Cast from a 100-year-old olive tree found on a hilltop near Naples, Swiss-born Ugo Rondinone's *We sail into pleasure and unload our spacious soul* compels us to evaluate crucial distinctions between inside and outside, subjectivity and objectivity, and life and death. The piece was produced alongside four other olives trees; all five were displayed at a major retrospective at the Whitechapel Gallery in 2006. Embodying a wide variety of materials, both organic and synthetic, the intention of Rondinone's work is often to take the viewer on an existential journey; one in which they are constantly asked to question, to contemplate, and to accept. With this work, Rondinone evokes a poetic melancholy by associatively rehousing a familiar natural organism within the context of an interior. The recontextualisation of the naked tree causes it take on new significance as a beautiful emblem of haunting and meditative purity, whilst the translucent glow of the resin produces an almost transcendental stillness.





λ \* 17

**TOBY ZIEGLER (B. 1972)**

...*The grave is an altar...*

signed, titled and dated '...The grave is an altar... Toby Ziegler 2009' (on the overlap)

oil on linen

117¼ x 83⅞in. (297,8 x 213cm.)

Painted in 2009

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

Galerie Max Hetzler, Berlin.

Acquired from the above by the present owner.

**EXHIBITED:**

Berlin, Galerie Max Hetzler, *Toby Ziegler*, 2010.

In a constant fluctuation between abstraction and figuration, British painter and sculptor Toby Ziegler uses computer technology to manipulate found images before recontextualising them within the vistas of multi-layered flat pattern. Found in art books and online, Ziegler's source material ranges from clouds to nineteenth-century landscape painting. In ...*The grave is an altar...*, the glimmer of a Romantic mountainous range is framed by a vortexed rocky overlay, which is fused with Ziegler's signature dots, created using a computer software that projects the ovals onto a virtual plane. Pictorial space is illusionistically manifested by the interrelationship between these flat layers, and the uneven distribution of the ovals, as mapped-out by the computer software, demonstrates Ziegler's fascination with chance and irregularity. Whilst taking us on a dreamlike journey through collaged imagery – one that combines synthetic modern textures with a faded memory of Old Master Painting – Ziegler examines the implications of the reproduced image and our inevitable reinterpretations.





**18**

**DENNIS OPPENHEIM (1938-2011)**

*Black Skin - Black Walls*

- (i) signed and dated 'Dennis Oppenheim 1975' (lower left)
  - (i) black and white photograph, six c-prints, one printed sheet and pastel on card
  - (ii) pastel, charcoal, pencil on paper, four c-prints and one printed sheet on card
- each: 32½ x 40¾in. (82 x 102.4cm.)  
Executed in 1975

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Galerie HM, Brussels.  
Private Collection, Belgium.  
Anon. sale, Christie's London, 16 October, 2007, lot 631.  
Acquired at the above sale by the present owner.

PROPERTY FROM A PRIVATE COLLECTION

λ \* 19

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

*Powerless Structures Fig 171*

aluminum buckets and polyester paint

98¾ x 25½in. (249.9 x 65.1cm.)

Executed in 2001

£12,000–18,000

\$16,000–23,000

€14,000–20,000

**PROVENANCE:**

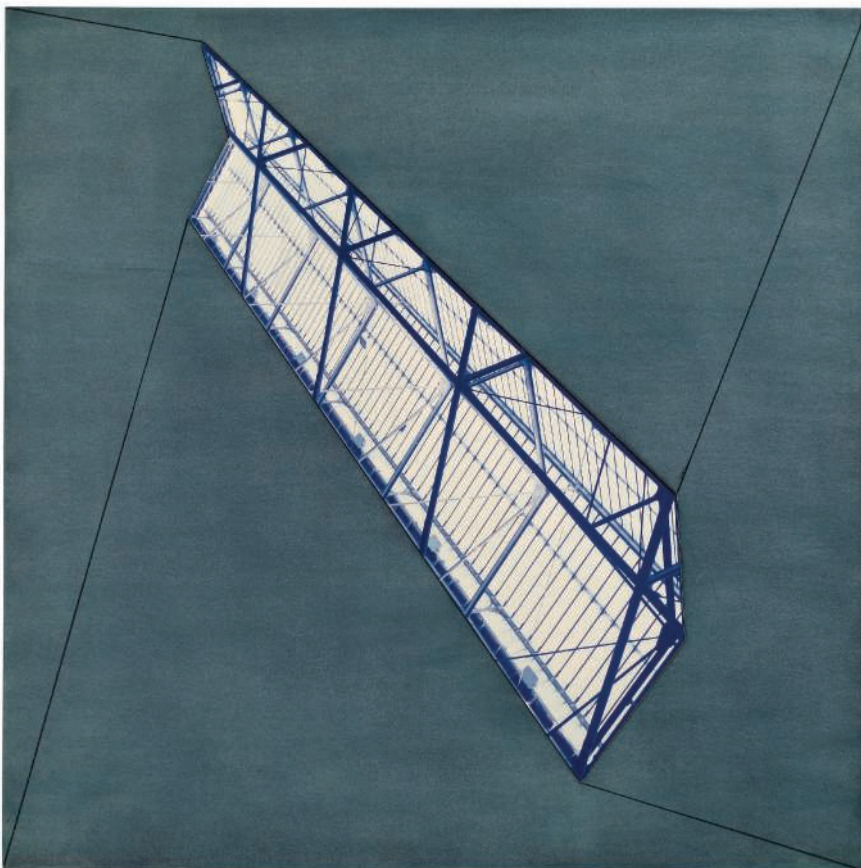
Galleri Nicolai Wallner, Copenhagen.

Acquired from the above by the present owner.

'The title *Powerless Structure* arose from (mis)reading Foucault, who through his writing inspired us to imagine even the invisible and ephemeral as something tangible and structural, something that could easily be played out and displayed in a number of different ways.'

-M. ELMGREEN & I. DRAGSET





## λ 20

### JAN DIBBETS (B. 1941)

#### *El Born Barcelona (Diptych)*

(i) signed, titled and dated 'Jan Dibbets 1989 Barcelona Diptych Left Panel' (on the reverse)

(ii) signed, titled and dated 'Jan Dibbets 1989 Barcelona Diptych Right Panel' (on the reverse)

watercolour, graphite and photograph on paper laid on fibreboard, in two parts

each: 49¼ x 49¼ in. (125 x 125 cm.)

Executed in 1989

£25,000–35,000

\$33,000–46,000

€28,000–39,000

#### PROVENANCE:

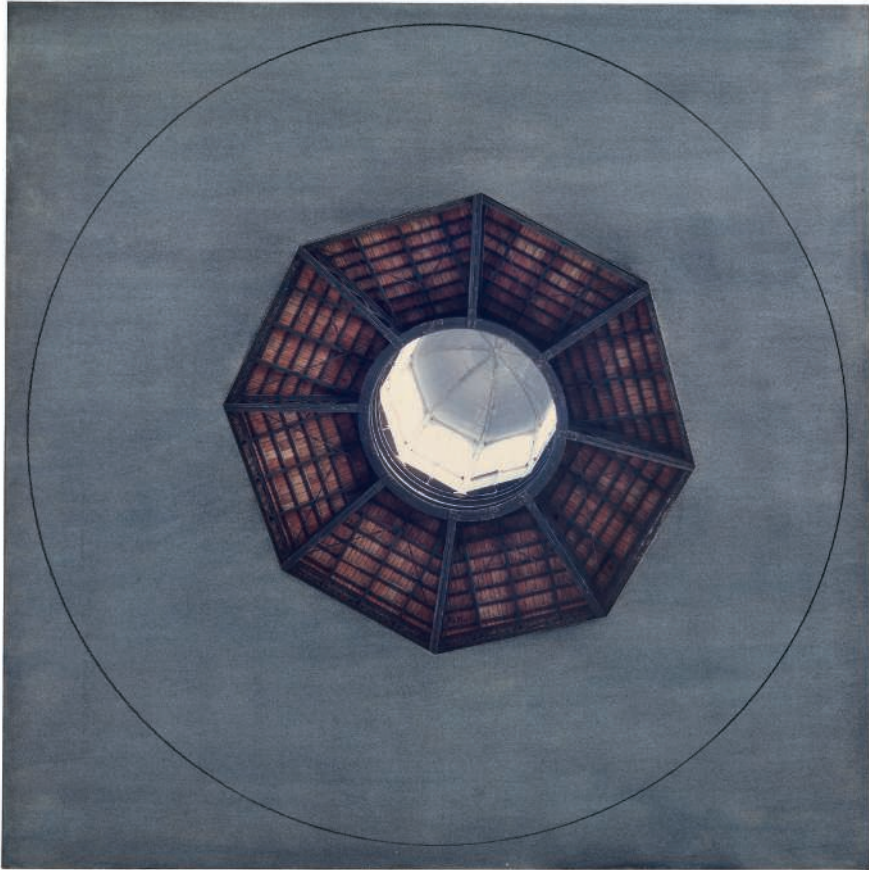
Galeria Joan Prats, Barcelona.

Acquired from the above by the present owner.

#### LITERATURE:

E. Verhagen, *Jan Dibbets, The Photographic Works*, Leuven 2014, p. 145 (illustrated in colour p. 146).

In *El Born Barcelona*, Jan Dibbets deftly examines the interplay of light, space, perspective and form. Capturing the skylight and the beamed *cupola* of the market in El Born, Barcelona, the diptych takes its place within the celebrated series of window compositions that lie at the heart of the artist's practice. Combining sharp technical rigour with entrancing optical effect, these works extend his pioneering investigations into the illusory powers of photography. Beginning in the late 1960s with his seminal series of



*Perspective Corrections*, Dibbets championed the medium as a 'thinking' tool: one that, like painting, could reinterpret its subjects as much as represent them. In the present work, windows – traditionally conceived as gateways to the outside world – become abstract, dematerialised structures, floating like luminous beacons within vacant diagrammatic voids. As Erik Verhagen has written, 'they finalize a slow process of evolution which ... saw the photographic material cut back to its most rudimentary, most essential level of expression' (E. Verhagen, *Jan Dibbets: The Photographic Work*, Leuven 2014, p. 146).

Born in Holland, Dibbets is frequently seen as a contemporary heir to the Dutch Renaissance masters who first captured the perspectival impact of changing light conditions. Inspired by the work of Anthony Caro and Richard Long whilst studying at Central St Martin's

in London, he was among the earliest artists to exploit photography for its distortive potential, rather than for its documentary capabilities. 'Every photograph is a lie', he has explained. 'It doesn't represent anything. Therefore it is both real and abstract. Photography is very easy and very complicated at the same time ... You need a key and if you are lucky enough to find one it's like opening Pandora's Box; tricky and fascinating and dangerous. It's a wonderful world, photography. It's the new painting' (J. Dibbets, quoted in conversation with S. Boothroyd, 19 April 2013, <http://thisistomorrow.info/articles/an-interview-with-jan-dibbets> [accessed 31 July 2017]). His fascination with windows is, in this regard, laced with metaphorical overtones. In Dibbets' *oeuvre*, photography no longer looks out onto a single reality, as if through a clear pane of glass, but instead sheds light upon its shifting, reflexive nature.

**21**

**JUSTIN MATHERLY (B. 1972)**

*The rapid pleasure of voiding this matter (disarrange the poses, break up the poses, everything will change soon, change the pose) for let us put some order into these proceedings*

concrete, foam, found medical foot stools and found crutch tips  
23¾ x 22½ x 22in. (59.5 x 57 x 56cm.)  
Executed in 2009

£5,000–7,000

\$6,600–9,100

€5,600–7,700

**PROVENANCE:**

Dispatch Gallery, New York.

Acquired from the above by the present owner.







## 22

### HIROSHI SUGIMOTO (B. 1948)

#### *Ionian Sea IV, Santa Cesarea (Night)*

blind stamped with the title, number and date 'IONIAN SEA SANTA CESAREA 1993 2/25 423' (along the lower margin), signed and numbered 'Hiroshi Sugimoto 423' (on the mount)  
gelatin silver print

16¾ x 21 5⁄8 in. (42.5 x 54.3cm.)

Executed in 1993, this work is number two from an edition of twenty-five

£12,000–18,000

\$16,000–23,000

€14,000–20,000

#### PROVENANCE:

Galerie Rodolphe Janssen, Brussels.

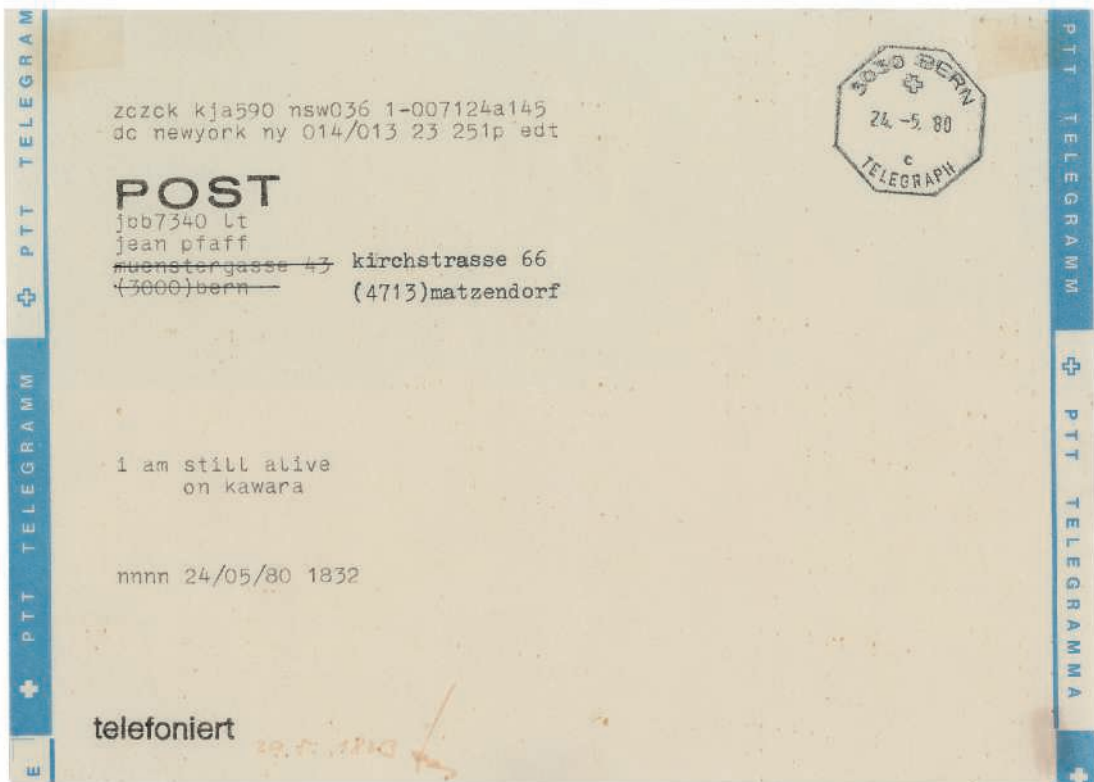
Private Collection, Belgium.

Anon. sale, Christies's London, 12 October 2012, lot 348.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Houston, Contemporary Art Museum, *Sugimoto*, 1996 (another from the edition exhibited).

**Ω 23****ON KAWARA (1932-2014)***I Am Still Alive*

stamped with date '24 -5. 80' (upper right)

typed telegram

5¼ x 8⅞in. (14.5 x 20.5cm.)

Executed in 1980

£5,000-7,000

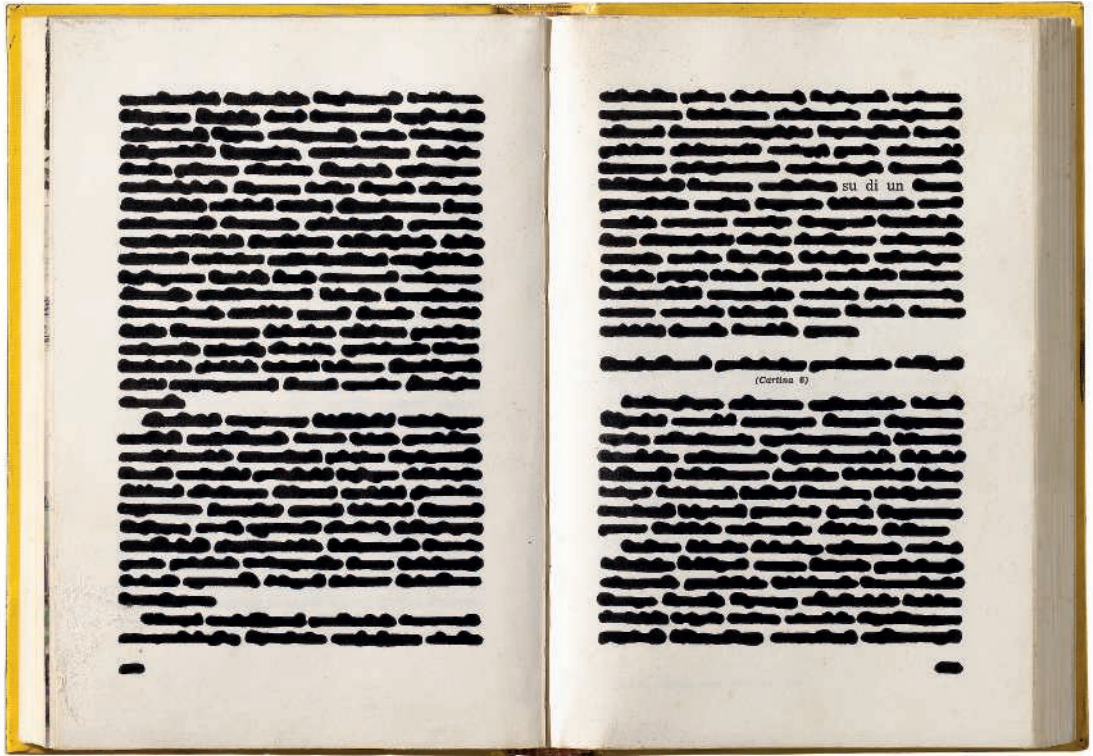
\$6,600-9,100

€5,600-7,700

**PROVENANCE:**

Gift from the artist to the present owner in 1980.

**EXHIBITED:**New York, Guggenheim Museum, *On Kawara - Silence*, 2015  
(illustrated in colour, p. 155).



WORKS ON PAPER FROM THE CARTASI COLLECTION

λ 24

**EMILIO ISGRÒ (B. 1937)**

*Cartina 6 (Map 6)*

signed and dated "Emilio Isgrò 1973 "Cartina 6" (on the reverse)

India ink on typographic book in wood and plexiglas box

15¾ x 23¾in. (40 x 60cm.)

Executed in 1973

£12,000-18,000

\$16,000-23,000

€14,000-20,000

**PROVENANCE:**

Private Collection.

Anon. Sale, Casa d'Aste Finarte, June 2004.

Private Collection, Italy.

**LITERATURE:**

A.C. Quintavalle, *Carte Italiane, Opere su carta dal 1950 al 2000 della Collezione "CartaSi"*, Milan, 2000, p. 116 (illustrated in colour p. 117).

The work is registered in the Archivio Emilio Isgrò, Milan, and is accompanied by a photo-certificate of authenticity dated 17 February 2009.

## 25

### R.H. QUAYTMAN (B. 1961)

*Dalet, Chapter 24*

signed, titled and dated 'R.H. Quaytman, T, Chapter 24, 2012'  
(on the reverse)

silkscreen ink, gesso on wood

19 $\frac{7}{8}$  x 19 $\frac{7}{8}$ in. (50.4 x 50.4cm.)

Executed in 2012

£25,000–35,000

\$33,000–46,000

€28,000–39,000

#### PROVENANCE:

Private Collection, Europe.

Private Collection, UK.

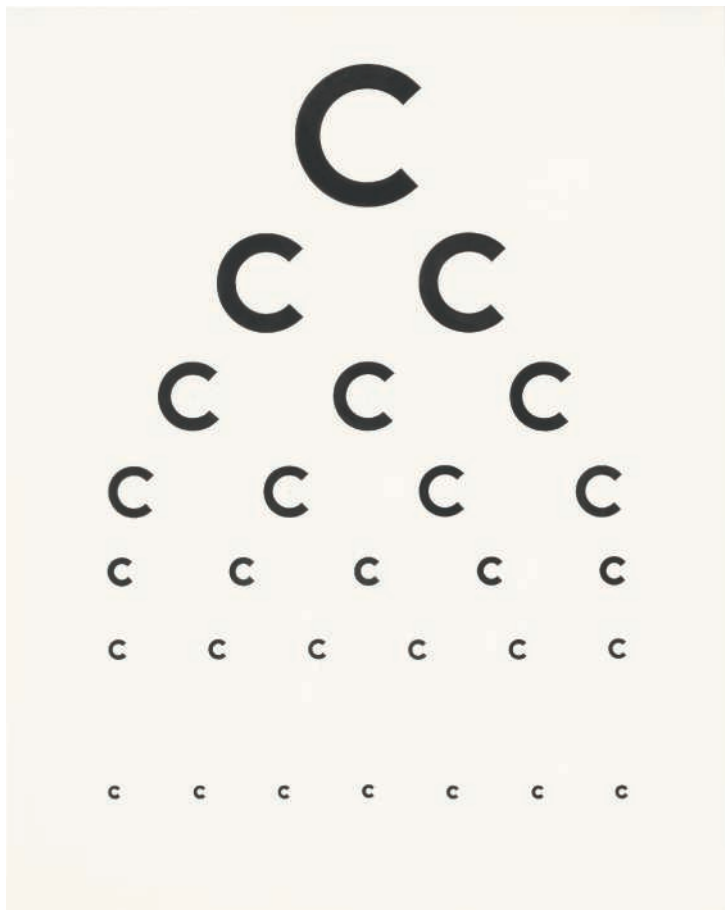
#### EXHIBITED:

Mönchengladbach, Abtei Berg Museum, *Dalet, Chapter 24*, 2012.

'[Quaytman's] style often involves screen printing and oil or gesso on wood board, a frisson of photography and paint that can harken back to op as well as pop and all of its subsequent countermovements; the accumulating imagery for each chapter usually springs from deep-diving research into the specific sites where Quaytman is scheduled to show the work, and the cultural, political, optic, and even personal associations that coalesce along the way. In short, Quaytman has managed to re-invest the painted surface with a dizzying encyclopedic dimensionality, releasing chapter after chapter of what might one day make up a completed book the way 19th century humanist novelists serialized their epics one chapter at a time ... References to Walter Benjamin or Clarice Lispector, to fellow artists she's shown with, to artworks she's happened across during her travels, to architecture, theory, memory, literature—it's all right there in the frame'

-M. KREBBER





**26**

**TAUBA AUERBACH (B. 1981)**

*Eye Exam II*

ink and graphite on paper  
20 x 15<sup>7</sup>/<sub>8</sub>in. (50.8 x 40.4cm.)  
Executed in 2005

£12,000-18,000

\$16,000-23,000  
€14,000-20,000

**PROVENANCE:**

Private Collection, USA.  
Anon. sale, Sotheby's London, 13 February 2014, lot 309.  
Acquired at the above sale by the present owner.

'My theoretical interest in language and symbols came by way of a graphic interest, which developed while I was working as a sign painter in San Francisco. (...) It was at that job where the graphic element of language opened into something more abstract in my thinking.'

-T. AUERBACH



**\* 27**

**DAN WALSH (B. 1960)**

*Yellow Painting*

signed, titled and dated 'Daniel Walsh "Yellow Painting" 1992'

(on the stretcher)

acrylic on canvas

55½ x 85½in. (140.1 x 216.3cm.)

Painted in 1992

£18,000-25,000

\$24,000-33,000

€20,000-28,000

**PROVENANCE:**

Pierre Huber Gallery, Geneva.

Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE COLLECTION

λ \* 28

**MICHEL MAJERUS (1967-2002)**

*(i) Untitled, 664, (ii) Untitled, 666, (iii) Untitled, 903, (iv) Untitled, 904*

(i) signed, numbered and dated 'Majerus 00 664' (on the reverse)  
(ii) signed, numbered and dated 'Majerus 00 666' (on the reverse)  
(iii) signed, numbered and dated 'Majerus 01 903' (on the reverse)  
(iv) signed, numbered and dated 'Majerus 01 904' (on the reverse)

each: acrylic on cotton  
each: 23% x 23%in. (60 x 60cm.)

(i, ii) Painted in 2000  
(iii, iv) Painted in 2001

£30,000–50,000

\$40,000–65,000

€34,000–55,000

**PROVENANCE:**

neugerriemschneider, Berlin.  
Acquired from the above by the present owner.





'Majerus does not mourn the death of painting, but instead celebrates the abundance of imagery accumulated throughout the history of art, and generated today with increasing speed by the media and new information technologies. The temporality of his works is that of a floating and all-encompassing Now, analogous, perhaps, to that of the World Wide Web'

-D. BIRNBAUM

This energetic ensemble of paintings by Michael Majerus, comprising expressionistic abstraction, digitised text and graphic design, is a considered, glorifying immortalisation of popular culture in the Information Age. Taking cues from an assorted visual history, Majerus appropriates sources from billboards and contemporary commodities, 1990s video games, and contemporary graphic design, emblematised here by the bold rush of 'DIGITAL', the glitchy condescension of 'newcomer', and the psychedelic

warmth of a flower. Majerus juxtaposes found media alongside painted homages to modernist masters, casting the artist as a postmodern arbitrator with his mosaic-like designs of twentieth-century visual cross-pollination. Rooted in a corporate and commercial aesthetic encapsulating millennial digitalisation, Majerus updates the sentiment of 1960s Pop whilst championing the longevity of painting in a technophilic celebration.

PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION

**29**

**NEO RAUCH (B. 1960)**

*Lage (Location)*

signed and dated 'RAUCH 94' (lower right)

oil, wash and on paper collage on paper

diameter: 70 7/8in. (180cm.)

Executed in 1994

£100,000–150,000

\$140,000–200,000

€120,000–170,000

**PROVENANCE:**

Galerie EIGEN + ART, Leipzig/Berlin.

Private Collection.

Anon. sale, Sotheby's London, 22 June 2006, lot 304.

Acquired at the above sale by the present owner.

'...the images in that dream were like communications from the deepest realms of my being. They were the direct source of the tondo pictures that I made at the time. They amounted to a sort of synthesis that I hadn't managed upon until that point'

-N. RAUCH



Rendered on a dramatic scale, spanning nearly two metres in diameter, *Lage* a rare circular work by Neo Rauch, executed at the dawn of his *oeuvre*. It is one of only nine works on paper created in this remarkable format between 1993 and 1995, examples of which are held in the Museum der bildenden Künste Leipzig, the Museum Junge Kunst Frankfurt, the Bonnefantenmuseum Maastricht and the Kunstmuseum Wolfsburg. With its shape reminiscent of a Renaissance *tondo*, the present work inaugurates the dreamlike conflation of imagery that would go on to define Rauch's practice.

Combining paper collage with a subtle wash evocative of sepia photography, it presents an armed military figure surveying an apocalyptic industrial landscape. Rivulets of paint stream down the length of the picture plane, obscuring his face. The work's title – translating to 'location' – is emblazoned in diverse typefaces, as if cut out from a newspaper, whilst a curious metamorphic structure in the upper left hand corner spells out the word 'Urteil' ('judgement'). As Rauch himself has affirmed, these early circular works represent the birth of his artistic language. Drawing together influences from the East German propaganda posters of his childhood, as well as the currents of Western art and advertising to which he was exposed following the fall of the Berlin Wall, they mark his first attempts to translate his conflicted subconscious visions into art.



Detail of present lot

As Holger Broeker has observed, 'His decision in favour of the extraordinary circular format ultimately resulted from the situation in which Neo Rauch found himself: it reflects a "circling in" on potential pictorial solutions, a circular development in search of a new approach' (H. Broeker, 'The Touchstone of Painting: Neo Rauch's Pictorial Concept and Work Development', in *Neo Rauch. Neue Rollen. Paintings 1993-2006*, exh. cat., Kunstmuseum Wolfsburg, 2006, p. 21).

Though Rauch had experimented with a number of idioms during his studies, it was not until 1993 that his language and methods began to crystallize. He has spoken in this regard of a vivid dream he had during this period, subsequently identified as the source for many of his early circular paintings. 'Before 1993 the magnetic needle was swinging all over the place', he explains. 'Discovering my position was complicated, because there were so many artistic points of reference. I was overwhelmed by all of the possibilities coming into my studio from thousands of different directions. My work displayed violent mood swings from abstraction to figuration, and this was just one of the many internal conflicts I faced at the time.'



Neo Rauch, *Plazenta*, 1993. Kunstmuseum Wolfsburg.  
© Neo Rauch courtesy Galerie EIGEN+ART Leipzig/Berlin / DACS, 2017.

'His decision in favour of the extraordinary circular format ultimately resulted from the situation in which Neo Rauch found himself: it reflects a "circling in" on potential pictorial solutions, a circular development in search of a new approach'

-H. BROEKER



Attic red-figure cup depicting Cassandra chased by Ajax seeking refuge by a xoanon of Athena, circa 430 B.C.  
Musée du Louvre, Paris.  
Photo: Louvre, Paris, France / Bridgeman Images.

Had it not been for an extraordinary evocative dream that brought me to my sense at exactly the right moment ... But the images in that dream were like communications from the deepest realms of my being. They were the direct source of the tondo pictures that I made at the time. They amounted to a sort of synthesis that I hadn't managed upon until that point' (N. Rauch, quoted in interview with R. Ayers, *Artinfo.com*, 6 June 2007). Since that moment, Rauch has placed great importance on the mechanics of dreaming. He views himself as a medium through which unprocessed imagery filters onto canvas, colliding in strange formations. Though allegorical in appearance, the results ultimately elude interpretation, subservient to an unknown pictorial logic. The present work's circular format amplifies this sense of lost meaning, evoking a historical artefact laden with indecipherable symbolism. Rauch would return to the *tondo* format once again in the early 2000s, in works such as *Regel* (Kunstmuseum Wolfsburg) and *Weid* (Solomon R. Guggenheim Museum, New York). In *Lage*, it forms a vortex-like arena in which Rauch begins to mine the depths of his own psyche.

## λ \* 30

**MARTIN KIPPENBERGER (1953-1997)***Untitled (Peter)*

acrylic on canvas, in artist's frame

28½ x 20¼ in. (71.3 x 51.3 cm.)

Executed in 1983

£40,000–60,000

\$53,000–78,000

€45,000–66,000

**PROVENANCE:**

Michel Würthle, Berlin.

Galerie Hauser &amp; Wirth, Zurich.

Acquired from the above by the present owner in 1998.

'In everything that he did, in the way he painted and in the way he lived, Kippenberger was always ready to take up the challenge of his own environment, so that he might understand it in the end.'

-E. MEYER-HERMANN

This intriguing early painting by Martin Kippenberger combines a punky attitude towards painterly surface with a mysteriously enigmatic iconographic motif, a name that the artist constantly revisited throughout his incredibly productive, interdisciplinary, twenty-year career. Executed in 1983, possibly whilst the unsettled Kippenberger had sojourned briefly in Cologne, roughly-formed geometric shapes sit asymmetrically against an anarchic melee of expressive brushwork. Paint is worked in densely thick lashings, culminating with a centralised inverted triangle containing a riotous heap of glossy horizontal brushstrokes. The word 'Peter' is scrawled in loose, loopy handwriting over a pink rectangle. It could be the florid autograph of one of Kippenberger's many alter-egos, but its size and positioning determines it as the painting's focal point.

Laced throughout the artist's career (it notably forms the basis of his 1987 exhibition *Peter – die russische Stellung (Peter – The Russian Position)*), Kippenberger regularly used

the name as an epithetic reference to inanimate objects of curiosity, something akin to 'thingamajigs' in a colloquial English lexicon. Furthermore, Kippenberger's employment of 'Peter' as a functional suffix for the everyday, the ordinary and the familiar, also derogated an instantly identifiable, post-conceptualist form of branding. As Diederich Diederichsen has noted, there was a reductive and critical facet to the recurring signature – 'it could only be used for things or people that were not sufficiently complex, that could be reduced to an attribute or function. To the extent that someone was a Peter he was reducible – or reduced himself – to a kind of brand' (D. Diederichsen, quoted in *Martin Kippenberger: The Problem Perspective*, exh. cat., The Museum of Contemporary Art, Los Angeles, 2008, p. 120). This eccentrically idiosyncratic approach to subject matter emblematises Kippenberger's attempt to engage with, and understand, his constantly-shifting local environments, and *Untitled (Peter)* is a vital document of this aspiration.



λ 31

**IMI KNOEBEL (B. 1940)**

*AAMIII Ed.*

hand-painted acrylic on synthetic paper collage

24¼ x 36¼in. (61.5 x 92cm.)

Executed in 2002-2010, this work is number two from a series of five unique works

£18,000–25,000

\$24,000–33,000

€20,000–28,000

**PROVENANCE:**

Galerie Fahnemann, Berlin.

Private Collection, Germany.

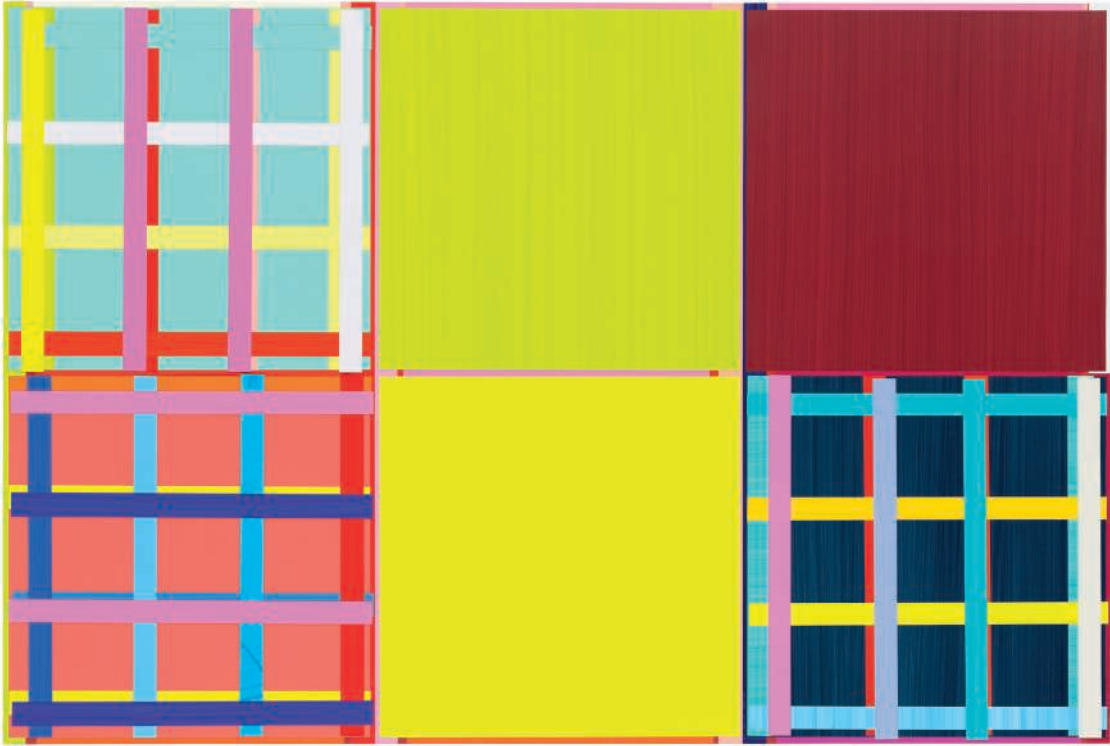
**LITERATURE:**

Wolfsburg, Kunstmuseum Wolfsburg, *Imi Knoebel: Works from 1966-2014*, 2015 (illustrated in colour, p. 161).

'I want nothing but to get to the colour. I put the colours on, lay them in and try to gain a colour this way. I use really diverse combinations. That keeps it open. There is no colour I don't work with, so there is no pat system. Along the way, you can get to really beautiful paintings that you never had in mind.'

-I. KNOEBEL





## λ 32

**GÜNTHER FÖRG (1952-2013)***Untitled*

signed and dated 'Förg 88' (on the reverse)

acrylic on lead mounted on board

22½ x 14½in. (57.2 x 37.2cm.)

Executed in 1988

£30,000–40,000

\$40,000–53,000

€34,000–45,000

**PROVENANCE:**

Galerie Vera Munro, Hamburg.

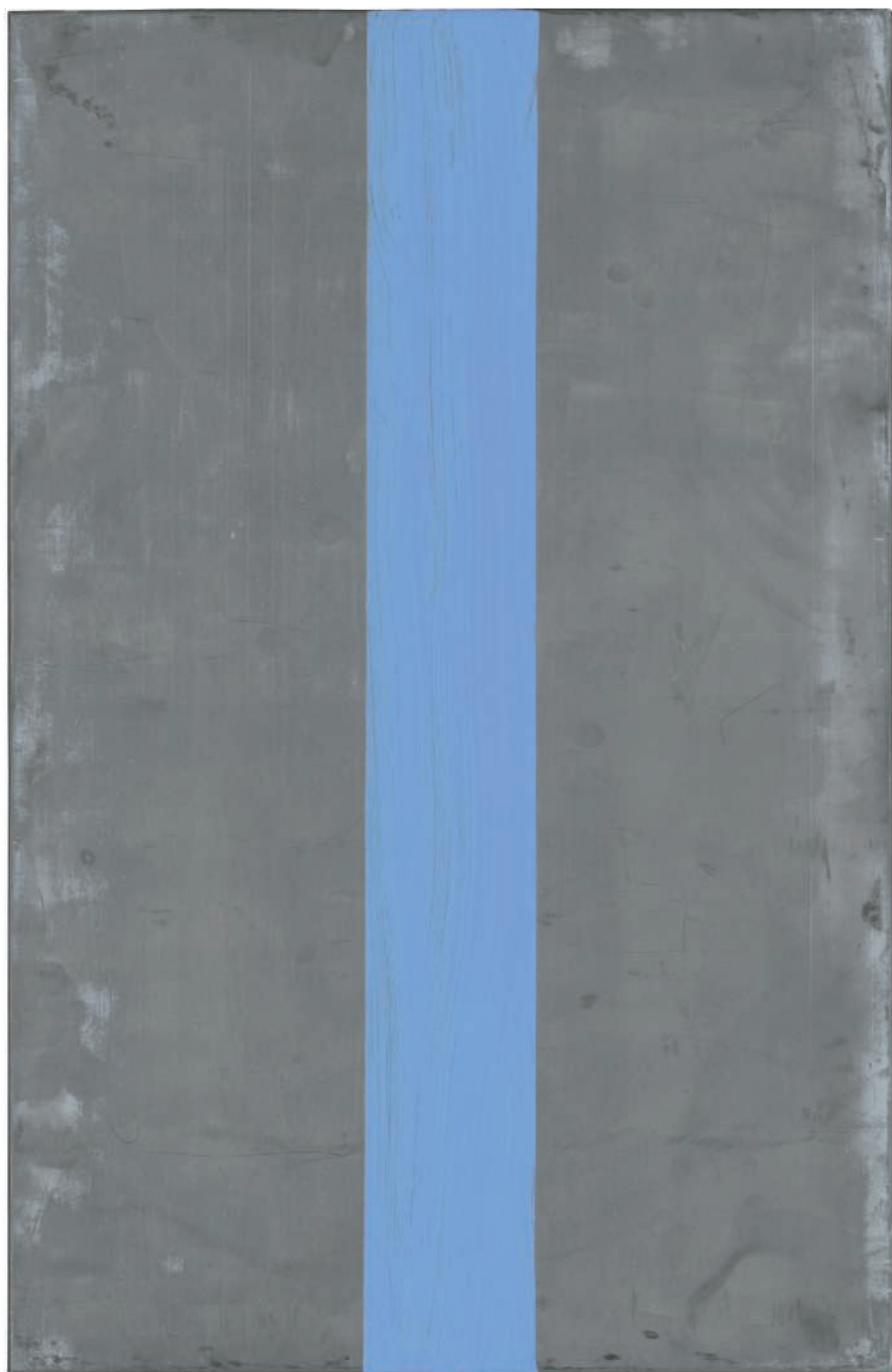
Acquired at from the above by the present owner.

The work is recorded in the Günther Förg archive with the number *WVF.88.B.0026*.

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

This luminous work by Günther Förg is a resplendent example of his lead paintings, renowned works housed in some of the world's most prestigious modern art galleries (Museum of Modern Art, New York, Stedelijk, Amsterdam, and Tate Modern, London). Förg applied vertical strips of acrylic paint over the subtle incandescence of a lead ground, anticipating spectacular mutations in the painted surface. A ribbon of bright azure blue glows vulnerably against the lead. The atmospheric ageing of the lead causes a spectacularly characterful patina, working in harmony with the thin films of paint to create a flat organism of unexpected deviations and modulations. As Förg professed in 1997, 'I like very much the qualities of lead - the surface, the heaviness... I like to react on things, with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something - its scratches, scrapes' (G. Förg, quoted in D. Ryan, *Talking Painting*, Karlsruhe 1997, <http://www.david-ryan.co.uk/Gunther%20Förg.html> [accessed 31 July 2017]).

Such experiments in colour, surface and geometry may seem reminiscent of Barnett Newman's 'zip' paintings, or Rothko's ability to make coloured forms vibrate and breathe on the canvas. However, Förg claimed that his lead paintings lack the transcendental imperative commonly associated with his modernist predecessors, but engage directly and explicitly with 'what one sees and nothing more' (G. Förg, quoted in *Günther Förg: Painting/Sculpture/Installation*, exh. cat., Newport Beach, 1989, p. 6). Diverting his attention away from the emotionally metaphysical response of the Abstract Expressionists, Förg concerns himself with the purity of abstraction, channelled via a medium that he favoured for its rich chemical composition, unpredictable patina, and infinite polychromatic possibilities.



λ 33

**GÜNTHER FÖRG (1952-2013)**

*Untitled*

signed and dated 'Förg 88' (on the reverse)

acrylic on lead mounted on board

22½ x 14½in. (57.2 x 37.2cm.)

Executed in 1988

£30,000–40,000

\$40,000–53,000

€34,000–45,000

**PROVENANCE:**

Galerie Vera Munro, Hamburg.

Acquired at from the above by the present owner.

The work is recorded in the Günther Förg archive with the number *WVF.88.B.0033*.

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

'I started the monochromatic paintings when I was still studying at the Academy in Munich and this continued to be a concern until the early eighties in fact, at which point I stopped painting and did other things. I felt increasingly drawn to photography at that time and almost exclusively concentrated on this, sometimes combining these works with wall paintings. Later, in the '80s, I came back to painting, so it came full circle; in fact some recent paintings again reference these monochromes, so I guess that shows that they were an important starting point.'

–G. FÖRG





**34**

**GREG BOGIN (B. 1965)**

*Wonderful and Colorful (Depression Painting in Green)*

signed with the artist's initials and dated 'GB 95' (on the overlap)

acrylic and enamel on canvas

17 $\frac{7}{8}$  x 21 $\frac{7}{8}$ in. (45.5 x 55.7cm.)

Executed in 1995

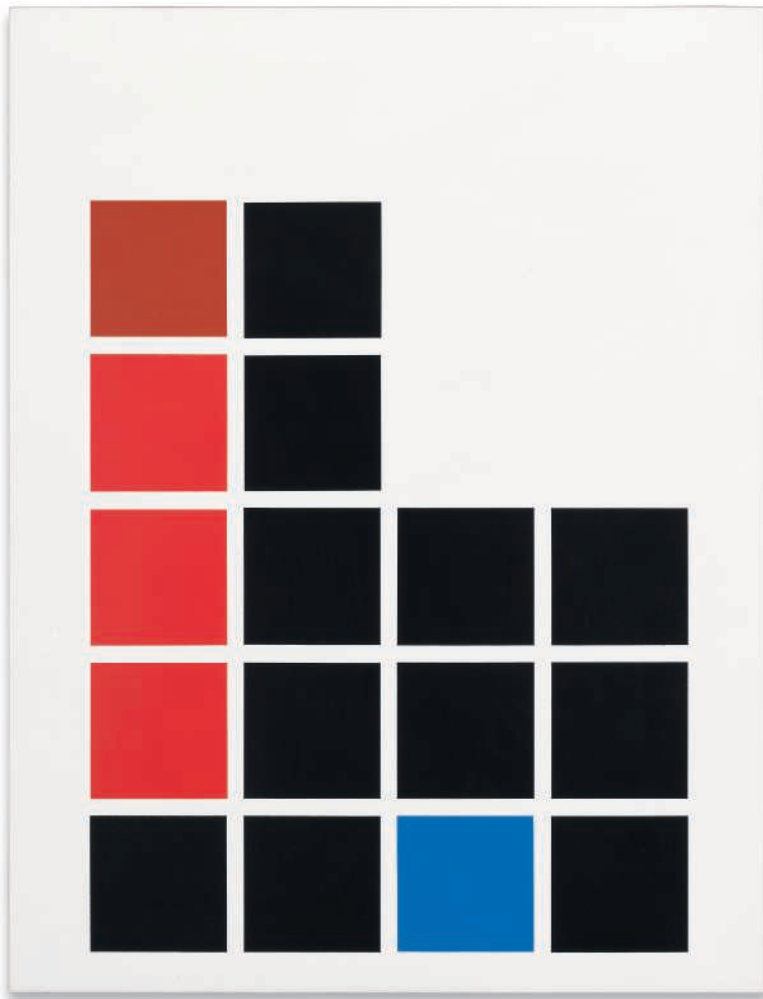
**PROVENANCE:**

Acquired directly from the artist by the present owner.

£1,500–2,500

\$2,000–3,300

€1,700–2,800



**35**

**GREG BOGIN (B. 1965)**

*Colorland (I find tobacco more dependable than...)*

signed with the artist's initials and dated 'GB 97' (on the overlap)

acrylic and enamel on canvas

47 x 36½in. (119.5 x 91.6cm.)

Executed in 1997

£2,000–3,000

\$2,700–3,900

€2,300–3,300

**PROVENANCE:**

Acquired directly from the artist by the present owner.



λ \* 36

**BERNARD FRIZE (B. 1954)**

*Suite Automatique No 2 (Automatic Suite No 2)*

signed, titled and dated '1996 B FRIZE SUITE automatique No 2' (on the overlap)

acrylic and resin on canvas

31½ x 31½in. (80 x 80cm.)

Executed in 1996

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Galerie Wilma Lock, St. Gallen.

Acquired from the above by the present owner.

**EXHIBITED:**

Paris, Musee d'Art Moderne de la Ville de Paris, *Aplat, Bernard Frize*, 2003.





37

**CHRISTIAN ROSA (B.1982)**

*520 Hookers*

oil, oil stick, charcoal and graphite on canvas  
94¾ x 78¾in. (239.7 x 200cm.)

Executed in 2014

£12,000–18,000

\$16,000–23,000

€14,000–20,000

**PROVENANCE:**

Ibid Gallery, London.

Acquired from the above by the present owner.

**EXHIBITED:**

Los Angeles, Ibid Gallery, *Christian Rosa California Screaming*, 2014.

**LITERATURE:**

*Christian Rosa Love's Gonna Save the Day*, exh. cat., Berlin, Contemporary Fine Arts, 2014, p. 79 (illustrated in colour, unpagged).

λ \* 38

**UWE KOWSKI (B. 1963)**

*Boot*

signed and dated 'Kowski 07' (lower right); signed, titled and dated 'U. KOWSKI BOOT 2007' (on the reverse)

oil on canvas

78¾ x 94½in. (200 x 240cm.)

Painted in 2007

£8,000–12,000

\$11,000–16,000

€8,900–13,000

**PROVENANCE:**

Galerie EIGEN + ART, Leipzig/Berlin.

Acquired from the above by the present owner.

'The way we perceive the world, is the way we influence it. I see that in reference to economic interests and their consequences, to the latest technological developments, you could say. That development goes and has always gone along with a change of perception, or which knowledge we give priority to, what we learn from that and what kind of development we pursue. In this respect complexity in perception is difficult, too. It requires willingness to look precisely in lots of directions... The translation of perception is the determining aspect for an artist. Sure, you can try not to let perception enter your work, but you cannot detach from perception. There are different ways to a transformation within my work. I mean that sometimes a result is achieved faster and sometimes it is a long process. Complexity in this case means that the seen merges with different thoughts into an image. This process often lasts while the painting develops.'

–U. KOWSKI





# Lucy McKenzie & Paulina Olowska

Scottish artist Lucy McKenzie flourishes in creating civic works that critique urban landscapes whilst simultaneously perpetuating temporary change. Born and raised in Glasgow, a city that had been ravaged by de-industrialisation and urban decay, McKenzie borrows stylistic and aesthetic anachronistic modes found in catalogues and books to highlight societal issues and implement nostalgic utopias. Her site-specific works, which pictorially recall such diverse styles as East European propaganda, avant-garde abstraction, Art Nouveau architecture, 1920s fashion and 1980s pop music, are immersive and relational, and unveil contemporary issues in social structure. Working with close friend Paulina Olowska, born in turbulent post-war Poland and consequently also witnessing seismic societal changes, McKenzie treats her 'source material as reflections of social reality – particularly gender issues – and of the changes that have taken place in the art world over recent decades, often so inconspicuously that they initially went unnoticed' (Stephan Urbaschek, quoted in *Hold the Colour: Paulina Olowska/Lucy McKenzie*, exh. cat., Sammlung Goetz, Munich 2007, p. 46). The two works on offer here perceptively fuse a careful stylistic selection of source material with an engagingly social imperative.

*Co?Né*, McKenzie's proposal to Düsseldorf Kunstverein's request for a piece of public art, takes the form of a cartooned vintage advertisement, humorously scrutinising the role of women in advertising. A scantily-clad young woman dances with a group of smartly dressed males, her lace-like underarm hair streaming impossibly into the mouths of the spellbound men. The eponymous, brashly nonsensical advertising slogan punctuates a neutral background above an illustration of

roll-on deodorant. The work, stylistically referencing the flat graphic design of Polish Modernism, is outdated in its illustrative scheme, yet strangely alien and otherworldly in its content. Whilst the advertisement's narrative is immediately evident, the work is implicitly a challenge to urban development. The 'advertisement', unfamiliar in its otherworldliness, was intended to be positioned on a wall in a newly gentrified harbour, opposite a vogueish bar. Surveying the public surroundings, McKenzie openly and surrealistically ironizes the attitudes towards women in commercial media whilst conjuring an anachronistic alterity in an area of inexorable change.

Lucy McKenzie and Paulina Olowska opened a temporary artists' bar in Warsaw in 2003. An underground venue which illegally sold alcohol and hosted avant-garde concerts and performances, *Nova Popularna* was a hip hangout for Warsaw's creatives, who journeyed to the saloon for good company and cheap drinks. *Nova Popularna* had an artistically bespoke interior, with McKenzie and Olowska designing and fitting everything themselves, from the bar and curtains to the installation of modified second-hand furniture, sculpture and murals. *Nova Popularna* was the bar's visual centrepiece, a diptych loosely mirroring a scene of leisure. Recalling the graphic design of 1920s Art Nouveau, angular geometrical shapes dance in an ambiguous fusion of figuration and abstraction, with the light and breezy palette complementing the jazzed arrangement of the forms. Whilst the life of the bar itself may have been short-lived, McKenzie and Olowska's rhythmically animated mural ensures its legacy is immortalised.



λ 39

**LUCY MCKENZIE (B. 1977)**

*Co?Në!*

acrylic and graphite on wallpaper  
120% x 208%in. (306.5 x 530cm.)  
Executed in 2004

£20,000–30,000

\$27,000–39,000  
€23,000–33,000

**PROVENANCE:**

Galerie Buchholz, Cologne.  
Acquired from the above by the present owner.

**EXHIBITED:**

Cologne, Galerie Buchholz, *Lucy McKenzie - Kulaks*, 2004.



λ 40

LUCY MCKENZIE (B.1977) & PAULINA OLOWSKA  
(B. 1976)

*Nova Popularna*

titled 'nova popularna' (centre left panel)  
oil on canvas, in two parts  
each: 98% x 74%in. (249.9 x 190.3cm.)  
Painted in 2003

£20,000–25,000

\$27,000–33,000  
€23,000–28,000

**PROVENANCE:**

Foksal Gallery, Warsaw.

Acquired from the above by the present owner.

**EXHIBITED:**

Warsaw, Foksal Gallery Foundation, *Nova Popularna*, 2004.

**LITERATURE:**

S. Urbaschek (ed.), *Noël sur le balcon : hold the color*, Munich, 2007 (illustrated in colour, p.94).



λ 41

**PAULINA OŁOWSKA (B. 1976)**

*Scketchy-Skreachy*

signed, titled and dated 'Paulina Ołowska Scketchy-Skreachy 2004' (on the reverse)

acrylic on canvas

10½ x 8⅝in. (26.6 x 21.9cm.)

Painted in 2004

£2,000–3,000

\$2,700–3,900

€2,300–3,300

**PROVENANCE:**

Galerie Daniel Buchholz, Cologne.

Acquired from the above by the present owner.

42

**CLAUDIA COMTE (B. 1983)**

*Flips 2*

oak and metal on car-lacquered MDF  
15¾ x 35½ x 11in. (40 x 90.1 x 28cm.)  
Executed in 2013

£5,000–7,000

\$6,600–9,100  
€5,600–7,700

**PROVENANCE:**

BolteLang, Zurich.  
Private Collection, Germany.  
Acquired from the above by the present owner.

**EXHIBITED:**

Zurich, BolteLang, *Claudia Comte, If I were a rabbit, where would I keep my gloves?*, 2013.

'Wood is something we have around all the time, but I think we forget the importance of natural materials. I'm happy to work with this because I know it's grown for years and years.'

–C. COMTE







λ \* 43

**FREDRIK VAERSLEV (B. 1979)**

*Untitled (Canopy Painting)*

signed and dated 'Fredrik Vaerslev 2013' (on the overlap)  
spray paint, house paint, primer, dirt and white spirit on canvas  
106¼ x 24½ in. (270 x 70cm.)  
Executed in 2013

£8,000–12,000

\$11,000–16,000  
€8,900–13,000

**PROVENANCE:**

Johan Berggren Gallery, Malmo.  
Acquired from the above by the present owner.



λ 44

**MARVIN GAYE CHETWYND (B. 1973)**

*Bat Opera*

each: signed, titled and dated '(Stage Set) Bat Opera Lali Chetwynd 2004' (on the reverse)

oil on paper in artist's frame, in two parts

each: 9½ x 11½in. (24 x 29cm.)

Executed in 2004

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Millers Terrace, London.

Acquired from the above by the present owner.



λ 45

**BERTA FISCHER (B. 1973)**

*Untitled*

acrylic glass

69 x 68 x 26.5in. (175.3 x 172.7 x 67.3cm.)

Executed in 2009

£4,000–6,000

**PROVENANCE:**

Galerie Giti Nourbakhsh, Berlin.

Acquired from the above by the present owner in 2009.

\$5,300–7,800

€4,500–6,600



**λ \* 46**

**TOBIAS MADISON (B. 1985)**

*CD-Scan*

epson ultrachrome K3 print

71½ x 50%in. (180.8 x 127.8cm.)

Executed in 2010, this work is unique

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Karma International, Zurich.

Acquired from the above by the present owner.



47

**KATHERINE BERNHARDT (B.1975)**

*Dance Party*

signed, titled and dated "DANCE PARTY" where is di dance?

2005 Katherine Bernhardt' (on the reverse)

oil on canvas

86½ x 62⅞in. (219.7 x 159.6cm.)

Painted in 2005

£5,000-7,000

\$6,600-9,100

€5,600-7,700

**PROVENANCE:**

Suzanne Tarasieve, Paris.

Acquired from the above by the present owner in 2006.

λ \* 48

**MARTIN EDER (B. 1968)***Un Paysage avec la Lune (A Landscape with the Moon)*

signed and dated 'Martin Eder 05 06' (upper right); signed, titled and dated 'Un Paysage avec la Lune Martin Eder 05 2006' (on the reverse)

oil on canvas

94½ x 70%in. (240 x 180cm.)

Painted in 2006

£20,000-30,000

\$27,000-39,000

€23,000-33,000

**PROVENANCE:**

Marianne Boesky Gallery, New York.

Private Collection, Switzerland.

Galerie EIGEN+ART, Leipzig/Berlin.

Acquired from the above by the present owner.

**EXHIBITED:**

New York, Marianne Boesky Gallery, *Martin Eder*, 2006.

Dresden, Staatliche Kunstsammlungen Dresden, *Martin Eder Der dunkle Grund*, 2009, pp. 15, 204 and 317 (illustrated in colour, p. 205).

**'In the distance, the moon hangs palely. In a landscape that can be made out only vaguely are anthropomorphic forms like those used by Salvador Dalí. The cool objectivity of paranoid fear. Martin Eder in the environs of Surrealism. Cats are only a pretext'**

–R. BERGMANN

Spanning nearly two and a half metres in height, Martin Eder's *Un Paysage avec la Lune (A Landscape with the Moon)* offers a vast, fantastical vision. Rendered with rich, tactile brushstrokes, the work combines the dual imagery of household pets and naked human bodies for which the artist is best known. Evoking a variety of painterly genres – from Renaissance portraiture to German Expressionism and Surrealism – Eder is fascinated by the subliminal workings of the human mind. Merging scenes of saccharine innocence with dark eroticism and nightmarish psycho-drama, his works explore our multi-faceted responses to base subjects. 'When I paint, I'm trying to find symbols that are very easy to understand', he explains. 'Kittens, naked asses, faces – these are symbols which we learn to interpret very early. It's very hard not to find a little dog very cute, even if you are very well educated and ironic; at first you will always fall into this image, because it is anchored in a positive feeling. It's a fact that our subconscious is very powerful' (M. Eder, quoted in interview with M. Gnyp, [http://www.martineder.com/pdf/texts/2014/Awakenings\\_ZOO45\\_martineder.pdf](http://www.martineder.com/pdf/texts/2014/Awakenings_ZOO45_martineder.pdf) [accessed 8 August 2017]).

Included in the artist's solo exhibition at the Staatliche Kunstsammlungen Dresden in 2009, the present work seduces the viewer with its figurative veneer, only to plunge us into a world of twisted associations and warped allusion. Eder delights in these shifting registers: 'it's exactly the reality that is the disturbing element in my paintings', he asserts. 'There is no such thing as normality. What you wear, what I wear, what you think is true, what I think is true – it can all be flipped around into something completely different at the snap of a finger. People can change their minds very quickly ... We act according to agreements within the group we live in and this is what we consider as normal and what we evaluate as reality' (M. Eder, quoted in interview with M. Gnyp, [http://www.martineder.com/pdf/texts/2014/Awakenings\\_ZOO45\\_martineder.pdf](http://www.martineder.com/pdf/texts/2014/Awakenings_ZOO45_martineder.pdf) [accessed 8 August 2017]). In the present work, beneath the dim glow of the moon, Eder draws attention to the volatile and frequently conflicted nature of visual consciousness.





PROPERTY FROM A PRIVATE SWISS COLLECTION

**\* 49**

**FRANCES STARK (B. 1967)**

*Flat Figurine in the round, so to speak*

found and metallic paper collage on paper

31 $\frac{1}{8}$  x 18 $\frac{7}{8}$ in. (79 x 48cm.)

Executed in 2008

**PROVENANCE:**

Galleria Francesca Kaufmann, Milan.

Acquired from the above by the present owner.

£1,500-2,000

\$2,000-2,600

€1,700-2,200





λ \* 50

**MARTIN EDER (B. 1968)**

*Untitled (Cat)*

signed and dated 'Martin Eder 8.02' (lower right)

watercolour, acrylic and graphite on paper

29½ x 20⅞ in. (74 x 53cm.)

Executed in 2002

£6,000–8,000

**PROVENANCE:**

Galerie EIGEN+ART, Leipzig/Berlin.

Private Collection.

Anon. sale, Sotheby's London, 22 June 2006, lot 311.

Acquired at the above sale by the present owner.

\$7,900–10,000

€6,700–8,800

λ 51

**FRIEDRICH KUNATH (B. 1974)***German Engineering*

signed and dated 'Friedrich Kunath 2009' (on the overlap);  
 signed and dated 'Friedrich Kunath 2009' (on the stretcher)  
 watercolour, gouache and acrylic on canvas  
 78¾ x 118⅞in. (200 x 300cm.)  
 Executed in 2009

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

BQ Gallery, Berlin.

Acquired from the above by the present owner.

*German Engineering*, 2009, is a vast, dreamlike composition by Friedrich Kunath, a mercurial German artist whose tragicomic practice is heavily informed by his adopted hometown of Los Angeles. Spanning three metres in width, the work's psychedelic watercolour background of pale pinks, blues, yellows and purples is overlaid with a delicate black line drawing. At the lower left is a section of unfinished train track; a man in a bowler hat stands next to it, suitcase at his feet, gazing into a galactic distance spattered with drips and splashes of paint. Above him is a huge, spherical swell of rain, each droplet carefully outlined in black ink, hovering above ground like a flock of starlings. What is he waiting for? This is a road to nowhere, an otherworldly space suffused with strange, melancholic beauty. 'I guess the colours got brighter and the topics got darker', Kunath has said of his move to the West Coast: 'Sunshine and Noir. I live in a city where imagination meets reality and where the collective dreams of the world are being manufactured. It's a fantastic and inspiring place to work and it helps me to go further into the back of my mind and take the elevator down to my heart' (F. Kunath, quoted in S.Mann, 'Q & A with Artist Friedrich Kunath', Hammer Museum blog, 12 July 2010, <https://hammer.ucla.edu/blog/2010/07/q-a-with-artist-friedrich-kunath/>).





'I can only refer to Werner Herzog, who said that the only artists left are those working in the circus. It might sound pathetic but I believe art chooses you and ideally you are in it for a gradual and lifelong construction of wonder and serenity'

-F. KUNATH

λ \* 52

**JONATHAN MEESE (B. 1970)***La Chambre de Balthys IV (Balthys' Bedroom IV)*

Left: signed, inscribed and dated 'Jonathan Meese 2001 Tryptychon' (on the reverse)

Centre: signed, titled, inscribed and dated 'La chambre de Balthys IV Jonathan Meese 2001 Tryptychon' (on the reverse)

right: titled 'La chambre de Balthys IV' (upper right); signed with the artist's initials and dated 'JM 2001' (lower right); signed, dated and inscribed 'Jonathan Meese 2001 Tryptychon' (on the reverse)

oil on canvas, in three parts

overall: 82½ x 165in (209.6 x 419.1cm.)

Painted in 2001

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Contemporary Fine Arts, Berlin.

Leo Koenig Gallery, New York.

Acquired from the above by the present owner.

*La Chambre de BALTHYS IV* (2001) is a vast and striking triptych painted by Jonathan Meese. The work was conceived as part of a series on Balthus which eventually metastasized into a huge installation of paintings and objects in an imagined apartment in the Falckenberg Collection, Hamburg. 'Balthys' in fact appears to be a half-invented artist, bringing together aspects of Matisse and Balthus. Meese reflects the central themes and preoccupations of their art in his own irreverent, neo-Expressionist style: the triptych is dominated by a pale, nubile blonde lying languidly across its three panels of brown and yellow interior; a darker female figure echoes her pose below. To the right, a black silhouette of a man sits at a table with a bottle of absinthe, offering the girl a wilted sunflower. His own head is repeated in the left-hand panel, snaking ominously along the arc of a long, black arm. Meese's dramatic figural distortions and intense, rough brushwork seem to unleash the poised tension of Balthus' paintings, which presented scenes of cats and girls tinged with dreamlike fantasy. Meese was fascinated by the works of Balthus and his brother Pierre Klossowski, and collected extremely rare books by the two to explore their postmodern painterly, literary and philosophical positions. Alongside such characters as Nietzsche, Wagner, Lolita, the Marquis de Sade and more, they form part of Meese's obsessive engagement with historical figures who have attracted a cult of personality – a pantheon synthesised through the central character of Jonathan Meese, who takes the ego of the artist to hysterical, all-encompassing new heights in order to transcend history itself.







53

**DJORDJE OZBOLT (B. 1967)**

*Roche*

signed, titled and dated 'DJORDJE 2004 "ROCHE"' (on the stretcher)

acrylic on canvas

7 x 5½in. (18 x 12.9cm.)

Painted in 2004

£1,000-2,000

\$1,400-2,600

€1,200-2,200

**PROVENANCE:**

Herald St, London.

Acquired from the above by the present owner.



54

**MARCEL DZAMA (B. 1974)**

*The Last Winter*

signed 'marcel DZAMA' (lower right); signed, titled and dated  
'THE LAST WINTER 2004 Marcel DZAMA' (on the stretcher)  
acrylic and paper collage on canvas  
16½ x 20in. (40.9 x 50.8cm.)  
Executed in 2004

£3,000–5,000

\$4,000–6,500  
€3,400–5,500

**PROVENANCE:**

Timothy Taylor Gallery, London.

Anon. sale, Grisebach Berlin, 30 May 2014, lot 851.

Acquired at the above sale by present owner.



† 55

**ABOUDIA (B. 1983)**

*Untitled Tête*

signed 'ABOUDIA' (lower left)

acrylic and oil pastel on canvas

78¾ x 49¼ in. (200 x 125 cm.)

Executed in 2014

£8,000–12,000

\$11,000–16,000

€8,900–13,000

**PROVENANCE:**

Jack Bell Gallery, London.

Acquired from the above by the present owner in 2014.

**EXHIBITED:**

London, Jack Bell Gallery, *Aboudia: Trin Trin Ba-By*, 2014.

London, Saatchi Gallery, *Pangaea II: New Art From Africa And Latin America*, 2015 (illustrated in colour, p. 23).





λ 56

**MARINA ABRAMOVIĆ (B. 1946)**

*Balkan Baroque I*

C-print

48<sup>7</sup>/<sub>8</sub> x 85in. (124 x 216cm.)

Executed 1997, this work is number nine from an edition of eighteen plus nine artist's proofs

£10,000–15,000

\$14,000–20,000  
€12,000–17,000

**PROVENANCE:**

Sean Kelly Gallery, New York.

Private Collection, The Netherlands.

Anon. Sale, Christie's South Kensington, 2 April 2008, lot 685.

Private Collection, Italy.

Galleria Massimo Minini, Brescia.

Acquired from the above by the present owner.

**LITERATURE:**

K. Stiles, K. Biesenbach, C. Iles, *Marina Abramović*, New York, 2008, p. 158 (another from the edition illustrated in colour, pp. 32–33).

The present work is a monumental photograph relating to Marina Abramović's legendary performance piece *Balkan Baroque*, created for the 1997 Venice Biennale. In this landmark spectacle, for which she was awarded the Golden Lion for Best Artist, Abramović sat amidst a pile of 1500 cattle bones, washing them methodically with a single rag. Wearing a long white gown, she sang plaintive folksongs from her Yugoslavian childhood, weeping intermittently as she worked. An installation of three videos – featuring the artist and her parents – played in the background, arranged like a devotional triptych. The work followed on from Abramović's haunting performances *Cleaning the House* (1996) – a direct precursor involving the ritual scrubbing of beef bones – and *Cleaning the Mirror*, 1995, in which she systematically washed a human skeleton. Together, this powerful trio of works mourned the tragedies that befell her native country throughout the 1990s: notably the Croatian War of Independence, as well as the conflicts in Bosnia and Herzegovina and Kosovo. Weaving together personal and global narratives, *Balkan Baroque* stands today among Abramović's most important meditations on the themes of ceremony and destruction that lie at the heart of her practice.

**57****DAVID ALTMEJD (B. 1974)***January*

polystyrene, expandable foam, epoxy resin and gel, plaster, wire, mirror, glass, synthetic hair, acrylic paint, latex paint, spray paint, glass beads and eyes, glitter and wood

82¼ x 28¾ x 28¾in. (209 x 72 x 72cm.)

Executed in 2008

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

Stuart Shave/Modern Art, London.

Acquired from the above by the present owner.

**EXHIBITED:**

Paris, Musée d'Art Moderne de la Ville de Paris, *David Altmejd Flux*, 2015. This exhibition later travelled to Luxembourg City, Mudam Luxembourg.

Towering over two metres in height, *January* is a fantastical apparition from David Altmejd's series of twelve standing figures, named for the months of the year. From a virtuosic amalgamation of media – including plaster, wire, mirror, glass, synthetic hair, paint and glitter – a hybrid humanoid vision takes shape. Executed in 2008, and included in the artist's 2015 solo exhibition Musée d'Art Moderne de la Ville de Paris, the work bears witness to his fascination with the dialogue between growth and decay. His biomorphic creations, captured in states of mutation, crystallization and transformation, seek to give form to the raw pulsations of organic evolution. Evoking botanical, geological and animal forms as much as human flesh, Altmejd's works thrive on the tension between the sublime and the grotesque. 'What's most important for me is to create objects that feel alive', Altmejd explains. 'Transformation is just one aspect of the work. I also use the strategies of contrast and tension – for example, contrast within an object creates a tension that creates an energy that makes the object look like it is alive' (D. Altmejd, quoted in interview with R. M. Vaughan, *Globe and Mail*, 20 March 2012). With its visceral form both monstrous and enthralling, *January* speaks directly to this statement.





PROPERTY FROM A PRIVATE SWISS COLLECTION

λ \* 58

**GILLIAN CARNEGIE (B. 1971)**

*Piñata*

signed and dated 'Gillian Carnegie 2005' (on the reverse)

oil on canvas

18½ x 20¼in. (46 x 51.4cm.)

Painted in 2005

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Galerie Gisela Capitain, Cologne.

Acquired from the above by the present owner.

λ 59

**EDDIE PEAKE (B. 1981)**

*No, That one There (Points Brazenly). That one with the Gappy Tooth Smile*

acrylic sheet

42¼ x 64 x ¾in. (107.2 x 162.6 x 2cm.)

Executed in 2013

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

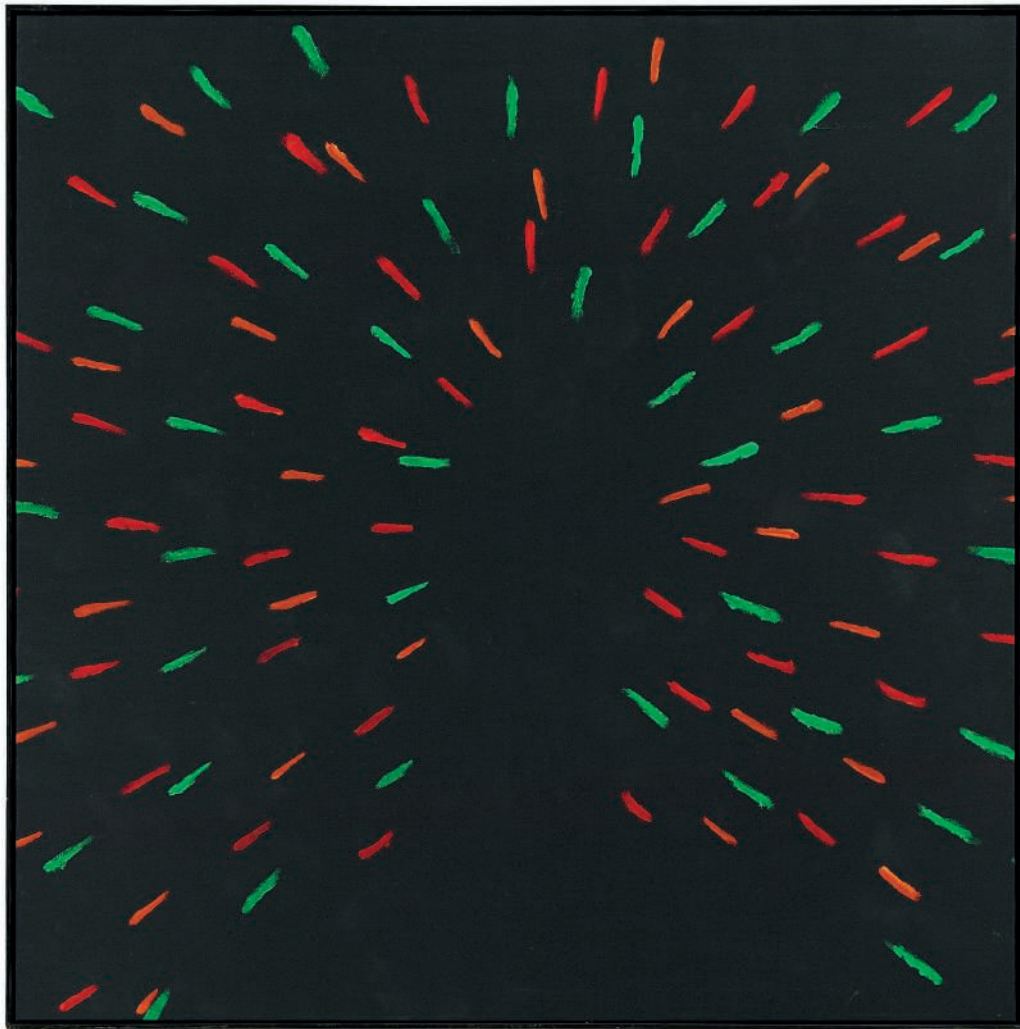
Peres Projects, Berlin.

Acquired from the above by the present owner.

**EXHIBITED:**

Berlin, Peres Projects, *Eddie Peake Penetrates The Body, Nullifies The Senses*, 2014.





λ \* 60

**SERGEJ JENSEN (B. 1973)**

*Under en sort sol-Sous un soleil noir-The Shivering Man (Under a black sun-Under a black sun-The shivering man)*

acrylic on linen  
55½ x 55½ in. (140 x 140 cm.)  
Executed in 2003

£12,000–18,000

\$16,000–23,000  
€14,000–20,000

**PROVENANCE:**

Galerie Neu, Berlin.  
Acquired from the above by the present owner.



λ 61

**BJARNE MELGAARD (B. 1967)**

*Untitled (Fear of Les Super)*

oil on canvas

78¾ x 118½ in. (200 x 300 cm.)

Painted in 2007

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Patricia Low Contemporary, Gstaad.

Acquired from the above by the present owner.

**EXHIBITED:**

Gstaad, Patricia Low Contemporary, *mommy's boy and daddy's girl*, 2007.

London, The Saatchi Gallery, *Painters' Painters*, 2017  
(illustrated in colour, pp. 99–100).



PROPERTY FROM A PRIVATE SWISS COLLECTION

**\* 62**

**AMY BESSONE (B. 1970)**

*The Dandy and Raccoon*

oil on canvas, in two parts  
each: 114 x 62in. (289.6 x 157.5cm.)  
Painted in 2007-2008

£2,000–3,000

\$2,700–3,900

€2,300–3,300

**PROVENANCE:**

Salon 94, New York.  
Acquired from the above by the present owner.

**EXHIBITED:**

New York, Salon 94, *With Friends Like These*, 2008 (illustrated in colour, pp. 2-3).



λ 63

**LUIGI ONTANI (B. 1943)**

*ScarpaGhetta (Shoe Spatter Guards)*

polychrome glazed ceramics in two parts

left: 7¼ x 11 x 3½in. (18.3 x 28 x 8.9cm)

right: 6⅞ x 11 x 3½in. (17.4 x 28 x 8.9cm.)

Executed in 2007

£7,000–10,000

\$9,200–13,000

€7,800–11,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**EXHIBITED:**

Napoli, Museo di Capodimonte, *Luigi Ontani*, 2009 (illustrated in colour, unpagged).



λ 64

**PAOLA PIVI (B. 1971)**

*Untitled (Bag Armchair)*

fabric, polystyrene, Creed *Acier Aluminum* perfume  
12¼ x 12½ in. (31 x 32 cm.)

Executed in 2000, this is number two from an edition of three

£2,000–3,000

\$2,700–3,900

€2,300–3,300

**PROVENANCE:**

Massimo De Carlo, Milan.

Acquired from the above by the present owner.





λ \* 65

**TANO FESTA (1938-1988)**

*Spazio riservato alla pubblicità*  
(*Space reserved for advertising*)

signed, titled and dated "Spazio riservato alla pubblicità", festa  
70' (on the stretcher)

oil on canvas

35 $\frac{5}{8}$  x 27 $\frac{3}{4}$ in. (90.5 x 70.5cm.)

Painted in 1970

£7,000-10,000

\$9,200-13,000

€7,800-11,000

**PROVENANCE:**

Private Collection, Switzerland (acquired in the 1980s).

λ 66

**ETTORE SPALLETTI (B. 1940)**

*Untitled*

painted plaster

12¾ x 11⅝ x 12½in. (32.4 x 29.4 x 31.6cm.)

Executed in 1983

£8,000–12,000

\$11,000–16,000

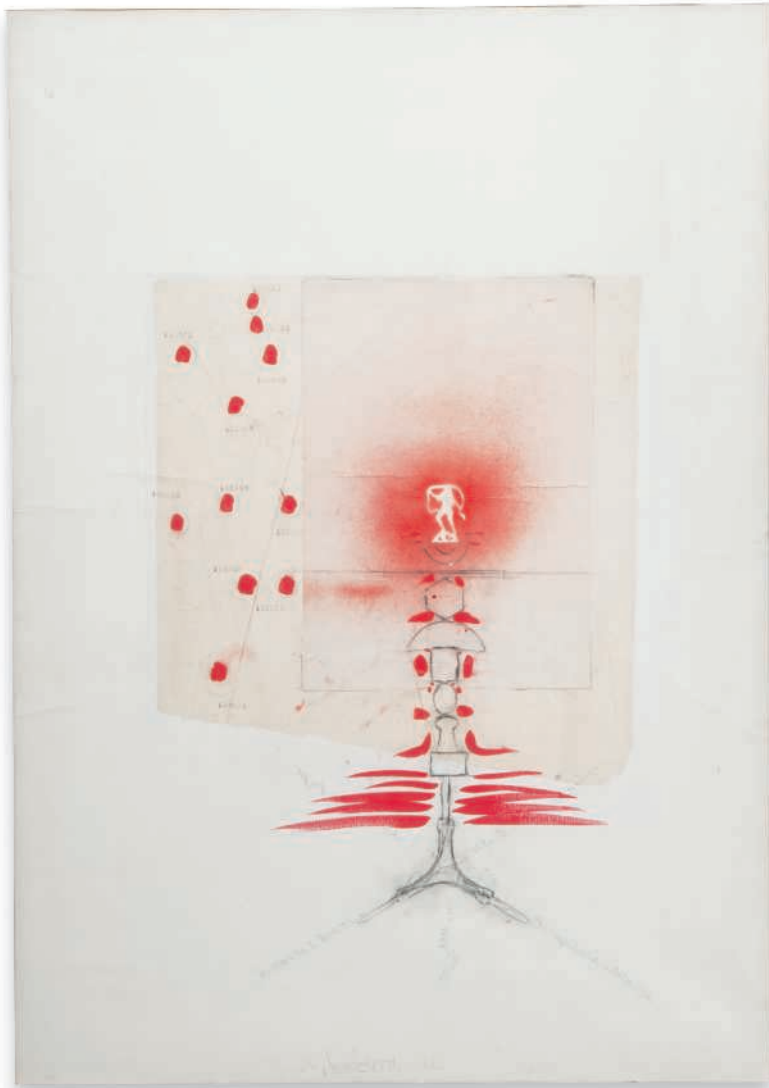
€8,900–13,000

**PROVENANCE:**

Galerie Nelson, Paris.

Acquired from the above by the present owner.





λ 67

**ALIGHIERO BOETTI (1940-1994)**

*Untitled*

signed 'Alighiero Boetti' (lower centre)  
acrylic, charcoal, spraypaint, graphite, coloured pencil, ink and  
collage, on paper laid on canvas  
39 $\frac{3}{8}$  x 27 $\frac{1}{2}$ in. (100 x 70cm.)  
Executed in 1986

£12,000-18,000

\$16,000-23,000  
€14,000-20,000

**PROVENANCE:**

Galleria Sianesi, Milan.  
Galleria Spazia, Bologna.  
Acquired from the above by the present owner.

This work is registered in the Archivio Alighiero Boetti,  
Rome, under no. 8568 and is accompanied by a certificate of  
Authenticity.

## λ 68

**ALIGHIERO BOETTI (1940-1994)***Per Filo e Per Segno (By Thread and By Sign)*

signed and inscribed 'PER LUDOVICO, FIGLIO DI GIOVANNI BATTISTA, RISCOPRITORE DELLA FRASE QUI SOTTO. A PESHAWAR, PAKISTAN. BY AFGHAN PEOPLE NEL GENNAIO 1993 IN COMPAGNIA DI TUO PADRE QUI A PESHAWAR. alighiero e boetti' (upper centre)

embroidery on linen

15 x 13%in. (38 x 34cm.)

Executed in 1992-1993

£10,000–15,000

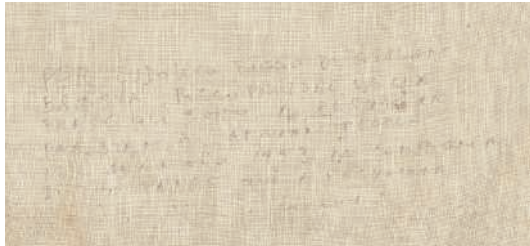
\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Private Collection, Italy.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 8542 and is accompanied by a certificate of authenticity.



Detail of the present lot

The title of Alighiero Boetti's *Per Filo e Per Segno* translates literally as 'By thread and by sign': this is an Italian idiom meaning 'neatly' or 'with precision', born of painters and carpenters using a taut thread covered in powdered chalk to mark up straight lines to follow with brush or saw. It also puns on the execution of *Per Filo e Per Segno* itself, which consists of signs literally woven from thread – a 4 x 4 square of letters in scintillating rainbow hues spells out the titular phrase when read from top to bottom, column by column. Boetti's Arazzi (tapestries) came to embody his belief that the unity of the world comprised of a harmony of opposites based on the coexistence of order and disorder. Within the geometric square, words are fragmented into letters, creating a composite of organised chaos. At first glance, these letters

can be appreciated not for their semantic meaning within a word, but instead as autonomous shapes and forms. By splitting the text into its constituent parts, Boetti exposes language as a sophisticated but ultimately artificial and systematic arrangement of form. He commissioned groups of Afghan women to weave his tapestries, introducing a collaborative element that furthered his ideas of unity coming from plurality. Boetti credits the idea for this particular work to another young collaborator: the tapestry is complete with a dedication from the artist to 'Ludovico, son of Giovanni Batista, who rediscovered the sentence below. In Peshawar, Pakistan. [By] Afghan People / January 1993 / with your father in Peshawar / Alighiero Boetti'.



## λ 69

**PAOLO SCHEGGI (1940-1971)***Intersuperficie curva bianca (White Curve Intersurface)*

signed, titled and dated 'paolo scheggi intersuperficie curva bianca 1967' (on the reverse)  
 acrylic on layered canvases  
 19½ x 19½in. (50 x 50cm.)  
 Executed in 1967

£100,000–150,000

\$140,000–200,000

€120,000–170,000

**PROVENANCE:**

Galleria Dei Mille, Bergamo.

Private Collection.

Anon. sale, Sotheby's Milan, 20 May 2015, lot 48.

Acquired at the above sale by the present owner.

**LITERATURE:**

L. M. Barbero, *Paolo Scheggi. Catalogue Raisonné*, Geneva-Milan 2016, p. 277, no. 67 T 15 (illustrated in colour, p. 277).

**EXHIBITED:**Bergamo, Galleria Elleni, *Paolo Scheggi*, 1990.

This work is registered with the Associazione Paolo Scheggi, Milan, under the number *APSM099/0003* and is accompanied by a certificate of authenticity.

Paolo Scheggi's *Intersuperficie curva bianca (White Curve Intersection)* is a distinctive and characterful example of the artist's finest work, produced shortly before his untimely death in 1971. Four circular openings teasingly reveal a monochrome underlay of geometrically kinetic, superimposed canvases. The eclipse of the angular shapes beneath the quartet of perfectly circular perforations produces a rhythm at once satisfying and frustrating in its irresolution. Scheggi's explorations in space and matter, light and shade, negate art-historical aspirations for illusionistic pictorial space, replacing them with tangible concaves of planes and a concrete sense of depth. This effect is almost sculptural, and echoes the *Achromes* of Piero Manzoni, works that revel in a three-dimensional facility. Like contemporary innovators such as Lucio Fontana, Yves Klein, Enrico Castellani and Agostino Bonalumi, Scheggi was concerned with rupturing the very nature of the surface, but his singular vision triggered him to experiment with manipulations of perception and perspective in a three-dimensional field.

*Intersuperficie Curva Bianca* was produced at the apex of Scheggi's career, and is a relatively rare example of his mastered practice: the scarcity of the works is due to their labour-intensive production and Scheggi's premature death. A year prior to its creation, he exhibited a number of similar works at his first international show. Having moved from Tuscany to Milan in 1960, Scheggi quickly became a member of the city's artistic elite, and was grouped together with the exponents of 'Pittura Oggetto' - 'objective painting' or 'the painting as object', a term coined by Italian art critic Gillo Dorfles. With its ambiguous material nature, neither painting nor sculpture, Scheggi's work complied with Dorfles's enthusiasm for a 'unique and precious character that can be conferred by manual touch alone... [a] precise striving for compositional finesse and purity' (G. Dorfles, "Object Painting" in Milan', 1966, reproduced in *Elementi Spaziali*, exh. cat., Galleria Tega, Milan, 2011, p. 62). By puncturing canvas, the most conventional backbone of flat artistic media, Scheggi creates an uncontrollable conversation between light and shade, volume and void, external and internal, at once immediately curious and endlessly fascinating.





PROPERTY OF A SWISS PRIVATE COLLECTOR

λ \* 70

**ARNALDO POMODORO (B. 1926)**

*Piramide (Pyramid)*

incised with artist's signature and number 'Arnaldo Pomodoro  
9/9' (on the base)

polished bronze

11¼ x 10¼ x 5½in. (30 x 26 x 13cm.)

Executed in 1985, this is number nine from an edition of nine  
plus one artist's proof

£12,000–18,000

\$16,000–23,000

€14,000–20,000

**EXHIBITED:**

Venice, Venice Design Art Gallery, *I progetti visionari di Arnaldo Pomodoro*, 1988 (another from the edition exhibited).

Novara, Sala del Broletto, *Arnaldo Pomodoro*, 1989 (another from the edition exhibited).

**LITERATURE:**

F. Gualdoni, *Arnaldo Pomodoro Catalogo ragionato della scultura, vol. II*, Milan 2007, no. 766 (another from the edition illustrated, p. 653).

**PROVENANCE:**

Galerie Semiha Huber, Zurich.

Private Collection, Switzerland.





PROPERTY OF A SWISS PRIVATE COLLECTOR

λ \* 71

**VICTOR VASARELY (1906-1997)**

*Imbituba C49*

signed 'vasarely' (lower centre); signed, titled and dated  
'VASARELY "IMBITUBA" 1950' (on the reverse)

oil and graphite on board  
11½ x 17⅞ in. (29.3 x 45.5cm.)  
Executed in 1950

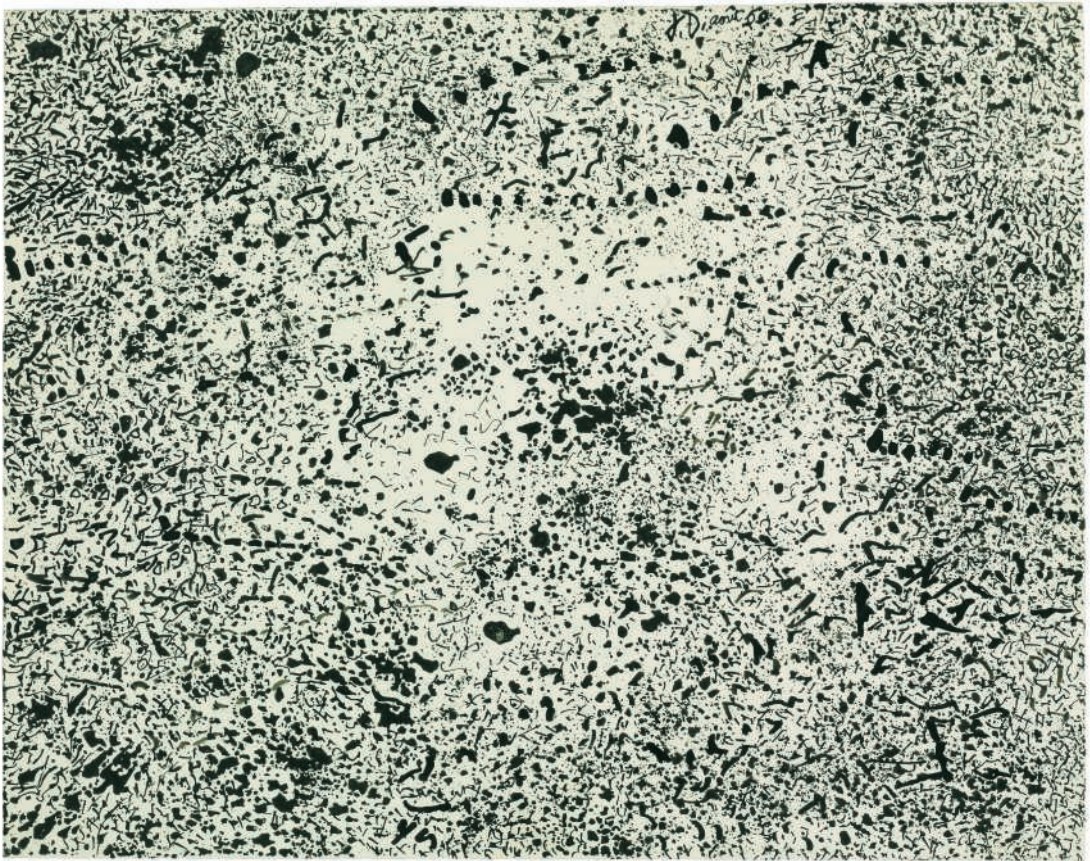
£10,000-15,000

\$14,000-20,000  
€12,000-17,000

**PROVENANCE:**

Galerie Semiha Huber, Zurich.  
Private Collection, Switzerland.

The authenticity of the present work has been confirmed by Pierre Vasarely. The work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.



PROPERTY FROM THE COLLECTION OF THE LATE SAMUEL AND PATRICIA CARR

λ 72

**JEAN DUBUFFET (1901-1985)**

*Sol (Earth)*

signed with the artist's initials and dated 'J.D. août 60' (upper right)

India ink on paper

9 $\frac{1}{8}$  x 11 $\frac{1}{8}$ in. (23.7 x 30.2cm.)

Executed in 1960

£12,000-18,000

\$16,000-23,000

€14,000-20,000

**PROVENANCE:**

Robert Fraser Gallery, London.

Acquired from the above by the present owner.

**LITERATURE:**

M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet Fascicule XVIII: Dessins (1960)*, Lausanne 1971, no. 197 (illustrated, p. 118).

λ 73

**CÉSAR (1921-1998)**

*La Poule à Ailettes (The Winged Hen)*

incised with the artist's signature, number and foundry mark

'César Bacquel Fondateur 2/2 H.C.' (on the base)

bronze

height: 28 $\frac{3}{4}$ in. (72cm.)

Executed *circa* 1981

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

Galerie Patrice Trigano, Paris.

Private Collection.

Anon. sale, Sotheby's London, 30 June 1988, lot 682.

Acquired at the above sale by the present owner.





λ 74

**KATY MORAN (B. 1975)**

*Untitled*

each: signed and dated 'Katy Moran 08' (on the overlap)

acrylic on linen, in three parts

(i) 15 x 18¼in. (38 x 46.2cm.)

(ii) 18¼ x 15in. (46.2 x 38cm.)

(iii) 15¾ x 19⅝in. (40 x 50cm.)

Painted in 2008

£18,000–22,000

\$24,000–29,000

€20,000–24,000

**PROVENANCE:**

Stuart Shave/Modern Art, London.

Acquired from the above by the present owner.



British painter Katy Moran's work fluctuates between figuration and abstraction, urging the viewer to decipher representation within the dense patchwork of expressionistic brushwork. These three paintings, characteristically small but loaded with paint, exemplify her approach. Employing a greyscale palette, Moran creates rich, thick textures that beg to be examined in detail. Moran sources images from Google, design magazines and her own photography collection, before utilising these pictures as a foundation for her paintings. She then rotates the canvas as she works, producing unexpected results which alter the course of the

process, before discovering some form in the paint which she feels will be relatable, and thereafter deems the work finished. Chance plays an integral role in Moran's approach to figurative painting; as the artist states, 'it is like trying to make a masterpiece - it normally happens when I am trying the least' (K. Moran, quoted in 'Katy Moran: painter', <http://www.independent.co.uk/arts-entertainment/art/features/katy-moran-painter-i-want-the-viewer-to-see-what-i-see-in-the-works-the-titles-are-an-aid-9995456.html> [accessed 26 July 2017]).

λ 75

**IDRIS KHAN (B. 1978)**

*Truthful Existence*

signed, titled and dated "Truthful Existence' 2013 Idris Khan 2013' (on the reverse)

oil based relief ink on paper  
46 $\frac{7}{8}$  x 39 $\frac{1}{2}$ in. (119.2 x 100.2cm.)

Executed in 2013

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

Victoria Miro, London.

Acquired from the above by the present owner.

Idris Khan's deployment of photographic and textual reproduction delves into a metaphysical and existential truth that reaches far beyond the source material itself. With his 2013 series *Beyond the Black*, from which the current work is taken, Khan layers a hand-stamped chorus of identical words thousands of times over, until the indecipherable body of text implodes in a thickly illegible, black interstellar mass. The textual source is Khan's own response to Nietzsche's *The Birth of Tragedy*, an attempt to supercede Nietzsche's claim that aesthetic phenomenon is the sole justification for existence, unveiling a concealed metaphysical truth that goes beyond Nietzschean aesthetics. This theoretical imperative takes the form of a colossal Big Bang of densely incomprehensible, monochrome text, pictorially recalling the intense weight of the black canvases of modernist masters and similarly demanding the experiential, attentive reflection of the viewer.





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTOR

λ 76

**GILBERT & GEORGE (B. 1943 & B. 1942)**

*Holy Piss*

signed, titled and dated 'HOLY PISS 1996 Gilbert & George'  
(lower right)

hand-dyed gelatin silver prints in artist's frames, in six parts  
each: 28 x 33¼in. (71 x 84.4cm.)

overall: 55⅞ x 99⅞in. (142 x 253.2cm.)

Executed in 1996

£35,000–45,000

\$46,000–59,000

€39,000–50,000

**PROVENANCE:**

Patrick De Brock Gallery, Knokke.

Paula Cooper Gallery, New York.

Acquired from the above by the present owner.

**EXHIBITED:**

New York, Lehmann Maupin, *Gilbert & George The*

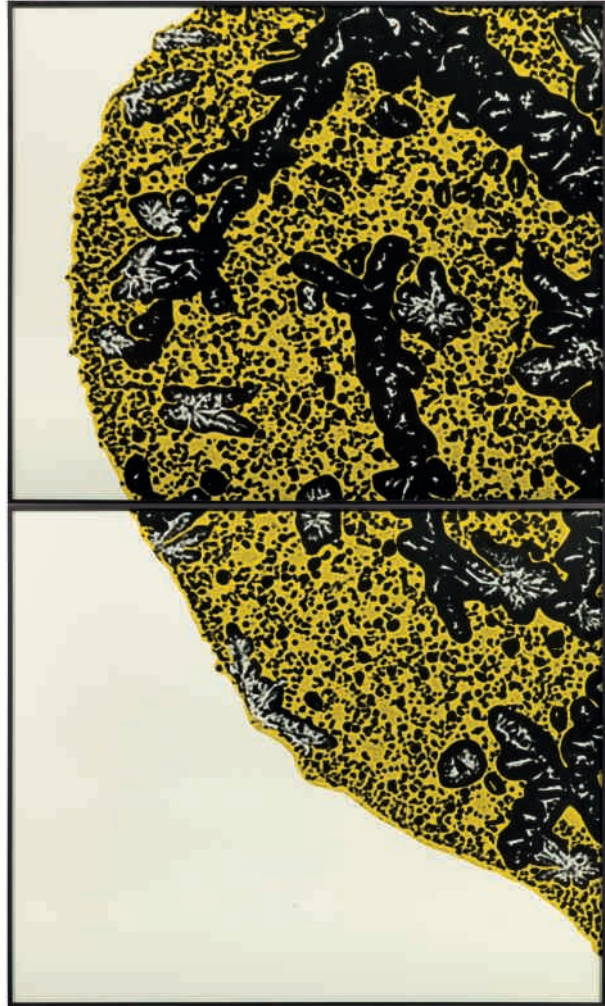
*Fundamental Pictures*, 1997 (illustrated in colour, unpagd).

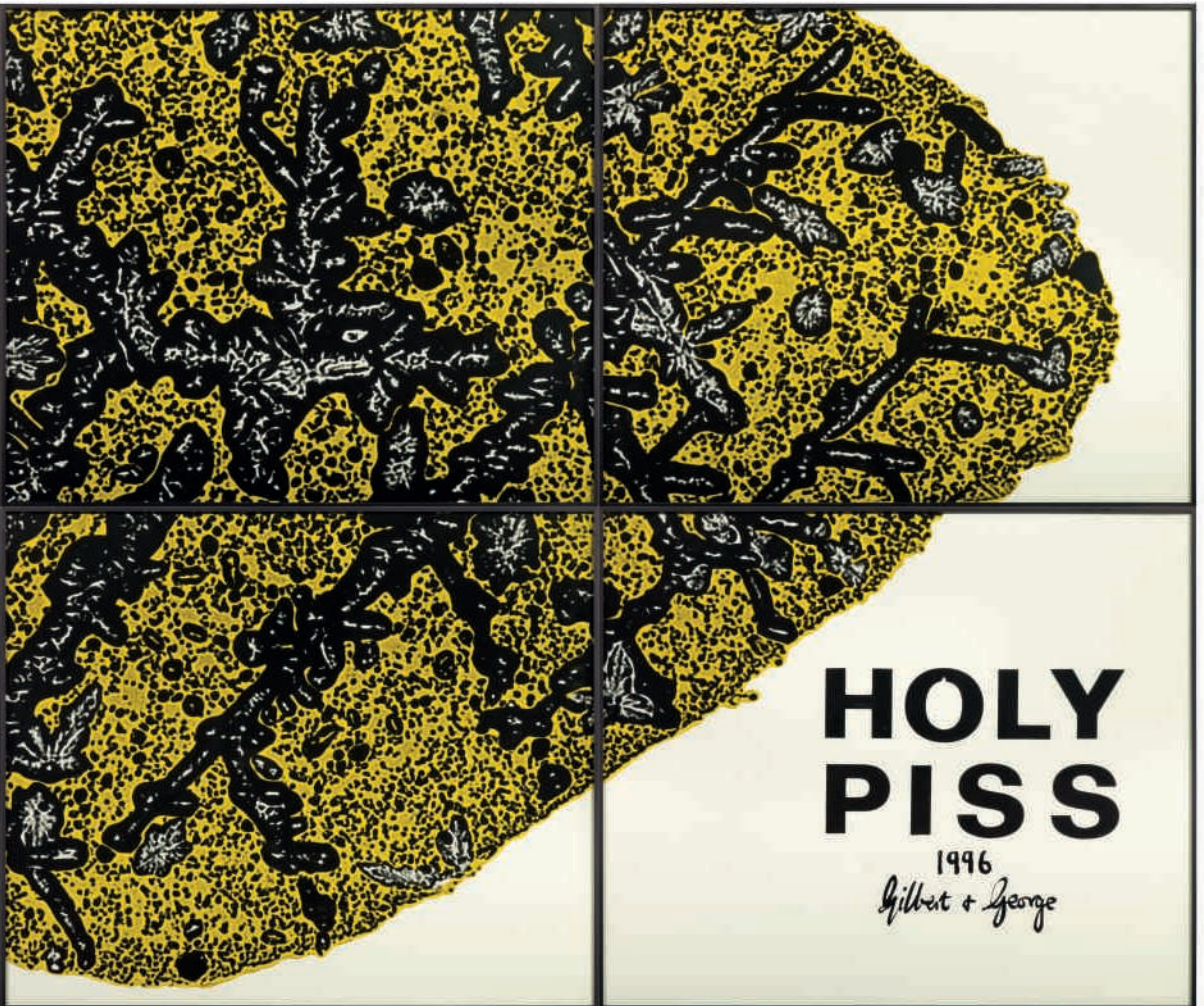
This exhibition later travelled to New York, Sonnabend Gallery.

**LITERATURE:**

C. Ratcliff, *Gilbert & George: The Complete Pictures 1971 - 2005, Volume 2*, New York, 1986, p. 1237 (illustrated in colour, p. 866).

*Holy Piss*, taken from Gilbert & George's vital *The Fundamental Pictures* series, emblematises how the East London duo's work evolved in the mid-1990s. Spread across six photographs, a magnified droplet of microscoped urine creates a beautifully ornate gilt surface against a neutral background. In the right-hand corner, the title, a comical phrase of English slang, is exclaimed like a newspaper headline above the artists' signature, subverting the content of the work with a humorously British idiom. Having examined themes ranging from the claustrophobia of urban conditions to the ecstasy of spiritual enlightenment, Gilbert & George progressed towards an examination of the physical substances within themselves. Putting bodily fluids such as blood and tears under the microscope and photographing the results, Gilbert & George were able to create an entire visual universe whilst exploring themes relating to the human condition. In an extraordinary discovery, they found a wealth of associative objects and symbols in this microscopic sample, from crucifixes to Celtic jewellery. Here the result of their experiments looks almost like a gilded pebble, a precious object with a network of thorny, delicate arteries. The tongue-in-cheek title of the work reinforces its visual transformation from something societally perceived of as base to something beautiful, a glorification of something repugnant into something sacred.





'... we found endless possibilities from piss...  
machine guns... hockey sticks... flowers...'

-GILBERT & GEORGE



†77

**ANNE HARDY (B. 1970)**

*Untitled VI*

signed 'ahardy' (on a paper label affixed to the reverse)

C-print mounted on Diasec

48% x 60 1/4 in. (123 x 153 cm.)

Executed in 2005, this work is number one from an edition of five, plus one artist's proof

£2,000–3,000

\$2,700–3,900

€2,300–3,300

'I want the psychological charge of the work to come from this combination of myself, the viewer, and the imagined potential of these spaces and objects. The photographic works are very much to do with there being an illusory space for your mind to be, a physical space to project into imaginatively but one you could never touch and as such resolve...'

–A. HARDY

**PROVENANCE:**

Maureen Paley, London.

Acquired from the above by the present owner in 2006.

**EXHIBITED:**

Adelaide, Art Gallery of South Australia, *Newspeak, Adelaide: British Art Now*, 2011 (illustrated in colour, p. 120).



λ †78

**LITTLEWHITEHEAD (B. 1980 & B. 1985)**

*Sentient Orbs*

shoes, chinos, sweater, balloons, wire and stuffing  
98¾ x 78¾ x 78¾in. (250 x 200 x 200cm.)  
Executed in 2009

£7,000–10,000

\$9,200–13,000  
€7,800–11,000

**PROVENANCE:**

Acquired directly from the artists by the present owner in 2009.

**EXHIBITED:**

Edinburgh, Talbot Rice Gallery, *Grey Matter*, 2009.  
London, Saatchi Gallery, *Newspeak*, *British Art Now*, 2010–2011  
(illustrated in colour, pp. 171–172). This exhibition later travelled  
to St. Petersburg, State Hermitage Museum and Adelaide, The  
Art Gallery of South Australia.  
Enschede, Concordia, *Nothing Comes to Mind*, 2014.

'By using a visual language that is accessible (which a lot of our work is), it allows most people to relate to the work and bring to it their own histories and social-political circumstances. If our art manages to generate interest and dialogue with an audience, we're content.'

–LITTLEWHITEHEAD



λ \* 79

**FIONA RAE (B. 1963)**

*Mysterious Force*

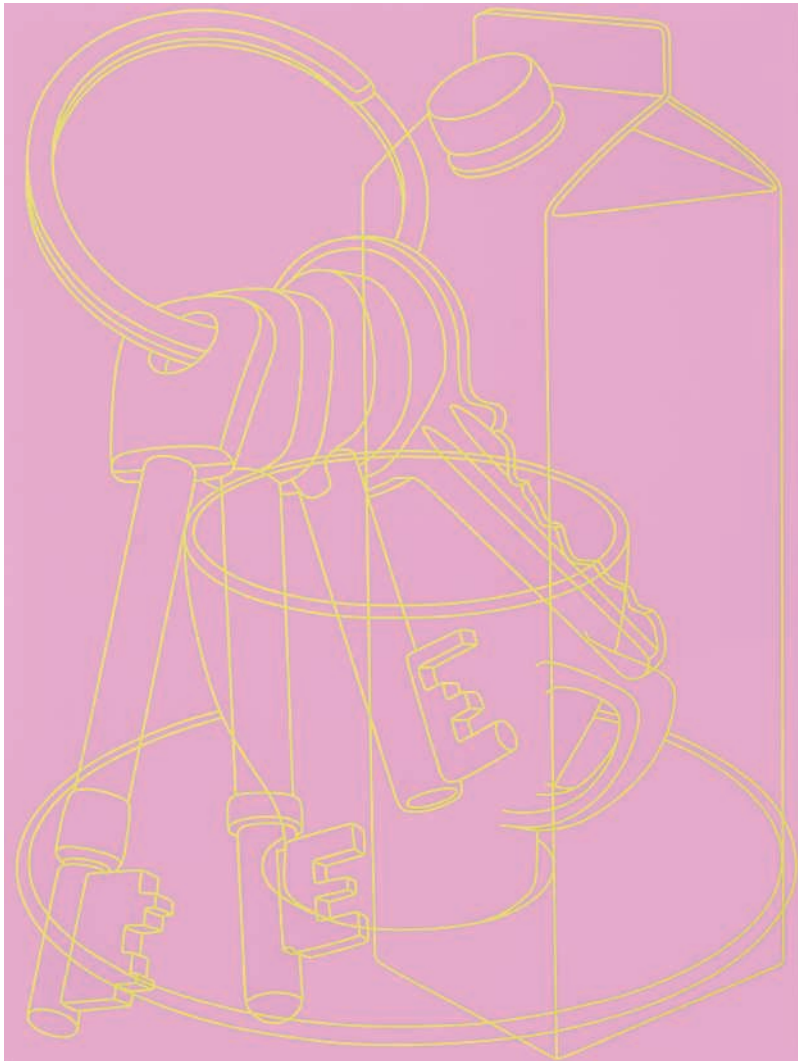
oil and acrylic on canvas  
24 x 19.5in. (61 x 49.5cm.)  
Painted in 2013

£4,000–6,000

\$5,300–7,800  
€4,500–6,600

**PROVENANCE:**

Private Collection, London.



λ 80

**MICHAEL CRAIG-MARTIN (B. 1941)**

*Portrait (Pink)*

acrylic on aluminium panel  
48 x 36¼ in. (122 x 92cm.)  
Executed in 2006

£7,000–10,000

\$9,200–13,000  
€7,800–11,000

**PROVENANCE:**

New Art Centre, Roche Court.  
Private Collection, UK.  
Anon. sale, Christie's South Kensington, 23 September 2015,  
lot 123.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Salisbury, NewArtCentre, *Michael Craig-Martin*, 2006.



λ 81

**TONY CRAGG (B.1949)**

*Landscape*

oil on found driftwood  
80 x 68in. (203.2 x 172.7cm.)  
Executed in 1988

£5,000–7,000

\$6,600–9,100  
€5,600–7,700

**PROVENANCE:**

Lisson Gallery, London.

Acquired from the above by the present owner in 1988.





'I re-enact the imagined peasant-painter perspective through the interaction with the plants, earths and pigments. Consequently, the painting necessarily expands into performance.'

-S. HOLMWOOD

λ † 82

**SIGRID HOLMWOOD (B. 1978)**

*Frying Fish*

signed, titled and dated 'Sigrid Holmwood. 2007 Frying Fish.'  
(on the reverse)

fluorescent egg tempera, bohemian green earth egg tempera,  
verdigris, cochineal, lead white, lead antimonate, raw umber,  
bohemian green earth and Spanish red ochre in oils on board  
43¼ x 48in. (110 x 122cm.)

Executed in 2007

£4,000-6,000

\$5,300-7,800

€4,500-6,600

**PROVENANCE:**

Annelly Juda Fine Art, London.

Acquired from the above by the present owner.

**EXHIBITED:**

London, Saatchi Gallery, *Newspeak, British Art Now*, 2010-  
2011. This exhibition later travelled to St. Petersburg, State  
Hermitage Museum.

London, Saatchi Gallery, *Champagne Life*, 2015, p. 68  
(illustrated in colour, p. 69).

λ 83

**MARC QUINN (B. 1964)**

*Bubble Nebula (in the night garden)*

signed, titled and dated 'Marc Quinn 2010 Bubble Nebula'

(on the reverse)

oil on canvas

66¾ x 104½in. (169 x 265.5cm.)

Painted in 2010

£50,000–70,000

\$66,000–91,000

€56,000–77,000

**PROVENANCE:**

White Cube.

Acquired from the above by the present owner in 2011.

'All the flowers in any given painting are brought on the same day at the flower market or from shops in London. Now London is a northern European capital and most of these plants wouldn't grow here together at any time of year. Somehow these paintings are about our disjointed and mediated relationship with nature and what is natural.'

–M. QUINN





λ 84

**JULIAN OPIE (B. 1958)**

*Bathers*

signed and dated 'Julian Opie . 2001' (on the overlap)

vinyl on wooden stretcher

77 $\frac{3}{4}$  x 76in. (193.5 x 193cm.)

Executed in 2000-2001

£25,000-35,000

\$33,000-46,000

€28,000-39,000

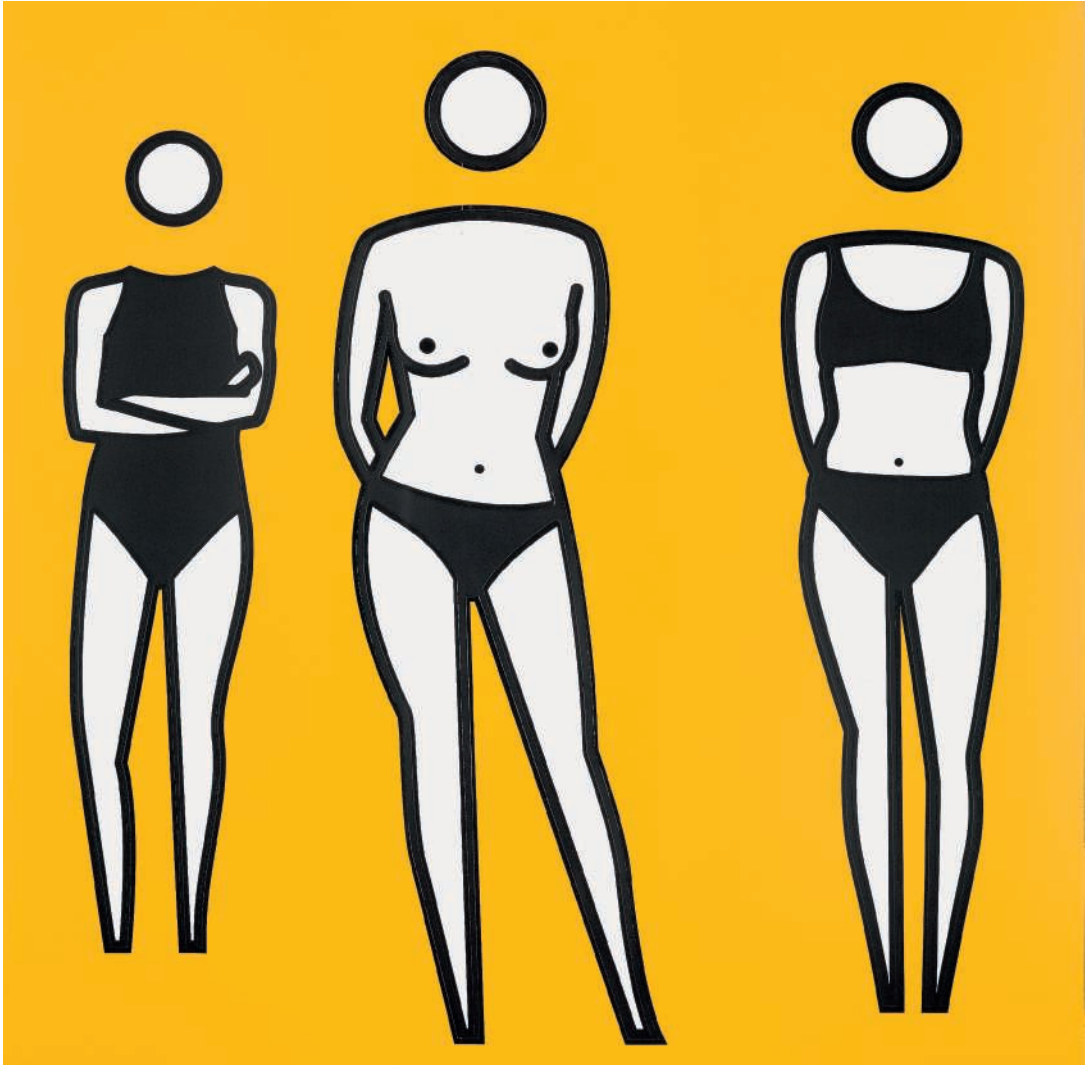
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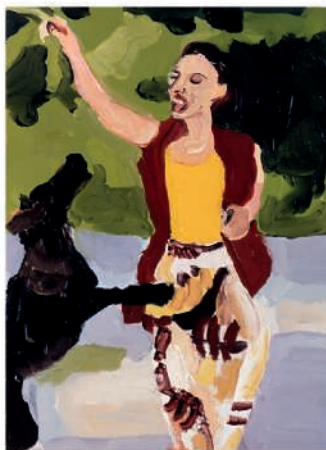
Patrick De Brock Gallery, Knokke.

Acquired from the above by the present owner.

'What interests me is the way the world looks and the way people present themselves. When I draw people I use their clothes and accessories as much as their bodies and looks to depict them and make them seem real. I love the way humans create themselves from a pretty limited range of attributes and although each one seems to be a type they are also always different. Finding a way to depict this duality is central to the way I draw and think.'

-J. OPIE





λ † 85

**CHANTAL JOFFE (B. 1969)**

(i) *Untitled*

(ii) *Tobacco*

(iii) *Bubble Gum*

(iv) *Untitled*

(i) signed 'Chantal Joffe' (on the reverse)

(ii) signed, titled and dated thrice 'Chantal Joffe "Tobacco" 8/95 8/95 1995' (on the reverse)

(iii) signed and titled 'Chantal Joffe "bubble gum"' (on the reverse)

(iv) signed 'Chantal Joffe' (on the reverse)

each: oil on gesso on board  
each: 11½ x 8½ in. (29.21 x 21.59 cm.)

Executed in 1995

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

Acquired directly from the artist by the present owner in 1996.

**EXHIBITED:**

London, Saatchi Gallery, *The New Neurotic Realism*, 1998  
(illustrated in colour, unpagged).

London, Saatchi Gallery, *Body Language*, 2014.



λ † 86

**HENRY TAYLOR (B. 1958)**

*Ly for me*

signed, titled, inscribed and dated 'I must implore she's all that (Cauleen Smith) + so much more you might find that you too will adore 11.23.09 Henry Taylor' (on the reverse)

acrylic on canvas

20½ x 32in. (52 x 81cm.)

Executed in 2009

£18,000-22,000

\$24,000-29,000

€20,000-24,000

**PROVENANCE:**

Blum & Poe, Los Angeles.

Irena Hochman Fine Art, New York.

Acquired from the above by the present owner in 2011.

**EXHIBITED:**

Los Angeles, Blum & Poe, *Henry Taylor*, 2011.



PROPERTY OF AN IMPORTANT BELGIAN COLLECTOR

λ 87

**MASSIMO VITALI (B. 1944)**

*Cagliari Senza Donna (Cagliari Without Woman)*

C-print face-mounted to Plexiglass

70% x 85% in. (178 x 218 cm.)

Executed in 1997-2000 this work is number one from an edition of nine

£10,000-15,000

\$14,000-20,000

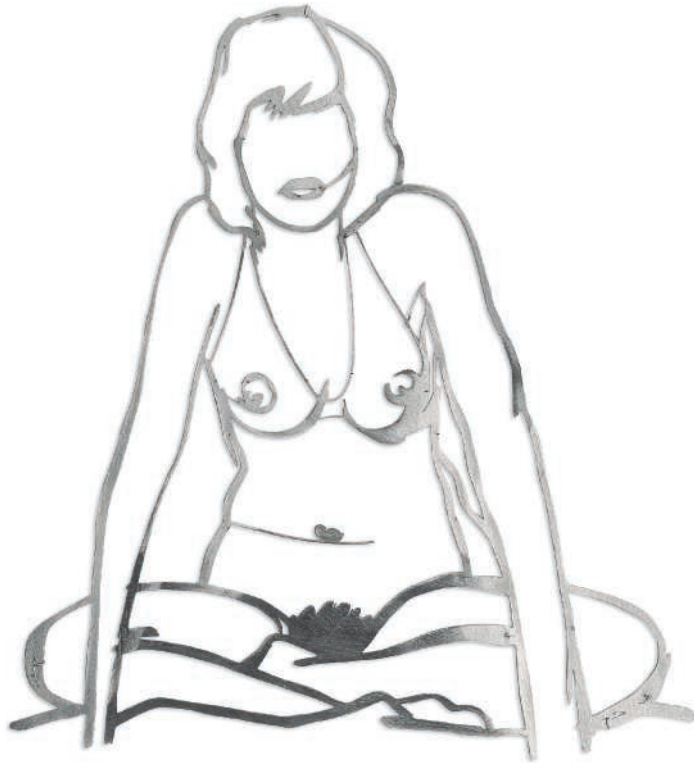
€12,000-17,000

**PROVENANCE:**

Crown Gallery, Brussels.

Acquired from the above by the present owner in 2001.





88

**TOM WESSELMANN (1931-2004)**

*Monica Sitting Cross-Legged*

laser-cut steel

10 x 9in. (25.4 x 22.9cm.)

Executed in 1990, this work number three from an edition of six plus three artist's proofs

£15,000-20,000

\$20,000-26,000

€17,000-22,000

**PROVENANCE:**

Waddington Galleries, London.

Acquired from the above by the present owner.

*"With Wesselmann you've got this perfect pop-abstract representation of the female figure. You've got near perfect primary colours, almost like Matisse; there's something really cartoon about Wesselmann."*

-T. WESSELMAN



Ω 89

**KELLEY WALKER (B. 1969)**

*Schema: Aquafresh (January, April, June and December)*

signed and numbered 'Kelley Walker 1/5' (on January CD-ROM)

four CD-ROMs and printed posters

each poster: 28½ x 15½in. (72.4 x 39.4cm.)

Executed in 2005, this work is number one from an edition of five

£30,000–50,000

\$40,000–65,000

€34,000–55,000

**PROVENANCE:**

Paula Cooper Gallery, New York.

Acquired from the above by the present owner.

The complete set of four digital files of images in colours, on four CD-ROMs, are intended to be printed on any size or as many times as desired by the owner.

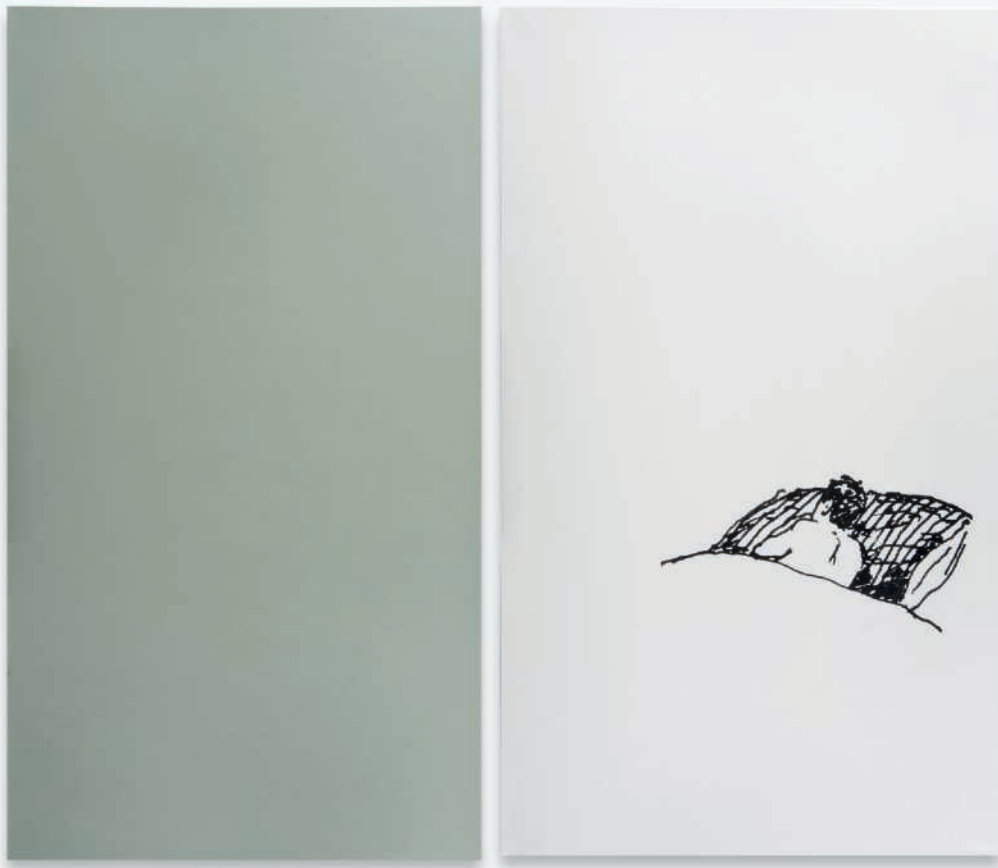
'When I first squirted toothpaste on my Epson Photo scanner, scanned it and then layered it in Photoshop on top of the... magazine covers... I was not thinking about this activity as an intervention, but as creating a second layer suspended above the visual fields of the found images I had collected. I was interested in attempting to deal with aspects of appropriation... while trying to keep some distance from all that it might mean...'

–K. WALKER



In his reappropriation of four editions of American magazine *Smooth*, Kelley Walker has raised crucial and challenging questions relating to the dissemination of mainstream media. Seizing upon an instantly familiar visual language – in this case, a publication aimed primarily at African-American males – Walker veils the source by superimposing a flurried tangle of toothpaste. Whilst seemingly parodying the gestural action painting of artists such as Jackson Pollock, the provocative effect of the superimposition critiques an overwhelming contemporary media-saturation, triggering complex questions relating to the media's representation of race, sex, and gender. Four posters are accompanied by a CD-ROM, with which the owner is invited to replicate, manipulate and distribute the images, infinitely and diversely, at their own convenience. Investigating vital issues concerning the diffusion, ownership and preservation of art, Walker additionally furthers the

saturated presence of the magazine covers. Whilst echoing the sentiments of artists such as Gonzalez Torres, who encouraged visitors to leave an exhibition with a specially-designed poster thus 'owning' an actual Torres work, Walker invites the owner to contribute to a conversation regarding the reproduction and modification of a found image, thus altering both its aesthetic presence and implicit meaning. As Anne Pontégnie has noted, this intention enables us to codify, monitor and subvert our contemporary visual world, explaining that 'the reappropriation Walker invites us to apply and which he actively practices is a way of giving a new use to objects to avoid being subjugated by them or prevent them from disappearing' (A. Pontégnie, 'Kelley Walker: The Possibility of Taking Action', *Kelley Walker*, exh. cat., Le Magasin, Centre National d'Art Contemporain, Grenoble, 2007, p. 70).



λ \* 90

**OLIVER OSBORNE (B. 1985)**

*Sleeper*

(i) signed, inscribed and dated '2014 Oliver Osborne 1/2 LEFT Panel' (on the overlap)

(ii) signed, inscribed and dated '2/2 Right Panel - Oliver Osborne 2014' (on the overlap)

oil, acrylic and silkscreen on linen, in two parts

(i) 90½ x 50¾in. (229.8 x 128cm.)

(ii) 88¾ x 52½in. (225.8 x 132.4cm.)

Executed in 2014

**PROVENANCE:**

Vilma Gold, London.

Acquired from the above by the present owner.

£4,000–6,000

\$5,300–7,800

€4,500–6,600



λ 91

**WILHELM SASNAL (B. 1972)**

*Pornography*

oil and graphite on canvas

19½ x 26in. (50 x 66cm.)

Executed in 2001

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

Foksal Gallery, Warsaw.

Acquired from the above by the present owner.

\* 92

**WADE GUYTON (B. 1972) & KELLEY WALKER  
(B. 1969)**

*Stripe\_Turtle\_22\_Table*

painted formica table

30½ x 94½ x 46in. (77.50 x 239.10 x 116.80 cm.)

Executed in 2012, this work is number one from an edition of three plus two artist proofs

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

Marc Jancou Contemporary, New York.

Acquired from the above by the present owner.

**EXHIBITED:**

Bregenz, Kunsthaus Bregenz, *Wade Guyton, Guyton/Walker, Kelley Walker*, 2013 (another from the edition exhibited).





λ 93

**LEO GABIN (ACTIVE SINCE 2000)**

*That Escalated Quickly*

signed, titled and dated 'Leo Gabin 2014 THAT ESCALATED QUICKLY' (on the reverse)

lacquer, acrylic, spray paint and silkscreen on canvas

106½ x 78in. (269.5 x 198cm)

Executed in 2014

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

Elizabeth Dee Gallery, New York.

Acquired from the above by the present owner.



94

**AARON GARBER-MAIKOVSKA (B. 1978)**

*Esmeralda*

signed twice and dated 'AARON GARBER-MAIKOVSKA 2013

Aaron Garber Maikovska' (on the stretcher)

ink on fluted polyboard, mounted on aluminium frame

69¾ x 40¾in. (177.2 x 102.5cm.)

Executed in 2013

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

Greene Exhibitions, Los Angeles.

Private Collection, London.





95

**BLAIR THURMAN (B. 1961)**

*Exquisite Course*

signed, titled and dated 'Blair Thurman 2011 EXQUISITE COURSE' (on the reverse)

acrylic on shaped canvas laid on wood

77 $\frac{3}{8}$  x 36 $\frac{5}{8}$  x 7 $\frac{1}{2}$ in. (196.5 x 93 x 19cm.)

Executed in 2011

£12,000-18,000

\$16,000-23,000

€14,000-20,000

**PROVENANCE:**

Gasser Grunert, New York.

Acquired from the above by the present owner.



λ 96

**NEIL RAITT (B. 1986)**

*Untitled*

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

oil on canvas

47½ x 70⅞ in. (120.6 x 179.9cm.)

Painted in 2013

£8,000–12,000

\$11,000–16,000

€8,900–13,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.



λ 97

**DAVID OSTROWSKI (B. 1981)**

*F (Don't Honk)*

signed and dated 'D. Ostrowski 13' (on the overlap)

oil and lacquer on canvas, in artist's frame

79½ x 59¾in. (201 x 151.7cm.)

Executed in 2013

£18,000–22,000

\$24,000–29,000

€20,000–24,000

**PROVENANCE:**

Peres Projects, Berlin.

Acquired from the above by the present owner.

## PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

Enrico Pedrini (1940-2012) was an Italian visionary, theorist and collector of Conceptual Art. With a career spanning half a century, he continually sought out top-tier work that challenged, moved and surprised the art world. He ultimately championed Anthropological and Conceptual Art with books and articles including *John Cage, Happenings and Fluxus* (1986), *The Quantic Machine* and *Second Avant-Garde* (1991) in which he discussed the relation between quantum theory and the visual arts movements of the 1960s. Pedrini held a lifelong passion for avant-garde creativity and innovation, an attribute which not only served him well in his career as a lecturer and curator, but also influenced his collecting and enabled him to assemble an extraordinary collection

of artworks distinguished by their quality and breadth. He placed particular emphasis on the work of Bernar Vernet, Art & Language, and Victor Burgin, as well as Dada, Fluxus, Minimal Art, Arte Povera, Vienna Aktionism, and Graffiti Art. He curated a number of major international exhibitions in venues such as Studio Oggetto in Milan, the Persano Gallery in Turin, the Musée d'art Moderne et d'art Contemporain in Nice and the Williamsburg Art & Historical Center in New York City, as well as the Taiwanese Pavilion at the 46th Venice Biennale with Wolfgang Becker. First Open/LDN is delighted to present works by Mario Schifano, Ettore Spalletti, Claudio Parmiggiani, Claude Viallat and Olivier Mosset from Pedrini's distinguished collection.



PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

λ 98

**MARIO SCHIFANO (1934-1998)**

*Telesore (Television)*

signed 'Schifano' (on the reverse)

oil and watercolour on canvas

19¾ x 27½ in. (50.2 x 70 cm.)

Executed in 1968-72

£2,000-3,000

\$2,700-3,900

€2,300-3,300

**PROVENANCE:**

Le Muse Arte Moderna, Florence.

Enrico Pedrini Collection, Genoa.

Thence by descent to the present owner.

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

03221160920 and is accompanied by a certificate of authenticity.



PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI,  
GENOA

λ 99

**ETTORE SPALLETTI (B. 1940)**

*Diario dei colori (Diary of Colour)*

signed, titled and dated "'DIARIO DEI COLORI" MARZO 1989'  
(on the reverse)

tempera and gesso on board

19 $\frac{5}{8}$  x 23 $\frac{3}{8}$ in. (50 x 60cm.)

Executed in 1989

£18,000-22,000

\$24,000-29,000

€20,000-24,000

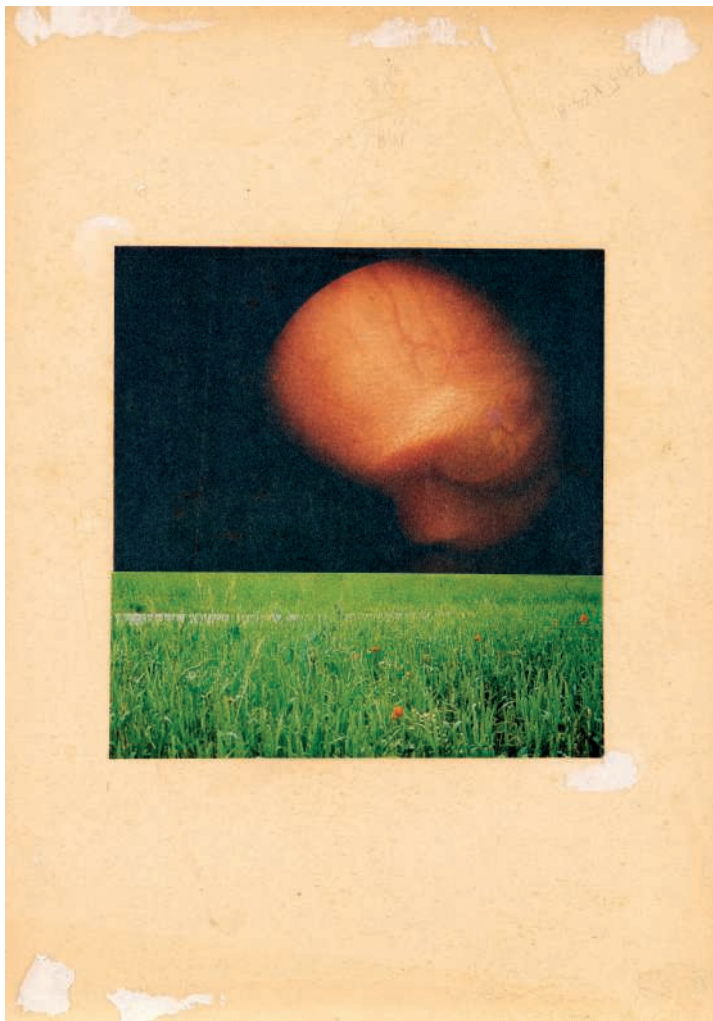
**PROVENANCE:**

Galleria Locus Solus, Genoa.

Enrico Pedrini Collection, Genoa.

Thence by descent to the present owner.

PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA



PROPERTY FROM THE COLLECTION OF THE  
LATE ENRICO PEDRINI, GENOA

**λ • 100**

**CLAUDIO PARMIGGIANI (B. 1943)**

*Untitled*

signed and dated 'Claudio Parmiggiani  
65' (lower right)

collage

9% x 13%in. (34.5 x 24.5cm.)

Executed in 1965

£800–1,000

\$1,100–1,300

€890–1,100

**PROVENANCE:**

Enrico Pedrini Collection, Genoa  
(acquired in the 1980s).

Thence by descent to the present owner.

PROPERTY FROM THE COLLECTION OF THE  
LATE ENRICO PEDRINI, GENOA

λ 101

**CLAUDE VIALLAT (B. 1936)**

*Untitled*

acrylic on loose fabric  
112 x 68 $\frac{7}{8}$ in. (284.5 x 175cm.)  
Executed in 1972

£7,000–10,000      \$9,200–13,000  
€7,800–11,000

**PROVENANCE:**

Galerie Jean Fournier, Paris.  
Enrico Pedrini Collection, Genoa.  
Thence by descent to the present owner.

**EXHIBITED:**

Turin, Centro Culturale Francese,  
*Passions de France*, 1999.





**102**

**OLIVIER MOSSET (B. 1944)**

*Monochrome blanc (Monochrome White)*

signed and dated 'O. Mosset 80' (on the overlap)

acrylic on canvas

24 x 24in. (61.1 x 61.1cm.)

Painted in 1980

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

Galerie Marika Malacorda, Geneva.

Private Collection, Geneva (thence by descent).

Anon. sale. Christie's Paris, 27 May 2009, lot 169.

Acquired at the above sale by the present owner.





**λ 103**

**GETULIO ALVIANI (B. 1939)**

*Superficie a testura vibratile (Surface of Vibrating Texture)*

signed and titled 'alviani Superficie a testura vibratile' (on the reverse)

aluminium on wood

29<sup>7</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>4</sub>in. (76 x 21cm.)

Executed circa 1970s

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Private Collection, Italy.

PROPERTY OF A SWISS PRIVATE COLLECTOR

λ \* 104

**CÉSAR (1921 - 1998)**

*Compression orfèvrerie (Silversmithing Compression)*

incised with the artist's signature and dated 'César 73' (along the side)

compressed silver cutlery

10⅞ x 5⅞ x 5⅞in. (25.7 x 15 x 15cm.)

Executed in 1973

£10,000-15,000

\$14,000-20,000

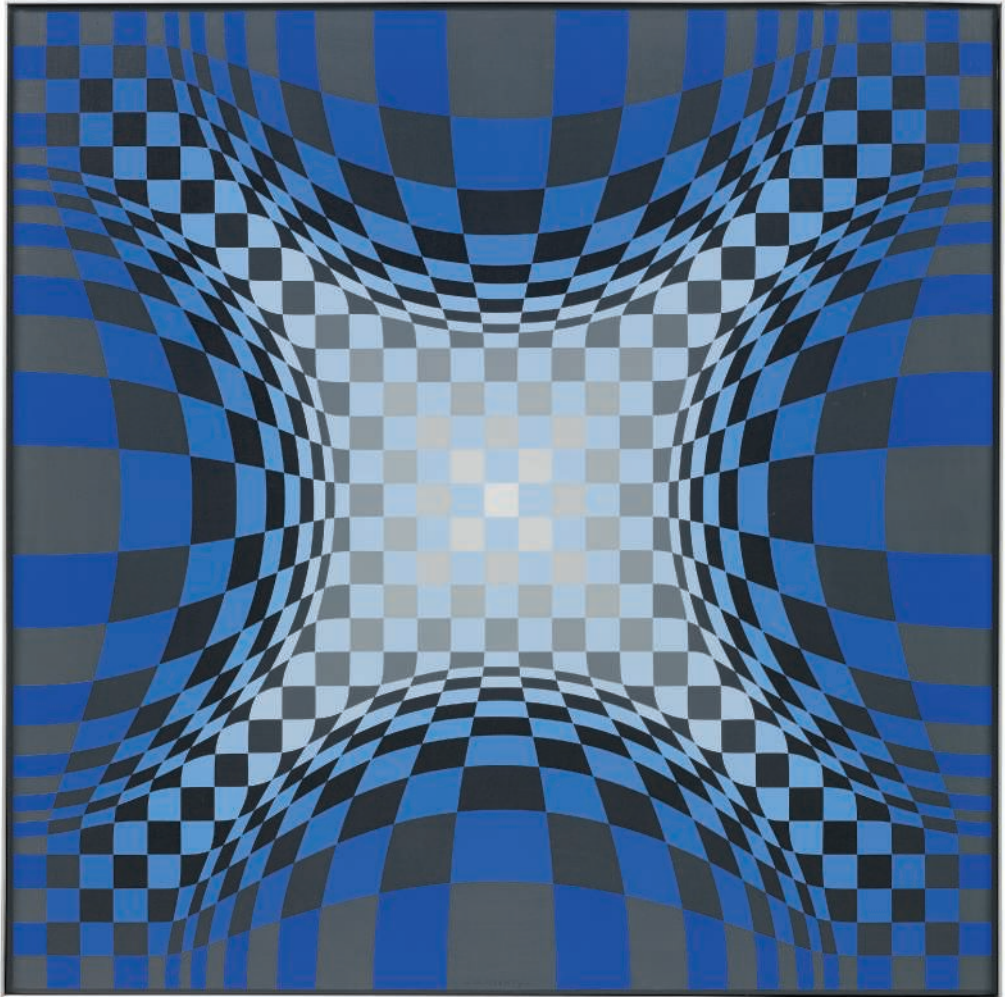
€12,000-17,000

**PROVENANCE:**

Galerie Semiha Huber, Zurich.  
Private Collection, Switzerland.

This work is registered in the Archives of Denyse Durand-Ruel under no. 3271





PROPERTY OF A SWISS PRIVATE COLLECTOR

**λ \* 105**

**VICTOR VASARELY (1906-1997)**

*OND-LZ 2687*

signed 'vasarely-' (lower centre); signed twice, numbered and dated 'VASARELY "OND-LY" 1971-74 Vasarely' (on the reverse)  
oil on canvas

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

Conceived in 1971 and Painted in 1974

£25,000–35,000

\$33,000–46,000  
€28,000–39,000

**PROVENANCE:**

Galerie Semiha Huber, Zurich.  
Private Collection, Switzerland.

**EXHIBITED:**

Zurich, Galerie Semiha Huber, *Vasarely*, 1974 (Illustrated in colour, unpagged).

The authenticity of the present work has been confirmed by Pierre Vasarely. The work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.



**106**

**BOSCO SODI (B. 1970)**

*Untitled*

each: signed and dated 'Bosco 2011' (on the reverse);  
consecutively numbered from 1/4 to 4/4 (on the reverse)  
sawdust, glue and pure organic pigment on board, in four parts  
each: 5½ x 7¾ x 3⅞in. (24 x 186 x 10cm.)  
Executed in 2011

£12,000–18,000

\$16,000–23,000  
€14,000–20,000

**PROVENANCE:**

ProjectB Gallery, Milan.

Acquired from the above by the present owner.

λ 107

**ARNALDO POMODORO (B. 1926)**

*Rotante con sfera interiore*  
*(Rotanda with Interior Sphere)*

incised with artist's signature and numbered 'Arnaldo  
Pomodoro 2/6' (on the base)  
gilded brass

height: 4¾ in. (12 cm.)

Executed in 1974-75, this work is number two from an edition  
of six plus two artist's proofs

£25,000-35,000

\$33,000-46,000

€28,000-39,000

**PROVENANCE:**

Private Collection, Italy.

**LITERATURE:**

F. Gualdoni, *Arnaldo Pomodoro Catalogo ragionato della  
scultura, vol. II*, Milan 2007, no. 575 (another from the edition  
illustrated, p. 586).





λ 108

**TURI SIMETI (B. 1929)**

*Quattro Ovali Rossi (Four Red Ovals)*

acrylic on shaped canvas  
31.1/5 x 31.1/5in. (80 x 80cm.)  
Executed in 2003

£10,000–15,000

\$14,000–20,000  
€12,000–17,000

**PROVENANCE:**

Private Collection, Italy.

This work is registered in the Archivio Turi Simeti edited by Galleria Dep Art, Milano, under no. 2003-R0804, and will be included in the forthcoming catalogue raisonné edited by Antonio Addamiano e Federico Sardella.



λ 109

**KEITH COVENTRY (B. 1958)**

*Junk III*

signed, titled and dated 'Junk III 2010 Keith Coventry' (on the reverse)

oil on canvas, in artist's frame  
69 $\frac{7}{8}$  x 58 $\frac{1}{8}$  x 3 $\frac{1}{8}$ in. (177.5 x 147.5 x 8cm)

Painted in 2010

£18,000–22,000

\$24,000–29,000  
€20,000–24,000

**PROVENANCE:**

Pace Gallery, London.

Acquired from the above by the present owner.

**EXHIBITED:**

London, Royal Academy of Arts, *Summer Exhibition*, 2012  
(illustrated in colour, p. 151).

## † 110

**HENRY TAYLOR (B. 1958)***My Brother Gene the Former Tunnel Rat*

acrylic on canvas  
60 x 72in. (152.5 x 183cm.)  
Painted in 2010

£30,000–50,000

\$40,000–65,000

€34,000–55,000

**PROVENANCE:**

Untitled, New York.  
Irena Hochman Fine Art, New York.  
Acquired from the above by the present owner in 2011.

**EXHIBITED:**

New York, Rental Gallery, *Henry Taylor/Phil Wagner*, 2010 .  
London, Saatchi Gallery, *Body Language*, 2014 (illustrated in colour, p. 94)

Based in downtown Los Angeles, Henry Taylor brings friends, family and passers-by to vivid life with his fluid, vigorous brushwork. *My Brother Gene the Former Tunnel Rat* (2010) displays a typically sharp sense of detail, symbolism and personal warmth. Gene sits across from the viewer at an outdoor table; a road and a Wal-Mart are visible in the background. He gazes off to the side at a large lightbulb that hovers in space, its cartoonish yellow glow echoed in the whites of his eyes and his gold bracelet. In front of him, seemingly on the table, a loosely painted soldier in green fatigues crawls through mud. A 'tunnel rat' was one of the American GIs who performed dangerous underground missions during the Vietnam war, sent into Viet Cong tunnel systems to kill enemy soldiers and plant explosives. In Taylor's painting, it is as if Gene's reminiscence has animated the world around him: he is the remembered soldier scrambling across the table; the glowing bulb might figure as his torch, or

the idea at the heart of a retold story. We are engaged in rich conversation, in memories made visual. Taylor's bright and balanced attention to all walks of life is partly informed by the decade he spent working, while also studying at CalArts, as a psychiatric assistant at the Camarillo State Hospital for the mentally ill. Here he began to draw and paint his patients, and the boundaries between art and daily life began to dissolve. 'I learned not to dismiss anybody,' he has said of this time. 'It just made me a little more patient, a little more empathetic. It taught me to embrace a lot of things. A lot of people will avoid a person who doesn't appear normal, but I'm not like that' (H. Taylor, quoted in K. Rosenberg, 'Henry Taylor on His Profoundly Empathetic Early Portraits of Psychiatric Patients,' *Artspace.com*, April 2, 2016). The Tunnel Rats' nihilist motto might have been *Non Gratum Anus Rodentum* – 'Not Worth a Rat's Ass' – but Taylor's poised, sensitive painting drinks in its subject with the sense that all existence is to be celebrated.





λ 111

**DANH VO (B. 1975)**

*We the People (Detail)*

numbered 'H5' (on the reverse)

hammered copper

78¾ x 103⅞ x 31½in. (200 x 264 x 80cm.)

Executed in 2011

£50,000–70,000

\$66,000–91,000

€56,000–77,000

**PROVENANCE:**

Galerie Chantal Crousel, Paris.

Acquired from the above by the present owner.

'[The Statue of Liberty] is such a strong icon, tracing back to so many histories, and then just discovering the fragility of it... I thought it would be interesting to make something that people felt so familiar with, in all the different ways that people project on the sculpture, and try to destabilize your own thinking of it'

-D. VO

A dynamic swathe of copper drapery, Danh Vo's *We The People (detail)* (2012) is both monumental and enigmatic. As part of the vastly ambitious project *We The People*, it forms a powerful inquest into fractured selfhood, belonging and identity: over two years, Vo recreated the entirety of the 93-metre Statue of Liberty using copper sheets no thicker than two pennies. Rather than assembling its constituent parts into a whole, the artist scattered the 267 sections around the globe. The present work is a section of the robe below the statue's raised right arm; other elements have travelled to major exhibitions such as a 2014 show at City Hall Park and Brooklyn Bridge Park, New York, and are held in public collections including Kunsthaus Zürich. The American ideals of Lady Liberty, which has stood welcoming incomers to New York since 1886, are disjointed and dispersed; the full-scale encounter with her flowing robes in the present work is at once abstracted and curiously intimate. A strikingly dramatic fragment, its mighty and kinetic folds echo Minimalist sculpture as much as a ruined ancient Colossus. Vo raises challenging questions of idealism and nationhood as an edifice of democracy is shattered and displayed to all the world.

A century after Frédéric-Auguste Bartholdi began construction on the Statue of Liberty in the 1870s, Vo's family fled South Vietnam for the United States. Vo was four years old. The family's boat was intercepted at sea by a Danish container ship, and in 1979 they settled in Denmark, where the artist grew up. Vo's treatment of the statue is therefore born of a complex experience that is reflected in the work's fabrication: while its aspirational gleam resonates with his own family's attempt to reach the United States, *We The People* also complicates an already layered story. As with much of the artist's oeuvre, which often employs historically potent purchased objects and family artefacts, personal biography is interwoven with wider global history. Bartholdi's original statue was a gift from France to the United States after their victory in the American Civil War: Vo's version was financed by his French gallery Chantal Crousel, manufactured in Shanghai, and shipped to sites all over the world. In an age of global economies and mobile narratives, we are left to put the pieces of the puzzle together ourselves.





112

**AARON YOUNG (B. 1972)**

*The New Look of Leadership*

silkscreen on canvas

33 $\frac{7}{8}$  x 33 $\frac{7}{8}$  x 5 $\frac{7}{8}$ in. (86.1 x 86.1 x 13.5cm.)

Executed in 2011

£7,000–10,000

\$9,200–13,000

€7,800–11,000

**PROVENANCE:**

Bortolami Gallery, New York.

Private Collection

Anon. sale, Sotheby's London, 16 October 2015, lot392.

Acquired at the above sale by the present owner.

113

**KELLEY WALKER (B. 1969)**

*Untitled*

laser-cut, polished stainless steel  
diameter: 24in. (60.9cm.)

Executed in 2006, this work is number six from an edition of  
eight plus two artist's proofs.

£12,000-18,000

\$16,000-23,000

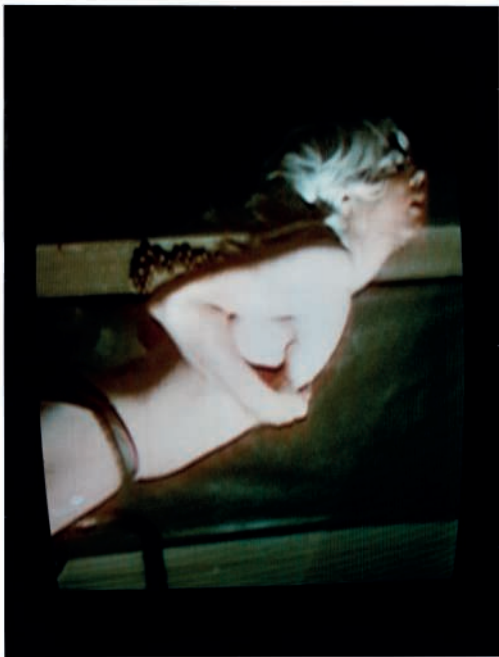
€14,000-20,000

**PROVENANCE:**

Kunsthalle Zürich, Zurich.

Acquired from the above by the present owner.





**114**

**PAUL MCCARTHY (B. 1945)**

*Bow Bridges I & II*

each: signed 'Paul McCarthy' (on a label affixed to the reverse)

cibachrome print, in two parts

(i) 57 $\frac{7}{8}$  x 40 $\frac{1}{2}$ in. (147 x 103cm.)

(ii) 57 $\frac{7}{8}$  x 44 $\frac{1}{8}$  (147 x 112cm.)

Executed in 1975/1995, this work is number two from an edition of three

£8,000–12,000

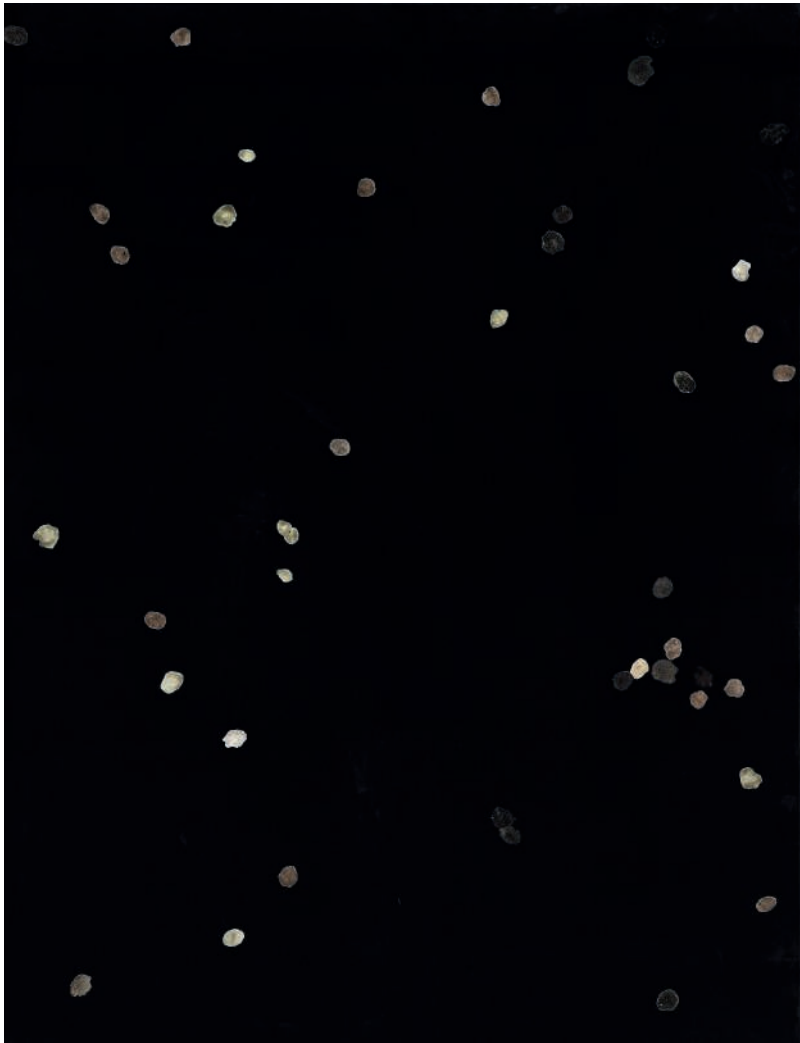
\$11,000–16,000

€8,900–13,000

**PROVENANCE:**

Studio Guenzani, Milan.

Acquired from the above by the present owner.



λ 115

**ADAM MCEWEN (B. 1965)**

*Bomber Harris*

signed and dated 'A. McEwen 2006' (on the stretcher)

acrylic and chewing gum on canvas

64 x 48in. (162.6 x 121.9cm.)

Executed in 2006

£25,000-35,000

\$33,000-46,000

€28,000-39,000

**PROVENANCE:**

Nicole Klagsbrun, New York.

Acquired from the above by the present owner.

'The effect I like experiencing is one of disorientation. If I can create that sensation in someone else for a split second, then it opens a door and in that moment you can take them into an unfamiliar place, just for a minute, then other stuff can get in. I wanna get it as confusing as possible'

- A. MCEWEN



λ 116

**JONATHAN MONK (B. 1969)**

*My left hand and my left hand made to look like my right hand*

neon light mounted on plexiglas  
48 x 45 x 5in. (121.9 x 114.3 x 12.7cm.)

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

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Yvon Lambert Gallery, New York.

Anon. sale, Phillips de Pury & Company New York, 16  
November 2007, lot 136.

Acquired at the above sale by the present owner.





λ 117

**JOHANNES KAHRS (B. 1965)**

*Kurt's Hand*

signed, titled and dated "'Kurt's hand" Kahrs 2008' (on the reverse)

oil on canvas

17 $\frac{3}{8}$  x 21 in. (44.2 x 53.2cm.)

Painted in 2008

£15,000-20,000

\$20,000-26,000

€17,000-22,000

**PROVENANCE:**

Zeno X Gallery, Antwerp.

Acquired from the above by the present owner.

λ \* 118

**YNGVE HOLEN (B. 1982)**

*Untitled*

Plexiglas, lock, shoe, toy train and credit card  
height: 71¼in. (181cm.)  
Executed in 2012

£2,500–3,500

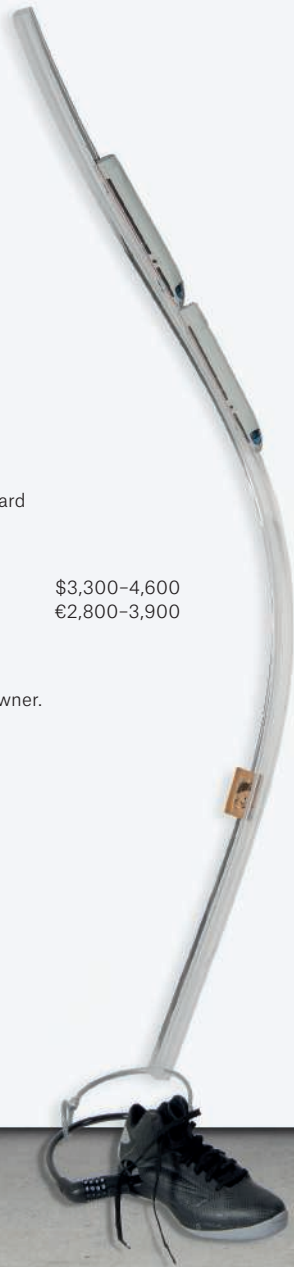
\$3,300–4,600

€2,800–3,900

**PROVENANCE:**

Johan Berggren Gallery, Malmö.

Acquired from the above by the present owner.





λ \* 119

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

*DV Border & 2 Shadows, Yellow*

signed, titled and dated 'DVBorder & 2 shadows, Yellow 2004

Koen van den Broek' (on the reverse)

oil on canvas

70¾ x 51in. (179.7 x 129.5cm.)

Painted in 2004

£15,000–20,000

\$20,000–26,000

€17,000–22,000

**PROVENANCE:**

White Cube.

Anon. sale, Phillips de Pury & Company London, 13 October 2011, lot 209.

Acquired at the above sale by the present owner.

*'At college I started to study architecture and became very interested in how culture and urban life were being shaped. I went from designing the urban landscape to painting the urban landscape, which is something totally else because it has a different history.'*

–K. VAN DEN BROEK

λ 120

**HANS OP DE BEECK (B. 1969)**

*Small Pond*

iron, rubber, glass, latex and enamel paint

23¾ x 48½in. (60.3 x 124.7cm.)

Executed in 2003, this work is from an edition of three

£8,000–12,000

\$11,000–16,000

€8,900–13,000

**PROVENANCE:**

Xavier Hufkens, Brussels.

Acquired from the above by the present owner.

Another from the edition is in the permanent collection of the Belfius Museum, Brussels.





λ 121

**EBERHARD HAVEKOST (B. 1967)**

*Driver 4*

signed, titled and dated 'havekost 01 DRIVER 4' (on the reverse)

oil on canvas

51 x 35¼in. (129.5 x 89.5cm.)

Painted in 2001

£20,000–30,000

\$27,000–39,000  
€23,000–33,000

**PROVENANCE:**

Galerie Gebr Lehmann, Dresden.

Zwirner & Wirth, New York.

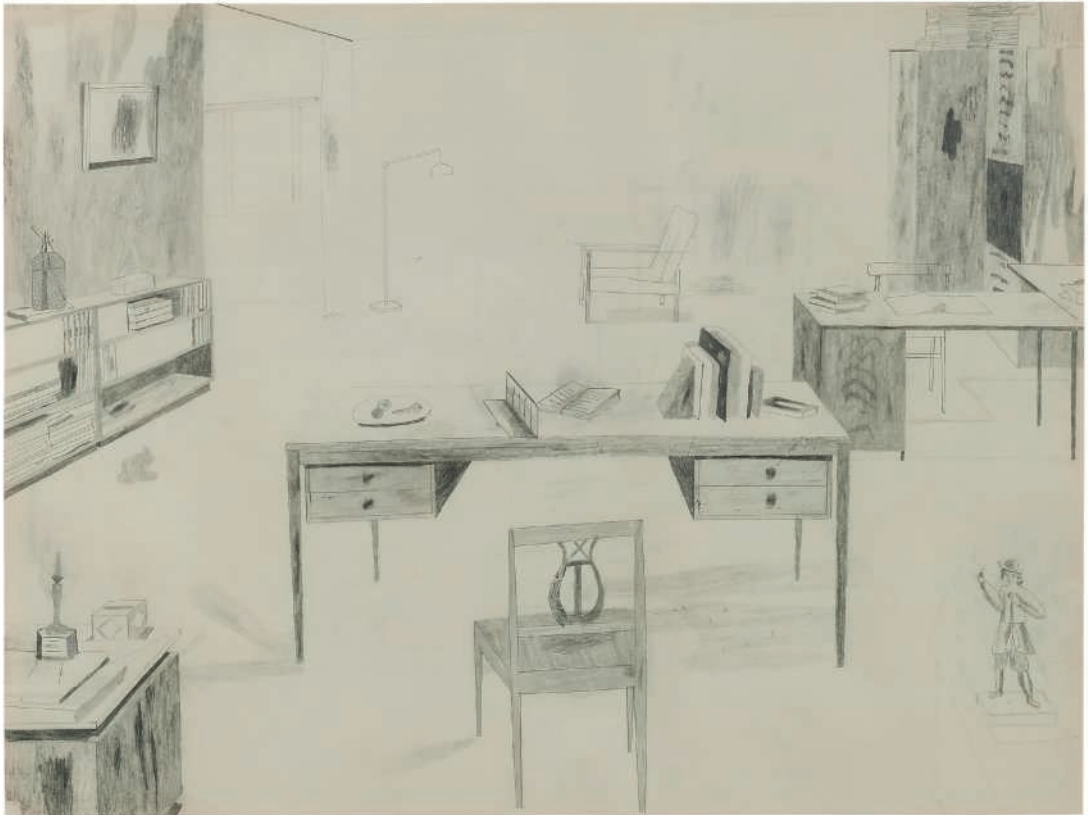
Private Collection, New York.

Anon. sale, Christie's New York, 12 May 2005, 467.

Private Collection, USA.

Anon. sale, Christie's London, 22 June 2006, lot 71.

Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ \* 122

**JOCKUM NORDSTRÖM (B. 1963)**

*Desk*

signed and dated 'JOCKUM 06' (upper left)

graphite on paper

17½ x 23½in. (44.5 x 59.6cm.)

Executed in 2006

£4,000–6,000

\$5,300–7,800

€4,500–6,600

**PROVENANCE:**

David Zwirner, New York.

Acquired from the above by the present owner.

**EXHIBITED:**

New York, David Zwirner, *Jockum Nordström*, 2006.

λ 123

**FRANZ WEST (1947-2012)**

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

signed, numbered, inscribed and dated 'METAMEMPHIS FRANZ WEST 1989 - 538-' (on a metal plate affixed to the reverse of the base)

iron chain, wiring and bulb

79 1/8 x 15 x 14 1/8 in. (201 x 38 x 36cm.)

Executed in 1989, this work is from an unlimited edition

£5,000-7,000

\$6,600-9,100

€5,600-7,700

**PROVENANCE:**

Private Collection, Europe.





λ Δ 124

**SUSANNE KÜHN (B. 1969)**

*Mädchen am Fenster (Girl at the Window)*

signed with the artist's initials and dated 'SK06' (lower right);  
signed, titled and dated 'Susanne Kühn, 2006, Mädchen am  
Fenster' (on the stretcher)

pigment and acrylic dispersion on canvas

43¼ x 35½ in. (110.1 x 90.1 cm.)

Painted in 2006

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Haunch of Venison, London.

Acquired from the above by the present owner.





Detail of the present lot

λ \* 125

**CATHY JOSEFOWITZ (1953 - 2014)**

*Carnet Journalier (Daily Diary)*

dated 'janvier 2002' (inside cover); dated 'Mars 2002'  
(on a page)

watercolour, ink, graphite, fabric and paper collage on bound notebook

9 7/8 x 7 5/8 in. (25 x 19.5 cm.)

Executed in 2002

£5,000-7,000

\$6,600-9,100

€5,600-7,700

**PROVENANCE:**

The Artist.

Private Collection, USA.

Paint is the only thing I know how to do, it is like breathing. It is natural. I paint because I need to, because if I do not paint, I get crazy, I need to express, it is my way of existing.'

-C. JOSEFOWITZ



λ 126

**ENRICO BAJ (1924-2003)**

*Personaggio con le braccia alzate*  
(*Personage with Raised Arms*)

signed and dated '56 Baj' (upper right)  
oil and fabric collage on canvas  
20¼ x 20¼ in. (51.5 x 51.5 cm.)  
Executed in 1965

£7,000-10,000

\$9,200-13,000  
€7,800-11,000

**PROVENANCE:**

Private Collection, Europe.

**LITERATURE:**

E. Crispolti, *Catalogo generale Bolaffi dell'opera di ENRICO BAJ*, Turin 1973, no. 305 (illustrated, p. 55).

PROPERTY OF A SWISS PRIVATE COLLECTOR

λ \* 127

**ARNALDO POMODORO (B. 1926)**

*Papiro (Papyrus)*

incised with artist's signature and numbered  
'Arnaldo Pomodoro p.a.' (lower right)  
polished bronze on wooden base  
14 $\frac{5}{8}$  x 10 $\frac{1}{4}$  x 4 $\frac{3}{8}$ in. (37 x 26 x 11cm.)  
Executed in 1987, this work is an artist's proof  
from an edition of twelve plus one artist's  
proof

£15,000-18,000	\$20,000-23,000
	€17,000-20,000

**PROVENANCE:**

Art Program SLR, Milan.  
Philip & Muriel Berman Foundation, Los  
Angeles.  
Their sale, Sotheby's New York, 26 February  
2007, lot 158.  
Galerie Semiha Huber, Zurich.  
Private Collection, Switzerland.

This work is registered in Archivio Arnaldo  
Pomodoro, Milan, under no. *M/87/4*.



PROPERTY OF A SWISS PRIVATE COLLECTOR

λ \* 128

**GIO POMODORO (1930-2002)**

*Quadrato Piccolo (Small Square)*

incised with the artist's signature, number and date 'Gio Pomodoro 64 1/6' (lower left)

bronze with gold patina on marble base

9<sup>7</sup>/<sub>8</sub> x 9<sup>3</sup>/<sub>4</sub> x 2<sup>5</sup>/<sub>16</sub>in. (25 x 24.8 x 6cm.)

Executed in 1964, this work is number one from an edition of six

£4,000-6,000

\$5,300-7,800

€4,500-6,600

**PROVENANCE:**

Galerie Semiha Huber, Zurich.

Private Collection, Switzerland.





λ 129

**GIOIETTA FIORONI (B. 1932)**

*Untitled*

signed and dated 'Fioroni '61' (lower right)  
pencil and enamel on paper laid down on board  
27½ x 17½ in. (70 x 50 cm.)  
Executed in 1961

£15,000–20,000

\$20,000–26,000  
€17,000–22,000

**PROVENANCE:**

Private Collection.  
Alitalia Sale, Finarte Milan, 8 December 2009, lot 118.  
Galleria Ferrario, Rovereto.  
Acquired from the above by the present owner.



λ 130

**JEAN-MARC BUSTAMANTE (B. 1951)**

*Paysage (Landscape)*

primer on iron

34¼ x 34⅝ x 6¼in. (87 x 88 x 16cm.)

Executed in 1990

£3,000–5,000

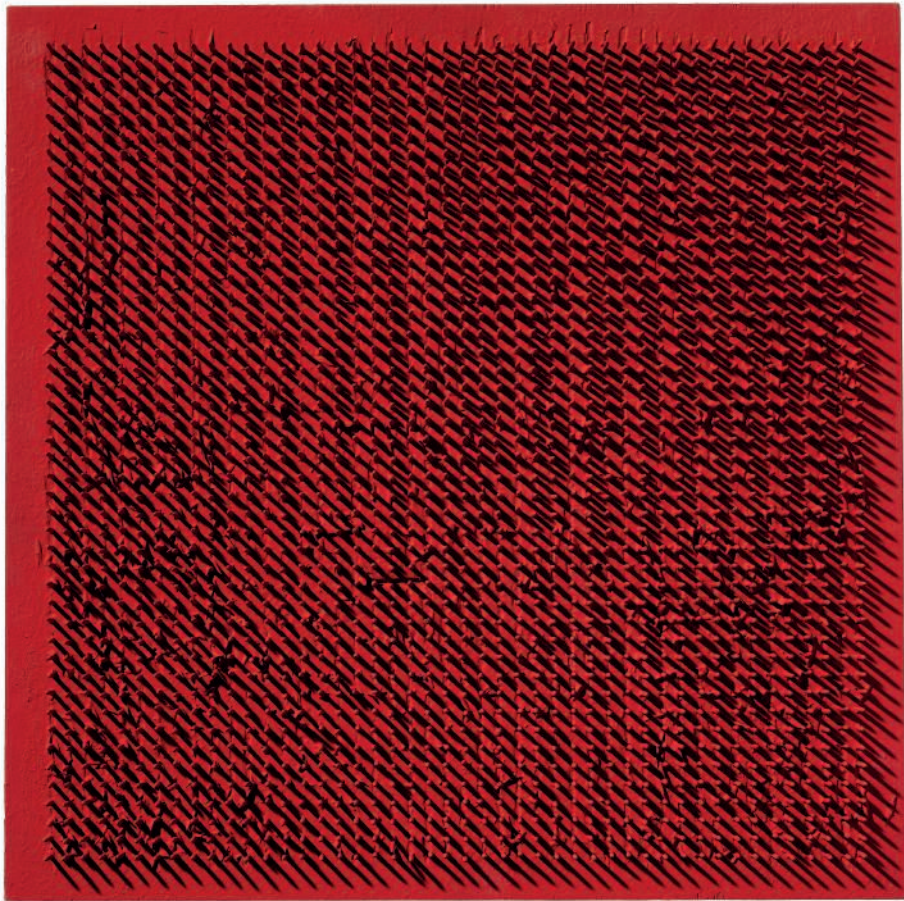
\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Galleria Locus Solus, Genoa.

Acquired from the above by the present owner.



λ 131

**BERNARD AUBERTIN (1934-2015)**

*Tableau Clous (Nail Painting)*

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

acrylic on nails on panel

19 5/8 x 19 5/8 in. (50 x 50 cm.)

Executed in 1969

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

Private Collection.

Anon. sale, Capitulum Art Brescia, 18 November 2015, lot 109.

Acquired at the above sale by the present owner.

This work is accompanied with an authentication certificate

from Archivio Opere Bernard Aubertin (No. *TCLR96 -*

*1000161223*)



λ 132

**MARCO TIRELLI (B. 1956)**

*Untitled*

acrylic on canvas  
92 ½ x 71 ½ in. (235 x 181.5cm.)  
Painted in 2010

£12,000–18,000

\$16,000–23,000

€14,000–20,000

**PROVENANCE:**

Oredaria Arti Contemporanee, Rome.  
Acquired from the above by the present owner.





λ † 133

**NOÉMIE GOUDAL (B. 1984)**

*Les Amants (Promenade) (The Lovers (Promenade))*  
 signed, titled, numbered and dated 'Les Amants (Promenade)  
 2009 Edition 2 of 7 N Goudal' (on a paper label affixed to the  
 reverse)  
 C-print  
 66⅞ x 83⅞ in. (168 x 211cm.)  
 Executed in 2009, this work is number two from an edition of  
 seven

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Edel Assanti, London.  
 Acquired from the above by the present owner in 2011.

**EXHIBITED:**

London, Edel Assanti, *The Marquise Went Out At 5 O'Clock*,  
 2010 (another from the edition exhibited).  
 London, Hotshoe Gallery, *Les Amants*, 2010 (another from the  
 edition exhibited).  
 London, The Cob Gallery, *Unnatural Nature*, 2011 (another from  
 the edition exhibited).  
 London, Saatchi Gallery, *Out Of Focus: Photography*, 2012  
 (illustrated in colour, unpagged).

'Landscape is a place of contemplation where life stops, a place where you can look and listen. It's like when you stand on a rock in front of the sea or walk in the forest surrounded by the noise of the trees. There's nothing more romantic.'

–N. GOUDAL



λ • †134

**MARKUS SELG (B. 1974)**

*Trauernde (Mourner)*

acrylic and shellac on plaster, straw, jute and metal on artist's base

sculpture: 49¼ x 11¼ x 11¾in. (125 x 30 x 30cm.)

plinth: 23⅝ x 14⅞ x 14⅞in. (60 x 36 x 36cm.)

Executed in 2008

£800–1,200

\$1,100–1,600

€890–1,300

**PROVENANCE:**

Galerie Guido W. Baudach, Berlin.

Acquired from the above by the present owner in 2011.

**EXHIBITED:**

Berlin, Galerie Guido W. Baudach, *Markus Selg: Die Häutung - Muskel der Menschheit II*, 2009.

London, Saatchi Gallery, *Gesamtkunstwerk: New Art From Germany*, 2012 (illustrated in colour, pp. 134-135).



λ 135

**JAKUB JULIAN ZIÓŁKOWSKI (B. 1980)**

*Untitled*

signed and dated 'Jakub Julian Ziółkowski 2006' (on the reverse)

oil on canvas

28½ x 24½ in. (72 x 62 cm.)

Painted in 2006

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Hauser & Wirth, Zurich.

Private Collection, Germany.



136

**MARCEL DZAMA (B. 1974)**

*Untitled*

signed 'marcel DZAMA' (lower right)

watercolour and graphite on four joined sheets of paper

27½ x 21½ in. (70 x 53.5 cm.)

Executed in 2006

£2,500–3,500

\$3,300–4,600

€2,800–3,900

**PROVENANCE:**

Sies + Höke, Düsseldorf.

Acquired from the above by the present owner.

**EXHIBITED:**

Düsseldorf, Sies + Höke, *Marcel Dzama*, 2006.

The Hague, GEM / The Hague Museum of Photography,  
*Marcel Dzama*, 2011.



**+137**

**RICHARD ALDRICH (B. 1975)**

*The Free Festival*

titled and inscribed 'in memory free festival' (on the overlap)

printed paper, canvas and fabric collage on canvas

83 $\frac{3}{8}$  x 58 $\frac{1}{2}$ in. (213 x 147.5cm.)

Executed in 2006

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Bortolami Gallery, New York.

Acquired from the above by the present owner in 2009.

**EXHIBITED:**

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

London, Saatchi Gallery, *Painters' Painters*, 2017 (illustrated in colour, p. 16).



**138**

**DAVID MCDERMOTT (B. 1952) & PETER MCGOUGH  
(B. 1958)**

*Your Face Here 1928*

signed and inscribed 'McDERMOTT MCGOUGH 1928'

(lower right)

oil on linen

60 $\frac{1}{8}$  x 48 $\frac{1}{8}$ in. (152.8 x 122.2cm.)

Painted in 2004

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

Acquired directly from the artists by the present owner.



139

**FENG ZHENGJIE (B. 1968)**

*Untitled*

signed in Chinese and English and dated 'FENG ZHENGJIE  
2006' (lower left)

oil on canvas

58<sup>7</sup>/<sub>8</sub> x 58<sup>7</sup>/<sub>8</sub> in. (149.7 x 149.4cm)

Painted in 2006

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

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

Anon. sale, Christie's London, 21 October 2008, lot 429.

Acquired at the above sale by the present owner.

λ 140

**RICHARD DEACON (B. 1949)**

*Back of my hand no. 8*

pvc on wood

58% x 65% x 77%in. (149 x 167 x 20cm.)

Executed in 1990

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Galleria Locus Solus, Genoa.

Acquired from the above by the present owner.

**EXHIBITED:**

Krefeld, Museum Haus Lange and Museum Haus Esters,

*Richard Deacon*, 1991.







λ 141

**RYAN MOSLEY (B. 1980)**

*Topiary Gargantua*

signed, titled and dated 'TOPIARY GARGANTUA 2010 Ryan Mosley' (on the reverse)

oil on linen

90¼ x 74¾in. (229.5 x 190cm.)

Executed in 2010

£4,000–6,000

**PROVENANCE:**

Alison Jacques Gallery, London.

Acquired from the above by the present owner.

\$5,300–7,800

€4,500–6,600



**\* 142**

**NATHAN HYLDEN (B. 1978)**

*Untitled*

signed 'Nathan Hylden' (on the reverse)

acrylic on aluminium

77% x 57in. (197.1 x 144.9cm.)

Executed in 2012

£4,000–6,000

\$5,300–7,800

€4,500–6,600

**PROVENANCE:**

Richard Telles Fine Art, Los Angeles.

Marc Jancou Contemporary, New York.

Acquired from the above by the present owner.



λ 143

**NINA BEIER (B. 1975)**

*Fatigues*

household paint on pleather furniture fabric, in artist's frame

52¼ x 40⅞in. (132.7 x 102.5cm.)

Executed in 2014

£7,000–10,000

\$9,200–13,000

€7,800–11,000

**PROVENANCE:**

Laura Bartlett Gallery, London.

Acquired from the above by the present owner.



**\* 144**

**ERIK LINDMAN (B. 1985)**

*Hand Sanitizer*

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

oil, satin, gesso, PVC and nails on canvas

41½ x 29½ in. (104.4 x 73.9 cm.)

Executed in 2011

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Ribordy Contemporary, Geneva.

Marc Jancou Contemporary, Geneva.

Acquired from the above by the present owner.



**145**

**NED VENA (B. 1982)**

*Untitled*

signed, dated and inscribed 'NeD Vena NYC 2008' (on the reverse)

rubber on linen mounted on panel

48 x 36¼in. (122 x 92cm.)

Executed in 2008

£6,000–8,000

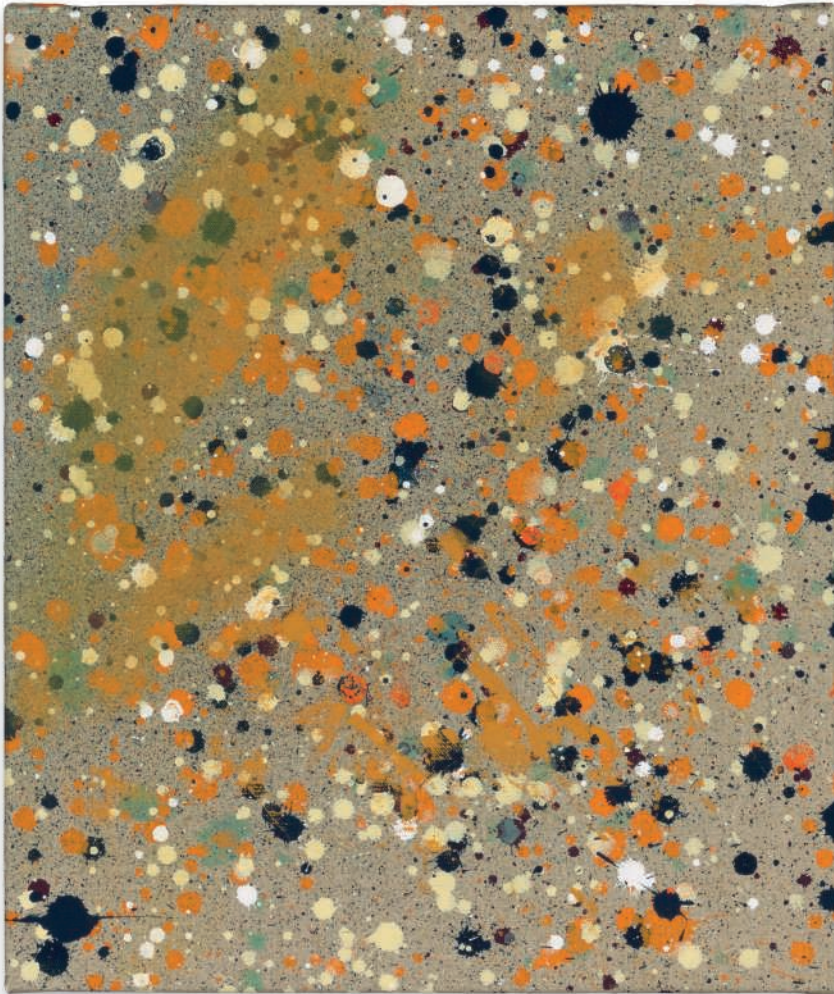
\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

Modern Collections, London.

Private Collection, London.



λ \* 146

**FREDRIK VAERSLEV (B. 1979)**

*Untitled (Terrazo)*

signed and dated 'Fredrik Vaerslev 2013' (on the stretcher)

spray paint, oil and enamel on canvas

18 x 15in. (45.6 x 38.1cm.)

Executed in 2013

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Johan Berggren Gallery, Malmö.

Acquired from the above by the present owner.



λ 147

**DAN PERFECT (B. 1965)**

*OTHERWORLD*

signed, titled and dated "OTHERWORLD' DAN PERFECT

2009" (on the overlap)

oil and acrylic on linen

101½ x 72½in. (257.8 x 184cm.)

Executed in 2009

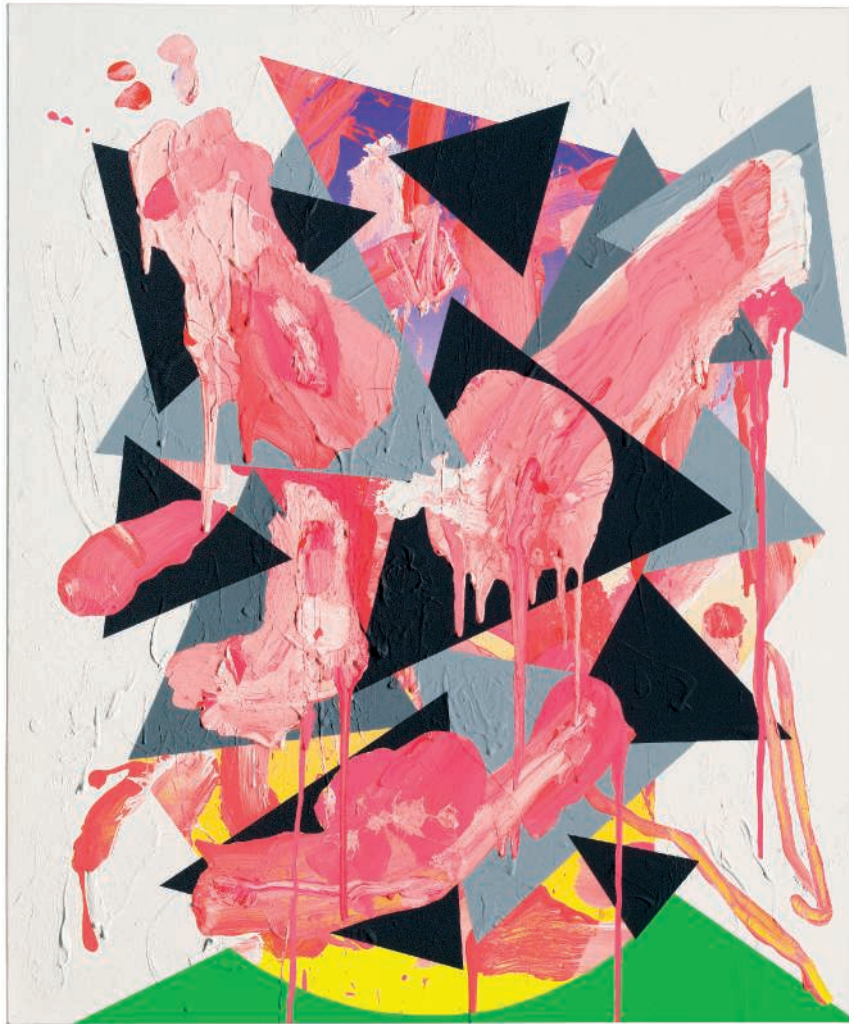
£6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

Acquired directly from the artist by the present owner.



λ 148

**LUKE RUDOLF (B. 1977)**

*Portrait No. 28*

signed, titled and dated 'L. RUDOLF 'PORTRAIT NO.28' 2010'  
(on the reverse)  
acrylic on canvas  
47¼ x 39in. (120 x 100cm.)  
Painted in 2010

£1,000–2,000

\$1,400–2,600  
€1,200–2,200

**PROVENANCE:**

Kate MacGarry, London.

Acquired from the above by the present owner.





λ \*149

**ISRAEL LUND (B. 1980)**

*Untitled*

signed twice and dated 'ISRAEL LUND Israel Lund 2014' (on the overlap)

acrylic on canvas

44¼ x 34½in. (112.3 x 86.6cm)

Painted in 2014

£5,000-7,000

\$6,600-9,100

€5,600-7,700

**PROVENANCE:**

David Lewis Gallery, New York.

Acquired from the above by the present owner.



**150**

**PETER PERI (B. 1971)**

*Afternoon on the Outskirts*

signed, titled and dated 'Peter Peri 2006 'AFTERNOON ON THE OUTSKIRTS'' (on the overlap); signed and dated 'Peter Peri 2006' (on the stretcher)

oil, acrylic and varnish on canvas

70 $\frac{7}{8}$  x 59in. (180 x 150cm.)

Executed in 2006

£2,500–3,500

\$3,300–4,600

€2,800–3,900

**PROVENANCE:**

Carl Freedman Gallery, London.

Acquired from the above by the present owner.

**EXHIBITED:**

Basel, Kunsthalle Basel, *Peter Peri – Country 10*, 2006.



**151**

**DJORDJE OZBOLT (B. 1967)**

*Hermit*

signed, titled and dated 'DJORDJE OZBOLT 2005 "HERMIT"

(on the reverse)

acrylic on board

15¾ x 12½in. (40.1 x 31.9 cm.)

Painted in 2005

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Herald St, London.

Acquired from the above by the present owner.

λ • 152

**HADRIAN PIGOTT (B. 1961)**

*re surface*

signed, numbered and dated 'H Pigott 6/10 1997' (on the base)  
ceramic and plumbing components  
6½ x 10¼ x 10¼in. (16.5 x 26 x 26cm.)  
Executed in 1997, this work is number six from an edition of ten

£500-700

\$660-910

€560-770

**PROVENANCE:**

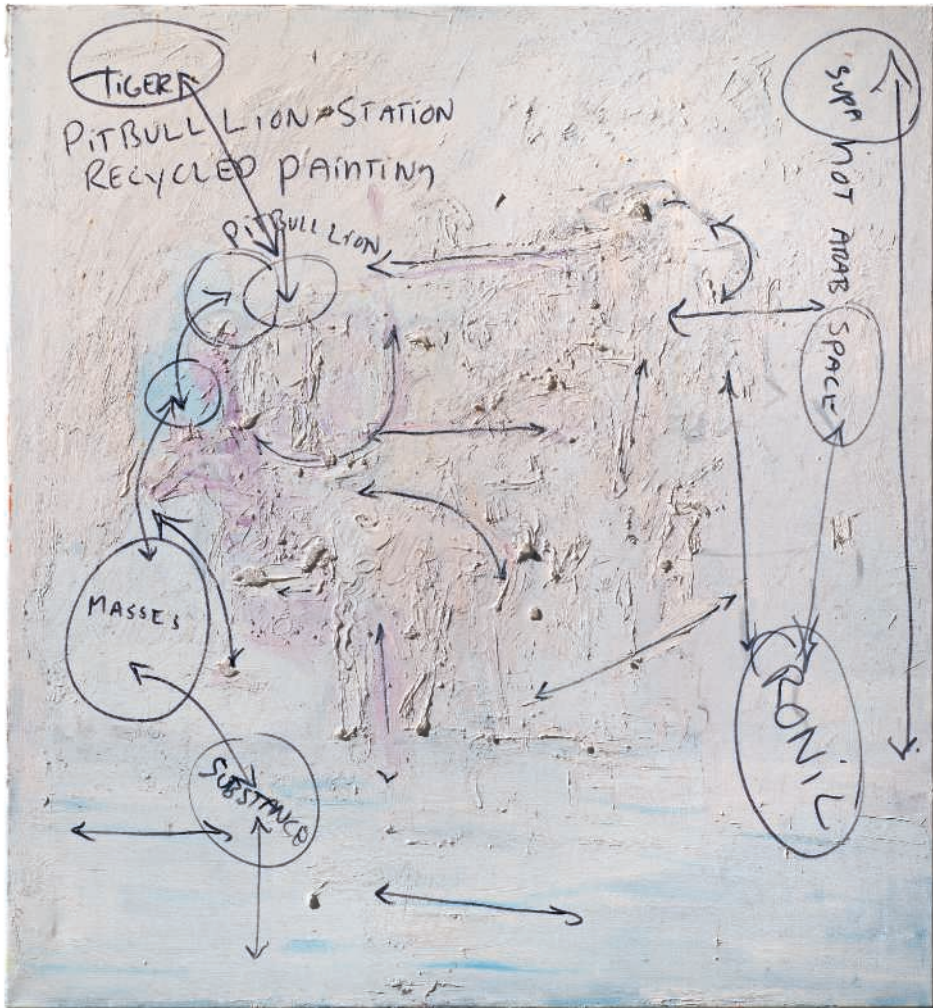
Victoria Miro, London.

Acquired from the above by the present owner.

**EXHIBITED:**

London, Richard Salmon Gallery, *Craft*, 1997-1998 (another from the edition exhibited). This exhibition later travelled to Cambridge, Kettle's Yard.





λ 153

**BJARNE MELGAARD (B. 1967)**

*Untitled*

signed 'Melgaard' (on the reverse)

oil and marker on canvas

42¾ x 39½ in. (108.5 x 100.8 cm.)

Executed circa 2000

£4,000-6,000

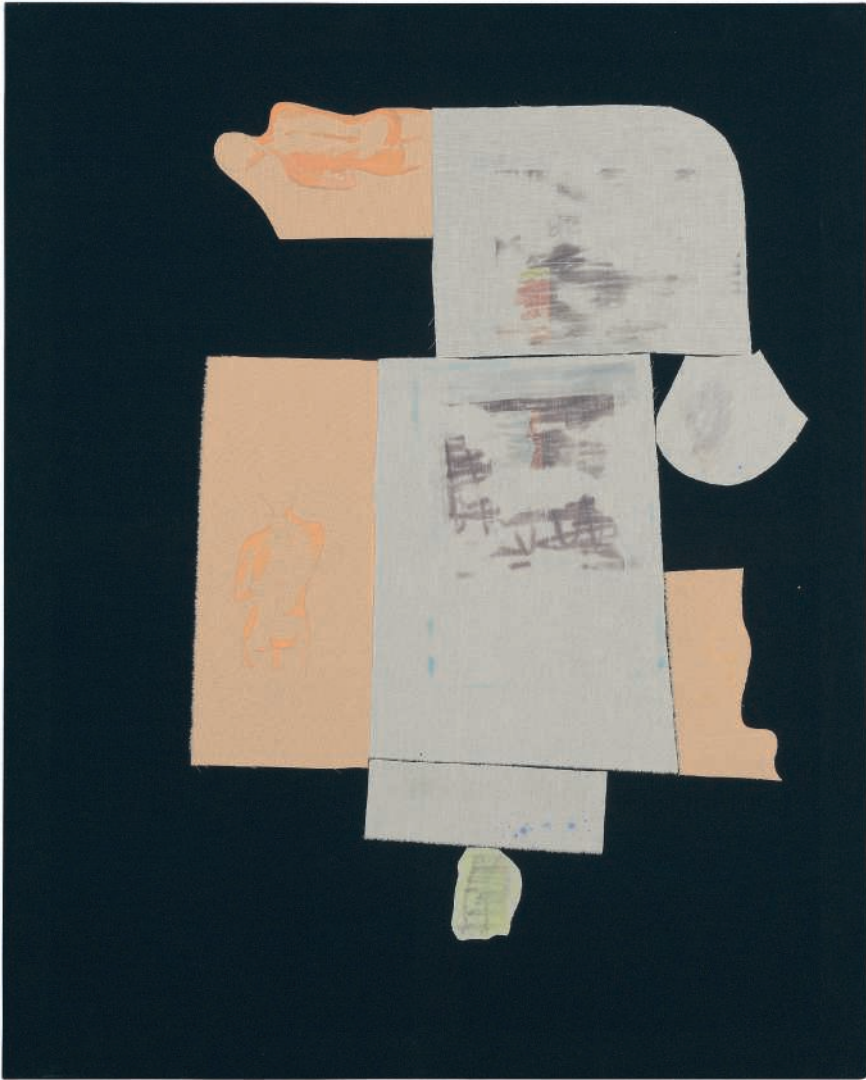
\$5,300-7,800

€4,500-6,600

**PROVENANCE:**

Studio Casoli, Milan.

Acquired from the above by the present owner.



**154**

**GERDA SCHEEPERS (B. 1979)**

*Psychogeographic Plan*

acrylic and graphite on fabric collage laid on fabric

38 $\frac{7}{8}$  x 31 $\frac{1}{2}$ in. (98.7 x 80.2cm.)

Executed in 2012

£2,000–3,000

\$2,700–3,900

€2,300–3,300

**PROVENANCE:**

blank projects, Cape Town.

Private Collection, London.



155

**OSCAR TUAZON (B. 1975)**

*Untitled*

signed 'Tuazon' (on the reverse)

C-print on aluminium

44 $\frac{1}{8}$  x 70 $\frac{5}{8}$  x 4 $\frac{1}{4}$ in. (112.2 x 179.5 x 10.7cm.)

Executed in 2012

£5,000–7,000

**PROVENANCE:**

Jonathan Viner, London.

Acquired from the above by the present owner.

\$6,600–9,100

€5,600–7,700



λ \* 156

**DANIEL LERGON (B. 1978)**

*Untitled*

pulverized iron on canvas  
48 x 40in. (121.9 x 101.6cm.)  
Executed in 2012

£1,000–3,000

\$1,400–3,900

€1,200–3,300

**PROVENANCE:**

Acquired directly from the artist by the present owner.





PROPERTY FROM A PRIVATE SWISS COLLECTION

**λ \*157**

**PHILLIP ALLEN (B. 1967)**

*Contacts + Beliefs (Extended Version)*

signed, titled and dated 'PHIL ALLEN 2005 "CONTACTS + BELIEFS (EXTENDED VERSION)" (on the reverse)

oil on board

60 x 72in. (152.4 x 183cm.)

Painted in 2005

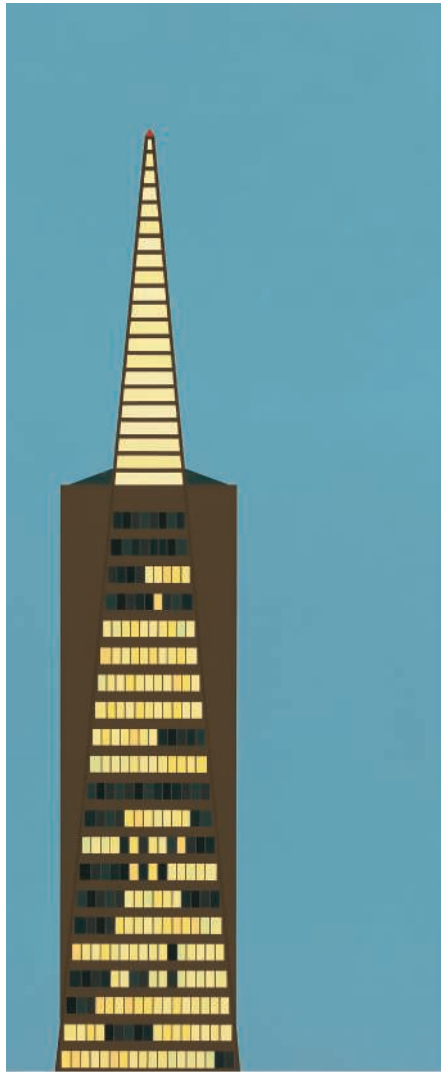
£1,500–2,000

\$2,000–2,600  
€1,700–2,200

**PROVENANCE:**

The Approach, London.

Acquired from the above by the present owner.



**158**

**MATTHEW LINDOP (B. 1978)**

*Transamerica Pyramid*

signed, titled and dated 'Matthew Lindop 'Transamerica Pyramid' 2008' (on the reverse)

gloss paint on board

39% x 16%in. (100 x 41.5cm.)

Executed in 2008

**PROVENANCE:**

Private Collection, London.

£800-1,200

\$1,100-1,600

€890-1,300



**159**

**PETRA CORTRIGHT (B. 1986)**

*19 Island + "tourism (tourist sites) development" plans  
island erotica free island erotika "islandPackers" Island  
Palm Resort island-erotica Isle of White IOW ismenos*

digital print on silk  
70 $\frac{1}{8}$  x 50in. (178 x 127 cm.)  
Executed in 2014

£1,500–2,500

\$2,000–3,300  
€1,700–2,800

**PROVENANCE:**

Acquired directly from the artist by the present owner.



λ • 160

**TONY SWAIN (B. 1967)**

*The Hotel Criteria*

signed, titled and dated 'Tony Swain '04 THE HOTEL

CRITERIA' (on the reverse)

acrylic on found newspaper

12¾ x 11¾in. (32.4 x 28.8cm.)

Executed in 2004

£500-700

\$660-910

€560-770

**PROVENANCE:**

The Modern Institute, Glasgow.

Acquired from the above by the present owner in 2004.



**161**

**OSCAR TUAZON (B. 1975)**

*I Can't See*

concrete and paper in artist's frame, in two parts

(i) 13¼ x 10½in. (33.5 x 25.6cm.)

(ii) 13¾ x 10¼in. (34 x 26cm)

Executed in 2011

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Acquired directly from the artist by the present owner.

λ 162

**YVES KLEIN (1928 - 1962)**

*Table Monopink<sup>TM</sup> / Monopink <sup>TM</sup> Table*

glass, Plexiglas and pink pigment  
14 x 49 x 39½in. (35.7 x 124.5 x 99.7cm.)

This work is from an edition begun in 1963, under the supervision of Rotraut Klein-Moquay based on a model by Yves Klein and is accompanied by a plaque signed 'R.Klein-Moquay' and numbered *08 HI-AUL* (on a label affixed to the underside)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

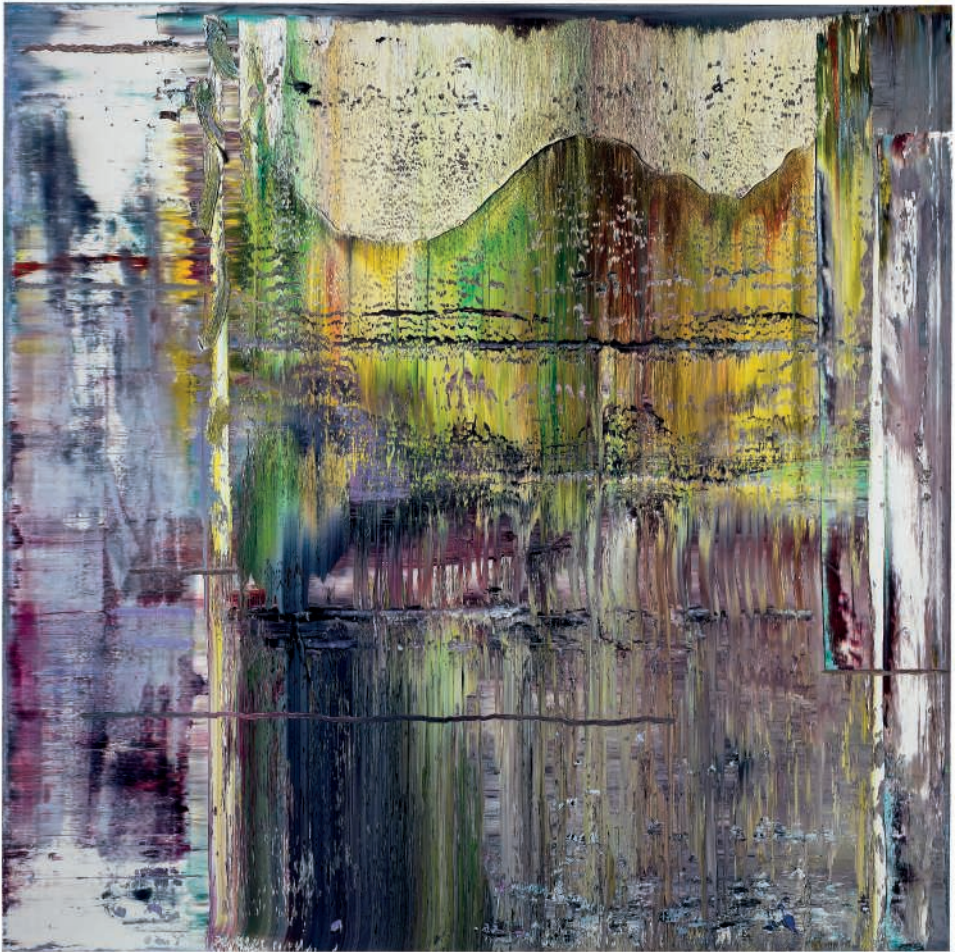
**PROVENANCE:**

Private Collection.

Anon. sale, Dorotheum, 14 May 2009, lot. 24.

Acquired at the above sale by the present owner.





λ 163

**GERHARD RICHTER (B. 1932)**

*Haggadah (P2)*

numbered '287/500' (on the reverse)

diasec mounted chromogenic print on aluminium

39% x 39%in. (100 x 100cm.)

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

£10,000-15,000

\$14,000-20,000  
€12,000-17,000

**PROVENANCE:**

Fondation Beyeler, Switzerland.

Acquired from the above by the present owner.



• 164

**TONY MATELLI (B.1971)**

*Total Torpor Mad Malaise with Flies II*

signed with artist's initials, titled and dated 'TOTAL TORPOR MAD MALAISE WITH FLIES II 2003 TM' (along the upper edge)

silicone, gesso and graphite on printed paper

18 $\frac{7}{8}$  x 12 $\frac{7}{16}$ in. (48 x 32.8cm.)

Executed in 2003

£500-700

\$660-910

€560-770

**PROVENANCE:**

Andrehn-Schiptjenko, Stockholm.

Acquired from the above by the present owner.





165

**ABOUDIA (B. 1983)**

*Untitled*

acrylic and crayon on canvas  
46 $\frac{7}{8}$  x 54 $\frac{3}{4}$ in. (119 x 139cm.)  
Executed in 2013

£6,000–8,000

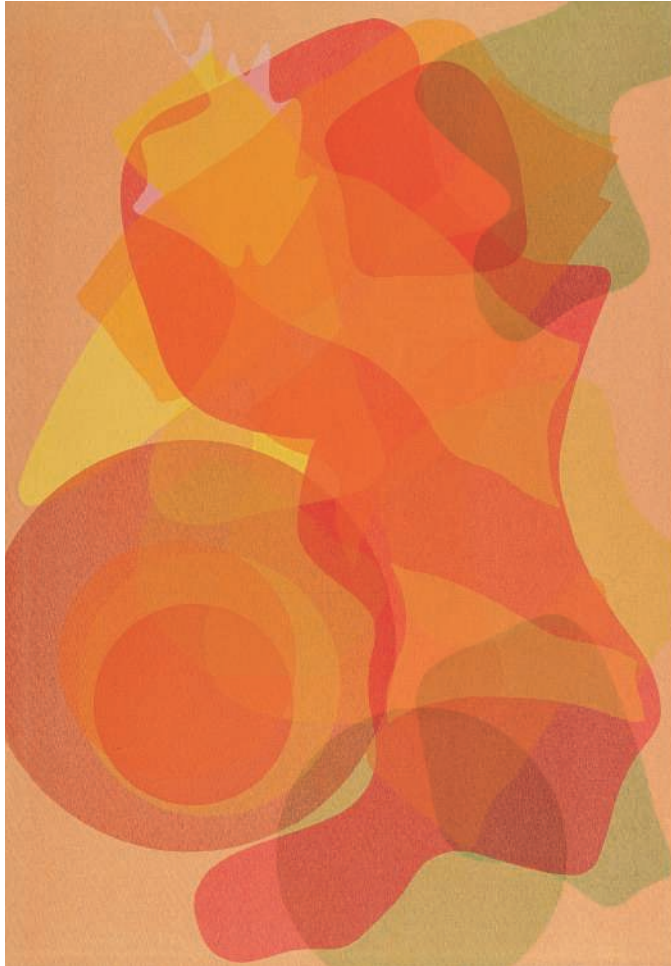
\$7,900–10,000  
€6,700–8,800

**PROVENANCE:**

Cecile Fakhoury Gallerie, Abidjan.  
Acquired from the above by the present owner.

Ivorian painter Aboudia draws on the political upheaval of his native country to conjure animatedly phantasmagorical visions in paint and crayon, invigorated with life and intensity. Against a frenetic background of polychromatic, jittering textual fragments and figurative doodles, Aboudia introduces

three Basquiatesque figures. Two children, clothed in vivid hues of azure and lime and presented with a feline companion, gaze wildly out of the picture plane. Aboudia's work was produced against a volatile backdrop of political disorder, soundtracked by gunfire during the electoral cataclysm in 2011. His depiction of youth is a fundamental thematic product of this turmoil, with Aboudia proclaiming that 'I'm an ambassador of the children - they do writings on the walls, their wishes, their fears, I'm doing the same on my canvas. I'm like a megaphone for these children' (Aboudia, 'The Battle for Abidjan', <http://www.dazeddigital.com/artsandculture/article/10857/1/the-battle-for-abidjan> [accessed 26 July 2017]). Exploring themes relating to the tempestuous socio-economic tapestry of the Ivory Coast, Aboudia gives a crucial voice to inhabitants suppressed by war and revolution.



**166**

**JORGE PARDO (B. 1963)**

*1230 (9)*

signed 'Jorge Pardo' (on the reverse)

silkscreen on cotton

27½ x 39¾in. (70 x 100cm.)

Executed in 2000

£2,000–3,000

\$2,700–3,900

€2,300–3,300

**PROVENANCE:**

Galeria Marta Cervera, Madrid.

neugerriemschneider, Berlin.

Acquired from the above by the present owner.



• 167

**INKA ESSENHIGH (B. 1969)**

*Two Chicks Fighting*

signed, titled and dated 'Inka Essenhigh 2000 "Two Chicks Fighting"' (on the backing board)  
oil and enamel on canvas  
48 x 48in. (122 x 122cm.)  
Painted in 2000

£4,000–6,000

\$5,300–7,800  
€4,500–6,600

**PROVENANCE:**

Victoria Miro, London.  
Acquired from the above by the present owner.

**EXHIBITED:**

London, Victoria Miro, *Raw*, 2000.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ \* 168

**UWE HENNEKEN (B. 1974)**

*Vanguard #147*

signed, titled and dated 'Uwe Henneken "Vanguard #147" 2007'

(on the reverse)

oil on masonite

23<sup>7</sup>/<sub>8</sub> x 31<sup>3</sup>/<sub>4</sub>in. (60.7 x 80.5cm.)

Executed in 2007

£1,000-2,000

\$1,400-2,600

€1,200-2,200

**PROVENANCE:**

Galerie Gisela Capitain, Cologne.

Acquired from the above by the present owner.



169

**JEFF KOONS (B. 1955)**

*Balloon Dog (Blue)*

signed, titled, inscribed and numbered 'BALLOON DOG (BLUE) BY JEFF KOONS LIMITED EDITION FINE PORCELAIN 1223/2300' (on a printed label affixed to the underside)

porcelain

10½ x 10½ x 5in (26.7 x 26.7 x 12.7cm.)

Executed in 2002, this is number one thousand two hundred and twenty-three from an edition of two thousand three hundred published by the Museum of Contemporary Art, Los Angeles.

£5,000-7,000

\$6,600-9,100

€5,600-7,700

**PROVENANCE:**

The Museum of Contemporary Art, Los Angeles.  
Private Collection.

Anon. sale, Phillips London, 15 March 2008, lot 325.

Acquired at the above sale by the present owner.





# **on paper** | online

7-19 September 2017

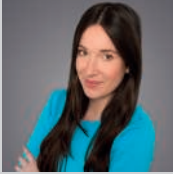




# on paper | online

## ONLINE AUCTION 7 - 19 SEPTEMBER 2017

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### ONLINE AUCTION

7-19 September 2017  
Bid online at [www.christies.com/onpaper](http://www.christies.com/onpaper)  
Lots 201- 287 will be closing at 3.00PM BST on 19 September

### AUCTION CODE AND NUMBER

In making enquiries, this sale should be referred  
to as **VICTORIA-15873**

### VIEWING

Christie's, 8 King Street, St James's, London SW1Y 6QT

Saturday	9 September	1.00 pm – 5.00 pm
Sunday	10 September	11.00 am – 5.00 pm
Monday	11 September	9.00 am – 4.30 pm
Tuesday	12 September	9.00 am – 4.30 pm
Wednesday	13 September	9.00 am – 4.30 pm
Thursday	14 September	9.00 am – 4.30 pm
Friday	15 September	9.00 am – 4.30 pm
Saturday	16 September	12.00 pm – 5.00 pm
Sunday	17 September	12.00 pm – 5.00 pm
Monday	18 September	9.00 am – 4.30 pm

### SERVICES

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#### ART TRANSPORT

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## 1. How do I register for the auction?

- i. Visit [christies.com/onpaper](http://christies.com/onpaper)
- ii. Click on the "Register for the auction link" at the top of the page. "Sign in" to an existing My Christie's account or "Join Now" to create a new login.\*
- iii. Choose your account from the drop-down menu: fill in billing and shipping information and credit card details.
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## 3. How will I know if I have been outbid?

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Works can also be viewed in person during the exhibition at our King Street Galleries from 9 September to 19 September 2017. In addition our specialists are always on hand to help. Feel free to contact Paola Saracino Fendi at [pwconline@christies.com](mailto:pwconline@christies.com) or +44 (0)20 7839 9060.

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After confirming your credit card information you will be asked to select from options to either ship or collect your purchase. Most items ship within 3-5 business days of payment clearance. You will receive an email with a tracking number when your shipment has been initiated. Pick-up is only available at the Christie's location that is in possession of the property: items cannot be shipped to other Christie's offices for pick-up.

λ 201

**GERHARD RICHTER (B. 1932)**

*Bagdad (P9)*

numbered '324/500' (on the reverse)

Diasec mounted chromogenic print on aluminium

19% x 15% in. (50 x 40cm.)

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

£2,000–3,000

\$3,100–4,600

€2,800–4,100



λ 202

**A. R. PENCK (1939-2017)**

*Zeugung (Procreation)*

signed 'ar. penck' (lower right)

pastel and crayon on paper

30 x 22 in. (76.2 x 56cm.)

Executed in 2001

£5,000–7,000

\$7,700–11,000

€6,900–9,500



λ 203

**THOMAS SCHÜTTE (B. 1954)**

*Untitled*

signed, dedicated and dated twice 'Für Julia Juli 83 Th. Schütte

'82 Dez 1982' (on the reverse)

spray paint and lacquer on paper

51% x 42% in. (130.5 x 109 cm.)

Executed in 1982

£12,000–18,000

\$19,000–27,000

€17,000–25,000





Δλ. 204

DAVID OSTROWSKI (B. 1981)

*H*

signed, numbered and dated 'David Ostrowski 09 07/10' (on the reverse)

inkjet print

16 $\frac{1}{8}$  x 11 $\frac{3}{16}$ in. (41 x 29cm.)

Executed in 2009-2010, this work is number seven from an edition of ten

£500-700

\$770-1,100

€690-950



PROPERTY FROM A PRIVATE SWISS COLLECTION

\* 205

NICOLE EISENMAN (B. 1965)

*Untitled*

signed and dated 'Nicole Eisenman 06' (lower right)

monotype on paper

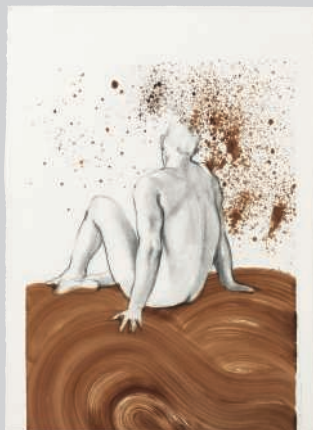
29 $\frac{3}{4}$  x 22 $\frac{1}{4}$ in. (75.5 x 56.4cm.)

Executed in 2006, this work is unique

£400-800

\$610-1,200

€550-1,100



PROPERTY FROM A PRIVATE SWISS COLLECTION

\* 206

NICOLE EISENMAN (B. 1965)

*Untitled*

signed and dated 'Nicole Eisenman 06' (lower right)

monotype on paper

29 $\frac{3}{4}$  x 22 $\frac{1}{4}$ in. (75.5 x 56.3cm.)

Executed in 2006, this work is unique

£600-800

\$920-1,200

€820-1,100

**207**

**TOM WESSELMANN (1931-2004)**

*Study for Still Life #61*

signed and dated 'Wesselmann 74' (lower centre)

coloured pencil and pencil on tracing paper

5½ x 7½in. (13 x 18cm.)

Executed in 1974

£4,000–6,000

\$6,100–9,100

€5,500–8,200



**208**

**TOM WESSELMANN (1931-2004)**

*Drawing for Sunset Nude (Variation #2)*

signed and dated 'Wesselmann 02' (lower centre)

pencil on paper

3½ x 5½in. (9.1 x 13cm.)

Executed in 2002

£3,000–5,000

\$4,600–7,600

€4,100–6,800



**209**

**TOM WESSELMANN (1931-2004)**

*Study for a Nude with Bottle and Frame*

signed and dated 'Wesselmann 76' (upper centre)

Liquitex and pen on paper

3 x 4½in. (7.6 x 12.5cm.)

Executed in 1976

£12,000–18,000

\$19,000–27,000

€17,000–25,000





**210**

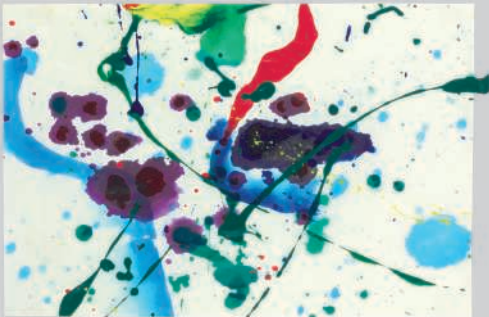
**JIM DINE (B. 1935)**

*Barrow Street Robe II*

signed and dated 'Jim Dine 1986' (upper edge); signed and numbered 'Jim 6.' (on the reverse)  
acrylic, gouache and charcoal on paper  
41½ x 29¾ in. (104.5 x 74.5 cm.)  
Executed in 1986

£12,000–18,000

\$19,000–27,000  
€17,000–25,000



**211**

**SAM FRANCIS (1923–1994)**

*Untitled*

signed 'Sam Francis' (on the reverse)  
watercolour and acrylic on paper  
12 x 17½ in. (30.4 x 45.5 cm.)  
Executed in 1989

£12,000–18,000

\$19,000–27,000  
€17,000–25,000



WORKS FROM THE SHALOM SHPILMAN COLLECTION SOLD TO  
BENEFIT THE SHPILMAN INSTITUTE FOR PHOTOGRAPHY

**\* 212**

**WILLIAM EGGLESTON (B. 1939)**

*Untitled (Water on a Dirt Road, Las Pozas, Mexico)*

signed 'William Eggleston' (lower right)  
pigment print  
image: 16½ x 25 in. (42 x 63.4 cm.)  
sheet: 22 x 28 in. (55.9 x 71.1 cm.)

Executed in 2005, this work is number one from an edition of seven

£1,000–2,000

\$1,600–3,000  
€1,400–2,700

**\* 213**

**MIKE KELLEY (1954-2012)**

*Bristly Joe (from The Poetry of Form: Part of an Ongoing Attempt to Develop an Auteur Theory of Naming series)*

signed, numbered and dated '5/5 M Kelley 1996' (on the reverse)

gelatin silver print and printed text on mat

16 x 12in. (40.7 x 30.5cm.)

Executed in 1985-96, this work is number five from an edition of five

£1,500–2,500

\$2,300–3,800

€2,100–3,400.



**214**

**WADE GUYTON (B. 1972)**

*Untitled*

printed with the artist's signature and date 'WADE GUYTON 2007' (on the reverse)

Epson DURABrite inkjet on book page

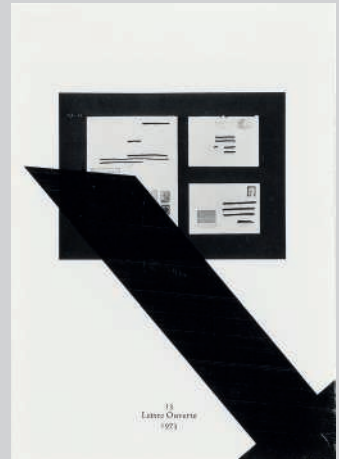
7½ x 5in. (18.1 x 12.7cm.)

Executed in 2007

£3,000–5,000

\$4,600–7,600

€4,100–6,800



**λ \* 215**

**MONA HATOUM (B. 1952)**

*(i) Untitled (Indian Colander)*

*(ii) Untitled (Thiers Knives IV)*

each: signed 'Mona Hatoum' (on a paper label affixed to the reverse)

each: wax paper

(i) 15¼ x 20½in. (40 x 52cm.)

(ii) 11 x 15¼in. (28 x 38.7cm.)

(i) Executed in 2007

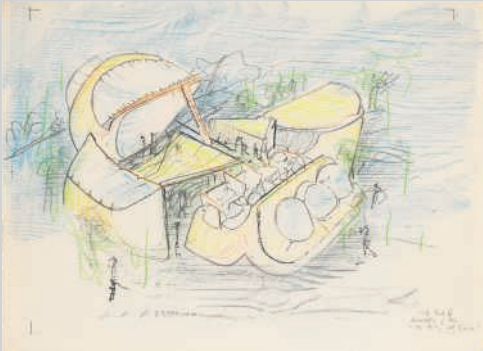
(ii) Executed in 2001

£3,000–5,000

\$4,600–7,600

€4,100–6,800





THE COLLECTION OF SIR DENYS AND LADY LASDUN

λ 216

**MATTA (1911-2002)**

*Untitled (Architectural Drawing)*

inscribed 'the kind of Architecture I did in the 30's - at Corbu!' (lower right)

pastel, charcoal and oil pastel on paper

21 $\frac{1}{8}$  x 29 $\frac{1}{2}$ in. (54.8 x 75cm.)

Executed *circa* late 1970s

£3,000–5,000

\$4,600–7,600

€4,100–6,800



λ 217

**KAREL APPEL (1921-2006)**

*Untitled (Two Young Girls)*

signed and dated 'appel '60' (lower centre)

gouache and oil pastel on paper

21 $\frac{1}{8}$  x 29 $\frac{1}{4}$ in. (55 x 75.5cm.)

Executed in 1960

£12,000–18,000

\$19,000–27,000

€17,000–25,000

THE COLLECTION OF SIR DENYS AND LADY LASDUN

λ 218

**MATTA (1911-2002)**

(i) *Sketch for Don Q*

(ii) *Untitled (Eve Surrounded by Cats)*

(i) signed with the artist's initials, titled and inscribed 'Cahiers de notes: esquisse sketch for Don Q M' (lower right)

(ii) signed with the artist's initials and inscribed 'It was cutiful party love M' (lower right)

(i) lithograph and pastel on printed paper

(ii) pencil, pastel and oil pastel on paper

(i) 12 $\frac{3}{8}$  x 8 $\frac{1}{8}$ in. (32.4 x 20.5cm.)

(ii) 8 $\frac{1}{8}$  x 5 $\frac{1}{4}$ in. (20.5 x 14.5cm.)

(i) Executed *circa* 1973-1985

(ii) Executed *circa* late 1970s-early 1980s

£1,000–2,000

\$1,600–3,000

€1,400–2,700





219

**CHRISTO (B. 1935)**

*5,600 Cubicmeter Package, documenta IV, Kassel, 1967-68*

signed and numbered 'Christo 70/90' (lower right)  
 photograph, polyurethane, twine and masking tape collage on  
 collotype and silkscreen on paper  
 29 $\frac{7}{8}$  x 22in. (80 x 60cm.)

Executed in 1986-87, this work is number seventy from an  
 edition of ninety, numbered 1-90, plus thirty copies numbered  
 I-XXX, thirty artist's proofs and five printer's proofs

£500-700

\$770-1,100  
 €690-950



PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI,  
 GENOVA

λ 220

**GERHARD MERZ (B. 1947)**

*Progetto mostra Milano (Project Exhibition Milan)*

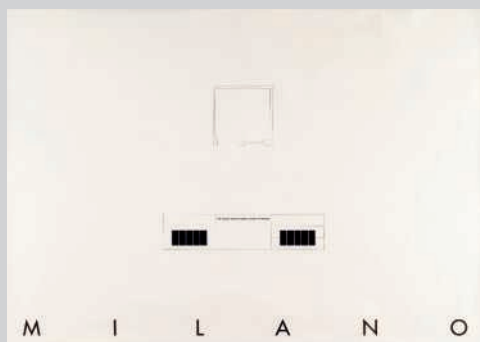
signed twice, titled and dated 'GMerz GERHARD MERZ  
 Progetto MOSTRA MILANO Maggio 1991' (on the backing  
 board)

ink and printed text on tracing paper  
 33 $\frac{1}{4}$  x 47 $\frac{1}{2}$ in. (84.3 x 120.5cm.)

Executed in 1991

£1,000-2,000

\$1,600-3,000  
 €1,400-2,700



λ 221

**A. R. PENCK (1939-2017)**

*Weltraum System Immanenz (Space System  
 Immanence)*

signed 'ar Penck' (lower right)  
 water-based felt-tip pen on paper  
 16 $\frac{1}{2}$  x 23 $\frac{3}{8}$ in. (41.9 x 59.3cm)  
 Executed circa 1976-1980

£4,000-6,000

\$6,100-9,100  
 €5,500-8,200





λ 222

**ALEXIS HUNTER (1948-2014)**

*A Young Polynesian Considers Cultural Imperialism Before She Goes to the Disco*

signed and dated 'Alexis Hunter 1981' (lower right of third panel)

colour Xerox print, in twelve parts, in three artist's frames  
each image: 7 x 9<sup>7</sup>/<sub>16</sub>in. (17.8 x 25cm.)

each panel: 43<sup>1</sup>/<sub>8</sub> x 18<sup>1</sup>/<sub>2</sub>in. (109.4 x 47.1cm.)

Executed in 1981

£3,000–5,000

\$4,600–7,600

€4,100–6,800



λ † 223

**TIM STONER (B. 1970)**

(i) *Red Moroccans*

(ii) *Duo*

(iii) *Swing*

(iv) *Folk II*

each: watercolour on paper

(i) 10<sup>1</sup>/<sub>4</sub> x 15in. (26 x 38cm.)

(ii), (iii) and (iv) 9<sup>7</sup>/<sub>8</sub> x 12<sup>3</sup>/<sub>4</sub>in. (25 x 32.5cm.)

Executed in 2001

£1,500–2,500

\$2,300–3,800

€2,100–3,400



\* 224

**TINA BARNEY (B. 1945)**

*The Caddies*

C-print mounted on PVC

57<sup>5</sup>/<sub>8</sub> x 45<sup>1</sup>/<sub>2</sub>in. (146.5 x 114.5cm.)

Executed in 2006, this work is number two from an edition of ten

£3,000–5,000

\$4,600–7,600

€4,100–6,800

WORKS FROM THE SHALOM SHPILMAN COLLECTION SOLD TO  
BENEFIT THE SHPILMAN INSTITUTE FOR PHOTOGRAPHY

\* 225

**GREGORY CREWDSON (B. 1962)**

*Production Still (Esther Terrace 02)*

signed, numbered and dated 'Gregory Crewdson 8/20 2006'  
(lower right)

digital inkjet print

image: 12 x 18 in. (30.4 x 45.6 cm.)

sheet: 17 x 21 in. (43 x 55.7 cm.)

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

£800–1,200

\$1,300–1,800

€1,100–1,600



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ \* 226

**JOCKUM NORDSTRÖM (B. 1963)**

*Ute och inne (Inside and Outside)*

signed and dated 'JOCKUM 02' (lower right)

graphite on two joined sheets of paper

18 $\frac{7}{8}$  x 15 $\frac{5}{8}$  in. (47.8 x 39.7 cm.)

Executed in 2002

£4,000–6,000

\$6,100–9,100

€5,500–8,200



WORKS FROM THE SHALOM SHPILMAN COLLECTION SOLD TO  
BENEFIT THE SHPILMAN INSTITUTE FOR PHOTOGRAPHY

\* 227

**GREGORY CREWDSON (B. 1962)**

*Production Still (The Father 02)*

signed, numbered and dated 'Gregory Crewdson 8/20 2007'  
(lower right)

digital inkjet print

image: 12 x 18 in. (30.3 x 45.8 cm.)

sheet: 17 x 22 in. (43.2 x 56 cm.)

Executed in 2007, this work is number eight from an edition of  
twenty plus five artist's proofs

£800–1,200

\$1,300–1,800

€1,100–1,600



WORKS ON PAPER FROM THE CARTASI COLLECTION

λ 228

**WALTER NIEDERMAJR (B. 1952)**

*Marmolada Punta Rocca II*

each: signed, titled, numbered and dated '«MARMOLADA PUNTA ROCCA II, 1994» 3/6 Walter Niedermayr' (on the reverse)

C-print, in two parts, in artist's frames

each: 80 x 100cm.

overall: 80 x 203cm.

Executed in 1994, this work is number three from an edition of six

£3,000–5,000

\$4,600–7,600

€4,100–6,800



λ † 229

**DAN HOLDSWORTH (B. 1974)**

*Untitled 8 (Hyperborea)*

signed and numbered 'Holdsworth 2/5' (on the reverse)

C-print mounted on aluminium

48 x 59 7/8 in. (122 x 152cm.)

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

£2,000–3,000

\$3,100–4,600

€2,800–4,100



230

**PETER COFFIN (B. 1972)**

*Untitled (Clouds)*

each: digital C-print mounted on PVC, in artist's frame

(i) image: 25 7/8 x 34 7/8 in. (65 x 88cm.)

overall: 27 1/4 x 36 1/4 in. (69.3 x 92.1cm.)

(ii) image: 19 7/8 x 27 in. (50 x 68.5cm.)

overall: 21 1/4 x 28 1/4 in. (54.1 x 71.6cm.)

each: Executed in 2011, this work is number one from an edition of one plus one artist's proof

£800–1,200

\$1,300–1,800

€1,100–1,600

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ \* 231

**MATTHEW RITCHIE (B. 1964)**

*After Water*

gouache and ink on vellum, in two parts

each: 11 x 47 $\frac{1}{8}$ in. (28 x 121.5cm.)

Executed in 2005

€6,000–8,000

\$9,200–12,000

€8,200–11,000



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ \* 232

**CHRISTIANA SOULOU (B. 1961)**

(i) *Roman Ruin (from Lorca's The Public)*

(ii), (iii) *Untitled*

(i), (iii) signed 'X. Soulou' (lower right)

(ii) numbered '20' (upper right)

each: pencil on paper

(i) 13 $\frac{3}{8}$  x 16 $\frac{1}{2}$ in. (34.5 x 42cm.)

(ii), (iii) 14 $\frac{3}{4}$  x 11in. (37.5 x 28cm.)

(i), (ii) Executed in 2007

(iii) Executed in 2006

€1,000–2,000

\$1,600–3,000

€1,400–2,700



Δλ 233

**CERITH WYN EVANS (B. 1958)**

*Condition of the Illusion*

gelatin silver print, in two parts

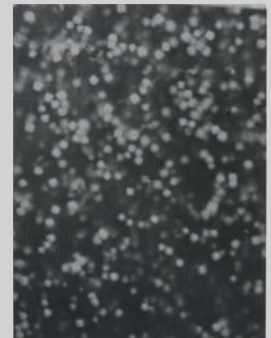
each: 5 $\frac{1}{8}$  x 5in. (17.1 x 13cm.)

Executed in 1998

€700–1,000

\$1,100–1,500

€960–1,400





PROPERTY FROM A PRIVATE SWISS COLLECTION

λ \* 234

**CATHARINA VAN EETVELDE (B. 1967)**

*Whether Water is Held Responsible, portrait A, sample 7/9*

stamped with the artist's monogram, titled and dated '06  
WHETHER WATER IS HELD RESPONSABLE PORTRAIT A  
SAMPLE 7/9' (on the reverse)  
gouache and pencil on paper  
40 x 25 $\frac{3}{4}$ in. (101.7 x 65.5cm.)  
Executed in 2006

£800–1,200

\$1,300–1,800  
€1,100–1,600



PROPERTY FROM A PRIVATE SWISS COLLECTION

\* 235

**SHAHZIA SIKANDER (B. 1969)**

*(i) Phenomenology of Transformation - Multiple Worlds*

*(ii) Phenomenology of Transformation - Flower Fields*

each: signed and dated 'Shahzia '06' (on the reverse)  
each: gouache and ink on prepared paper  
each: 59 $\frac{7}{8}$  x 41 $\frac{1}{2}$ in. (152 x 104.5cm.)  
Executed in 2006

£10,000–15,000

\$16,000–23,000  
€14,000–20,000



**236**

**MIKA ROTTENBERG (B. 1976)**

x4

signed and dated 'Mika Rottenberg 2008' (on the reverse)  
oil pastel, graphite and acrylic on paper  
30 $\frac{1}{4}$  x 44in. (76.8 x 111.8cm.)  
Executed in 2008

£1,000–2,000

\$1,600–3,000  
€1,400–2,700

λ 237

**CÉSAR (1921-1998)**

*Untitled*

signed and dated 'César 1974' (lower right)  
oil pastel and pencil on tissue paper, feathers and found paper  
collage on paper  
29½ x 22½in. (75 x 57cm.)  
Executed in 1974

£1,000–2,000

\$1,600–3,000  
€1,400–2,700



λ 238

**JEAN FAUTRIER (1898-1964)**

*Untitled*

signed 'Fautrier J' (lower right)  
oil and ink on paper  
19½ x 25½in. (49.5 x 64.5cm.)  
Executed in 1957

£5,000–7,000

\$7,700–11,000  
€6,900–9,500



λ 239

**MIMMO ROTELLA (1918-2006)**

*Unione A T*

signed 'Rotella' (lower right); signed, titled and dated "'UNIONE A T" Rotella 1990' (on the reverse)  
acrylic on décollage on canvas  
30½ x 46in. (77.5 x 115.5cm.)  
Executed in 1990

£4,000–6,000

\$6,100–9,100  
€5,500–8,200





WORKS ON PAPER FROM THE CARTASI COLLECTION

λ 240

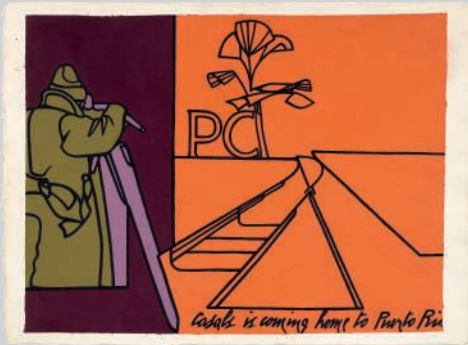
**MAURIZIO CATTELAN (B. 1960)**

*Untitled*

pencil on paper  
13 x 9½in. (33 x 24cm.)  
Executed in 1998

£2,500–3,500

\$3,900–5,300  
€3,500–4,800



WORKS ON PAPER FROM THE CARTASI COLLECTION

λ 241

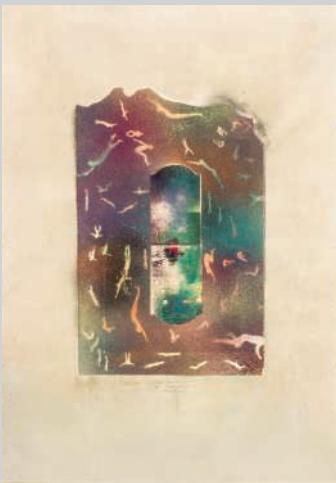
**VALERIO ADAMI (B. 1935)**

*Casals is Coming Home to Puerto Rico*

signed 'Adami' (lower left)  
oil on paper  
22 x 30¾in. (56 x 77cm.)  
Executed in 1981

£2,500–3,500

\$3,900–5,300  
€3,500–4,800



PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ 242

**ALIGHIERO BOETTI (1940-1994)**

*Untitled*

signed, dedicated and dated 'alighiero e boetti per mariangela ottantuno' (lower centre)  
spray enamel on paper collage laid on card  
39½ x 27½in. (99.5 x 69.3cm.)  
Executed in 1981

£7,000–10,000

\$11,000–15,000  
€9,600–14,000



WORKS ON PAPER FROM THE CARTASI COLLECTION

λ 243

**GIANFRANCO BARUCHELLO (B. 1924)**

*Untitled*

signed and dated 'Baruchello 71' (lower right)  
ink and paper collage on card  
20 $\frac{1}{8}$  x 28 $\frac{3}{4}$ in. (51 x 73cm.)  
Executed in 1971

£3,000–5,000

\$4,600–7,600  
€4,100–6,800



WORKS ON PAPER FROM THE CARTASI COLLECTION

λ 244

**STEFANO ARIENTI (B. 1961)**

*Marianne*

titled and dated 'MARIANNE 1999' (on the reverse)  
spray paint on tracing paper  
55 $\frac{1}{8}$  x 43 $\frac{1}{4}$ cm. (140.5 x 110cm.)  
Executed in 1999

£2,500–3,500

\$3,900–5,300  
€3,500–4,800



λ 245

**MARIO SCHIFANO (1934-1998)**

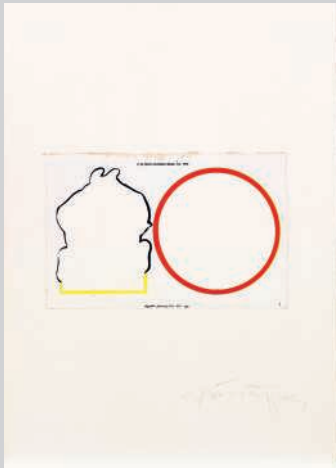
*Sei particolari di paesaggio (Six Details of a Landscape)*

signed and dedicated 'DEDICATO ALLA MAMMA DI MARCELLO Schifano' (centre right), titled and dated 'SEI PARTICOLARI DI PAESAGGIO 1972 1973' (lower right)  
felt-tip pen and pencil on collage on paper  
39 $\frac{1}{8}$  x 27 $\frac{1}{2}$ in. (99.4 x 70cm.)  
Executed in 1972

£4,000–6,000

\$6,100–9,100  
€5,500–8,200





PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

λ 246

**CLAUDIO PARMIGGIANI (B. 1943)**

*Disegno (Drawing)*

signed, titled and dated 'claudio parmiggiani dis. 1971' (lower center), signed 'C. Parmiggiani' (lower right)

collage on paper  
13 $\frac{5}{8}$  x 9 $\frac{5}{16}$ in. (34.5 x 24.5 cm.)

Executed in 1971

£800–1,000

\$1,300–1,500

€1,100–1,400



λ 247

**ALIGHIERO BOETTI (1940-1994)**

*Untitled (Auguri 1989) (Greetings 1989)*

signed and dedicated 'AUGURI A MARCELLO ALIGHIERO E BOETTI' (upper right)

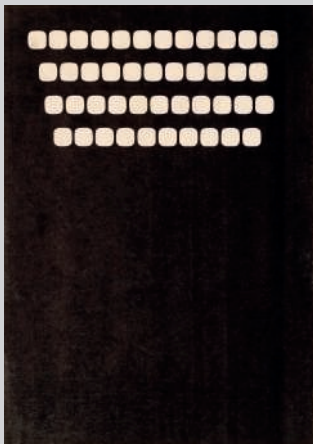
ink, collage and pencil on tracing paper  
15 $\frac{7}{8}$  x 19in. (39 x 48.2cm.)

Executed in 1989

£3,000–5,000

\$4,600–7,600

€4,100–6,800



PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

λ 248

**CLAUDIO PARMIGGIANI (B. 1943)**

*Numero (Number)*

signed, titled and dated 'numero parmiggiani 1966' (lower right)

photographic print  
17 $\frac{7}{8}$  x 12 $\frac{5}{16}$ in. (45.5 x 32cm.)

Executed in 1966

£800–1,000

\$1,300–1,500

€1,100–1,400

WORKS ON PAPER FROM THE CARTASI COLLECTION

λ 249

**GIULIO PAOLINI (B. 1940)**

*Tre colori (Three Colours)*

signed, titled and dated 'Giulio Paolini Tre colori 1976' (lower centre)

pastel on paper

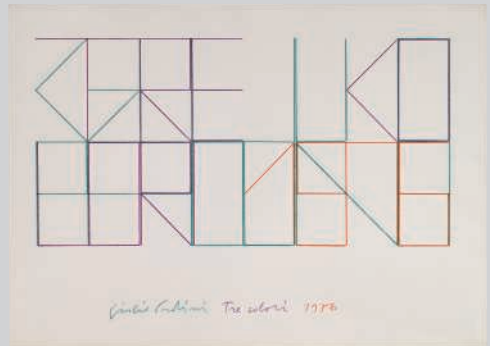
19 $\frac{3}{8}$  x 27 $\frac{1}{2}$ in. (50 x 69.5cm.)

Executed in 1976

£2,500–3,500

\$3,900–5,300

€3,500–4,800



WORKS ON PAPER FROM THE CARTASI COLLECTION

λ 250

**RODOLFO ARICÒ (1930-2002)**

*Progetto B-Y (Project B-Y)*

titled and dated 'Progetto B-Y/1973' (lower left), signed 'aricò' (lower right)

acrylic and varnish on card

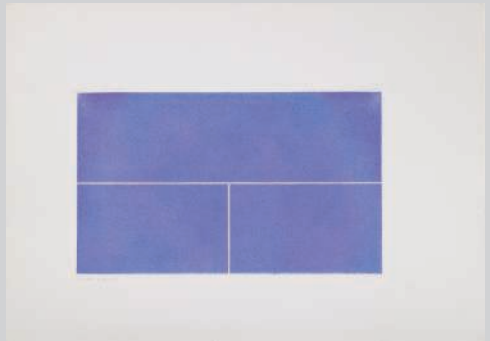
27 $\frac{1}{2}$  x 39 $\frac{3}{8}$ in. (70 x 100cm.)

Executed in 1973

£3,000–5,000

\$4,600–7,600

€4,100–6,800



WORKS ON PAPER FROM THE CARTASI COLLECTION

λ 251

**VINCENZO AGNETTI (1926-1981)**

*Dati 2 o più istanti lavoro vi sarà sempre una durata lavoro contenente gli istanti dati (Given 2 or more working instants there will always be a working duration containing these given instants)*

signed and dated 'Agnetti 72' (lower right)

ink on embossed and perforated paper

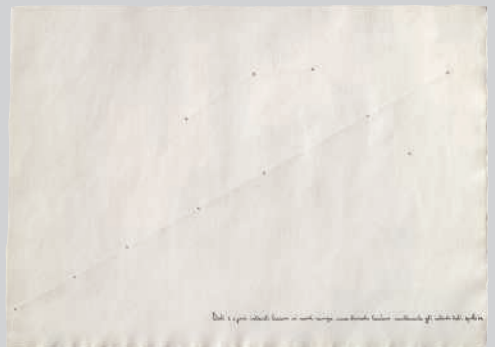
19 $\frac{3}{8}$  x 27 $\frac{1}{2}$ in. (50 x 70cm.)

Executed in 1972

£1,500–2,500

\$2,300–3,800

€2,100–3,400





WORKS ON PAPER FROM THE CARTASI COLLECTION

λ 252

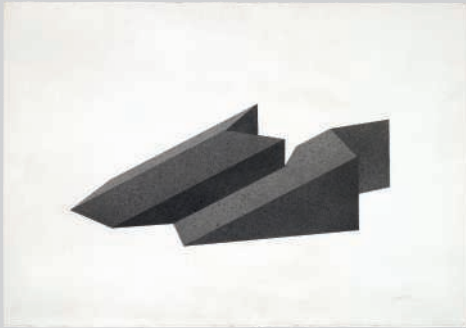
**GILBERTO ZORIO (B. 1944)**

*Untitled*

signed and dated 'G. Zorio 86' (lower left)  
ink, tempera, ammonium dichromate and copper sulphate  
salts on paper  
21¼ x 20½in. (54 x 51cm.)  
Executed in 1986

£2,500–3,500

\$3,900–5,300  
€3,500–4,800



WORKS ON PAPER FROM THE CARTASI COLLECTION

λ 253

**GIUSEPPE UNCINI (1929-2008)**

*Ombra di due parallelepipedi (Shadow of Two Parallelepipeds)*

signed and dated 'Uncini 1974' (lower right)  
card collage and tempera on paper  
27½ x 39¾in. (70 x 100cm.)  
Executed in 1974

£800–1,200

\$1,300–1,800  
€1,100–1,600



254

**WILLIAM ANASTASI (B. 1933)**

*Untitled (Subway Drawing 1.2.94)*

signed and dated '1.2.94 W. Anastasi' (on the reverse)  
pencil on paper  
7¾ x 11½in. (19.5 x 29.4cm.)  
Executed in 1994

£2,000–3,000

\$3,100–4,600  
€2,800–4,100

**\* 255**

**LAWRENCE WEINER (B. 1942)**

*Mounds + Related Structures*

signed, titled and dated 'MOUNDS + RELATED STRUCTURES L. WEINER 1984' (lower centre)

watercolour, pastel and pencil on kraft paper

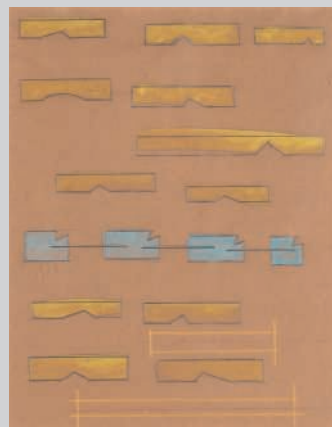
14 x 11in. (35.6 x 28cm.)

Executed in 1984

£400–800

\$610–1,200

€550–1,100



**Δ 256**

**TAUBA AUERBACH (B. 1981)**

*(i) Fold/Slice Topo I*

*(ii) Fold/Slice Topo II*

each: signed and dated 'TAUBA AUERBACH 2011' (lower right), numbered '1/5' (lower left)

each: colour aquatint etching

each image: 35% x 26%in. (90.5 x 68cm.)

each sheet: 44% x 34%in. (113.5 x 88.5cm.)

each: Executed in 2011, this work is number twelve from an edition of thirty-five

£1,000–2,000

\$1,600–3,000

€1,400–2,700



**λ 257**

**JEAN-LUC MOULÈNE (B. 1955)**

*Ralph Lauren's*

felt-tip pen on newspaper

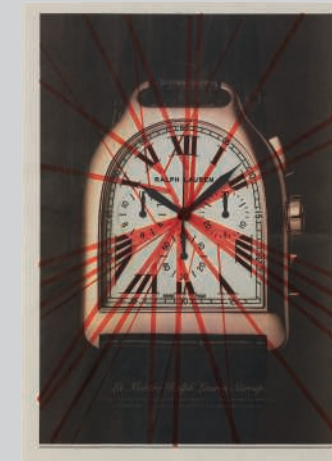
18% x 12%in. (46.8 x 31.7cm.)

Executed in 2012

£4,000–6,000

\$6,100–9,100

€5,500–8,200





λ 258

**CLAUS GOEDICKE (B. 1966)**

*// 38*

signed, titled, numbered and dated 'II-38 1993/99 2/5 Claus Goedicke' (on the reverse); signed 'Claus Goedicke' (on a paper label affixed to the reverse)

c-print face-mounted on Plexiglas

8 x 6½in. (20.3 x 16.5cm.)

Executed in 1993/1999, this work is number two from an edition of five plus one artist's proof

£100-200

\$160-300

€140-270



259

**ELAD LASSRY (B. 1977)**

*Nailpolish*

C-print, in artist's frame

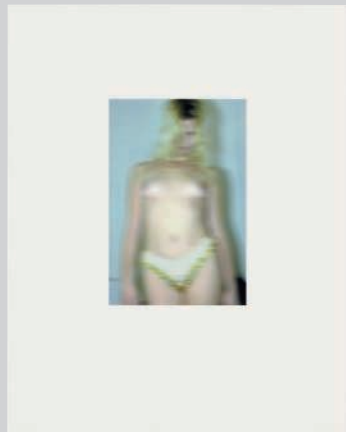
14½ x 11¾in. (36.7 x 29cm.)

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

£3,000-4,000

\$4,600-6,100

€4,100-5,500



λ 260

**THOMAS RUFF (B. 1958)**

*Nudes (YV16)*

signed and numbered 'Thomas Ruff 21/50' (on the reverse)

archival pigment print

image: 14⅞ x 9½in. (36 x 24cm.)

sheet: 29½ x 23⅞in. (75 x 60cm.)

Executed in 2001, this work is number twenty-one from an edition of fifty

£2,500-3,500

\$3,900-5,300

€3,500-4,800

λ 261

**MILES ALDRIDGE (B. 1964)**

*Kiss of Death #2*

signed 'Miles Aldridge' (on a paper label affixed to the reverse)

Lambda print

13¾ x 20⅞in. (35 x 53cm.)

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

£1,500–2,500

\$2,300–3,800

€2,100–3,400



262

**TOM SACHS (B. 1966)**

*Untitled*

signed and dated 'Tom Sachs 2000' (lower right)

gouache, pen and pencil on tracing paper

13¾ x 16.2¼in. (35 x 42.5cm.)

Executed in 2000

£500–700

\$770–1,100

€690–950



PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI,  
GENOVA

263

**CHARLOTTE MOORMAN (1933-1991)**

*Untitled (Bomb-Cello 5/14/84)*

signed and dated 'Charlotte Moorman 5/14/84' (lower left

of the mount), numbered '13/25' (lower right of the mount);

signed and inscribed by Carl Solway 'left thumb print of Carl

Solway, Carl Solway Gallery, certifying this photo unique,

taken at Moorman performance of Bomb-Cello, Chicago

International art fair 14 May '84 Carl E Solway.' (on the reverse)

black and white polaroid

photograph: 5¼ x 4¼in. (13.2 x 10.7cm.)

mount: 14 x 10⅞in. (35.6 x 27.7cm.)

Executed in 1984, this work is number thirteen from an edition of thirty-five

£800–1,000

\$1,300–1,500

€1,100–1,400





**264**

**AUREL SCHMIDT (B. 1982)**

*The Sibylline Bride*

signed and dated 'ASchmidt 2012' (on the reverse)

pencil and coloured pencil on burnt paper

44 $\frac{5}{8}$ in. x 33 $\frac{1}{4}$ in. (113.5 x 84.5cm.)

Executed in 2012

£3,000–5,000

\$4,600–7,600

€4,100–6,800



WORKS FROM THE SHALOM SHPILMAN COLLECTION SOLD TO  
BENEFIT THE SHPILMAN INSTITUTE FOR PHOTOGRAPHY

**\* 265**

**DANIEL GORDON (B. 1980)**

*July 19 (from the Thirty-One days series)*

C-print

image: 20 x 16 in. (47.7 x 37.4 cm.)

Executed in 2009, this work is number three from an edition of  
three plus one artist's proof

£700–1,000

\$1,100–1,500

€960–1,400



**λ † 266**

**LOTHAR HEMPEL (B. 1966)**

*Richard Wright*

signed, titled and dated "Richard Wright" Lothar 2003' (on the  
reverse)

acrylic and pencil on three joined sheets of paper

34 $\frac{3}{4}$  x 8 $\frac{1}{4}$ in. (88.2 x 20.8cm.)

Executed in 2003

£800–1,200

\$1,300–1,800

€1,100–1,600



PROPERTY FROM A PRIVATE SWISS COLLECTION

**\* 267**

**MINDY SHAPERO (B. 1974)**

*The one eye that saw everything before it was sent to the circle traps, it rotates in order to maintain all secrets but once it stops they begin to slip out*

acrylic and silver leaf on paper

82 $\frac{1}{2}$  x 73 $\frac{1}{2}$ in. (210 x 187.7cm.)

Executed in 2006

£400–600

\$610–910

€550–820



PROPERTY FROM A PRIVATE SWISS COLLECTION

**\* 268**

**EDGAR ARCENEUX (B. 1972)**

*Platonic Solid*

pastel on paper collage on paper

41 $\frac{1}{8}$  x 39 $\frac{1}{2}$ in. (106.5 x 100.5cm.)

Executed in 2006, this work is one from a series of two unique variants

£600–800

\$920–1,200

€820–1,100



PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

**269**

**KENNY SCHARF (B. 1958)**

*Rite + Rong*

signed, titled and dated 'rite + rong Kenny Scharf 83' (on a paper label affixed to the reverse)

ink on paper

27 x 38 $\frac{1}{2}$ in. (68.5 x 98.5cm.)

Executed in 1983

£1,500–2,500

\$2,300–3,800

€2,100–3,400





PROPERTY FROM A PRIVATE SWISS COLLECTION

**\* 270**

**EDGAR ARCENEUX (B. 1972)**

*Platonic Solid*

pastel on paper collage on paper

59½ x 59in. (151 x 150cm.)

Executed in 2006

£700–1,000

\$1,100–1,500

€960–1,400

WORKS FROM THE SHALOM SHPILMAN COLLECTION SOLD TO  
BENEFIT THE SHPILMAN INSTITUTE FOR PHOTOGRAPHY

**\* 271**

**ERICA BAUM (B. 1961)**

(i) *House (from the Naked Eye Volume Two series)*

(ii) *Alchemy (from the Naked Eye series)*

(iii) *Day for Night (from the Naked Eye Volume Two series)*

(iv) *Spectators (from the Dog Ear series)*

(v) *Nebulous 2*

(vi) *Differently (from the Dog Ear series)*

each: pigment print

(i) 15½ x 11¾in. (39.4 x 29.9cm.); (ii) 17 x 16in. (43.2 x 40.6cm.)

(iii) 19 x 12¾in. (48.3 x 32.5cm.); (iv) 9 x 9in. (22.9 x 22.9cm.)

(v) 18 x 14½in. (45.7 x 37.1cm.); (vi) 9 x 9in. (22.9 x 22.9cm.)

(i) Executed in 2012, this work is number one from an edition of six plus two artist's proofs

(ii) Executed in 2009, this work is the first of two artist's proofs beside the edition of six

(iii) Executed in 2011, this work is number one from an edition of six plus two artist's proofs

(iv) Executed in 2009, this work is number three from an edition of six plus two artist's proofs

(v) Executed in 2011, this work is number two from an edition of six plus two artist's proofs

(vi) Executed in 2009, this work is number four from an edition of six plus two artist's proofs

£2,000–3,000

\$3,100–4,600

€2,800–4,100



WORKS FROM THE SHALOM SHPILMAN COLLECTION SOLD TO  
BENEFIT THE SHPILMAN INSTITUTE FOR PHOTOGRAPHY

**λ \* 272**

**PAUL GRAHAM (B. 1956)**

*Fuji Fujicolor Super HR400, 400asa, Beyond Caring*

signed 'Paul Graham' (on a paper label affixed to the reverse of the mount)

pigment print mounted on Dibond

image: 26¾ x 34 in. (67 x 86.5 cm.)

Executed in 2011, this work is number three from an edition of three

£1,500–2,500

\$2,300–3,800

€2,100–3,400

**273****TAUBA AUERBACH (B. 1981)***(i) Plate Distortion II**(ii) Plate Distortion III*

each: signed and dated 'TAUBA AUERBACH 2011' (lower right), numbered '14/35' (lower left)

each: colour aquatint etching

each image: 34 x 24½in. (86.4 x 62.2cm.)

each sheet: 44 x 33½in. (111.8 x 85cm.)

each: Executed in 2011, this work is number fourteen from an edition of thirty-five

£3,000–5,000

\$4,600–7,600

€4,100–6,800



PROPERTY FROM A PRIVATE SWISS COLLECTION

**λ \* 274****PIERPAOLO CAMPANINI (B. 1964)***La meteorite di Renazzo (The Meteorite of Renazzo)*

photogravure, in five parts

(i) image: 19% x 13¾in. (50 x 35cm.)

(ii) image: 19% x 14¾in. (50 x 37.5cm.)

(iii) image: 19% x 15½in. (50 x 38.4cm.)

(iv) image: 19% x 12¾in. (50 x 31.5cm.)

(v) image: 19% x 15½in. (50 x 39.5cm.)

each sheet: 28½ x 20¾in. (72.5 x 53cm.)

Executed in 2008, this work is number two from an edition of eight plus four artist's proofs

£1,200–1,800

\$1,900–2,700

€1,700–2,500



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

**275****AARON WEXLER (B. 1974)***Strange Fruit*

signed, titled and dated 'Strange Fruit 2005 Aaron Wexler' (on the reverse)

acrylic and paper collage on paper laid on board

26 x 20½in. (66.1 x 51cm.)

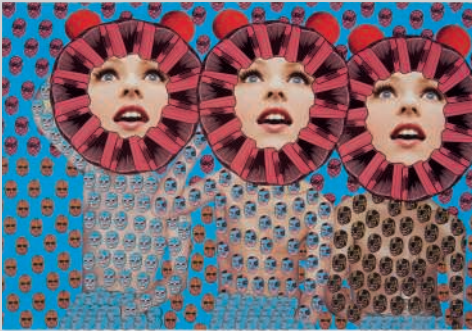
Executed in 2005

£800–1,200

\$1,300–1,800

€1,100–1,600





276

**ANDREY BARTENEV (B. 1969)**

*Disco-Me, Disco*

each: signed with the artist's monogram, signed and dated 'Bartenev 2007' (on the reverse), one part titled 'DISCO ME DISCO' (on the reverse)

paper and card collage, in eight parts  
each: 16½ x 23¾in. (41.8 x 59.3cm.)

Executed in 2007

£3,000–5,000

\$4,600–7,600

€4,100–6,800



277

**KENNY SCHARF (B. 1958)**

*Won*

signed and dated 'K Scharf 04' (lower right), numbered '20' (lower left)

gouache, silkscreen ink, lace, staples and glitter on paper  
22 ½ x 15in. (57 x 38cm.)

Executed in 2004, this work is number twenty from a series of one hundred unique variants

£1,000–2,000

\$1,600–3,000

€1,400–2,700



λ 278

**JAMIE SHOVLIN (B. 1978)**

*Colour Wheel Chart*

Crayola crayons and pencil on paper collage, in artist's frame  
25¼ x 25¼in. (64 x 64cm.)

Executed in 2007

£2,000–3,000

\$3,100–4,600

€2,800–4,100

WORKS FROM THE SHALOM SHPILMAN COLLECTION SOLD TO  
 BENEFIT THE SHPILMAN INSTITUTE FOR PHOTOGRAPHY

λ \* 279

**DAVID CLAERBOUT (B. 1969)**

*The Algiers' Sections Of A Happy Moment*

signed 'David Claerbout' (on a paper label affixed to the  
 reverse)

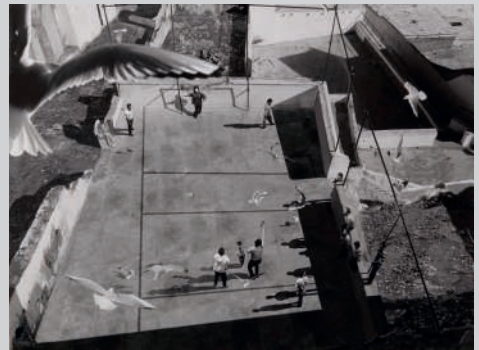
gelatin silver print mounted on Dibond  
 19 $\frac{5}{8}$  x 26 $\frac{1}{4}$ in. (49.7 x 66.7cm.)

Executed in 2011, this work is number two from an edition of six  
 plus two artist's proofs and one artist's copy

£2,000–3,000

\$3,100–4,600

€2,800–4,100



**280**

**HRAIR SARKISSIAN (B. 1973)**

*Untitled (from the Unfinished series)*

Lambda print mounted on aluminium  
 39 x 58 $\frac{1}{4}$ in. (99 x 148cm.)

Executed in 2007, this work is number two from an edition of  
 three plus two artist's proofs

£3,000–5,000

\$4,600–7,600

€4,100–6,800



λ **281**

**DARREN ALMOND (B. 1971)**

*Minus 60,000 Double Plate 4*

each: signed and numbered '2/40 Almond.' (on the reverse)

gelatin silver print, in two parts

each image: 38 $\frac{1}{8}$  x 27 $\frac{3}{4}$ in. (96.8 x 70.5cm.)

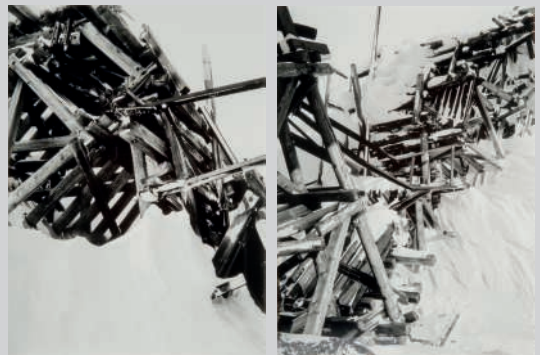
each sheet: 39 $\frac{1}{4}$  x 29 $\frac{1}{4}$ in. (101 x 76cm.)

Executed in 2006, this work is number twenty-three from an  
 edition of forty plus twelve artist's proofs

£700–1,000

\$1,100–1,500

€960–1,400





WORKS FROM THE SHALOM SHPILMAN COLLECTION SOLD TO  
BENEFIT THE SHPILMAN INSTITUTE FOR PHOTOGRAPHY

λ \* 282

**ANNETTE KELM (B. 1975)**

*Yellow (Paisley)*

signed 'Annette Kelm' (on a paper label affixed to the reverse)  
C-print

image: 17¼ x 14 in. (43.7 x 35.6 cm.)

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

£800–1,200

\$1,300–1,800  
€1,100–1,600



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ \* 283

**JEAN-LUC MYLAYNE (B. 1946)**

*No. A1, Novembre Decembre 2006 - Janvier Fevrier  
Mars 2007*

titled 'No A1' (on the backing board)

C-print, in artist's frame

image: 59 x 47¼ in. (150 x 120 cm.)

overall: 60½ x 48¾ in. (154 x 123.8 cm.)

Executed in 2007, this work is unique

£2,000–3,000

\$3,100–4,600  
€2,800–4,100



λ 284

**JAMIE SHOVLIN (B. 1978)**

*(i) Mr. & Mrs. Blackie Blackbird*

*(ii) Starling*

each: pencil, coloured pencil, found paper and pins, in artist's  
frame

each: 16½ x 12 in. (41 x 30.5 cm.)

Executed in 2007

£3,000–4,000

\$4,600–6,100  
€4,100–5,500

λ **285**

**KATE ATKIN (B. 1981)**

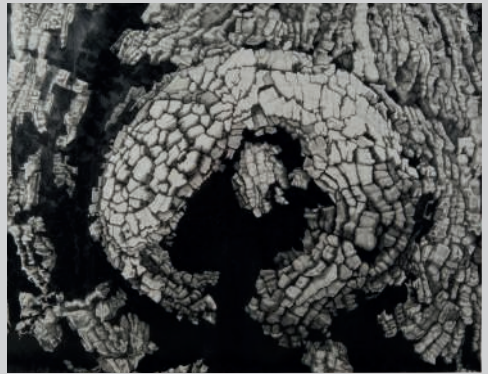
*Torus*

signed, titled and dated "TORUS' MAY 2007 kAtkin"  
pencil and graphite on paper  
49 x 62 $\frac{1}{4}$ in. (124.5 x 159.5cm.)  
Executed in 2007

£2,000–3,000

\$3,100–4,600

€2,800–4,100



WORKS FROM THE SHALOM SHPILMAN COLLECTION SOLD TO  
BENEFIT THE SHPILMAN INSTITUTE FOR PHOTOGRAPHY

λ \* **286**

**ADAM BROOMBERG (B. 1970) & OLIVER CHANARIN  
(B. 1971)**

*1994 May 01 - Sheet 25 (from the People in Trouble  
Laughing Pushed to the Ground series)*

C-print mounted on aluminium  
58 $\frac{7}{8}$  x 74 $\frac{1}{2}$ in. (149.5 x 189.5cm.)

Executed in 2011, this work is number one from an edition of  
five

£2,000–3,000

\$3,100–4,600

€2,800–4,100



λ **287**

**ALEXANDER JAMES (B. 1967)**

*Morpho Peleides 0316*

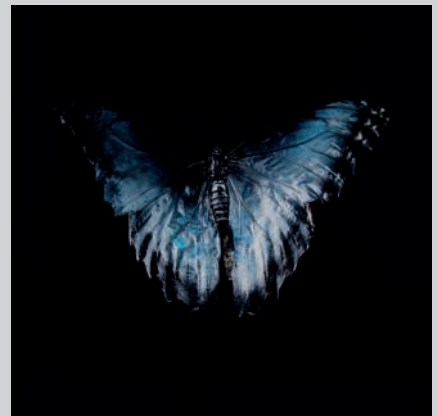
C-print mounted on aluminium  
160 x 160cm.

Executed in 2011, this work is number one from an edition of  
ten

£6,000–8,000

\$9,200–12,000

€8,200–11,000



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold.

Unless we own a **lot** (A symbol, Christie's acts as agent for the seller.

## 1 BEFORE THE SALE

### A 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 entitled 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** and our opinion and/or advice is to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. Lots are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the lots and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally recognised gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock 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 and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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 salesrooms 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 salesrooms 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 salesroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at our Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the salesroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **\* next to the lot number**. The reserve cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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:

- (a) bidders in the salesroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) 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 CONVERSION

The salesroom 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 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 as **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 whereas 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 reclaim 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 5078). Christie's recommends you obtain your specialist 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 shipped 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 an art created by the artist is sold. We identify these lots with the symbol A next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1000 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

When we sell a lot, the seller gives a warranty that the seller: (a) is the owner of the lot, a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and (b) 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 **Heading** which is qualified or qualified means limited by a classification in a lot's catalogue description or by its 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 Practices'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full catalogue description before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full 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 under 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.

(i) **Books**. Where the lot is a book, we give an additional **warranty** that, if, within five years of the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) 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;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed estimate;

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

(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 saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **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:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) 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 or 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:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00170300010001000000 02 Swift code: LOYDGB22LT. IBAN international bank account number: GB81 2000 3000 2000 1272 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a cardholder not present (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7522 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit cards are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash.

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashiers Department (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, lot number(s), your invoice number and Christie's client account 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 Post-Sale Services Department by phone on +44 (0)20 7522 3200 or fax on +44 (0)20 7522 3300.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

## 3. TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(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 forth on the package headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4. WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph 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 the 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 and appropriate, in which case you may owe us from any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(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 have (including any deposit or other part-payment which you owe 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 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 we may charge you storage and transport costs from the date that it is 30 days after the date following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) 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 or to the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must make good 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 in the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (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](http://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 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, failures 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. 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 that on your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your **lot** may not be exported, imported or 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 USA with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have the results of such a 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 tests 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

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as crocodile or crocodile. These **lots** are marked with the symbol W 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 at the free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which are included in 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) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please note that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any reason (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be contacted, 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 by the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

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 work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is authentic as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the hammer price catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**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  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- ◊ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) 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** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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.

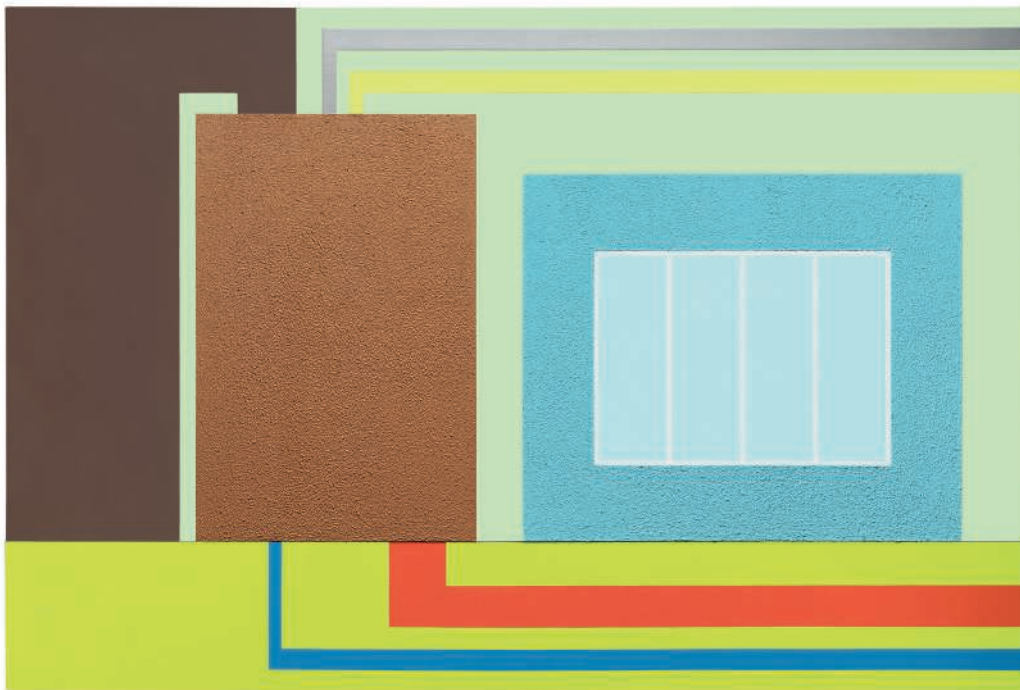
Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### 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.

### 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.



PETER HALLEY (B. 1953)

*Pre-Light*

acrylic, pearlescent acrylic and Roll-a-Tex on two joined canvases

64¼ x 95½in. (163.2 x 242.7cm.)

Executed in 1995

£50,000 - £70,000

## POST-WAR AND CONTEMPORARY DAY SALE

*London, King Street, 7 October 2017*

### VIEWING

30 September-7 October

8 King Street

London SW1Y 6QT

### CONTACTS

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[zklemme@christies.com](mailto:zklemme@christies.com)

+44 (0) 20 7389 2249

Alexandra Werner

[awerner@christies.com](mailto:awerner@christies.com)

+44 (0) 20 7389 2713

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



HIROSHI FURUYOSHI (JAPANESE, B. 1959)

*Adelaide*

£7,000-10,000

Price Realised £80,500 (incl. premium)

INVITE TO CONSIGN

**OUT OF THE ORDINARY**

*London, King Street, 17 January 2018*

**CONSIGN**

By 20 October 2017

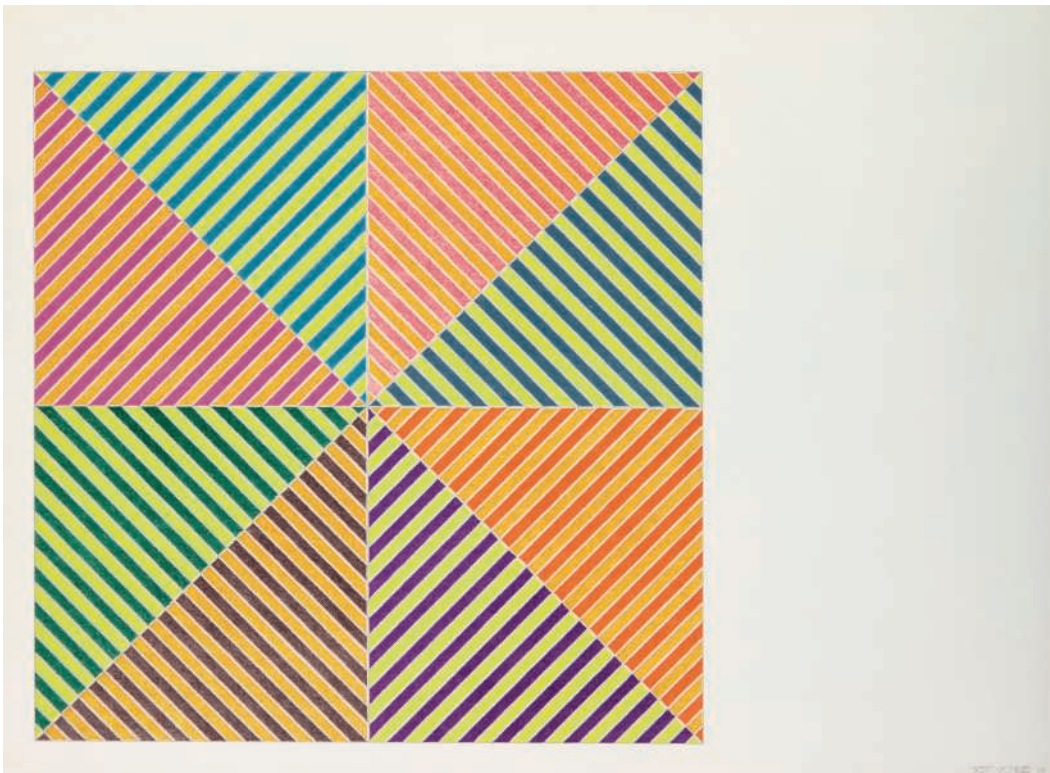
**CONTACT**

Celia Harvey

ooo@christies.com

+44 (0)20 7389 2226

**CHRISTIE'S**



FRANK STELLA (b. 1936)

*Sidi Ifni (A. 91)*

Lithograph, 1973

Signed in pencil, numbered XIII from the edition of 120

Sheet 558 x 762 mm

\$2,000-3,000

## CONTEMPORARY EDITION

*Online Auction, 12-21 September 2017*

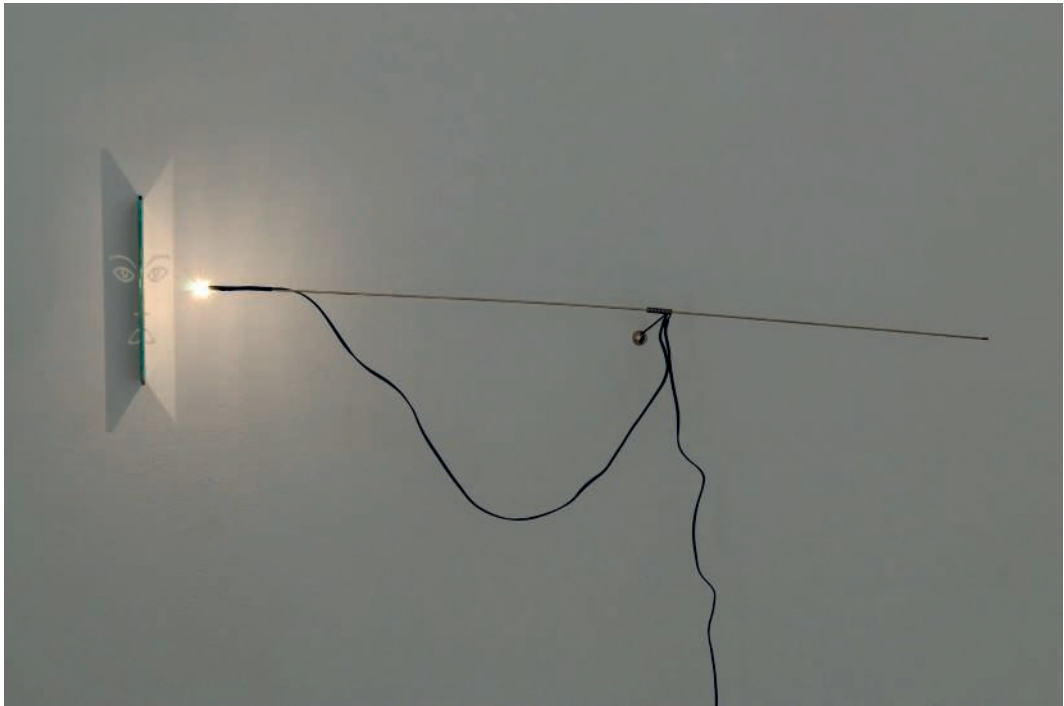
### CONTACT

[printsonline@christies.com](mailto:printsonline@christies.com)

+44 (0) 207 839 9060

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



MARKUS RAETZ (B. 1941)

*Nightface*

Etched mirror, steel rod, L.E.D light bulb, electrical wire, and transformer

6 x 28 x 3½ in (15.2 x 71.1 x 8.9 cm)

Executed in 2001

CHF 12,000-18,000

## SWISS ART AUCTION

*Zurich, Glockenhof, 17 October 2017*

### VIEWING

14 October – 16 October

Glockenhof

Sihlstrasse 31

8001 Zurich

### CONTACT

Hans-Peter Keller

hkeller@christies.com

+41 (0)44 268 1012?

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



**FIRST OPEN  
POST-WAR & CONTEMPORARY ART  
FRIDAY 15 SEPTEMBER 2017 AT 1.00 PM**

8 King Street, St. James's, London SW1Y 6QT

**CODE NAME: ALMA-15678  
SALE NUMBER: 15678**

(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£100 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£42,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	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 £100,000 up to and including £2,000,000 and 12% of the amount above £2,000,000. 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 7389 2658 · FAX: +44 (0)20 7930 8870 · ON-LINE WWW.CHRISTIES.COM**

**15678**

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Client Number (if applicable) Sale Number

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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/IVA/TVA/BTV/MWST/MOMS  
Please quote number below:

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

All **lots** (sold and unsold) from the First Open sale (15678) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal. 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 Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

### 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.

Please note that this does not apply to lots offered in On Paper Online (15873). Please refer to the estimated cost calculator on the lot page for collection location and shipping costs. Kindly email Christie's Client Service at [pwonline@christies.com](mailto:pwonline@christies.com) to schedule your collection at least 48 hours in advance and to secure a Letter of Authorization if applicable. Payment must be made online prior to collection. **Lots** are not available for collection at weekends.

### 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).

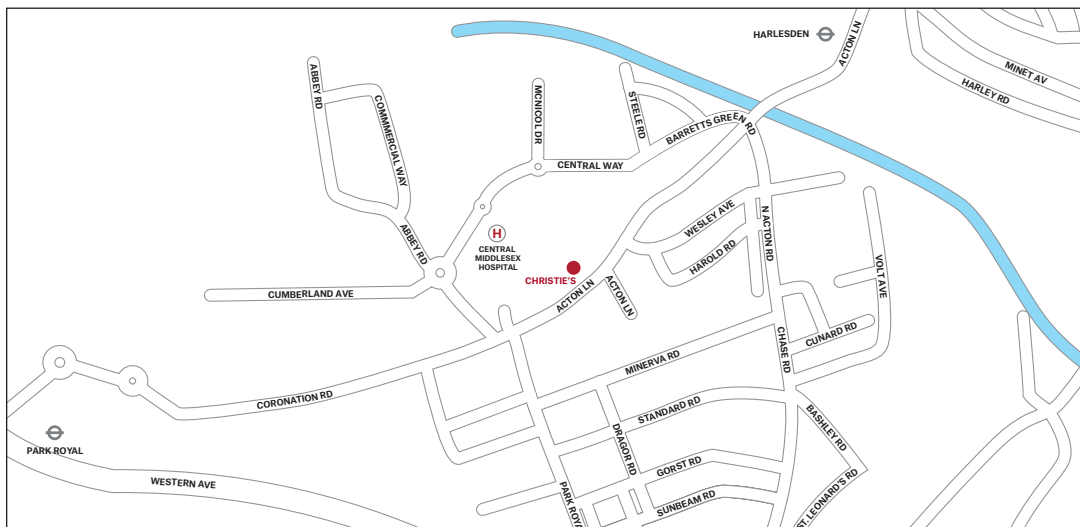
ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per 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.		

### CHRISTIE'S WAREHOUSE

Unit 7, Central Park  
Acton Lane  
London NW10 7FY

### COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that Christie's Park Royal 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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