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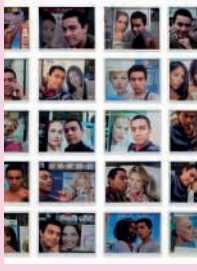
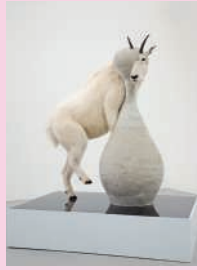
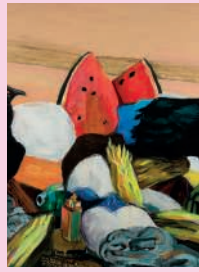
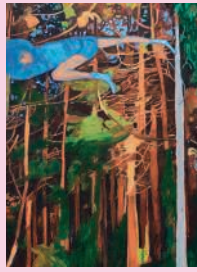
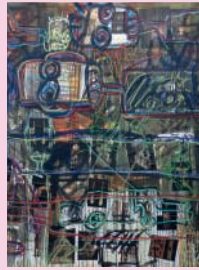
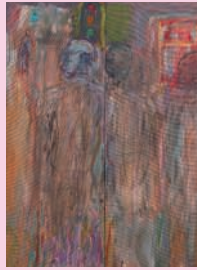
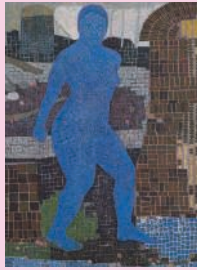
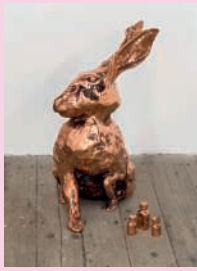
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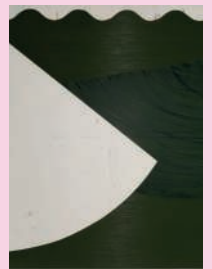
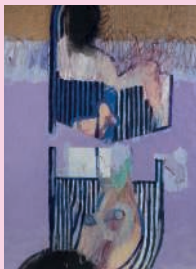
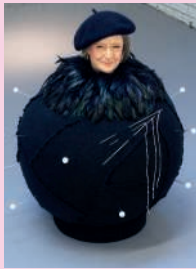
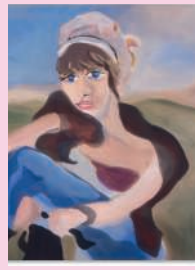
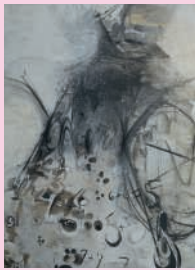
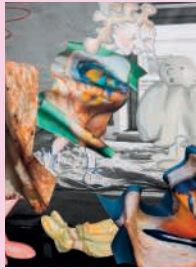
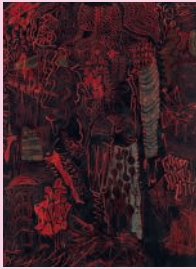
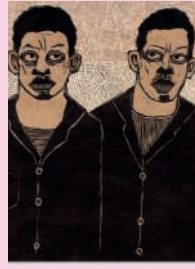
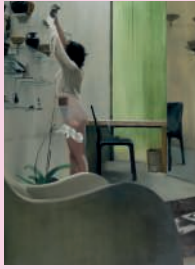
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100 ARTWORKS SELECTED BY THE SAATCHI GALLERY

In support of the Saatchi Gallery's free entry and education programme

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50 WORKS SELECTED BY THE SAATCHI GALLERY

In support of the Saatchi Gallery's free entry and education programme

Tuesday 19 March - Thursday 28 March 2019

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Saturday	23 March	12pm - 5pm
Sunday	24 March	12pm - 5pm
Monday	25 March	9am - 4:30pm
Tuesday	26 March	9am - 8:00pm
Wednesday	27 March	9am - 4:30pm
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In support of the Saatchi Gallery's free entry and education programme

Wednesday 27 March 2019

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at 1 pm Lots 1-50

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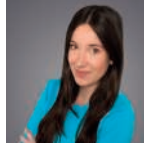
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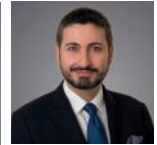
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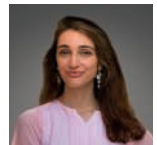
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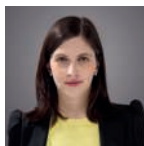
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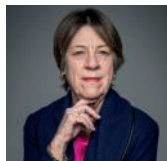
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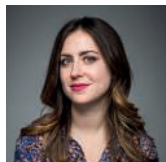
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In support of the Saatchi Gallery's free entry and education programme

SAATCHI GALLERY CHRISTIE'S

FOREWORD

For the third year, Saatchi Gallery are delighted to work with Christie's on 100X HANDPICKED. For this sale, the works have been carefully curated to reflect the diversity of the Gallery's collection, and is a continuation of the vibrant international conversation which the Gallery places at the centre of its values.

From its earliest days, the Saatchi Gallery's galleries have hosted ground-breaking exhibitions by leading and emerging artists. The selection for this collaboration reflects 'Handpicked' highlights of past exhibitions held at Saatchi Gallery and is an important part of the Gallery's aim to promote emerging artists and bring a variety of works to the public.

Since opening the doors of Saatchi Gallery, our main focus has been to provide visitors, through our collection and exhibitions, with a global overview of artists at work today, from China, India, the Middle East, Russia, Latin America and Africa, Germany, United States and Britain. The works selected had to be able to stand up on their own on any international platform. The resulting collection is dynamic and highly diverse, working across the myriad of mediums seen in the 100 works selected for 100X HANDPICKED.

All proceeds from the auction at Christie's will support our ongoing support to champion young and emerging artists. We would like to take this opportunity to thank Christie's and all the artists and galleries involved for their support of Saatchi Gallery.

Philippa Adams
Director, Saatchi Gallery



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To bid in the sale go to christies.com/handpicked. You can begin bidding on 19 March 2019 at 10 am (GMT) Lots will begin closing in lot order starting 28 March at 2 pm (GMT) Once you have registered, go to your desired lot's page and click either the 'Next Bid' or 'Max Bid' button. If you submit a Max Bid, Christie's will automatically update your offer in response to competing bids using the lowest possible winning amount at or below your maximum (similar to an absentee bid). When you bid you agree to be bound by your online only terms and conditions, which may be accessed online at christies.com/handpicked.

3. How will I know if I have been outbid?

We encourage you to check the status of your bids often. You will receive email notifications to confirm your bids, as well as to let you know if you have been outbid. As a faster option, download the Christie's App to your smartphone or Tablet and enable push notifications.

4. How do I find out more about the works that interest me?

A detailed description of every work in this sale is available online at christies.com/handpicked along with high-resolution images and condition reports. You can also zoom in on lots to examine condition and quality for yourself. Works can also be viewed in person during the exhibition at our King Street Galleries from Saturday 23 March 2019 to Wednesday 26 March 2019. In addition our specialists are always on hand to help. Feel free to contact Stefano Amoretti at samoretti@christies.com or +44 (0)20 7752 3323.

5. What is the final cost of my purchase?

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6. If I win, what happens next?

At the conclusion of the online auction, you will receive an email confirming whether or not you have been the successful bidder on the item. The email will direct you to the checkout page to confirm your payment and shipping details. Select the "CHECK OUT" tab under "My Bids and Checkout" and enter any necessary details.

7. How do I bring my purchases home?

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.







LIVE AUCTION

HANDPICKED

SAATCHI GALLERY CHRISTIE'S



JOHN STEZAKER

John Stezaker's practice re-examines the photographic image's role as a document, souvenir and symbol of modernity. For his 'Marriage' series, Stezaker spliced together publicity shots of classic film stars; like the Exquisite Corpses of Marcel Duchamp and Man Ray, these photo-collages become uncanny, chimeric figures. In *Marriage (Film Portrait Collage) XXVIII*, Stezaker joined together a man and a woman at the mouth, and the work's title alludes to this fusion. As the artist explains, 'My work has been about an abandonment to the fragment ... I think I started a long time with an idea—that there are too many images in the world and I needed to find a way to negotiate the space between images, but I couldn't give myself any kind of agenda as broad as that anymore.' Stezaker's collages have been exhibited at the Netherlands Fotomuseum, Rotterdam, the Centre de la Photographie Genève, Geneva, and the Museum of Modern Art Oxford, Oxford, among others.

Provenance:

Karsten Schubert, London.
Acquired from the above by the present owner in 2008.

Exhibited:

London, Saatchi Gallery, *Out of Focus: Photography, 2012* (illustrated in colour, unpagged).
London, Saatchi Gallery, *Black Mirror: Art as Social Satire, 2018-2019*, p. 82 (illustrated in colour, p. 83).

λ†1

John Stezaker (B. 1949)

Marriage (Film Portrait Collage) XXVIII

gelatin silver print collage
11 $\frac{1}{8}$ x 9 $\frac{1}{8}$ in. (29.6 x 23.8cm.)
Executed in 2007

£5,000-7,000

\$6,600-9,200

€5,700-7,900



STEPHANIE TAYLOR

Stephanie Taylor is a sculptor, sound artist, painter and writer working in Los Angeles. Her cross-disciplinary approach enables her to create multifaceted exhibitions where sound and sculpture merge to form engrossing narrative journeys. Scattered throughout her exhibitions like displaced fictional characters, Taylor's sculptures of animals become continuations of her musical compositions, blurring the boundary between where visual work ends and sound design begins. In her music, sequential connections are made based on rhyming vowel sounds. This concept is continued with the carefully selected titles of sculptures, such as *Hopper (and Poppers)* (2007). Making an appearance at the 2016 exhibition *The Stephanie Taylor Kong Boos* in Hollywood, *Hopper (and Poppers)* is a copper-plated bronze cast of a rabbit, playfully riffing on the rhyming interplay between the title of the work and its material ('hopper'/'copper'), and thereby reinforcing Taylor's detection of correspondences and sequences in sound.

Provenance:

Hotel Gallery, London.
Acquired from the above by the present owner in 2007.

Exhibited:

Los Angeles, Daniel Hug Gallery, *Kale for Stray Bunny*, 2007 (another from the edition exhibited).
London, Hotel Gallery, *We Stopped in the Colonnade*, 2007 (another from the edition exhibited).
London, Saatchi Gallery, *Shape of Things to Come: New Sculpture*, 2011, p. 232 (illustrated in colour, p. 233).
Los Angeles, MAK Center for Art and Architecture, *The Stephanie Taylor Kong Boos*, 2016-2017 (another from the edition exhibited).

† 2

Stephanie Taylor (B. 1970)

Hopper (and Poppers)

copper-plated bronze, in four parts

largest element: 17 x 12 x 21in. (43.2 x 30.5 x 53.3cm.)

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

£2,500-3,500

\$3,300-4,600

€2,900-4,000





SIMON BEDWELL

Simon Bedwell sources and transforms old, second-hand posters, intervening with his own eye-catching, spray-painted slogans that are themselves often 'found' material. Discovered in charity shops and foraged from billboards, Bedwell manipulates, reroutes and subverts the meaning of the original image, creating uncanny tangents that critique an oversaturation of ephemeral media in advertising and popular culture. Bedwell notes that posters are 'like bus ticket designs, the things we see every day all around us. But they're immediately evocative of their time in a way that's stronger than most other things.' Two works produced in 2004, Bedwell's first year as a solo artist after his twelve-year tenure working under the collective BANK, illustrate his canny ability to beguile and bemuse his audience. *Untitled (The Rich...)* features an enigmatic caption framing a photograph of a dashing white horse, while *Untitled (Festival)* - lot 96 on the online section - stages a young Al Pacino as the unlikely poster boy of a fictional 'Psychoanalysis Festival'.

Provenance:

Acquired directly from the artist by the present owner in 2004.

Exhibited:

London, Saatchi Gallery, *Galleon and Other Stories*, 2004.

London, Tate Modern, *The Irresistible Force*, 2007.

Leeds, Leeds Art Gallery, *RANK: Picturing the Social Order 1516-2009*, 2009.

London, Saatchi Gallery, *Black Mirror: Art as Social Satire*, 2018-2019, p. 9 (illustrated in colour, p. 10).

Literature:

C. Saatchi (ed.), *Saatchi Gallery: Loan of Art*, London 2006 (illustrated in colour, p. 15).

λ†3

Simon Bedwell (B. 1963)

Untitled (The Rich...)

spray paint on found poster on aluminium

20% x 28% in. (51.8 x 73cm.)

Executed in 2004

£800-1,200

\$1,100-1,600

€910-1,400

The Rich Will Always Be With Us



The Rich Will A



Always Be With Us





Provenance:

Wilkinson Gallery, London.
Acquired from the above by the present owner in 2008.

Exhibited:

London, Wilkinson Gallery, *Feelings and Other Forms*, 2008.
St. Petersburg, The State Hermitage Museum, *Newspeak, British Art Now*, 2009-2010 (illustrated in colour, p. 300). This exhibition later travelled to London, Saatchi Gallery.

PHOEBE UNWIN

Executed in 2008, *Soft Person* is an exquisite early example of Phoebe Unwin's ethereal painterly practice. The artist relishes the fluid, malleable properties of the medium, merging figurative and abstract techniques in a bid to transform everyday events into dreamlike realities. 'Here person and place are almost indistinguishable', says Unwin, speaking of the present work. 'I had in mind how soft human bodies compare with the hardness of buildings.' Unwin works from a combination of memory and observation: 'I don't work from photographs – for me photographs provide too much information; too many details', she explains. 'I often aim to get to the essence of a subject, going on a hunch that there is more to that familiar moment or thing than itself... Memory is a useful filter for me because it's never an isolated phenomenon: it's not just about what something looked like but also what it felt like, how big I felt in relation to it, its temperature or environment – painting the feeling of something rather than its appearance.' Unwin's inclusion in the Saatchi Gallery's 2010 exhibition *Newspeak: British Art Now* propelled her into the public eye; her works are currently held in museum collections including Tate, London, the Museum Boijmans Van Beuningen, Rotterdam and the Yale Center for British Art, New Haven.

λ † 4

Phoebe Unwin (B. 1979)

Soft Person

signed, titled and dated 'Soft Person Phoebe Unwin 2008'
(on the overlap)

acrylic, resin and silkscreen ink on gold leaf collage
on canvas

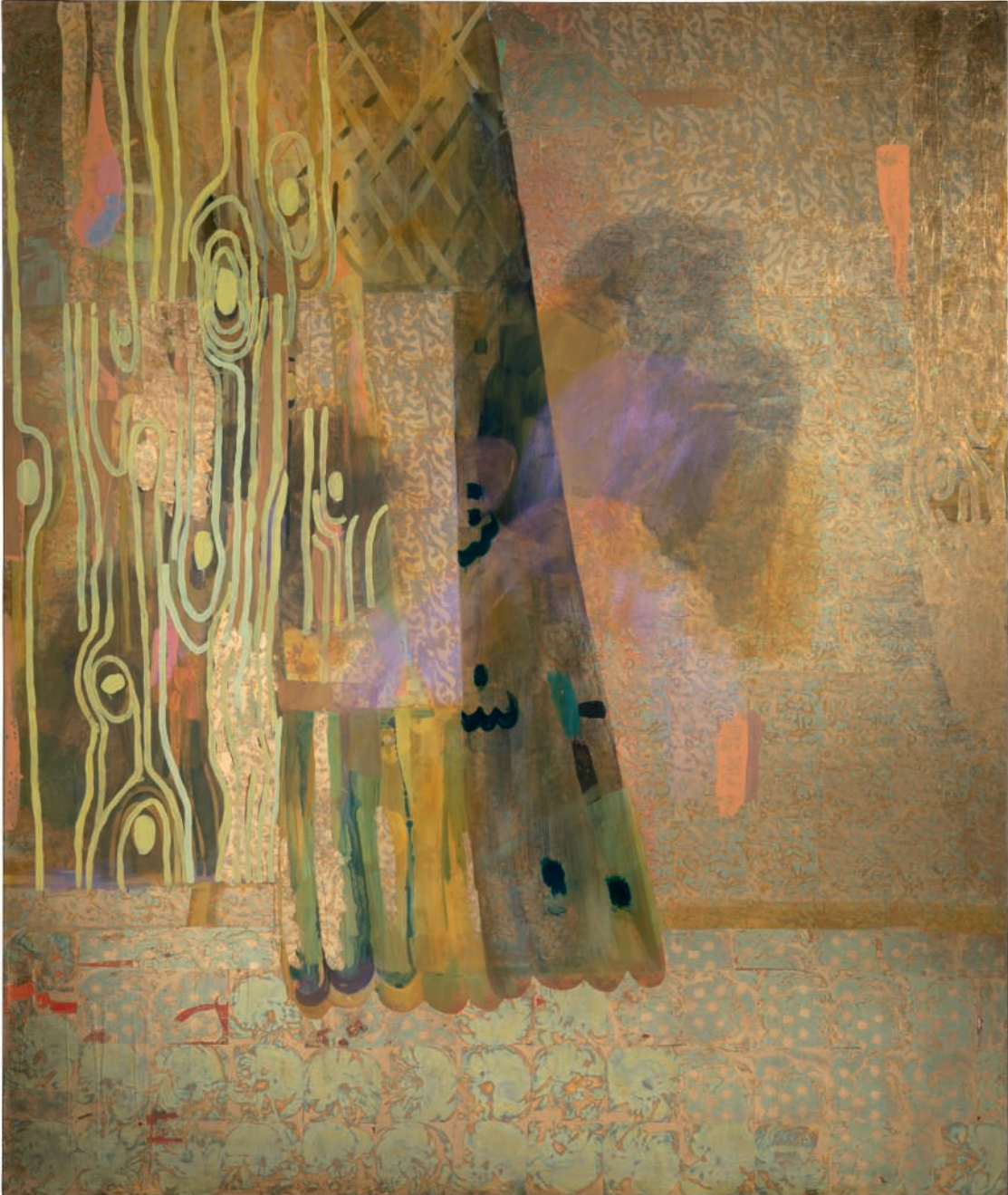
86% x 72% in. (220 x 185cm.)

Executed in 2008

£4,000–6,000

\$5,300–7,800

€4,600–6,800





SARAH DWYER

Gliding between abstraction and representation, Sarah Dwyer's compositions are dynamic whirlwinds of vibrant colour and ethereal form. With each work, exposing her spontaneous process by fusing earlier stages of painting with cacophonous modifications, Dwyer channels an automatic, unconscious mode of expression. In *Absolution* (2012), a celestial, dreamlike atmosphere is manifested by a swirling ensemble of anthropomorphic forms, conjured by fluid brushstrokes rendered in luminous, stained-glass colour, reminiscent of the pathos in Francis Bacon's agitated forms. Like the creatures from folklore and mythology that Dwyer delights in, these forms have a mysterious ambiguity; Ben Street notes that in *Absolution* 'tumbling ectoplasmic forms become fragments of a body, or parts of an animal or plant, transforming themselves just before the viewer is granted purchase. You recognise it until you suddenly don't.'

Provenance:

Josh Lilley Gallery, London.
Acquired from the above by the present owner in 2012.

Exhibited:

London, Josh Lilley Gallery, *Falling Into Positions*, 2012.

λ † 5

Sarah Dwyer (B. 1974)

Absolution

titled and dated 'ABSOLUTION' 2012' (on the stretcher);

signed 'Sarah Dwyer' (on the reverse)

oil on canvas

131 $\frac{1}{8}$ x 83 $\frac{1}{2}$ in. (335 x 213cm.)

Painted in 2012

£3,000–5,000

\$4,000–6,500

€3,400–5,700





KATI HECK

Executed in 2006, *Die Nachbarn II - Schnitzeljagd* is a sensational work by the Düsseldorf-born, Antwerp-based painter Kati Heck. Renowned for vast oil paintings that probe the connections between pleasure and vice, creativity and intoxication, and beauty and the grotesque, Heck is a precise master of her medium. Her paintings are held in the collections of the Centre Pompidou, Paris, the Stedelijk Museum, Amsterdam, and the Walker Art Centre, Minneapolis. This outstanding early example, whose name translates as *The Neighbours II - Scavenger Hunt*, is laden with enigma. It pivots around three nude self-portraits of Heck, depicted atop a partially bare canvas. On the left she poses as if a model, while to the right another incarnation stares intensely towards her beholder. This figure is connected by her pubic hair to a third nude self-portrait, which assumes a ghostly incorporeality. Behind this triad, Heck paints a verdant, rolling landscape centred around a futuristic building. The outline of a cartoonish sausage — a recurrent leitmotif in Heck's work — and a frying pan add a dash of absurdity. Fusing these graphic elements with the meticulous classical depiction of the nudes, *Die Nachbarn II - Schnitzeljagd* proves a striking testimony to Heck's deft exploration of the creative potential of painting.

Provenance:

Annie Gentils Gallery, Antwerp.
Acquired from the above by the present owner in 2006.

Literature:

J. Cape & Saatchi Gallery (eds.),
Germania: New Art From Germany,
London 2008 (illustrated in colour,
pp. 246-247).

λ † 6

Kati Heck (B. 1979)

*Die Nachbarn II - Schnitzeljagd (The Neighbours I
I- Treasure Hunt)*

signed with the artist's initials and dated 'KH06'
(lower right)
oil and glitter on linen
96¼ x 114¾in. (244.5 x 290.5cm.)
Executed in 2006

£5,000-7,000

\$6,600-9,200

€5,700-7,900





RAFFI KALENDERIAN

Born in Los Angeles and trained at UCLA, Raffi Kalenderian creates portraits and landscapes, using seemingly innocuous subjects as vehicles through which to explore the vivid, psychological power of paint. Variously compared to artists such as David Hockney and Jonas Wood, he relishes the experimental properties of the medium, often using found imagery as well as working from live subjects. 'I learned how to make oil paintings by going to the art store and buying oil paint, medium, turpenoid and then just going crazy in the studio', he explains. 'In the beginning I would use oil paint with a drawing mindset, and eventually I figured out how to glaze and stain, add seasoning and texture. Sometimes the paintings take two years and change a million times as I search for something that works. Other times a painting will be done in a day.' In *Upstate (RP)*, Kalenderian depicts a garage – a signifier of everyday suburban life in present-day America – amongst an intensely geometric landscape. His graphic brushstrokes and dark colours play with depth and texture, creating a landscape that appears to close in around its subject.

Provenance:

Galerie Peter Kilchmann, Zurich.
Acquired from the above by the present owner in 2013.

Exhibited:

London, Saatchi Gallery, *Painters' Painters*, 2016, p. 56 (illustrated in colour, p. 57).

† 7

Raffi Kalenderian (B. 1981)

Upstate (RP)

signed, titled and dated 'Upstate (RP) Raffi Kalenderian 2009' (on the reverse)

oil on canvas

79½ x 59⅞ in. (202 x 152cm.)

Painted in 2009

£7,000–10,000

\$9,200–13,000

€8,000–11,000





MEQUITTA AHUJA

Executed in 2014, *Stick Stack* exemplifies Mequitta Ahuja's 'auto-mythic' approach to art-making. Drawing upon her African American and Indian American roots, her vivid canvases explore notions of tribalism, identity and heritage. Allusions to religious iconography, folk murals, ancient illuminated manuscripts and Hindu miniature painting combine with flashes of self-portraiture in a process that the artist terms 'auto-cartography'. Ahuja teases out conversations between disparate artistic idioms, frequently working out her ideas through an extensive period of drawing, reading and observation before committing them to canvas. 'My aim as an artist is to engage in the conversation about representation that has been going on for millennia', she explains. '... By combining ideas sourced from outside of the Western canon with large format oil painting, I weave my complex cultural experience into the history of art.'

Provenance:

Irena Hochman Fine Art Ltd., New York.

Acquired from the above by the present owner in 2014.

Exhibited:

London, Saatchi Gallery, *Champagne Life*, 2016, p. 14 (illustrated in colour, p. 15).

† 8

Mequitta Ahuja (B. 1976)

Stick Stack

signed and dated 'Mequitta Ahuja 2014' (on the reverse)

oil on linen

84¼ x 72in. (214 x 183cm.)

Painted in 2014

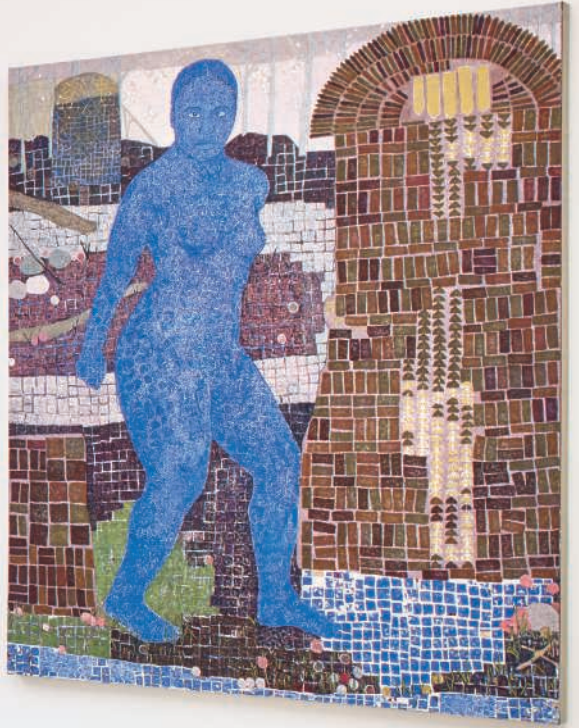
£5,000–7,000

\$6,600–9,200

€5,700–7,900







Present lot illustrated.

Other artworks: © Mequitta Ahuja.

Installation view from Champagne
Life, Saatchi Gallery, 2016.



DAVID KOLOANE

Mysterious, melancholy and alluring in its beauty, *A Matter of Time* is a heartfelt, poetic work by the South African artist David Koloane. A diptych spanning two connected canvases, it portrays a richly ambiguous tableau from urban life. Koloane paints his scene in passionate and frenzied brushstrokes, which work together to form captivating, densely-wrought tapestries of textures and hues. A series of human figures, their features obscured, loom tall in what appears to be an interior space; in the distance, a further figure appears to stand outside, though Koloane collapses the boundary between within and without. Objects that can be used to measure time — a clock, a traffic light, a window onto the street — speckle the upper part of the canvases. Born 1938 in Johannesburg, Koloane has spent much of his life under apartheid, an experience which pervades his work. 'Apartheid was a politics of space more than anything,' explains Koloane, 'it's all about restricting space. Claiming art is also reclaiming space.' *A Matter of Time* is a compelling example of such reclamation.

Provenance:

Goodman Gallery, Johannesburg.
Acquired from the above by the present owner in 2013.

Exhibited:

London, Saatchi Gallery, *Pangaea: New Art from Africa and Latin America*, 2014 (illustrated in colour, p. 60).

†9

David Koloane (B. 1938)

A Matter Of Time

signed and dated 'D. Koloane 08' (lower right)

acrylic and oil on two joined canvases

39% x 59in. (100 x 150cm.)

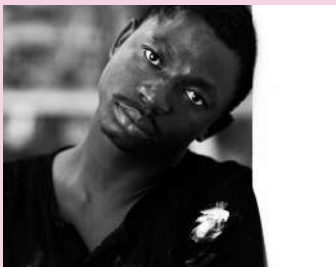
Painted in 2008

£3,000–5,000

\$4,000–6,500

€3,400–5,700





ABOUDIA

Stretching four metres in width, *Cache Cache d'enfants* (2013) is a monumental work by Ivorian painter Aboudia. Invoking the raw drama of artists such as Jean-Michel Basquiat and Pablo Picasso, he draws on the political upheaval of his native country to conjure animatedly phantasmagorical visions in paint and crayon, invigorated with life and intensity. The crazed expressions and frenzied brushstrokes of the present work capture a sense of strife, chaos and conflict. Striving to give a crucial voice to inhabitants suppressed by war and revolution, Aboudia has proclaimed, 'I'm an ambassador of the children – they do writings on the wall, their wishes, their fears, I'm doing the same on my canvas. I'm like a megaphone for these children.'

Provenance:

Jack Bell Gallery, London.
Acquired from the above by the present owner in 2013.

Exhibited:

London, Saatchi Gallery, *Pangaea: New Art from Africa and Latin America*, 2014, p. 13 (illustrated in colour, pp. 22-23).

† 10

Aboudia (B. 1983)

Cache Cache d'enfants

acrylic and pastel on found paper collage on canvas

78 x 155¼in. (198 x 394.5cm.)

Executed in 2013

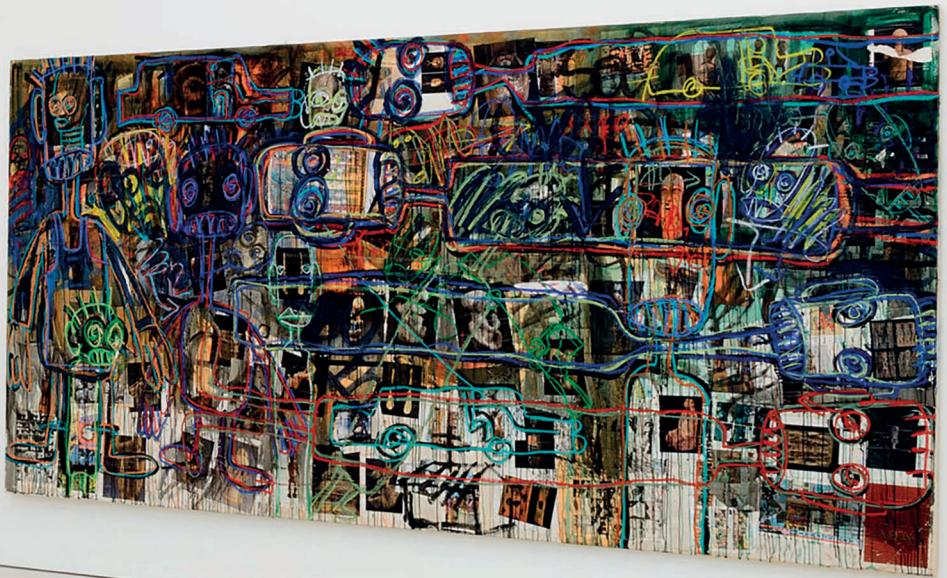
£12,000–18,000

\$16,000–24,000

€14,000–20,000







Present lot illustrated.

Other artwork: © Aboudia.

Installation view from Pangaea:
New Art from Africa and Latin America,
Saatchi Gallery, 2014.



DAVID BRIAN SMITH

From a farming background in Shropshire, David Brian Smith presents contemplative reflections on pastoral life in his landscape paintings, with an intriguing twist. His dreamlike works are rich with psychedelic colours: kaleidoscopic clouds float by in diamond skies, candy-coloured sheep graze in iridescent fields, and bowed, solitary figures stand amongst ethereal flora and fauna. *Great Expectations – A Windy Day* is influenced by a photograph of a shepherd tending to his flock found by the artist's mother in a 1930s newspaper. Smith recalls his fondness for the motif, saying that 'at first I was concerned about repeating the use of the shepherd, but there are so many possible variations of the image that I can explore. Each time I can reinvent the space, light and palette within the picture. I paint on herringbone linen because of its association to rural heritage, to flat caps and tweed jackets. I work on one canvas at a time, and this allows me to delve into and create a world around me. The life-sized scale is important, it makes me feel like part of the scene I'm painting, I hope the viewer has a similar experience.'

Provenance:

Carl Freedman Gallery, Margate.
Acquired from the above by the present owner in 2015.

Exhibited:

Margate, Carl Freedman Gallery,
Portrait of a Farm, 2015-2016.
London, Saatchi Gallery, *Painters' Painters*, 2016 (illustrated in colour, pp. 28-29).

λ † 11

David Brian Smith (B. 1981)

Great Expectations – A Windy Day

signed and dated 'David Brian Smith 2015' (on the overlap)

oil on herringbone linen

86% x 106¼in. (220 x 270cm.)

Painted in 2015

£7,000–10,000

\$9,200–13,000

€8,000–11,000







Present lot illustrated.

Other artwork: © David Brian Smith
Installation view from Painters' Painters, Saatchi Gallery, 2016-2017.



MAKIKO KUDO

Japanese painter Makiko Kudo's sumptuous, wistful works synthesise elements from her memory and daily life with imagined landscapes, creating visions of dreamlike beauty and masterful painterly poise. In *Burning Red*, the central figure embodies the sense of floating or weightlessness common to many of her compositions. Seemingly unmoored from reality, the work's surreal composition, diversity of colour and freshness of texture is typical of Kudo's work. Barry Schwabsky enthuses that 'in Kudo's painting there is a lot to know, a lot to wonder at. The multiplicity of variations in the innumerable touches by which she applies her colours is only one aspect of this. Terry R. Myers has rightly spoken of 'a level of painterly complexity and "touch" not typically seen in Japanese painting of the last decade' in Kudo's work, but what I want to emphasize is how this complexity of facture represents a twofold sensitivity, both to the surface of the painting as an entity that is not to be thought of as "flat" but on the contrary as dense, richly nuanced, and multivalent, and to the sensations and impulses that play across it. It is in the orchestration of this multiplicity that Kudo's recent paintings attain a kind of classical grandeur.'

Provenance:

Wilkinson Gallery, London.
Acquired from the above by the present owner in 2012.

Exhibited:

London, Wilkinson Gallery, *Makiko Kudo*, 2012.
London, Saatchi Gallery, *Body Language*, 2013-2014 (illustrated in colour, p. 55).
London, Saatchi Gallery, *Iconoclasts: Art Out of the Mainstream*, 2017-2018 (illustrated in colour, p. 37).

Literature:

Tomio Koyama Gallery, *Turning*, Tokyo 2012 (illustrated in colour, p. 111).

† 12

Makiko Kudo (B. 1978)

Burning Red

signed, titled and dated in Japanese 'burning red 2012
Kudo Makiko' (on the stretcher)
oil on canvas
71½ x 89¾in. (181.5 x 227cm.)
Painted in 2012

£5,000-7,000

\$6,600-9,200

€5,700-7,900







Present lot illustrated.

Other artwork: © Makiko Kudo
Installation view from Iconoclasts: Art Out of the Mainstream,
Saatchi Gallery, 2017-2018.



KAREN HEAGLE

Combining vivid colouration with an air of wistful contemplation, *The End of Abundance* is an absorbing example of Brooklyn-based artist Karen Heagle's sensitive practice. Named for an article Heagle glimpsed in the *Financial Times* during the 2008 economic crisis, it presents a heap of multifarious objects, which have been arranged as if left for scrap. Tools of the artist's work — paintbrushes, tubes of acrylic paint — mingle with more ambiguous debris, such as wooden logs and watermelon slices. Two vultures, a reoccurring motif in Heagle's *oeuvre*, stand atop this mound. These serve as surrogates for the artist herself, examining and digesting detritus just as she conjures artworks from her own discarded remnants. Heagle's composition revivifies the form of the seventeenth-century still life, a genre that signifies both the splendours and the transience of material belongings, while her choice of paper as a medium calls further attention to the fragility of earthly things. *The End of Abundance* was featured in the Saatchi Gallery's 2011 exhibition *Paper*. Examples of Heagle's work are held in the Museum of Modern Art, New York.

Provenance:

Invisible Exports, New York.
Irena Hochman Fine Art Ltd., New York.
Acquired from the above by the present owner in 2010.

Exhibited:

New York, I-20, *She'll Get Hers*, 2008.
New York, Invisible-Exports, *Lush Life*, 2010.
London, Saatchi Gallery, *Paper*, 2013, p. 69 (illustrated in colour, pp. 70-71).

† 13

Karen Heagle (B. 1967)

The End of Abundance

signed with the artist's initials and dated 'KH08'
(lower right)
acrylic and ink on paper
57% x 86% in. (146.5 x 218.7cm.)
Executed in 2008

£2,000-3,000

\$2,700-3,900

€2,300-3,400





EDUARDO BERLINER

Eduardo Berliner's paintings question the relationship between memory and experience. His humanistic renderings of plant forms, animals and people are rooted in the slippage between invention and remembrance, often exploring themes of surreal trauma. In *Handsaw*, Berliner merges an afternoon garden scene with an act of brutal violence: a girl sawing a tortoise. His fascination with the work of Chaim Soutine led him to source animal carcasses from a local butcher, capturing their petrified forms with intense scrutiny. Working impulsively from an erratic combination of found imagery, his own pictures and three-dimensional objects, the artist seeks to illuminate the unstable interaction between reality and imagination. Berliner was born in Rio de Janeiro, where he continues to live and work.

Provenance:

Irena Hochman Fine Art Ltd., New York.

Acquired from the above by the present owner in 2009.

Exhibited:

London, Saatchi Gallery, *Pangaea II: New Art from Africa and Latin America*, 2015, p. 27 (illustrated in colour, p. 33).

† 14

Eduardo Berliner (B. 1978)

Handsaw

signed and dated 'Eduardo Berliner 2009' (on the reverse)

oil on canvas

84½ x 66⅞in. (214.6 x 169.9cm.)

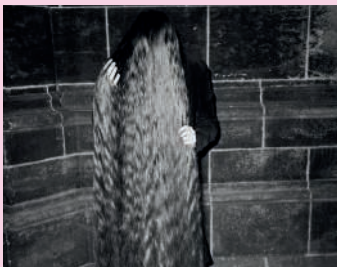
Painted in 2009

£7,000–10,000

\$9,200–13,000

€8,000–11,000





TEREZA ZELENKOVA

Working principally in black and white photography, Tereza Zelenkova's artworks propose elusive narratives, often delving into the mysterious worlds of mysticism and mythology to generate hauntingly familiar and yet distinctly otherworldly images. There is an intrinsically intuitive element to her practice, as she willingly embraces coincidence and happenstance in her search for subjects, resulting in spontaneous, surreal moments of beauty that subvert the expectations of her viewers. In *Crocodiles*, Zelenkova captures a great mass of the eponymous creatures as they crowd together, their bodies overlapping one another in an almost abstract pattern of scales, teeth, skin and claws. The artist observed the scene on a chicken farm in her homeland of the Czech Republic, where the crocodiles were used as a natural form of disposal for unwanted animals, and embraced the inherent strangeness of the scene.

Provenance:

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

Exhibited:

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

λ † 15

Tereza Zelenkova (B. 1985)

Crocodiles

silver gelatin print

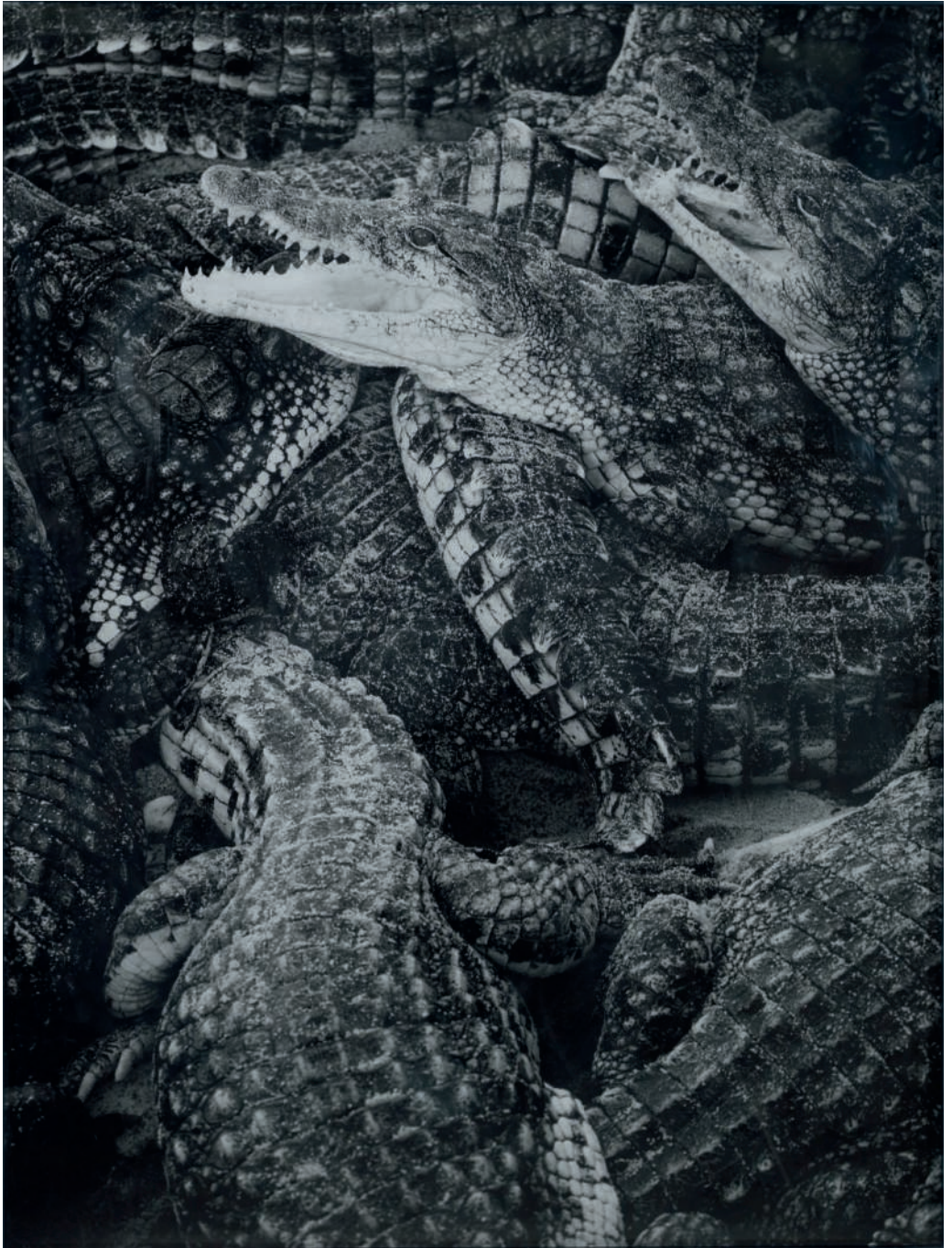
50 x 40in. (127 x 106.6cm.)

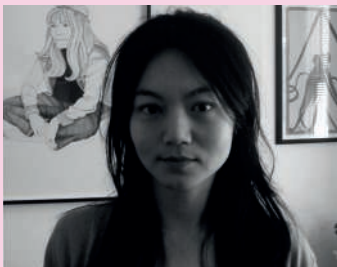
Executed in 2012, this work is number one from an edition of three

£2,500–3,500

\$3,300–4,600

€2,900–4,000





RENEE SO

With its surreal composition, *Man and Dog* is a large-scale example of Renee So's 'knitted portraits'. Created by hand on a manual knitting machine from the 1970s, these works reflect the artist's ability to synthesize disparate visual languages into timeless, enigmatic character studies. 'My desire to knit pictures was inspired by the beautiful tapestries I would see in historic houses and museums in Europe', she claims, having grown up in Hong Kong and Australia. At the same time, her works draw together her the aesthetics of tourist export chinoiserie, ancient friezes, cartoons and Elizabethan fashion. Like her sculptures, So's knitted figures are riddled with historic echoes, yet ultimately divorced from time and place. The artist delights in the raw, hand-crafted aesthetic of her works: 'even though I'm using a machine to knit', she explains, 'there are still glitches and imperfections due to the handling of the wool and manipulation of colours.' So's work was included in the Saatchi Gallery's 2017 exhibition *Iconoclasts: Art Out of the Mainstream*, which showcased artists working beyond material norms.

Provenance:

Kate Macgarry Gallery, London.
Acquired from the above by the present owner in 2013.

Exhibited:

London, Kate Macgarry Gallery,
Renee So, 2012.

London, Saatchi Gallery, *Iconoclasts:
Art Out of the Mainstream*, 2017-2018
(illustrated in colour, 101).

† 16

Renee So (B. 1974)

Man and Dog

signed and dated 'Renee So 2012' (on the reverse)

knitted wool, in artist's frame

48% x 48% x 2¼in. (123.5 x 123.8 x 5.7cm.)

Executed in 2012

£3,000–5,000

\$4,000–6,500

€3,400–5,700





Photograph by Joe Gascoigne.

STEVE BISHOP

Steve Bishop produces intriguing hybrid sculptures and otherworldly installations that are rooted in the unexpected and uncanny. The act of absorption performs a significant function in Bishop's work, with objects shrouded or assimilated by adjoining, often seemingly unrelated components, or elsewhere abruptly and unfathomably spliced or incomplete. *Christian Dior - J'adore (Mountain Goat)* (2008) belongs to a group of works that demonstrate Bishop's fascination with amalgamation, simultaneously humorous and supernaturally dissonant. Here, a taxidermied mountain goat is enveloped and juxtaposed by the concrete replication of a perfume bottle, establishing a tantalising dichotomy between soft, organic form and solid, man-made monolith. The work demonstrates the artist's desire to create a sculptural 'embodiment' where the objects are encouraged to becoming 'containers for something.'

Provenance:

Acquired directly from the artist by the present owner in 2008.

Exhibited:

St. Petersburg, The State Hermitage Museum, *Newspeak, British Art Now*, 2009-2010 (illustrated in colour, pp. 23-24). This exhibition later travelled to London, Saatchi Gallery.

Adelaide, Art Gallery of South Australia, *Saatchi Gallery in Adelaide: British Art Now*, 2011, p. 60 (illustrated in colour, p. 61).

London, Saatchi Gallery, *Black Mirror: Art as Social Satire*, 2018-2019, p. 16 (illustrated in colour, p. 17).

† 17

Steve Bishop (B. 1983)

Christian Dior - J'adore (Mountain Goat)

taxidermied mountain goat, concrete and chalk on artist's plinth

67% x 56% x 40%in. (172 x 143 x 103.5cm.)

Executed in 2008

£10,000-15,000

\$14,000-20,000

€12,000-17,000





RYAN MOSLEY

Motivated by a sense of the carnivalesque, Ryan Moseley's canvases offer up a surreal world of invented characters and rituals that seem at once arcane and futuristic. During his studies at art school he worked as a security guard at The National Gallery; his days spent surrounded by the works of old masters became a key inspiration for his practice. 'I like the fact that passages in art history can sometimes fool you', he explains. 'Characters become almost timeless, like looking at painting from the 13th century which could have been painted yesterday. *George and The Dragon* is based on a Bermejo painting. I guess the artist didn't know what he was dealing with first hand, in the way of visualising part of the subject? So he alludes to an idea of what might look like a rendition of evil, a dragon, demon, Lucifer. Our idea of a modern dragon might be like that on the Welsh flag, but it could be something else. My *George And The Dragon* could be more akin to a pub sign of the same name. I like these different historical readings, and use my own narratives in paintings.'

Provenance:

Cell Project Space, London.
Acquired from the above from the present owner in 2007.

Exhibited:

London, Cell Project Space, *Wassail*, 2007-2008.

St. Petersburg, The State Hermitage Museum, *Newspeak, British Art Now*, 2009-2010 (illustrated in colour, p. 200). This exhibition later travelled to London, Saatchi Gallery.

Adelaide, Art Gallery of South Australia, *Saatchi Gallery in*

Adelaide: British Art Now, 2011, p. 162 (illustrated in colour, p. 163).

λ † 18

Ryan Mosley (B. 1980)

George And The Dragon

signed, titled and dated 'GEORGE AND THE DRAGON
2007 RYAN MOSLEY' (on the stretcher); signed and dated
'Ryan Mosley 2007' (on the reverse)

oil on canvas

64½ x 72in. (163 x 183cm.)

Painted in 2007

£5,000-7,000

\$6,600-9,200

€5,700-7,900





CAROLINE ACHAINTRE

Caroline Achaintre's striking wall hangings are made from hand-tufted wool. Her process involves pulling the material through the canvas from behind: a method which she likens to painting in wool. The length, texture and colour of each thread takes on the qualities of expressionist brushwork. The abstract forms of *Insider* come together to create an angular geometric face, with black striped patterning softened by the full pout of pink lips and bright blue eyes. Born in France, Achaintre cites German Expressionism and post-war British sculpture as influences on her work: movements known for their raw aesthetics which conveyed the trauma of a wartime generation. She also draws upon early 20th-century Primitivism as practised by artists such as Picasso, who incorporated imagery from tribal cultures into his work. Achaintre is interested in these periods because they present junctures between the ancient and modern, the psychological and physical, exoticism and technology. 'My processes utilise methods associated with the applied arts', she says. 'I make those choices not because of my interest in craft, but for their intense, subjective quality ... Not knowing the outcome I have to plunge into the process. Interested in the field between abstraction and figuration I try to stay in the uncomfortable middle ground, the in-between.'

Provenance:

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

Exhibited:

Newcastle, BALTIC Centre for Contemporary Art, *Caroline Achaintre*, 2016.

λ † 19

Caroline Achaintre (B. 1969)

Insider

hand-tufted wool
87 x 74in. (221 x 188cm.)
Executed in 2008

£4,000–6,000

\$5,300–7,800

€4,600–6,800





BJARNE MELGAARD

Heir to the provocative brand of neo-expressionism championed by painters such as Albert Oehlen and Martin Kippenberger, Bjarne Melgaard is one of Norway's most important contemporary artists. His paintings represent an extension of the installations and sculptures with which he made his name in the early 2000s. Cartoonish figures, rendered on a monumental scale, gaze out at the viewer against vibrant backgrounds, as rapidly executed strokes of paint flit and flicker across the surface. Melgaard has achieved widespread critical recognition over the past decade, with exhibitions at the Astrup Fearnley Museet, Oslo (2013) and the Institute of Contemporary Arts, London (2012). His works are held in international collections including the Astrup Fearnley Museet, Oslo, the Stedelijk Museum, Amsterdam, Magasin 3 Stockholm Konsthall, the National Museum of Contemporary Art, Oslo and S.M.A.K., Ghent.

Provenance:

Faurshou Galleri, Copenhagen.
Private Collection, Denmark.
Acquired from the above by the
present owner in 2013.

Exhibited:

London, Saatchi Gallery, *Painters' Painters*, 2016-2017 (illustrated in colour, p. 107).

λ † 20

Bjarne Melgaard (B. 1967)

Untitled

oil on canvas
70% x 70%in. (180 x 180cm.)
Painted in 2007

£10,000–15,000

\$14,000–20,000

€12,000–17,000





JULIA WACHTEL

Julia Wachtel has been working in the appropriative mode of the Pictures Generation since the early 1980s, seizing and decontextualising found imagery from popular culture to biting satirical effect. *Champagne Life*, the eponymous title of the 2016 Saatchi exhibition, inverts an image of Kanye West and Kim Kardashian alongside a plastic sculpture of Minnie Mouse. The artist conceives the latter as 'intimate and vulnerable' in contrast to the West and Kardashian: figures whose fame has repeatedly led them to be been charged with 'breaking the internet'. The title itself is drawn from a song by R&B artist Ne-Yo, who sings of a life 'where dreams and reality are one in the same'. It speaks to a culture driven by a lust for celebrity, where champagne is both a symbol of aspiration and an empty, ubiquitous commodity.

Provenance:

Elizabeth Dee, New York.
Acquired from the above by the present owner in 2014.

Exhibited:

London, Saatchi Gallery, *Champagne Life*, 2016 (illustrated in colour, on the front cover, pp. 124-125).

† 21

Julia Wachtel (B. 1956)

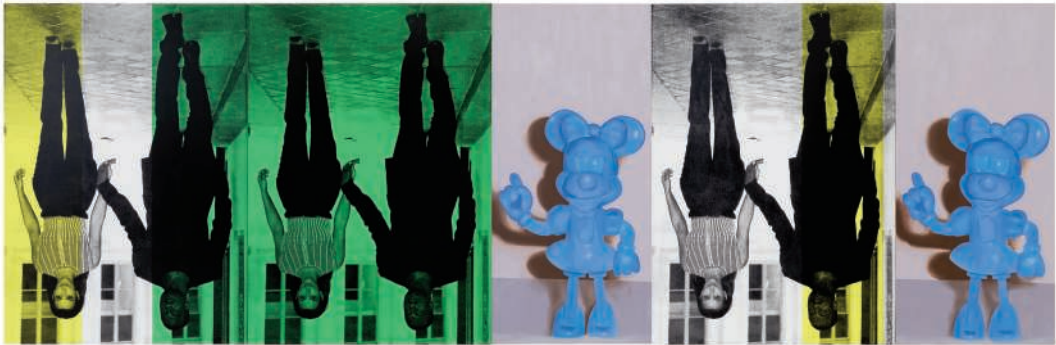
Champagne Life

signed and dated 'Julia Wachtel 2014' (on the overlap of the third part); signed with the artist's initials, titled, consecutively numbered and dated 'champagne life, 2014 1 of 5 to 5 of 5 J/W' (on the reverse of each part)
oil, lacquer ink and flasche on canvas, in five parts
overall: 60 x 186in. (152.5 x 472.4cm.)
Executed in 2014

£15,000–20,000

\$20,000–26,000

€17,000–23,000











Present lot illustrated.

Other artwork: © Julia Wachtel
Installation view from Champagne Life, Saatchi Gallery, 2016.



IVÁN ARGOTE

The Bogotá-born, Paris-based artist Iván Argote uses film, photography and sculpture to interrogate how societal norms and political ideologies influence perceptions of the world. The comic yet critical *All My Girlfriends* — which appeared in the 2017 Saatchi Gallery exhibition *From Selfie to Self-Expression* — extend these concerns to issues of gender and sexual desire. It comprises thirty individually framed C-prints. Each shows the artist standing before a cosmetics advertisement in a pharmacy shop window. Argote himself interacts with these idealised visions of female beauty, through posing, touching, imitating, and in one case even kissing them. He thus reveals the artificiality of such rote displays of affection, while placing himself in the role of a voyeur, enacting male fantasies of romance and affection on a series of passive, unresponsive images. Combining weighty ideals with an engaging lightness, *All My Girlfriends* distils Argote's investigation of power structures into an immediately approachable form.

Provenance:

Galerie Perrotin, Paris.
Irena Hochman Fine Art Ltd.,
New York.
Acquired from the above by the
present owner in 2012.

Exhibited:

Paris, Galerie Perrotin, *Caliente*, 2011
(another from the edition exhibited).

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

λ † 22

Iván Argote (B. 1983)

All My Girlfriends

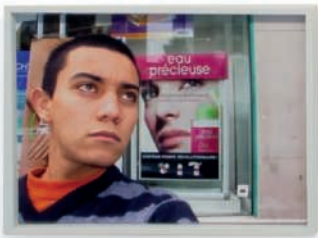
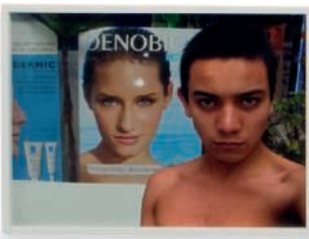
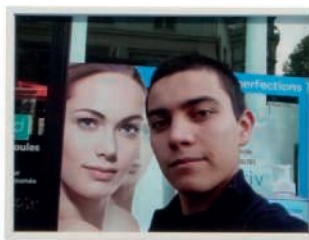
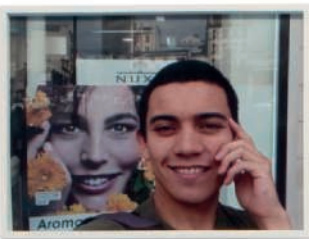
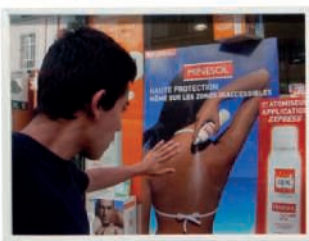
C-print, in thirty parts, in artist's frames
each: 11% x 15%in. (29 x 39.2cm.)

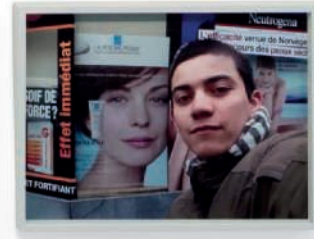
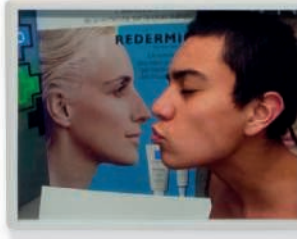
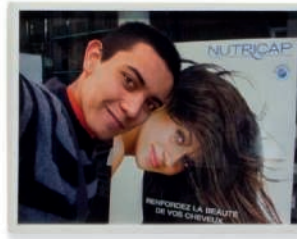
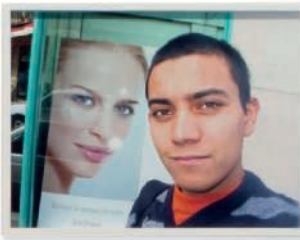
Executed in 2007-2009, this work is number one from an
edition of three, plus two artist's proofs

£8,000–12,000

\$11,000–16,000

€9,100–14,000







PETER DAVIES

From 'Hot 100' charts listing favourite artists to busy abstractions and baffling flow charts, Peter Davies' playful work exhibits a distinctively vibrant and colourful style of contemporary conceptual art. Combining text with formalism, and painting on a monumental scale with a striking technicolour palette, Davies establishes a mode of conceptualism that is immediately engrossing and entertaining. Taking the form of a colossal and flummoxing flow chart, *Fun With the Animals: Joseph Beuys Text Painting* (1998) links Joseph Beuys to a multitude of other artists via an illegible network of buzzwords and phrases. 'It requires the complicated linear thinking of a late-night drinking game', Patricia Ellis has noted, but 'Davies [also] presents an art history on a functional level: it's about as close to science as it gets.'

Provenance:

Acquired directly from the artist by the present owner in 1998.

Exhibited:

London, Institute of Contemporary Art, *Die Young Stay Pretty*, 1998.
London, Saatchi Gallery, *New Neurotic Realism Part II*, 1999.

Literature:

E. Booth-Clibborn, R. Timms, et al (eds.), *Young British Art: the Saatchi Decade*, London 1999 (illustrated in colour, p. 552).
M. Holborn (ed.), *100: The Work That Changed British Art*, London 2003, p. 218 (illustrated in colour, p. 217).
C. Saatchi (ed.), *Saatchi Gallery: Loan of Art*, London 2006 (illustrated in colour, p. 70).
E. Booth-Clibborn (ed.), *The History of the Saatchi Gallery*, London 2011 (illustrated in colour, p. 363).

λ † 23

Peter Davies (B. 1970)

Fun With the Animals: Joseph Beuys Text Painting

signed, titled and dated 'Peter Davies 1998 'Fun with the Animals Joseph Beuys Text Painting'' (on the stretcher)
acrylic on canvas
131 $\frac{1}{8}$ x 83 $\frac{7}{8}$ in. (335 x 213cm.)
Painted in 1998

£5,000-7,000

\$6,600-9,200

€5,700-7,900



BARRY REIGATE

'I got invited to do a special commission for the Saatchi Gallery which resulted in *Real Special Very Painting and Voracious Impotent Penis* (hence the titles, takes on R.S.V.P & V.I.P),' explains British artist Barry Reigate. 'I'm interested in cartoon imagery because I was taught how to draw by my father. When visiting him at Wandsworth Prison, my father would try to entertain me through drawing popular imagery such as King Kong, or Mickey Mouse and Donald Duck. That would be his way of communicating to me; being a kind of 70s macho man, he found it difficult to express his feelings other than through anger or violence. So there is this dysfunction already in my circuit, in relation to my artistic introduction, drawing associated with punishment and freedom. Cartoon's main audience is children. Art, a luxury commodity, could be seen as some kind of adult toy. Something to depart from the "real" world, into one of escape and play where meaning and reason slips into a different social context. In the real world you're not allowed to be naughty, but in a cartoon world you can. You can throw knives, fall from buildings, and attempt murder.'

Provenance:

Paradise Row, London.
Acquired from the above by the present owner in 2009.

Exhibited:

London, The Royal Academy of Arts, *Postgraduate Diploma in Fine Art* Exhibition, 2009.
St. Petersburg, The State Hermitage Museum, *Newspeak, British Art Now*, 2009-2010 (illustrated in colour, pp. 255-256). This exhibition later travelled to London, Saatchi Gallery.
Adelaide, Art Gallery of South Australia, *Saatchi Gallery in Adelaide: British Art Now*, 2011, pp. 198, 204 (illustrated in colour p, 205).

λ † 24

Barry Reigate (B. 1971)

Voracious Impotent Penis

signed, titled and dated 'Barry Reigate Voracious Impotent Penis 2009' (on the reverse)

acrylic, oil, spray paint, oil pastel, pencil, crayon, varnish, gloss paint, charcoal and marker pen on paper, wrapping paper and paint brush collage on canvas

92½ x 120½ in. (234 x 306cm.)

Executed in 2009

£4,000-6,000

\$5,300-7,800

€4,600-6,800







Present lot illustrated.

Other artworks: © Mark Pearson.
Installation view from Newspeak: British Art Now, Saatchi Gallery, 2010.

ANNABEL EMSON

Annabel Emson completed her BA at Chelsea College of Art and her MA at The Slade School of Art, studying directly under Peter Doig, Chris Ofili and Bruce Mclean. Her work explores the liminal space between abstraction and figuration, creating a language in paint to describe her highly personal experiences of the world. Translating ephemeral sensations, intuitions, memories and emotions onto canvas using visceral, gestural strokes of pigment, Emson's works become semi-autobiographical landscapes that evoke the myriad sounds, smells, feelings and impressions that mark a particular moment. While suggestions of what may be occurring murmur through the layers of paint, hovering on the very edge of visibility, works such as *Birthing Waters* remain resolutely abstract, expressive amalgamations of lived experience, considered through the hazy lens of memory.

Provenance:

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

Exhibited:

London, Kenny Schachter/ Rove Projects, *A Written Few*, 2011. This exhibition later travelled to Los Angeles, Marine Contemporary.

λ † 25

Annabel Emson (B. 1975)

Birthing Waters

signed, titled and dated 'annabel Emson 2011 "Birthing Waters"' (on the reverse)

oil on canvas

84¼ x 96in. (214 x 244cm.)

Painted in 2011

£2,000–3,000

\$2,700–3,900

€2,300–3,400





KRISTINE MORAN

An expressive riot of gestural brushstrokes and electrifying colours energise Kristine Moran's heady blend of figuration and abstraction. Ambiguous forms writhe and revolve in flux, splintering the surrounding atmosphere and creating an alluring sensation of movement and momentum. *The Sensualist And The Sinner* (2008) finds Moran's kinetic swirls dancing within a semi-discernible, but orthogonally accurate setting; a fragmentary echo of the artist's training as an architect. This chorus of brushstrokes is reflected by the glassy sleekness of a walled mirror that slices diagonally across the composition, clouding the narrative of the work further. By using titles as verbal suggestions, as well as convincing depictions of pictorial space, Moran 'hopes that [the viewer] can locate themselves within the painting... [with] the opportunity to take the representational cues as entry points into the abstract forms that dominate.'

Provenance:

Nicelle Beauchene, New York.
Acquired from the above by the present owner.

† 26

Kristine Moran

The Sensualist And The Sinner

signed, titled and dated 'Kristine Moran '08 'The Sensualist And the Sinner' (on the reverse)

oil on panel

54 x 66½ in. (137.2 x 168cm.)

Executed in 2008

£3,000–5,000

\$4,000–6,500

€3,400–5,700





CAROLINE WALKER

The disconcertingly serene paintings of the Scottish artist Caroline Walker calmly divulge the private moments of her subjects, turning viewer into voyeur. The large-scale oil work *Conservation* epitomises this practice. Rendered in a muted palette reminiscent of Edouard Manet, it depicts a woman within a domestic setting. Dressed only in a chemise and briefs, she has been captured either removing or replacing an antique vase from a treasury of antique objects. The purpose of her action remains tantalising unknowable, as does her relationship with the objects. This ambiguity is bolstered by a mirrored screen, which captures her and the collection from a diversity of angles. Walker, whose works on canvas emerge from myriad photographs, drawings and sketches, captures an enigmatic moment with fastidiously observed detail. 'My paintings,' she says, 'are formalised fictions concerned with the strange or ambiguous which can arise in the everyday and the banal. They explore the notion of disappointed expectations and a kind of faded grandeur of what could have been.' Since its inclusion in the Saatchi Collection, Walker's work has been exhibited internationally; last year she was the subject of a solo exhibition at Kettle's Yard, Cambridge.

Provenance:

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

Exhibited:

New York, Ana Cristea Gallery,
Vantage Point, 2011.

Literature:

M. Livingstone, J. Neal and M. Price,
In Every Dream Window, Wakefield
2013.

M. Valli and M. Dessanay, *A Brush
with the Real: Figurative Painting
Today*, London 2014.

R. Morrill and T. Melick, *Vitamin P3:
New Perspectives in Painting*, London
2016.

C. Walker, M. Livingstone, L. Elkin, A.
Nairne and R. Arya, *Caroline Walker:
Picture Window*, Wakefield 2018.

λ † 27

Caroline Walker (B. 1982)

Conservation

oil on canvas

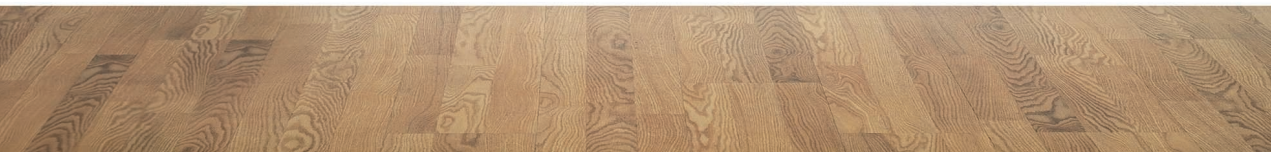
78¾ x 114¾in. (200 x 290.5cm.)

Painted in 2010

£6,000–8,000

\$7,900–10,000

€6,800–9,000









MARTINE POPPE

Painted in muted tones, Martine Poppe's *Analogical Change # 1*, 2013, depicts a downcast man seemingly obscured behind a diaphanous veil of white. Poppe painted *Analogical Change # 1* on polyester fabric, which produced the atmospheric and indistinct colours. 'It is important,' said Poppe, 'that every development is grounded in practicalities. The limitations and potential of a material crates a framework that I can challenge and react to. It could be something as simple as one of my photographs needing permissions in order to be exhibited or as complicated as wanting to preserve the translucent quality of a material whilst interacting with it using non-translucent materials. Either way, when I discover a way forward, it creates a dialogue with the material.' The titular analogical change refers to language acquisition and the manner in which pairs of words are used to aid the assimilation of new vocabulary, yet Poppe's white covering suggests that such analogies in fact shroud the truth.

Provenance:

Acquired directly from the artist by the present owner in 2013.

Exhibited:

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

λ † 28

Martine Poppe (B. 1988)

Analogical Change #1

signed and dated 'Martine Poppe 2013' (on the stretcher)

oil on polyester restoration fabric

76% x 49¼in. (194 x 125cm.)

Executed in 2013

£3,000–5,000

\$4,000–6,500

€3,400–5,700





EPHREM SOLOMON

A crucial and unique voice in Ethiopian art, Ephrem Solomon's works fuse carved board with mixed media to immortalise the characters, objects and happenings discovered in his hometown of Addis Ababa. Solomon's pieces bloom from his educational background in fine art and graphic design. An often monochrome, striking two-dimensional flatness accentuates the faces of Solomon's sitters, as well as the various bricolage of everyday life, against an indistinct flurry of text from snippets of old newspapers. Two separate textual sources form the backdrop of *The Two Gamblers* (2013), which is unusual in its depiction of a duo, rather than the more common, solitary figure found in Solomon's works. Isolation and autonomy are notable thematic streaks flowing through many of these single portraits, and in *The Two Gamblers* there is a similar melancholy. Here, the two imposing men seem withdrawn, concealing a secret from the vibrant city that Solomon so vivaciously captures.

Provenance:

Tiwani Contemporary, London.
Acquired from the above by the present owner in 2014.

Exhibited:

London, Saatchi Gallery, *Pangaea II: New Art from Africa and Latin America*, 2015 (illustrated in colour, p. 147).

† 29

Ephrem Solomon (B. 1983)

The Two Gamblers

signed 'Ephrem' (along left edge); signed, titled and dated 'The Two Gamblers 2013 Ephrem Solomon' (on the reverse)

oil and found paper collage on carved board

24% x 24% in. (62 x 61.8cm.)

Executed in 2013

£3,000–5,000

\$4,000–6,500

€3,400–5,700





AARON FOWLER

Having grown up in a disadvantaged and racially divided district of St Louis, Aaron Fowler draws on his experiences of gang violence, social inequality and the corruption of power as generators for expression in his powerful, striking work. Fowler sources both narrative and physical materials from his local environments of Harlem, Los Angeles and St Louis. A weathered pair of doors are used for the support in *My Brothers Keeper* (2012), upon which a melee of characters are rendered in mixed media, a colourful frenzy of appavelled patterns demanding our attention. Indebted to graffiti art, with visible blotches of spray paint and a fluorescent palette, the scene pulsates with vibrant urban life. Plunged into a distinctive visual microcosm, Fowler hopes to leave his audience 'with a feeling of connection and conversation with a world that may not be familiar.'

Provenance:

Irena Hochman Fine Art Ltd., New York.

Acquired from the above by the present owner in 2014.

Exhibited:

London, Saatchi Gallery, *Black Mirror: Art as Social Satire*, 2018-2019 (illustrated in colour, pp. 34-35).

† 30

Aaron Fowler (B. 1988)

My Brothers Keeper

acrylic, spray paint and glitter on printed paper, artificial grass, fabric and mesh collage on two joined panels

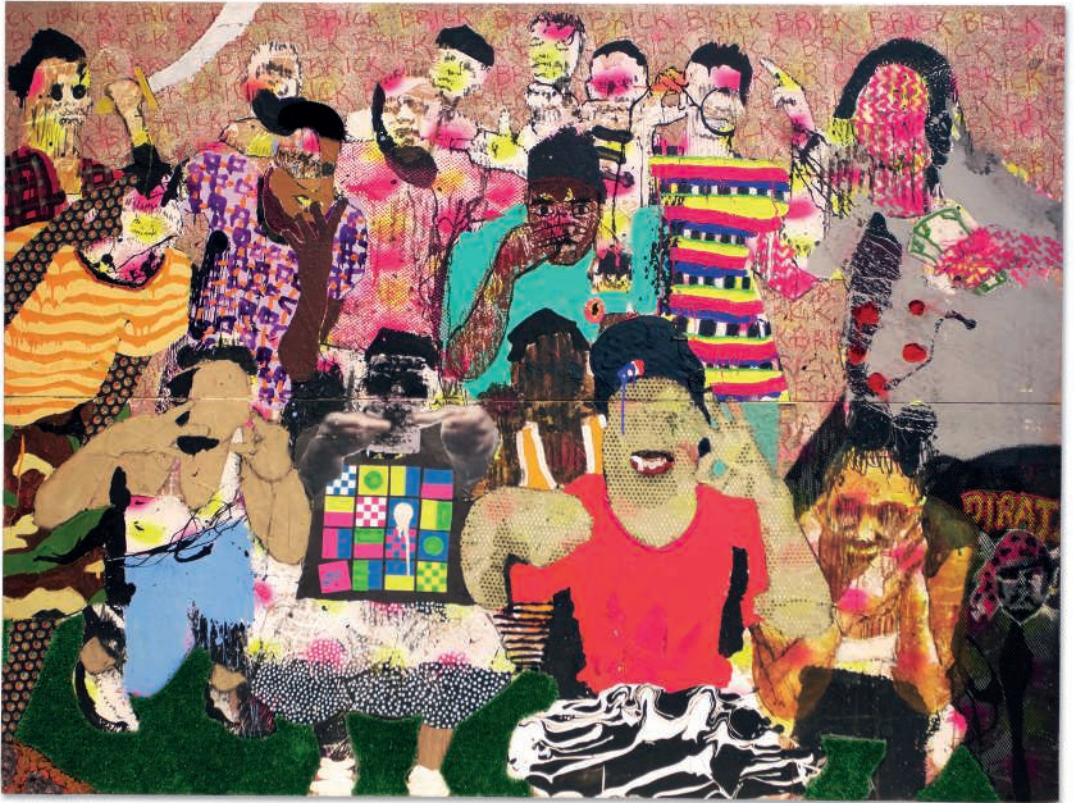
59 $\frac{7}{8}$ x 80 in. (152 x 203.5cm.)

Executed in 2012

£6,000–8,000

\$7,900–10,000

€6,800–9,000





Provenance:

Galleri Christina Wilson,
Copenhagen.
Acquired from the above by the
present owner in 2010.

PETER LINDE BUSK

Born in Denmark and now based in Berlin, Peter Linde Busk appropriates a wide variety of mythic, literary and popular sources, creating a cast of failed heroes who reflect his own anxieties about contemporary society. Executed in 2010, the year after he graduated from the Royal Academy of Arts, London, *Same Blood, Not The Same Heart* is an early example of this practice. 'This title I stole from *The Wire*', he explains. 'Two characters are talking about an out-of-scene character and his father whom they both know. The father, now incarcerated, was a real streetwise badass and the son now desperately tries to become like him, even though it's obvious to everyone (except his mum) that he isn't and will never be. Trying to become something or someone you are not because of outside expectations or your own desire must be one of the most painful experiences most people have felt I think. The character in the painting is also placed in a kind of pictorial limbo; he almost disappears into the chaos of the surroundings. Or maybe he is dislocating himself from it. I like the scarcity of the painterly techniques: the black gesso, the drawing in cadmium red, and the yellow crayons. The title just made sense instinctively, so I haven't really thought about it before. Maybe the painting, like the son, pretends to be something it isn't or maybe it has realised its own strengths and abilities and found its own place.' In 2010, Busk was included in the Saatchi Gallery's exhibition *Newspeak: British Art Now*, and has subsequently mounted solo museum shows at the Holstebro Kunstmuseum, Germany and the Borås Konstmuseum, Sweden.

λ † 31

Peter Linde Busk (B. 1973)

Same Blood, Not The Same Heart

acrylic gesso and crayon on canvas

72 $\frac{1}{8}$ x 57 $\frac{1}{8}$ in. (185 x 145cm.)

Executed in 2010

£4,000–6,000

\$5,300–7,800

€4,600–6,800





TAL R

Tal R's drawings celebrate the storytelling magic of object and setting. Through these six works he illustrates the locations of his imagination, creating impossible spaces populated with mystical figures, animals and objects. In *Pyramid Player* we see a god-like pianist atop a pyramid surrounded by pairs of animals of distorted scales, giant frogs coupled with tiny elephants, a formation that recalls an occultist shrine. Tal R often lampoons the characteristics of 'high art', exemplified by his choice of ballpoint pen as a medium. In *Birth of Figure* the artist references Gustave Courbet's seminal *L'Origine du Monde* through his depiction of open legs at the centre of the composition. Here the artist mocks the mythology of the creative process: the figure can be seen giving birth to countless sculptures that slowly crowd the surrounding studio-like space.

Provenance:

Victoria Miro, London.
Acquired from the above by the present owner in 2003.

Exhibited:

London, Victoria Miro, *Tal R: Lords of Kolbonjnik*, 2003.
Wien, Essl Museum, *tal r: Prince Fruit*, 2008 (illustrated, unpagued).
London, Saatchi Gallery, *Paper*, 2013, p. 141 (v) detail illustrated in colour on inside front cover and inside back cover, (ii), (ii) illustrated in colour, p. 142, (i), (iv) illustrated in colour, p. 144, (vi) illustrated in colour, p. 145).
Aarhus, ARoS Aarhus Kunstmuseum, *Tal R - The Virgin*, 2014.

λ † 32

Tal R (B. 1967)

(i) *Birth of Figure*; (ii) *Cream 13*; (iii) *Psykologi Canit Dance*; (iv) *Pyramid Player*; (v) *Spiral Bar*; (vi) *Tranquebar*

- (i) ballpoint pen, chalk and paper collage on paper
- (ii) ballpoint pen, chalk, watercolour and paper collage on paper
- (iii) ballpoint pen and paper collage on paper
- (iv), (v), (vi) ballpoint pen on paper
- (i) 14¼ x 28¾in. (36.5 x 72cm.)
- (ii) 12¾ x 37¼in. (31.5 x 94.5cm.)
- (iii) 11½ x 37¼in. (29.5 x 96cm.)
- (iv) 15½ x 11½in. (38.5 x 29cm.)
- (v) 9¼ x 12¾in. (23.5 x 31.5cm.)
- (vi) 16¾ x 14½in. (43 x 36cm.)
- (i), (ii), (iv) Executed in 2002
- (iii), (v) Executed in 2003
- (iv) Executed in 2002-2003

£15,000-20,000

\$20,000-26,000

€17,000-23,000



(i)



(ii)



(iii)



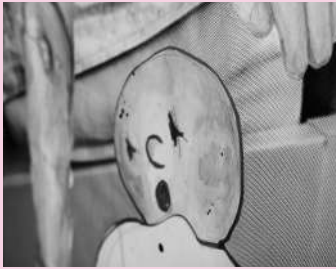
(iv)



(v)



(vi)



Provenance:

Vilma Gold, London.
Acquired from the above by the present owner in 2014.

Exhibited:

London, Vilma Gold, *Two Parks Philipp Timischl and Anne Speier*, 2014.
London, Saatchi Gallery, *Black Mirror: Art as Social Satire*, 2018-2019 (illustrated in colour, pp. 74-75).

ANNE SPEIER

Captivating concoctions of multi-layered collage, Anne Speier's works stage intriguing narratives in enigmatic landscapes and interiors. Deploying a plethora of media, including pencil, watercolour and printmaking, Speier's characters, usually female, distort the perspective and scale of their domestic worlds. Cryptic vignettes of surrealistic characters in unexpected settings, her works become tantalising puzzles, subtly critiquing social stereotypes. In *Observing the Observation of a Conversation* (2014), a trio of figures clothed in glossy photographic crumples of bread and egg seem to disturb the repose of a fourth character. Combining Speier's spellbinding technical craft with her flair for vivid, eccentric storytelling, this work recalls a passage from *The Presentation of Self in Everyday Life* by American sociologist Erving Goffman, in which, as Saim Demircan notes, 'a woman watches three figures' interaction to observe their actual impressions of each other.'

λ † 33

Anne Speier (B. 1977)

Observing the Observation of a Conversation

watercolour, pencil, crayon, ink, watercolour paper, laser prints, fixative and UV protect varnish, in artist's frame
58 x 67½in. (147.5 x 171.5cm.)
Executed in 2014

£2,500-3,500

\$3,300-4,600

€2,900-4,000





ELIZABETH NEEL

'[Painting is] a dance between physical marks and external associations that collide, tumble together, separate, resolve, and obscure. For me it mimics the experience of thought and behaviour,' says Elizabeth Neel. Her artworks, often informed by her childhood in rural Vermont, explore themes of violence, nature and death through the signifying language of paint itself, veering energetically between abstraction and figuration. *Popped Off* is inspired by the well-known dystopian short story by Shirley Jackson, 'The Lottery'. First published in the *New Yorker* in 1948, it centres on the inhabitants of a fictional town in New England who observe the deadly annual superstitious ritual said to bring a good harvest: selecting a sacrificial victim by means of a public sweepstake and stoning them to death. In this piece, Neel juxtaposes the frantic, violent motion in the mass of animalistic forms with the stillness of the tree in which the animal had sought shelter before being fired at by its human trackers.

Provenance:

Klemens Gasser and Tanja Grunert, Inc., New York.

Irena Hochman Fine Art Ltd., New York.

Acquired from the above by the present owner in 2005.

Exhibited:

New York, Klemens Gasser and Tanja Grunert, Inc., *Elizabeth Neel*, 2005.

London, Saatchi Gallery, *Abstract America: New Painting and Sculpture*, 2010 (illustrated in colour, pp. 112-113).

† 34

Elizabeth Neel (B. 1974)

Popped Off

signed and dated 'Elizabeth Neel 2005' (on the stretcher)

oil on canvas

42 $\frac{3}{8}$ x 54 $\frac{1}{8}$ in. (107.5 x 137.5cm.)

Painted in 2005

£6,000–8,000

\$7,900–10,000

€6,800–9,000





Photograph by Simon Vogel.

YELENA POPOVA

The work of the Russian-born, Nottingham-based artist Yelena Popova explores ideas of corporeality, visibility and materiality. The spectral yet physical *Untitled* is a prime instance of this practice, belonging to a series of works that the artist made while travelling through Estonia. Atop a texturally rich linen background that recalls the rationalist textiles of the Bauhaus, *Untitled* features sinuous, intertwining abstract forms rendered with delicate layers of paint. Diaphanous fields of pink, red, blue and yellow dance around and atop each other, snaking forms that evoke both the intersecting shapes of Russian Constructivism and the curvaceous cut-outs of Henri Matisse. Displayed in the 2012 Saatchi Gallery exhibition *Gaiety is the Most Outstanding Feature of the Soviet Union*, *Untitled* exhibits what curator Lupe Núñez-Fernández describes as 'a sense of both dangerous asymmetry and of harmonious interconnectedness.' Since appearing at the Saatchi Gallery, Popova has exhibited across three continents, and in 2016 had a major solo exhibition at Nottingham Contemporary.

Provenance:

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

Exhibited:

London, Saatchi Gallery, *Gaiety is the Most Outstanding Feature of the Soviet Union: New Art from Russia*, 2013 (illustrated in colour, unpagged).

† 35

Yelena Popova (B. 1978)

Untitled

signed, titled, inscribed and dated 'Yelena popova untitled 2011 'ESTI SERIES'' (on the stretcher); signed and dated 'Yelena 2011' (on the reverse)
distemper on linen
59 x 35%in. (150 x 90cm.)
Executed in 2011

£2,000–3,000

\$2,700–3,900

€2,300–3,400





DEE FERRIS

Whitewash — which appeared in the Saatchi Gallery's critically lauded tripartite 2011 exhibition *The Triumph of Painting* — is a characteristically dramatic and lyrical work by the British painter Dee Ferris. From afar, it might appear to be a swirling morass of blue, white and grey, an abstract composition in the vein of America's post-war Action Painters. Glance closely, though, and an oceanic scene becomes visible: frothing white waves crashing over an aquamarine sea, a depiction of the natural sublime that evokes the churning tides of German Romantic painter Casper David Friedrich's famed 1818 masterpiece *Wanderer Above the Sea of Fog*. Tiny black forms in the water reveal themselves to be human figures, dwarfed by the majesty that surrounds them. The expressive techniques of non-representational art — such as the dripping peals of paint in the lower part of the canvas — are deployed to enhance the splendour of a representational scene. Even *Whitewash's* name, which its double connotations of surfing waves and white paint, stands somewhere between the ocean and the painter's pot. Ferris' magnificent seascape is a celebration of the potency of paint itself.

Provenance:

Corvi-Mora, London.
Acquired from the above by the present owner in 2004.

Exhibited:

London, Corvi-Mora, *Dee Ferris*, 2004.
London, Saatchi Gallery, *The Triumph of Painting*, 2005, p. 240 (illustrated in colour, p. 241).

λ † 36

Dee Ferris (B. 1973)

Whitewash

signed, titled and dated 'DEE FERRIS 'WHITEWASH'
2009' (on the stretcher)
oil on canvas
72 x 84¼in. (183 x 214cm.)
Painted in 2004

£4,000–6,000

\$5,300–7,800

€4,600–6,800





SUZANNE MCCLELLAND

A cascade of brown and white numbers surge across Suzanne McClelland's *Nine Solutions for Polke*, 2013. Spatters of white flicker across the painting's surface as a torrent of data collapses under the weight of undulating vortices and chutes. Extensive research informs McClelland's works, and her titles often allude to real figures and events; *Nine Solutions for Polke* refers to the artist Sigmar Polke, whose vibrant compositions fused temporalities and imagery to create hypnotic refractions of the contemporary world. McClelland's ciphers are both a translation of Polke's unorthodox approach and a poetics of information. In integers, the artist sees a 'narrative and visual power' which can be harnessed to reposition how images address the world.

Provenance:

Team Gallery, Inc., New York.
Acquired from the above by the present owner in 2014.

Exhibited:

London, Saatchi Gallery, *Champagne Life*, 2016, p. 98 (illustrated in colour, p. 99).

† 37

Suzanne McClelland (B. 1959)

Nine Solutions for Polke

signed, inscribed and dated 'Suzanne McClelland 2013

Shake it all solutions for Polke' (on the reverse)

dry pigment, gesso, polymer and oil on linen

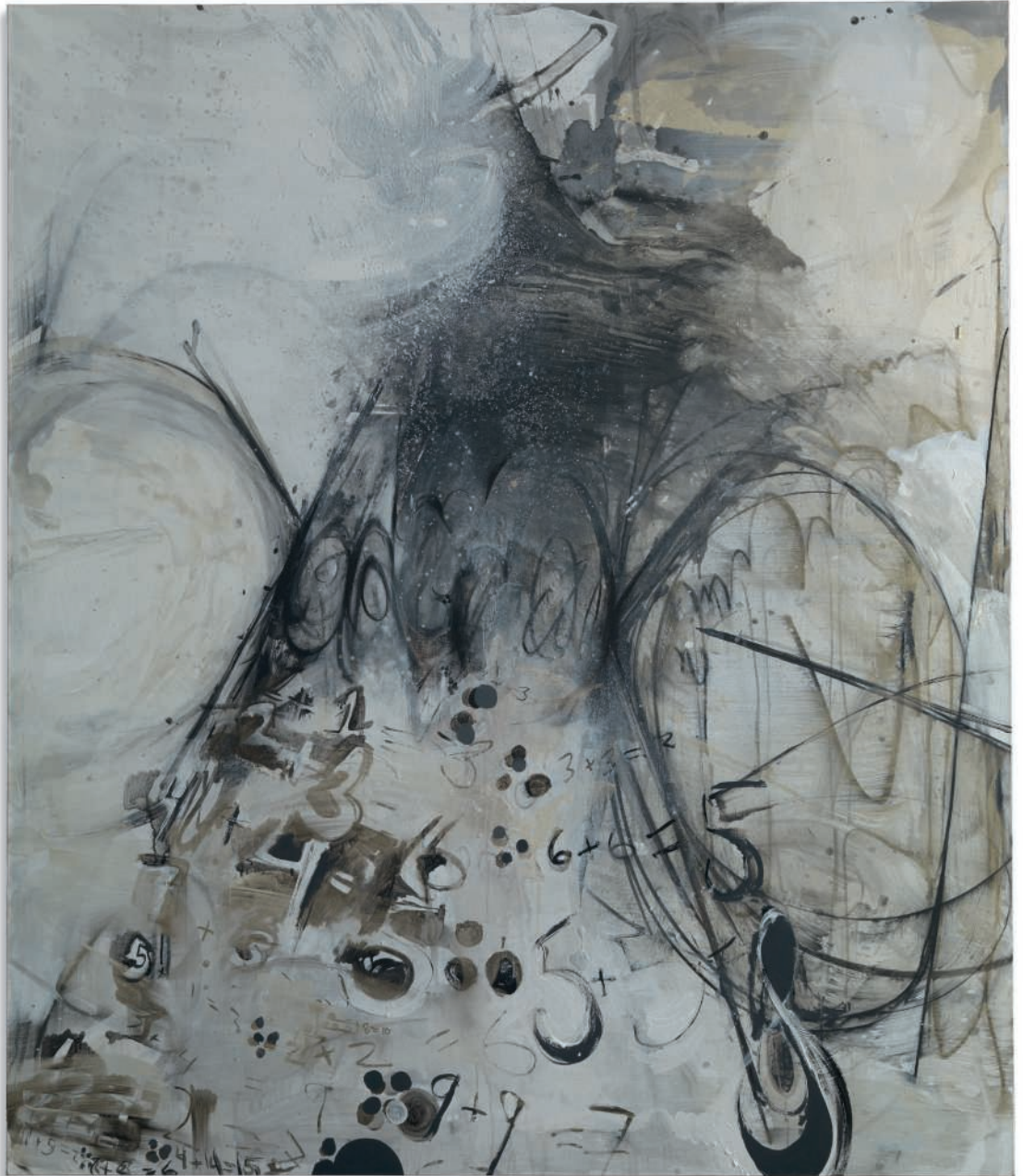
83 $\frac{7}{8}$ x 72in. (213 x 183cm.)

Executed in 2013

£3,000–5,000

\$4,000–6,500

€3,400–5,700





SOPHIE VON HELLERMANN

Rendered in subtle washes of acrylic on a vast, immersive scale, *Christa Päffgen* is a captivating early work by German artist Sophie von Hellermann. With their deliberately romantic, anecdotal and pastel-washed appearance, her canvases are conceived in opposition to the grandiloquence, masculine bravado and gravitas that dominated German painting during the post-war period. Working in fast, wet-on-wet brushstrokes on unprimed cotton, her fluid picture planes offer analogies for the ways in which identities slip and dissolve under the pressure of aspirational media imagery. The present work takes its place within von Hellermann's early cast of female celebrity subjects: Christa Päffgen was the real name of Warhol protégé and Velvet Underground vocalist Nico. Infamous for her wild lifestyle, the icon is captured here in her prime, before her tragic death in Ibiza in 1988. 'I have an idea that we are merely a projection of the past', says von Hellermann, 'that we don't really exist and that we are an imaginary future scenario played out.'

Provenance:

Vilma Gold, London.
Acquired from the above by the present owner in 2004.

Exhibited:

London, Saatchi Gallery, *The Triumph of Painting*, 2005, p. 276 (illustrated in colour, p. 277).

λ † 38

Sophie von Hellermann (B. 1975)

Christa Päffgen

signed, titled and dated "Christa Päffgen"

Sophie v. Hellermann 03' (on the reverse)

acrylic on canvas

73 x 56¼in. (185.5 x 144.3cm.)

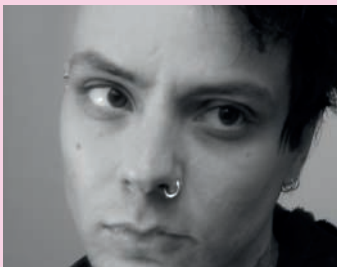
Painted in 2003

£2,500–3,500

\$3,300–4,600

€2,900–4,000





ZAK SMITH

In Zak Smith's graphically inky portrait *Girls in the Naked Girl Business: Sasha Grey*, 2007, the titular Sasha Grey sits delicately enfolded in a chair. Swathes of matte black flatten the details of the drawing, while punchy yellows, blues and pinks pop within the monochrome room. Grey works as an adult film star, and in Smith's portrait is vulnerable and sensitive. *Girls in the Naked Girl Business: Sasha Grey* is part of a larger cycle of works that compassionately attempts to reframe the pornography industry. As the artist said, 'Anyone can know that any other human being is a human being and that someone who isn't like you is still a human being, at least intellectually. I think what a lot of artists try to do is to show one kind of person to other kinds of people so that they say, 'Look, this is a whole person!'... Part of it is that I imagine myself a few years ago. What questions did I have? What did I not know? What did I wish I understood?' Smith's work has been exhibited at the Minneapolis Institute of Art, and he was included in the 2004 Whitney Biennial.

Provenance:

Fred Gallery, London.
Acquired from the above by the present owner in 2007.

Exhibited:

London, Saatchi Gallery, *Paper*, 2013
(illustrated in colour, p. 171).

† 39

Zak Smith (B. 1976)

Girls in the Naked Business: Sasha Grey

acrylic and metallic ink on paper

36¼ x 26⅞in. (92 x 67cm.)

Executed in 2007

£2,000–3,000

\$2,700–3,900

€2,300–3,400





DAVID HERBERT

Seattle-based artist David Herbert's *VHS*, 2005, is a colossal facsimile of a *2001: A Space Odyssey* videotape. Like the monolith at the beginning of Stanley Kubrick's film, Herbert's cassette, too, is alien and incredible. As the artist said of his monuments, 'They are landmarks in an idiosyncratic world building game. A roadside monument passed by as you speed along a post-apocalyptic highway, ever vigilant for the marauding gangs costumed in heaps of scuffed athletic gear... Exploring an orbiting space platform occupied by the broken remains of a crystal supercomputer above a planet still suffering the effects of its merciless totalitarian rule. All creation is conjured up in an alchemy of materials.'

Provenance:

Postmasters Gallery, New York.
Irena Hochman Fine Art Ltd., New York.
Acquired from the above by the current owner.

Exhibited:

New York, Postmasters Gallery, *Scarecrow*, 2006.
London, Saatchi Gallery, *Shape of Things to Come: New Sculpture*, 2011, p. 14 (illustrated in colour, pp. 15-17).
London, Saatchi Gallery, *Black Mirror: Art as Social Satire*, 2018-2019, p. 42 (illustrated in colour, pp. 43-45).

† 40

David Herbert (B. 1977)

VHS

styrofoam, plexiglas and latex paint
96 x 50 x 12in. (244 x 127 x 30.5cm.)
Executed in 2005

£4,000–6,000

\$5,300–7,800

€4,600–6,800



AN MGM/UA HOME VIDEO PRESENTATION

2001:
A SPACE ODYSSEY

COLOR • TIME: 139 min.
MV700002

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MGM
MGM
A MGM HOME VIDEO PRESENTATION

2001:
A SPACE ODYSSEY

COLOR • TIME: 139 min.
MV700002

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Photograph by Thomas Brinkmann.

ALEXANDRA BIRCKEN

A gleaner of debris both natural and unnatural, the Cologne-based artist Alexandra Bircken plays on the tension between a panoply of found objects, which have to date included twigs, tomatoes and her own placenta. *Unit 1* (2008) — which appeared at the Saatchi Gallery's acclaimed 2011 exhibition *Gesamtkunstwerk: New German Art* — is a formidable manifestation of these interests, alchemically transforming inorganic material into something that resembles the organic. Structured around a large aluminium stretcher frame crisscrossed aluminium rods and strings, it collects together a bricolage of yellow Styrofoam slices. These fragments' artificiality, underscored by their powdery colours, sit in contrast with their fleshy forms, as if *Unit 1* is a bricolage of anatomised organs. Bircken has perceptively compared her practice with that of a surgeon: 'I'm fascinated,' she says, 'by dissecting objects and exploring inside, which I do a lot in my work.' Since *Unit 1* appeared in *Gesamtkunstwerk*, Bircken has had solo exhibitions in numerous eminent international institutions, including the Vienna's Secession, Düsseldorf's K21, and Rotterdam's Museum Boijmans van Beuningen and the Hepworth Wakefield.

Provenance:

BQ, Cologne.

Acquired from the above by the present owner in 2008.

Exhibited:

Amsterdam, Stedelijk Museum, *Units*, 2008.

London, Saatchi Gallery, *Gesamtkunstwerk: New Art from Germany*, 2011-2012 (illustrated in colour, pp. 12-13).

Literature:

J. Cape & Saatchi Gallery (eds.), *Germania: New Art From Germany*, London 2008 (illustrated in colour, p. 215).

λ † 41

Alexandra Bircken (B. 1967)

Unit 1

coated aluminium, aluminium rods, polyurethane foam, fabric, wadding and wool

55 x 86% x 3½in. (140 x 220 x 9cm.)

Executed in 2008

£3,000-5,000

\$4,000-6,500

€3,400-5,700





MAURIZIO ANZERI

Maurizio Anzeri makes his portraits by sewing directly into found vintage photographs. His embroidered patterns embellish his subjects like elaborate masks or costumes, but also suggest a psychological aura, as if revealing thoughts, feelings or interior states. The soft, antique sepia of the photographs is often at odds with the graphic lines and silky shimmer of the thread. Combined, these media create the effect of a dimension where history and future converge. 'I work with sewing, embroidery and drawing to explore the essence of signs in their physical manifestation', says the artist. 'I take inspiration from my own personal experience and observation of how, in other cultures, bodies themselves are treated as living graphic symbols.' In *Mia*, Anzeri conceals the sitter's face but leaves one eye uncovered to gaze out at the viewer, creating an arresting psychological portrait. The combined use of the photograph and the stitching brings Anzeri's image from a bygone era sharply into the present, creating a material connection between the world of the viewer and that of the subject.

Provenance:

Acquired directly from the artist by the present owner in 2014.

Exhibited:

London, Saatchi Gallery, *Iconoclasts: Art Out of the Mainstream*, 2017-2018 (illustrated in colour, p. 49).

λ † 42

Maurizio Anzeri (B. 1969)

Mia

embroidery on photograph

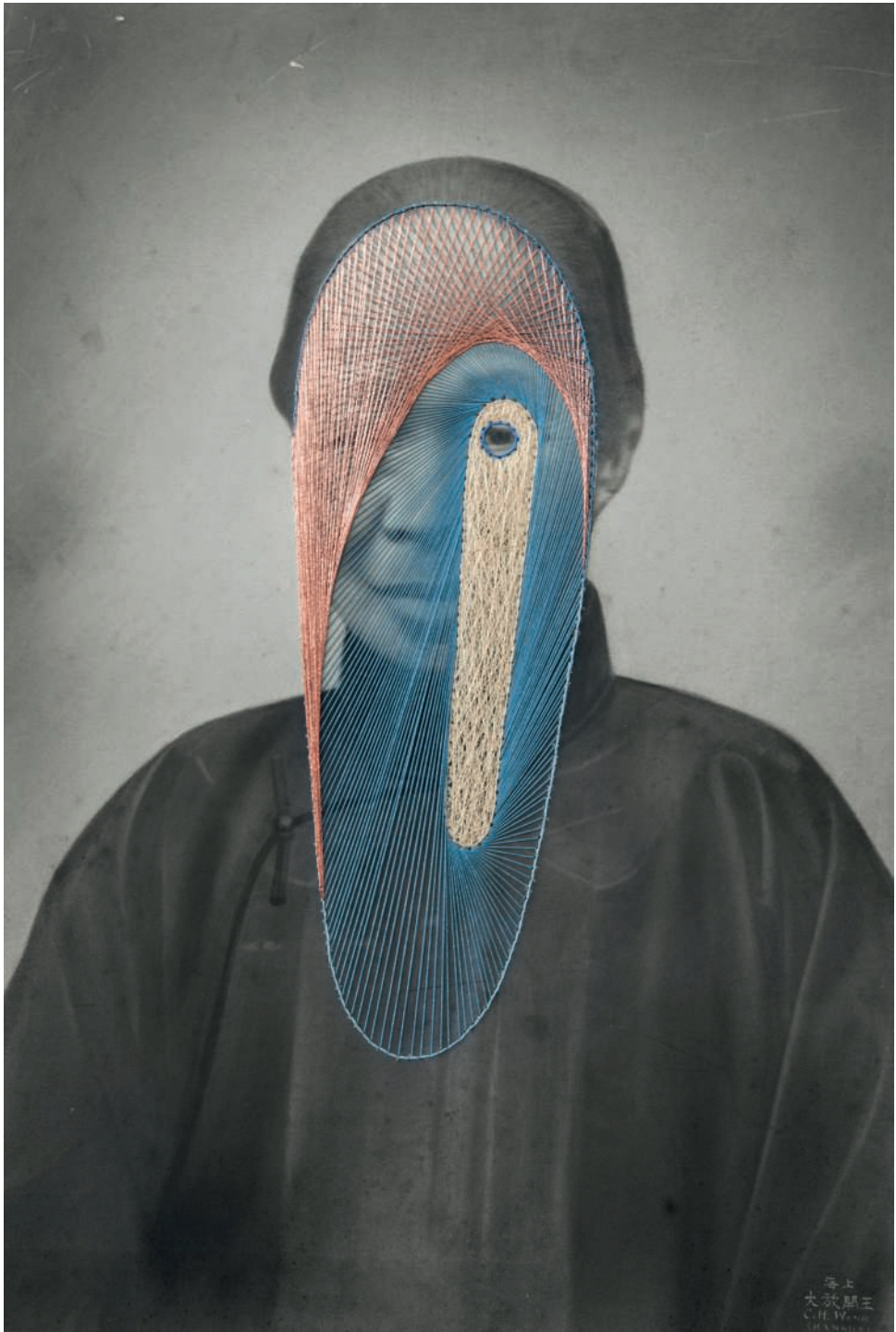
16 x 12¼in. (40.5 x 31cm.)

Executed in 2014

£4,000–6,000

\$5,300–7,800

€4,600–6,800



海上
大款關王
C.H. W. 1911



Photograph by Paul Mayer.

WENDY MAYER

Equal parts drolly comic and theatrically sinister, the Welsh artist Wendy Mayer's *After Louise* is an instantly prepossessing sculpture that defies conventional notions of representative art. A hyper-realistic wax head, recognisable as that of the trailblazing French-American artist Louise Bourgeois, sits mounted on a papier-mâché orb. Resembling a pin cushion pierced with oversized needles, Mayer's novel creation obliquely references Bourgeois' famed *Needle Woman* sculptures of the late 1940s. *After Louise*'s compact dimensions command its viewer to crouch down to meet her gaze. The wry smile on Bourgeois' face suggests that she is enjoying her audience's surprise and discomfort. Mayer's work, which frequently makes use of naturalistic dolls, follows Bourgeois in its concerns with domestic objects, female bodies and the subconscious. *After Louise* — which has been exhibited at two Saatchi Gallery exhibitions, 2013's *New Order: British Art Today* and 2018's *Black Mirror: Art as Social Satire* — is both a tribute to Bourgeois and a refined highlight of Mayer's own distinctive *oeuvre*.

Provenance:

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

Exhibited:

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

London, Saatchi Gallery, *Black Mirror: Art as Social Satire*, 2018-2019 (illustrated in colour, pp. 60-61).

λ † 43

Wendy Mayer (B. 1975)

After Louise

papier-mâché, wax, acrylic, glass eyes and mixed media

33½ x 27½ x 27½ in. (85 x 70 x 70 cm.)

Executed in 2011

£4,000–6,000

\$5,300–7,800

€4,600–6,800





DANIEL SILVER

The British-Israeli artist Daniel Silver's totemic sculpture *Untitled* stands as if inviting its beholder to commune. Its pearlescent, humanoid head is crafted from sardonyx, a gemstone whose mystical associations include eloquence. It emerges from a base in black steel, whose geometric, crystal-like form resembles a section of the great Romanian sculptor Constantin Brancusi's monumental 1935 masterpiece *Endless Column*. A striped fabric poncho, redolent of those worn by Peru's Quechua people, completes the sculpture, furthering the impression of a living being. By drawing these three elements together, Silver jovially subverts the history of human representation, playing on his audience's familiarity with the standing body to create a figure of enigmatic impact. In 2010, several of Silver's works were included in the Saatchi Gallery exhibition *Newspeak: British Art Now*, which also appeared at St. Petersburg's State Hermitage Museum. Later acclaimed for his 2013 Artangel installation *Dig*, he is presently the subject of a survey at the New Art Gallery, Walsall.

Provenance:

Ibid Projects, London.
Acquired from the above by the present owner in 2010.

Exhibited:

St. Petersburg, The State Hermitage Museum, *Newspeak, British Art Now*, 2010-2011 (illustrated in colour, p. 189). This exhibition later travelled to London, Saatchi Gallery.
Adelaide, Art Gallery of South Australia, *Saatchi Gallery in Adelaide: British Art Now*, 2011, p. 212 (illustrated in colour, p. 213).

λ † 44

Daniel Silver (B. 1972)

Untitled

onyx, fabric and steel
55 $\frac{1}{8}$ x 17 $\frac{3}{4}$ 17 $\frac{3}{4}$ in. (140 x 45 x 45cm.)
Executed in 2010

£4,000–6,000

\$5,300–7,800

€4,600–6,800





BORIS NZEBO

Painted in 2013, Boris Nzebo's *Auberge de Boulot Noir* is inspired by the urban energy of Douala, Cameroon's largest city, where he lives and works. Defined by the artist as 'Neo Pop Art', his vibrant paintings and collages mine the languages of street murals, graffiti, advertising and traditional and contemporary fashion trends. The kaleidoscopic visual fabric of the city is channelled through bright colours and layered forms, combining architectural features with snapshots of daily life. Nzebo's style owes much to his early roots as a shop sign painter for local hairdressers – namely his two brothers and their friends. West African hairstyles would come to form an important point of reference in his work, both as visual constructs and as a means of exploring the relationship between individual and collective identity. Following his inclusion in both *Pangaea* and *Pangaea II* at the Saatchi Gallery, Nzebo mounted a solo exhibition with Manchester Art Gallery in 2016, who subsequently acquired one of his works for their permanent collection.

Provenance:

Jack Bell Gallery, London.
Acquired from the above by the present owner in 2013.

Exhibited:

London, Saatchi Gallery, *Pangaea: New Art from Africa and Latin America*, 2014 (illustrated in colour, p.132).

† 45

Boris Nzebo (B. 1971)

Auberge du Boulot Noir

signed 'Boris Nzebo' (lower right); signed and titled 'AUBERGE DU BOULOT NOIR BORIS NZEBO' (on the reverse)

acrylic on canvas

59¼ x 51½in. (150.5 x 130.5cm.)

Painted in 2013

£3,000–5,000

\$4,000–6,500

€3,400–5,700





ALISTAIR MACKINVEN

Black Is Beautiful, So Is White, So Is... was the first work created as part of Alistair Mackinven's sixteen-piece series *Jerking Off the Dog to Feed the Cat*, informed by 1960s agitprop posters promoting various causes. This work is based on the texts and graphics of a civil rights poster about racial equality, adapted into a monochrome format that decontextualizes its original purpose and message. 'This allows me the possibility to paint from every political position' states Mackinven. 'It's a way for me to do feminist, right wing, or black power painting.' Mackinven's depictions of graphic text in monochrome also bears witness to the influence of Jasper Johns, inviting comparison with his number and alphabet paintings.

Provenance:

Hotel Gallery, London.
Acquired from the above by the present owner in 2008.

Exhibited:

St. Petersburg, The State Hermitage Museum, *Newspeak, British Art Now*, 2009-2010 (illustrated in colour, p. 180). This exhibition later travelled to London, Saatchi Gallery.

λ † 46

Alistair Mackinven (B. 1971)

Black is Beautiful, So Is White, So Is...

signed with the artist's initials, titled and dated 'BLACK IS BEAUTIFUL, SO IS... 2006 A.J.R.M.' (on the reverse)

oil on canvas

76¾ x 65in. (195 x 165cm.)

Painted in 2008

£2,500-3,500

\$3,300-4,600

€2,900-4,000



black is beautiful

so is white

so is red

so is yellow

so is brown

SO ARE PEOPLE



NICHOLAS BYRNE

Nicholas Byrne was born in Oldham, UK and trained at the Slade School of Fine Art and the Royal College of Art, London. His geometric paintings demonstrate a mastery of both form and colour, recalling both Cubist portraiture and the symbolist paintings of Hilma Af Klimt. 'Each painting is a different thing where an interior develops', he explains. 'I have an aesthetic idea or sensation of what this is, but it's intuitively led. With *Hosier* and *Cropper* I wanted to make illustrations of the "sinuous line" which is a constituent element of the Rococo period. I'd read a passage in Jean Starobinski's *The Invention of Liberty* that takes a picture of William Hogarth writing on sinuosity, about "leading the eye in a kind of chase". From tending to limit himself to writing about the "pure geometry of the spiral" Hogarth goes on to confess an erotic origin to his taste for the sinuous line: a childhood memory of a dancer with "a ribbon entwined around a staff." It's interesting how his desire could be felt in particular distances.'

Provenance:

Vilma Gold, London.
Acquired from the above by the present owner in 2010.

Exhibited:

London, Vilma Gold, *A Catholic Episode*, 2010.

λ † 47

Nicholas Byrne (B. 1979)

Hosier

signed 'Nicholas Byrne' (on the stretcher)

oil on linen laid on aluminium board

55½ x 27½ in. (140 x 70 cm.)

Painted in 2010

£2,000–3,000

\$2,700–3,900

€2,300–3,400





Photograph by Marcus Harris.

Provenance:

Alexia Goethe Gallery, London.
Acquired from the above by the
present owner in 2009.

Exhibited:

London, Alexia Goethe Gallery,
Robert Fry, 2009.
St. Petersburg, The State Hermitage
Museum, *Newspeak, British Art Now*,
2009-2010 (illustrated in colour, p.
93). This exhibition later travelled to
London, Saatchi Gallery.

ROBERT FRY

'I'm fascinated,' says the British painter Robert Fry, 'by the spectrum of paint as a medium, its vastness and complexity.' *Drawing Room Study 4*, a large-scale work in oil, acrylic and marker pen, is an arresting enactment of this fascination. On the upper half of the canvas, Fry depicts a seated nude, using fleshy pink and white tones for the body whilst concealing the face behind a smudge of black paint. Below, Fry has placed its mirror image, a nightmarish alternative being that seems unable to maintain the fixity of its form. Both sit above a vivid purple background, whose calmness seems to bely the violence of the figure's transformations. Fry's expressive brushstrokes, themselves brutal and unsettling, suggest a figure in emotional conflict with itself. 'The possibilities of painting as a practice,' says Fry, 'made me restless and uneasy, and this propelled me forward.' *Drawing Room Study 4* appeared in the Saatchi Gallery's 2010 show *Newspeak: British Art Now*, in London and at the State Hermitage Museum in St. Petersburg. The same year Fry was shortlisted for the prestigious John Moores Painting Prize, and in 2013 he featured in the Thames & Hudson publication *100 Painters of Tomorrow*.

λ † 48

Robert Fry (B. 1980)

Drawing Room Study 4

signed and dated 'Robert Fry 08' (on the reverse)
acrylic, oil and marker pen on canvas
78 x 64½in. (198 x 163cm.)
Executed in 2008

£3,000-5,000

\$4,000-6,500

€3,400-5,700





MARKUS AMM

In this 2001 work, German artist Markus Amm explores the tension between the two-dimensionality of illustration and the physical texture of his ephemeral material. The additive process of collage results in a dialogue between line, pattern and texture, generating an illusion of optical depth. The work highlights Amm's immense skill as a draughtsman whilst the large stencilled words 'bored teenager' imbue the composition with a sense of light-hearted humour. 'You can't act as though modernism can be reinvented; everyone knows the historical development it went through' argues Amm. 'Humour and irony are perhaps a good way to approach it. I wasn't interested in holy values that lay claim to a final and timeless beauty. I don't believe in that; on the contrary. When I approach modernism it means breaking with all these clichés'.

Provenance:

Patricia Low Contemporary, Gstaad.
Acquired from the above by the present owner in 2006.

Exhibited:

Gstaad, Patricia Low Contemporary,
Finding Neverland, 2006.

Literature:

J. Cape & Saatchi Gallery (eds.),
Germania: New Art From Germany,
London 2008 (illustrated in colour,
p. 197).

λ † 49

Markus Amm (B. 1969)

Untitled

signed 'marcus' (lower left); signed 'AMM' (upper right);
signed with the artist's initial and dated 'A '01'

(on the reverse)

enamel, adhesive tape, marker and pencil on plywood

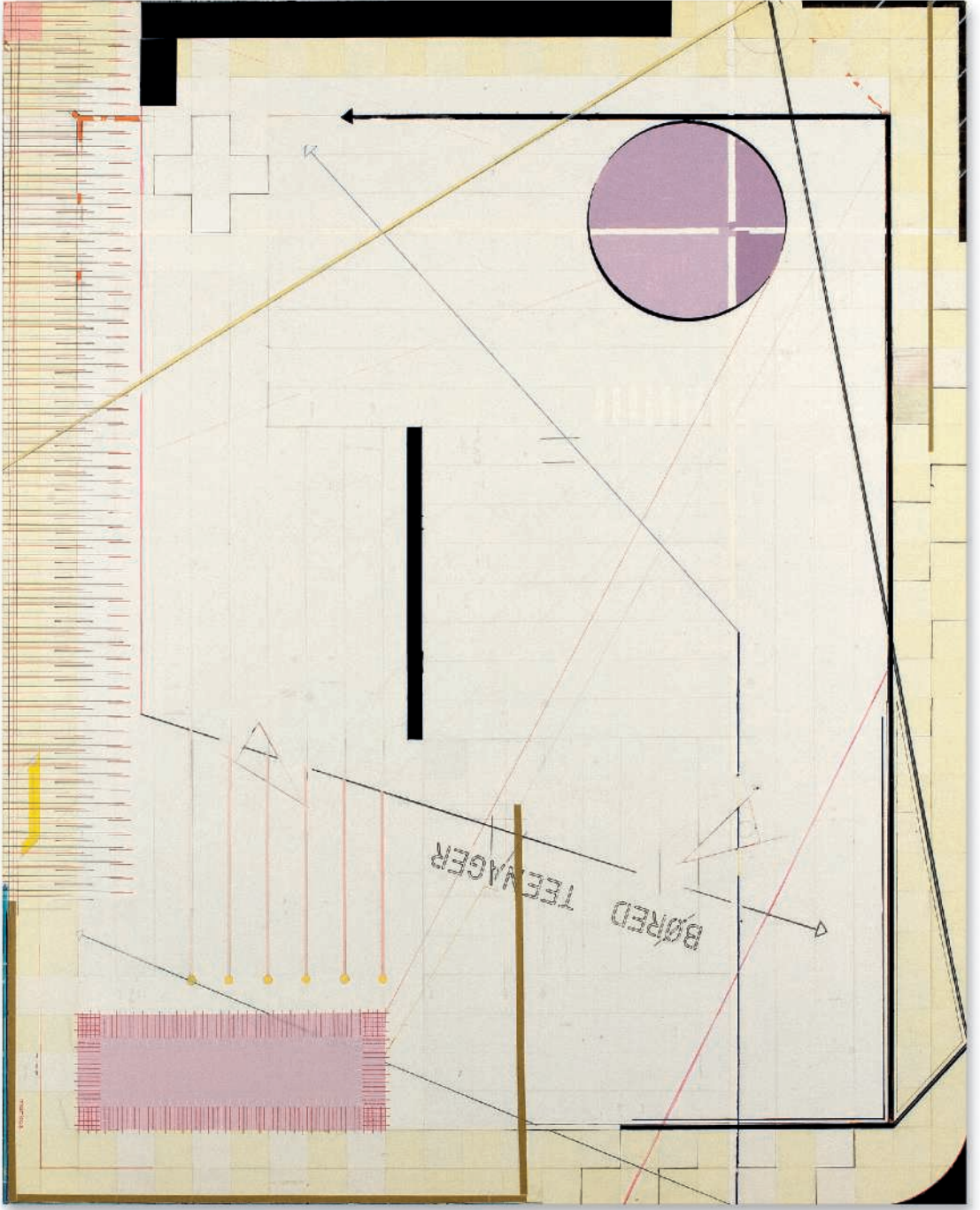
61 x 49%in. (155 x 125.5cm.)

Executed in 2001

£2,000–3,000

\$2,700–3,900

€2,300–3,400





SHAAN SYED

Deploying a rich lexicon of abstract forms, Shaan Syed explores themes relating to trace, memory and absence. Usually working in oil and industrial filler paints and on an immense scale, Syed's abstractions range from interlocking quadrilaterals with pure, minimal palettes to sensuous curvilinear line paintings. Well-suited to the artist's fascination with displacement, earlier in his career Syed turned to the empty stages of concert halls as a basis for his work, lifting the stage plans from their source material and capturing them in paint like ghostly vestiges. In *Stage Right (Dark Green Horizontal With Double Swipe)* (2014), a conversation between two segmental geometries commands the composition. Differences in tone and texture produce fascinating contradictions, resonating with Syed's interest in nullification and negation.

Provenance:

Ana Cristea Gallery, New York.
Acquired from the above by the present owner in 2014.

Exhibited:

New York, Ana Cristea Gallery, *One Minus One*, 2014.

† 50

Shaan Syed (B. 1977)

Stage Right (Dark Green Horizontal With Double Swipe)

signed, signed with the artist's initials, titled and dated
'STHS 2014 Shaan Syed "STAGE RIGHT (DARK GREEN
HORIZONTAL WITH DOUBLE SWIPE)''

oil and industrial filler on canvas

32¾ x 30⅞in. (83.1 x 78.4cm.)

Executed in 2014

£4,000–6,000

\$5,300–7,800

€4,600–6,800





ONLINE AUCTION

HANDPICKED

SAATCHI GALLERY CHRISTIE'S



NICHOLAS HATFULL

Outwardly whimsical, Nicholas Hatfull's compositions consider metaphors of food consumption, and with its bright colours and simplified forms, *Like Carra Sings*, 2009, is lyrical meditation on contemporary conditions. Describing the work, the artist said, 'My compositions are prepared beforehand, and I often work from collages or quick doodles. *Like Carra Sings* is a small work on paper. It's a collage and there are crushed Froot Loops glued onto it that look like sand. Froot Loops are this really bland empty oat filler that have vitamins added to them, and I think of them as an analogy for painting: adding a moment of vivid nutrition to a homogenous base. Sometimes the images are relatively bland and I agitate them to give them more life or levity'. Hatfull's work has been exhibited at the Royal Academy, London, and the Museum of Contemporary Art, Rome, among others.

Provenance:

Karsten Schubert, London.
Acquired from the above by the present owner in 2009.

Exhibited:

London, Karsten Schubert, *Ignorant with the Suncream (Seafront Delivery)*, 2009.
London, Saatchi Gallery, *Newspeak: British Art Now*, 2010 (illustrated in colour, p. 125).

λ † 51

Nicholas Hatfull (B. 1984)

Like Carra Sings

signed and dated 'N. Hatfull 09' (on the reverse)
acrylic, gouache and crushed froot loops on paper
27½ x 19 ⅝ in. (70 x 50cm.)
Executed in 2009

£700-1,000

\$920-1,300

€800-1,100





ALASTAIR MACKIVEN

'The one true reality under capitalism is paying to live,' says Alastair MacKiven, 'and that is the harshest reality, which forces one to do all kinds of horrors, like paint for example.' MacKiven's abstract canvases form a critical language with which to deconstruct ideas of power and worth within the art system – the role of the artist, how art is displayed and mediated to the viewer by galleries, and how art is transacted through the market and mass media. *South of Heaven* is part of a series titled Abstract Capitalist Realism: a reference to the German Capitalist Realist movement, spearheaded by Gerhard Richter and Sigmar Polke during the 1960s, which sought to parody Pop Art's commodity fetishism. MacKiven directly examines the interplay between art and economics: the ornamental motifs repeated throughout these works are taken from the data protection patterns that line the envelopes of his utility bills and bank statements. MacKiven sardonically appropriates the genre of decorative painting in order to expose the dilemma of artists striving for creative integrity while entangled with the practical realities of the art economy.

Provenance:

Hotel Gallery, London.
Acquired from the above by the present owner in 2009.

Exhibited:

London, Hotel Gallery, *Alastair MacKiven: Abstract Capitalist Realism*, 2009.
St. Petersburg, The State Hermitage Museum, *Newspeak, British Art Now*, 2010-2011 (illustrated in colour, p. 183). This exhibition later travelled to London, Saatchi Gallery.

λ † 52

Alastair MacKiven (B. 1971)

South of Heaven

titled 'SOUTH OF HEAVEN' (on the turnover edge)
oil, acrylic, spray paint and screenprint on canvas
86% x 63in. (220 x 160cm.)
Executed in 2009

£1,500–2,000

\$2,000–2,600

€1,800–2,300





Provenance:

Galerie Iris Kadel, Karlsruhe.
Acquired from the above by the
present owner in 2007.

SHANNON BOOL

Shannon Bool's practice investigates ornament as a means of reconfiguring history and reorienting perspective. Against the sweeping expanse of tapestry, Bool's paintings depict the characters of myth and legend in blocks of jewel-toned colour and decorative patterns. The artist takes the Biblical story of Salome as her subject in *Salome Prepares for her Dance*, 2007, a life-size oil painting rendered on shimmering silk. As recounted in the Gospels of Matthew and Mark, King Herod promises Salome anything she desires after seeing her dance. Prompted by her mother, she demands the head of John the Baptist on a platter, and bound by his oath, Herod was forced to execute the preacher. By focusing on Salome before her dances, Bool highlights an intimate exchange so often consigned to the margins in conventional retellings.

λ † 53

Shannon Bool (B. 1972)

Salome Prepares for her Dance

signed and dated 'Shannon Bool 2007' (on the stretcher)

oil and batik dye on silk

64 $\frac{1}{8}$ x 47 $\frac{1}{8}$ in. (163 x 121 cm.)

Executed in 2007

£1,500–2,000

\$2,000–2,600

€1,800–2,300





DONALD URQUHART

A key member of the performance art and drag scene in 1980s London, Scottish artist Donald Urquhart's work began as flyers, posters and wall decorations for 'The Beautiful Bend', an exuberantly camp club night that he co-founded in the early 1990s. His ink drawings celebrate the faded glamour and dark histories of Hollywood sirens with black humour and pristine graphic skill. *Davis Scowl* is a portrait of Bette Davis in her role in *The Anniversary*: a one-eyed, domineering, psychologically twisted mother hell-bent on ruining her children's lives. In doubling the image, Urquhart mirrors Davis's on-screen character with her real-life persona, as unflatteringly portrayed in a tell-all biography written by her daughter. The work forms part of the series 'Peroxides on Parole': executed in black and white, these drawings point to the duplicity of fame and its unattainable ideals. Initially conceived as party advertisements, Urquhart's portraits become degraded effigies of adoration, his icons' most personal and very human flaws made property for public circulation.

Provenance:

Maureen Paley, London.
Acquired from the above by the present owner in 2005.

Exhibited:

St. Petersburg, The State Hermitage Museum, *Newspeak, British Art Now*, 2009-2010 (illustrated in colour, p. 305). This exhibition later travelled in London, Saatchi Gallery.

λ † 54

Donald Urquhart (B. 1963)

Davis Scowl

signed 'Donald Urquhart' (on the reverse)

ink on paper

18 $\frac{1}{8}$ x 13 $\frac{3}{8}$ in. (46 x 34cm.)

Executed in 2000

£500-700

\$660-920

€570-790





YUMIKO UTSU

Part of a generation of young Japanese photographers, Yumiko Utsu's images present the fantastical and uncanny. Utsu uses food graphically and gratuitously to consider its aesthetic properties; her work is inspired by the imaginary worlds of Hieronymus Bosch, Salvador Dali, and the Czech filmmaker Jan Švankmajer's, whose surreal animations are particularly humorous and lusciously multisensorial. In a nod to these surrealist forbearers, *Octopus Portrait*, 2009, is similarly textured and vaguely unsettling. The artist has taken what appears to be a 19th-century portrait of a woman posed jauntily within a sumptuous interior of velvet and brocade, and replaced her face with a fleshy octopus. Utsu's creature is bent on domination, its tentacles curl confidently and sinisterly outwards, forming phantom eyes on the woman's face, as it slowly engulfs its prey.

Provenance:

G/P Gallery, Tokyo.
Michael Hoppen Gallery, London.
Acquired from the above by the present owner in 2009.

Exhibited:

London, Saatchi Gallery, *Out of Focus: Photography*, 2012 (illustrated in colour, unpagged).
Paris, Galerie LWS, *Natures*, 2012 (another from the edition exhibited).
London, Guildhall Art Gallery, *Victoriana: The Art of Revival*, 2013 (another from the edition exhibited).
London, Michael Hoppen Gallery, *Menagerie*, 2016 (another from the edition exhibited).

† 55

Yumiko Utsu (B. 1978)

Octopus Portrait

signed in Japanese, titled, numbered and dated 'OCTUPUS PORTRAIT 2/7 2009' (on a label affixed to the reverse of the backing board)

C-print

21½ x 17½in. (54.5 x 44.5cm.)

Executed in 2009, this work is number two from an edition of seven

£1,500–2,500

\$2,000–3,300

€1,800–2,800



JULIA GOLDMAN

American artist Julia Goldman synthesises abstraction and figuration in her portraits of female figures – many of them based on herself. Painted in 2009, the present two works are early jewel-like canvases from her series *Girls*. Blending thick impasto with thin layers of colour, Goldman relishes the properties of her medium, contrasting her expressive handling of pigment with her flat, planar forms. 'I want to make paintings that are thorough', she says, '– brought to a finish (and hopefully a finish that resonates with experience, that reveals the contradictory and unsettling nature and complexity of the commonplace). I think any subject is potentially unsettling, but I choose familiar ones (my face, my clothes, the stuff in my studio) because I can evaluate them easily ... I can transform them, dissect them, simplify them, and destroy them with confidence. They provide criteria for proceeding with a painting, and [those] criteria [are] based on years of observation and consideration. This is the best way I know.'

Provenance:

Museum 52, New York.
Acquired from the above by the present owner in 2009.

† 56

Julia Goldman (B. 1982)

(i) *Girl 3*

(ii) *Girl 5*

(i) signed, titled, inscribed and dated 'Julia Goldman 2009
'Girl 5' RIP Michael Jackson' (on the overlap)

(ii) signed, titled and dated 'Julia Goldman 'Girl 3' 2009'
(on the overlap)

each: oil on canvas

each: 14 x 12in. (35.5 x 30.5cm.)

each: Painted in 2009

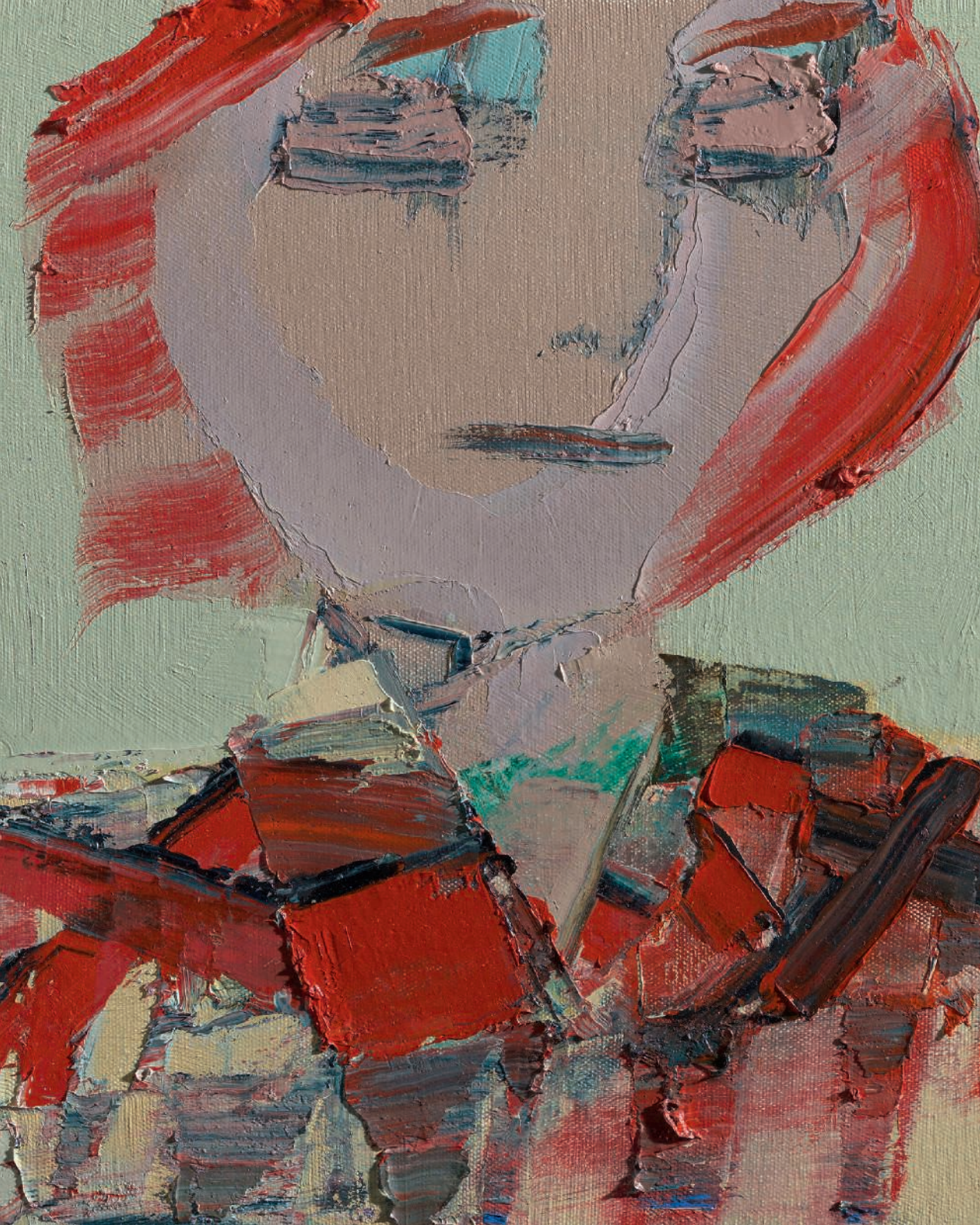
£1,500–2,000

\$2,000–2,600

€1,800–2,300









Provenance:

Jack Bell Gallery, London.
Acquired from the above by the present owner in 2014.

TURAY MEDERIC

A leading figure in the art and music scene of the Ivory Coast, Turay Mederic fuses aspects of neo-Expressionism, tribal art and graffiti in his vibrant, collaged and painted works. Fascinated from an early age by artists such as Picasso, Dalí and Basquiat, he has developed a cross-disciplinary style that he refers to as *sculpeinture*, bringing aspects of painting and sculpture together. He uses a wide range of media, and has even been known to paint using a glaze made from coffee, a major export of his country. A former nominee for Best Rap Artist at the Ivory Coast MTV Music Awards, he is concerned with telling the story of Africa through a distinctly modern idiom. 'I have those two combinations of cultures struggling in my soul', he says. 'I think my paintings reflect that because you can see something very African in them, but also a very contemporary style, like street art'. The expressive, grimacing heads in the two present works are painted in vivid acrylic hues upon a lively newsprint collage of text and image, speaking of the energetic chaos of the urban environment; the faces recall African masks as much as the works of Picasso and Basquiat that were inspired by them, highlighting a complex circularity of artistic influence from Africa to the West and back again.

† 57

Turay Mederic (B. 1979)

(i) *Yellow Eyes Purple Face*

(ii) *Blue Eyes Yellow Face*

(i) signed 'RAY.M.' (lower left)

(ii) signed 'RAY.M.' (lower right)

(i) acrylic, marker and pastel on found paper collage on paper

(ii) acrylic and marker on found paper collage on paper

(i) 11¼ x 8¼in. (30 x 21cm.)

(ii) 11¾ x 8¾in. (29.5 x 20.5cm.)

each: Executed in 2014

£2,000–3,000

\$2,700–3,900

€2,300–3,400





Photography by Eamonn McCabe/Getty Images.

Provenance:

Victoria Miro, London.
Acquired from the above by the
present owner in 2003.

CHRIS OFILI

Chris Ofili, one of Britain's most prominent living artists, rose to fame in the 1990s for his beautiful, luxuriously ornamented paintings that deal with the black experience in contemporary life. Often sparking controversy for his confrontational, parodic use of stereotype – and for his incorporation of elephant dung into works such as *The Holy Virgin Mary* (1996), which famously enraged New York mayor Rudolph Giuliani – the Turner Prize-winning artist fuses art history, politics, religion and popular culture in profound, humorous and complex images. The luminously romantic *Afro Lunar Lovers* is related to Ofili's British Pavilion display at the 2003 Venice Biennale, where he showed a series of paintings in red, green and black: the colours of the Pan-African flag, devised in 1920 by Marcus Garvey, the father of Black Nationalism.

λ † 58

Chris Ofili (B. 1968)

Afro Luna Lovers

signed, titled, numbered and dated 'Afro Luna Lovers 2003
236/350 Chris Ofili' (lower right)

gold leaf on embossed Giclée print on wove paper

8¼ X 5½in. (20.8 x 14.2cm.)

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

£1,000–1,500

\$1,400–2,000

€1,200–1,700



KURA SHOMALI

Originally trained as a medic before taking up art, Kura Shomali lives and works in Kinshasa, capital of the Democratic Republic of the Congo. His works evoke the chaos and complexity of Africa's second largest city, collaging media, textures and colours in a bid to conjure the sights and sounds of the streets. Included in the Saatchi Gallery's 2013 exhibition *Paper*, the present work is an example of his anonymous 'passerbys': faceless figures, dressed in outlandish attire, who pose before the artist as if suddenly caught off guard. Inspired by the reams of advertising and printed media that circulate throughout the city, Shomali appropriates images by African photographers such as Seydou Keita, Samual Fosso, Sammy Baloji, Malick Sidibe and Depara. He also makes puppets from recycled materials, which he then casts as characters in video works that address contemporary socio-political issues. His works have been shown in group exhibitions at the Museum of Marrakech, Magasin Grenoble and the Cartier Foundation, Paris. A solo exhibition is scheduled in Kinshasa this year.

Provenance:

Jack Bell Gallery, London.
Acquired from the above by the present owner in 2012.

Exhibited:

London, Jack Bell Gallery, *Cassius Clay Ali Boom Boom Ye*, 2012.
London, Saatchi Gallery, *Paper*, 2013 (illustrated in colour, p. 165).

† 59

Kura Shomali (B. 1979)

Untitled

signed and dated 'KURA SHO_ali 011' (lower centre)

ink, watercolour and acrylic on paper

25% x 19%. (64.5 x 49.7cm.)

Executed in 2011

£1,000–1,500

\$1,400–2,000

€1,200–1,700





NICOLA FRIMPONG

Working in watercolour and digital art, Nicola Frimpong explores the darker reaches of the human psyche. The taboo themes of race, sexuality, hatred and violence pervade her work. Cultural history is made personal through her unique and intensely felt perspective, which distorts and caricatures societal relationships to playful and provocative effect. *Untitled* offers a typically confounding image. Against a blank page, six male models face us, wearing outlandish couture adorned with incendiary slogans relating to race and slavery. The men appear to be of different ethnicities, and are dressed in a variety of modes: one wears black tie, another jeans and a T-shirt; wilder adornments include blue hair and an eyepatch, while one figure has a single wooden leg and hooks for arms. The signals are perplexing, and the childlike naivety of their depiction jars with the work's subversive punch. Through Frimpong's distinctive vision, we are displaced into a futuristic world or imagined realm where the norms of power and representation have been thrown into carnivalesque chaos.

Provenance:

Acquired directly from the artist by the present owner in 2013.

Exhibited:

London, Saatchi Gallery, *Paper*, 2013 (illustrated in colour, p. 62).

λ † 60

Nicola Frimpong (B. 1987)

Untitled

signed twice, titled, inscribed and dated 'Nicola Agyeman Badu Frimpong Untitled 2013 'Aka' Freeakpong Nicola Frimpong' (on the reverse)
watercolour and graphite on paper
11½ x 8¼in. (29.5 x 21cm.)
Executed in 2013

£500-700

\$660-920

€570-790





Photograph by Benjamin Pritzkeleit.

JULIAN ROSEFELDT

Julian Rosefeldt's work reflects his fascination with day-to-day reality, and the stereotypes, clichés and formulaic repetitions that suffuse popular culture. His project *Global Soap* (2000-2001) involved sifting through a massive collection of headshot stills taken from televised soap operas from around the world. The melodramatic expressions of the performers were ordered according to type, then sampled and re-edited into grid arrangements that form a kind of iconographic study of the emotional codes of our time. Rosefeldt's analysis of the gestures, facial expressions and situations that appear again and again in the soaps points to the genre's universal vocabulary and opera-like pace and choreography. Rosefeldt has argued that 'soaps have taken over the function of the church' and, making an implicit reference to the work of German art historian Aby Warburg and his systematic study of the iconography of religious painting, he terms his distilled arrangements 'icons of the media age.'

Provenance:

MW Projects, London.
Acquired from the above by the present owner in 2004.

Exhibited:

London, Saatchi Gallery,
Gesamtkunstwerk: New Art from Germany at the Saatchi Gallery, 2011
(illustrated in colour, p. 121).

Literature:

C. Saatchi, *Saatchi Gallery: Loan of Art*, London 2006 (illustrated in colour, p. 304).

J. Cape & Saatchi Gallery (eds.),
Germania: New Art From Germany, London 2008 (illustrated in colour, p. 251).

λ † 61

Julian Rosefeldt (B. 1965)

Soap Sample VI

52 $\frac{7}{8}$ x 50 $\frac{1}{2}$ in. (134.4 x 128.4cm.)

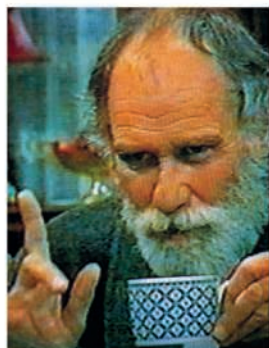
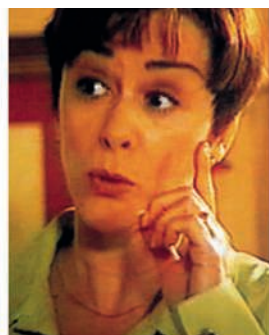
C-print

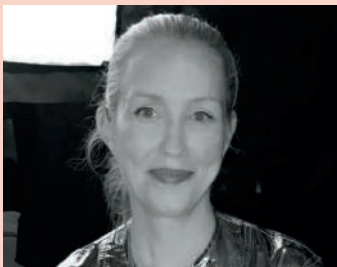
Executed in 2000-2001, this work is number one from an edition of three plus one artist's proof

£3,000-5,000

\$4,000-6,600

€3,500-5,700





JESSICA CRAIG-MARTIN

Jessica Craig-Martin lives a double life. In her day job, she snaps stars and influencers at glitzy parties as a professional photographer, and her images are published worldwide in the pages of magazines such as *Vogue* and *Vanity Fair*. In her more subversive artistic practice, however, she pictures the excess of this monied elite in photos that are rather too close for comfort. Tightly cropped, harshly lit and unforgiving, these images provide a humorously lurid (and carefully anonymised) glimpse beneath the immaculate sheen of high society. Zooming in on moments of debauchery and theatrical details of clothing, jewellery, and cosmetics, Craig-Martin undermines this rarefied world's carefully constructed façade of glamour and sophistication.

Provenance:

Maureen Paley, Interim Art London.
Acquired from the above by the present owner in 2000.

Exhibited:

London, Saatchi Gallery, *I Am A Camera*, 2001 (illustrated in colour, p. 32).
London, Saatchi Gallery, *Black Mirror: Art as Social Satire*, 2018-2019 (illustrated in colour, p. 30).

Literature:

C. Saatchi, *Saatchi Gallery: Loan of Art*, London 2006 (illustrated in colour, p. 52).

† 62

Jessica Craig-Martin (B. 1963)

Hamptons Cocktail Party, July 1998

cibachrome print, mounted on aluminium
24 x 36in. (61 x 91.5cm.)

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

£800–1,200

\$1,100–1,600

€910–1,400









OLIVIA PLENDER

British artist Olivia Plender mines history for inspiration, seeking stories relating to social and religious movements, cultural change and the role of the artist. She explores these narratives in a variety of media, including video, performance, graphic novels and installations. The present work stems from her comic book series *The Masterpiece*, which critiques the Romantic myth of artistic genius. Its title is appropriated from Émile Zola's 1886 novel *L'oeuvre* – a fictional account of his friendship with Paul Cézanne. Plender's protagonist is an archetypal painter – tortured by his creativity and exploited by a cruel world – who is invited from 1960s London to a weekend in the country. The plot unfolds as a Byronic epic cum *Hammer House of Horror* episode, delving her champion into a world of psychedelia and occult as a metaphoric parody of artistic strife. Drawing influence from 19th-century technical manuals and B-movie film stills, Plender's graphic narratives are designed with the stylised glamour of pulp fiction covers. Her vignettes intertwine as a surreal pastiche, conceived less as individual artworks than as by-products of her creative process.

Provenance:

Irena Hochman Fine Art Ltd.,
New York.

Acquired from the above by the
present owner in 2006.

Exhibited:

Manchester, Castlefield Gallery, *The
Medium and Daybreak*, 2005.

St. Petersburg, The State Hermitage
Museum, *Newspeak: British Art Now*,
2009–2010 (illustrated in colour, p.
189). The exhibition later travelled to
London, Saatchi Gallery.

Adelaide, Art Gallery of South
Australia, *Saatchi Gallery in Adelaide:
British Art Now*, 2011.

λ † 63

Olivia Plender (B. 1977)

*The Masterpiece Part 4 - A Weekend in The
Country*

graphite and printed paper collage on paper, in twenty-
four parts

each: 11¼ x 8¼in. (29.7 x 21cm.)

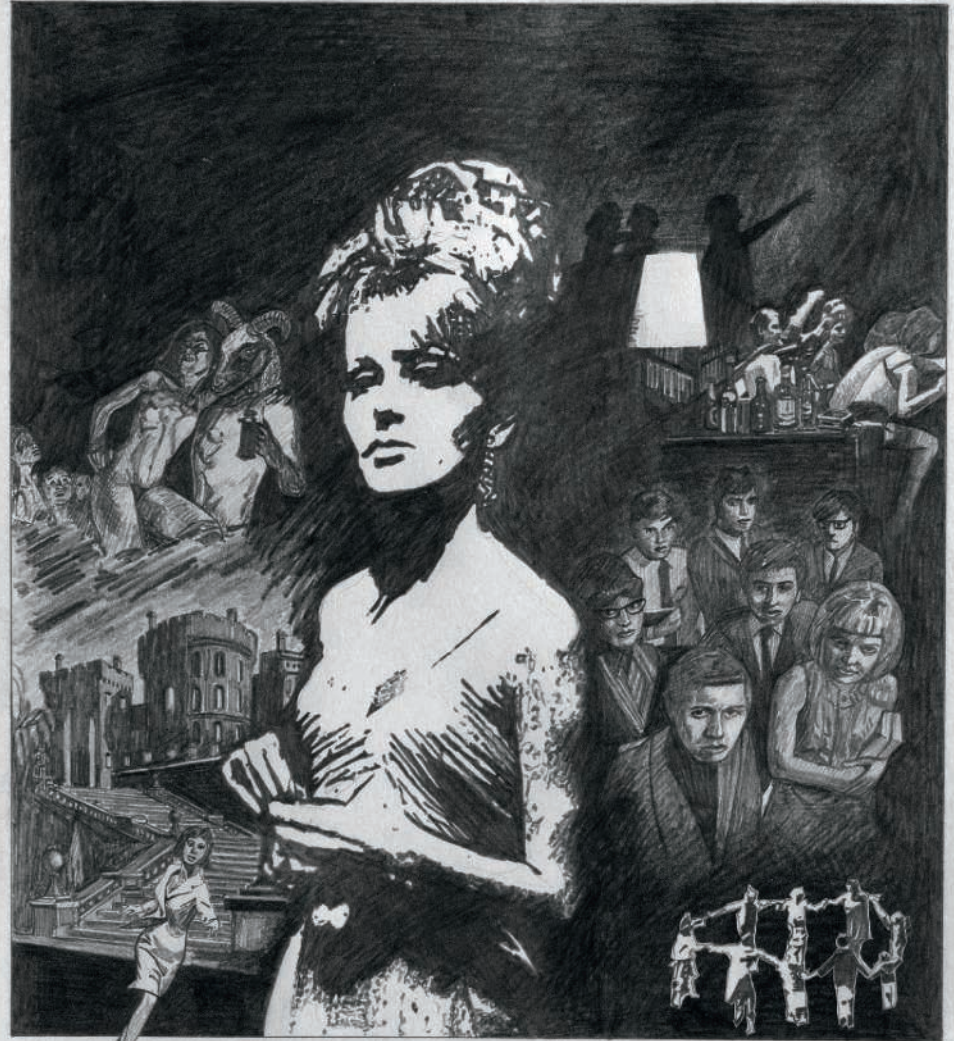
Executed in 2005

£4,000–6,000

\$5,300–7,900

€4,600–6,800

THE ADVENTURE THE ECSTASY THE 



EVIL GENIUSZUMEG

AGONY THE SUPREME SUSPENSE...





RY FYAN

Brooklyn-based Ry Fyan's paintings reconfigure his unconscious into luscious, colourful phantasmagoria. Fyan's compositions are improvisational but pull from his diverse archive of remembered sources, the bits and memories of everyday life; as Fyan says, 'I'm recording the temporal history of whatever I'm thinking about'. A mosaic of iridescent pink, turquoise and mauve forms the background to his 2007 painting *The Reason Why So Many Things in This Life Are An Outrage Is Because You're So Gentle*. Against this luminous sky float miniature objects including cans, cereal boxes, postcards, a flower, a tiny laptop and bottle of tequila. In a nod to Francis Picabia's Transparency series, overlapping faces of sinuous line emerge out of the sunset. *The Reason Why So Many Things in This Life Are An Outrage Is Because You're So Gentle* is as mercurial as a dream, a land where food rains from the sky and ethereal portraits guard an expanse of mysterious forest.

Provenance:

Acquired directly from the artist by the present owner in 2007.

† 64

Ry Fyan (B. 1987)

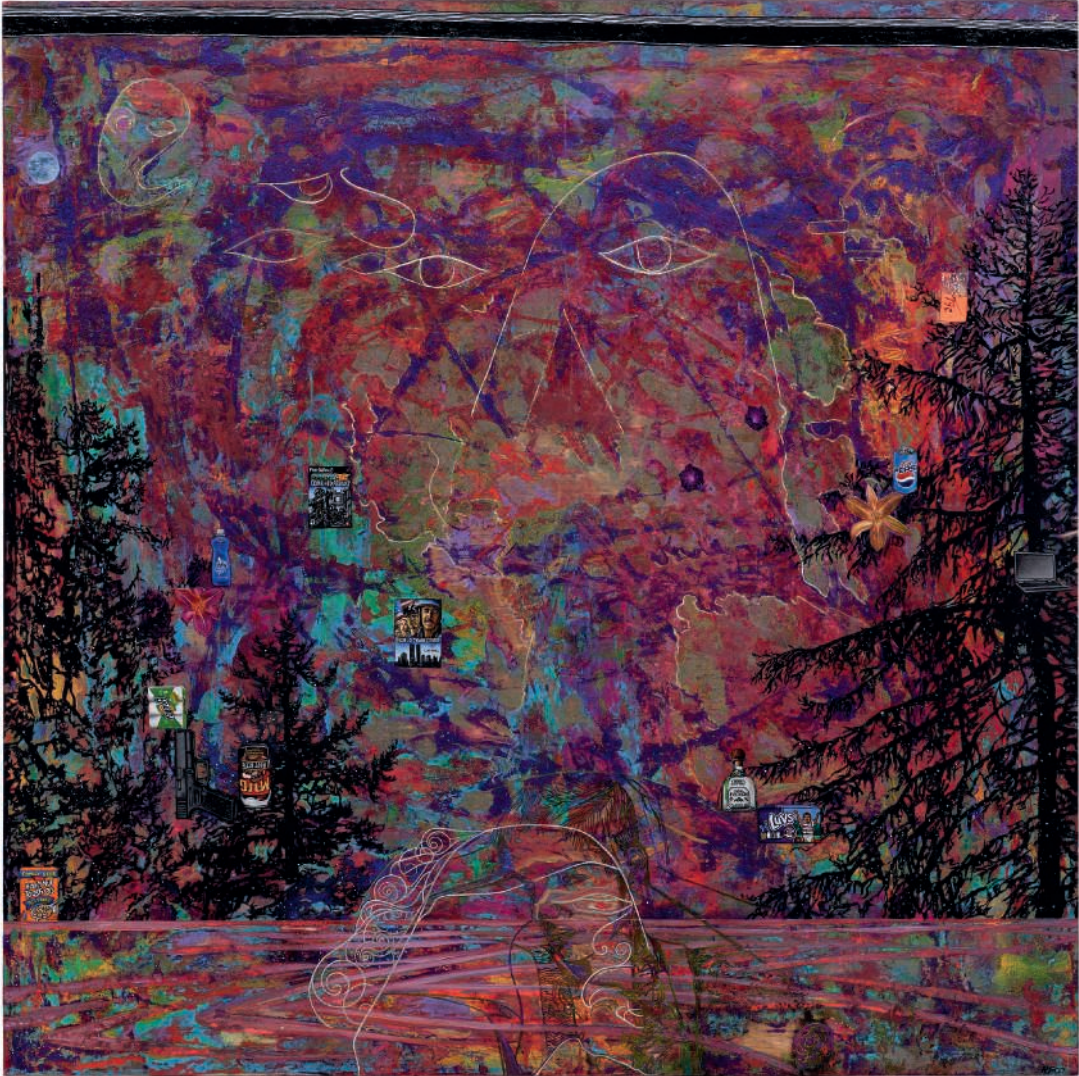
The Reason Why So Many Things In This Life Are An Outrage Is Because You're So Gentle

signed, titled, variously inscribed and dated 'The Reason Why So Many Things In This Life Are An Outrage Is Because You're So Gentle', 'Ry Fyan, 2007' (on the reverse)
acrylic, enamel and glitter on panel
20 x 20in. (50.8 x 50.8cm.)
Executed in 2007

£2,000-3,000

\$2,700-3,900

€2,300-3,400





CARTER

Against marbled paper, Carter has inked faceless profiles, silvery geodes and delicate drawings of eyeballs in his 2006 multimedia composition *Untitled (2006 # 52)*. The present work is part of a series of what the artist described as 'anonymous portraits', and although each portrait was drawn from a photograph, the person's identity is entirely obscured and erased. To achieve the aqueous colour fields and rippling tones, Carter dips his paper into an oil and water solution, a process he sees as hands-off and somewhat mechanised. Inspired by artists such as Jasper Johns and Robert Rauschenberg whose practice bridged abstraction and the visible world, Carter too is interested in collapsing divisions in mediums while exploring the relationship between identity and capitalism. The artist's work has been exhibited at the Royal Academy, London, and the Cleveland Museum of Art, among others, and he was included in the 2006 Whitney Biennial exhibition *Day for Night*.

Provenance:

Salon 94, New York.
Acquired from the above by the present owner in 2006.

Exhibited:

London, Royal Academy of Arts, *USA Today: New American Art from the Saatchi Gallery*, 2006 (illustrated in colour, p. 75).
London, Saatchi Gallery, *Abstract America: New Painting and Sculpture*, 2009-2010 (illustrated in colour, p. 163).

† 65

Carter (B. 1970)

Untitled (2006 #52)

titled '#52' (on the stretcher)
acrylic, ink, graphite, synthetic hair, handmade marbled paper, gel medium and paper collage on paper
49¼ x 42½in. (125 x 108cm.)
Executed in 2006

£800-1,200

\$1,100-1,600

€910-1,400





TASHA AMINI

'I'm often drawn to images of very beautiful women because they're barriers; they have personal significance for me', says Tasha Amini. 'My work doesn't celebrate femininity, but suggests an uneasiness about femininity and women that are really successful.' Born in London, where she continues to live and work, Amini develops her paintings from photographs: some personal, some anonymous. Her subjects are filtered through muted palettes, and a frequently cropped, edited or obscured by patterning. In *Untitled* (2008), Amini presents a woman's face concealed by an arrangement of flowers, which merge seamlessly with her features. Their fragile petals are rendered with thick brushstrokes and bold geometric lines, thus lending the composition a surreal ambiguity; the woman herself remains inscrutable.

Provenance:

Kate MacGarry Gallery, London.
Acquired from the above by the present owner in 2008.

Exhibited:

St. Petersburg, The State Hermitage Museum, *Newspeak, British Art Now* (illustrated in colour, p. 3). This exhibition later travelled to London, Saatchi Gallery.

λ † 66

Tasha Amini (B. 1970)

Untitled

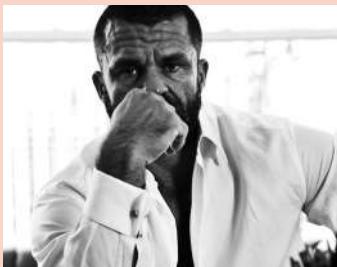
oil and marker on canvas
16 x 20in. (40.5 x 50.7cm.)
Executed in 2008

£700–1,000

\$920–1,300

€800–1,100





BJARNE MELGAARD

Provenance:

Faurschou Galleri, Copenhagen.
Private Collection, Denmark.
Acquired from the above by the
present owner in 2013.

Exhibited:

London, Saatchi Gallery, *Painters’
Painters*, 2016-2017 (illustrated in
colour, p. 106).

‘I’m very interested in the idea that you don’t observe a painting but
the painting is observing you. When you have one of my paintings at
home it also observes your life’ (Bjarne Melgaard)

λ † 67

Bjarne Melgaard (B. 1967)

Untitled

oil on canvas
70% x 70% in. (180 x 180cm.)
Painted in 2007

£10,000–15,000

\$14,000–20,000

€12,000–17,000







Present lot illustrated.

Other artwork: © Bjarne Melgaard.

Installation view from Painters' Painters,
Saatchi Gallery, 2016-2017.



TOM THAYER

An animator, puppeteer and video artist as much as a painter, Tom Thayer creates intriguing, rough-hewn forms from distinctly analogue materials. *Callow Air's Veil* is stained, drawn and sewn on a ground of felt and monk's cloth. Many of his creations turn up as set designs for his short movies: indeed, the present work appears to transcend painting, verging on stage scenery or sculpture. Tails and branches escape the picture plane into real space. A dreamlike atmosphere descends, as if we are plunged into the depths of the artist's subconscious. 'It's not about making a work of art, but about the experience of exploring', he says. 'It all comes out of looking inward, as deeply as I can. The more personal something is, the more universal it becomes'.

Provenance:

Derek Eller Gallery, New York.
Irena Hochman Fine Art Ltd.,
New York.
Acquired from the above by the
present owner in 2012.

Exhibited:

London, Saatchi Gallery, *Paper*, 2013
(illustrated in colour, p. 187).

† 68

Tom Thayer (B. 1970)

Callow Air's Veil

signed and dated 'Thayer 2012' (on the stretcher)
oil, ink, crayon, felt, cardboard, thread, wire and monk's
cloth on canvas
74¼ x 49½in. (188.5 x 122.3cm.)
Executed in 2012

£2,000–3,000

\$2,700–3,900

€2,300–3,400





SCOTT KING

Formerly the artistic director of *i-D* magazine and creative director of *Sleazenation* magazine, Scott King's artworks frequently reference his background in graphic design. *Long Live Death* belongs to a group of King's pieces primarily concerned with the role of public art. Antony Gormley's *Angel of the North* has been supplanted onto Nelson's Column in Trafalgar Square, London, thus uniting two famed British artistic landmarks. Presented by King in a postcard-like format, they represent different historic eras and geographic regions, combining to form a humorous comment on the role of public art as a government-driven means of urban regeneration. The work's title perhaps reveals the artist's scepticism about the effectiveness of such practice.

Provenance:

Herald St, London.
Acquired from the above by the present owner in 2012.

Exhibited:

London, Herald St, *Scott King*, 2012.
Exeter, Spacex, *Scott King: De-Regeneration*, 2014 (another from the edition exhibited).
London, Saatchi Gallery, *Black Mirror: Art as Social Satire*, 2018-2019 (illustrated in colour, p. 53).

λ † 69

Scott King (B. 1969)

Long Live Death

inkjet print

86¼ x 59in. (219 x 150cm.)

Executed in 2012, this work is number one from an edition of three plus one artist's proof

£2,000–3,000

\$2,700–3,900

€2,300–3,400



ERIC MANIGAUD

drawings reproduce archival photographs in immaculate detail, relishing the collision of different layers of observation: the gaze of the original subject, the photographer's viewpoint through the camera lens, his own painstaking scrutiny and the viewer's engagement with the image. The photographs he chooses stem from a variety of dark historic moments, capturing nineteenth-century asylum inmates, colonial frontiers and war victims, among others. Executed in 2011, *Cologne 3, 1945* belongs to his series of works based on aerial photographs depicting the bombed German city during the Second World War. Inspired by Georges Bataille's writings on the representation of evil, Manigaud extends the legacy of Gerhard Richter, who was similarly fascinated by the role of photography in a traumatised post-War world. The myriad tonal registers of pencil allow him to capture the unique materiality of his sources, which he projects onto a life-size, cinematic scale. Consuming the artist for up to four months, this process 'emphasises the evanescent or ghostly quality of a photographic image, through its projected enlargement', he explains. 'The matter is then to transcribe this particular texture (created by the lit slide) with the use of the graphite's powder, while trying to keep alive the surface of the paper.' For Manigaud, the result strips away the distancing, neutralising effects of photography, 're-memorialising' the horrors documented by the original image.

Provenance:

Charlie Smith, London.
Acquired from the above by the present owner in 2012.

French artist Eric Manigaud investigates the act of looking. His large-scale hyper-realist

λ † 70

Eric Manigaud (B. 1971)

Cologne 3

graphite on paper
64 $\frac{1}{8}$ x 70 $\frac{1}{8}$ in. (163 x 169cm.)
Executed in 2011

£3,000–5,000

\$4,000–6,600

€3,500–5,700





Provenance:

Private Collection, Europe.
Anon. sale; Phillips, London, 14 April
2011, lot 187.
Acquired at the above sale by the
present owner.

Exhibited:

Kansas, Kemper Museum of
Contemporary Art, *Gao Brothers:
Grandeur and Catharsis*, 2010
(illustrated in colour, pp. 56-57).
London, Saatchi Gallery, *Black
Mirror: Art as Social Satire*, 2018-2019
(illustrated in colour, pp. 36-37).

GAO BROTHERS

Gao Zhen and Gao Qiang are well-known for their incendiary satirical work. They keep their home on constant guard, and have had their studio raided and shows shut down by the Chinese authorities in the past. Their lives have been indelibly marked by politics: their family was labelled 'counter-revolutionary' during Mao's Cultural Revolution, and their father murdered by the Red Guards. Their art is a way of coming to terms with the past, and critiquing the present. 'Even though [Mao] has died, we believe the Mao era is not over yet', explains Gao Zhen. 'The systems that Mao set up are still here. To us, he has just changed. He is no longer as serious. He is more cartoonish, more humorous. But the essence of him is still here.' In their large-scale work *The Interview*, figures including Osama Bin Laden, Kim Jong-Il, Mao Zedong, Pol Pot, Saddam Hussein, and Josef Stalin are staged in an imagined yet almost convincing black-and-white photograph. Some of these men did in fact meet in real life; others never did. Hijacking the image-doctoring strategies beloved of Mao's own propagandists, the Gao Brothers destabilise history and power in a playful and provocative manner.

† 71

Gao Brothers (B. 1956 & B. 1962)

The Interview

signed, signed in Chinese, numbered and dated '2/10 Gao
Brothers 2007' (lower right)

C-print mounted on aluminium

70% x 92½ in. (180 x 234 cm.)

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

£3,000-5,000

\$4,000-6,600

€3,500-5,700



CLARE STEPHENSON

Clare Stephenson's sculptures are barely sculptures at all; their physical presence is a humorously humble illusion. Made from silkscreen on wooden panels, her prop-like cutouts stand in as playful representations of three-dimensional form: flat-packed, cartoonish, and slapstick. This game of perception – of subverting material with image and vice versa – is redoubled in her work's development process, whereby each sculpture-image is assembled from photographs of other sculptures that have in turn been cropped and photocopied from books. *La Belle Toute Savante (Our Lady of the Conscious Optics)* presents a camp model of sophistication. Hiding her face behind a coiffure pilfered from an engraving and wearing a schematic, raster-printed dress, she balances precariously *en pointe*, self-consciously dressed up in the costume of art history.

Provenance:

Sorcha Dallas, Glasgow.
Acquired from the above by the present owner in 2009.

Exhibited:

St. Petersburg, The State Hermitage Museum, *Newspeak, British Art Now*, 2010 (illustrated in colour, p. 202).
This exhibition later travelled to London, Saatchi Gallery.

λ † 72

Clare Stephenson (B. 1972)

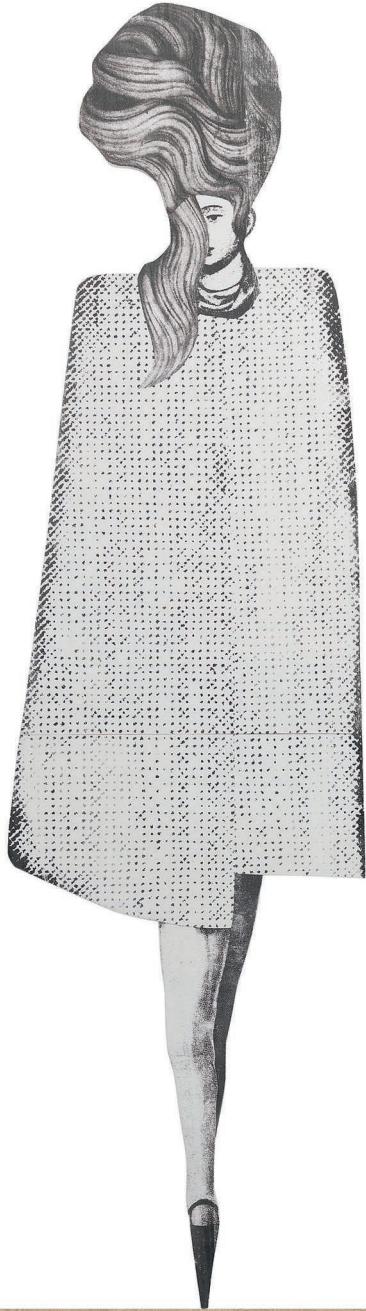
La Belle Toute Savante (Our Lady of the Conscious Optics)

screenprint on two joined panels
102¾ x 27½ x ¾in. (260 x 70 x 2cm.)
Executed in 2009

£2,000–3,000

\$2,700–3,900

€2,300–3,400





Provenance:

The Photographers' Gallery, London.
Acquired from the above by the
present owner in 2010.

Exhibited:

Adelaide, Art Gallery of South
Australia, *Saatchi Gallery in Adelaide:*
British Art Now, 2011 (illustrated in
colour, pp. 100-101).

CLARISSE D'ARCIMOLES

For her 2009 project *Un-possible retour*, or 'a possible impossible return', Clarisse d'Arcimoles restaged old photographs of members of her family, juxtaposing the newly-created image with its original. Her laborious process resulted in uncanny, poignant meditations on the passage of time. 'These photographs of my mother were taken when she was 5 or 6 growing up in South Africa', she explains. 'It's very difficult to get the right angle and lighting. The moment when the original pictures were taken happened naturally in a snap, while its re-creation can take several hours of shooting ... For this one I took 12 pictures for each pose, but sometimes I take hundreds; the tiny details make all the difference. It's amazing how you can always recognize the person in the end, ageing is an ever-changing process by way of which familiarity and permanence can be found.'

λ † 73

Clarisse d'Arcimoles (B. 1986)

Contact Sheet 9 (Mother)

archival inkjet print

18½ x 13¾in. (46 x 34cm.)

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

£500-700

\$660-920

€570-790





VOLKER HUELLER

Volker Hueller's canvases blend etching with watercolour to produce worlds of fragmentary distortion of recognizable imagery. In Hueller's portraits, delicate and agile etched lines are painted over with swaths of muted tones, creating a patchwork of textured colour which produce unstable and mutable grounds. Critic Roberta Smitha described Hueller's paintings as 'highly reactive', fluctuating and 'changing as the light shifts'. The artist's commitment to geometric figuration recalls expressive canvases by Paul Klee and Jean Dubuffet, who sought out new forms of non-traditional expression. In *My Portrait In The Year 2080*, 2007, Hueller's etched visage contains a chromatic geometry of decorative patterning and painterly swaths. Representation, for the artist, entwines with abstraction to create a portrait that is forever undergoing a process of transformation.

Provenance:

Timothy Taylor Gallery, London.
Acquired from the above by the present owner in 2009.

Exhibited:

London, Saatchi Gallery,
Gesamtkunstwerk: New Art from Germany, 2011-2012 (illustrated in colour, p. 78).

λ † 74

Volker Hueller (B. 1976)

My Portrait in The Year 2080

titled 'My Portrait in The Year 2080' (on the reverse)

watercolour on etching

image: 11% x 9%in. (29 x 24.5cm.)

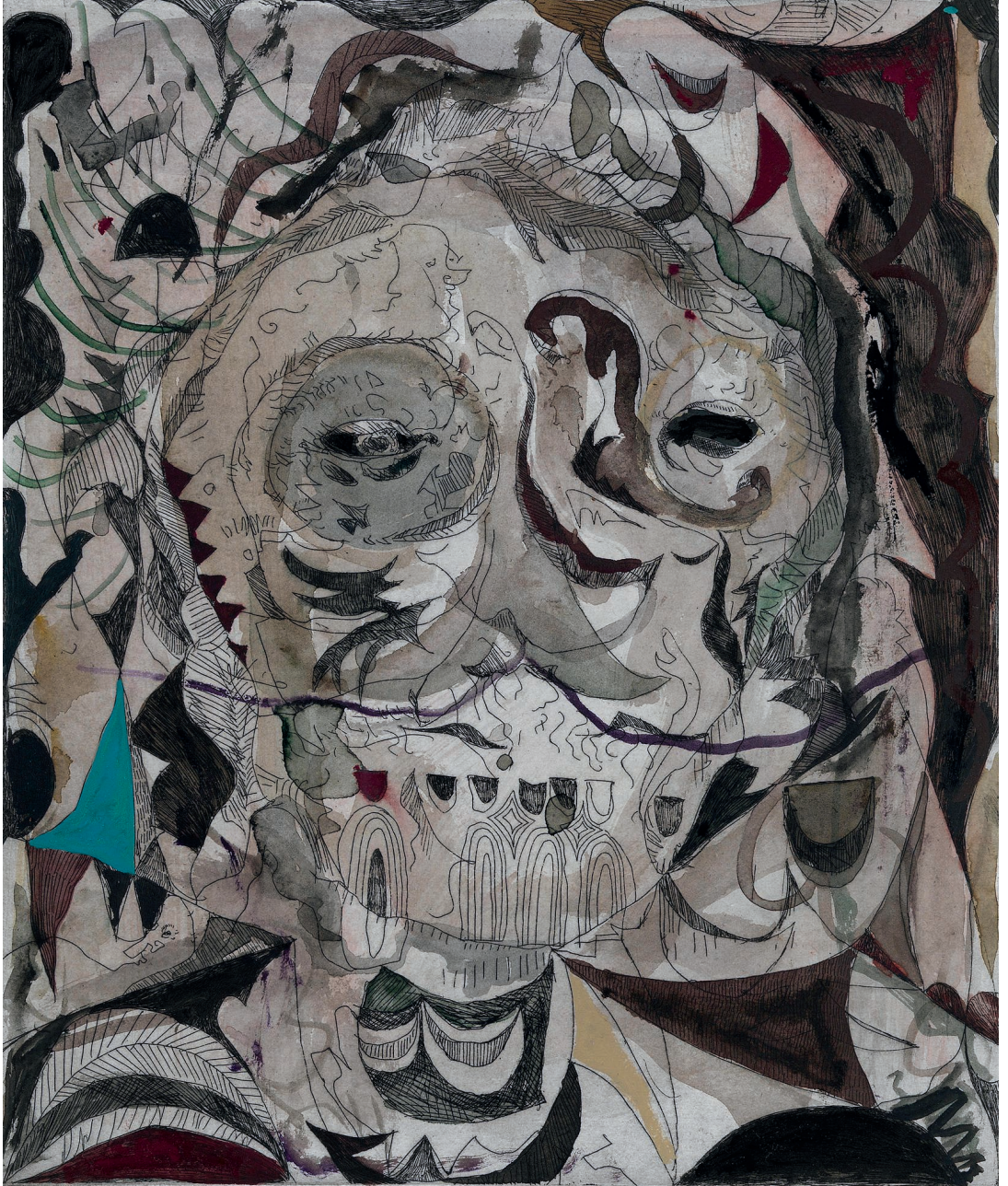
sheet: 16% x 14%in. (41.5 x 37.4cm.)

Executed in 2007

£800-1,200

\$1,100-1,600

€910-1,400





GABRIELLA BOYD

Gabriella Boyd's works, she explains, 'revolve around the merging of private and public spaces. I build up paintings of imagined locations in stages, often allowing purely formal considerations of colour and line to determine their direction. It is through this process that figures emerge. Psychological states become theatrically realised as characters' inner and outer realities blur and shift'. Entering Boyd's 2011 painting *Blue Room*, viewer morphs into voyeur. The canvas becomes a window into a charged interior, which twists the commonplace into the surreal. Rendered in a palette of balmy yellows, pinks, creams and cool blues, the painting effuses a dreamlike, hallucinatory glow, at once inviting and disquieting.

Provenance:

Acquired directly from the artist by the present owner in 2013.

λ † 75
Gabriella Boyd (B. 1988)
Blue Room

signed 'G. Boyd' (on the reverse)
oil on canvas
78 $\frac{1}{8}$ x 71 $\frac{1}{8}$ (198.3 x 182cm.)
Painted in 2011

£1,500–2,500
\$2,000–3,300
€1,800–2,800





MARIAH ROBERTSON

Mariah Robertson's imagination is fired by 'alternative historical processes from photography's shadowy beginnings with Victorian chemical hobbyists'. In the camera or in the darkroom, in black and white or in colour, Robertson happily ignores standard procedure and welcomes accident. Solarisations and photograms in the style of Man Ray, irregular chemical reactions, negative collage and games with filters all add up to a gleeful alchemy of photographic process. In these two works, both depicting nude figures facing away from the lens, Robertson explores the differing textures of human skin and patterned fabric, creating a compelling dialogue between abstraction and figuration. Her work is held in major institutions that include the Museum of Modern Art, New York and the Los Angeles County Museum of Art.

Provenance:

Guild & Greyskul, New York.
Acquired from the above by the present owner in 2007.

Exhibited:

(i) London, Saatchi Gallery, *Out of focus: Photography*, 2012, no. MR.5 (illustrated, unpagged).

(ii) London, Saatchi Gallery, *Out of focus: Photography*, 2012, no. MR.6 - 22 (illustrated, unpagged).

*** 76**

Mariah Robertson (B. 1975)

(i) *Untitled Nude (Knit)*

(ii) *Untitled Nude (Double Floral)*

each: silver gelatin print

(i) 11 x 14in. (48 x 56cm.)

(ii) 8 x 10in. (37.7 x 42.6cm.)

(i) Executed in 2007, this work is number one from an edition of four plus two artist's proofs

(ii) Executed in 2007, this work is number one from an edition of four plus two artist's proofs

£1,000–1,500

\$1,400–2,000

€1,200–1,700





DOMINIC FROM LUTON

At the heart of Dominic from Luton's artistic practice lies the complex, fascinating relationship between the artist and his hometown of Luton. Returning to the town in the spring of 2013 to undertake a 3-month residency programme, with the intention of exploring the cultural landscape of Luton, the project soon developed into a reflection on the intense hold a location can have on a person's mind. Focusing on the familiar sight of a group of baggy y-fronts left to dry on a radiator, the photograph *My Dad's Pants* captures not only the banality of everyday life in the suburb, but also the relationships which can mark a person and bind them inextricably to the most unexpected of places.

Provenance:

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

Exhibited:

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

λ † 77

Dominic From Luton (B. 1977)

My Dad's Pants

C-print on aluminium
31¼ x 47⁄8in. (80.5 x 121.5cm.)
Executed in 2013

£1,000–1,500

\$1,400–2,000

€1,200–1,700



SIMON MATHERS

A cosmos of paints mingles with magical effect in Simon Mathers' charismatic work. Attached to his studio, where constant experimentation is possible, Mathers treats his materials like an alchemist, combining oil and acrylic paints with watercolour and ink to conjure effervescent compositions. Working in loose, painterly gestures, the artist succeeds in producing representational works that are inclined towards an abstract language. Mathers transforms his supports into playgrounds for exploring textures, chromatic timbres and sweeping calligraphic lines, providing the narrative of each work with clarity and sustenance. *In This Room* (2010) finds Mathers in a captivating state of technical inquisitiveness, with shellac varnish accentuating an ensemble of sketchy faces against a vacuum of negative space. The sparseness of detail creates a spectral effect, allowing the materials to take centre-stage once more.

Provenance:

Royal Collage of Art, London.
Acquired from the above by the
present owner in 2010.

λ † 78

Simon Mathers (B. 1984)

In This Room

signed twice and dated 'SIMON MATHERS 2010'
(on the stretcher)

shellac varnish, oil and watercolour on polyester

51½ x 74¾in. (130 x 190.3cm.)

Executed in 2010

£2,000–3,000

\$2,700–3,900

€2,300–3,400



ANDY COLLINS

Andy Collins' paintings pop with delectable planes of colour. Working from photographs taken at fashion shoots, the artist's abstracted forms are derived from the overlooked pleats and creases made by both fabric and the models' bodies. For each painting, Collins takes several months to painstakingly erase and smooth out any trace of brushwork, resulting in fields of sleek paint; his is a process of almost obsessive fixation. Painted in 2002, *Untitled* undulates with antiseptic pink and mimosa yellow, unknowable shapes bound by thin lines that unfold outwards from the origami-like centre. Collins' biomorphic composition is intimate, yet little beyond the surface is revealed. With its impenetrable façade and refusal to be marked by the artist's hand, *Untitled* is at once biological and mechanical, and the forceful yet unknowable implication of the image is mesmerizingly seductive.

Provenance:

Corvi-Mora, London.
Acquired from the above by the present owner in 2005.

Literature:

M. Holborn and Saatchi Gallery,
Abstract America: New Painting and Sculpture, London 2008 (illustrated in colour, pp. 18-19).

† 79

Andy Collins (B. 1971)

Untitled

signed and dated 'ANDY COLLINS 2002' (on the reverse)

oil and alkydon on canvas

62½ x 68½ in. (157.7 x 173cm.)

Executed in 2002

£2,000–3,000

\$2,700–3,900

€2,300–3,400





AARON WEXLER

American artist Aaron Wexler uses collage to create large-scale rhythmic compositions that mediate the boundaries between abstract and figurative forms. Inspired by the abstraction he finds in the environment around him, as well as within books, photographs and prints, Wexler's works blend geometric and organic forms through paint and cut paper. The large-scale images reveal a formal complexity and harmony of both colour and shape that play with the concepts of positive and negative space. 'I liken my work to puzzles that are always unsolved, always concealing and revealing, loud and soft' the artist explains. In *Almond Sands*, Wexler employs a warm tonal palette in keeping with the work's title, enlivened with occasional glimpses of deep red and gold.

Provenance:

One in the Other Gallery, London.
Acquired from the above by the present owner in 2008.

Exhibited:

New York, Josée Bienvenu Gallery, *Invisible Ghost*, 2009.
London, Saatchi Gallery, *Abstract America: New Painting and Sculpture*, 2009-2010 (illustrated in colour, pp. 208-209).

† 80

Aaron Wexler (B. 1974)

Almond Sands

signed, titled and dated 'Almond Sands 2006 Aaron Wexler' (on the reverse)

painted paper collage on panel

48 x 66½ in. (122 x 168 cm.)

Executed in 2006

£2,000–3,000

\$2,700–3,900

€2,300–3,400









TOM GIDLEY

Birmingham-born artist Tom Gidley pairs blurred, psychologically-charged portraits with ceramic objects, delighting in the juxtaposition of materials, surfaces and techniques. His figures are based on a mixture of people he knows, historic artworks and archival photographs. In *Pacifist*, which featured in the Saatchi Gallery's 2014 exhibition *New Order II*, a young man is depicted in monochrome with a white ceramic disk directly above his head. Gidley is fascinated by the relationship between two- and three-dimensional media: 'everything comes out of a period of work in the studio', he explains, 'things that bubble up to the surface and get made and then the real crux of the matter is sorting through these things and finding the relationships and combinations that mean something to me – that trigger other possible meanings.' Gidley is also known for his video work and writing: his first novel *Stunning Lofts* was published in 2005.

Provenance:

Paradise Row, London.
Acquired from the above by the present owner in 2012.

Exhibited:

London, Paradise Row, *From The Corner Of Your Eye To The Corner Of The Room And Back Again*, 2012.
London, Saatchi Gallery, *New Order II: British Art Today*, 2013.

λ † 81

Tom Gidley (B. 1968)

Pacifist

signed and dated 'T Gidley 2012' (on the overlap of the canvas element)

oil on linen and glazed ceramic, in two parts

overall: 27¾ x 14in. (70.5 x 35.5cm.)

Executed in 2012

£2,500–3,500

\$3,300–4,600

€2,900–4,000





CARLOS NORONHA FEIO

Carlos Noronha Feio's painting *Native People of the Pacific World: dispositif I*, 2013, is part of the artist's exploration of the visuals of power. In these multi-layered compositions, he paints abstracted forms over documentary portraits of indigenous peoples who lived in Oceania during World War II. By literally whitewashing these images with fields of translucent paint, the artist reflects upon how meaning is constructed in relation to understandings of the 'other'. As referenced in the work's title, Feio's painting is rooted in the philosophical concept of the *dispositif*, which refers to the apparatuses that underpin and maintain social power. In Feio's painting, this substructure is represented by the ribbons of green, yellow and red, which together override and confront the image beneath to challenge how history is remembered. Feio's works have been exhibited at the Garage Museum of Contemporary Art, Moscow, and the Calouste Gulbenkian Foundation Art Library, Lisbon, among others, and his work was included in the 2014 exhibition *Matter of Trust* at Nottingham Contemporary.

Provenance:

Carlos Carvalho Arte
Contemporânea, Lisbon.
Acquired from the above by the
present owner in 2013.

Exhibited:

Lisbon, Carlos Carvalho Arte
Contemporânea, *Flat-pack Natives
and Other Pacific Constructions*, 2013.

λ † 82

Carlos Noronha Feio (B. 1981)

Native People of the Pacific World: dispositif VI

signed and dated 'Carlos Noronha Feio, 2013'
(on the reverse)

oil and gouache on Hahnemuhle Monet printed canvas
56% x 35% in. (144.5 x 90cm.)
Executed in 2013

£2,500–3,500

\$3,300–4,600

€2,900–4,000





MIKHAEL SUBOTZKY

Winner of the 2015 Deutsche Börse Photography Prize, South African artist Mikhael Subotzky's filmic works engage with narrative representation to consider the relationship between storytelling and its images. For his multimedia prize-winning project, Subotzky collaborated with Patrick Waterhouse to document an apartment block in Johannesburg built for white residents during apartheid, and the series continues his extensive meditation on life in contemporary South Africa. In *Samuel (Standing)*, *Vaalkoppies (Beaufort West Rubbish Dump)*, 2007, a man stands in the BeaufortWest landfill, incongruously wearing a Spiderman mask. This work is part of a larger cycle that captures Beaufort West, a town in the Western Cape home to affluent suburbs as well as extreme poverty. Photographs from this series are held in the collection of the Museum of Modern Art, New York, where Subotzky's work was presented in 2008 as part of exhibition *New Photography 2008: Josephine Meckseper and Mikhael Subotzky*.

Provenance:

Goodman Gallery, Johannesburg.
Acquired from the above by the present owner in 2011.

Exhibited:

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

† 83

Mikhael Subotzky (B. 1981)

Samuel (Standing), *Vaalkoppies (Beaufort West Rubbish Dump)*

lightjet C-print on fuji crystal archive paper

41½ x 50½in. (104.6 x 128.4cm.)

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

£5,000–7,000

\$6,600–9,200

€5,700–7,900









FREYA DOUGLAS-MORRIS

Painted in 2012, *They Came Twice* is an elegant early work by Freya Douglas Morris. Born in London, the artist is recognised for her wistful, timeless approach to paint, which in some ways echoes the fluid vistas of Peter Doig. 'To a degree', she says, 'almost all of the work I make is an "artificial arcadia", in some respects the places and worlds I depict are utopian, but the constructs of the landscapes are very much artificial. I meld different aspects of places together, playing with a variety of signs, flora, foliage, pattern, location, landscape and narrative that together depicts both anywhere and nowhere ... Memory is an interesting device; it edits, adapts, heightens and loses visual information. The places I have seen, books I've read, landscapes I've viewed, either in first person or in film, are used as a way of creating the essence of a place.'

Provenance:

Institute of Contemporary Arts, London.

Acquired from the above by the present owner in 2012.

Exhibited:

London, Institute of Contemporary Arts, *Bloomberg New Contemporaries*, 2012.

London, Saatchi Gallery, *Paper*, 2013, p. 49 (illustrated in colour, p. 51).

λ † 84

Freya Douglas-Morris (B. 1980)

They Visited Twice

signed, titled and dated 'Freya Douglas-Morris 'They Visited Twice' 2001' (on the reverse)

watercolour on paper

26¾ x 39½in. (68 x 100cm.)

Executed in 2012

£500-700

\$660-920

€570-790





NICK EVANS

Nick Evans creates intriguing, hybrid sculptures from seemingly irreconcilable aesthetic registers. In *Like an Insect*, he perches an amorphous, anthropomorphic form in white plaster atop a wooden plinth, which is itself shaped like a stickman squatting beneath a geometrically-patterned table. The recognisable language of modernist abstraction in the soft, writhing white shape – there are sensual strains of Henry Moore here, as well as echoes of the limbless statues of Classical antiquity – encounters, in the plinth, a hard-edged, graphic Pop-primitivism worthy of Keith Haring. The effect is captivating and profoundly disorienting, as both podium and sculpture picture the human body in wildly divergent modes. Dismantling and juxtaposing figural traditions, Evans takes us on a wild postmodern ride through the vocabulary of sculpture.

Provenance:

Mary Mary Gallery, Glasgow.
Acquired from the above by the present owner in 2011.

Exhibited:

Glasgow, Mary Mary Gallery, *Anti Autonome*, 2010.
London, Saatchi Gallery, *New Order II: British Art Today*, 2014.

λ † 85

Nick Evans (B. 1976)

Like An Insect

fibre reinforced plaster, wood and screenprint on board construction

overall: 66½ x 24% x 21%in. (169 x 62 x 55cm.)

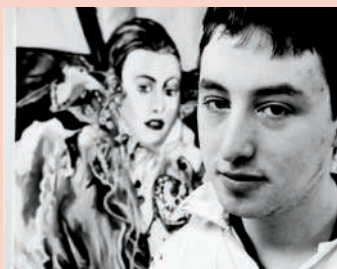
Executed in 2010

£2,000–3,000

\$2,700–3,900

€2,300–3,400





NATHAN CASH DAVIDSON

Nathan Cash Davidson's rich, narrative-packed paintings pluck influences from the Old Masters – with historical figures often rerouted via modern waxworks, or photographs of costumed actors in theatre productions – sci-fi, dreams, and history. Meshing multiple scenes and characters together, the works have a hallucinogenic feel, with multiple perspectives and stories unfolding within a single canvas. *Nobody Can Stop The Wooden Top Boy* presents a scene from a surreal fairy-tale written by the artist. A stag half-grimaces, half-grins at a stern old woman emerging like an apparition beside a waterfall; with its mythic edge, vivid colour and mysterious, visionary quality, the work epitomises the gleeful picaresque of Davidson's painted world.

Provenance:

Hannah Barry Gallery, London.
Acquired from the above by the present owner in 2011.

Exhibited:

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

λ † 86

Nathan Cash Davidson (B. 1988)

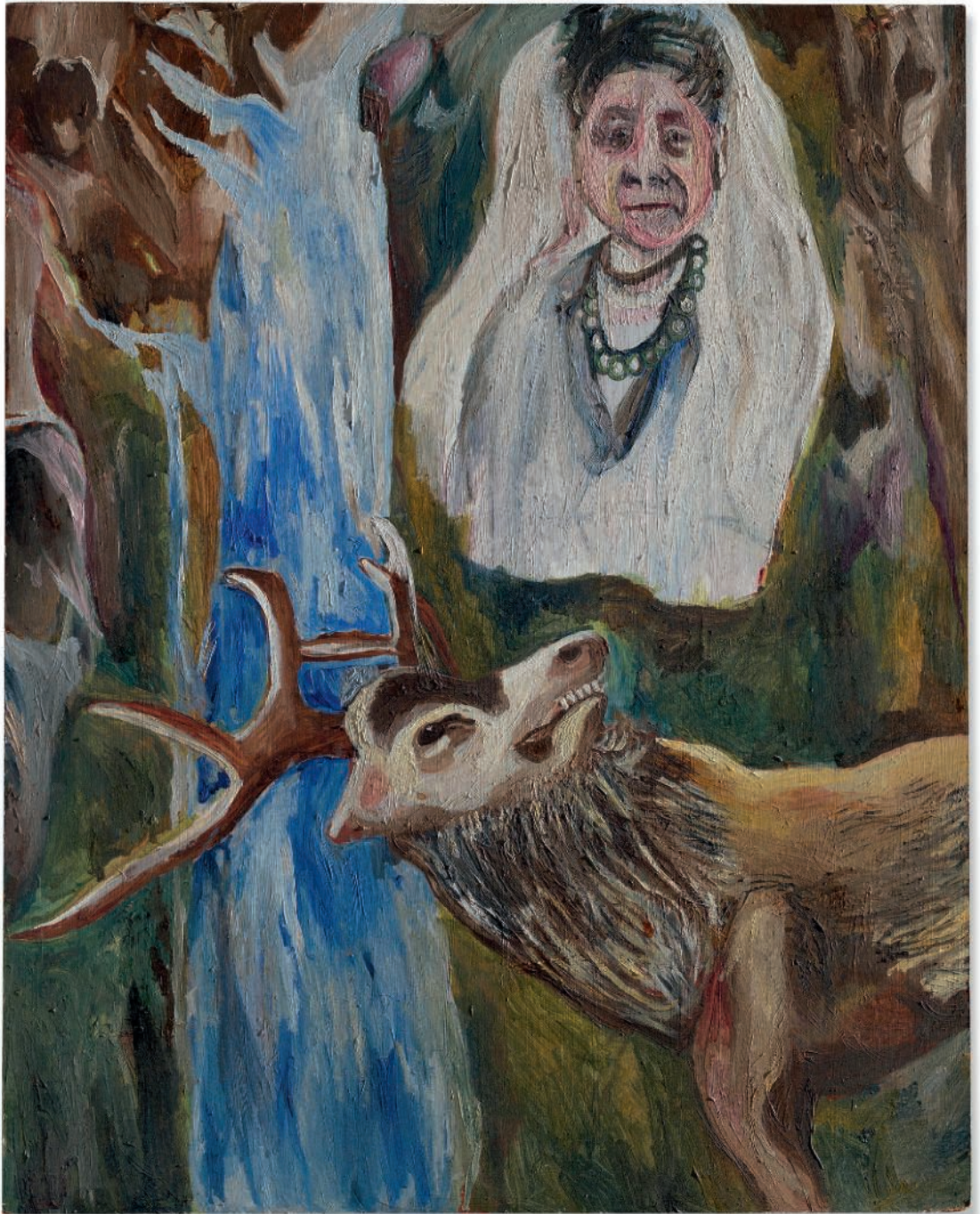
Nobody Can Stop The Wooden Top Boy

acrylic on plywood
29 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in. (76 x 60.6cm.)
Painted in 2007

£1,500–2,000

\$2,000–2,600

€1,800–2,300





AMANDA DORAN

With its wild figuration and vivacious brushwork, *Portrait of Fester*, 2011 is emblematic of Amanda Doran's playful and expressive approach to painting. Rendered in painterly browns, Fester, the titular dog, is surrounded by an abstracted autumnal swirl of burnt orange. Reminiscent of works by Elizabeth Peyton, whose images of dogs are empathetic and personable, Doran's gestural painting, too, bestows upon Fester a similarly compassionate sense of identity. Describing her practice, the artist has said, 'I'm very influenced by the classic painters of the Renaissance and bring the classical to a contemporary setting – my work is light-hearted and colourful. I like the idea of embellishment'. In 2018, Doran was included in the Saatchi Gallery's exhibition *Papercuts*, and has since had a solo presentation at the Royal Hibernian Academy in Dublin.

Provenance:

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

λ † 87

Amanda Doran (B. 1987)

Portrait of Fester

signed, titled and dated 'Portrait of Fester, 2011,
Amanda Doran' (on the reverse)
spraypaint and oil on board
22% x 14%in. (57.4 x 37.4cm.)
Executed in 2011

£1,500–2,500

\$2,000–3,300

€1,800–2,800





STEVEN ALLAN

Steven Allan's paintings look almost like woodcut prints, with a graphic and dramatic quality of line. Indeed, often centred around uncanny 'Banana' characters, his works have a distinctive black humour that can be traced back to the satirically charged work of 18th-century engravers. Dancing around a kitchen in *We're All In This Together* – a rueful allusion to contemporary politics – the bananas are absurdly solemn, cheered on by a stopwatch that gleefully awaits their demise. 'Like Hogarth,' says Allan, 'I am interested in the tragicomedy aspect of humanity. I want to depict real life situations but obscure and twist them around to both bend and underline their meanings ... I don't tend to dwell on why I paint this, or why I paint that, but if pushed for an answer I guess I identify in some way with these kind of ridiculous objects. I look at a banana in the fruit bowl, browning, overripe. It's such a sad image to me – the last banana that no one has gotten round to eating – destined for the bin. It can say a lot about where your head's at to be painting a version of yourself into such an object.'

Provenance:

Acquired directly from the artist by the present owner in 2013.

Literature:

London, Griffin Gallery, *Young Gods pt 1*, 2012.

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

λ † 88

Steven Allan (B. 1984)

We're All In This Together

oil on canvas

74¾ x 98¾in. (190 x 250cm.)

Painted in 2012

£2,500–3,500

\$3,300–4,600

€2,900–4,000





HENRIJS PREISS

At once antiquated and contemporary, angular and expressive, the work of Chicago-based artist Henrijs Preiss explores art's capacity to evoke the numinous. *No. 181*, which was presented at the Saatchi Gallery's acclaimed 2011 exhibition *The Triumph of Painting*, is a consummate demonstration of this heady, eye-catching practice. Working on wood in the manner of the Russian Orthodox icons common in his native Latvia, Preiss creates a riotously vibrant assemblage of impeccably precise geometric forms. Simple shapes such as spheres, rectangles and triangles are arranged into intricate patterns. Preiss evokes numerous precedents — sundials, the floors of Italian Renaissance churches, the stars of Jewish Merkaba mysticism, Russian Constructivist painting — to create something simultaneously familiar and alien. Exposed sections of wood, scraped by Preiss with a bookbinder's knife, give *No. 181* the presence of an artefact from some lost civilisation, laden with a significance that the present-day beholder must gradually unlock. Since appearing at the Saatchi Gallery, Preiss has featured in the 2013 Thames & Hudson tome *100 Painters of Tomorrow*. In 2015 he was nominated for the fourth edition of Latvia's prestigious Purvītis Prize.

Provenance:

Rod Barton, London.
Acquired from the above by the present owner in 2009.

Exhibited:

St. Petersburg, The State Hermitage Museum, *Newspeak, British Art Now*, 2009-2010 (illustrated in colour, p. 229). This exhibition later travelled to London, Saatchi Gallery.
Adelaide, Art Gallery of South Australia, *Saatchi Gallery in Adelaide: British Art Now*, 2011.

λ † 89

Henrijs Preiss (B. 1973)

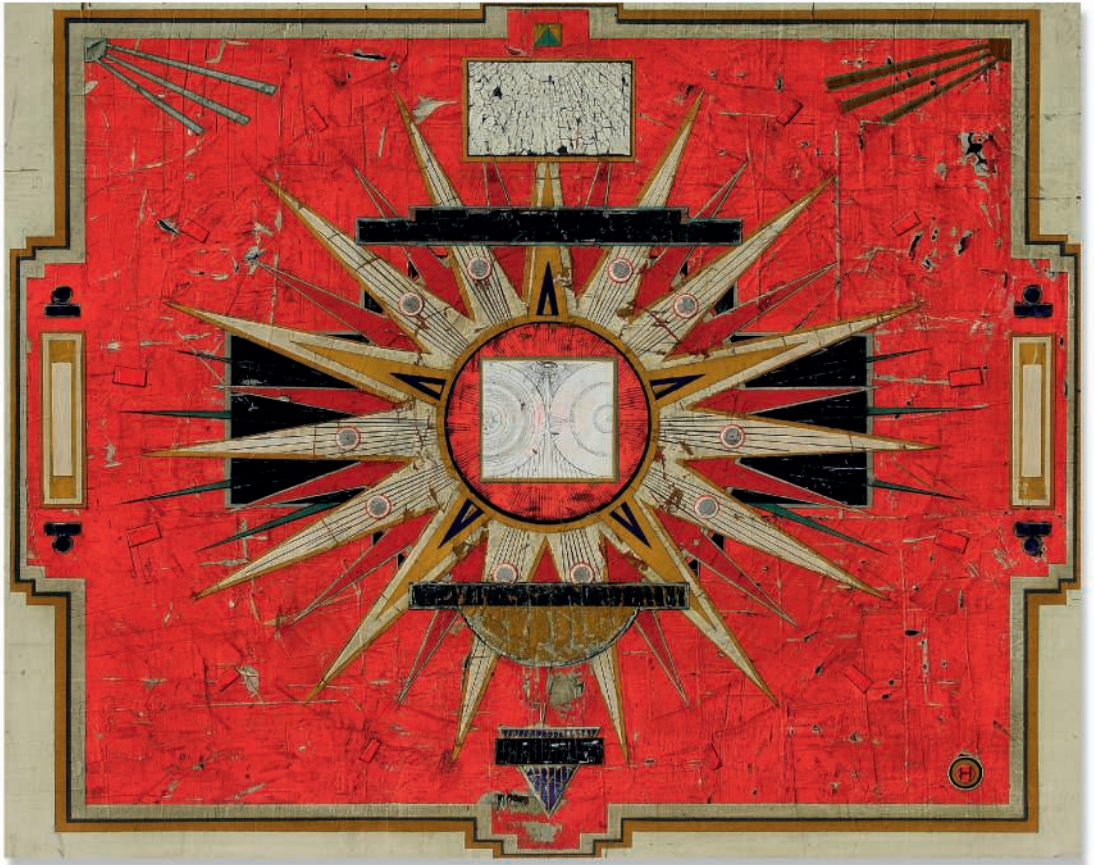
No 181

signed, titled and inscribed 'HENRIJS PREISS "No 181"
acrylic / board' (on the reverse)
acrylic and varnish on board
38% x 48%in. (98 x 123cm.)
Executed in 2009

£2,000-3,000

\$2,700-3,900

€2,300-3,400





EPHREM SOLOMON

Provenance:

Tiwani Contemporary, London.
Acquired from the above by the
present owner in 2014.

Exhibited:

London, Saatchi Gallery, *Pangaea
II: New Art from Africa and Latin
America*, 2015 (illustrated in colour,
p. 146).

‘Sometimes I feel a strong need to make paintings that are unapologetically descriptive of what is immediately around me: Views of the city, the people I know, familiar hallways and spaces, or elements of nature that appeal to me. Other times, my work depicts a different kind of reality; one that is highly fictitious and free of the limitations of the “truthful” recording of my own experiences. In these paintings, motivations might come from outside my surroundings. People, places, and objects ... reflect deeper political and personal narratives’

† 90

Ephrem Solomon (B. 1983)

Political Game 3

signed and dated 'Ephrem Solomon 2012' (lower left)

oil and ink on carved board

35% x 33%in. (90.4 x 85.5cm.)

Executed in 2012

£3,000–5,000

\$4,000–6,600

€3,500–5,700





PETER PERI

London-based artist Peter Peri draws inspiration from European Modernism, literature and popular science fiction, creating pared-down geometric compositions that seem to conjure other worlds. His grandfather Laszlo Péri was a well-known Constructivist who emigrated from Hungary to Britain. *Infanta*, painted just two years after Peri's graduation from Chelsea College of Art, combines this influence with an even earlier source. 'I'm very interested in the roots of early Modernism, Suprematism, Dada/Constructivism', he explains. 'All the elements which were used to fill the gap left by the absence of the figure, e.g. the allusion to tradition as validation in compositional rigor, political commitment, the pseudo science of people like Pyotr Ouspensky concerned with higher knowledge, the 4th dimension etc.; and in the anxiety involved in that, the excess of stuff that gets poured into the sparseness of geometric abstraction. There's something psychologically painful about looking at all that effort towards human advancement that was lumbered onto abstraction from where we are today. The pattern of the balls in this painting reminded me of Velasquez portraits of the Infanta. I liked the idea of them as desolate units forming into an absurd representation of a figure.' Peri's work is held in institutions including Tate, London and the Kunsthalle Basel, where he has also mounted solo exhibitions.

Provenance:

Carl Freedman Gallery, Margate.
Acquired from the above by the present owner in 2005.

Exhibited:

St. Petersburg, The State Hermitage Museum, *Newspaper, British Art Now*, 2010-2011 (illustrated in colour, p. 189). This exhibition later travelled to London, Saatchi Gallery.
Adelaide, Art Gallery of South Australia, *Saatchi Gallery in Adelaide: British Art Now*, 2011.

λ † 91

Peter Peri (B. 1971)

Infanta

signed and dated 'Peter Peri 05' (on the stretcher); titled twice 'INFANTA' (on the reverse)

oil, acrylic and spray paint on canvas

60 x 48in. (152.5 x 122cm.)

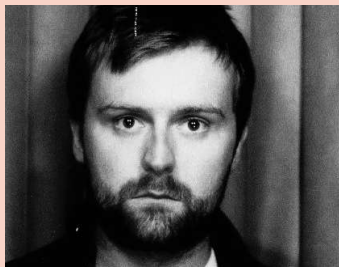
Executed in 2005

£1,500-2,000

¥2,000-2,600

€1,800-2,300





DOMINIC BEATTIE

Untitled (Blue Arches) is a bold geometric work by Dominic Beattie. Situating his paintings 'somewhere between hard edge and expressive abstraction', the London-based artist uses unconventional domestic materials including tape, marker pens, scraps of plywood, stickers and household paints, embracing them for their immediacy and raw effects. From these basic resources, Beattie forges a language that plays with the legacy of Modernist abstraction, Op Art and Minimalism, fusing this heritage with his interests in Pop culture, underground comix and tribal imagery. He builds up layers before cutting through them and rearranging these fragments into new combinations, working without any predetermined sense of the overall composition. 'I get to the studio early and begin by looking at works made at my last visit', he explains; 'I start trying to make them better, maybe cutting them up and re-gluing them back together in an alternative configuration, or just spray painting over the whole thing and starting again... Sometimes it's a fast process and the painting's surface will be flat, other times they are very layered and have gone through many transformations'.

Provenance:

Fold Gallery, London.
Acquired from the above by the present owner in 2013.

λ † 92

Dominic Beattie (B. 1981)

Untitled

signed with artist's initials and dated 'DB 2013'
(on the reverse)

enamel, spray paint, found matting and varnish on board

22½ x 14¾in. (57 x 36.5cm.)

Executed in 2013

£2,000–3,000

\$2,700–3,900

€2,300–3,400





SELMA PARLOUR

Born in Johannesburg and based in London, Selma Parlour explores the illusory surface of painting through infinitely careful and subtle means. Executed in 2010, *Model* exemplifies her approach, presenting a doubled cluster of tessellated rectangles in both large and small formats. Parlour removes the oil binder from her paint so that it becomes parched like chalk pastel. No stroke of the artist's brush is visible: so meticulous is her technique that the painting assumes the perfect flatness of a print. At the same time, the architectural, window-like rectangular shapes generate an undeniable illusion of depth, and implicitly recall the fictive spaces of stage and picture frame. Even as Parlour wrongfoots us with her work's flawless surface, these glowing panels of colour remind us of painting's function as a window onto another world.

Provenance:

Bloomberg New Contemporaries,
London.

Acquired from the above by the
present owner in 2011.

Exhibited:

London, Institute of Contemporary
Arts, *Bloomberg New Contemporaries*
2010, 2010.

λ † 93

Selma Parlour (B. 1976)

Model

signed, titled and dated 'SELMA PARLOUR 'MODEL' 2010'
(on the overlap)

oil on linen

29 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in. (76 x 60.7cm.)

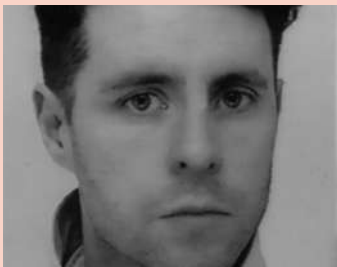
Painted in 2010

£1,000–2,000

\$1,400–2,600

€1,200–2,300





NICHOLAS BYRNE

'I wanted to give various bodies to the template of the flame or tear-drop. The figure in *Cropper* has quite a flat shape like a paddle. It's held in position by bright colour, acting like an outfit or veil with a grip on the figure. When you come to it on the first reading, perhaps the figure is recognisable like an icon, refined and solid like a letter of the alphabet. But on second reading, the forms might seem to come apart or be resistant. I score into the paint which can show the history of how the painting comes together and in *Cropper* this has the loose impression of fabric un-peeling. There is a map-like quality of a template or diagram. I made the paintings using sign writer's brushes, so the image is threaded together and in this way it can also unravel' (Nicholas Byrne)

Provenance:

Vilma Gold, London.
Acquired from the above by the present owner in 2010.

Exhibited:

London, Vilma Gold, *A Catholic Episode*, 2010.

λ † 94

Nicholas Byrne (B. 1979)

Cropper

oil on linen laid on aluminium board

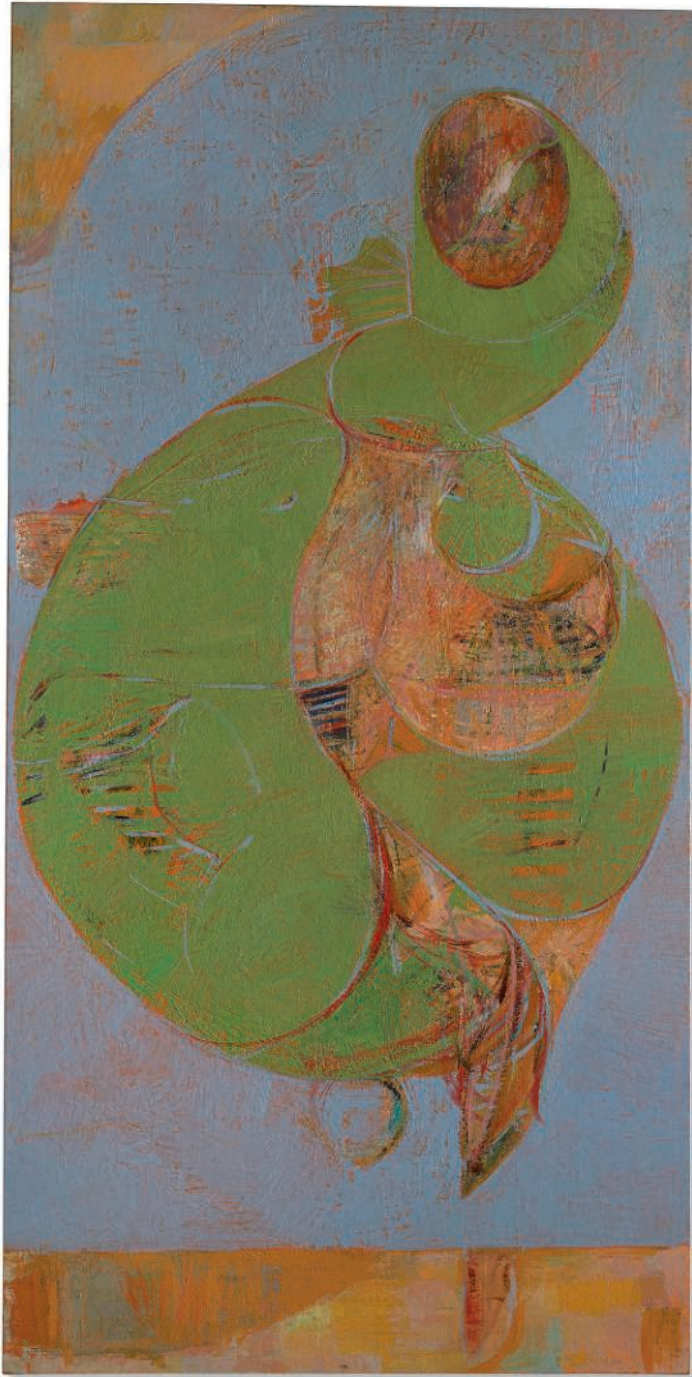
55½ x 27½ in. (140 x 70 cm.)

Executed in 2010

£2,000–3,000

\$2,700–3,900

€2,300–3,400





HILARY HARNISCHFEGER

Formed from paper, ink, crystal and crushed glass, *Untitled* exemplifies Hilary Harnischfeger's unique, intricately handmade approach to abstraction. Her sculptures and wall reliefs eschew the typical media and techniques of fine art, incorporating elements more often found in practices of ceramic, mosaic and jewellery-making. Dense and multi-layered, they possess a delicate chromatic and textural fascination, their harmonic forms the result of a complex, improvisatory accretion of disparate parts. Born in Australia, Harnischfeger lives and works between Brooklyn and Granville, Ohio, a clay-rich region with a great diversity of earth minerals and sedimentary formations. Dying, casting, staining, firing, glazing, collage and the recycling of offcuts from past projects all have a role in the near-architectural building of her works. *Untitled* looks almost like a colour-coded relief map, its stacked strata of paper echoed by drawn contour lines in fine ink. Washes of red and dark purple give way to pastel promontories of peach and white, which jut onto pale plains of lavender; a delta of eau-de-nil shimmers with the mineral glint of glass and mica; fluorite crystals sparkle with light, their glints and facets mirrored in geometries of violet line that flash across the work's surface.

Provenance:

Elizabeth Dee Gallery, New York.
Acquired from the above by the
present owner in 2008.

† 95

Hilary Harnischfeger (B. 1972)

Untitled

ink, fluorite, crushed glass and paper collage on mica

29 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in. (75.9 x 55.5cm)

Executed in 2007

£1,500–2,000

\$2,000–2,600

€1,800–2,300





AGNIESZKA BRZEŹŃSKA

Based between Warsaw and Berlin, Polish artist Agnieszka Brzeźńska works in a variety of media including painting, film, illustration and ceramics. The artist draws inspiration from the natural world, exploring themes related to astronomy, physics, alchemy and philosophy. Her recent practice focuses on notions of decay, apocalypse and catastrophe: her 2004 work *Spongiform Encephala* refers to a rare form of prion disease. Though abstract in appearance, the work contains hints of figurative realities, conjuring hazy pools of smoke, water and fire. Brzeźńska studied with Stefan Gierowski at the Academy of Fine Arts in Gdansk and Warsaw, graduating in 1997 before attending the National University of Fine Arts in Tokyo. Her first retrospective at The National Museum in Warsaw will open in July 2019.

Provenance:

Broadway 1602, New York.
Acquired from the above by the
present owner in 2007.

λ † 96

Agnieszka Brzeźńska (B. 1972)

Spongiform Encephala

signed and dated 'A. Brzeźńska 2004' (on the reverse)

acrylic on canvas

47¼ x 59in. (120 x 150cm.)

Painted in 2004

£4,000–6,000

\$5,300–7,900

€4,600–6,800





JILL MASON

With an irresistible flair for fanciful imagery, Jill Mason paints alluring fantastical lands and tantalising bricolages that entice and mesmerize their audience. Fusing recognisable earthly elements, such as architecture, with otherworldly, indefinable tangents, Mason's paintings evoke a surreal, dreamlike uncanniness. Her intimate work is often vertically reoriented so that the entire composition is skewed, creating an effect of otherworldly suspension that heightens the sense of reverie. Mason often works on a diminutive scale, the miniature format loaded with an exquisite level of detail. This approach can be seen in *The Junction* (2008), in which Mason hangs an architectural hotchpotch in the celestial ether: a vision familiar yet impossible.

Provenance:

Acquired directly from the artist by the present owner in 2008.

Exhibited:

London, Royal College of Art, *MA Degree Show*, 2008.

λ † 97

Jill Mason (B. 1974)

The Junction

oil on linen

18 x 11 $\frac{7}{8}$ in. (45.6 x 30.3cm.)

Painted in 2008

£1,000–1,500

\$1,400–2,000

€1,200–1,700





YAMINI NAYAR

The works of Brooklyn-based artist Yamini Nayar employ collage, installation, assemblage and photography to create imagined, psychoanalytical spaces that play with the viewer's comprehension of the two-dimensional picture plane. The installations are destroyed after being captured on film, thus making the photograph the sole record of the initial creation. 'It's similar to filmmaking, where the filmmaker doesn't care as much about the integrity of the structure but rather what shows up on film', says Nayar. 'Because of this, my spaces can be impossible. They can be dream-spaces'. In *Underfoot and Overhead*, its title taken from a Rudyard Kipling Poem, a precarious wooded staircase leads up to a dark doorway in which a single dim lightbulb serves as the compositional focal point. The work's deliberate lack of sense of scale and conflicting perspectives transform the image into a hypnotic architectural still life.

Provenance:

Thomas Erben Gallery, New York.
Irena Hochman Fine Art Ltd.,
New York.

Acquired from the above by the
present owner in 2008.

Exhibited:

London, Saatchi Gallery, *The Empire
Strikes Back: Indian Art Today*, 2009,
p. 64 (illustrated in colour, p. 68).

† 98

Yamini Nayar (B. 1975)

Underfoot And Overhead

signed, titled and dated "Underfoot and Overhead" Yamini
Nayar 2008 2/5' (on the reverse)

C-print mounted on foamcore

30 x 40in. (76.2 x 101.6cm.)

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

£1,000–2,000

\$1,400–2,600

€1,200–2,300





SIMON BEDWELL

Provenance:

Acquired directly from the artist by the present owner in 2004.

Exhibited:

London, Saatchi Gallery, *Black Mirror: Art as Social Satire*, 2018-2019 (illustrated in colour, p. 10).

Literature:

C. Saatchi, *Saatchi Gallery: Loan of Art*, London 2006 (illustrated in colour, p. 15).

'[Posters are] like bus ticket designs, the things we see every day all around us. But they're immediately evocative of their time in a way that's stronger than most other things'

λ † 99

Simon Bedwell (B. 1963)

Untitled (Festival)

spray paint on found poster

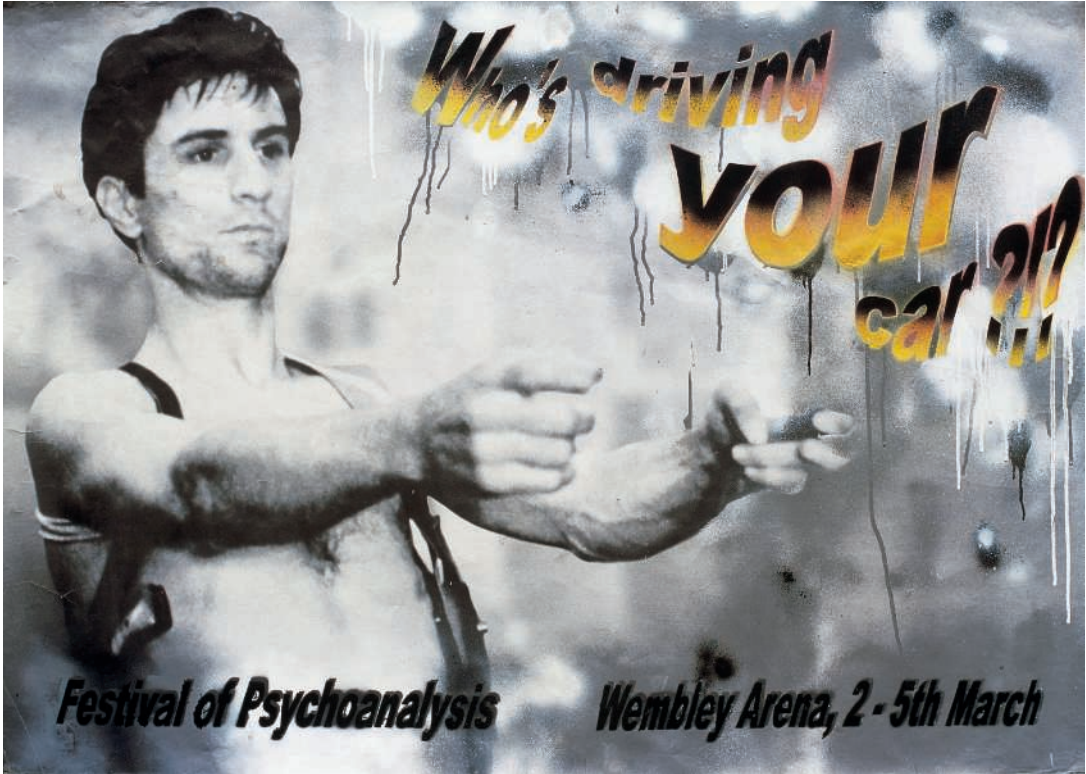
37% x 52%in. (95 x 134cm.)

Executed in 2004

£1,000-1,500

\$1,400-2,000

€1,200-1,700



*Who's driving
your
car?!?*

Festival of Psychoanalysis

Wembley Arena, 2-5th March



TIM STONER

Tim Stoner is interested in ideas of utopia, and the illusions of perfect happiness in a society of ritualised leisure. He infuses his ethereal, enigmatic scenes – of days at the country club, on tropical beaches, at summer camps or cocktail parties – with a brilliance that verges on painful, casting much into deliberate shadow. Working from photographs, he picks out his costumed, brightly backlit figures against white in a monochrome graphic style reminiscent of woodcut or comic-book. Touches of fluid subtlety evoke fading memory and the passage of time. Faceless and devoid of individual identity, Stoner's figures become at once universal and curiously alien: the mysterious silhouetted pair in *Eton 2*, with their fantastic sprays of plumed headwear, seem suspended in a world other than our own.

Provenance:

The Approach, London.
Acquired from the above by the present owner in 2003.

Exhibited:

Amsterdam, Stedelijk Museum Bureau, *The Power of Partnership*, 2002.

Literature:

C. Saatchi, *Saatchi Gallery: Loan of Art*, London 2006 (illustrated in colour, p. 345).

λ † 100

Tim Stoner (B. 1970)

Eton 2

watercolour on paper
10 x 12%in. (25.3 x 31.5cm.)
Executed in 2001

£2,000–3,000

\$2,700–3,900

€2,300–3,400



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(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.

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(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, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

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

C CONDUCTING 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 ▲ to the lot number. The reserve cannot be more than the lot's low estimate.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- withdraw any lot;
- divide any lot or combine any two or more lots;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding 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 you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a lot under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by means of consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us your **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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 15.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the lot is exported. Please see the "VAT refunds what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of goods, the VAT rules will only apply from 11pm (GMT) on 29 March 2019. If your purchased lot has not been shipped before 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due on your purchase. Further information can be found in the "VAT Symbols and Explanation" section of our catalogue.

For lots Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 obtain a resale certificate from the state. 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 resale right" when any lot 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 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives you a warranty that the seller:

- is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
 - has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.
- If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to us that your lot is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- 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.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's catalogue description or by the use in a **Heading** of one of the terms listed in the section of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a

Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full catalogue description before bidding.

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

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

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

(g) The benefit of the **authenticity warranty** may only be available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

- give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collection any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of books, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tear or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots sold without a printed **estimate**;
- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.

(k) You 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.

(l) **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 determined 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)(i) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

- you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consistent with our due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes;
- 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales tax, 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'**).

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:
 - Wire transfer
 - Check

You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB22LTU. IBAN international bank account number: GB51 3000 0200 1727 10.

(c) 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 7752 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 card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

(d) 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.

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 Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, 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 7752 3200 or fax on +44 (0)20 7752 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:

- When you collect the lot; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into use by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transactions.

(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 is 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d)(v) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's** Group company, as well as the rights to any of our property, we can use or deal with any of your property we hold or which is held by another **Christie's** Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's** Group company in full for what you owe us. However, if we choose, we can also sell your property to pay us in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can, at our option:

- charge you storage costs at the rates set out at www.christies.com/storage.
 - move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the lot in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items requiring professional packing, before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7833 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

(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 7833 9060. See the information set out at www.christies.com/shipping or contact us at 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 laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require other types of relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot to the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. A lot containing ivory or other protected species material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this

clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example carpets, 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 only permit the import of this property in certain circumstances. As a consequence, buyers of Iranian-origin works 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 python or crocodile. We have marked with the symbol – in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, 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 anything other than that set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions.

(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, medals, provenance, exhibition history, literature or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under 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 the recordings with another **Christie's** Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not grant you any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's** Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including **catalogue descriptions** and prices, may be reported on 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.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or

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

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

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

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

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed **Important Notices and Explanation of Cataloguing Practice**.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom on 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

Important notice: The VAT liability in force on the date of the sale will be the rules under which we invoice you. If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property and you ship the lot to the EU after 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice. 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 hammer price . VAT at 20% will be added to the buyer's premium 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 hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots 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 hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium 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"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	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 hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . 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:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot 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 hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium 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 lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot 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 buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL 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 buyer's premium .
	† 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 hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. 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.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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'.

o

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.

o **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 o next to the **lot** number.

o◆ **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 o◆.

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.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue

as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

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

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00 am to 4.30 pm. Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

PAYMENT OF ANY CHARGES DUE

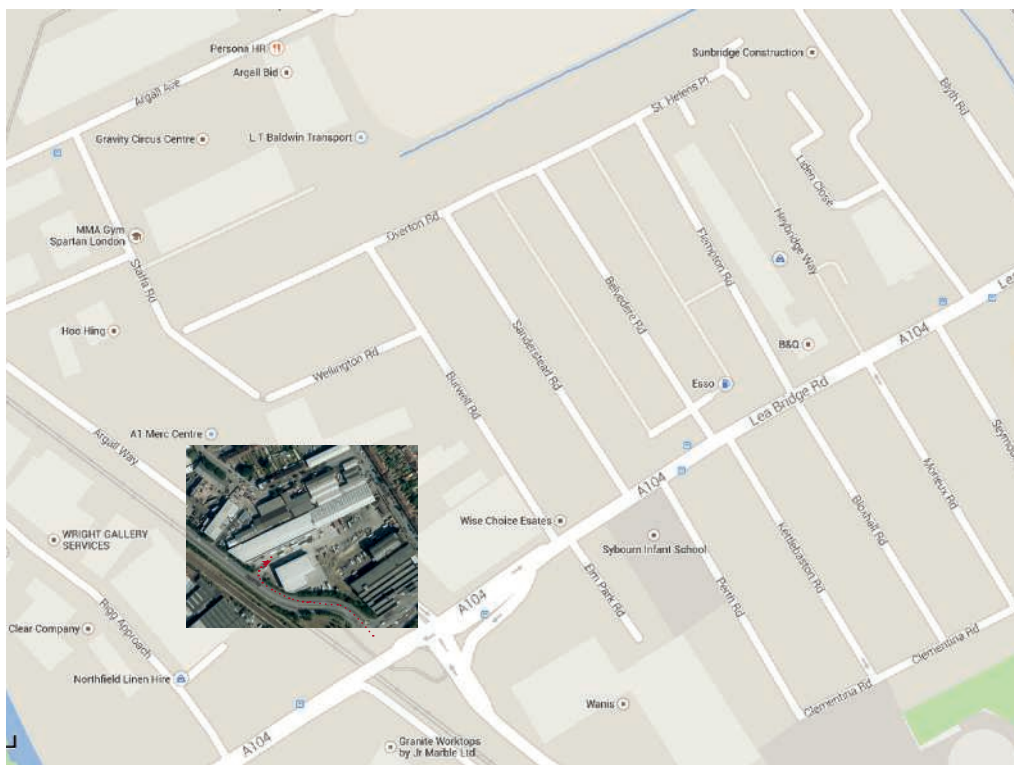
Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. **Lots** will not be released until all outstanding charges due to Christie's are settled.

SHIPPING AND DELIVERY

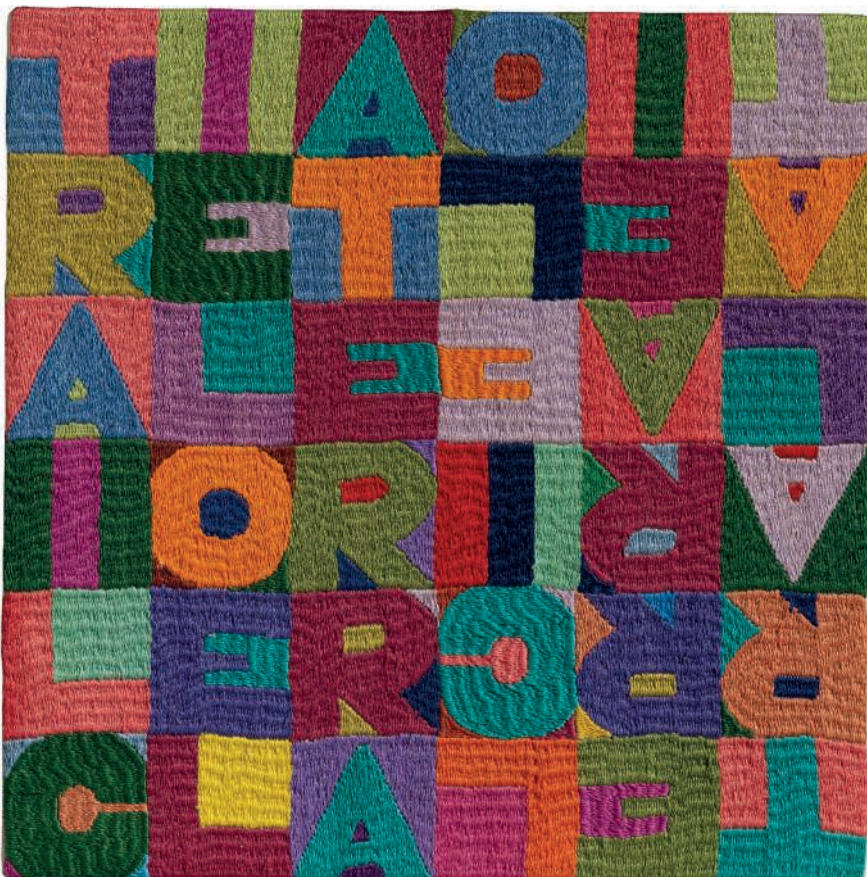
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's 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.



Units 9-12, E10 Enterprise Park,
Argall Way, Leyton,
London E10 7DQ
tel: +44 (0)20 7426 3000
email: pcandauctionteam@momart.co.uk



ALIGHIERO BOETTI (1940-1994)
Tra la terra e il cielo tra il cielo e la terra
(Between the earth and the sky between the sky and the earth)
embroidery
25.6 x 25.6 cm.
Executed circa 1987
€ 30,000-40,000

THINKING ITALIAN MILAN

Milan, 3-4 April 2019

VIEWING

29 March - 2 April 2019
Palazzo Clerici, Via Clerici 5
Milan

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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

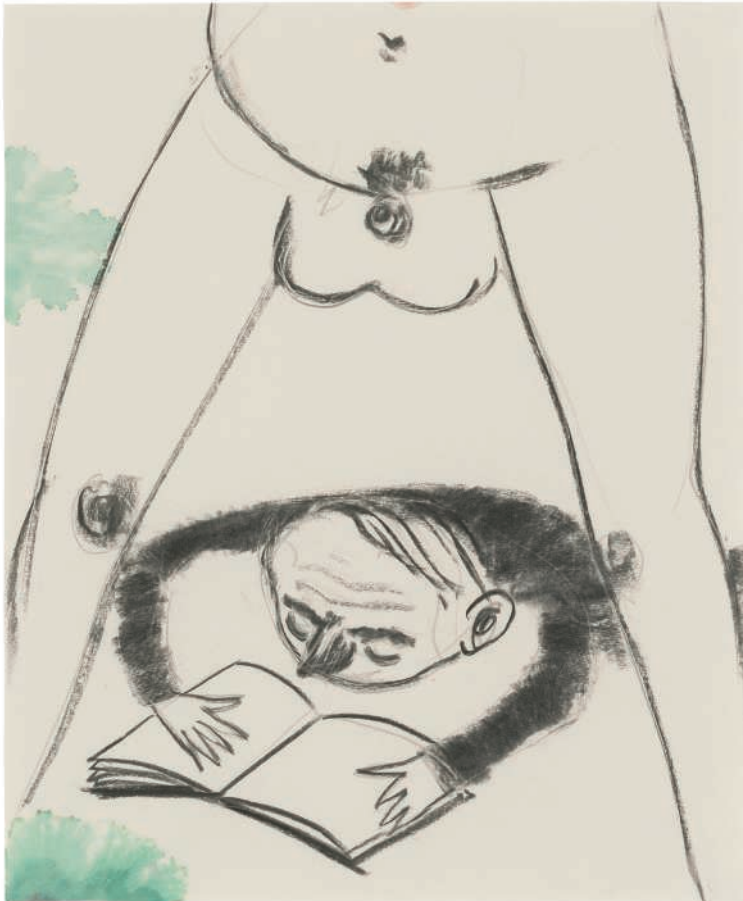
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SANYA KANTAROVSKY (B.1982)
Untitled
signed and dated 'Sanya 2016' (on the reverse)
charcoal, watercolour and graphite on paper
16 $\frac{7}{8}$ x 14in. (43 x 35.5cm.)
Executed in 2016
£2,000 - 3,000

FIRST OPEN

Online, 4 - 11 April 2019

VIEWING

4-11 April 2019
8 King Street
London SW1Y 6QT

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Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

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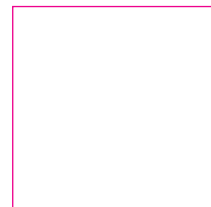
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