

20TH CENTURY

**POST-WAR &
CONTEMPORARY ART
DAY SALE**

LONDON, 25 MARCH 2021



CHRISTIE'S





**Who is bought
and sold? Who
is beyond the
law? Who is free
to choose? Who
follows orders?
Who salutes
longest? Who
prays loudest?**



MY BOYFRIEND JUST MARRIED A GIRL WHO'S
BI-SEXUAL. CLAIMS HE'S GOING TO CHANGE HER. HE DID.
THREE YEARS LATER SHE'S A LESBIAN.



20TH CENTURY

POST-WAR & CONTEMPORARY ART DAY SALE

FRIDAY, 25 MARCH 2021
at 1.00 pm
8 King Street, St. James's
London SW1Y 6QT

HOW TO BID

AUCTIONEERS

Arlene Blankers, Veronica Scarpati and Hugh Creasy

POST-SALE

VIEWING

Our specialists are on hand for virtual viewing appointments
and virtual walk-throughs of our exhibition at King Street.

Please contact Anna Touzin or Stephanie Rao to make an appointment
or to discuss any works in the sale.

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(2021)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,
this sale should be referred to as **SAKS-19587**

CONDITIONS OF SALE

This auction is subject to the Important
Notices and Conditions of Sale set forth in
this catalogue.

In addition to the hammer price, a Buyer's Premium
(plus VAT) is payable.
Other taxes and/or an Artist Resale Royalty fee are
also payable if the lot has a tax or λ symbol. Check
Section D of the Conditions of Sale at the back of this
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CHRISTIE'S

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λ401 KUDZANAI-VIOLET HWAMI (B. 1993)

Study Sisi Themba's Post Surgery, Harare General Hospital, 2050

signed 'HWAMI' (on the reverse)

oil, charcoal and oilstick on paper

59¼ x 78½in. (150.4 x 198.5cm.)

Executed in 2016

£30,000–50,000

US\$42,000–69,000

€35,000–58,000

PROVENANCE:

Private Collection, UK (acquired directly from the artist in 2016).



***402 JAMMIE HOLMES (B. 1984)**

Untitled (Aunt)

signed with artist's initials and dated 'JH "2020"' (on the reverse)

acrylic and oil pastels on canvas

59⅞ x 47⅞in. (152 x 121.5cm.)

Painted in 2020

£35,000–55,000

US\$49,000–76,000

€41,000–64,000

PROVENANCE:

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

Acquired from the above by the present owner.

403 SALMAN TOOR (B. 1983)

Recipe



signed and dated 'Salman Toor '11' (on the reverse)

oil on canvas

42½ x 38½in. (107 x 96.8cm.)



Painted in 2011

£50,000-70,000

US\$70,000-97,000

€59,000-82,000

PROVENANCE:

Rohtas II Gallery, Lahore.

Acquired from the above by the present owner in 2011.

EXHIBITED:

Lahore, Rohtas II Gallery, *I Love Kitsch*, 2011.

Part still-life, part banquet scene, *Recipe* by Salman Toor is an animated painting rendered in sumptuous colour. A smiling woman gestures towards something unseen; in front of her, luscious grapes, apples, peaches, and cherries tumble across the spotless tablecloth. Although she appears to have been born from a Renaissance canvas, Toor's model is in fact the Pakistani actress Reema, whose image the artist copied from an advertisement for Habib Cooking Oil. Painted in 2011, *Recipe* is an early work by Toor that displays his interest in Old Masterly imagery. Toor spent years studying the works of Caravaggio, Peter

Paul Rubens, and other Renaissance painters, and in the classical dress, delicate modelling, and rich colours of the present work this lineage is unmistakable. As Toor explains, 'The floridness and vividness of their styles appeals to me. The overcrowded Baroque compositions of Rubens, the dignity of the subjects in Van Dyck, the lushness of romance and sensuality in Watteau, the decorative brilliance of Veronese. It is a pre-industrial way of looking, a foreign language of picture making' (S. Toor quoted in J. Alvares, 'In Conversation with Salman Toor', *ArtNow*, October 2017).

FULL LOT ESSAY





λ404 CLAIRE TABOURET (B. 1981)

Les Madones (Étude 3) (The Madonnas (Study 3))

signed, titled and dated 'C. TABOURET 2014 LES MADONES ÉTUDE 3'

(on the reverse)

oil and fluorescent paint on canvas

19¾ x 15¾in. (50.1 x 40cm.)

Painted in 2014

£20,000–30,000

US\$28,000–42,000

€24,000–35,000

PROVENANCE:

Bugada & Cargnel, Paris.

Acquired from the above by the present owner.

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λ*405 FRIEDRICH KUNATH (B. 1974)

Chanson égocentrique

signed and dated 'Friedrich Kunath 2014' (on the overlap)

oil and acrylic on canvas

70⅞ x 51⅞in. (178 x 129.9cm.)

Painted in 2014

£15,000–25,000

US\$21,000–35,000

€18,000–29,000

PROVENANCE:

White Cube.

Acquired from the above by the present owner in 2015.

EXHIBITED:

Hong Kong, White Cube, *Friedrich Kunath: Earth to Fuckface*, 2015.

λ406 GENIEVE FIGGIS (B. 1972)

Royal Friends



signed and dated 'Genieve figgis 2015' (on the reverse)

acrylic on canvas

39 x 47in. (99 x 119.4cm.)



Painted in 2015

£70,000–100,000

US\$98,000–140,000

€82,000–120,000

PROVENANCE:

Half Gallery, New York.

Acquired from the above by the present owner in 2015.

Inspired by eighteenth century aesthetics, Genieve Figgis' seemingly saccharine tableaux often reveal more sinister realities. In *Royal Friends* (2015), the sentiment is delightfully macabre. Ostensibly a court portrait, the world of *Royal Friends* may appear gilded, but under the artist's hand, the view has been distorted, almost solarised as her figures decompose and liquify into streams of aquamarine paint. The fluidity of Figgis' images owes much to her choice to work in acrylic, which can be aqueous, loose, and translucent: she loves the 'unreliability' of the paint and, in fact, rarely plans her canvases in advance, preferring instead to let the materials shape and transmogrify her images (G. Figgis, quoted in P. Silveria, 'An Interview with Genieve Figgis', *Purple Diary*, 2 January 2018). The results are bewitching and exhilarating, a spooky reimagining of past decadence.



*407 SHARA HUGHES (B. 1981)

I'm Tired, Harbor Me



signed and dated 'SHARA HUGHES '09' (lower left); signed, titled, inscribed and dated 'SHARA HUGHES 2009 VEJBY DENMARK IM TIRED, HARBOR ME' (on the reverse)



oil, acrylic and metallic paint on canvas
51½ x 59in. (130 x 150cm.)



Executed in 2009

£100,000–150,000

US\$140,000–210,000

€120,000–170,000

PROVENANCE:

Galerie Mikael Andersen, Copenhagen.

Acquired from the above by the present owner in 2011.

EXHIBITED:

Berlin, Galerie Mikael Andersen, *If You're a Mess*, *I'm a Mess*, 2009–2010.

Frothing waves of iridescent blue rush over the sides of a huge wooden boat in Shara Hughes' roiling shipwreck *I'm Tired, Harbor Me*, 2009. At the centre of this large painting, the vessel keels and strains at its mooring, with other ships tossed like toys in the tempestuous sea. Prismatic cascades shoot over the part-smashed deck as cresting aquamarines and shadowy greens flood the scene. Hughes' colours are potent, electric, and seductive, recalling the expressive palettes of Henri Matisse and Gustave Klimt. Yet Hughes rarely mixes individual tonalities, preferring instead to paint directly from the tube as she wields her pigments like a structural force. Indeed, making paintings that the viewer can 'really travel through' is important to Hughes who uses colour, orientation, and perspective to open her canvases up to illusionistic depth (S. Hughes, quoted in 'Shara Hughes with Alex A. Jones', *Brooklyn Rail*, June 2019).

FULL LOT ESSAY



NICOLE EISENMAN

Mermaid Catch, 1996



***408 NICOLE EISENMAN (B. 1965)**

Mermaid Catch



signed and dated 'Nicole Eisenman '96' (on the overlap)

oil on canvas

77½ x 63in. (196.8 x 160cm.)



Painted in 1996

£400,000–600,000



US\$560,000–830,000

€470,000–700,000

PROVENANCE:

Jack Tilton Gallery, New York.

Private Collection, New York.

Anon. sale, Christie's New York, 12 January 2009, lot 193.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Jack Tilton Gallery, *Nicole Eisenman*, 1996–1997.

Beneath the surface of a placid sea, mermaids jostle and writhe in Nicole Eisenman's *Mermaid Catch*. Painted in 1996, the large canvas depicts a solitary boat of jeering fishermen who cast their lines into the navy waters. Below, voluptuous sea creatures struggle to break free from the silver hooks that pierce their flesh, their forms contorting and trembling in a tightly rendered aquatic ballet. The mermaids' otherworldly blue skin is remarkably tactile, as if Eisenman had modelled her figures on the Renaissance statues of Michelangelo and Bernini. Indeed, Eisenman fills her canvases with art historical quotations and jokes and she is known to borrow liberally from a range of artists. Gesturing towards Classical figuration, *Mermaid Catch* is rich with narrative allusion. Its emphasis on the body's materiality also prefigures the sculptural work that has recently occupied a central place within Eisenman's practice: her 2020 solo presentation *Sturm und Drang* at The Contemporary Austin featured several sculptures, including her celebrated installation *Procession*, first exhibited as part of the 2019 Whitney Biennial.

FULL LOT ESSAY



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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ409 **BANKSY**

Lost Children's Sign from Glastonbury Festival (Sketch)



signed and dated 'BANKSY 2005' (lower right)

spray paint on packing paper

35 x 31⁷/₈in. (89 x 81cm.)

Executed in 2005, this work is unique

£200,000–300,000

US\$280,000–420,000

€240,000–350,000

PROVENANCE:

Haunch of Venison, London.

Vanmoerkerke Collection, Belgium

(acquired from the above).

His sale, Phillips London, 3 April 2008, lot 19.

Andipa Gallery, London.

Acquired from the above by the present owner in 2009.

This work is accompanied by a certificate of authenticity issued by Pest Control.

In Banksy's *Lost Children's Sign from Glastonbury Festival (Sketch)* (2005), a grinning policeman bends down to light up a spliff in the mouth of a young girl. Created as part of an intervention at the 2005 Glastonbury Festival—which also included a tent lifted into the sky by helium balloons—it is an instantly recognisable example of the artist's anti-establishment wit. This would not be the last time Banksy made an appearance at Glastonbury: in 2019, he created the iconic Union Jack stab-proof vest worn by rapper Stormzy for his headline performance on the Pyramid Stage.

FULL LOT ESSAY





410 **ABOUDIA (B. 1983)**

Untitled

signed and dated 'ABOUDIA 2013' (on the reverse)

acrylic and oilstick on paper collage on canvas

49³/₈ x 78³/₄in. (125.5 x 200cm.)

Executed in 2013

PROVENANCE:

Jack Bell Gallery, London.

Private Collection, UK.

Anon. sale, Chiswick Auctions London, 27 June

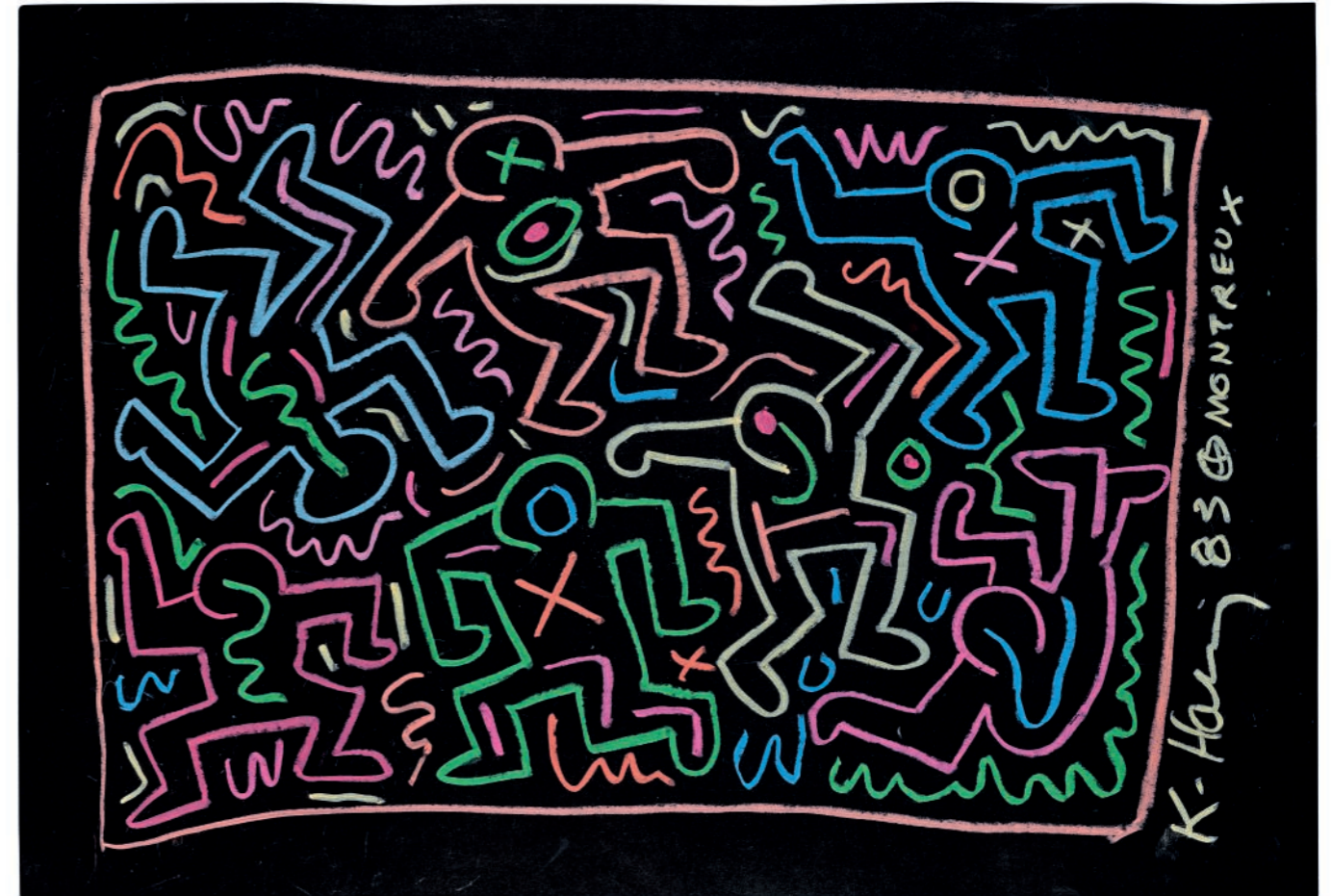
2017, lot 355.

Acquired at the above sale by the present owner.

£15,000–20,000

US\$21,000–28,000

€18,000–23,000



*411 **KEITH HARING (1958-1990)**

Untitled

signed, inscribed and dated 'K. Haring 83 Montreux' (right edge)

oilstick on paper

17¹/₄ x 25in. (43.8 x 63.4cm.)

Executed in 1983

PROVENANCE:

Pierre Keller, Switzerland.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity issued by The Estate of Keith Haring with the identification number 022706A1.



£50,000–70,000

US\$70,000–97,000

€59,000–82,000

λ413 BRIDGET RILEY (B. 1931)

Study after Cartoon. September 5 '90.



signed 'Bridget Riley' (lower right);
titled and dated 'Study after Cartoon.
September 5 '90.' (lower left)
gouache on paper
25⁷/₈ x 34³/₈in. (65.8 x 87.2cm.)
Executed in 1990

£150,000–200,000

US\$210,000–280,000

€180,000–230,000

PROVENANCE:

Karsten Schubert, London.

Private collection, UK.

Timothy Taylor Gallery, London.

Acquired from the above by the present owner in
2007.

EXHIBITED:

London, Karsten Schubert, *A Group Show: Keith
Coventry, Peter Davis, Anya Gallaccio, Zebedee Jones,
Bridget Riley, Alison Wilding*, 1994.

Cambridge, Kettle's Yard, *Bridget Riley: Recent
Paintings and Gouaches*, 1995.

A tapestry of vibrant tonalities fills
Bridget Riley's *Study After Cartoon*.
September 5 '90, 1990, revealing her
acute sensitivity to the powers of colour.
Interwoven blocks of brilliant green, rose,
teal, goldenrod and white form a kinetic
tessellation: as the kaleidoscope unfolds, the

work appears to dance and sway. Riley used
the term 'cartoon' to refer to her mock-
ups, often developed from experiments
with coloured strips of paper, that allowed
her to plan her larger canvases. This
process of careful study and preparation, as
exemplified here, played an integral role in
her exploration of the chromatic spectrum,
allowing her to observe the interaction of
different hues in close detail. The present
work bears witness to her embrace of the
diagonal, or 'zig', at the close of the 1980s:
a dramatic change for the artist who had
previously worked primarily with vertical
strips. The ruptured colours brought new
depth and complexity to her investigations:
'eventually,' she recounted, 'I found what I
was looking for in the conjunction of the
vertical and diagonal ... this conjunction was
the new form. It could be seen as a patch of
colour – acting almost like a brush mark' (B.
Riley, quoted in *Bridget Riley: Flashback*, exh.
cat., Hayward Gallery, London, 2009, p. 18).

FULL LOT ESSAY





λ414 **ERIK PARKER (B. 1968)**

Is This It

signed, titled and dated "'IS THIS IT" ERIK PARKER 2002' (on the overlap)

oil, felt tip pen and Day-glo on canvas

84 x 60in. (213.5 x 152.5cm.)

Executed in 2002

£25,000-35,000

US\$35,000-49,000

€30,000-41,000

PROVENANCE:

Aliceday, Brussels.

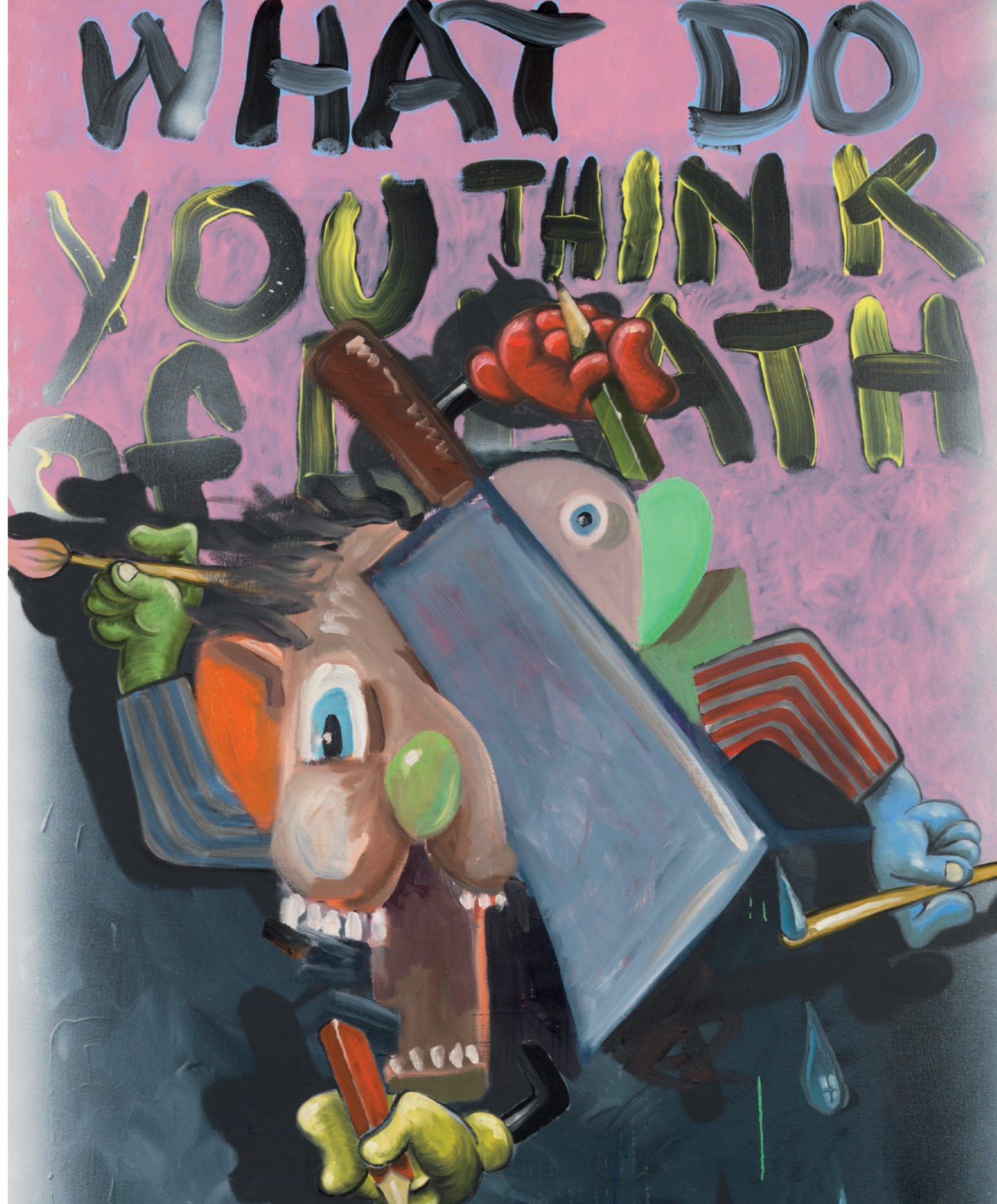
Leo Koenig Gallery, New York.

Acquired from the above by the present owner in 2002.

EXHIBITED:

New York, Leo Koenig, Inc., *You Paint the Picture*, 2002.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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λ*415 **GEORGE CONDO (B. 1957),
PAUL MCCARTHY (B. 1945),
JAKE & DINOS CHAPMAN (B. 1966 & 1962)**

i *What Do You Think of Death*

signed and dated 'Condo 06 Paul McCarthy 06 Dinos Chapman Jake Chapman'
(on a piece of canvas affixed to the reverse)

oil and spray enamel on canvas
66⅞ x 46⅝in. (168.1 x 118.4cm.)
Executed in 2006

£70,000–100,000

US\$98,000–140,000

€82,000–120,000

PROVENANCE:

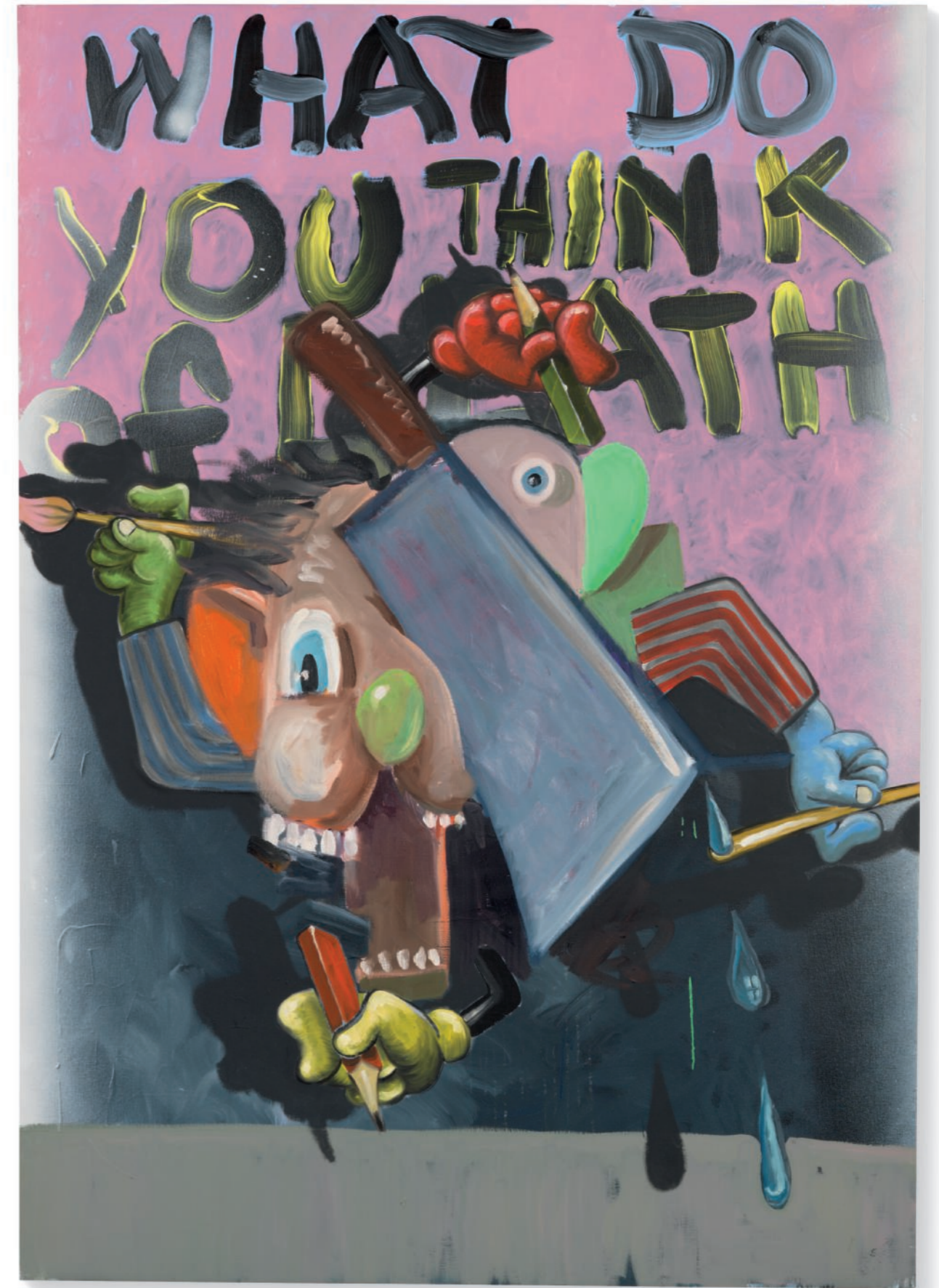
Deitch Projects, New York.
Private Collection, Switzerland (acquired from the
above in 2007).
Thence by descent to the present owners.

EXHIBITED:

New York, Deitch Projects, *Meet the Artists*, 2007.

Created in 2006, *What Do You Think of Death* is one of eight paintings created as part of an extraordinary collaboration between George Condo, Paul McCarthy and Jake and Dinos Chapman. The canvases were rotated between each of their studios and worked on sequentially for a month at a time, with the artists taking it in turns to go first, second, third and fourth. The method seemed to pay homage to the 'cadavre exquis' or 'exquisite corpse'

game popular among Surrealist circles, in which players took it in turns to embellish a drawing or piece of writing. The works span the full gamut of the artists' practices: from Condo's distinctive caricatures – prominently visible here – to McCarthy's Pop-inflected cultural critiques and the subversive YBA spirit of the Chapman brothers. The works were unveiled at Deitch Projects in New York, under the title *Meet the Artists* – a play on the Beatles' 1963 album *Meet the Beatles*. The exhibition's catalogue cover was a direct parody of the record's artwork, featuring a photograph of the artists staged in the same manner as the band, under a subheading heralding the 'Phenomenal Pop Combo' of 'Jake, Paul, George and Dinos'.



***416 MIKE KELLEY (1954-2012)**

Inner Child



stuffed toys in wood, velvet and glass vitrine
39¾ x 63⅞ x 32in. (101 x 162.2 x 81.4cm.)
Executed in 1999

£120,000–180,000

US\$170,000–250,000

€140,000–210,000

PROVENANCE:

Patrick Painter Inc., Los Angeles.
Acquired from the above by the present owner in
1999–2000.

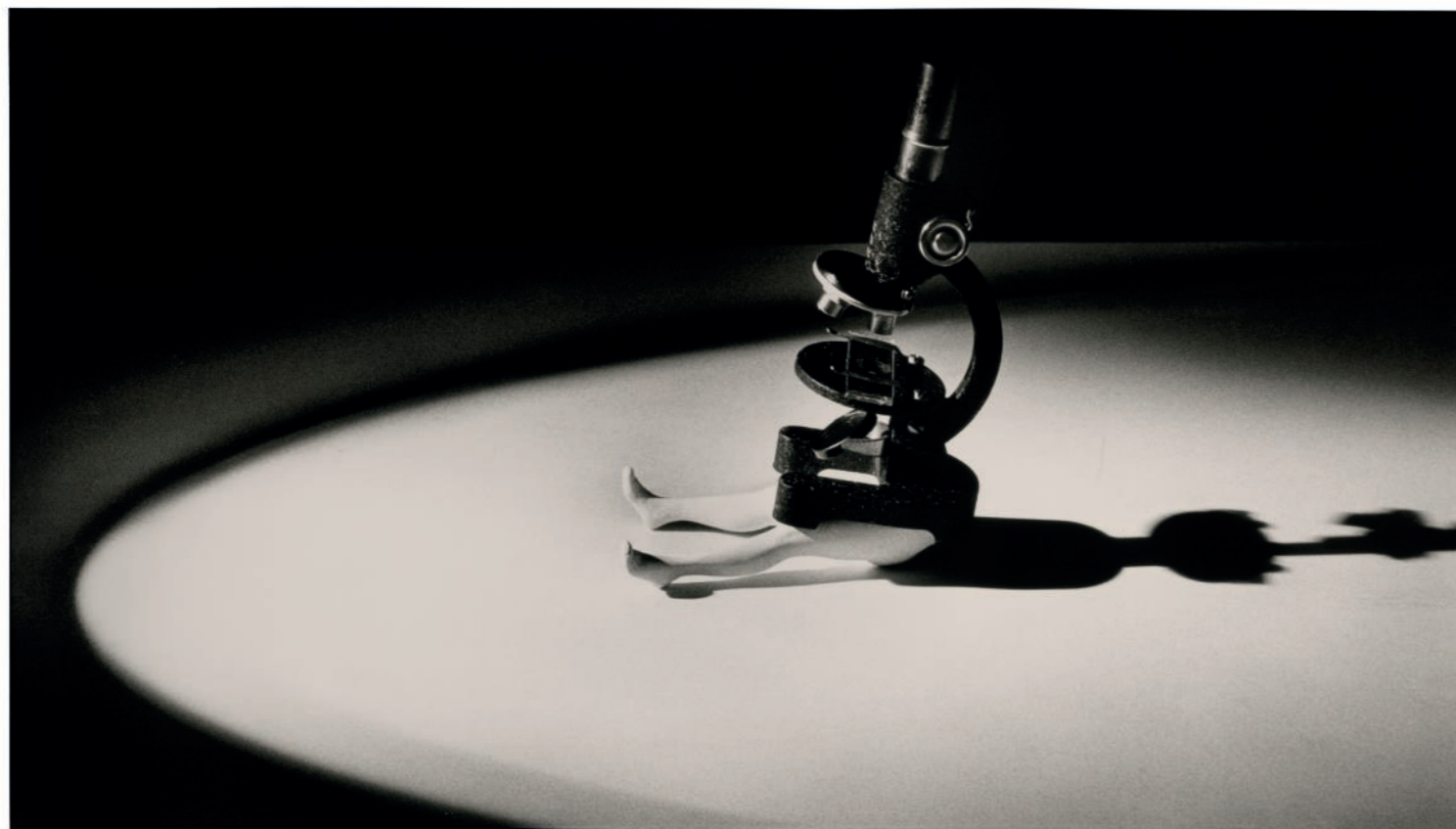
EXHIBITED:

Grenoble, Le Magasin–Centre National d'Art
Contemporain, *Mike Kelley: Framed and Framed,*
Test Room, Sublevel, 1999. This exhibition
later travelled to Zurich, Migros Museum für
Gegenwartskunst as *Mike Kelley: Sublevel, Framed*
and Frame, Test Room.

**'I became interested in toys
as sculpture, but it's almost
impossible to present them
that way, because everybody
experiences them symbolically.
That's what led to my interest in
repressed memory syndrome.'**

— Mike Kelley





***417 LAURIE SIMMONS (B. 1949)**

Sitting Microscope

signed, titled, numbered and dated 'Laurie Simmons 1998 4/5 Sitting Microscope'

(on the reverse)

gelatin silver print

53 x 89in. (134.6 x 226cm.)

Executed in 1998, this work is number four from an edition of five

£18,000-25,000

US\$25,000-35,000

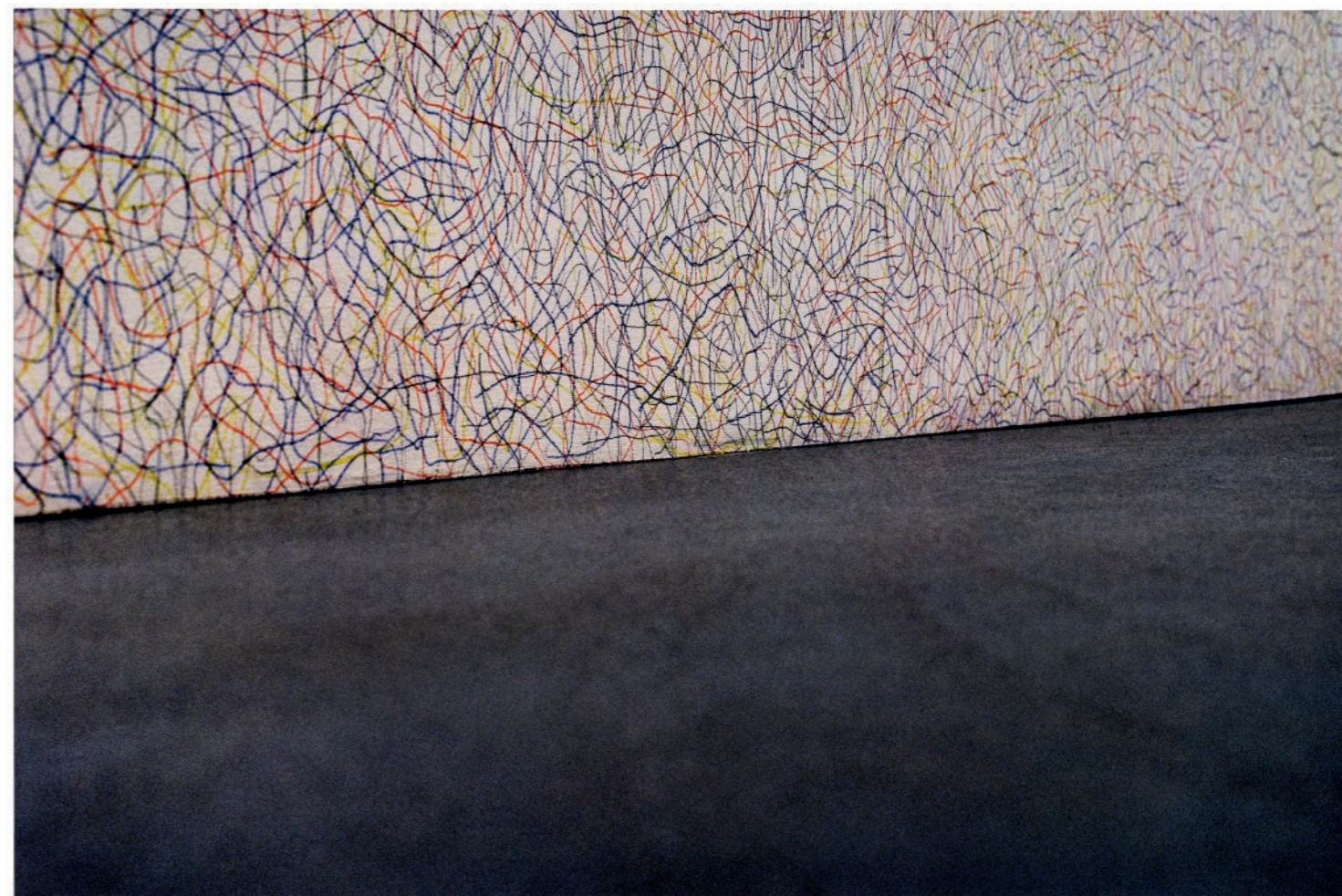
€21,000-29,000

PROVENANCE:

Metro Pictures, New York.

Acquired from the above by the present owner in 1999.

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418 LOUISE LAWLER (B. 1947)

Drop Bush not Bombs

signed, numbered and dated 'Louise Lawler 2001/2003 3/5' (on the reverse)

cibachrome print mounted on aluminium

47⁷/₈ x 71⁷/₈in. (121.5 x 182.5cm.)

Photographed in 2001 and printed in 2003, this work is number three from an edition of five

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

Yvon Lambert Gallery, Paris.

Acquired from the above by the present owner.

FULL LOT DETAILS

419 DAN FLAVIN (1933-1996)

untitled (for S. D.)



ultraviolet and yellow fluorescent light

96 x 24 x 8in. (243.8 x 60.9 x 20.3cm.)

Executed in 1992, this work is number two from an edition of five

£100,000–150,000

US\$140,000–210,000

€120,000–170,000

PROVENANCE:

Pace Gallery, New York.

Private Collection, USA.

Anon. sale, Christie's New York, 13 November 2014,
lot 493.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Pace Gallery, *Dan Flavin: tall cornered
fluorescent light*, 1993–1994 (another from the edition
exhibited, illustrated in color, p. 15).

New York, Leila Taghinia–Milani Heller Gallery,
Illuminations (After Arthur Rimbaud), 2010 (another from
the edition exhibited, illustrated in colour, p. 19).

LITERATURE:

C. Pittel, 'Light Fantastic', in *House Beautiful*, June
1992 (illustrated, p. 89).

A. Zevi, 'Icône fluorescenti/Dan Flavin's Fluorescent
Icons', in *L'Architettura* 39, nos. 7–8, July–August 1993
(illustrated in colour, p. 569).

M. Govan and T. Bell, *Dan Flavin: The Complete Lights
1961–1996*, New York, 2004, p. 397, no. 635 (illustrated
in colour, unpagged).

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

LOT ESSAY

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*420 PETER HALLEY (B. 1953)

Prison with Underground Conduit



acrylic, fluorescent acrylic and Roll-a-Text on two joined canvases
71 $\frac{7}{8}$ x 63 $\frac{1}{8}$ x 3 $\frac{3}{8}$ in. (182.5 x 160.4 x 8.5cm.)
Executed in 1986

£80,000–120,000

US\$120,000–170,000

€94,000–140,000

PROVENANCE:

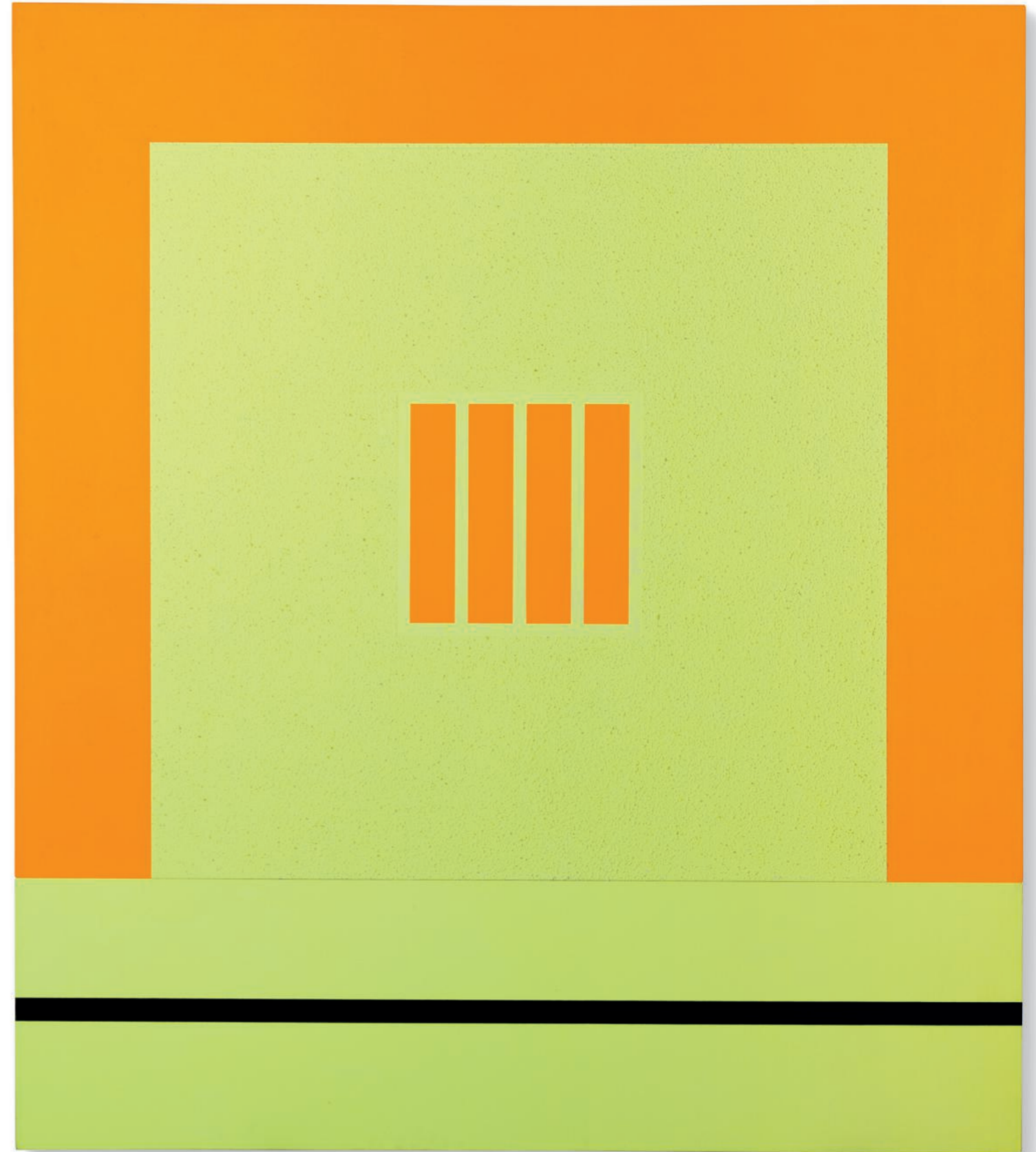
Sonnabend Gallery, New York.
Fundación Cultural Televisa, Mexico City.
Anon. sale, Sotheby's New York, 10 November
2005, lot 429.
Acquired at the above sale by the present owner.

LITERATURE:

M. Sundell and T. Beller, 'An Interview with
Peter Halley' in *Splash*, 1998 (illustrated in colour,
unpaged).
C. Reynolds (ed.), *Peter Halley: Maintain Speed*,
New York 2000 (illustrated in colour, pp. 197,
199, 201).
M. Diacono, *Iconography and Archetypes: The Form
of Painting 1985-1994*, Milan 2010 (illustrated in
colour on the cover and unpagged).
R. Milazzo, *Skewed: Ruminations on the writings and
works of Peter Halley*, exh. cat, Modena, Galleria
Mazzoli, 2016 (illustrated in colour, p. 72).
C. Jordan and C. Dirié (eds.), *Peter Halley: Paintings
of the 1980s, The Catalogue Raisonné*, Zurich, 2019
(illustrated in colour, p. 199).

**'Then when I came to New York in
1980, the paramount issue in my
work became the effort to come
to terms with the alienation, the
isolation, but also the stimulation
engendered by this huge urban
environment.'**

— Peter Halley



***421 BARBARA KRUGER (B. 1945)**

Untitled (Questions)



photographic silkscreen on vinyl
124 x 80½in. (315 x 203.5cm.)
Executed in 1989

£180,000–300,000

US\$250,000–420,000

€210,000–350,000

PROVENANCE:

Mary Boone Gallery, New York.

Private Collection, New York.

Fred Hoffman Gallery, Santa Monica.

Anon. sale, Christie's New York, 17 November
2000, lot 479.

Acquired at the above sale by the present owner.

Created in 1989, Barbara Kruger's large scale *Untitled (Questions)* is a courageous summation of the artist's activist aesthetic. Against a silkscreened cherry-red ground, Kruger has presented a series of questions in gleaming white. The contrast between the two colours underscores the forceful sentences which grapple with ideas of patriotism, civic engagement, and power. Indeed, the present work anticipated the artist's mural *Untitled (Questions)*, first installed in 1990 on the south wall of the Museum of Contemporary Art, Los Angeles; the installation was organised around the same questions asked in the present work, marking a crucial moment within the American political landscape during which President George H. W. Bush led a coalition to invade Iraq. For Kruger, who uses text to expose cultural assumptions and endemic power dynamics, *Untitled (Questions)* was an act of resistance.

FULL LOT ESSAY

**Who is bought
and sold? Who
is beyond the
law? Who is free
to choose? Who
follows orders?
Who salutes
longest? Who
prays loudest?
Who dies first?
Who laughs last?**

***422 ROBERT LONGO (B. 1953)**

Untitled



charcoal and graphite on paper
47⁵/₈ x 47⁵/₈in. (121 x 121cm.)
Executed in 1981

£60,000–80,000

US\$84,000–110,000

€70,000–93,000

PROVENANCE:

Scott Spiegel, Los Angeles.

Larry Gagosian Gallery, Los Angeles.

Private Collection, USA (acquired from the above
in 1982).

Anon. sale, Sotheby's New York, 13 November
2002, lot 570.

Acquired at the above sale by the present owner.

EXHIBITED:

Los Angeles, Larry Gagosian Gallery, *Robert
Longo*, 1981.

Washington D.C., Middendorf Gallery, *En
Grisaille: American Paintings 1901-1981*, 1987.

'I think my Men in the Cities drawings played off of the art of shooting a photo. I remember when I got a motor drive for a camera. I would shoot 30-40 photographs to get one image to make a drawing. It was like I was shooting these people, literally. I work from photographs that are taken from a split second. I construct these images. I draw them; I build them. It takes an incredibly long time to make a picture that is based on a split second. The anti-Robert Smithson. Entropy in reverse.'

— Robert Longo



AMBASSADORS OF THE NOW: WORKS FROM A DISTINGUISHED PRIVATE COLLECTION

Christie's is pleased to present *Ambassadors of the Now*, an exceptional selection of works from a leading collection which will be offered across our First Open and Day sales in London and online.

Ambassadors of the Now represents the efforts of an important private collection whose mission concentrates on raising arts awareness, supporting and lending to institutions, and nurturing London's artistic community. Since the 1990s, the collection has constantly evolved, responding to new ideas and movements in art and growing with the artists and institutions it has supported.

Indeed, this collection understands the role of art within the everyday and, over the past two decades, it has worked to represent and amplify a diversity of voices and experiences. Drawing from the significant movements of the 20th and 21st centuries, the art of the collection is united by a courageous aesthetic thesis. Conceptual works such as *Dining Scene (Two Greys) with Disruption at Source (Red, Yellow, Blue)* by John Baldessari, Richard Prince's *Untitled (My Boyfriend married a girl)*, Rosemarie Trockel's *Untitled*, and *Untitled (Social Pudding Corner)* by Rirkrit Tiravanija + Superflex make clear the devotion to the vanguard. Such considerations are transmitted through the innovative vocabularies found in the more recent works of Wade Guyton, Wilhelm Sasnal, and Abraham Cruzvillegas, among others. Yet the collection has always been invested in figuration, as seen in Elizabeth Peyton's delicate portrait *John Lydon* or the dreamy expanses of Justine Kurland's photographic terrains.

Across the collection, colour is decadent, vibrant, and powerfully emotive. In works by Valeska Soares, Tim Gardner, Clement Rodzielski, it is a sweeping almost structural force. A similar expressive intensity can be seen in the collection's considerable photographic holdings by artists such as Jeff Wall, Damián Ortega and Shirin Neshat. Like these images, the collection too is forward-looking, connected, and incandescent. Coming together in a vivid ensemble, *Ambassadors of the Now* presents a vision of art's place in the world and its role as a vehicle of personal expression.

VIEWING ROOM



AMBASSADORS OF THE NOW: WORKS FROM A DISTINGUISHED PRIVATE COLLECTION

***423 ELIZABETH PEYTON (B. 1965)**

John Lydon



signed, titled and dated 'John Lydon Elizabeth Peyton 1994' (on the reverse)
charcoal and graphite on paper
17 x 13 5/8 in. (43.2 x 34.6 cm.)
Executed in 1994

£20,000–30,000

US\$28,000–42,000

€24,000–35,000

PROVENANCE:

Gavin Brown's Enterprise, New York.
Private Collection.

Anon. sale, Sotheby's New York, 16 May 2001,
lot 255.

Acquired at the above sale by the present owner.

LITERATURE:

A. Renton (ed.), *Cranford Collection 01*, St Peter
Port 2008, p. 140 (illustrated in colour, p. 49;
installation view illustrated in colour, p. 47).



***424 JOHN BALDESSARI (1931-2020)**

Dining Scene (Two Greys) with Disruption at Source (Red, Yellow, Blue)



vinyl paint on colour photographs in artist's frame, in two parts
overall: 67 $\frac{1}{8}$ x 100 $\frac{1}{8}$ in. (170.5 x 257cm.)
Executed in 1990



£250,000–350,000



US\$350,000–490,000

€300,000–410,000

PROVENANCE:

Marian Goodman Gallery, New York.
Acquired from the above by the present owner in 2008.

EXHIBITED:

Chicago, Donald Young Gallery, *John Baldessari*, 1991.
Seoul, PYO Gallery, *John Baldessari*, 1996, (illustrated, unpagged).

LITERATURE:

P. Pardo and R. Dean (eds.), *John Baldessari Catalogue Raisonné Volume Three: 1987-1993*, New Haven and London, 2015, no. 1990.99 (illustrated in colour, p. 284).

John Baldessari's *Dining Scene (Two Greys) with Disruption at Source (Red, Yellow, Blue)* presents a dynamic interplay of images and ideas invigorated by potent, vibrant brushwork. Characteristic of the artist, the work is composed of two large overlapping panels: in the front, a couple sits in intimate conversation, while behind, the quiet of the unassuming kitchen is disrupted by an explosion of red, blue, and a shock of yellow painted confetti. By masking the larger context of his images, Baldessari further obscures the relationship between these two scenes and their relationship instead becomes one entirely contingent upon aesthetics. *Dining Scene (Two Greys) with Disruption at Source (Red, Yellow, Blue)* was created in 1990, a significant year in the artist's practice during which his acclaimed solo exhibition travelled from the Museum of Contemporary Art, Los Angeles, to, among others, the San Francisco Museum of Modern Art, the Hirshhorn Museum and Sculpture Garden, Washington D.C., and the Whitney Museum of Art, New York.

FULL LOT ESSAY



AMBASSADORS OF THE NOW: WORKS FROM A DISTINGUISHED PRIVATE COLLECTION

*425 **RICHARD PRINCE (B. 1949)**

Untitled



signed and dated 'Richard Prince 1996' (on the overlap)
acrylic and silkscreen on two joined canvases

87⅞ x 58⅞in. (221.2 x 147.5cm.)



Executed in 1996



£200,000–300,000

US\$280,000–420,000

€240,000–350,000

PROVENANCE:

Regen Projects, Los Angeles.

Acquired from the above by the present owner in
2004

Painted in 1996, *Untitled* is a rollicking example of Richard Prince's Joke Paintings. Prince began his series of Jokes at the end of the 1980s, combining zingy one-liners with either monochrome backdrops or colourful abstractions. In the present painting, multi-hued marbled forms fill much of the canvas. In the blank, off-white space beneath, Prince has scrawled a wisecracking caption: 'My boyfriend just married a girl who's bisexual. Claims he's going to change her. He did. Three years later she's a lesbian'.

FULL LOT ESSAY



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AMBASSADORS OF THE NOW: WORKS FROM A DISTINGUISHED PRIVATE COLLECTION

***426 WADE GUYTON (B. 1972) AND
KELLY WALKER (B. 1969)**

*Untitled (From the Series: Dear Ketel One Drinker Hello Again. The Failever of
Judgement Part IV)*



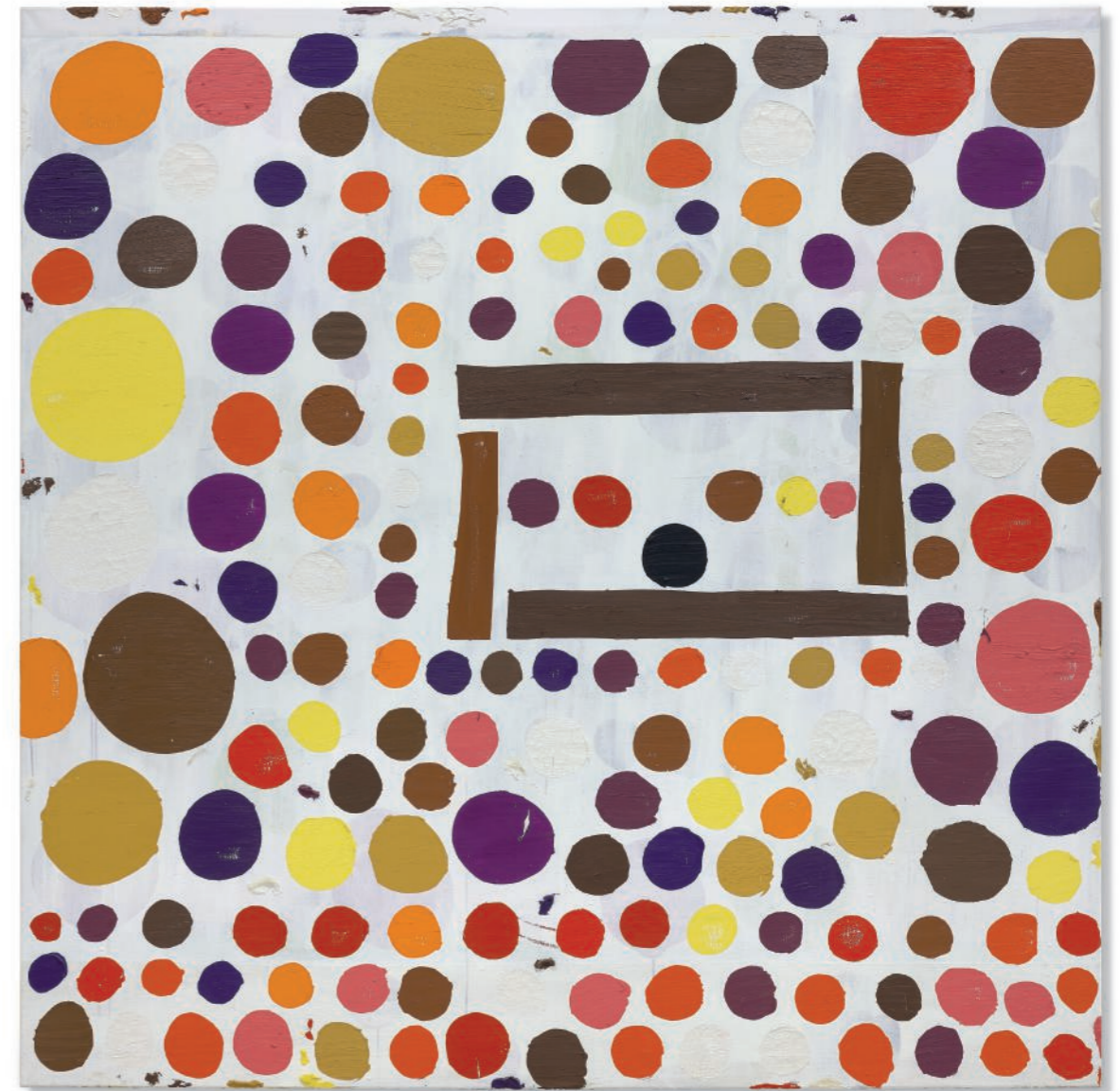
silkscreen and digital inkjet print on canvas laid on board
48 x 36in. (122 x 91.5cm.)
Executed in 2005

£20,000–30,000
US\$28,000–42,000
€24,000–35,000

PROVENANCE:
Greene Naftali, New York.
Acquired from the above by the present owner in 2005.

FULL LOT DETAILS

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AMBASSADORS OF THE NOW: WORKS FROM A DISTINGUISHED PRIVATE COLLECTION

λ*427 TAL R (B. 1967)

One Down Show Must Go On

signed, titled and dated "'One down show must GO ON" 2003 Tal R' (on the reverse)



acrylic on canvas
78¾ x 78¾in. (200 x 200cm.)
Executed in 2003

£20,000–30,000
US\$28,000–42,000
€24,000–35,000

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

EXHIBITED:
London, Victoria Miro, *Tal R: Lords of Kolbojnik*, 2003.

LITERATURE:
A. Renton (ed.), *Cranford Collection 01*, St Peter Port 2008
(installation view illustrated in colour, p. 89).



AMBASSADORS OF THE NOW: WORKS FROM A DISTINGUISHED PRIVATE COLLECTION

λ*428 **WILHELM SASNAL (B. 1972)**

Stage

signed and dated 'WILHELM SASNAL 2006' (on the overlap)

oil on canvas

59 x 59in. (150 x 150cm.)

Painted in 2006

£15,000–20,000

US\$21,000–28,000

€18,000–23,000

PROVENANCE:

Sadie Coles HQ, London.

Acquired from the above by the present owner in 2006.

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FULL LOT DETAILS



AMBASSADORS OF THE NOW: WORKS FROM A DISTINGUISHED PRIVATE COLLECTION

*429 **JEFF WALL (B. 1946)**

Blind Window no. 1

signed with the artist's initials, titled, inscribed and dated 'Blind Window test print JW 00' (lower right)

C-print

image: 42 x 52¼in. (106.7 x 132.7cm.)

sheet: 49½ x 59½in. (125.7 x 151.1cm.)

Executed in 2000, this work is a unique test print

£30,000–50,000

US\$42,000–69,000

€35,000–58,000

PROVENANCE:

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

Anon. sale, Christie's New York, 18 May 2001, lot 517.
Acquired at the above sale by the present owner.

FULL LOT DETAILS

***430 GEORGE CONDO (B. 1957)**

Figure Composition 7



signed and dated 'Condo 08' (upper left)
wax crayon and acrylic on panel
50 x 46in. (127 x 116.8cm.)
Executed in 2008

£250,000–350,000

US\$350,000–490,000

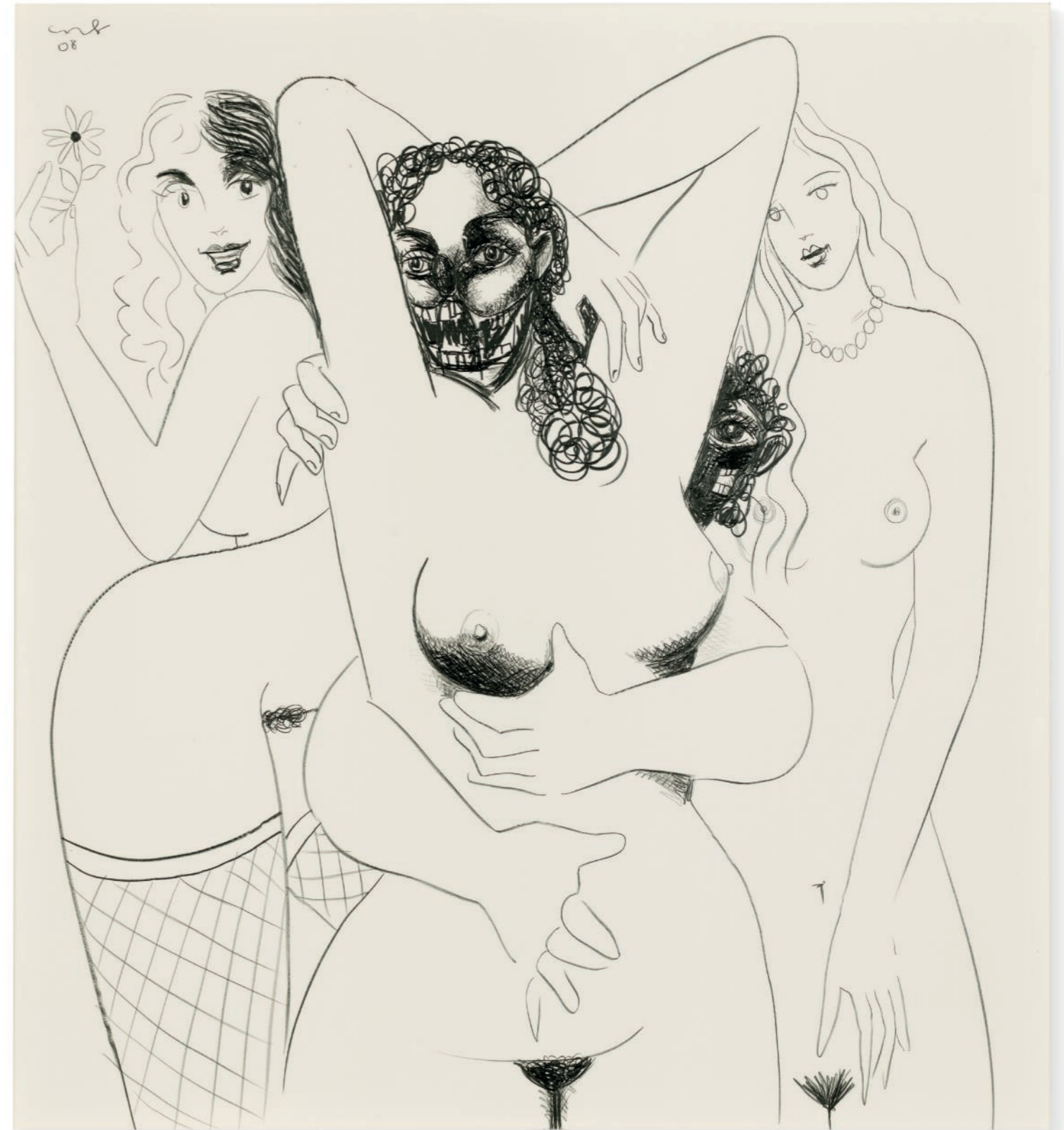
€300,000–410,000

PROVENANCE:

Luhring Augustine, New York.
Melva Bucksbaum Collection, Connecticut
(acquired from the above in 2008).
Her sale, Christie's New York, 18 May 2018,
lot 840.
Private Collection, London.
Acquired from the above by the present owner.

One of the leading painters of his generation, George Condo's postmodern approach to portraiture has made him a pioneering figural artist. Best known for melding Old Master motifs with Modernist declarations, Condo trawls through and riffs on centuries of tradition to produce an art that is decidedly contemporary. His method, which he has termed 'artificial realism', assimilates imagery by such artists as Pablo Picasso, Jean Dubuffet, and Diego Velázquez. Created in 2008, *Figure Composition 7* is a prime example of how Condo reimagines art-historical forms to create hybridisations that are provocative, ferocious, striking, and new. In its fusion of established genres, the painting is an outstanding example from the artist's Drawing Paintings, a series which, as the name suggests, combines drawing with paint as a means of reconceptualising both classifications.

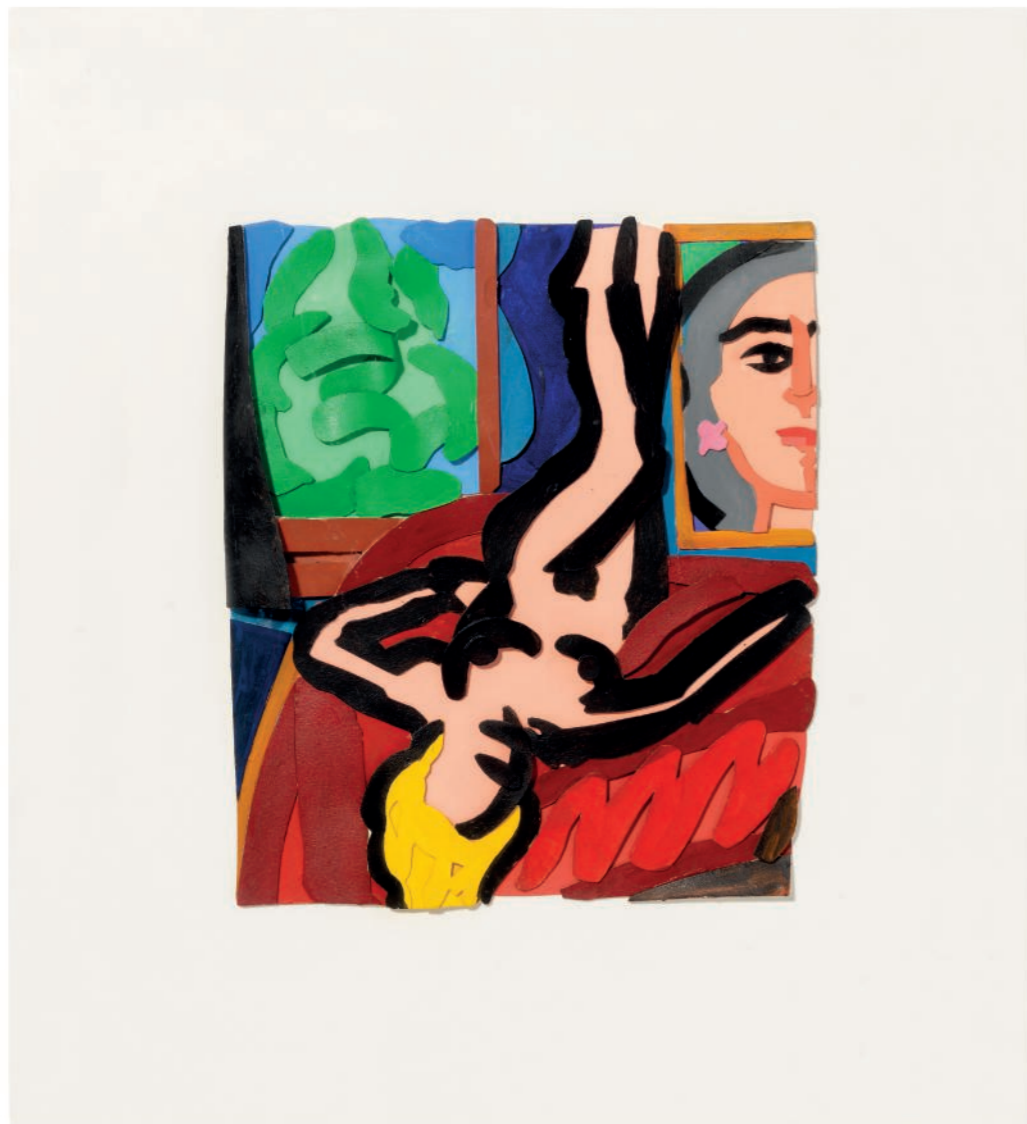
FULL LOT ESSAY



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PROPERTY FROM THE COLLECTION OF THE LATE MICHAEL ABRAMS

431 TOM WESSELMANN (1931-2004)

Maquette for Nude with Picasso

signed and dated 'Wesselmann 93' (upper right); dedicated 'For Michael with love from Tom and Claire, New York City 1998' (on the reverse)



liquitex on ragboard collage on board
 image: 10³/₈ x 9in. (26.5 x 22.7cm.)
 overall: 17¹/₈ x 15⁵/₈in. (43.5 x 39.7cm.)

Executed in 1993

£18,000-25,000

US\$25,000-35,000

€21,000-29,000

PROVENANCE:

Michael Abrams (1940-2009), London (acquired directly from the artist in 1998); thence by descent.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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PROPERTY FROM THE COLLECTION OF THE LATE MICHAEL ABRAMS

432 TOM WESSELMANN (1931-2004)

Still Life with Goldfish and Daffodil (Full Scribble)

signed and dated 'Wesselmann 85' (lower right)



liquitex on board
 44¹/₈ x 57³/₄in. (112.2 x 146.8cm.)
 Executed in 1985

£60,000-80,000

US\$84,000-110,000

€70,000-93,000

PROVENANCE:

Michael Abrams (1940-2009), London (acquired directly from the artist in 1990s); thence by descent.

PROPERTY FROM THE FOUNDATION
Mireille and James Lévy



Mireille and James Lévy, photographed at a social event. Courtesy of the consignor. Photographer unknown.

The Collection of Mireille and James Lévy is a celebration of graceful and poetic forms. The Lévy's refined their preference and palate for art through a combination of extensive travels, exposure to art and architecture and distinguished instinct drawn from their Egyptian roots.

Like many successful collections, the paintings and sculptures acquired by Mireille and James Lévy defy strict categorisation. Connoisseurs in the true sense of the word, the couple sought out objects with which they formed a very personal connection, displaying them with finesse and pride in their exquisite homes in Lausanne, Manhattan and Longboat Key. Undeterred by academic classifications, their premise was of 'collecting pioneers of style and time. It goes without saying that we must find the works aesthetically pleasing,' the couple told *Architectural Digest* in March 1987, 'but what most interests us is that these artists are witnesses to their time.'

The juxtaposition between the formal and expressive, and between colour and form, is what breathes life into the Lévy's collection. Including the work of many of the twentieth century's best-known artists—from sculptures by the modernist titan Henry Moore, to Colour Field masterpieces by Adolph Gottlieb and Morris Louis, and major Pop works by Andy Warhol and Tom Wesselmann—the collection's strong sculptural vein was complemented by a vibrant painterly presence.

Following the collection's great success across a range of recent auctions in New York, Paris, and London, the present sale includes a diverse selection of works. The powerful, graphic painting *Für Jochen Hiltmann* (1979), by the German Neo-Expressionist A. R. Penck, is paired with his sculpture *Zen-Trum* (1987), which itself forms a totemic complement to Alberto Pomodoro's towering bronze *Colonna* (1981). Bridging the transatlantic divide, Sam Francis' exquisite abstraction *Untitled* (1984) finds an intriguing parallel with Arnulf Rainer's gestural *Handmalerei (Hand Painting)* (1983). Lending a gleam of Pop sophistication is Robert Indiana's iconic *LOVE* sculpture from 1966—the very first year he created the motif.

While building their remarkable collection, Mireille and James Lévy also had a desire to share their love of art with a wider audience. They donated works from their art collection both to major international museum collections and lesser known European institutions; from The Metropolitan Museum of Art in New York, to the Musée cantonal des Beaux-Arts, Lausanne, the Lévy's generosity was transformational to these institutions' collections. Now, their largesse continues, as the proceeds from the sale of these works will continue their legacy of extraordinary philanthropy. Many institutions in the United States, Switzerland and Israel, including hospitals, medical research centres, museums and resettlement agencies for Jewish refugees have received donations during the Lévy's lifetime, and will continue to do so now, through the Foundation Mireille and James Lévy, the primary beneficiary of their joint estate.

PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LEVY

***433 ROBERT INDIANA (1928-2018)**

LOVE

i incised with the artist's name, number and date 'Indiana 66 2/6' and stamped with the foundry mark (on the underside)

polished aluminium

11 $\frac{7}{8}$ x 11 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in. (30.2 x 30.2 x 15cm.)

Executed in 1966, this work is number two from an edition of six

£120,000–180,000

US\$170,000–250,000

€140,000–210,000

PROVENANCE:

Stable Gallery, New York.

Dayton's Gallery 12, Minneapolis.

Private Collection, Minneapolis.

Anon. sale, Christie's New York, 4 May 1989, lot 192.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Whitney Museum of American Art, *Contemporary Sculpture and Prints*, 1966–1967, no. 60 (illustrated, p. 41).

Held in the collection of Mireille and James Lévy since 1989, the present work is a gleaming early instance of one of the best-known forms in twentieth-century art: Robert Indiana's *LOVE*. The sculpture depicts the titular letters stacked two by two, in three-dimensional serif type, with the 'O' at a distinctive, jaunty 45-degree angle. Realised in shining stainless steel, this example dates from 1966—the very first year that Indiana created a *LOVE* sculpture, for New York's Stable Gallery. Shortly afterwards, the Museum of Modern Art requested to use the artwork for its gift-shop Christmas cards. Viral proliferation followed, with Indiana's stacked, sculptural four-letter word becoming an American Pop icon on a par with Warhol's soup cans or Lichtenstein's comic-book blondes.

FULL LOT ESSAY



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PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LEVY

***434 SAM FRANCIS (1923-1994)**

Untitled



signed and dated 'Sam Francis 1984' (on the reverse)
acrylic on canvas
36 x 36in. (91.6 x 91.6cm.)
Painted in 1984

£60,000-80,000
US\$84,000-110,000
€70,000-93,000

PROVENANCE:

Cantor/Lemberg Gallery, Birmingham.
Private Collection, USA.
Anon. sale, Christie's New York, 4 May 1989, lot 255.
Acquired at the above sale by the present owner.

PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LEVY

λ*435 ARNALDO POMODORO (B. 1926)

Colonna, studio



incised with the artist's signature and number 'Arnaldo Pomodoro 1/3' (on the base)
polished bronze
30¾ x 7½ x 7⅝in. (78 x 19 x 19.5cm.)
Executed in 1981, this work is number one from an edition of three, plus two artist's proofs

£40,000-60,000
US\$56,000-83,000
€47,000-70,000

PROVENANCE:

Galerie Sigrid Freundorfer, New York.
Anon. sale, Sotheby's New York, 9 November 1989, lot 144.
Acquired at the above sale by the present owner.

EXHIBITED:

Texas, Blanton Museum of Art, *Through the Eyes of Texas: Masterworks from Alumni Collections*, 2013 (another from the edition illustrated in colour, p. 58).

LITERATURE:

F. Gualdoni (ed.), *Arnaldo Pomodoro, Catalogo ragionato della scultura*, Milan 2007, vol. II, no. 687 (another from the edition illustrated, p. 622).



FULL LOT DETAILS

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PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LEVY

λ*436 **ARNULF RAINER (B. 1929)**

Handmalerei (Hand Painting)

signed 'Rainer' (lower right); signed with the artist's initials 'A.R' (on the lower corners)

oil on two sheets of card laid down on board

28¾ x 40¼in. (73.1 x 102.1cm.)

Executed in 1983

PROVENANCE:

Galerie Thaddaeus Ropac, Salzburg.

Acquired from the above by the present owner in 1986.

EXHIBITED:

Salzburg, Galerie Thaddaeus Ropac, *Arnulf Rainer. Deathmasks. Handpaintings*, 1986, p. 21 (illustrated).

£40,000–60,000

US\$56,000–83,000

€47,000–70,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LEVY

λ*437 **A.R. PENCK (1939-2017)**

Zen-Trum



incised with the artist's signature and number 'a.r. Penck 6/6'; stamped with foundry mark 'Jirotko

Cologne' and stamped with Galerie Michael

Werner mark 'GMW' (on the edge of the base)

patinated bronze

45 x 9½ x 9½in. (114.4 x 24 x 24cm.)

Executed in 1987, this work is number six from

an edition of six

£15,000–20,000

US\$21,000–28,000

€18,000–23,000

PROVENANCE:

Contemporary Art and Antiques LTD, London.

Acquired from the above by the present owner in 1989.



PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LEVY

λ*438 A.R. PENCK (1939-2017)

Für Jochen Hiltmann



signed 'A.R. Penck' (on the stretcher); titled 'Y für J Hiltmann' (upper right)

oil on canvas

51½ x 69in. (130 x 175.3cm.)

Painted in 1979

£120,000–180,000

US\$170,000–250,000

€140,000–210,000

PROVENANCE:

Reinhard Onnasch Galerie, Berlin.

Private Collection.

Anon. sale, Sotheby's New York, 11 November 1988, lot 351.

Acquired at the above sale by the present owner.

EXHIBITED:

Eindhoven, The Van Abbemuseum, *Für Jochen Hiltmann: Eine Solidaritätsausstellung von Bernd & Hilla Becher, Joseph Beuys, Jörg Immendorf, A. R. Penck, Sigmar Polke, Ulrich Rückriem, Franz Erhard Walther*, 1979 (illustrated, p. 14).

Pully, Musée d'art contemporain, *A la découverte... de collections romandes I*, 1993, p.45.

Held in the collection of Mireille and James Lévy since 1988, *Für Jochen Hiltmann* (1979) is an arresting large-scale canvas that bursts with the arresting, graphic pictorial force typical of A. R. Penck's work. Painting in broad, energetic strokes, Penck engages his distinctive stick-figures in a vivid scene: the largest, in red, seems to be painting a picture; others brandish

spears, juggle, or walk on stilts. An alien and a silhouetted dragon, who roars the words *was wenn* ('what if?'), emerge from a craggy black ground. To the left is what looks like a protest, with people waving placards beneath a lion among green stars. Taking inspiration from primitive cave paintings and German Expressionism, Penck's paintings bring together text, symbol and image in what he saw as a universal human language. He painted this picture in support of Jochen Hiltmann, a professor at Hamburg's University of Fine Arts who was on trial for participating in a demonstration against the Vietnam war six years earlier. Hiltmann's supporters felt he was being unjustly targeted by the West German government, and held a group exhibition at the Van Abbemuseum, Eindhoven, in solidarity. Alongside Penck—who had himself been harassed by the East German regime before escaping to West Berlin, and was an outspoken advocate of artistic freedom—other participants in the show included Joseph Beuys, Sigmar Polke, Jörg Immendorff and Bernd and Hilla Becher.



BETWEEN ABSTRACTION AND REALITY: WORKS FROM AN IMPORTANT PRIVATE COLLECTION

λ*439 GEORG BASELITZ (B. 1938)

Orangenessser (Orange Eater)



signed and dated 'Baselitz 80' (lower right)

graphite and oil on paper

23⁷/₈ x 16¹/₂in. (60.5 x 43cm.)

Executed in 1980

£40,000–60,000

US\$56,000–83,000

€47,000–70,000

PROVENANCE:

Galleria Fabjbasaglia, Rimini.

Acquired from the above by the present owner
in 1984.

Created in 1980 and held in the same private collection since 1984, *Orangenessser (Orange Eater)* is a preparatory study for Baselitz's series of monumental figures by the same name, whose untamed bodies emanate a raw, electric urgency. The 1980s marked a period of great artistic change for Baselitz, during which the chromatic vibrancy of German Expressionism began to resonate for the artist. His embrace of vivid and decadent colour found its way into the *Orangenessser* series— here in thickly applied maroon paint—but like all Baselitz's output since the late 1960s, these works were sketched upside down, an act which toppled centuries of figural tradition and has since become the artist's iconic motif. In the present work, the unexpected orientation of Baselitz's orange-eating subject reveals a figure that, as art historian Andreas Franzke described, is 'shaken from within by the consequences of [his] own compulsive actions' (A. Franzke, *Georg Baselitz*, Munich, 1988, p. 140).

FULL LOT ESSAY



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***440 ANDY WARHOL (1928-1987)**

Skull

i stamped with the estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts stamps and numbered 'VF 86.01 06' (on the reverse)

graphite on paper

20 7/8 x 28in. (53 x 71cm.)

Executed in 1976

£40,000-60,000

US\$56,000-83,000

€47,000-70,000

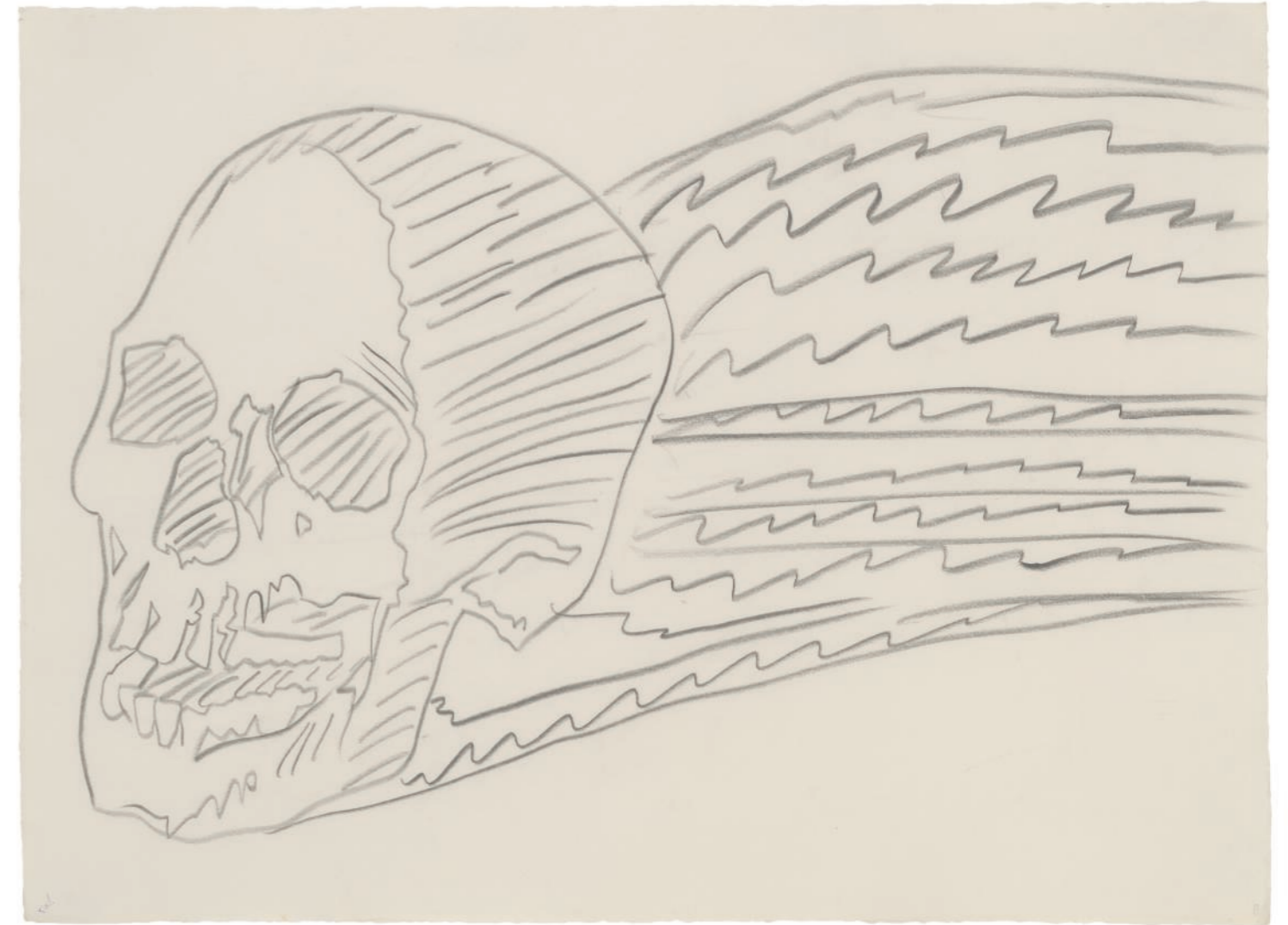
PROVENANCE:

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

Acquired from the above by the present owner in
2000.

EXHIBITED:

New York, New York Academy of Art, *Andy
Warhol: By Hand*, 2019.



***441 TOM WESSELMANN (1931-2004)**

Smoker



signed twice and dated 'Wesselmann Wesselmann 79' (on the overlap)

oil on canvas

17 1/8 x 15 in. (43.5 x 38.1 cm.)

Painted in 1979

£180,000–250,000

US\$250,000–350,000

€210,000–290,000

PROVENANCE:

Guy Pieters Gallery, Knokke-Heist.

Acquired from the above by the present owner in 1998.

Silky white smoke billows from a woman's lipsticked, open mouth; elegant fingers hold the cigarette before her, nails agleam with pink polish. Hand, mouth and smoke float together in blank space, crisp-edged as a paper cut-out. *Smoker* (1979) is an alluring example of one of Tom Wesselmann's most celebrated series. In his 'Great American Nudes' of the 1960s, he had combined objects like cigarettes and Coca-Cola bottles with nude women in attitudes of languorous bliss. Gradually, he began to depict the nudes alone, and then to isolate individual elements of them with near-fetishistic focus. Inspired by one of his models taking a cigarette break, the 'Smokers' were their ultimate sensual distillation. They have become erotic icons of American Pop. At their largest, these smoking mouths—with manicured hands introduced in the 1970s—appeared on shaped canvases the size of billboards: the present work explores the same motif on an intimate scale.

FULL LOT ESSAY



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KEITH HARING

Untitled, 1983



442 KEITH HARING (1958-1990)

Untitled



signed and dated 'K. Haring JAN. 28 1983' (on the reverse)

Sumi ink and acrylic on leather hide

33½ x 32¼in. (85 x 82cm.)

Executed in 1983

£250,000–350,000

US\$350,000–490,000

€300,000–410,000

PROVENANCE:

Private Collection, New York (acquired directly from the artist).

Private Collection (acquired from the above in 1989).

Anon. sale, Phillips New York, 17 November 2016, lot 145.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Fun Gallery, *Keith Haring*, 1983 (see installation image).

Executed in 1983, and included in Keith Haring's historic exhibition at the Fun Gallery in New York that year, *Untitled* captures the raw, vibrant energy of his heady early career. From a flurry of bold red and black lines, one of the artist's signature figures springs to life, arms and legs akimbo in a state of joyful euphoria. Following on from the success of his first solo exhibition the previous year, Haring's show at the Fun Gallery placed him at the centre of New York's thriving contemporary art scene. The gallery was the first to be established in Manhattan's East Village, and quickly became a hub for young urban artists, showcasing the work of Jean-Michel Basquiat, Kenny Scharf and others. For his exhibition, Haring painted the walls with writhing motifs and colours, creating a dizzying, immersive backdrop for the present work and its companions. One of a number from this period executed upon freely-shaped pieces of found calf hide, *Untitled* harbours a primitive, tribal quality that operates in scintillating counterpoint with the influence of graffiti and comic books.

FULL LOT ESSAY

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.

Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.

Check Section D of the Conditions of Sale at the back of this catalogue.



λ443 **BANKSY**

Bunch of Flowers



signed 'Banksy' (lower right); inscribed 'For Trevor' (lower left)

spray paint on acetate, in artist's frame

33¾ x 28 x 1¼in. (85.7 x 71 x 3.2cm.)

Executed in 2020

£150,000–250,000

US\$210,000–350,000

€180,000–290,000

PROVENANCE:

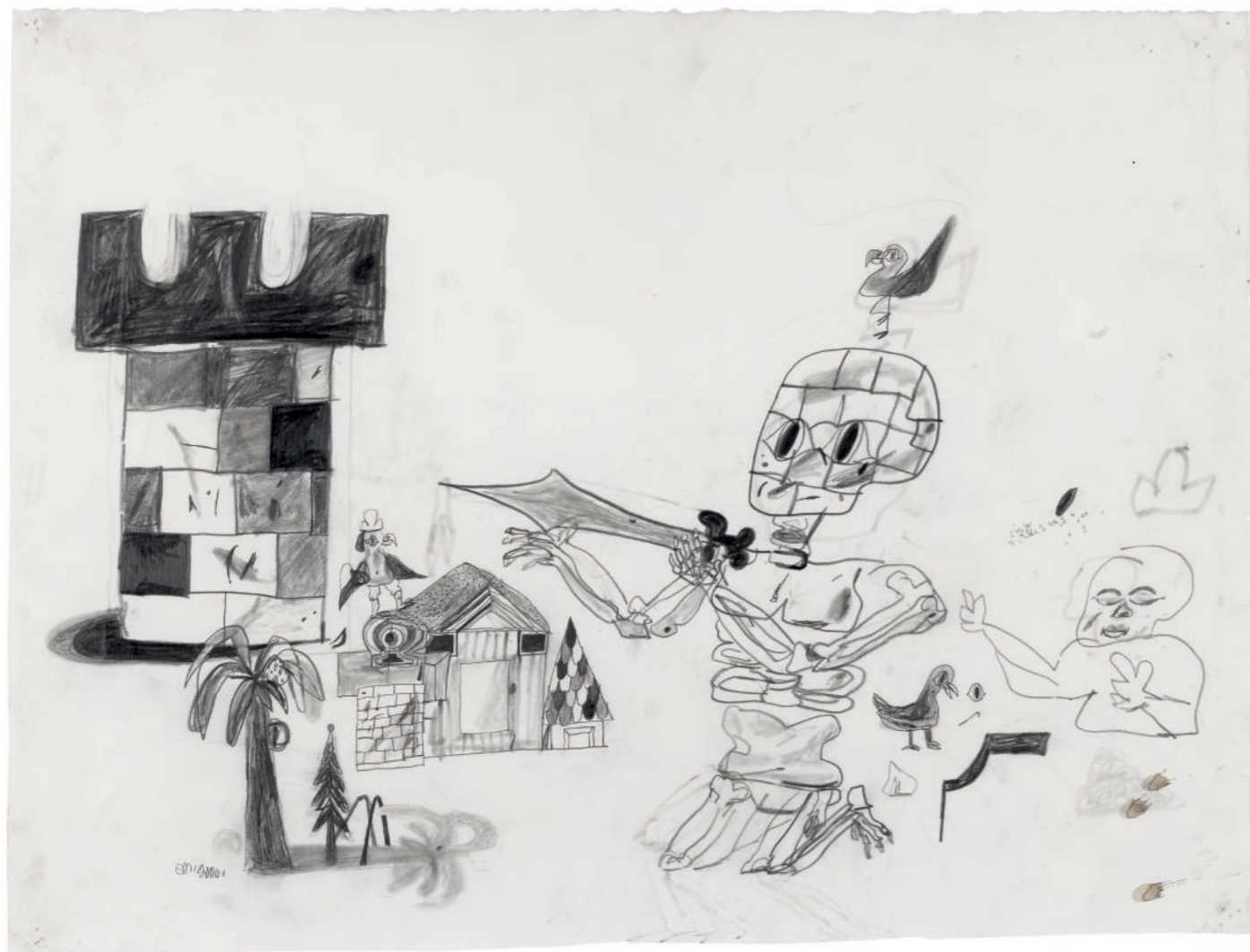
Private Collection, UK (a gift from the artist).
Thence by descent to the present owner.

This work is accompanied by a certificate of authenticity issued by Pest Control.

Painted in 2020, *Bunch of Flowers* by Banksy is a reinterpretation of one of the artist's most iconic images. In the present work, Banksy has stencilled a bouquet of flowers whose wrapping evanesces against the opaque acetate ground; it a unique work and the gilt frame was selected by the artist. The cropped composition recalls the artist's recurrent 'Love is in the Air' or 'Flower Thrower' motif, an image which first appeared in Jerusalem shortly after the West Bank Wall was constructed in 2000. Here, however, the focus rests on the blossoms of the 'Flower Thrower', who hurls not stones but flowers in his quest for peace.

FULL LOT ESSAY





***444 EDDIE MARTINEZ (B. 1977)**

Love is a Battlefield 2

signed with the artist's initials and dated 'EM.2006.' (lower left)

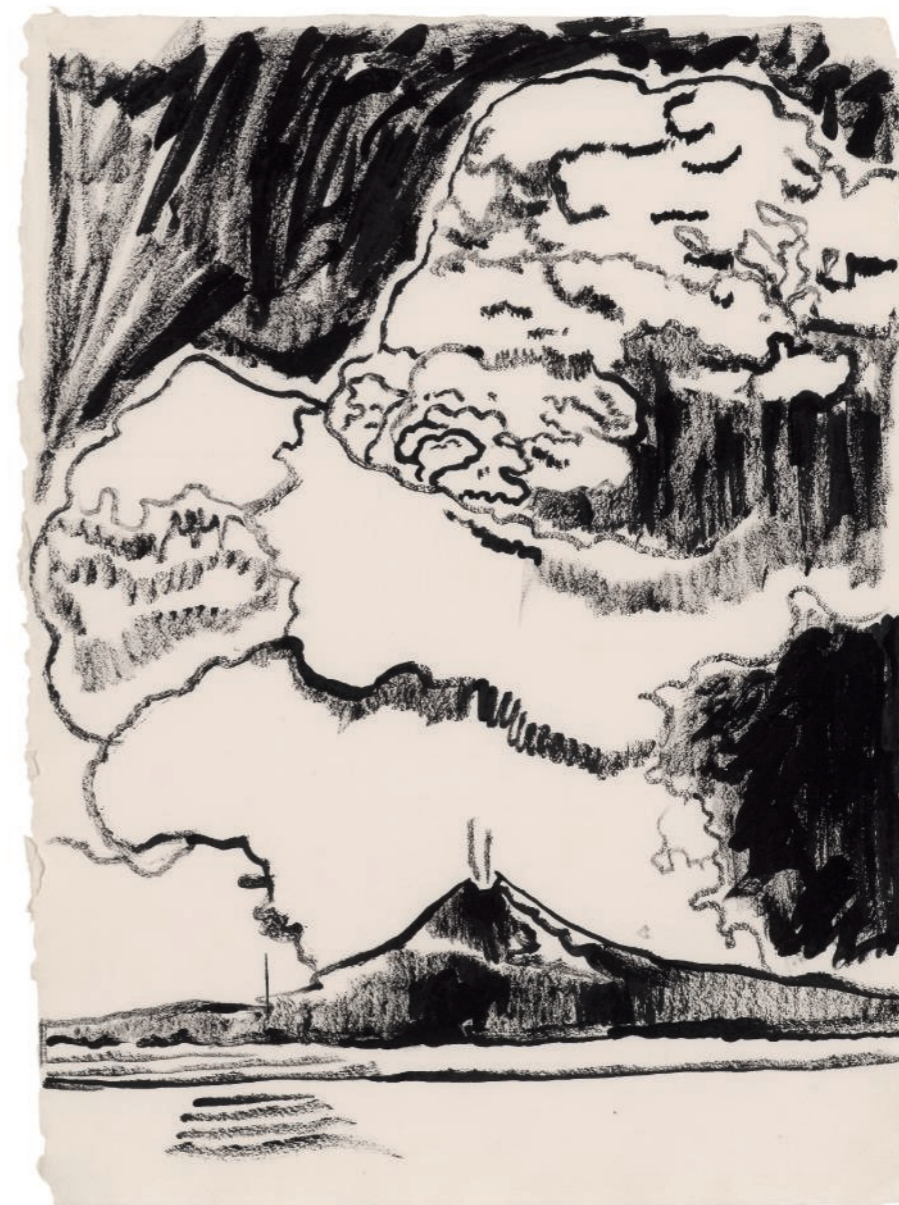


graphite and ink on paper
19½ x 25½in. (49.5 x 64.8cm)
Executed in 2006

£8,000–12,000
US\$12,000–17,000
€9,400–14,000

PROVENANCE:
ZieherSmith, New York.
Private Collection, Berlin.
Acquired from the above by the present owner.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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Check Section D of the Conditions of Sale at the back of this catalogue.



***445 ANDY WARHOL (1928-1987)**

Vesuvius

stamped with the estate of Andy Warhol and the Andy Warhol Foundation for the Visual



Arts stamps and numbered 'VF 66.010' (on the reverse)
synthetic polymer paint on paper
31½ x 23¾in. (80 x 60.1cm.)
Executed in 1985

£15,000–20,000
US\$21,000–28,000
€18,000–23,000

PROVENANCE:
The Andy Warhol Foundation for the Visual Arts, Inc.,
New York.
Acquired from the above by the present owner in 2007.

EXHIBITED:
New York, New York Academy of Art, *Andy Warhol:
By Hand*, 2019.

Δ446 ROBERT RAUSCHENBERG (1925-2008)

Tintamarre (Signal)



signed, titled and dated 'RAUSCHENBERG 80 TINTAMARRE (SIGNAL)'
(on the reverse)

acrylic, solvent transfer, fabric, paper collage and printed photograph on panel
31½ x 31½in. (80 x 80cm.)

Executed in 1980

£50,000-70,000

US\$70,000-97,000

€59,000-82,000

PROVENANCE:

Leo Castelli Gallery, New York.

Private Collection, New York.

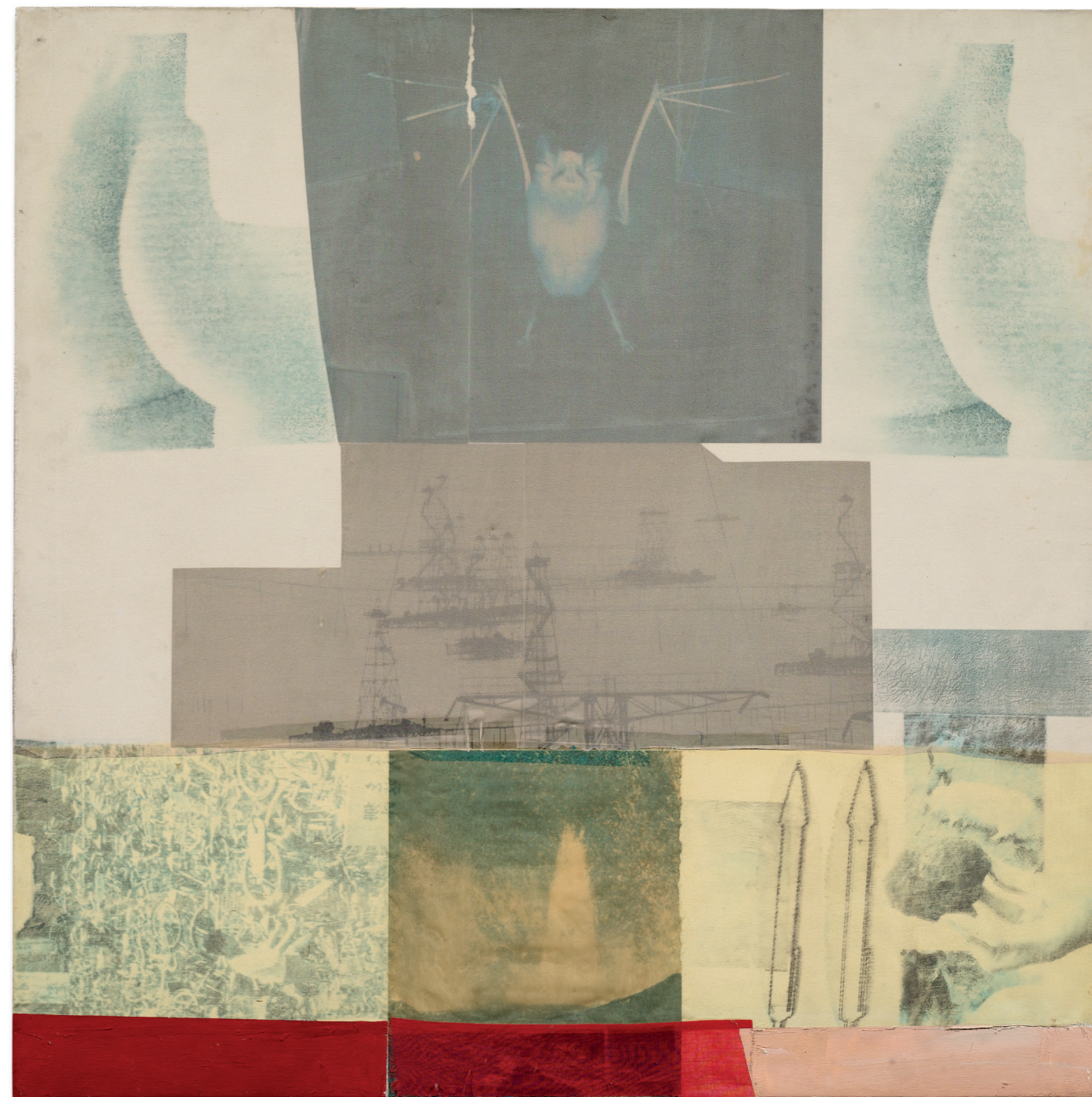
Anon. sale, Christie's New York, 18 November
1997, lot 104.

Private Collection, U.S.A. (acquired at the above
sale).

Anon. sale, Christie's New York, 18 May 1999,
lot 176.

Private Collection, France.

Acquired from the above by the present owner.



*447 ANDY WARHOL (1928-1987)

Sean Lennon

i stamped three times with the Andy Warhol authentication board, Inc. and the estate of Andy Warhol stamps and numbered three times 'VF P050.846' (on the overlap); numbered 'P050.846' (on the stretcher)
synthetic polymer paint and silkscreen ink on canvas
40 1/8 x 80 in. (102 x 203.2 cm.)
Executed in 1985-1986

£150,000-200,000

US\$210,000-280,000

€180,000-230,000

PROVENANCE:

The Andy Warhol Foundation for the Visual Arts, Inc., New York.
Paul Kasmin Gallery, New York.
Acquired from the above by the present owner in 2006.

EXHIBITED:

Paris, Le Grand Palais, *Le grand monde d'Andy Warhol*, 2009, no. 312 (illustrated in colour, p. 284).

LITERATURE:

T. Shafrazi (ed.), *Andy Warhol Portraits*, London 2007 (illustrated in colour, p. 283).



Andy Warhol, *Andy and Sean Lennon*, 1985. Private Collection.
Artwork: © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

A monumental triple vision spanning two metres in width, the present work is Andy Warhol's tribute to Sean Lennon: the son of his friends John Lennon and Yoko Ono. Painted between 1985 and 1986, it captures him at the age of ten, five years after his father's untimely death. During his childhood, he and Warhol formed a close bond, with Sean later describing the artist as something of a paternal figure. Poignantly, the work coincides with the Warhol's iconic depiction of John, painted to celebrate the release of his posthumous album *Menlove Ave.* Where the latter is rendered in glowing neon tones, however, the present work captures Sean in candid black and white, offering a raw, innocent portrait of youth. Though raised among glittering celebrity circles, here he appears like any other ten-year-old boy – save for the hint of his father's likeness that flickers behind his eyes. It is a masterful example of Warhol's ability to capture his subjects at their most human, revealing untold depths through the most economical of means.

FULL LOT ESSAY

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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*448 GIULIO PAOLINI (B. 1940)

L'Altra Figura



two plaster busts, thirty-three bust fragments and two painted white plinths

each bust: 17¾ x 11¾ x 8⅝in. (45 x 30 x 22cm.)

each base: 47¼ x 15¾ x 15¾in. (120 x 40 x 40cm.)

overall: 65 x 33½ x 15¾in. (165 x 85 x 40cm.)

Executed in 1983, this work is from an edition of six

£120,000–180,000

US\$170,000–250,000

€140,000–210,000

PROVENANCE:

Studio Marconi, Milan.

Private Collection, Europe (acquired from the above).

Thence by descent to the present owner.

EXHIBITED:

Milan, Studio Marconi, *Giulio Paolini*, 1984 (another from the edition exhibited).

LITERATURE:

M. Disch (ed.), *Giulio Paolini, Catalogo ragionato: 1983-1999*, Milan 2008, vol. II, no. 501 (another from the edition illustrated, p. 512).

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

'When I put two identical examples of the same ancient sculpture one in front of the other,' he has explained, 'I do not wish to be the creator or discoverer of these sculptures, I want to be the observer who sees the distance that divides them and therefore captures all the possibilities of relationship or absence of relationship between that image and us'

— Giulio Paolini



LOT ESSAY

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**TWO ARAZZI
BY ALIGHIERO BOETTI**





BETWEEN ABSTRACTION AND REALITY: WORKS FROM AN IMPORTANT PRIVATE COLLECTION

λ*449 **ALIGHIERO BOETTI (1940-1994)**

Le infinite possibilità di esistere (The infinite possibilities of existing)

signed 'Alighiero e Boetti' (on the overlap)

embroidery on canvas

13⁵/₈ x 13¹/₄in. (34.5 x 33.5cm.)

Executed in 1990

£70,000-120,000

US\$98,000-170,000

€82,000-140,000

PROVENANCE:

Galerie Franck + Schulte, Berlin.

Acquired from the above by the present owner 1997.



BETWEEN ABSTRACTION AND REALITY: WORKS FROM AN IMPORTANT PRIVATE COLLECTION

λ*450 **ALIGHIERO BOETTI (1940-1994)**

Le infinite possibilità di esistere (The infinite possibilities of existing)

signed 'Alighiero e Boetti' (on the overlap)

embroidery on canvas

13⁵/₈ x 13¹/₈in. (34.7 x 33.4cm.)

Executed in 1990

£70,000-120,000

US\$98,000-170,000

€82,000-140,000

PROVENANCE:

Galerie Franck + Schulte, Berlin.

Acquired from the above by the present owner 1997.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*451 **ALIGHIERO BOETTI (1940-1994)**

America



each: signed and dated 'Boetti 66' (on the reverse)
(i) signed, inscribed and dated 'Certifico che questa opera sei pannelli e' autentica.



Alighiero e Boetti 1975' (on the reverse)
camouflage fabric laid on wood, in six parts
each: 8¼ x 11½in. (21 x 29.5cm.)
overall: 25 x 23¾in. (63.5 x 59.4cm.)
Executed in 1966

£200,000–300,000

US\$280,000–420,000

€240,000–350,000

PROVENANCE:

Studio Marconi, Milan.
Private Collection, Europe.
Thence by descent to the present owner.

A brilliant and deceptively complex statement, Alighiero Boetti's *America* (1966) blurs the lines between art and life, utility and beauty, and mimicry and invention. The work consists of six segments of found fabric, mounted in a three-by-two grid: featuring flowing organic shapes and a green-yellow-brown palette, it is the Italian military-grade camouflage known as Telo Mimetico M29, originally designed in 1929 for shelter-tents and subsequently adopted for troop uniforms during the Second World War. In *America*, Boetti appropriates this distinctive, mercurial pattern to create a painterly abstract composition, both subverting the material's practical use and probing the relationship between image and reality.

FULL LOT ESSAY



λ*452 **PIERO MANZONI (1933-1963)**

Achrome



canvas sewn in squares
31½ x 23½in. (80 x 60cm.)
Executed in 1959-1960

£200,000-300,000

US\$280,000-420,000

€240,000-350,000

PROVENANCE:

Galleria Regis, Finale Ligure.
L. Accame Collection, Genova.
Galleria Forma, Genova.
Gianfranco Zappettini Collection, Genova.
Zampieri Collection, Longarone.
Casamonti Collection, Firenze.
Tornabuoni Arte, London.
Acquired from the above by the present owner in 2007.

EXHIBITED:

London, Royal College of Art, *Piero Manzoni*, 1973.
Naples, MADRE Museo d'Arte Contemporanea Donnaregina, *Manzoni*, 2007, no. 156 (illustrated, p. 195).

LITERATURE:

F. Battino and L. Palazzoli (eds.), *Piero Manzoni: catalogue raisonné*, Milan 1991, p. 356, no. 661 B (illustrated, p. 356).
G. Celant, *Piero Manzoni: Catalogo generale, Tomo secondo*, Milan 2004, p. 490, no. 636.
G. Celant, *Piero Manzoni: Catalogo generale, Tomo primo*, Milan 2004 (illustrated in colour, p. 208).
G. Celant (ed.), *Manzoni*, exh. cat., New York, Gagosian Gallery, 2009, p. 340, no. 171 (illustrated, p. 185).

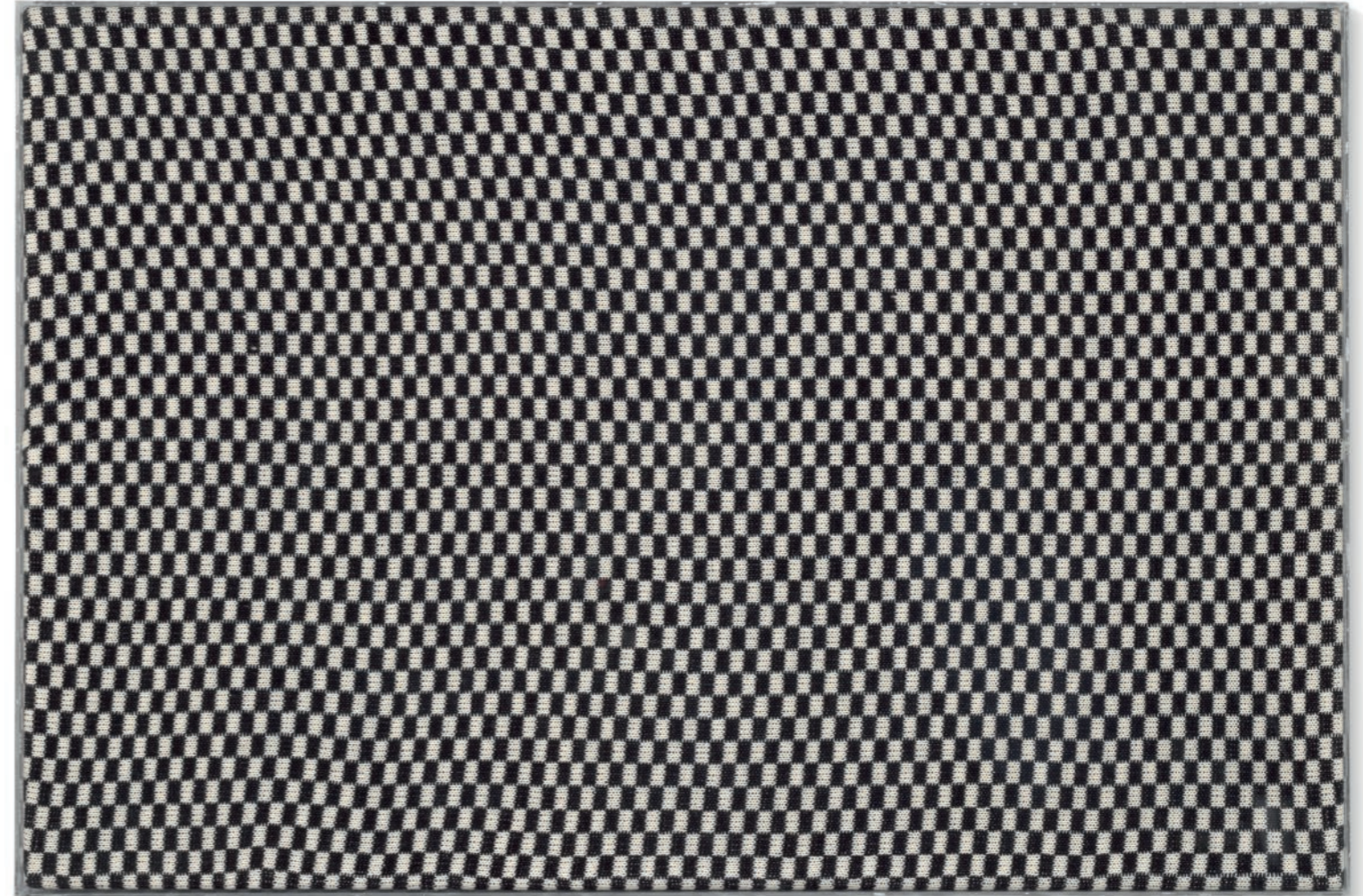
'The question as far as I'm concerned is that of rendering a surface completely white (integrally colourless and neutral) far beyond any pictorial phenomenon or any intervention extraneous to the value of the surface. A white that is not a polar landscape, not a material in evolution or a beautiful material, not a sensation or a symbol or anything else: just a white surface that is simply a white surface and nothing else (a colourless surface that is just a colourless surface).'

— Piero Manzoni



LOT ESSAY

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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*453 **ROSEMARIE TROCKEL (B. 1952)**

"o.T.", *gestrickt* ("Untitled", Knitted)



left part: signed, signed with the artist's initials, inscribed and dated 'Teil 1 links RT Rosemarie Trockel 1985' (on the reverse)



right part: signed, inscribed and dated 'Teil 2 Rosemarie Trockel 1985' (on the reverse)

knitted wool on canvas, in two parts each: 23¾ x 35½in. (60.3 x 90.4cm.)

overall: 23¾ x 73½in. (60.3 x 185.8cm.)

Executed in 1985

£120,000-180,000

US\$170,000-250,000

€140,000-210,000

PROVENANCE:

Galerie Monika Sprüth, Cologne.

Private Collection, Europe.

Thence by descent to the present owner.

Across a knitted diptych of black and white, Rosemarie Trockel weaves a beguiling pattern in "o.T", *gestrickt* ("untitled", knitted), 1985. A fusion of craft traditions with avant-garde inquiries, "o.T", *gestrickt* is comprised of two woollen canvases, each knit with a repeated motif that seems to extend infinitely. The present work is an early example of Trockel's *Strickbilder* or 'knitted pictures', which she had begun in 1984. "o.T", *gestrickt* is part of the series 'Made in Germany', which she created as a riposte to the art critic Wolfgang M. Faust's

belittling belief that women were incapable of producing important and urgent art. Instead, he saw their work as craft. In these textile compositions Trockel responds to the patriarchal art world by using what is considered to be a traditionally feminine medium to make grand, optically complex painterly statements. Confident and minimal, works such as "o.T", *gestrickt* explore the stereotypical divisions between art and craft, feminine and masculine, power and powerlessness as a means of destabilising preconceived beliefs.

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***454 CHI HARU SHIOTA (B. 1972)**

State of Being #14



wool thread, steel and photographic album
19¼ x 25¾ x 25¾in. (49 x 65.5 x 65.5cm.)
Executed in 2009

£20,000–30,000

US\$28,000–42,000

€24,000–35,000

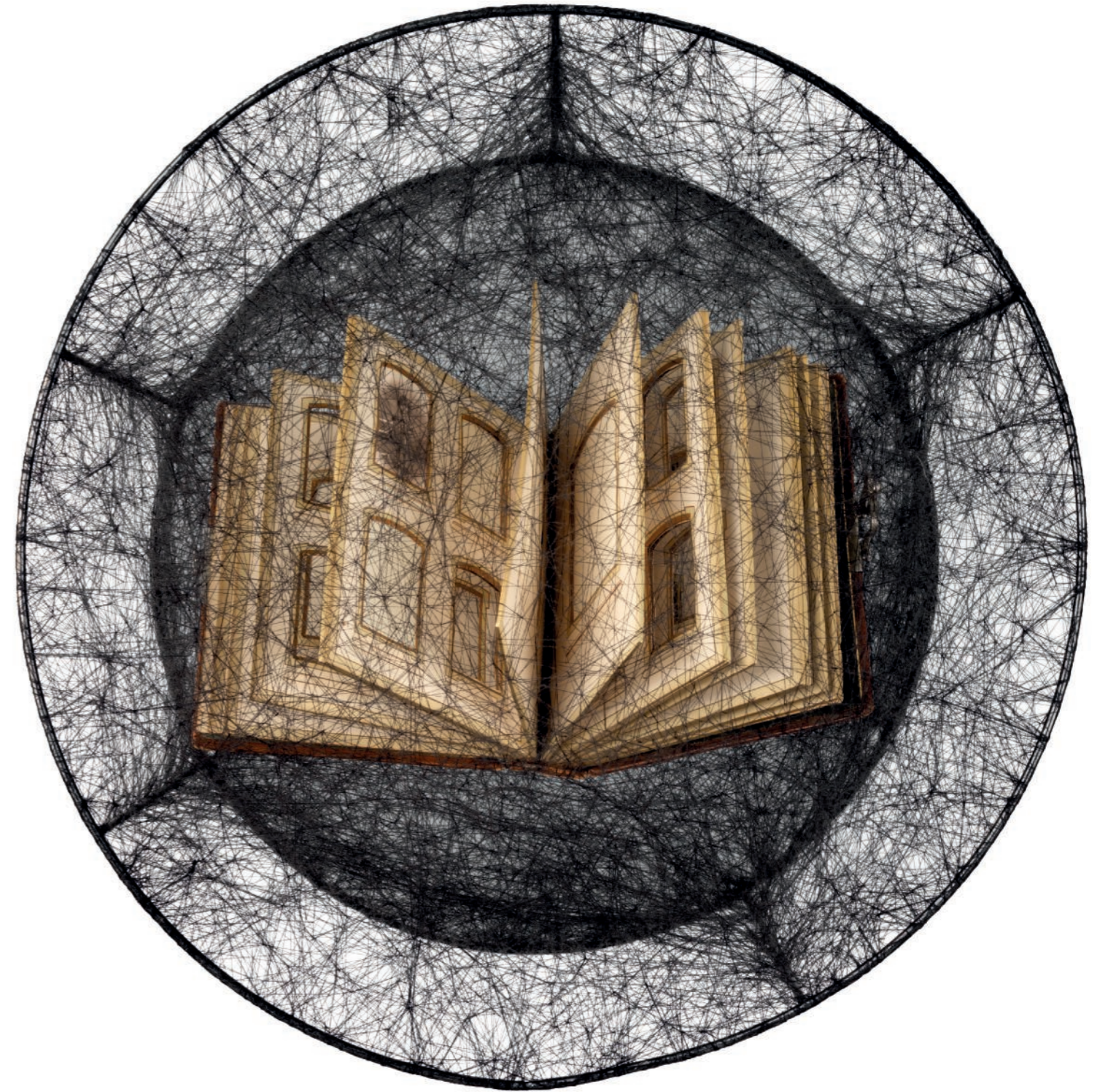
PROVENANCE:

Galerie Artisyoun, St. Tropez.

Acquired from the above by the present owner
in 2015.

'I don't feel so much drawn to the material itself, that is, the physical condition, but more to the possibilities it gives me. I first studied painting but soon felt limited by the two dimensionality of the canvas. I started to experiment with how to work in the third dimension and found a way to use thread in order to draw lines in this dimension. That's also one of the reasons why I often use black thread - it's like drawing with a pencil.'

— Chiharu Shiota



λ*455 ALICJA KWADE (B. 1979)

Parallelwelt (schwarz/weiß) (Parallel Universe (black/white))



two Kaiser Idell lamps and double sided mirror
32⁵/₈ x 17³/₄ x 17³/₄in. (83 x 45 x 45cm.)
Executed in 2009, this work is unique

£15,000–20,000

US\$21,000–28,000

€18,000–23,000

PROVENANCE:

König Galerie, Berlin.

Acquired from the above by the present owner.

EXHIBITED:

Shanghai, Yuz Museum, *Alicja Kwade: ReReason*, 2017–2018.

Parallelwelt (schwarz/weiß), 2009, is a poetic juxtaposition from artist Alicja Kwade. Two table lamps, one each in black and white, face one another in perfect symmetry. They are divided by a double-sided mirror, and through the reflective pane, the ordinary is rendered strange: viewed at different angles, the objects appear to shift and merge, each lamp's reflected image blending with its opposite's physical presence. Like one of Duchamp's Readymades, *Parallelwelt (schwarz/weiß)* makes clear that any seemingly fixed or objective truth is only ever a hypothesis; reality, Kwade believes, can be easily upended, augmented, or suspended. Her titular 'para' is a repeated linguistic motif which she relies upon to emphasise this abstracting potency. The artist's mind-bending installations, which

often seem to defy the laws of physics, have been exhibited at the Whitechapel Gallery, London, Schirn Kunsthalle, Frankfurt, and the 2017 Venice Biennale, among others; her imposing *ParaPivot* was the 2019 Roof Garden Commission at The Metropolitan Museum of Art, New York. Kwade probes questions of temporality and perception using an architectural vocabulary. She is interested in the transformation of objects from everyday items to metaphysical portals, and she often uses mirrors as tools to facilitate these altered states. 'Each element has an informative partner,' she has said. 'The piece is like a picture, but when you change your physical viewpoint, the whole picture changes' (A. Kwade quoted in A. Sansom, 'Now You See It', *FRAME Magazine*, 29 November 2020, p. 75).

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λ*456 **KONRAD KLAPHECK (B. 1935)**

Die Frau im Mann



signed 'Klapheck' (upper left)
charcoal and graphite on tracing paper
66⁷/₈ x 48³/₄in. (170 x 123.8cm.)
Executed in 1990

£30,000–50,000

US\$42,000–69,000

€35,000–58,000

PROVENANCE:

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

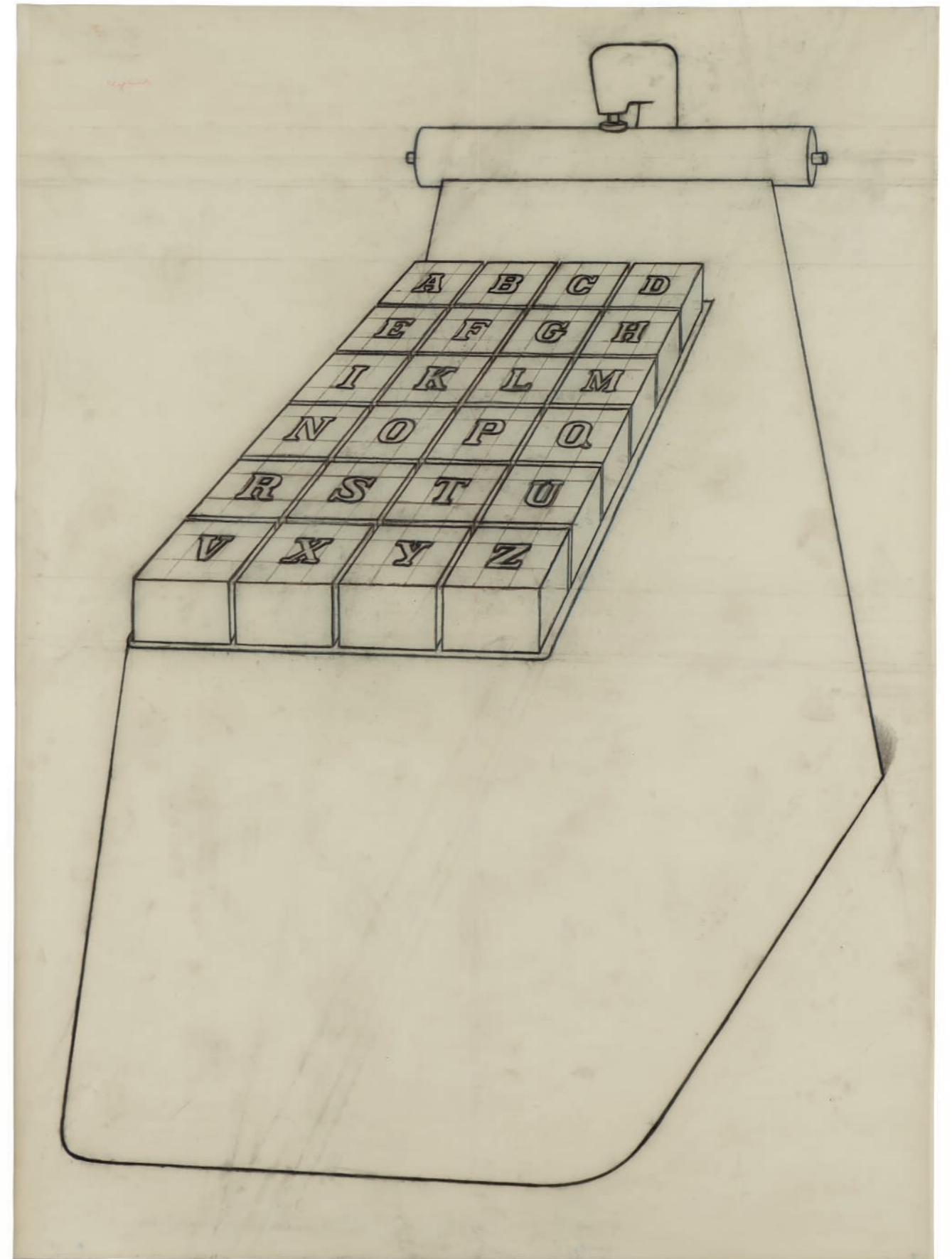
Acquired from the above by the present owner in 2004.

EXHIBITED:

Dusseldorf, Stiftung Museum Kunstpalast, *Die Sammlung Ingrid und Willi Kemp. Fokus Farbe. Informel-konkret-figurativ*, 2001 (illustrated, p. 375).

'I don't like to give information about my titles. It's like having to explain a joke. The essential thing is the tension between the depicted object and the seemingly inappropriate title. The viewer should also be stimulated a bit to think. In the case of the preliminary drawing for the picture 'Woman in Man', however, I can give some hints. The picture contains both male and female elements.'

— Konrad Klapheck



λ457 **KONRAD KLAPHECK (B. 1935)**

Der Misanthrop (The Misanthrope)

signed and dated 'Klapheck 73' (on the reverse)

oil on canvas

23⁵/₈ x 31⁵/₈in. (60 x 80.3cm.)

Painted in 1973

£150,000–200,000

US\$210,000–280,000

€180,000–230,000

PROVENANCE:

The Artist.

Galerie Bayeler, Basel.

Galerie Maeght, Paris.

Private Collection, Switzerland.

Galerie Utermann, Dortmund.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Centre National d'Art Contemporain, *Hyperréalistes américains / réalistes européens*, 1974 (illustrated, unpagged). This exhibition later travelled to Rotterdam, Museum Boijmans Van Beuningen, *Kijken naar de Werkelijkheid*.

Rotterdam, Museum Boijmans Van Beuningen, *Konrad Klapheck*, 1974–1975, p. 186, no. 83 (illustrated, p. 187). This exhibition later travelled to Brussels, Palais des Beaux-Arts and Dusseldorf, Städtische Kunsthalle.

Basel, Galerie Beyeler, *Konrad Klapheck*, 1976, no. 21 (illustrated, unpagged).

Paris, Galerie Maeght, *Konrad Klapheck*, 1980, no. 18 (illustrated, unpagged).

Hamburg, Kunsthalle, *Konrad Klapheck: Retrospektive 1955–1985*, 1985, p. 116, no. 42 (illustrated, p. 117). This exhibition later travelled to Tübingen, Kunsthalle and Munich, Staatsgalerie Moderner Kunst.

London, White Cube Bermondsey, *The Real: Three Propositions*, 2019.

Widely exhibited since its creation—including in two major travelling retrospectives of the artist's work in 1974 and 1985—*Der Misanthrop (The Misanthrope)* (1973) is a powerful and witty example of Konrad Klapheck's 'machine pictures.' Combining elements of Surrealism, Hyperrealism and Pop, Klapheck depicts a putty-coloured Swiss Army knife, tools unfurled, against a blank cream background. Its gleaming blades, bottle-opener and corkscrew are picked out in varied hues of blue-grey and gold-tinted metal, each casting a distinct shadow. The object has an alien, anthropomorphic presence; its winking screw-heads and gaping slots conspire to echo a human grimace.

FULL LOT ESSAY



λ*458 **SIGMAR POLKE (1941-2010)**

Ohne Titel (Schüttbild) (Untitled (Pour Painting))



signed and dated 'S. Polke 96' (lower right)

lacquer on silk, in artist's frame

59 x 51½in. (150 x 130cm.)



Executed in 1996

£350,000–500,000

US\$490,000–690,000

€410,000–580,000

PROVENANCE:

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

Thence by descent to the present owner.

Veils of diaphanous lacquer swell and fold in Sigmar Polke's *Ohne Titel (Schüttbild) (Untitled (Pour Painting))*, a shimmering, stellar flare rendered in ochre and cream. The uncertain and indefinite composition is tantalisingly otherworldly, born it seems in the chasm between this world and the imaginary. Created in 1996 – during a decade that saw major solo exhibitions at the San Francisco Museum of Modern Art, the Hirshhorn Museum and Sculpture Garden, and elsewhere – the work forms part of the artist's long-running series of *Schüttbilder (Pour Paintings)*, in which colours and substances were allowed to pool freely

across paper or fabric. It also reflects the artist's fascination with cloud formations during this period – inspired in part by Chinese landscape paintings – inviting comparison with the monumental *Cloud Paintings (1992–2009)* held in the Fondation Louis Vuitton. Vestiges of the artist's early training as a glass painter are visible in the painting's gossamer undulations: to masterfully manipulate painted glass requires an understanding of the relationship between light and pigment, the study of which gave Polke a lifelong awareness of this interplay. Indeed, the work appears to be made of overlapping strata, as if it is meant to be both looked at and looked through.

FULL LOT ESSAY





λ*459 WOLFGANG TILLMANS (B. 1968)

Star Struck #4

signed, titled, inscribed and dated 'star struck #4 2000 unique Wolfgang Tillmans' (on the reverse)

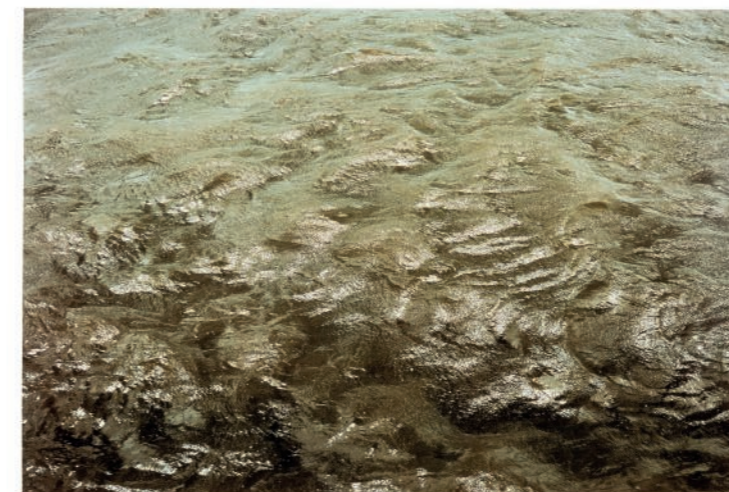
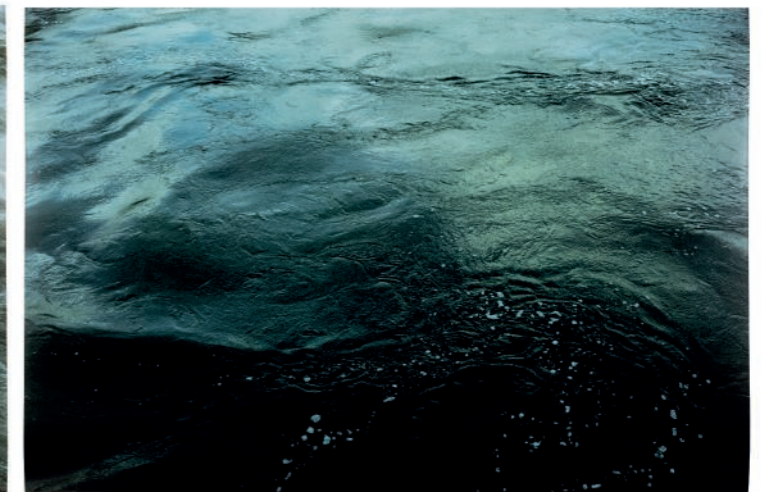
C-print
24 x 20in. (60.8 x 50.8cm.)

Executed in 2000, this work is unique

£30,000–50,000
US\$42,000–69,000
€35,000–58,000

PROVENANCE:

Wako Works of Art, Tokyo.
Gallery Side 2, Tokyo.
Acquired from the above by the present owner in 2017.



***460 RONI HORN (B. 1955)**

From Some Thames - Group F

(i) signed, titled and numbered 'Group F 1/8 Roni Horn' (on a label affixed to the backing board); each consecutively numbered '1-4' (on a label affixed to the backing board) photograph printed on paper, UV lacquer, in four parts each: 25 5/8 x 38in. (65 x 96.5cm.)

Executed in 1999–2000, this work is number one from an edition of eight

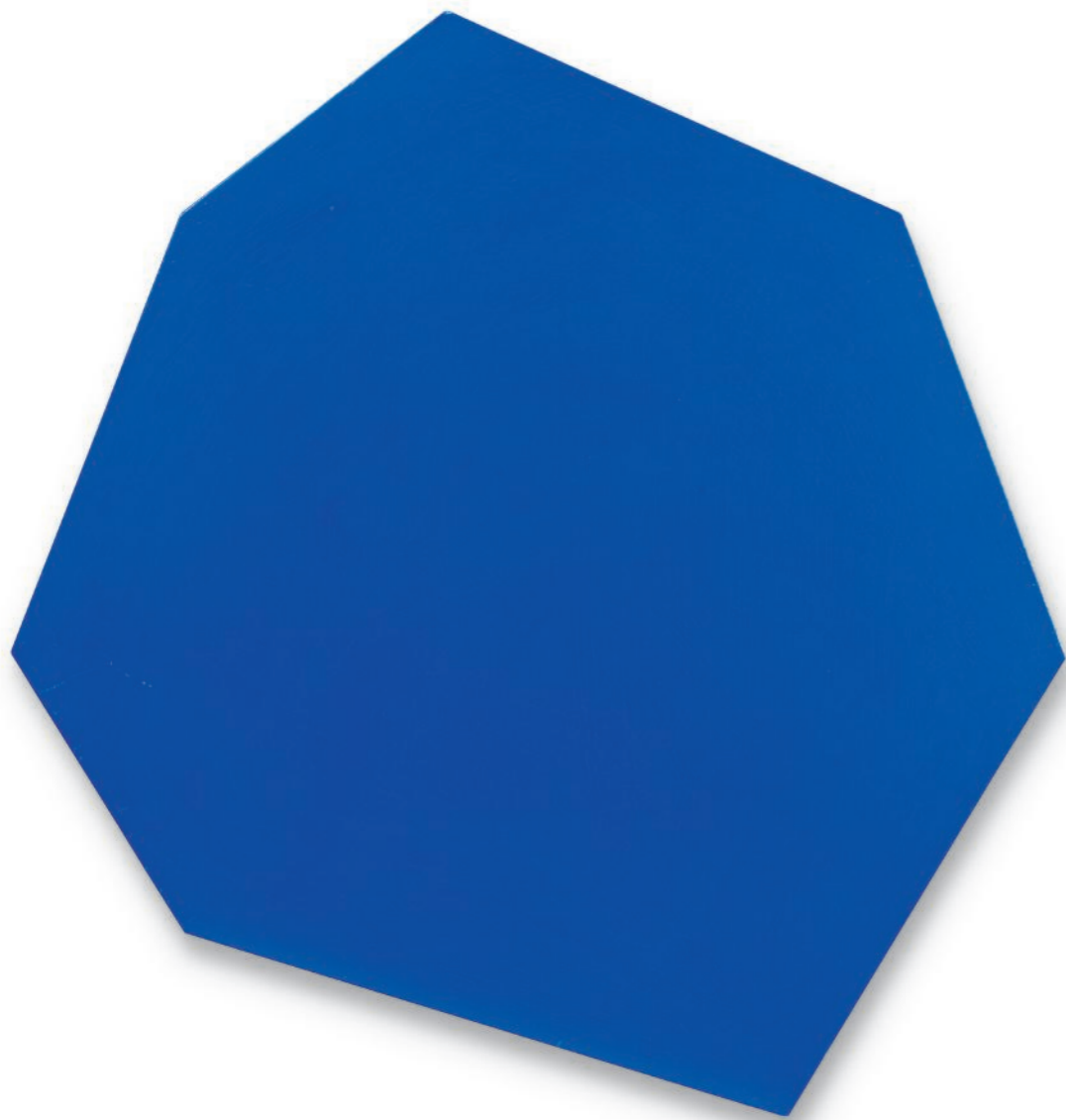
£15,000–20,000
US\$21,000–28,000
€18,000–23,000

PROVENANCE:

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

FULL LOT DETAILS

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*461 **IMI KNOEBEL (B. 1940)**

Grünes Siebeneck

signed and dated 'IMI 75 88' and stamped with number '65' (on the reverse)



acrylic on wood

18⁵/₈ x 18⁷/₈ x 2³/₄in. (47.3 x 48 x 7cm.)

Executed in 1975–1988, this work is number sixty-five from a series of one hundred and fifteen, each unique

£7,000–10,000

US\$9,800–14,000

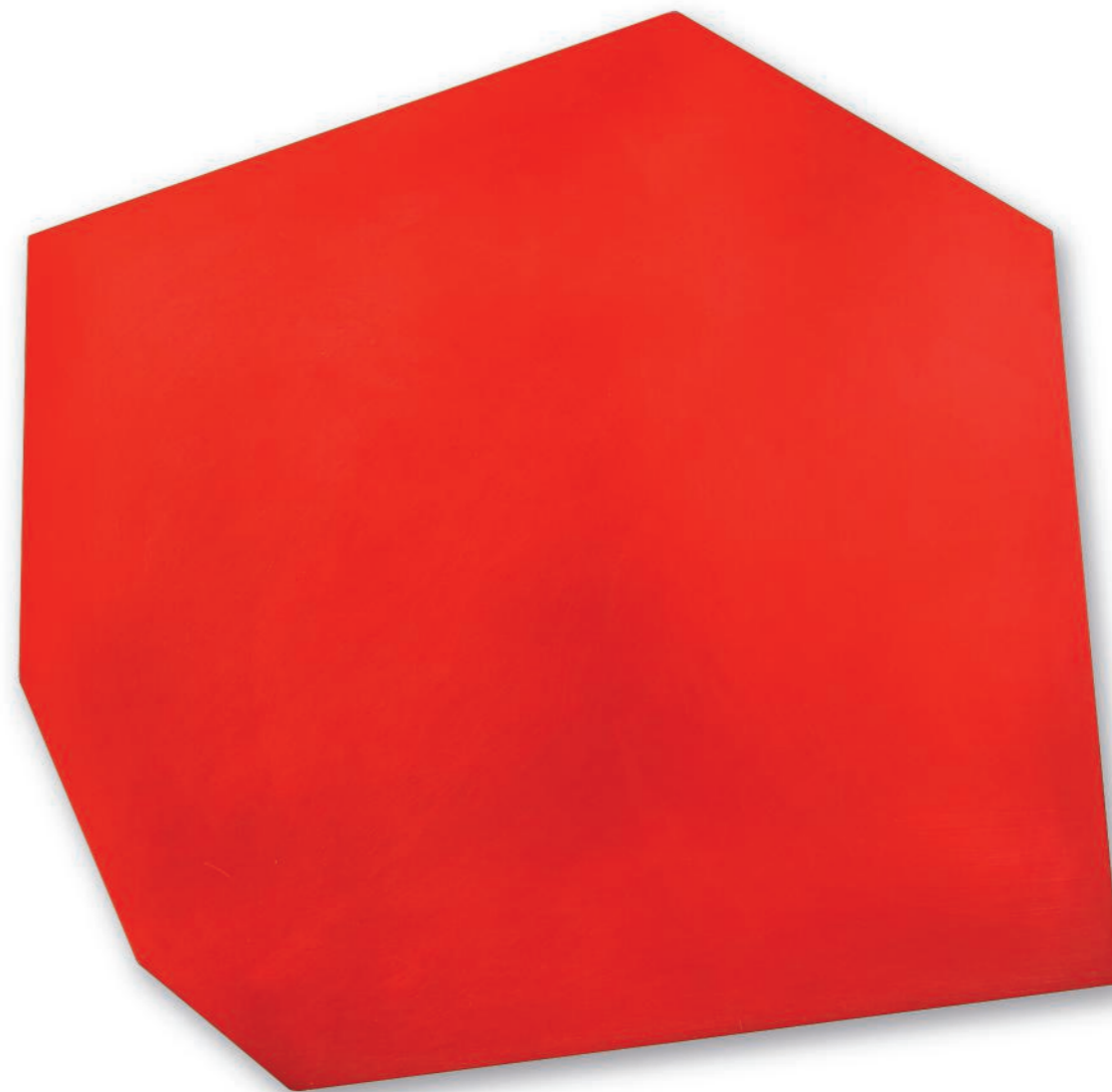
€8,200–12,000

PROVENANCE:

Private Collection, Europe.

Thence by descent to the present owner.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*462 **IMI KNOEBEL (B. 1940)**

Grünes Siebeneck

signed and dated 'IMI 75 86' (on the reverse)



acrylic on wood

43¹/₈ x 44¹/₈ x 2³/₄in. (109.5 x 112.2 x 7cm.)

Executed in 1975–1988

£28,000–35,000

US\$39,000–49,000

€33,000–41,000

PROVENANCE:

Galerie Six Friedrich, Munich.

Private Collection, New York.

Anon. sale, Christie's New York, 6 May 1992, lot 238.

Private Collection, Europe (acquired at the above sale).

Thence by descent to the present owner.

λ*463 JOSEF ALBERS (1888-1976)

Homage to the Square: Michoacan



signed, titled and dated 'Homage to the Square: "Michoacan" Albers 1959'
(on the reverse)

oil on masonite

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

Painted in 1959

£280,000–350,000

US\$390,000–490,000

€330,000–410,000

PROVENANCE:

Sidney Janis Gallery, New York.

PaceWildenstein, New York.

Austin / Desmond Fine Art, London.

Acquired from the above by the present owner.

EXHIBITED:

Los Angeles, Ferus Gallery, *Paintings by Josef Albers*, 1962.

Columbia, Columbia Museum of Art, *Ascendancy of American Painting*, 1963.

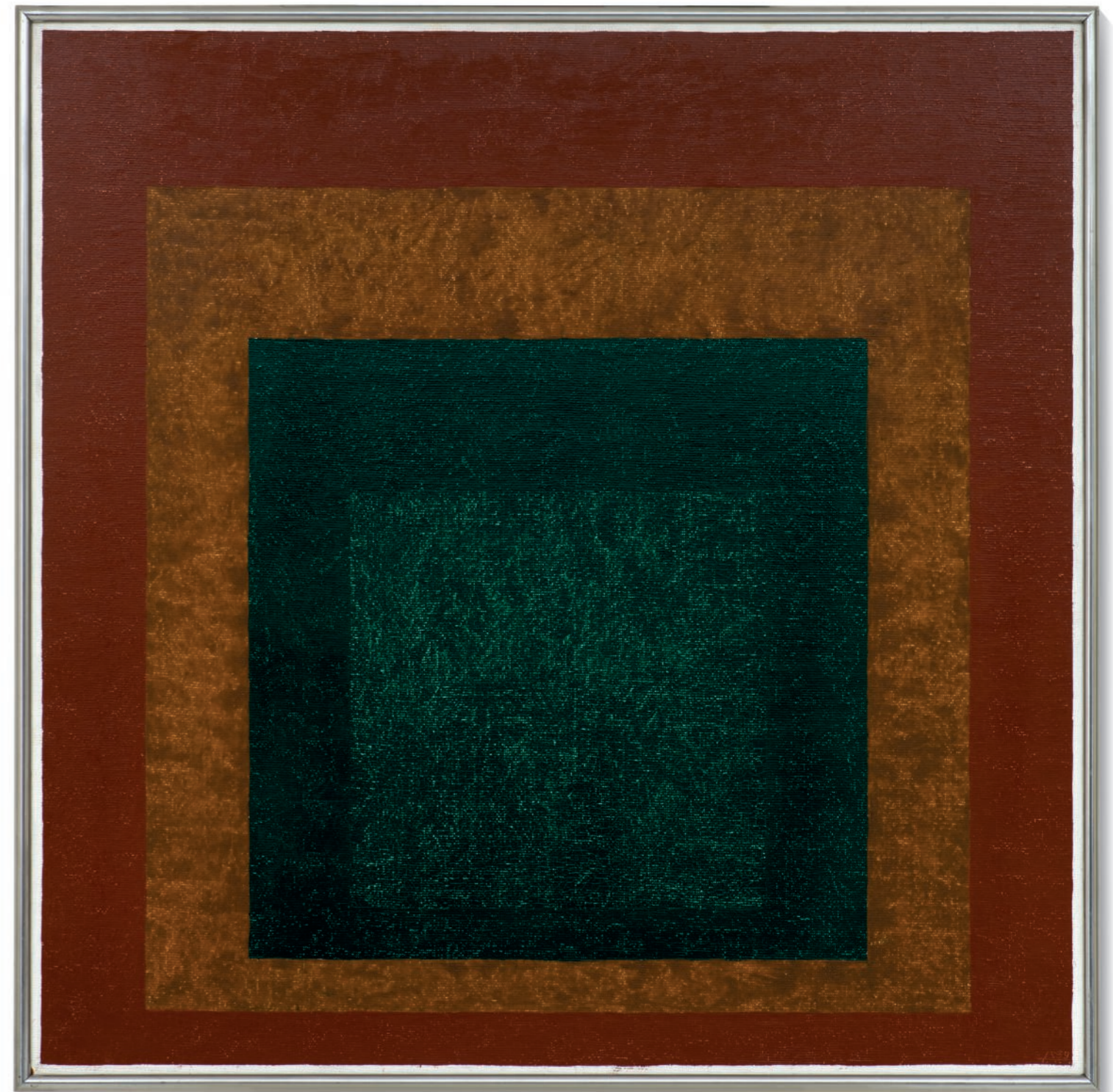
Washington, D.C., Smithsonian Museum of American Art, *Icon Ideas*, 1969.

Miami, Arevalo Gallery, *From Absolute to Minimal: Avant-Garde Movements of Latin American Modernism*, 2010.

This work will be included in the Catalogue Raisonné of Paintings by Josef Albers currently being prepared by the Josef and Anni Albers Foundation under number *JAAF 1959.1.10*.

**'When you really understand
that each colour is changed by
a changed environment, you
eventually find that you have
learned about life as well as
about the colour'**

— Josef Albers





λ464 **IDA EKBLAD (B. 1980)**

Untitled

signed with the artist's initials and dated 'I.E. 2011' (on the stretcher)

oil on canvas

35³/₈ x 31¹/₂in. (90 x 80cm.)

Painted in 2011

£10,000–15,000

US\$14,000–21,000

€12,000–17,000

PROVENANCE:

Karma International, Zurich.

Acquired from the above by the present owner in 2013.



465 **PETRA CORTRIGHT (B. 1986)**

10 IM Your bb Tonight mp3 images:cumshots

digital painting on aluminium

59 x 78³/₄in. (150 x 200cm.)

Executed in 2014

£15,000–20,000

US\$21,000–28,000

€18,000–23,000

PROVENANCE:

Carl Kostyál, Stockholm.

Acquired from the above by the present owner in 2014.

EXHIBITED:

Stockholm, Carl Kostyál, *Petra Cortright*, 2014.

***467 JULIAN SCHNABEL (B. 1951)**

Renny Benny

signed with the artist's initials and dated 'J.S. 83' (on the reverse)

oil and aluminum paint on velvet

72 x 60in. (183 x 152.5cm)

Painted in 1983-1984

£45,000-65,000

US\$63,000-90,000

€53,000-76,000

PROVENANCE:

Galerie Bischofberger, Zurich.

Private Collection.

Anon. sale, Galerie Fischer Auktionen AG

Lucerne, 8 November 2006, lot 1275.

Acquired at the above sale by the present owner.



λ*468 **DANIEL RICHTER (B. 1962)**

Bodileum

i signed with the artist's initials, titled and dated 'DR 96 "Bodileum"' (on the reverse)
oil, gold and fluorescent paint on canvas
67 x 51¼in. (170.2 x 130.2cm.)
Painted in 1996

£60,000–80,000

US\$84,000–110,000

€70,000–93,000

PROVENANCE:

Contemporary Fine Arts, Berlin.

Private Collection, USA.

Anon. sale, Christie's New York, 9 November
2005, lot 422.

Acquired at the above sale by the present owner.

'The idea of the promise of absolute freedom that relates to abstract or non-figurative painting interested me. Free forms, putting too much into a painting, trying to overwhelm people with elements of graffiti and quotes of already existing painters, doing intelligent things that appear to be stupid - for me it was liberating. I thought that everybody was interested in painting, but in the nineties nobody was.'

— Daniel Richter





***469 SAM FRANCIS (1923-1994)**

Untitled

stamped with the estate of Sam Francis stamp (on the reverse); inscribed with the facsimile signature and date 'SFP94-42 7-17-94' (on the overlap)



acrylic on canvas
16 x 20½in. (40.8 x 51cm.)

Painted in 1994

£30,000-50,000

US\$42,000-69,000

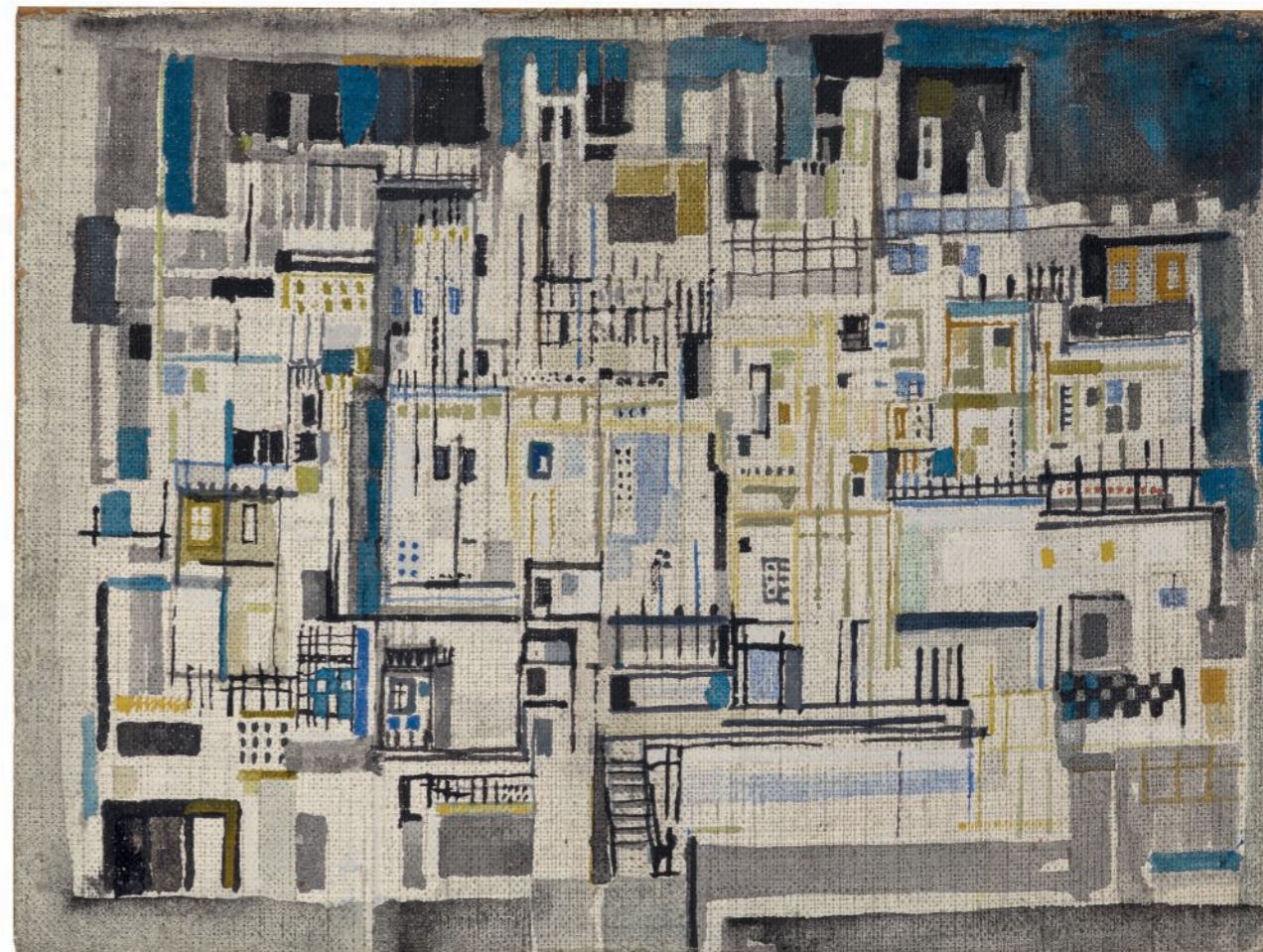
€35,000-58,000

PROVENANCE:

Estate of the Artist.
Galleri Faurshou, Copenhagen.
Kaare Berntsen, Oslo.
Acquired from the above by the present owner in 2013.

FULL LOT DETAILS

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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λ*470 MARIA HELENA VIEIRA DA SILVA (1908-1992)

Untitled

watercolour on canvas laid down on board

6⅞ x 9¼in. (17.5 x 23.5cm.)

Executed *circa* 1947



£25,000-35,000

US\$35,000-49,000

€30,000-41,000

PROVENANCE:

Private Collection, Europe (acquired directly from the artist in *circa* 1954).
Thence by descent to the present owner.

This work is accompanied by a certificate of authenticity from the Comité Vieira da Silva.

λ*471 **ANTONIO SAURA (1930-1998)**

Teja (Tile)



signed and dated 'SAURA 58' (lower left); signed, titled and dated 'SAURA 1958 TEJA' (on the stretcher and on the reverse)

oil on canvas



63¾ x 51½in. (162 x 130cm.)

Painted in 1958

£100,000–150,000

US\$140,000–210,000

€120,000–170,000

PROVENANCE:

Marina Saura Collection, Geneva.

LITERATURE:

Antonio Saura, exh. cat., Salamanca, Caja Duero, 2002 (illustrated, p. 31).

Antonio Saura, exh. cat., Seville, Casa de la Provincia, 2003 (illustrated, p. 35).

Antonio Saura: Die Retrospektive, exh. cat., Bern, Kunstmuseum Bern, 2012, no. 91 (illustrated, p. 129).

This work will be included in the forthcoming Antonio Saura Catalogue Raisonné under no. DAMT@1958.17.Teja.



λ*472 MIQUEL BARCELÓ (B. 1957)

Restaurant chinois avec grenouilles (Chinese Restaurant with Frogs)



signed, titled and dated 'BARceló PARis XI, 85 Restaurant chinois avec GRENOUILLES' (on the reverse)

oil, rice, cigarette butts, burlap and straw on canvas

76¾ x 118½ in. (195 x 300 cm.)

Executed in 1985

£200,000–300,000

US\$280,000–420,000

€240,000–350,000

PROVENANCE:

Leo Castelli Gallery, New York.

Asher Edelman Collection, New York.

Anon. sale, Sotheby's London, 27 June 2001, lot 47.

Private Collection, Switzerland (acquired at the above sale).

Thence by descent to the present owners.

EXHIBITED:

New York, Leo Castelli Gallery, *Miquel Barceló*, 1986.

London, Whitechapel Art Gallery, *Miquel Barceló: 1984-1994*, 1994, p. 85 (illustrated in colour, p. 25).

LITERATURE:

F. Debolini & H. Tighe (eds.), *Miquel Barceló: Il Cristo della Vucciria*, Milan 1998 (work in progress in the artist's studio illustrated, p. 127).

P. Subirós (ed.), *Miquel Barceló 1987-1997*, exh. cat., Barcelona, Museu d'Art Contemporani de Barcelona, 1998 (work in progress in the artist's studio illustrated, p. 248).

Miquel Barceló: Mapamundi, exh. cat., Paris, Fondation Maeght, 2002 (work in progress in the artist's studio illustrated, p. 162).

P. Mauriès, *BARCELÓ*, London 2003 (illustrated in colour, pp. 18–19, work in progress in the artist's studio illustrated, pp. 16–17).

Miquel Barceló, exh. cat., Lugano, Museo d'Arte Moderna della Città di Lugano, 2006–2007 (work in progress in the artist's studio illustrated, p. 76).





λ473 **ANTONI TÀPIES (1923-2012)**

Materia sobre madora (Matter on Wood)

signed 'tapies' (on the reverse)

mixed media on wood laid on canvas

33 1/8 x 23 3/4 in. (84.2 x 60.2cm.)

Executed in 1967

£30,000–50,000

US\$42,000–69,000

€35,000–58,000

PROVENANCE:

Galerie Maeght, Paris.

Galeria Juana Mordó, Madrid.

Private Collection, Spain.

Galeria Guereta, Barcelona.

Acquired from the above by the present owner in 1990s.



FULL LOT DETAILS

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λ*474 **GÜNTHER UECKER (B. 1930)**

Verborgen 4 (Hidden 4)

signed, titled and dated '4 Verborgen 07 Uecker' (on the reverse)

nails and acrylic on found silk laid on board

15 3/4 x 23 3/8 in. (40.1 x 60cm.)

Executed in 2007

£40,000–60,000

US\$56,000–83,000

€47,000–70,000

PROVENANCE:

Galerie Akira Ikeda, Berlin.

Private Collection.

Anon. sale, Sotheby's New York, 9 March 2012, lot 87.

Private Collection, USA.

Anon. sale, Grisebach GmbH, 27 November 2015, lot 952.

Galerie Schoenewald, Dusseldorf.

Acquired from the above by the present owner.

This work is registered in the Uecker Archiv under the number *GU.07.009.4* and will be noted for inclusion in the forthcoming Uecker Catalogue Raisonné.



FULL LOT DETAILS

λ*475 LUCIO FONTANA (1899-1968)

Concetto spaziale



signed, titled and dated 'l. fontana concetto spaziale 1955' (on the reverse)

pastel on canvas

33½ x 27¾in. (85 x 69.5cm.)

Executed in 1955

£250,000–350,000

US\$350,000–490,000

€300,000–410,000

PROVENANCE:

Galleria Pogliani, Rome.

Marlborough Galleria d'Arte, Rome.

Private Collection, Italy.

Anon. sale, Christie's London, 9 December 1999,
lot 405.

Private Collection, Israel.

Private Collection, USA.

Anon. sale, Christie's London, 28 June 2002,
lot 130.

Private Collection, Italy.

Tornabuoni Arte, London.

Acquired from the above by the present owner
in 2013.

EXHIBITED:

Paris, Tornabuoni Art, *Lucio Fontana*, 2009
(illustrated in colour, p. 79).

LITERATURE:

E. Crispolti, *Lucio Fontana, catalogue raisonné des peintures sculptures et environnements spatiaux*, vol. II, Brussels 1974, no. 55 G 4 (illustrated p. 55).

E. Crispolti, *Fontana, catalogo generale*, vol. I, Milan 1986, no. 55 G 4 (illustrated p. 186).

E. Crispolti, *Lucio Fontana, Catalogo ragionato di sculture, dipinti, ambientazioni*, vol I, Milan 2006, no. 55 G 4 (illustrated, p. 342).

P. Gottschaller, *The act of creating space: Lucio Fontana*, Munich 2008 (illustrated in colour, p. 61).

**'By making a hole in the picture I
found a new dimension in the void.
By making holes in the picture, I
invented the fourth dimension'**

— Lucio Fontana





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*476 **MARIO MERZ (1925-2003)**

Untitled

spray enamel, silver spray enamel and acrylic on canvas, in artist's frame
64 $\frac{1}{8}$ x 56 $\frac{1}{4}$ in. (163 x 142.8cm.)
Executed in 1981-1982

PROVENANCE:

Galerie Jean Bernier, Athenes.
Private Collection, Europe (acquired from the above in 1985).
Thence by descent to the present owner.

This work is accompanied by a photo-certificate signed by the artist and will be registered in the Mario Merz Archives.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.
Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE FAMILY

λ*477 **ANTONI TÀPIES (1923-2012)**

Espai marró (Brown Space)

signed and dated 'tàpies 1960' (on the reverse)
mixed media on canvas
25 $\frac{5}{8}$ x 31 $\frac{7}{8}$ in. (65 x 81cm.)
Executed in 1960



£50,000-70,000
US\$70,000-97,000
€59,000-82,000

PROVENANCE:

Martha Jackson Gallery, New York.
Galerie Maeght, Zurich.
Acquired from the above by the present owner
circa 1980s.

FULL LOT DETAILS

BETWEEN ABSTRACTION AND REALITY: WORKS FROM AN IMPORTANT PRIVATE COLLECTION

λ*478 ROMAN OPALKA (1931-2011)

OPALKA 1965/1-∞Detail, 1676723-1679589

signed, titled and numbered 'OPALKA 1965/1-∞ DETAIL, 1676723-1679589 25'
(on the reverse)

ink on paper

13 x 9½ in. (33 x 24cm.)

Executed according to an artistic program conceived in 1965

£40,000–60,000

US\$56,000–83,000

€47,000–70,000

PROVENANCE:

John Weber Gallery, New York.

Galerie Art in Progress, Munich.

Acquired from the above by the present owner.

EXHIBITED:

Cologne, Galerie Teufel, *Konstruktion - Struktur - Konstellation*, 1980.

Dunkirk, École Supérieure d'Art, *OPALKA 1965 /1-∞*,1990.

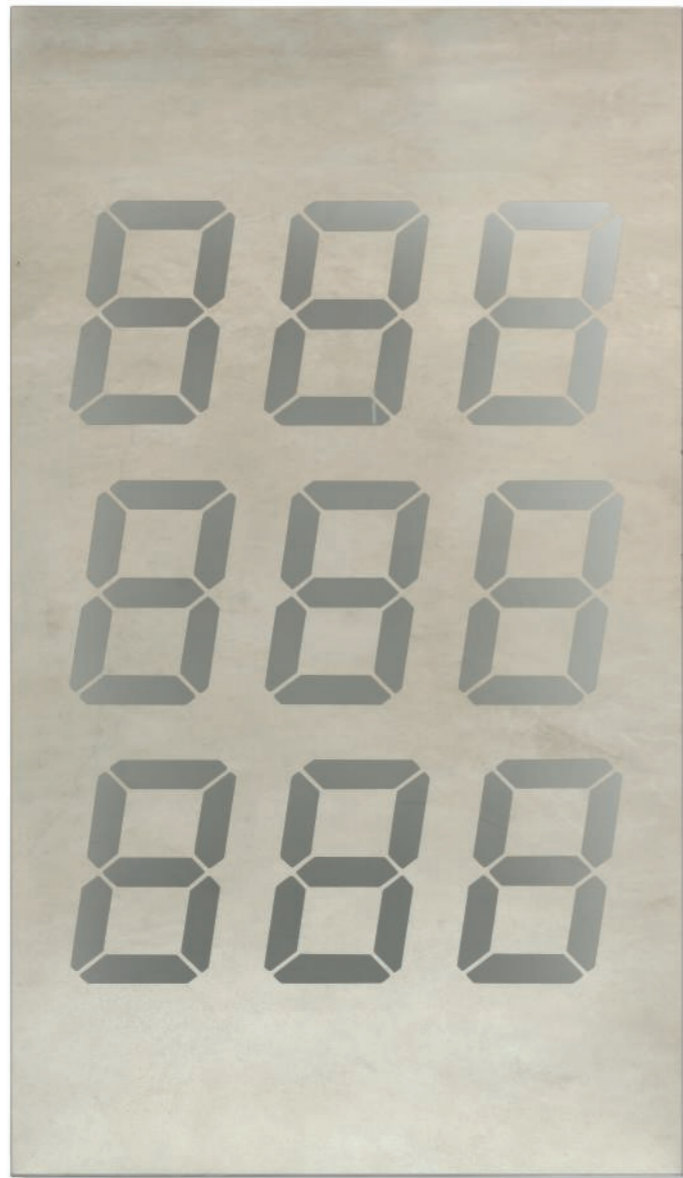
LITERATURE:

R. Opalka, *Opalka 1965 /1-∞*,Milan 1975

(illustrated, unpagd).

This work will feature in the upcoming catalogue raisonné being prepared by Michel Baudson.





***479 TATSUO MIYAJIMA (B. 1957)**

Changing Landscape with Changing Self

incised with signature and date 'Tatsuo Miyajima '95' (lower right)

etched mirror
48 x 28in. (122 x 71cm.)
Executed in 1995

£5,000–7,000
US\$7,000–9,700
€5,900–8,200

PROVENANCE:
Anthony d'Offay, London.
Acquired from the above by the present owner in 1995.

EXHIBITED:
London, Anthony d'Offay, *Tatsuo Miyajima*, 1995.



***480 TATSUO MIYAJIMA (B. 1957)**

Zero - Cutting - Money

signed and dated 'Tatsuo Miyajima 94' and stamped with artist's name (lower right)

graphite on twelve incised one-dollar bills, in Plexiglas frame
21½ x 17¾in. (54.5 x 45cm.)
Executed in 1994

£1,500–2,000
US\$2,100–2,800
€1,800–2,300

PROVENANCE:
Anthony d'Offay, London.
Acquired from the above by the present owner in 1994.

EXHIBITED:
London, Anthony d'Offay, *Tatsuo Miyajima*, 1995.

***481 TAKASHI MURAKAMI (B. 1962)**

Ensō: Exponentially Expanding Universe



signed and dated 'TAKASHI 2015' (on the overlap)

acrylic on canvas

55 1/8 x 47 1/4 in. (141 x 120 cm.)

Painted in 2015

£120,000–180,000

US\$170,000–250,000

€140,000–210,000

PROVENANCE:

Galerie Perrotin, Hong Kong.

Acquired from the above by the present owner
in 2015.

**'My aesthetic sense was formed at
a young age by what surrounded
me: the narrow residential spaces
of Japan and the mental escapes
from those spaces that took the
forms of manga and anime.'**

— Takashi Murakami



WORKS SOLD TO BENEFIT

THE FUTURE IS UNWRITTEN HEALING ARTS INITIATIVE



Stephanie in Cow Springs by Chip Thomas - aka 'jetsonorama'. Public Artwork, Navajo Nation, Arizona. Photo by Ben Knight.

The **Healing Arts** initiative, in collaboration with the World Health Organization (WHO), is a cultural call to action and rapid response to the greatest health challenge to the human race in a century. Alongside the unprecedented physical impact of COVID-19, the WHO is warning of a 'mirror pandemic', with many countries reporting an escalation of mental health cases resulting from isolation, income reduction, anxiety and bereavement. It is estimated that over one million people will have died by suicide in 2020, over three million by alcohol-related deaths, and hundreds of millions have suffered from deepening depression and other mental disorders. Against this backdrop, the arts have emerged as an essential part of our mental wellbeing, with a growing body of evidence that they bring consolation and healing to people suffering in the mind.

[READ MORE](#)

Healing Arts auctions will run through December 2021 alongside a programme of city activations exploring the role of art in improved mental, societal and environmental health. All proceeds will benefit the **WHO Foundation**, supporting a global mental health response, and The Future is Unwritten **Artist Response Fund** in partnership with the **Blessed Foundation**, supporting artist-led projects that directly facilitate community healing, healthcare messaging, and further mobilize the global public towards recovery.

'Mental health needs must be treated as a core element of our response to, and recovery from, the COVID-19 pandemic. A failure to take people's emotional wellbeing seriously will lead to long-term social and economic costs to society.'

Dr Tedros Adhanom Ghebreyesus
WHO Director-General



Projects by **Hospital Rooms**, a London-based arts and mental health charity working in NHS units across the UK. Clockwise from top left: Julian Opie, Hannah Brown and Charley Peters.

THE FUTURE IS UNWRITTEN
HEALING ARTS INITIATIVE

*482 **YOSHITOMO NARA (B. 1959)**

Empty Handed

i titled in Japanese 'Empty Handed' (upper right); signed in Japanese and dated '2020 Nara' (on the reverse)

coloured pencil on found paper

9¾ x 9½in. (24.8 x 24.1cm.)

Executed in 2020

£70,000–100,000

US\$98,000–140,000

€82,000–120,000

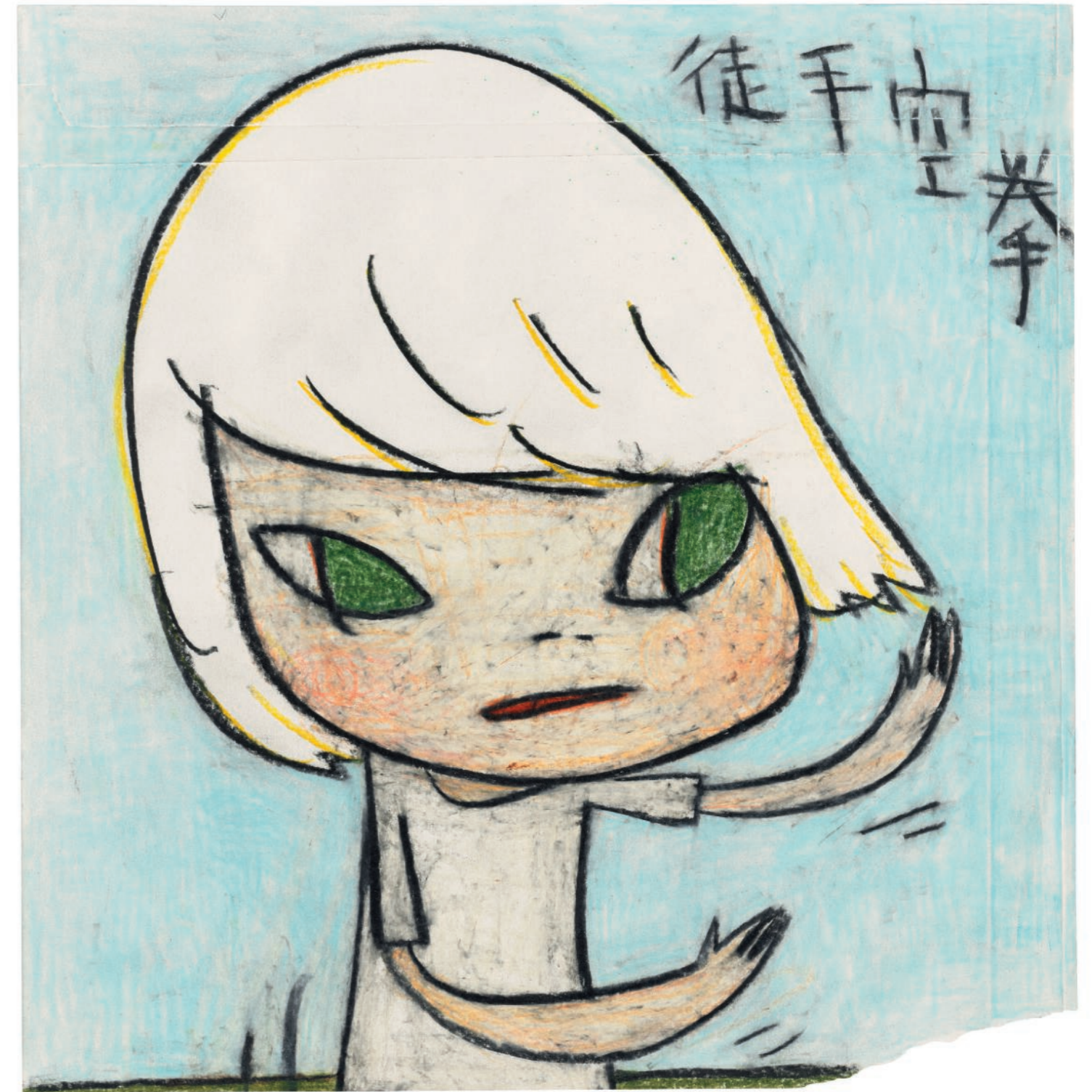
PROVENANCE:

Donated by the artist.

Drawn in coloured oilstick on a found envelope, *Empty Handed* (2020) exemplifies Yoshitomo Nara's playful, childlike imagination. Against a sky-blue backdrop, a little girl is outlined in the artist's distinctive cartoonish mode. She raises her hands in defensive stance, as if facing an off-screen opponent. Nara brings her to life with watchful, cat-like green eyes, shocking her white hair with bright strokes of yellow. The title '徒手空拳' ('Toshukuken') refers to the 'empty-handed' fighting style known as karate.

Nara's art blends heartfelt nostalgia for the media that defined his youth in rural Japan—record-sleeves, comic books, and martial arts

movies—with echoes of the luminous, graphic style of pre-Renaissance painters like Giotto and Piero Della Francesca. Less slick than some of his anime-inspired contemporaries, Nara displays a considered, retro sensibility; *Empty Handed*, transforming an envelope into an enchanted pictorial space, reflects his meditative focus on specific objects. 'Of course, if you think back to the '70s,' he says, 'information moved very differently ... all you have is the music itself and you have the album cover, twelve inches square. I would just sit there, listen to the music, look at the art on the cover and I think I really developed my imagination through that' (N. Hegert, 'Interview with Yoshitomo Nara,' *Artslant*, 18 September 2010).





THE FUTURE IS UNWRITTEN
HEALING ARTS INITIATIVE

λ*483 **RAGNAR KJARTANSSON (B. 1976)**

Figures in a Landscape (Friday)

single channel video

duration: 24 hours

Executed in 2018, this work is number four from an edition of six plus two artist's proofs



£18,000–22,000

US\$25,000–30,000

€21,000–26,000

PROVENANCE:

Donated by the artist.

LOT ESSAY

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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EVERYTHING IS GOING TO BE ALRIGHT

THE FUTURE IS UNWRITTEN
HEALING ARTS INITIATIVE

λ484 **MARTIN CREED (B. 1964)**

Work No. 3439: EVERYTHING IS GOING TO BE ALRIGHT

white neon

3 x 81¼in. (7.5 x 206.5cm.)

Executed in 2020, this work is number twenty from an edition of twenty plus four artist's proofs



£12,000–18,000

US\$17,000–25,000

€14,000–21,000

PROVENANCE:

Donated by the artist, courtesy of Hauser & Wirth.

This work is accompanied by a letter of authenticity.



THE FUTURE IS UNWRITTEN
HEALING ARTS INITIATIVE

λ485 **ANTONY GORMLEY (B. 1950)**

Dive

signed with the artist's initials, dedicated, titled and dated 'for WHO 10-9-20 AMDG



Dive AMDG 2019' (on the reverse)

carbon and casein on paper

15 x 8⁵/₈in. (38.2 x 22cm.)

Executed in 2019

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Donated by the artist.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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THE FUTURE IS UNWRITTEN
HEALING ARTS INITIATIVE

λ*486 **WILLIAM KENTRIDGE (B. 1955)**

Hyacinths (Wait Once Again for Better People)

signed and numbered 'W Kentridge 14/30' (lower right)



forty-two lithographs laid on unstretched canvas

64⁷/₈ x 59³/₄in. (164.7 x 151.7cm.)

Executed in 2020, this work is number fourteen from an edition of thirty

£20,000-30,000

US\$28,000-42,000

€24,000-35,000

PROVENANCE:

Donated by the artist.

λ*487 **ANSELM KIEFER (B. 1945)**

Palmsonntag (Palm Sunday)



titled 'Palmsonntag' (upper centre)
oil, emulsion, shellac, palm leaf, clay and glue on board, in artist's frame

113 x 55½in. (287 x 141cm.)



Executed in 2006

£230,000–320,000

US\$320,000–440,000

€270,000–370,000

PROVENANCE:

Galerie Thaddaeus Ropac, Paris/Salzburg.

Private Collection, USA.

Anon. sale, Christie's New York, 12 May 2010,
lot 548.

Private Collection, Europe.

Acquired from the above by the present owner
in 2013.

Extending nearly three metres in height, Anselm Kiefer's enthralling *Palmsonntag (Palm Sunday)* seems to have been born from a stellar flare. Across the large canvas, nebulas of soft peach and white blaze and crackle. Resting atop this celestial expanses a single palm leaf, whose long stem curves gracefully over the spattered and tactile ground. Created in 2006, *Palmsonntag* forms part of Kiefer's prolonged engagement with Christian iconography; the painting's title, scrawled here in delicate white cursive, commemorates Palm Sunday, the Christian celebration marking Jesus' entry into Jerusalem and the first day of Holy Week. Although raised as a Catholic, Kiefer later renounced his faith, turning instead to a wider range of religious tropes as a means of excavating cultural myths. Navigating the complex tension between biblical and material symbolism, *Palmsonntag* is a striking encapsulation of the artist's own efforts to wrest metaphysical sensations from the very elements that form the universe.

FULL LOT ESSAY



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λ*488 GEORG BASELITZ (B. 1938)

29.XI.2007

signed and dated 'G. Baselitz 29.XI. 2007' (lower edge)



watercolour and ink on paper

26 1/8 x 20 1/4 in. (66.4 x 51.5cm.)

Executed in 2007

£20,000–30,000

US\$28,000–42,000

€24,000–35,000

PROVENANCE:

Galerie Thaddaeus Ropac, Paris.

Acquired from the above by the present owner in 2008.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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PROPERTY OF A PRIVATE MILANESE COLLECTOR

λ489 TONY CRAGG (B. 1949)

Green Bottle



(i) found plastic assemblage

(ii) found plastic bottle

(i) overall: 106 1/3 x 33 7/8 in. (270 x 86cm.)

(ii) 11 3/4 x 4 3/8 x 2 1/8 in. (30 x 11 x 5.5cm.)

Executed in 1982

£20,000–30,000

US\$28,000–42,000

€24,000–35,000

PROVENANCE:

Galleria Gió Marconi, Milan.

Private Collection, Milan.

LITERATURE:

G. Finckh, *Anthony Cragg: Parts of the World*, exh. cat., Wuppertal, Von der Heydt-Museum, 2016, p. 476 (illustrated in colour, p. 97).

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

Another red version from this series is in the collection of the Museum of Contemporary Art, Chicago.



***490 PETER FISCHLI (B. 1952) & DAVID WEISS (1946-2012)**

Vase



synthetic rubber

14 1/8 x 8 7/8 x 8 7/8 in. (36 x 22.5 x 22.5 cm.)

Executed in 1986-1987, this work is from an edition of six

£20,000-30,000

US\$28,000-42,000

€24,000-35,000

PROVENANCE:

Galerie Walcheturm, Zurich.

Galerie Hauser & Wirth, Zurich.

Acquired from the above by the present owner in 1994.

***491 RONI HORN (B. 1955)**

Key and Cue, No. 1350

(LUCK IS NOT CHANCE -)



stamped with number '1350'

(on the underside)

aluminium and cast plastic

4 1/8 x 2 x 2 in. (104.5 x 5 x 5 cm.)

Executed in 1996

£30,000-50,000

US\$42,000-69,000

€35,000-58,000

PROVENANCE:

Xavier Hufkens, Brussels.

Acquired from the above by the present owner in 1998.

FULL LOT DETAILS

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.
Check Section D of the Conditions of Sale at the back of this catalogue.



BETWEEN ABSTRACTION AND REALITY: WORKS FROM AN IMPORTANT PRIVATE COLLECTION

*492 **FRED SANDBACK (1943-2003)**

Untitled (Vertical Wall Construction 2148.6)



acrylic yarn
height: 54in. (137.2cm.)

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

PROVENANCE:

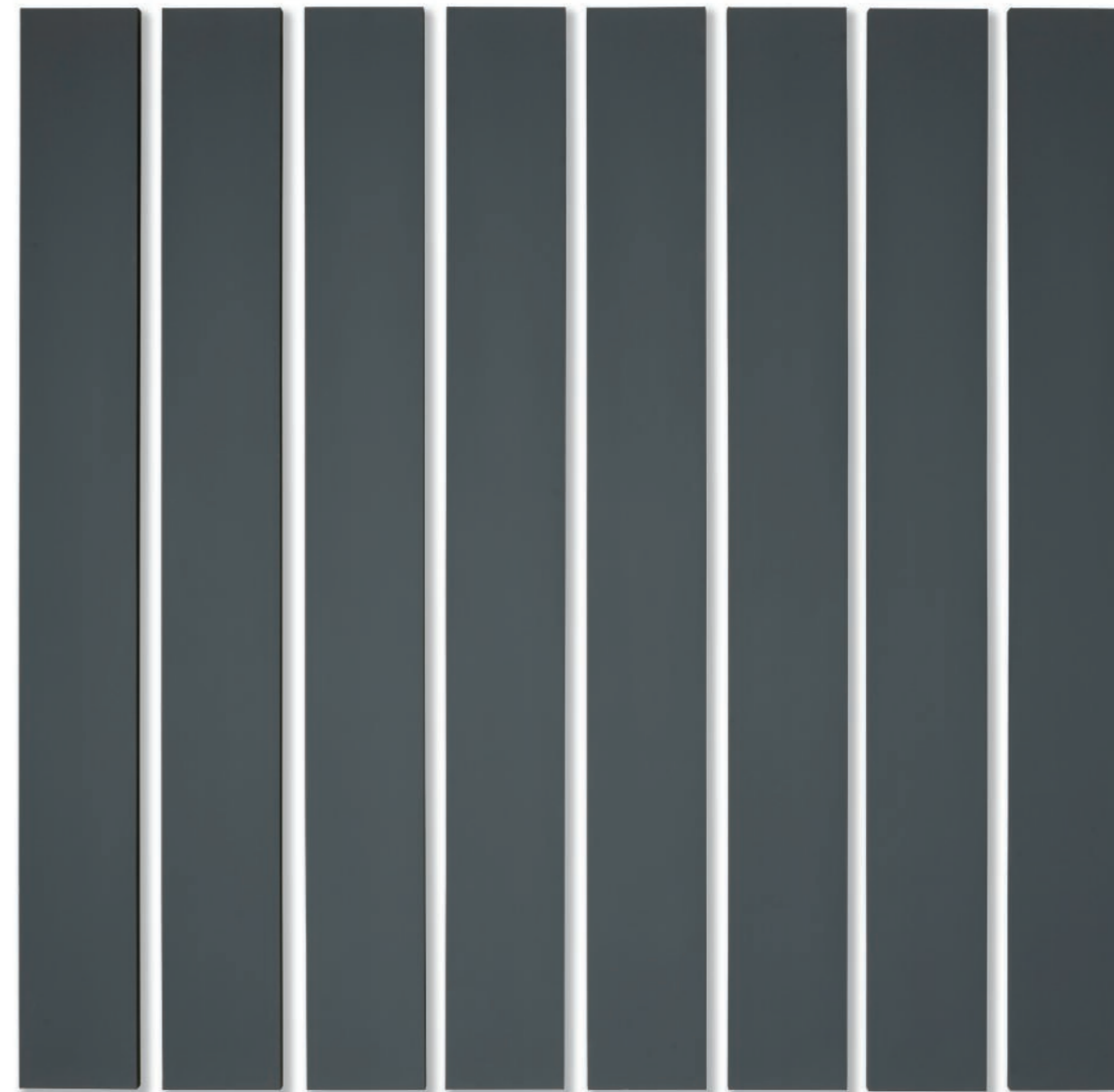
Margarete Roeder Gallery, New York.
Acquired from the above by the present owner in 2006.

This work is registered at the Fred Sandback Estate,
under no. 2148.6.

£30,000-40,000

US\$42,000-55,000

€35,000-47,000



λ*493 **ALAN CHARLTON (B. 1948)**

Untitled (Painting in eight parts)



consecutively numbered '1-8' (on the stretcher of each part)
(i) signed and dated 'ALAN CHARLTON 1985' (on the stretcher)
acrylic on canvas, in eight parts
each: 97½ x 10⅝ x 2cm. (247.5 x 27 x 5cm.)

Executed in 1985

£15,000-20,000

US\$21,000-28,000

€18,000-23,000

PROVENANCE:

Private Collection, France.

EXHIBITED:

Amsterdam, Art & Project, *Alan Charlton: bulletin*
145, 1986.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*494 **ISA GENZKEN (B. 1948)**

Untitled

signed and dated 'Isa Genzken 1988' (on the reverse)

oil on canvas

28³/₈ x 40¹/₈in. (72 x 102cm.)

Painted in 1988

£40,000–60,000

US\$56,000–83,000

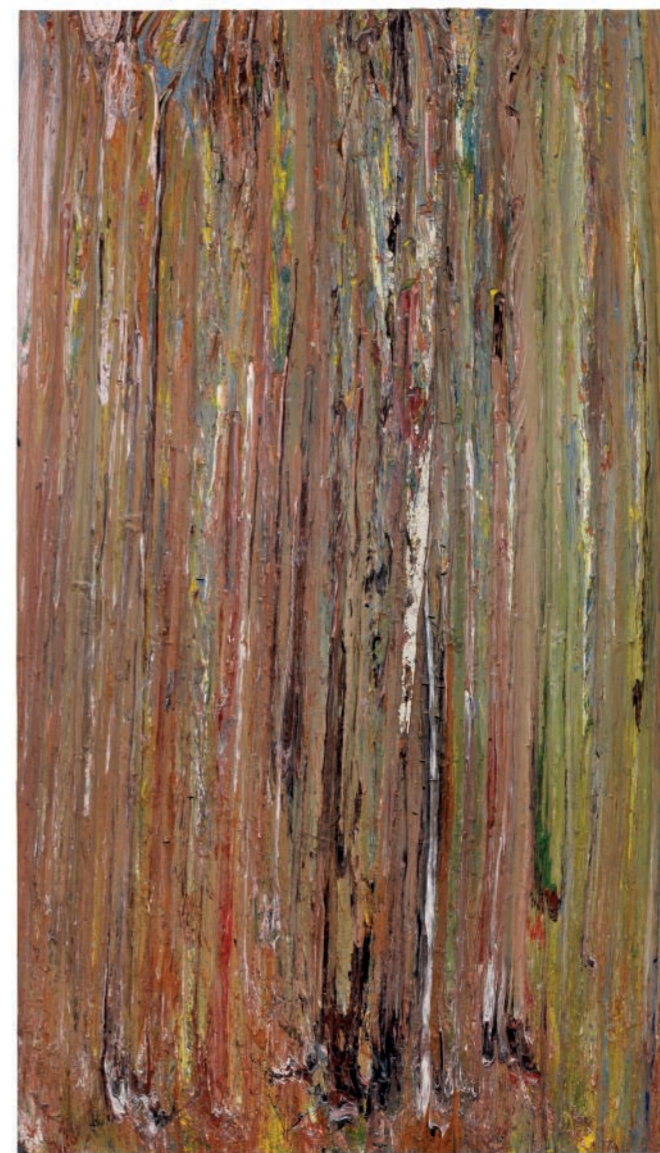
€47,000–70,000

PROVENANCE:

Galerie Buchholz, Cologne.

Private Collection, Europe.

Thence by descent to the present owner.



PROPERTY FROM AN IMPORTANT COLLECTION, SWITZERLAND

*495 **LARRY POONS (B. 1937)**

Sayronnella

signed and dated 'L. Poons 1974' (on the reverse)

acrylic on canvas

97¹/₈ x 55⁵/₈in. (246.7 x 141.3cm.)

Painted in 1974

£35,000–55,000

US\$49,000–76,000

€41,000–64,000

PROVENANCE:

Fred Stimpson, Vancouver.

Private Collection, Vancouver.

Private Collection, Montreal.

Anon. sale, Heffel Fine Art Auction House

Vancouver, 29 May 2019, lot 13.

Acquired at the above sale by the present owner.

λ*496 **JOSEF ALBERS (1888-1976)**

Study for a Homage to the Square

oil on blotting paper

11½ x 11½in. (29.2 x 29.5cm.)

Executed *circa* 1960-1965

£35,000-45,000

US\$49,000-62,000

€41,000-52,000

PROVENANCE:

Galerie Denise René, Paris.

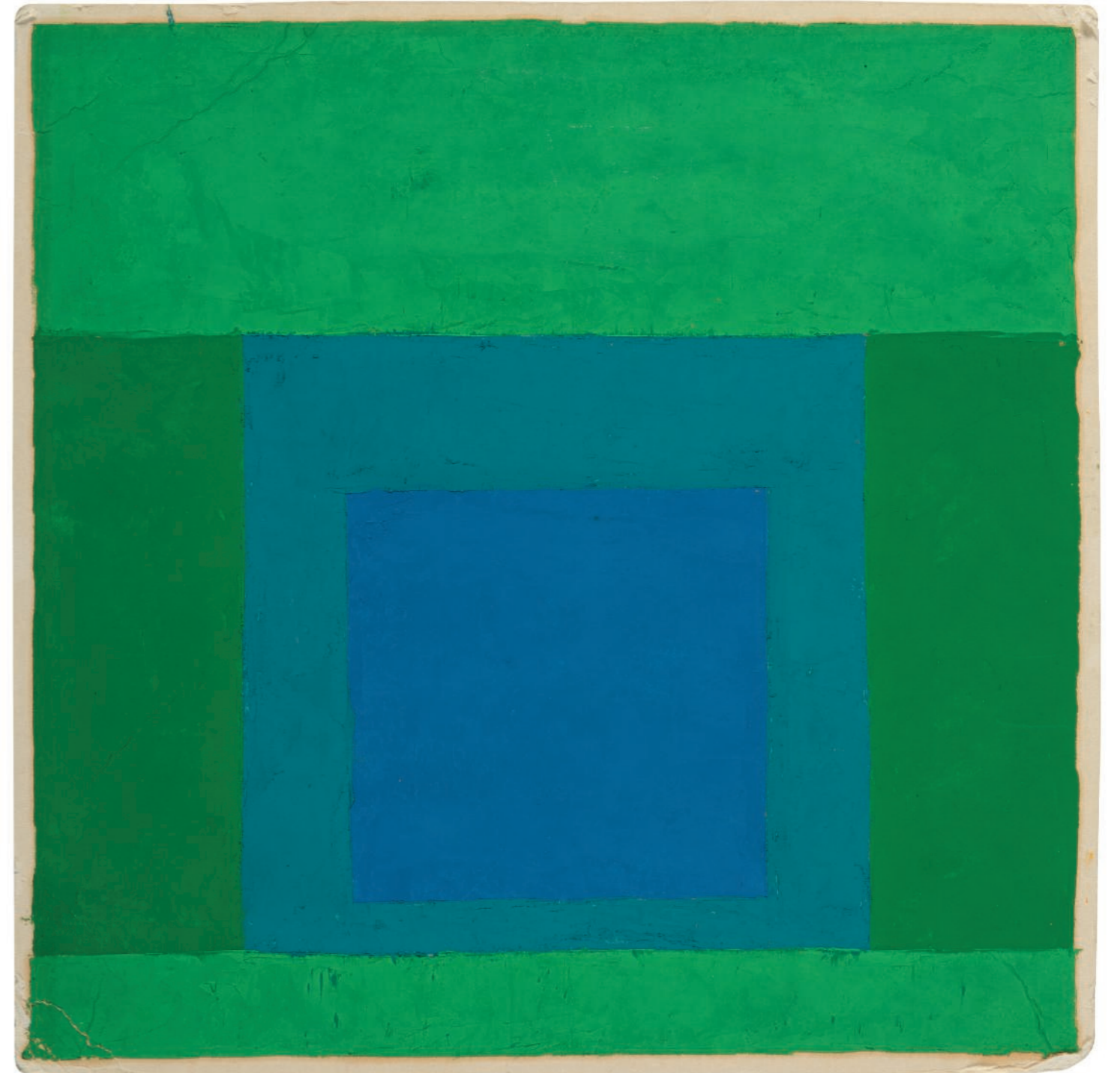
Private Collection, France.

Anon. sale, Christie's London, 11 September
2003, lot 189.

Guy Pieters Gallery, Belgium.

Acquired from the above by the present owner.

This work will be included in the Catalogue
Raisonné of Paintings by Josef Albers currently
being prepared by the Josef and Anni Albers
Foundation under number *JAAF 1960.2.7*.





***497 ANDY WARHOL (1928-1987)**

Campbell's Soup Box



stamped with the estate of Andy Warhol and the Andy Warhol Foundation for the Visual

Arts stamps and numbered 'VF 10.008' (on the reverse)

synthetic polymer paint on paper

31 $\frac{1}{8}$ x 23 $\frac{3}{8}$ in. (81 x 60cm.)

Executed in 1986

£20,000-25,000

US\$28,000-35,000

€24,000-29,000

PROVENANCE:

Hans Mayer Gallery, Düsseldorf.

Galerie Denise René, Paris.

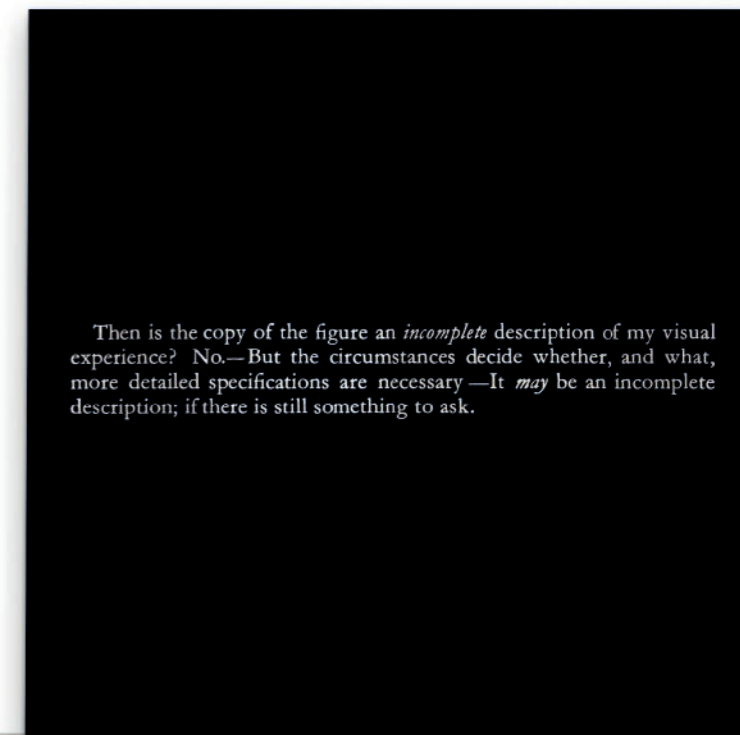
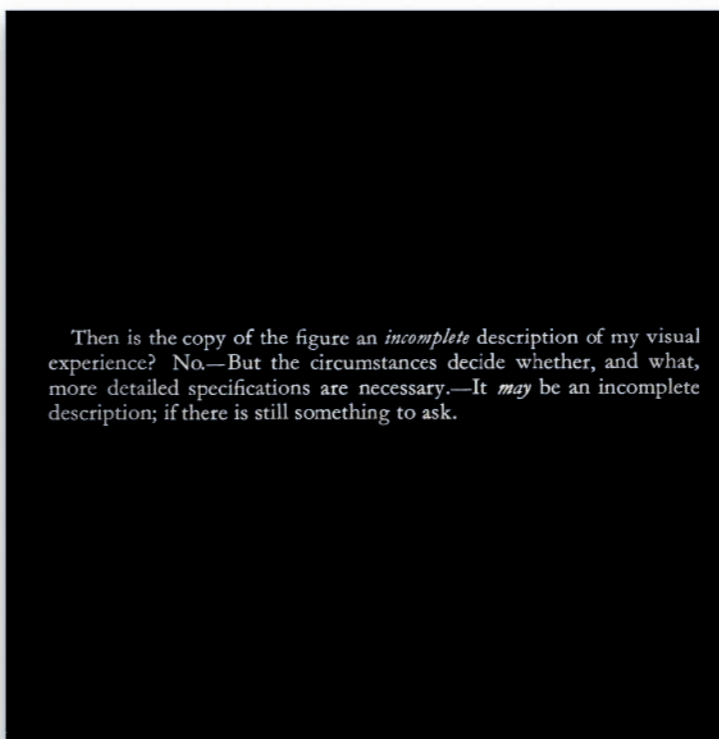
Stefan Edlis Collection, New York.

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

Acquired from the above by the present owner in 1998.

FULL LOT DETAILS

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.
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PROPERTY FROM THE LEVI COLLECTION, TURIN

498 JOSEPH KOSUTH (B. 1945)

'No number #12 (After Augustine's Confessions)'



silkscreen on aluminium, in two parts

each: 78 $\frac{3}{4}$ x 78 $\frac{3}{4}$ in. (200 x 200cm.)

Executed in 1989

£25,000-35,000

US\$35,000-49,000

€30,000-41,000

PROVENANCE:

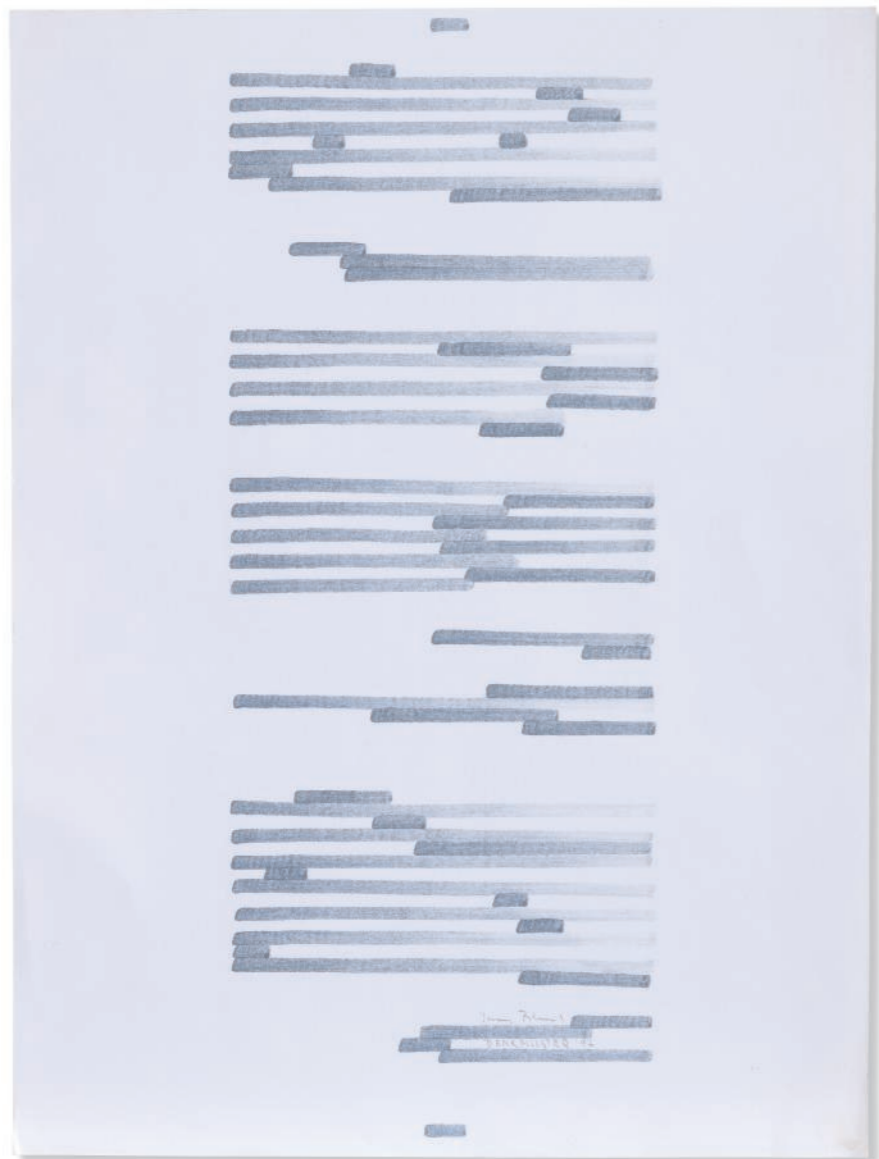
Galleria Giorgio Persano, Turin.

Marcello and Stefania Levi Collection, Turin
(acquired from the above).

EXHIBITED:

Rivoli, Castello di Rivoli, *Collezionismo a Torino*,
1996 (illustrated, unpagged).

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



λ*499 IRMA BLANK (B. 1934)

Denkmuster '97



signed, titled and dated 'Irma Blank DENKMUSTER '97' (lower right); signed, titled, inscribed and dated 'IRMA BLANK DENKMUSTER '97 (FORMA DEL PENSIERO)' (on the reverse)

aluminium on paper
12⁵/₈ x 9¹/₂in. (32 x 24cm.)
Executed in 1997

£3,000–5,000
US\$4,200–6,900
€3,500–5,800

PROVENANCE:
The Artist.
Private Collection.
Acquired from the above by the present owner.



***500 LATIFA ECHAKHCH (B. 1974)**

Derives (18)



signed, titled and dated 'Latifa Echakhch Derive 18, 2011' (on the overlap)
acrylic on canvas
78³/₄ x 59in. (200 x 150cm.)
Painted in 2011

£40,000–60,000
US\$56,000–83,000
€47,000–70,000

PROVENANCE:
Kaufmann Repetto, Milan.
Acquired from the above by the present owner in 2011.

The artist will be representing Switzerland in the upcoming 59th Venice Biennale in 2022.

***501 NICHOLAS HLOBO (B. 1975)**

Dubula

rubber and ribbon



27½ x 118½ x 13in. (70 x 300 x 33cm.)

Executed in 2007

£18,000–25,000

US\$25,000–35,000

€21,000–29,000

PROVENANCE:

Galleria Extraspaio, Rome.

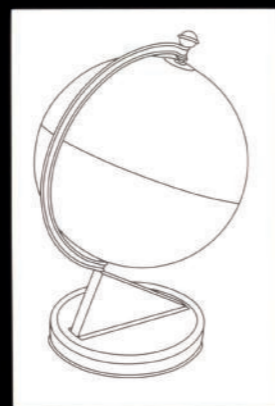
Acquired from the above by the present owner.

EXHIBITED:

Oslo, National Museum of Art, Architecture and Design, *Nicholas Hlobo: sculpture, installations, drawing, performances*, 2011, p. 203 (illustrated in colour, pp. 130, 132 and 170).

Siena, Palazzo del Papesse, *ZA: Giovane arte dal Sudafrica*, 2008.





λ502 **MICHAEL CRAIG-MARTIN (B. 1941)**

Untitled (Globe)

acrylic on canvas



72 x 90in. (182.8 x 228.6cm.)

Painted in 1989

£15,000–20,000

US\$21,000–28,000

€18,000–23,000

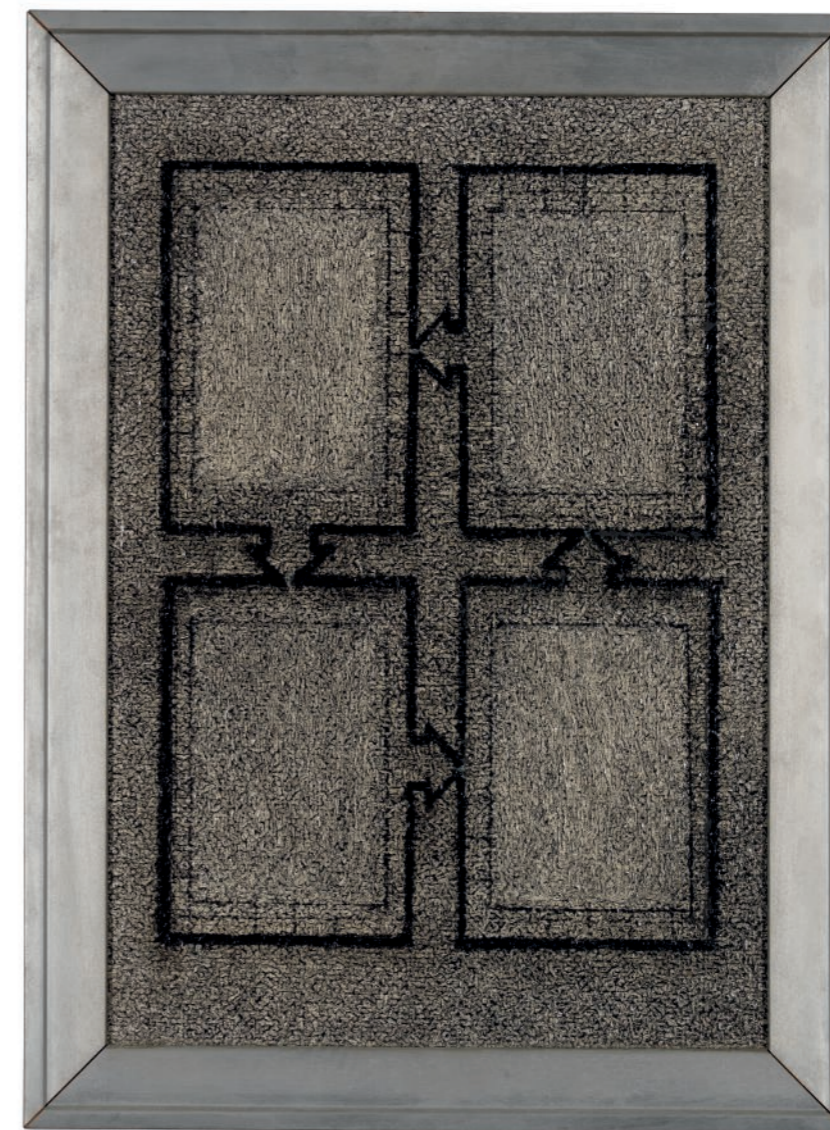
PROVENANCE:

Waddington Galleries, London.

Leslie Waddington, London.

His sale, Part II, Christie's London, 22 November 2016, lot 52.

Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*503 **RICHARD ARTSCHWAGER (1923-2013)**

Untitled

liquitex on celotex, in artist's frame



20½ x 15¾in. (52 x 39cm.)

Executed in 1965

£10,000–15,000

US\$14,000–21,000

€12,000–17,000

PROVENANCE:

Leo Castelli Gallery, New York.

Private Collection, USA.

Anon. sale, Christie's New York, 5 May 1993, lot 106.

Acquired at the above sale by the previous owner.

Thence by descent to the present owner.

FULL LOT DETAILS

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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λ503 **LYNN CHADWICK (1914-2003)**

Tall Girl

incised with signature and number 'L. Chadwick 618 2/6' (on the back leg)



bronze with black patina

21⁵/₈ x 6¹/₈ x 6¹/₂in. (55 x 15.5 x 16.5cm.)

Executed in 1970, this work is number two from an edition of six

£30,000–50,000

US\$42,000–69,000

€35,000–58,000

PROVENANCE:

Galleria Blu, Milan.

Private Collection, Milan.

Acquired from the above by the present owner.

FULL LOT DETAILS

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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PROPERTY FROM THE ESTATE OF LORD JACOBS

504 **ROY LICHTENSTEIN (1923-1997)**

Untitled Head I

incised with the artist's signature and date 'Lichtenstein '70'

(on a copper plaque affixed to the underside)



brass

25³/₈ x 10¹/₄ x 5⁷/₈in. (64.5 x 26 x 15cm.)

Executed in 1970, this work is from an edition of seventy-five

£20,000–30,000

US\$28,000–42,000

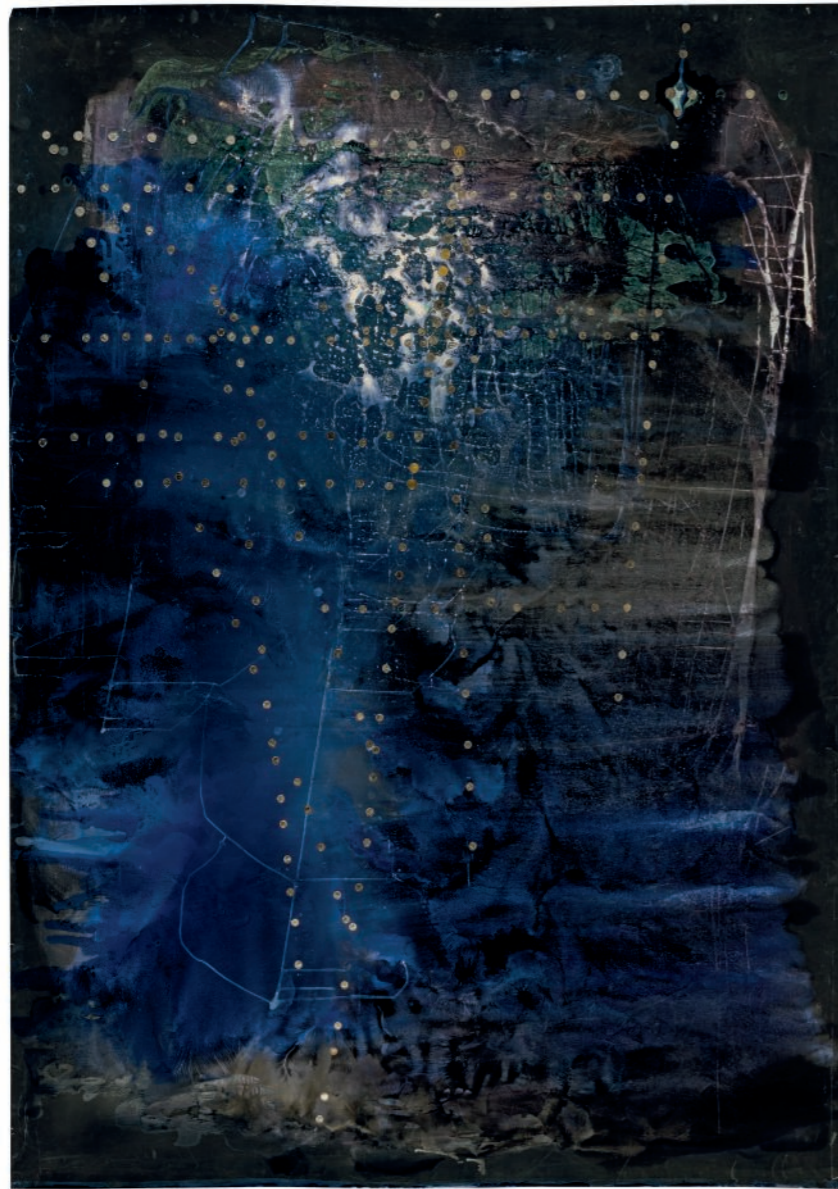
€24,000–35,000

PROVENANCE:

The London Arts Group.

Acquired from the above by the present owner in 1972.

The edition *Untitled Head I* will be included in the forthcoming catalogue raisonné being prepared by the Roy Lichtenstein Foundation.



λ*505 **KERSTIN BRÄTSCH (B. 1979)**

No Neck (from Swiss SPA Cava Stars/Stripes series)

oil, spray enamel, coins and metallic tape on paper



101 $\frac{7}{8}$ x 72in. (258.8 x 183cm.)

Executed in 2009

£8,000–12,000

US\$12,000–17,000

€9,400–14,000

PROVENANCE:

Galerie Balice Hertling, Paris

Acquired from the above by the current owner in 2009.

EXHIBITED:

Munich, Brandhorst Museum, *Kerstin Brätsch: Innovation*, 2017 (illustrated in colour, p.413).



λ†506 **FIONA RAE (B. 1963)**

I Need Gentle Conversations

signed, titled and dated 'Fiona Rae I need gentle conversations 2012' (on the overlap)

oil and acrylic on canvas



84 x 69 $\frac{1}{8}$ in. (213.5 x 175.5cm.)

Painted in 2012

£12,000–18,000

US\$17,000–25,000

€14,000–21,000

PROVENANCE:

Timothy Taylor Gallery, London.

Acquired from the above by the present owner in 2013.

EXHIBITED:

London, Timothy Taylor, *Fiona Rae: New Paintings*, 2013.



***507 ROB PRUITT (B. 1964)**

Panda Slide

signed and dated 'Rob Pruitt 2012' (on the overlap)

enamel and glitter on linen

45 1/8 x 33 3/4 in. (114.5 x 85.7cm.)

Executed in 2012

£20,000–30,000

US\$28,000–42,000

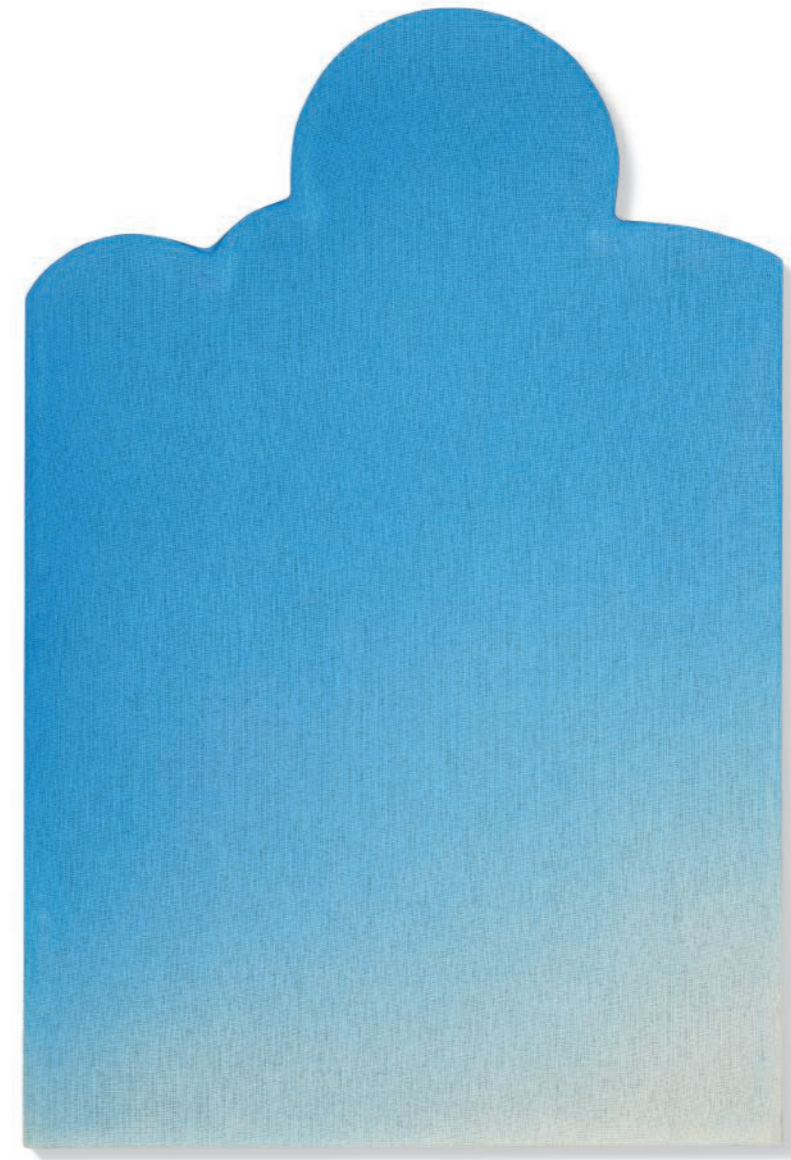
€24,000–35,000

PROVENANCE:

Galleria Massimo de Carlo, London.

Acquired from the above by the present owner in 2012.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.
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508 UGO RONDINONE (B. 1964)

zweiterjanuarzweitausendundsechszehn

signed, titled and dated 'ugo rondinone 2016 zweiterjanuarzweitausendundsechszehn'

(on the stretcher)

acrylic on shaped canvas

21 x 14in. (53.3 x 35.5cm.)

Executed in 2016

£10,000–15,000

US\$14,000–21,000

€12,000–17,000

PROVENANCE:

Private Collection (acquired directly from the artist).

Anon. sale, Paddle 8, 6 June 2017, lot 32.

Acquired at the above sale by the present owner.

**CHOOSE
LOVE**

PROPERTY SOLD TO BENEFIT CHOOSE LOVE



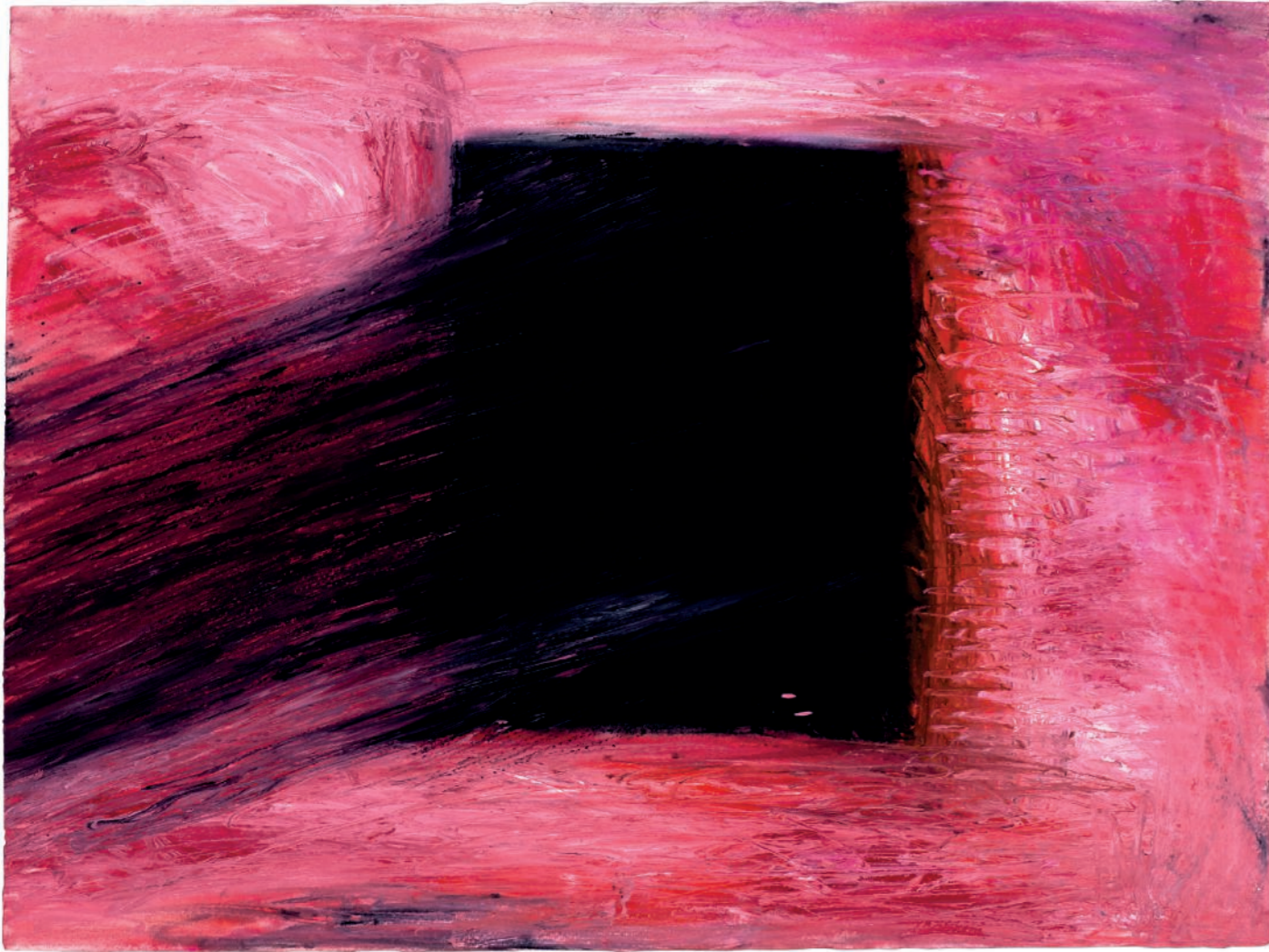
Choose Love does whatever it takes to provide refugees and displaced people with everything from lifesaving search and rescue boats to food and legal advice. We elevate the voices and visibility of refugees and galvanise public support for agile community organisations providing vital support to refugees along migration routes globally.

We are a lean, passionate team driving a fast-paced global movement across 15 countries. In just five years, we have reached one million refugees and raised tens of millions for nearly 150 organisations providing vital support at every stage along migration routes from Europe to the Middle East and along the US-Mexico border.

We are powered by you and by our vision - a world that chooses love and justice every day, for everyone.

The following lots have been generously donated by the artists to benefit this vital cause, supporting refugees and putting love into action around the world.





**CHOOSE
LOVE**

PROPERTY SOLD TO BENEFIT CHOOSE LOVE

λ509 **ANISH KAPOOR (B. 1954)**

Untitled

gouache on paper
22 x 30in. (56 x 76cm.)
Executed in 2018



£50,000–80,000
US\$70,000–110,000
€59,000–93,000

PROVENANCE:
Donated by the artist.

A private donor has generously offered to donate the amount of the hammer price the winning bidder pays for this artwork. This will double the impact of the winning bid and enable Choose Love to provide twice the support for people living in some of the most challenging conditions imaginable.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.
Check Section D of the Conditions of Sale at the back of this catalogue.



**CHOOSE
LOVE**

PROPERTY SOLD TO BENEFIT CHOOSE LOVE

λ510 **ANTONY GORMLEY (B. 1950)**

HOLD II

hare's blood on paper
7½ x 5½in. (19 x 14cm.)
Executed in 2020



£5,000–7,000
US\$7,000–9,800
€5,900–8,200

PROVENANCE:
Donated by the artist.

A private donor has generously offered to donate the amount of the hammer price the winning bidder pays for this artwork. This will double the impact of the winning bid and enable Choose Love to provide twice the support for people living in some of the most challenging conditions imaginable.



***511 R.B. KITAJ (1932-2007)**

Fulham Road Cinema Bathers

oil on canvas



60 7/8 x 60 5/8 in. (154 x 154 cm.)

Painted in 1988

£70,000–100,000

US\$98,000–140,000

€82,000–120,000

PROVENANCE:

Galería Marlborough, Madrid.

Acquired from the above by the present owner in 2011.

λ512 GRAYSON PERRY (B. 1960)

I Am Two Faced



incised with the artist's initials and dated 'GP 92'

(on the outer rim of the lid)

glazed ceramic

19 1/8 x 7 1/2 x 7 1/2 in. (48.5 x 19 x 19 cm.)

Executed in 1992

£40,000–60,000

US\$56,000–83,000

€47,000–70,000

PROVENANCE:

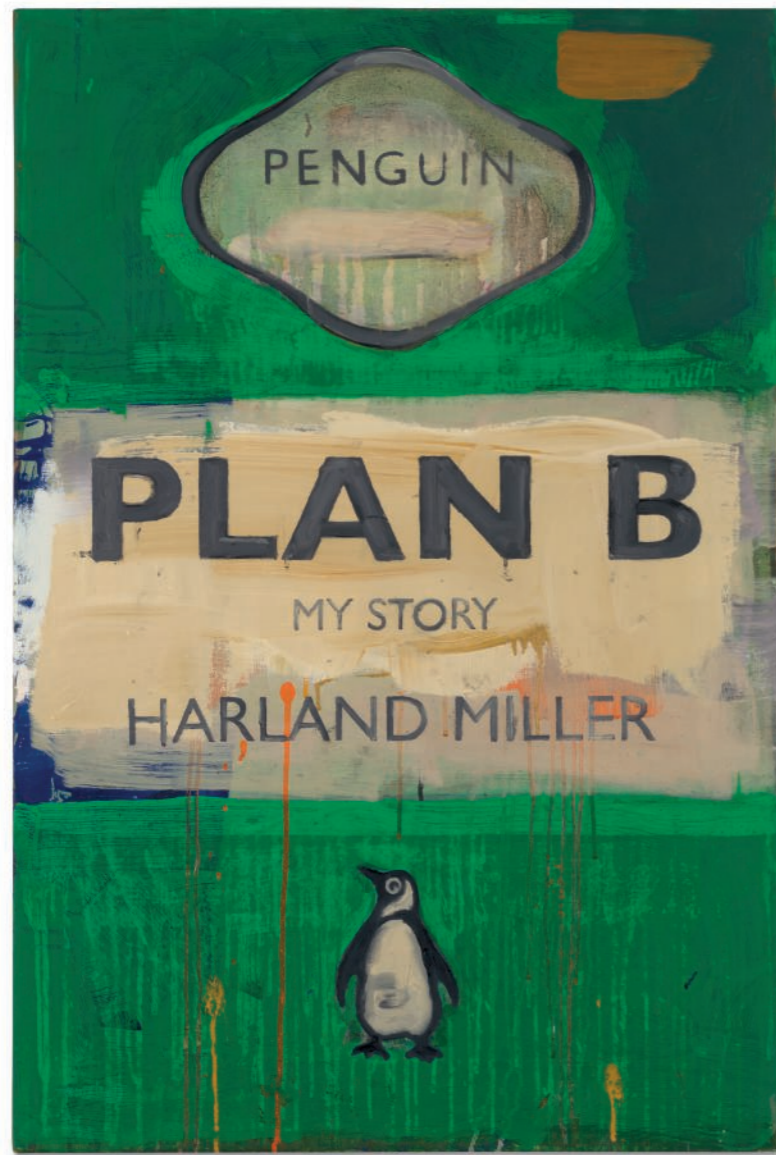
Victoria Miro, Venice.

Private Collection.

EXHIBITED:

Venice, Victoria Miro, *Christian Holstad, Grayson Perry, Tal R, Betty Woodman*, 2019.





λ513 **HARLAND MILLER (B. 1964)**

Plan B

signed 'Harland Miller' (on the reverse)



oil on canvas
36 x 24in. (91.3 x 61cm.)
Painted in 2009

£40,000–60,000
US\$56,000–84,000
€47,000–70,000

PROVENANCE:

White Cube.
Galleria Marabini, Bologna.
Acquired from the above by the present owner.

EXHIBITED:

Bologna, Galleria Marabini, *Turps Banana 2*, 2009.
Bologna, Galleria Marabini, *Harland Miller: Butter-Side Down*, 2010.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.
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λ514 **JAKE AND DINOS CHAPMAN (B. 1966 & B. 1962)**

Fuck Face



fibreglass, resin and paint
53 1/8 x 9 1/2 x 9 1/2in. (135 x 24 x 24cm.)
Executed in 1996

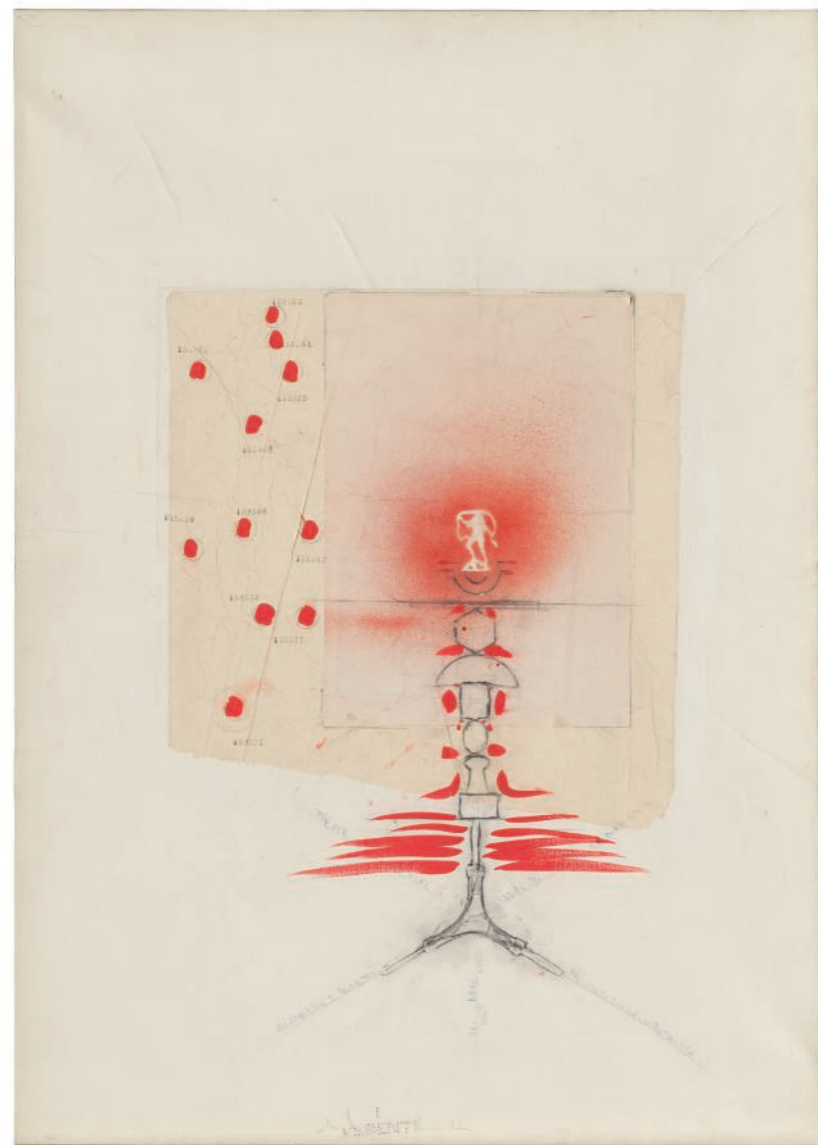
£12,000–18,000
US\$17,000–25,000
€14,000–21,000

PROVENANCE:

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

EXHIBITED:

London, Saatchi Gallery, *Ant Noises II*, 2000.
London, Saatchi Gallery, *Jake and Dinos Chapman*, 2003 (installation view illustrated in colour, p. 37).



THE PROPERTY OF A GENTLEMAN

λ515 **ALIGHIERO BOETTI (1940-1994)**

Senza titolo (Trenta sono i colpi di pennello)
(Untitled (Thirty are the brushstrokes))



signed 'alighiero e boetti' (lower center)
 acrylic, charcoal, spraypaint, graphite and
 coloured pencil on paper collage on paper
 laid on canvas
 39 x 27³/₈in. (99.1 x 70.1cm.)
 Executed in 1986

£10,000-15,000
 US\$14,000-21,000
 €12,000-17,000

PROVENANCE:

Galleria Sianesi, Milan.
 Galleria Spazia, Bologna.
 Private Collection, Milan.
 Anon. sale, Christie's London, 15 September 2017,
 lot 67.
 Acquired at the above sale by the present owner.

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



λ*516 **AGOSTINO BONALUMI (1935-2013)**

Bianco (White)



signed and dated 'Bonalumi 2011'
 (on the overlap)
 shaped canvas and acrylic
 47¹/₄ x 35³/₈in. (120 x 90cm.)
 Executed in 2011

£25,000-35,000
 US\$35,000-49,000
 €30,000-41,000

PROVENANCE:

Private Collection, Lisbon.
 Acquired from the above by the present owner.

LITERATURE:

F. Bonalumi and M. Meneguzzo (eds.), *Agostino
 Bonalumi: Catalogo ragionato, Tomo II*, Milan 2015, p. 771,
 no. 1960 (illustrated, p. 771).

This work is registered with the Archivio Bonalumi,
 Milan, under no. 11-024 and is accompanied by a photo-
 certificate of authenticity.

***517 YAYOI KUSAMA (B. 1929)**

Dots-Universe



signed, titled, inscribed in Japanese and dated 'Yayoi Kusama Dots Universe 1989'

(on the reverse)

acrylic on canvas

63¾ x 51¾in. (161.8 x 130.5cm.)

Painted in 1989

£180,000–250,000

US\$250,000–350,000

€210,000–290,000

PROVENANCE:

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

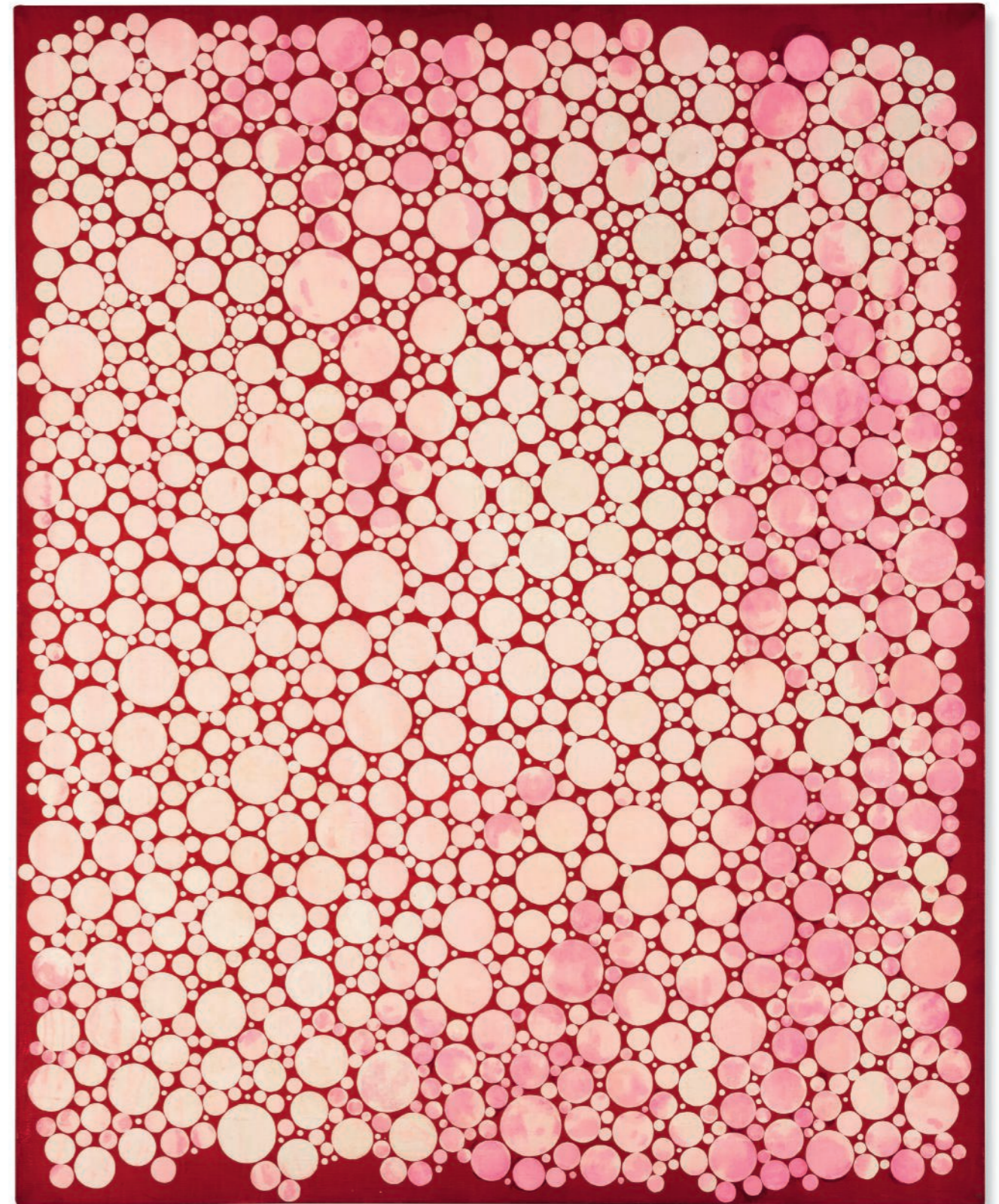
Anon. sale, Christie's London, 9 February 2007, lot 220.

Acquired at the above sale by the present owner.

This work is accompanied by a registration card issued by the artist's studio dated 02/06/2020.

'With just one polka dot, nothing can be achieved. In the universe, there is the sun, the moon, the earth, and hundreds of millions of stars. All of us live in the unfathomable mystery and infinitude of the universe.'

— Yayoi Kusama





λ*518 **NIKI DE SAINT PHALLE (1930-2002)**

Leaping Nana (Last Night I Had a Dream)

painted polyester



42⁷/₈ x 39³/₄ x 5¹/₂in. (109 x 101 x 13cm.)

Executed in 1968

£50,000–70,000

US\$70,000–98,000

€59,000–82,000

PROVENANCE:

Guy Pieters Gallery, Knokke-Heist.
Acquired from the above by the present owner
circa early 2000s.



*519 **TOM WESSELMANN (1931-2004)**

Study for Nude Silkscreen

signed and dated 'wesselmann 76' (lower centre)



liquitex and graphite on paper

6³/₄ x 6³/₄in. (17 x 17cm.)

Executed in 1976

£25,000–35,000

US\$35,000–49,000

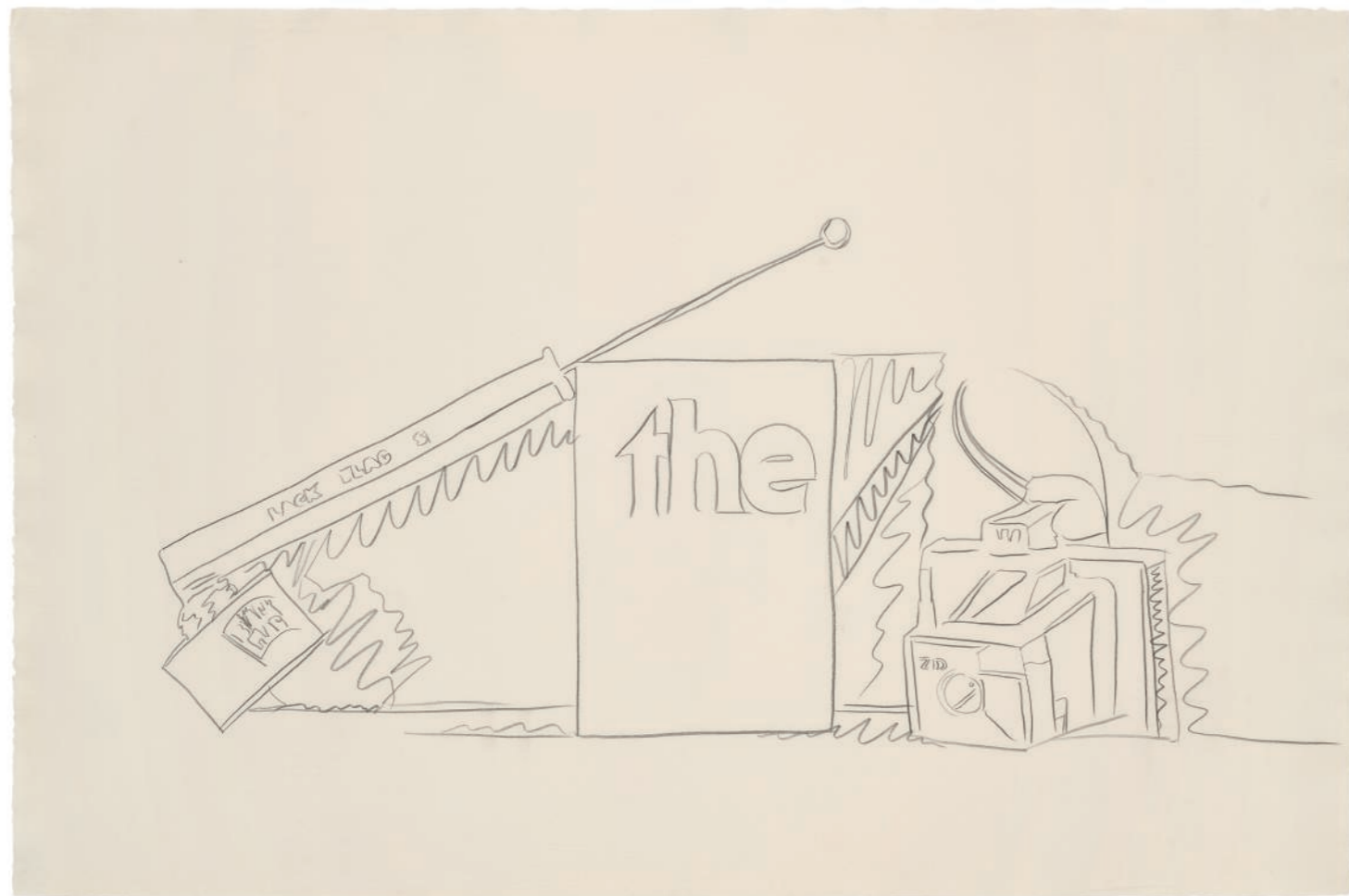
€30,000–41,000

PROVENANCE:

Sidney Janis Gallery, New York.
Galerie der Spiegel, Cologne.
Galerie Holtmann, Hanovre.
Private Collection.
Anon. sale, Grisebach GmbH Berlin,
25 November 2011, lot 558.
Acquired at the above sale by the present owner.

FULL LOT DETAILS

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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*520 ANDY WARHOL (1928-1987)

Still Life



stamped with the estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts stamps and numbered 'VF 61.003' (on the reverse)
graphite on paper
26⁷/₈ x 40³/₈in. (68.2 x 102.5cm.)
Executed in 1975

£12,000–15,000

US\$17,000–21,000

€14,000–17,000

PROVENANCE:

The Andy Warhol Foundation for the Visual Arts, Inc., New York.
Acquired from the above by the present owner in 2003.

EXHIBITED:

New York, Paul Kasmin Gallery, *Andy Warhol Studio Still Lifes*, 1998 (illustrated in colour, p. 21).
New York, New York Academy of Art, *Andy Warhol: By Hand*, 2019.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
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λ*521 SERGE POLIAKOFF (1900-1969)

Composition abstraite (Abstract Composition)



signed 'SERGE POLIAKOFF' (lower right)
gouache and graphite on paper
19¹/₄ x 25¹/₂in. (49 x 64.7cm.)
Executed in 1958

£30,000–50,000

US\$42,000–69,000

€35,000–58,000

PROVENANCE:

Galerie Berggruen, Paris.
Jacquelyn Littlefield Collection, San Diego (thence by descent).
Anon. sale, Heritage Auctions California, 23 May 2019, lot 77015.
Acquired at the above sale by the present owner.

The work is registered in the Archives Serge Poliakoff, Paris, under the number 858108.

FULL LOT DETAILS



522 ALEXANDER CALDER (1898-1976)

Dots and Crossbar

signed and dated 'Calder 69' (lower right)

gouache and ink on paper
43 1/8 x 29 1/2 in. (109.5 x 75 cm.)

Executed in 1969

£30,000–50,000

US\$42,000–69,000

€35,000–58,000

PROVENANCE:

Perls Galleries, New York.
Galerie Modarco, Geneva (acquired in 1974).
Private collection, Valencia.
Acquired from the above by the present owner
circa 2004.

This work is registered in the archives of the Calder
Foundation, New York, under application A06796.



523 ALEXANDER CALDER (1898-1976)

Untitled

signed and dated 'Calder 62' (lower right)

gouache and ink on paper
29 1/2 x 41 in. (74.9 x 104.1 cm.)

Executed in 1962

£30,000–50,000

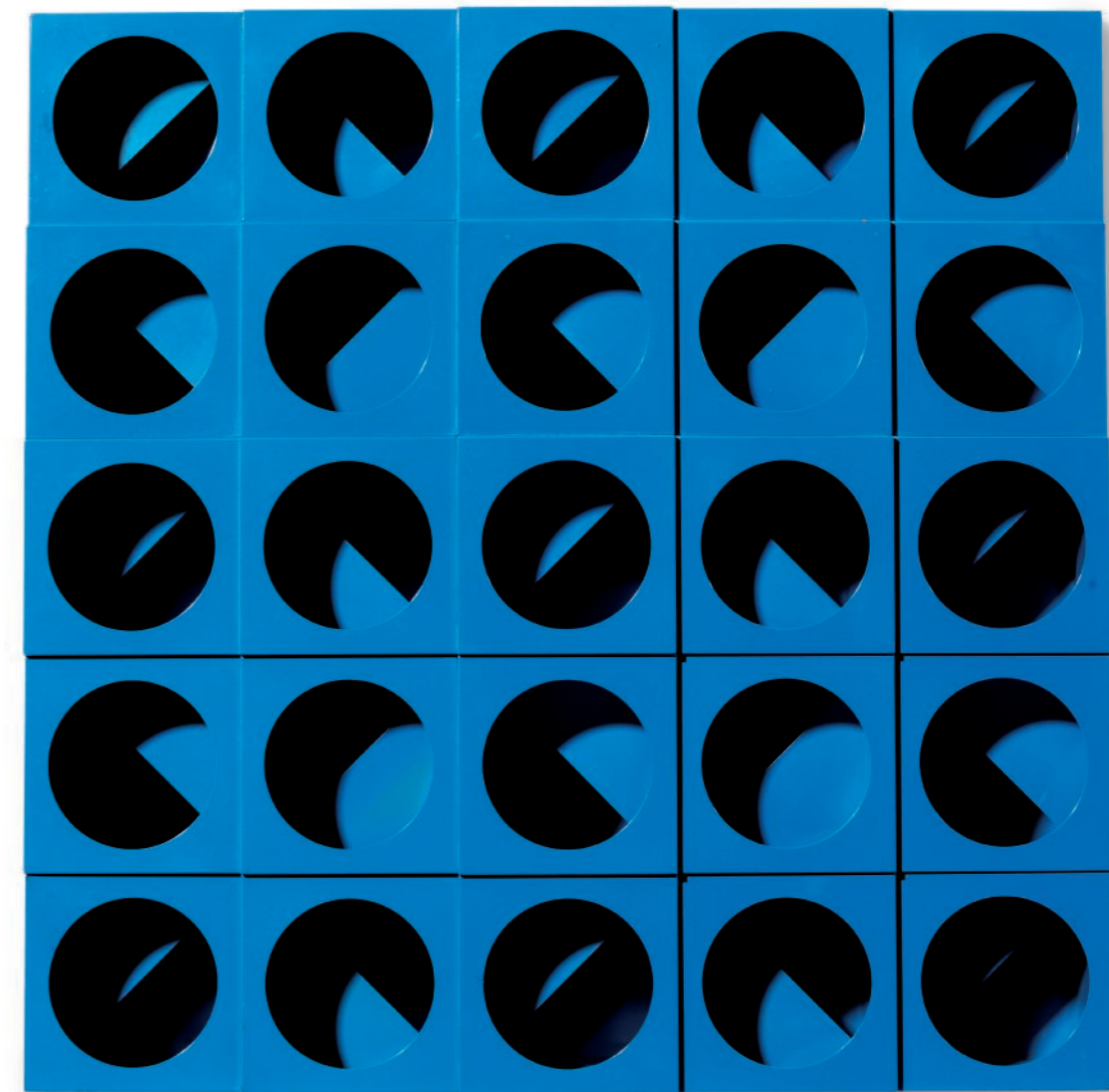
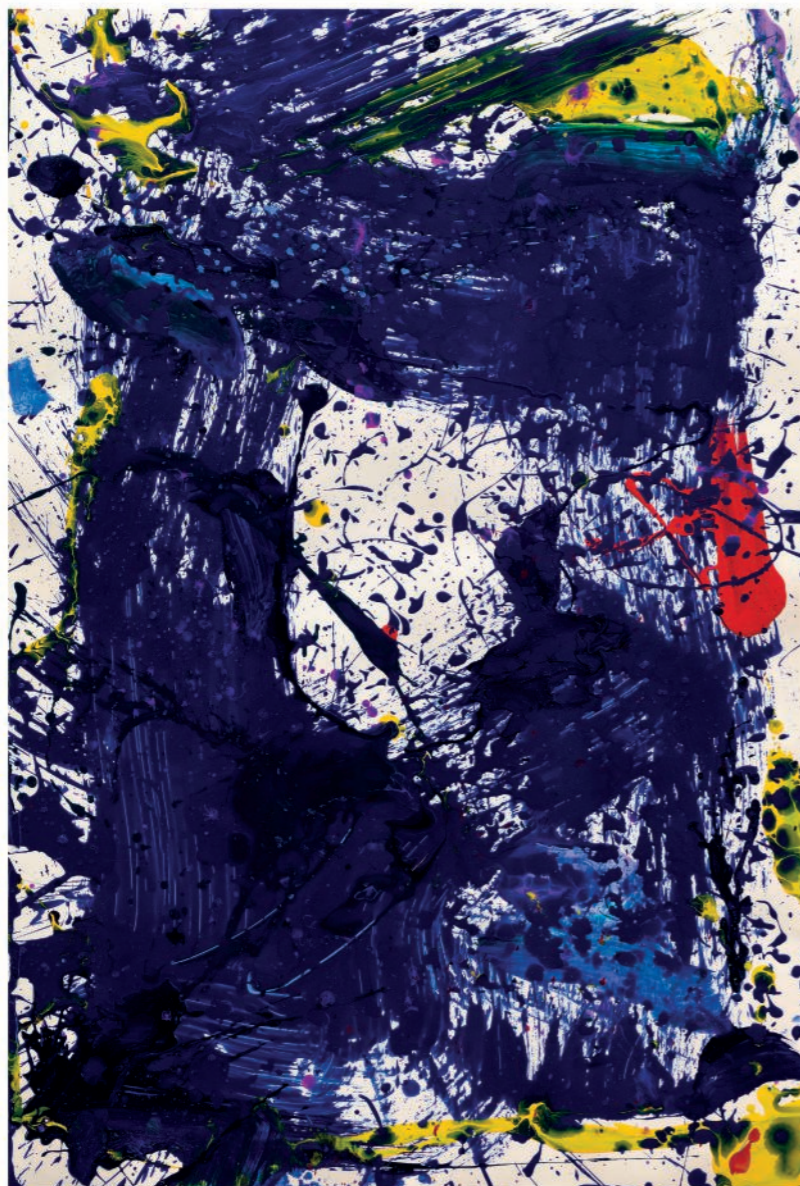
US\$42,000–69,000

€35,000–58,000

PROVENANCE:

Nicholas Guppy, London (acquired directly from the artist).
Private Collection, London.
Anon. sale, Sotheby's New York, 28 May 1976, lot 544.
Crane Kalman Gallery, London.
Acquired from the above by the present owner in 1991.

This work is registered in the archives of the Calder
Foundation, New York, under application A09918.



***523A SAM FRANCIS (1923-1994)**

Untitled

inscribed '68-072B BOTTOM of Diptych' (on the reverse)



acrylic on paper
35 7/8 x 24 in. (91 x 61 cm.)
Executed in 1986

£40,000-60,000
US\$56,000-83,000
€47,000-70,000

PROVENANCE:
Guy Pieters Gallery, Knokke-Heist.
Acquired from the above by the present owner in 2004.

FULL LOT DETAILS

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.
Check Section D of the Conditions of Sale at the back of this catalogue.

λ524 PAOLO SCHEGGI (1940-1971)

Inter-ena-cubo



signed 'Paolo Scheggi'
(on a label affixed to the reverse)
painted metal
20 1/8 x 20 1/8 x 5 in. (51 x 51 x 12.8 cm.)
Executed in 1968

£20,000-30,000
US\$28,000-42,000
€24,000-35,000

PROVENANCE:
Galleria del Naviglio, Milan.
Gallerie d'Arte Niccoli, Parma.
Galleria d'Arte Vinciana, Milan.
Mazzoleni, London.
Acquired from the above by the present owner in 2015.

This work is registered with the Associazione Paolo Scheggi, Milan, under the number *APSM034/0002* and is accompanied by a certificate of authenticity.

FULL LOT DETAILS



PROPERTY OF A EUROPEAN COLLECTOR

λ*525 **MARCELLO LO GIUDICE (B. 1957)**

Eden Blu

signed, titled and dated 'Lo Giudice Eden Blu 2016' (on the reverse)



oil and pigment on canvas
35³/₈ x 31¹/₂in. (90 x 80cm.)

Executed in 2016

£15,000–20,000

US\$21,000–28,000

€18,000–23,000

PROVENANCE:

Private Collection, Italy (acquired directly from the artist in 2016).



λ*526 **YVES KLEIN (1928-1962)**

Table d'Or

signed and numbered 'R. Klein-Moquay IEUR-UEH' (on a plaque affixed to the underside)



gold leaf, Plexiglas, wood and chrome-plated metal table
14³/₄ x 49¹/₄ x 39¹/₂in. (37.5 x 125.1 x 100.3cm.)

This work is from an edition begun in 1963, under the supervision of Rotraut Klein-Moquay based on a model by Yves Klein.

£10,000–15,000

US\$14,000–21,000

€12,000–17,000

PROVENANCE:

Private Collection, Paris.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.
Check Section D of the Conditions of Sale at the back of this catalogue.

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Lot 406 Gieve Figgis, *Royal Friends*, 2015 (detail)

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Lot 424 John Baldessari, *Dining Scene (Two Greys) with Disruption at Source (Red, Yellow, Blue)*, 1990

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Lot 421 Barbara Kruger, *Untitled (Questions)*, 1989 (detail)

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Lot 425 Richard Prince, *Untitled*, 1996 (detail)

Opposite Sale Page

Lot 407 Shara Hughes, *I'm Tired, Harbor Me*, 2009 (detail)

Opposite

Lot 458 Sigmar Polke, *Ohne Titel (Schüttbild) (Untitled (Pour Painting))*, 1996 (detail)

The Post-War and Contemporary department would like to thank:

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OPEN FOR BIDDING 18TH MARCH - 29TH MARCH 2021

VIEWING

Our specialists are on hand for virtual viewing appointments and virtual walk-throughs of our exhibition at King Street.

Please contact Isabel Millar to make an appointment or to discuss any works in the sale.

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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **LIZZIE-19113**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

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Opposite:
Tschabalala Self, *Colored 2*, 2015 (detail).

CHRISTIE'S

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PROPERTY OF A PRIVATE COLLECTOR

***1 TSCHABALALA SELF
(B. 1990)**

Colored 2

signed and dated 'Tschabalala 2015' (on the reverse)
oil, acrylic and gouache on printmaking on paper
43½ x 30in. (110.5 x 76.2cm.)

Executed in 2015

£20,000–30,000

US\$28,000–42,000

€24,000–35,000



***2 MEQUITTA AHUJA
(B. 1976)**

Dream Sequence Sparrow's Ayah

signed and dated 'Mequitta Ahuja 2010'
(on the reverse)

enamel and glitter on hand coloured paper
35⅞ x 23¾in. (91 x 60.3cm.)

Executed in 2010

£4,000–6,000

US\$5,600–8,400

€4,700–7,000

**λ3 KUDZANAI-VIOLET
HWAMI (B. 1993)**

Study for Boy in Chair

signed, titled and dated 'BOY IN CHAIR Hwami
16' (lower right)

oil, watercolour, oil pastel, ink and printed paper
collage on paper

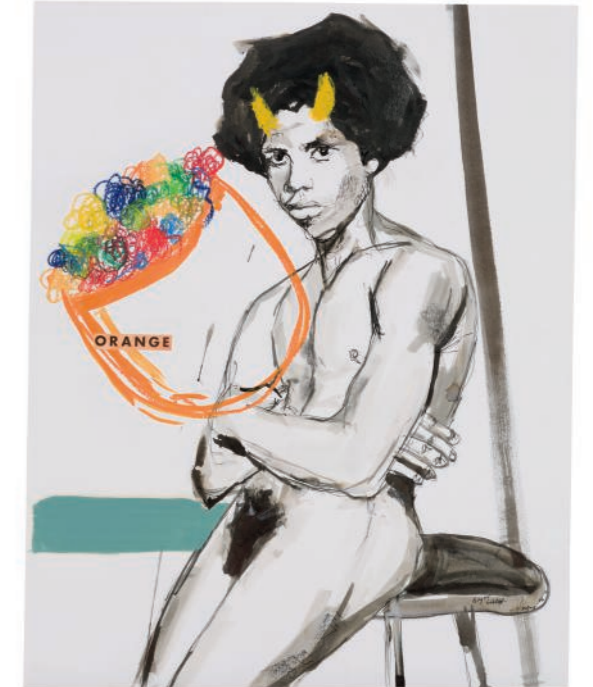
20⅞ x 16⅜in. (53 x 41.5cm.)

Executed in 2016

£4,000–6,000

US\$5,600–8,300

€4,700–7,000



**λ4 MARIA FARRAR
(B. 1988)**

*Saving my parents from drowning in the
Shimonoseki Straits*

signed twice and dated 'M. Farrar Maria Farrar 2017'
(on the reverse)

oil on linen

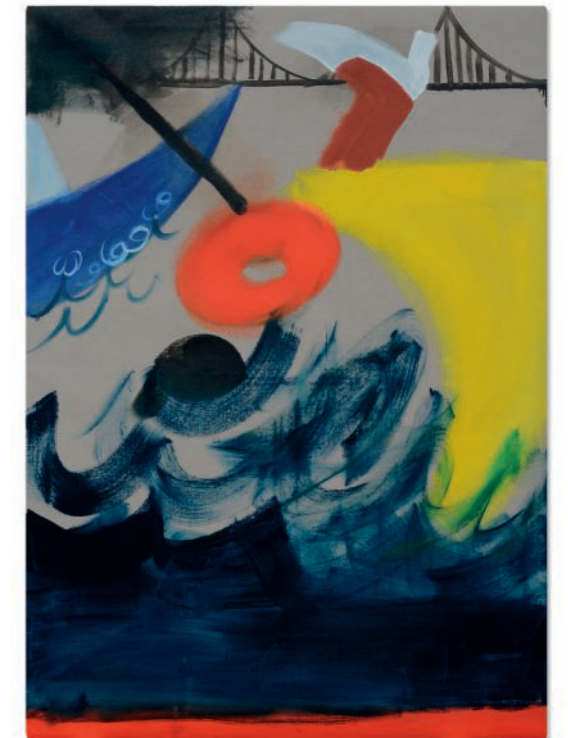
70⅞ x 51¼in. (180 x 130cm.)

Painted in 2017

£8,000–12,000

US\$12,000–17,000

€9,400–14,000



15 JADÉ FADOJUTIMI (B. 1993)

Untitled

signed and dated 'Jadé Fadojutimi 2016'
(on the reverse)
acrylic on paper
16³/₈ x 23¹/₄in. (41.5 x 59cm.)
Painted in 2016

£3,000–5,000
US\$4,200–7,000
€3,500–5,800



17 ERIK PARKER (B. 1968)

Not Born Yet

signed twice, titled and dated "'NOT BORN YET"
Erik Parker 2006 Erik Parker' (on the overlap)
acrylic, enamel and felt tip pen on canvas
52¹/₄ x 42¹/₄in. (132.5 x 107.1cm.)
Painted in 2006

£15,000–25,000
US\$21,000–35,000
€18,000–29,000



10 ABOUDIA (B. 1983)

Untitled

signed 'ABOUDIA 18' (lower left)
acrylic, oilstick, fabric, cardboard and
found paper collage on canvas
58⁷/₈ x 58⁷/₈in. (149.4 x 149.6cm.)
Executed in 2018

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

£8,000–12,000
US\$12,000–17,000
€9,400–14,000



18 KENNY SCHARF (B. 1958)

Film Giant

signed, signed with the artist's initials,
inscribed, titled and dated 'Kenny Scharf Film
Giant 1992 to Anja K.S.' (on the reverse)
acrylic, oil and silkscreen ink on canvasboard,
in artist's frame
23³/₈ x 19¹/₂in. (59.5 x 49.5cm.)
Executed in 1992

£20,000–30,000
US\$28,000–42,000
€24,000–35,000



NEW YORK IN THE 90S: PROPERTY FROM A PRIVATE COLLECTION



20 **GEORGE CONDO**
(B. 1957)

Aphrodite

oil on canvas
23³/₈ x 15³/₄in. (60 x 40cm.)
Painted in 1984

£30,000–50,000
US\$42,000–70,000
€35,000–58,000

λ[†]23 **DEXTER DALWOOD**
(B. 1960)

Grosvenor Square

signed and dated 'Dexter Dalwood 2002'
(on the reverse); titled and dated 'Grosvenor
Square 2002' (on the stretcher)
oil on canvas
105³/₄ x 136⁵/₈in. (268.5 x 347cm.)
Painted in 2002

£25,000–35,000
US\$35,000–49,000
€30,000–41,000



λ[†]22 **SOPHIE VON
HELLERMANN (B. 1975)**

These Things Happened Last Winter, Sir

signed and dated 'SOPHIE VON
HELLERMANN 2001' (on the stretcher)
acrylic on canvas
67 x 90¹/₂in. (170.2 x 230cm.)
Painted in 2001

£3,000–5,000
US\$4,200–7,000
€3,500–5,800



PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

λ[†]24 **FIONA RAE**
(B. 1963)

*I Feel Comfortable with my Heart
Exhilarated*

signed, titled and dated 'Fiona Rae I feel
comfortable with my heart exhilarated 2004'
(on the overlap); dated '24.1.04' (on the stretcher)
oil and acrylic on canvas
91¹/₈ x 75in. (231.5 x 190.3cm.)
Painted in 2004

£15,000–20,000
US\$21,000–28,000
€18,000–23,000



PROPERTY OF A EUROPEAN COLLECTOR

**46 MARILYN MINTER
(B. 1948)***Liquid Sky*

c-print face mounted to Plexiglas,
mounted on aluminium
59¾ x 39½in. (151.8 x 100.2cm.)
Executed in 2010, this work is number one
from an edition of five plus two artist's proofs

£8,000–12,000

US\$12,000–17,000

€9,400–14,000

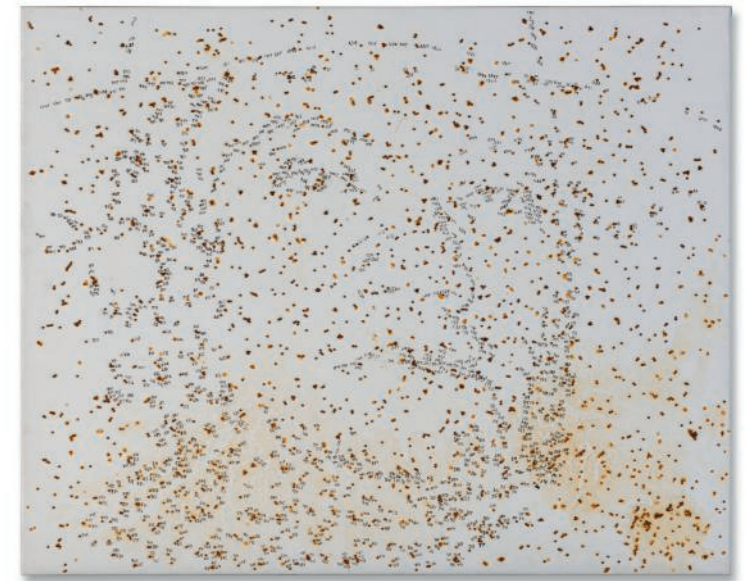
AMBASSADORS OF THE NOW:
WORKS FROM A DISTINGUISHED PRIVATE COLLECTION**λ*51 GEORG HEROLD
(B. 1947)***Orson Welles*

signed, titled and dated 'Orson Welles herold 90'
(on the stretcher); signed and dated 'herold 90'
(on the reverse)
caviar, ink and lacquer on canvas
31½ x 39¾in. (80.1 x 100cm.)
Executed in 1990

£12,000–18,000

US\$17,000–25,000

€14,000–21,000

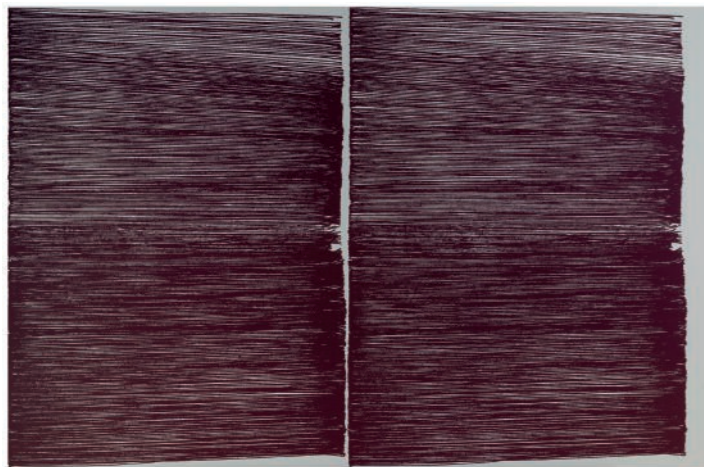
AMBASSADORS OF THE NOW: WORKS FROM
A DISTINGUISHED PRIVATE COLLECTION**λ*50 ROSEMARIE TROCKEL
(B. 1952)***Untitled*

digital print on aluminium
58⅝ x 89⅜in. (149 x 227cm.)
Executed in 2006

£15,000–20,000

US\$21,000–28,000

€18,000–23,000

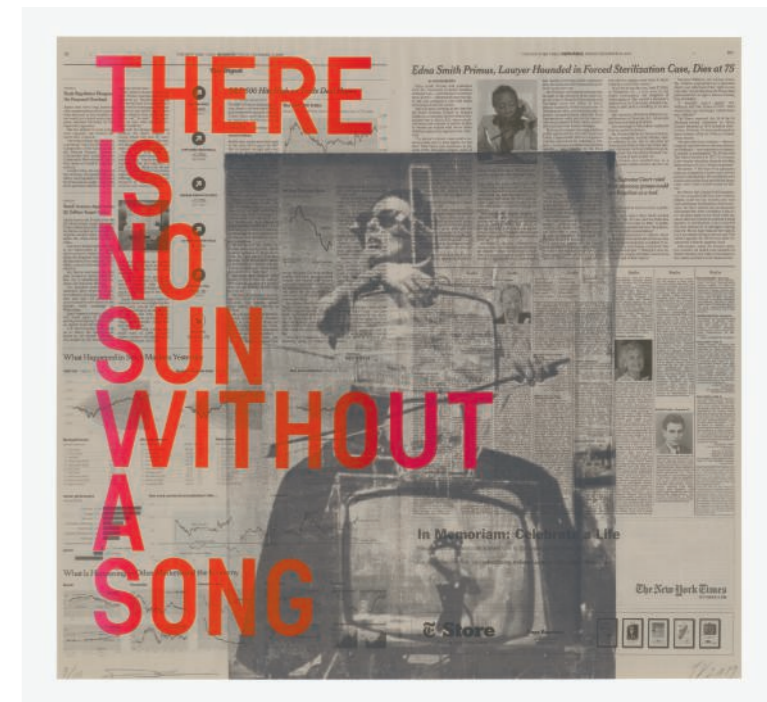
***58 RIRKRIT TIRAVANIJA
(B. 1961) & TOMAS VU
(B. 1963)***Do We Dream Under the Same Sky
(There is No Sun Without A Song)*

signed with the artist's initials and numbered
'9/16 RT' (lower left); signed with the artist's
initials and dated 'TV 2019' (lower right)
silkscreen on newspaper
22 x 23⅝in. (56 x 60cm.)
Executed in 2019, this work is number nine
from a series of sixteen, each unique

£6,000–8,000

US\$8,400–11,000

€7,000–9,300



λ59 **BOB LAW**
(1934-2004)

Untitled (Drawing 28.8.65)

dated '28.8.65' (lower right)

graphite on paper

22 x 29 $\frac{1}{8}$ in. (56 x 76cm.)

Executed in 1965

£6,000-8,000

US\$8,400-11,000

€7,000-9,300



λ66 **STIK**
(B. 1979)

Untitled

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

acrylic on board

56 $\frac{3}{8}$ x 25 $\frac{1}{8}$ in. (143.7 x 65cm)

Painted in 2010

£40,000-60,000

US\$56,000-84,000

€47,000-70,000



λ*62 **JULIAN OPIE**
(B. 1958)

This is Shahnoza (in 3 parts) no 6.

(i) signed 'Julian Opie'

(on a label affixed to the reverse)

flocking on acrylic, in artist's frame,

in three parts

(i) 51 $\frac{1}{8}$ x 17 $\frac{3}{4}$ in. (130 x 45cm.)

(ii) 23 $\frac{3}{8}$ x 21 $\frac{1}{2}$ in. (59.5 x 54.5cm.)

(iii) 29 $\frac{1}{2}$ x 18 $\frac{7}{8}$ in. (75 x 48cm.)

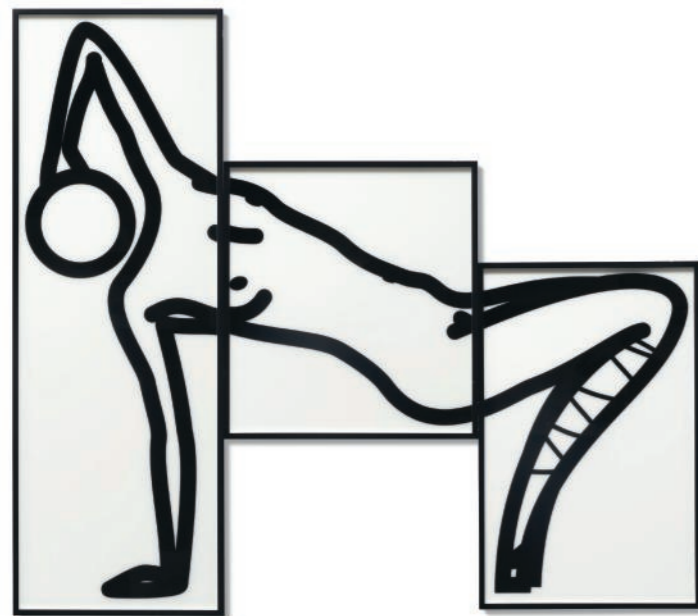
overall: 51 $\frac{1}{8}$ x 57 $\frac{7}{8}$ in. (130 x 147cm.)

Executed in 2008, this work is number
twenty-five from an edition of thirty

£15,000-20,000

US\$21,000-28,000

€18,000-23,000



λ67 **STIK**
(B. 1979)

Maquette for Figure Group

signed and dated 'STIK 2009' (on the reverse)

gouache on canvasboard

23 $\frac{1}{2}$ x 23 $\frac{3}{8}$ in. (59.7 x 60cm.)

Painted in 2009

£25,000-35,000

US\$35,000-49,000

€30,000-41,000





**68 SHEPARD FAIREY
(B. 1970)**

Vivi La Revolution

signed and dated 'Shepard Fairey 08'
(lower left)

spray paint, metallic paint and printed paper
collage on paper

43¾ x 30in. (111 x 76cm.)

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

£8,000-12,000

US\$12,000-17,000

€9,400-14,000

PROPERTY FROM
THE FOUNDATION MIREILLE AND JAMES LÉVY

***81 AL HELD
(1928-2005)**

(i) G Series 4

(ii) G Series 8

(iii) G Series 1

(i) - (iii) ink on paper

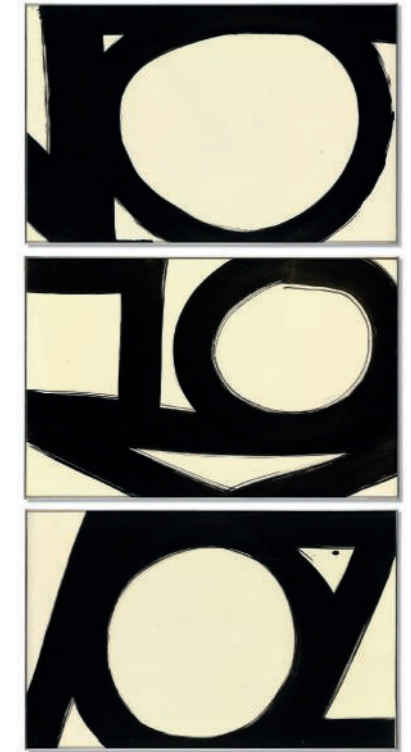
each: 22½ x 35in. (57.4 x 88.9cm.)

Executed in 1970

£10,000-15,000

US\$14,000-21,000

€12,000-17,000



PROPERTY FROM
THE COLLECTION OF THE LATE MICHAEL ABRAMS

**70 BOB THOMPSON
(1937-1966)**

Upside-Down Man on Donkey (Dream)

signed and dated 'Bob Thompson 63' (upper left)

oil on canvas

24 x 18in. (60.8 x 45.6cm.)

Painted in 1963

£20,000-30,000

US\$28,000-42,000

€24,000-35,000

PROPERTY FROM
THE FOUNDATION MIREILLE AND JAMES LÉVY

**λ*84 A. R. PENCK
(1939-2017)**

Sketch for cover of Artscribe no. 43

signed 'a. r. penck' (lower centre)

ink on paper

13¾ x 18½in. (34 x 46cm.)

Executed in 1983

£2,500-3,500

US\$3,500-4,900

€3,000-4,100





PROPERTY FROM A PRIVATE BRITISH COLLECTION

87 **ALEXANDER CALDER**
(1898-1976)

Drops

signed and dated 'Calder 70' (lower right)
goauche and ink on paper
42¼ x 29¼in. (107.4 x 74.3cm.)
Executed in 1970

£30,000–50,000

US\$42,000–70,000

€35,000–58,000



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*89 **IMI KNOEBEL**
(B. 1940)

Grünes Siebeneck

signed and dated 'IMI 75 88' (on the reverse)
acrylic on wood
19⅞ x 18⅞ x 2¾in. (50.5 x 48 x 7cm.)
Executed in 1975–1988, this work is number
sixty two from a series of one hundred and
fifteen, each unique

£6,000–8,000

US\$8,400–11,000

€7,000–9,300

λ*91 **GÜNTHER FÖRG**
(1952-2013)

Untitled

signed and dated 'Förg 03' (upper left)
acrylic on wood, mounted on wood
panel: 6⅜ x 7⅞in. (16 x 18cm.)
overall: 16⅜ x 20¼in. (41.5 x 51.2cm.)
Painted in 2003

This work is recorded in the archive of
Günther Förg as No. *WVF.03.B.0319*.

£8,000–12,000

US\$12,000–17,000

€9,400–14,000



PROPERTY FROM A RENOWNED GERMAN COLLECTION

λ92 **MARKUS LÜPERTZ**
(B. 1941)

Untitled

signed with the artist's initials 'ML'
(lower right)
oil on canvas, in artist's frame
overall: 35⅝ x 43¼in. (90.5 x 110cm.)
Painted in 1987

£12,000–18,000

US\$17,000–25,000

€14,000–21,000





LYNETTE YIADOM-BOAKYE (B. 1977)
The Like Above All Lovers
signed, titled and dated 'LYB 2013 The Like Above All Lovers' (on the reverse)
oil on canvas
78¾ x 98¾ in. (200 x 250cm.)
Painted in 2013
£400,000 – 600,000

20TH CENTURY EVENING SALE

London, 23 March 2021

VIEWING

15 – 22 March 2021
8 King Street
London SW1Y 6QT

CONTACT

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CHRISTIE'S



RANJANI SHETTAR (B. 1977)
Stonewalls bloom
acrylic armature, muslin dyed in pomegranate skin, tamarind seed paste and lacquer
Variable dimensions; 58 x 110 in. (147.3 x 279.4 cm.) as installed
Executed in 2013-14
\$60,000 – 80,000

**SOUTH ASIAN MODERN + CONTEMPORARY ART
INCLUDING WORKS BY BENODEBEHARI MUKHERJEE FROM
THE MRINALINI MUKHERJEE FOUNDATION**

New York, 17 March 2021

VIEWING

12 – 16 March 2021
20 Rockefeller Plaza
New York, NY 10020

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CHRISTIE'S



© Hiroshi Sugimoto, courtesy Fraenkel Gallery, San Francisco

HIROSHI SUGIMOTO (B. 1948)
Empire State Building, 1997
 gelatin silver print, mounted on card
 signed in pencil (mount, recto); blindstamped numbers '16/25' and '919' (margin)
 image: 23 x 18½ in. (58.4 x 46.9 cm.)
 sheet: 23¾ x 19⅞ in. (60.3 x 50.4 cm.)
 mount: 25 x 20 in. (63.5 x 50.8 cm.)
 This work is number sixteen from an edition of twenty-five
 \$20,000 – 30,000

PHOTOGRAPHS

New York, 6 April 2021

VIEWING

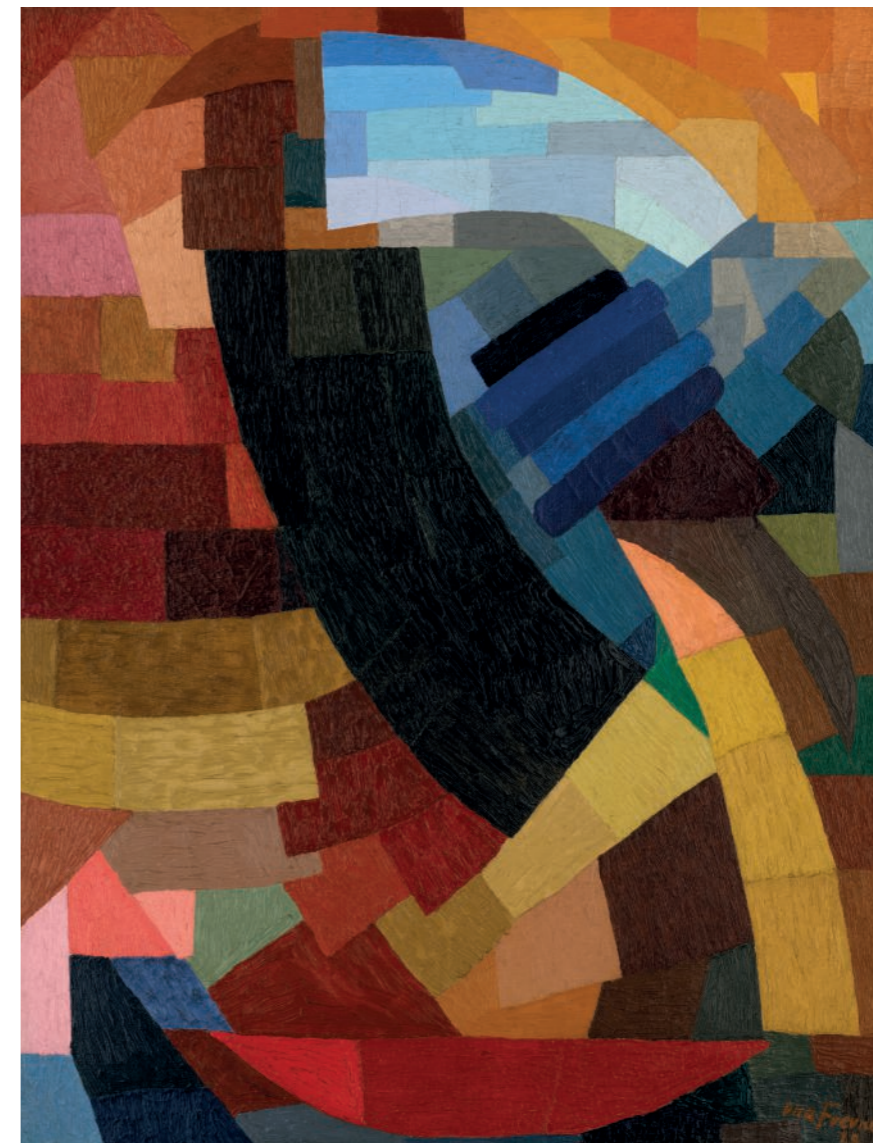
1 – 5 April 2021
 20 Rockefeller Plaza
 New York, NY 10020

CONTACT

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 +1 212 636 2567

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CHRISTIE'S



PROPERTY FROM A PRIVATE GERMAN COLLECTION
 OTTO FREUNDLICH (1878-1943)
Fragments de figure à l'ensemble des plans
 signed and dated 'Otto Freundlich 28' (lower right)
 oil on canvas
 36¼ x 28¾ in. (91.8 x 73 cm.)
 Painted in 1928
 £200,000 – 300,000

**IMPRESSIONIST AND MODERN ART
 DAY AND WORKS ON PAPER SALE**

London, 24 March 2021

CONTACT

Ottavia Marchitelli
 omarchitelli@christies.com
 +44 (0)20 7389 2980

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



ROBERT DELAUNAY (1885-1941)
Manège de cochons
 signed and dated 'R Delaunay 1905-1918' (lower right)
 gouache and watercolour on paper
 20% x 19% in. (52.5 x 49.8 cm.)
 Executed between 1905 and 1922
 €500,000 – 800,000

MODERN WORKS ON PAPER

Paris, 14 April 2021

VIEWING

9 – 14 April 2021
 9, avenue Matignon
 75008 Paris

CONTACT

Antoine Lebouteiller
 alebouteiller@christies.com
 +33 (0)1 40 76 85 83

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



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION OF WORKS ON PAPER
 FERNAND LÉGER (1881-1955)
Le Maçon ou Nature morte
 signed with the initials and dated 'FL 18' (lower right)
 gouache, watercolour and pen and ink on paper
 13¼ x 9½ in. (33.5 x 24.2 cm.)
 Executed in May 1918
 £200,000 – 300,000

**IMPRESSIONIST AND MODERN ART
 DAY AND WORKS ON PAPER SALE**

London, 24 March 2021

CONTACT

Micol Flocchini
 mflocchini@christies.com
 +44 (0)20 7389 2262

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



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, and you refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie's directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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.aspx>.

(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 **+** next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute 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 making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, 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**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

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 remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) 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

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you 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:

(a) 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**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, 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 any third party. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) You only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

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

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

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

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

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the 'Subheading'). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

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

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to: PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTV. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 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.

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 (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 Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**, or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set 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 in law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

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

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

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

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

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(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:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) 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.

(iii) 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 of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping 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 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ∇ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) **US import ban on African elephant ivory**

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

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

(e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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 convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

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

(g) **Jewellery over 50 years old**

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

(h) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ∇ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (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 any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. 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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU or UK (as applicable above) 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 or UK (as applicable above) 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		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 (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	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 price 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 or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		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 or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK 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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must: (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and** (b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

from the date of sale. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com

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

SYMBOLS USED IN THIS CATALOGUE

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

○

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

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.

□

Bidding by interested parties.

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(c) 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(h) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **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 Δ next to its **lot** number. 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.

○ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◆ **Third Party Guarantees/ Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers 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.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Buyers are advised to

inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the authenticity warranty shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"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.

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