

A painting of a sunset over a harbor. The sky is a mix of purple, pink, and orange. The sun is low on the horizon, creating a bright, shimmering reflection on the water. In the foreground, a blue metal railing is visible. In the background, there are several sailboats and a large building on the left. The overall mood is serene and peaceful.

20
/ 21 CENTURY

CHRISTIE'S



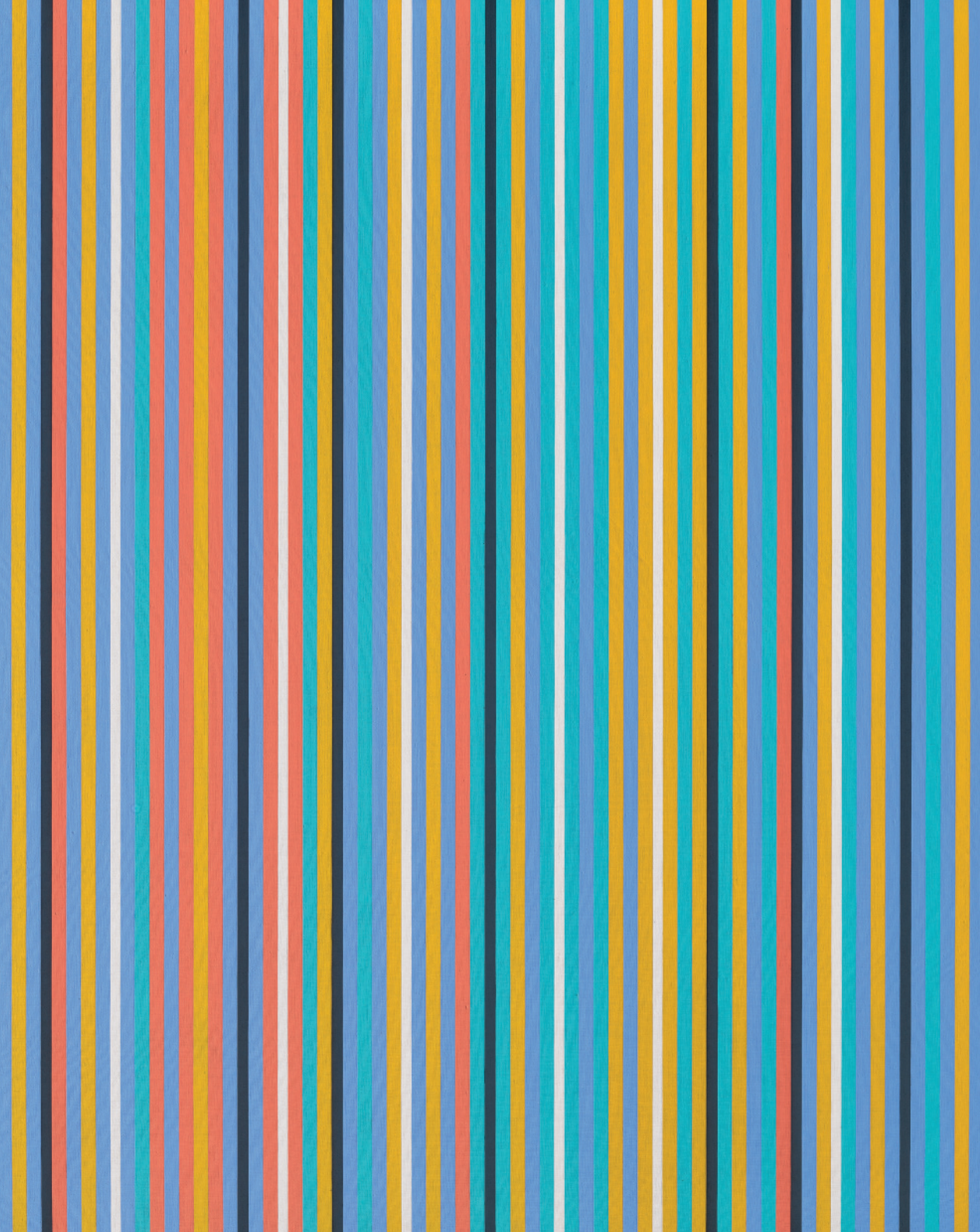



















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CHRISTIE'S





20/21

20TH/21ST CENTURY: LONDON EVENING SALE

Thursday, 13 October 2022, 2.00pm (BST)
8 King Street, St. James's
London SW1Y 6QT

VIEWING

Thursday	6 October	9.00am - 9.00pm
Friday	7 October	9.00am - 5.00pm
Saturday	8 October	12.00pm - 5.00pm
Sunday	9 October	12.00pm - 5.00pm
Monday	10 October	9.00am - 5.00pm
Tuesday	11 October	9.00am - 4.00pm
Wednesday	12 October	9.00am - 5.00pm

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Jussi Pylkkänen

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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as: **LORENZO-20666**

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 catalogue.

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Opposite: Lot 27, Francis Bacon, *Painting 1990*, 1990 (detail)

With special thanks to Lorenzo Brunetti for his assistance researching this sale.

CHRISTIE'S
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λ1

THOMAS STRUTH (B. 1954)

*Queen Elizabeth II and The Duke of Edinburgh,
Windsor Castle 2011*

signed 'Thomas Struth' (on a label affixed to the reverse)
chromogenic print face-mounted to Plexiglass in artist's
frame

image: 64¾ x 81½in. (163.5 x 206.5cm.)

overall: 69¼ x 86½in. (176 x 218.8cm.)

Photographed in 2011 and printed in 2012, this work
number five from an edition of six

£150,000-250,000

US\$170,000-280,000

€180,000-290,000

PROVENANCE:

Galerie Max Hetzler, Berlin.

Acquired from the above by the present owner in 2013.

EXHIBITED:

Edinburgh, The National Gallery Complex, *The Queen: Art
and Image*, 2011 (another from the edition exhibited). This
exhibition later travelled to Belfast, The Ulster Museum;
Cardiff, The National Museum Cardiff; London, The
National Portrait Gallery.

Washington, D.C., National Gallery of Art, *Reinventing
Photography: The Robert E. Meyerhoff and Rheda Becker
Collection*, 2016-2017 (another from the edition exhibited).

Houston, The Museum of Fine Arts, *Tudors to Windsors:
Royal Portraits from the National Portrait Gallery*, 2018-2019
(another from the edition exhibited). This exhibition later
travelled to Bendigo, Bendigo Art Gallery.

Munich, Haus der Kunst, *Thomas Struth: Figure Ground*,
2017 (another from the edition exhibited).

LITERATURE:

S. O'Hagan, 'Thomas Struth's photography', in *The
Guardian*, 3 July 2011 (another from the edition illustrated
in colour).

J. Malcolm, 'Depth of Field', in *The New Yorker*, 26
September 2011 (another from the edition illustrated in
colour).

P. Elfert, 'Thomas Struth', in *Salon*, June 2012 (another from
the edition illustrated in colour).

B. Ramm, 'Foto: Thomas Struth', in *Dagens Naeringsliv - D2*,
16 June 2017 (another from the edition illustrated in colour).

H. Lloyd-Smith, 'Thomas Struth on the day he
photographed the Queen and Prince Philip: 'It was an
experiment'', in *Wallpaper*, 2 June 2022 (another from the
edition illustrated in colour).

J. Wullschläger, 'A history of majesty: the Queen's portraits
across 70 years', in *Financial Times*, 8 September 2022
(another from the edition illustrated in colour).

C. Goldstein, 'In Pictures: See How Artists Have Captured
Queen Elizabeth II, the U.K.'s Longest-Serving Monarch,
Through Seven Decades of Her Reign', in *Artnet*, 8
September 2022 (another from the edition illustrated in
colour).

A. Marshall, 'Artists discuss how they turned the queen
into an icon', in *The New York Times*, 9 September 2022
(another from the edition illustrated in colour).

Another work from the edition is in the collection of the
National Portrait Gallery, London.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ*2

LUCIAN FREUD (1922-2011)

Seaside Garden

signed with the artist's initials 'L.F.' (lower right)

ink and crayon on paper

5 x 7in. (12.7 x 17.8cm.)

Executed in 1944

£150,000-200,000

US\$170,000-230,000

€180,000-230,000

PROVENANCE:

The Lefevre Gallery, London.

Collection of Roderick Cameron, Saint-Jean-Cap-Ferrat.

Private Collection, Geneva.

Anon. sale, Sotheby's London, 27 June 1991, lot 2.

Collection of Stanley J. Seeger, USA.

His sale, Sotheby's New York, 8 May 2001, lot 1.

Acquired at the above sale by the present owner.

EXHIBITED:

London, The Lefevre Gallery, *New Paintings and Drawings by Lucian Freud, Felix Kelly and Julian Trevelyan*, 1944, p. 1, no. 3.

LITERATURE:

M. Gayford, *Lucian Freud*, vol. 1, London 2018, p. 323 (illustrated in colour, p. 92).

G. Aloï, *Lucian Freud: Herbarium*, London 2019 (illustrated in colour, pp. 70-71).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ*3

LUCIAN FREUD (1922-2011)

Untitled

dedicated and dated 'For Lorna 27.11.45' (lower left)

ink on paper

4¼ x 6in. (12 x 15.3cm.)

Executed in 1945

£70,000-100,000

US\$80,000-110,000

€80,000-110,000

PROVENANCE:

Private Collection (acquired directly from the artist).

Private Collection (thence by descent).

Anon. sale, Sotheby's London, 28 June 2001, lot 171.

Acquired at the above sale by the present owner.

LITERATURE:

W. Feaver, *The Lives of Lucian Freud: Youth 1922-68*,
London 2019, p. 213.



λ4

SARAH BALL (B. 1965)

Untitled (AC16)

signed and dated '2017 Sarah Ball' (on the reverse)

oil on linen

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

Painted in 2017

£60,000-80,000

US\$68,000-91,000

€69,000-91,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

London, Royal Academy of Arts, *250th Summer Exhibition*,
2018.



PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

λ*5

CAROLINE WALKER (B. 1982)

Catered

signed, titled and dated "CATERED Caroline Walker 2017"

(on the reverse)

oil on linen

59 x 80in. (150 x 203.1cm.)

Painted in 2017

£100,000-150,000

US\$120,000-170,000

€120,000-170,000

PROVENANCE:

ProjectB Gallery, Milan.

Acquired from the above by the present owner.

EXHIBITED:

Milan, ProjectB Gallery, *Night Scenes*, 2017.

LITERATURE:

J. de Vries, M. Price and M. Samel (eds.), *Caroline Walker Picture Window*, London 2018, p. 303 (illustrated in colour, pp. 134 -135; detail illustrated in colour, p. 136; installation view illustrated in colour, pp. 140-141 and 310).



PROPERTY SOLD BY TRACEY EMIN TO BENEFIT TKE STUDIOS

*6

TRACEY EMIN (B. 1963)

Like A Cloud of Blood

signed and dated 'Tracey Emin 2022' (lower right); titled

'Like A Cloud of Blood' (lower left)

acrylic on canvas

59 $\frac{7}{8}$ x 71 $\frac{5}{8}$ in. (152 x 182cm.)

Painted in 2022

£500,000-700,000

US\$570,000-790,000

€580,000-800,000

PROVENANCE:

Donated by the artist.

EXHIBITED:

London, Royal Academy of Arts, *Summer Exhibition 2022*,
2022, p. 41, no. 154.

This property is sold by Tracey Emin to benefit the Tracey Emin Foundation, which will support the work of TKE Studios, a subsidised professional artist's studios with an additional twenty residencies including a free arts educational program.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ7

BRIDGET RILEY (B. 1931)

Praise I

signed 'Riley' (on the turnover edge); signed, titled and dated 'PRAISE I Riley 1981-82' (on the reverse); signed, titled and dated 'PRAISE I Riley 1981-82' (on the stretcher)

oil on linen
65 x 56½in. (165.1 x 143.4cm.)
Painted in 1981-1982

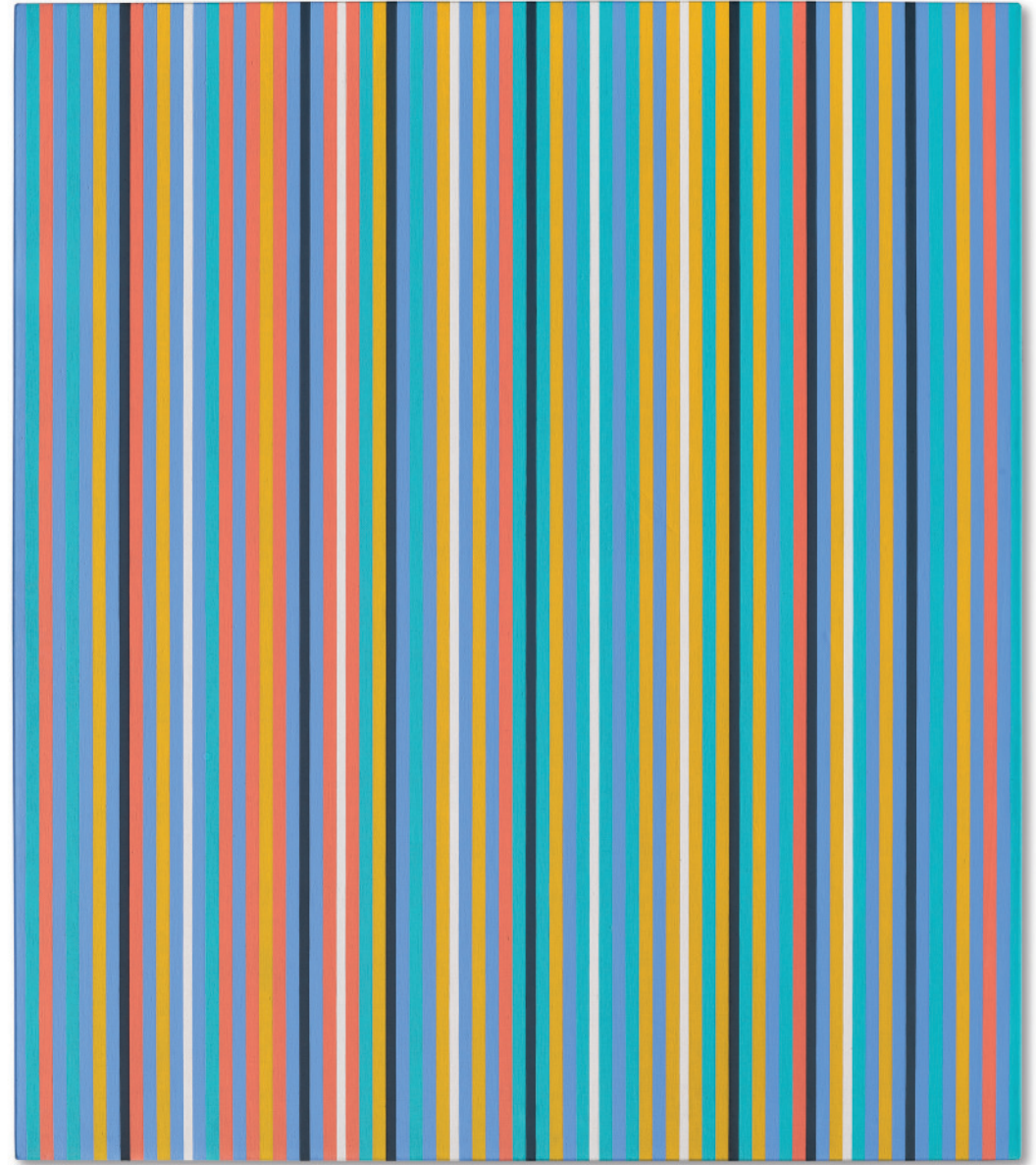
£1,200,000-1,800,000
US\$1,400,000-2,000,000
€1,400,000-2,100,000

PROVENANCE:

Private Collection (acquired directly from the artist mid 1980s).
Anon. sale, Sotheby's London, 15 November 2011, lot 32.
Acquired at the above sale by the present owner.

LITERATURE:

R. Kudielka, A. Tommasini and N. Naish (eds.), *Bridget Riley: The Complete Paintings - Volume 2, 1974-1997*, London 2018, p. 596, no. BR 236 (illustrated in colour, p. 597).



PROPERTY FROM
AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ°8

DAVID HOCKNEY (B. 1937)

Early Morning, Sainte-Maxime

signed and dated 'David Hockney 1969' (on the reverse)

acrylic on canvas

48½ x 60½ in. (122.1 x 152.6 cm.)

Painted in 1968-1969

£7,000,000-10,000,000

US\$7,900,000-11,000,000

€8,000,000-11,000,000

PROVENANCE:

M. Knoedler & Co. Inc., London.

Private Collection, New York.

Anon. sale, Christie's New York, 9 November 1988, lot 72.

Acquired at the above sale.

EXHIBITED:

New York, André Emmerich Gallery, *David Hockney*, 1969.

London, Whitechapel Art Gallery, *David Hockney:*

Paintings, prints and drawings 1960-1970, 1970, p. 16,

no. 68.6 (illustrated in colour, p. 72; dated '1968'). This

exhibition later travelled to Hanover, Kestner Gesellschaft;
Rotterdam, Museum Boijmans Van Beuningen and
Belgrade, Muzej Savremene Umetnosti.

Newcastle upon Tyne, Laing Art Gallery, *David Hockney:*

Paintings, drawings and prints, 1976, p. 10, no. 11 (illustrated,
p. 26; dated '1968').

LITERATURE:

N. Stangos (ed.), *David Hockney by David Hockney*, London
1976, pp. 126, 160, 173 and 302, no. 211 (illustrated, p. 172).

David Hockney: Travels with Pen, Pencil and Ink, exh. cat.,
Connecticut, Yale Center for British Art, 1978, p. 13.

M. Livingstone, *David Hockney*, London 1987, pp. 118 and
247, no. 95 (illustrated, p. 118).

P. Webb, *Portrait of David Hockney*, New York 1989, p. 101.

P. Melia (ed.), *David Hockney*, Manchester 1995, p. 122.

David Hockney: Espace/Paysage, exh. cat., Paris, Centre
Georges Pompidou, 1999, p. 120 (illustrated, p. 179).

*David Hockney: Exciting Times are Ahead - Eine
Retrospektive*, exh. cat, Bonn, Kunst- und Ausstellungshalle
der Bundesrepublik Deutschland, 2001 (illustrated, p. 228).

S. Howgate and B. S. Shapiro, *David Hockney Portraits*, exh.
cat., Boston, Museum of Fine Arts, 2006, p. 37.

M. Gayford, *A Bigger Message: Conversations with David
Hockney*, London 2016, p. 50 (illustrated in colour, p. 51).

D. Hockney, H. W. Holzwarth and J-P. Gonçalves de
Lima (eds.), *David Hockney: A Chronology*, Cologne 2016
(installation view at Whitechapel Art Gallery, p. 136).

M. Livingstone, *David Hockney*, London 2017, pp. 120-121,
no. 99 (illustrated in colour, p. 122; dated '1968').

C. Stephens and A. Wilson (eds.), *David Hockney*, exh. cat.,
London, Tate Britain, 2017-2018, p. 18 (illustrated in colour,
p. 17; dated '1968').



*9

SCOTT KAHN (B. 1946)

Croquet

signed and dated 'Scott Kahn '92' (lower right); signed, titled, inscribed and dated 'CROQUET KAHN 1992 ©1992 by Scott Kahn all rights reserved' (on the overlap)

oil on linen

36½ x 32in. (91.8 x 81.4cm.)

Painted in 1992

£100,000-150,000

US\$120,000-170,000

€120,000-170,000

PROVENANCE:

Private Collection, Switzerland (acquired directly from the artist in 1996).



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

***10**

DEREK FORDJOUR (B. 1974)

Three Point Bend

signed and dated 'FORDJOUR '19' (on the reverse)
acrylic, charcoal, oil pastel and cardboard on carved
newspaper mounted on canvas
48 x 60in. (121.8 x 152.5cm.)
Executed in 2019

£100,000-150,000
US\$120,000-170,000
€120,000-170,000

PROVENANCE:

Petzel Gallery, New York.
Zidoun-Bossuyt Gallery, Luxembourg.
Acquired from the above by the present owner.

EXHIBITED:

Luxembourg, Zidoun-Bossuyt Gallery, *TRANSMISSION:*
Noel W. Anderson, Derek Fordjour, David Hammons, Glenn
Ligon, Wangechi Mutu and Jeff Sonhouse, 2019.

LITERATURE:

E. Steer, 'Derek Fordjour Uses Sport as the Perfect Allegory
for Organised Society', in *Elephant*, issue 44, 16 October
2020.



λ*11

BEN SLEDSSENS (B. 1991)

Girl with a Letter

signed with the artist's initials 'B. S.' (lower right); signed and dated 'Ben Sledsens 2020' (on the reverse)

oil and acrylic on canvas

74¾ x 55¼ in. (190 x 140.3cm.)

Painted in 2020

£85,000-120,000

US\$97,000-140,000

€97,000-140,000

PROVENANCE:

Tim Van Laere Gallery, Antwerp.

Acquired from the above by the present owner.

EXHIBITED:

Antwerp, Tim Van Laere Gallery, *Ben Sledsens Morning Moon*, September-October 2020.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

*o12

CHRISTINA QUARLES (B. 1985)

Even in tha Evenin'

signed, titled and dated 'Christina Quarles 2019

"EVEN IN THA EVENIN'" (on the reverse)

acrylic on canvas

52 x 50in. (132 x 127cm.)

Painted in 2019

£400,000-600,000

US\$460,000-680,000

€460,000-680,000

PROVENANCE:

Regen Projects, Los Angeles.

Acquired from the above by the present owner.

EXHIBITED:

Los Angeles, Regen Projects, *Christina Quarles: But I Woke Jus' Tha Same*, 2019.

LITERATURE:

D. Pagel, 'Christina Quarles' paintings blur boundaries and find freedom in the flesh', in *Los Angeles Times*, 15 April 2019.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

*o13

SHARA HUGHES (B. 1981)

Looking Out

signed, titled, dedicated and dated 'SHARA HUGHES
"Looking Out" 2016, For Rusalka'
oil, acrylic, flashe and dye on canvas
60 x 52in. (152.4 x 132cm.)
Executed in 2016

£250,000-350,000
US\$290,000-400,000
€290,000-400,000

PROVENANCE:

Rachel Uffner Gallery, New York.
Acquired from the above by the present owner.

EXHIBITED:

New York, Metropolitan Opera, *Shara Hughes - Rusalka:
Lamenting, Sighing, Weeping*, 2017.

LITERATURE:

M. Dugan, *Shara Hughes / Landscapes*, New York 2019
(illustrated in colour, p. 48).



PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

***14**

LOIE HOLLOWELL (B. 1983)

Lick Lick (Boob Skwirt)

signed, titled twice and dated twice ""Lick Lick (Boob Skwirt)" June 2017 Loie Hollowell' (on the reverse)
oil, acrylic, sawdust and high-density foam on linen
mounted on panel
28½ x 21½ in. (71.3 x 53.5 cm.)
Executed in 2017

£180,000-280,000
US\$210,000-320,000
€210,000-320,000

PROVENANCE:
Rental Gallery, East Hampton.
Acquired from the above by the present owner.

EXHIBITED:
East Hampton, Rental Gallery, *Color People*, 2017.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

*o15

DANA SCHUTZ (B. 1976)

Forever 21

signed and dated 'Dana Schutz 2019' (on the reverse)

oil on canvas

91 x 84in. (231 x 213cm.)

Painted in 2019

£600,000-800,000

US\$680,000-910,000

€690,000-910,000

PROVENANCE:

Petzel Gallery, New York.

Acquired from the above by the present owner in 2019.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

*o16

MICKALENE THOMAS (B. 1971)

All I Want is a Fighting Chance

signed, titled and dated 'ALL I WANT IS A FIGHTING CHANCE, 2006 M. Thomas' (on the reverse)
rhinestones, acrylic and enamel on panel
60 x 48in. (152.4 x 121.9cm.)
Executed in 2006

£120,000-180,000
US\$140,000-200,000
€140,000-210,000

PROVENANCE:

The Proposition, New York.
Private Collection, Florida (acquired from the above in 2006).
Acquired from the above by the present owner in 2014.

EXHIBITED:

Las Vegas, Dust Gallery, *Mickalene Thomas: Brawling Spitfire*, 2006.



λ*17

GÜNTHER UECKER (B. 1930)

Wind

signed twice, titled and dated twice 'Uecker -019 "Wind"'
(on the reverse)

painted nails on canvas laid down on wood

78¾ x 63in. (200 x 160cm.)

Executed in 2019

£800,000-1,200,000

US\$910,000-1,400,000

€920,000-1,400,000

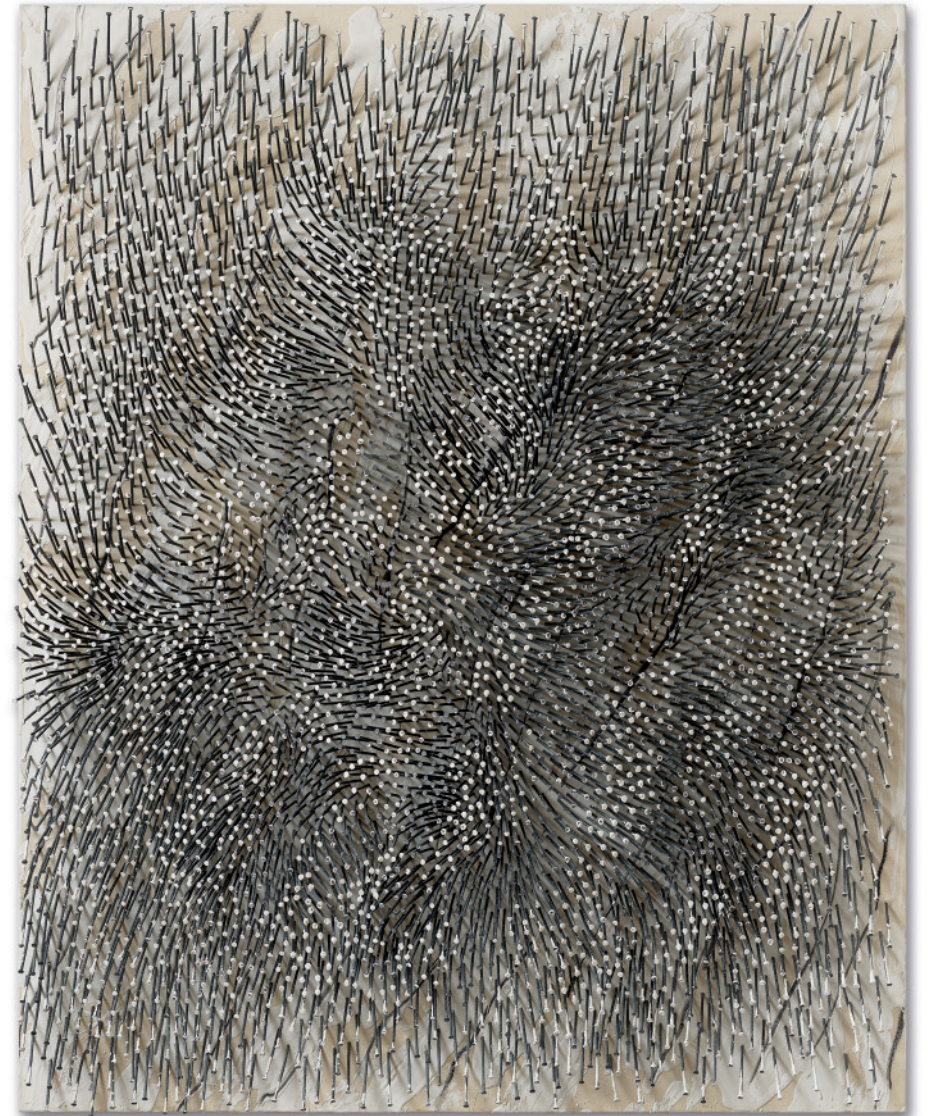
PROVENANCE:

Lévy Gorvy, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Lévy Gorvy, *Günther Uecker: Notations*, 2019.



LE JEUNE

A COLLECTING LEGACY

***18**

YOSHITOMO NARA (B. 1959)

Girl with a Knife

acrylic, graphite, coloured pencil and crayon on paper
20 $\frac{1}{8}$ x 14 $\frac{1}{8}$ in. (51 x 36cm.)
Executed in 1999

£250,000-350,000
US\$290,000-400,000
€290,000-400,000

PROVENANCE:

Galerie Michael Zink, Regensburg.
Private Collection, Belgium (acquired from the above in 1999).
Thence by descent to the present owner.

EXHIBITED:

Nuremberg, Institut für moderne Kunst Nürnberg,
Somebody Whispers in Nuremberg, 1999.

LITERATURE:

N. Miyamura and S. Suzuki (eds.), *Yoshitomo Nara: The Complete Works, Vol. II: Works on Paper*, San Francisco 2011, p. 357, no. D-1999-006 (with incorrect dimensions, illustrated in colour, p. 139).



λ*19

JORDY KERWICK (B. 1982)

Untitled

signed and dated 'Jordy Kerwick 2021' (on the reverse)

oil, acrylic and spray paint on canvas

78¾ x 90½ in. (200 x 230 cm.)

Executed in 2021

£40,000-60,000

US\$46,000-68,000

€46,000-68,000

PROVENANCE:

Vito Schnabel Gallery, New York.

Acquired from the above by the present owner.



λ*20

JULES DE BALINCOURT (B. 1972)

Floating Through It

signed, inscribed, titled and dated 'Jules de Balincourt,
"FLOATING THROUGH IT", 2010' (on the reverse)

oil and acrylic on panel
94 x 82in. (238.8 x 208.3cm.)
Painted in 2010

£80,000-120,000
US\$91,000-140,000
€92,000-140,000

PROVENANCE:

Jeffrey Deitch, New York.
Private Collection, USA.
Private Collection, Europe.
Acquired from the above by the present owner.

EXHIBITED:

New York, Deitch Projects, *Jules de Balincourt:
Premonitions*, 2010.

LITERATURE:

J.D. Balincourt, *Jules de Balincourt*, New York 2013, pl. 87
(illustrated in colour, unpagged).



*21

ANN CRAVEN (B. 1967)

Stepping Out With Cherries

signed, titled and dated twice 'Ann Craven 2011 "Stepping Out With Cherries" 2011' (on the overlap)

oil on canvas

60 x 48in. (152.4 x 121.9cm.)

Painted in 2011

£70,000-100,000

US\$80,000-110,000

€80,000-110,000

PROVENANCE:

Maccarone, New York.

Private Collection.

Anon. sale, Phillips New York, 14 November 2018, lot 304.

Acquired at the above sale by the present owner.

EXHIBITED:

Helsinki, Galerie Forsblom, *Ann Craven*, 2011.

Paris, Galerie Perrotin, *Souvenir*, 2013.



LE JEUNE

A COLLECTING LEGACY

***22**

NICOLAS PARTY (B. 1980)

Landscape

signed and dated 'Nicolas Party 2016' (on the reverse)

pastel on canvas

47¼ x 27¾ in. (120 x 69.5cm.)

Painted in 2016

£500,000-700,000

US\$570,000-790,000

€580,000-800,000

PROVENANCE:

Xavier Hufkens, Brussels.

Private Collection, Belgium (acquired from the above in 2016).

Thence by descent to the present owner.



λ°23

GLENN BROWN (B. 1966)

*Jesus; The Living Dead (after 'Jupiter Cloudscape'
1982 by Adolf Schaller)*

signed and dated 'Glenn Brown 97-98' (on the reverse)

oil on canvas

86% x 128½in. (220 x 326.3cm.)

Painted in 1997-1998

£2,200,000-2,800,000

US\$2,500,000-3,200,000

€2,600,000-3,200,000

PROVENANCE:

Private Collection, UK.

Patrick Painter Gallery, Los Angeles.

Acquired from the above by the present owner.

EXHIBITED:

Los Angeles, Patrick Painter, *Glenn Brown*, 1998.

London, Jerwood Gallery, *Glenn Brown*, 1999.

Bignan, Domain de Kerguéhennec, *Glenn Brown*, 2000, pp. 69 and 80-81, no. GB 46 (installation view illustrated, pp. 4 and 8; illustrated in colour, p. 33).

Liverpool, Tate Liverpool, *Glenn Brown*, 2009, pp. 142 and 169 (illustrated in colour, p. 59; detail illustrated in colour, p. 59). This exhibition later travelled to Turin, Fondazione Sandretto Re Rebaudengo and Budapest, Ludwig Muzeum.

LITERATURE:

'In conversation: Glenn Brown and Jacky Klein', in *Gagosian Quarterly*, 28 April 2021 (illustrated in colour).



PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ*24

GERHARD RICHTER (B. 1932)

Wolkenstudie (grün-blau)
(*Study for Clouds (Green-blue)*)

signed and dated 'Richter 1971' (on the reverse)

oil on canvas

31½ x 39¾in. (80 x 100cm.)

Painted in 1971

£6,000,000-8,000,000

US\$6,800,000-9,100,000

€6,900,000-9,100,000

PROVENANCE:

Galerie Denise René Hans Mayer, Dusseldorf.

Acquired from the above by the present owner in 1982.

LITERATURE:

Gerhard Richter, exh. cat., Venice, XXXVI Esposizione Internazionale d'Arte - La Biennale di Venezia, German Pavilion, 1972, p. 42, no. 277 (illustrated, p. 73; dated '1970').

J. Harten and D. Elger (eds.), *Gerhard Richter Bilder: Paintings 1962-1985*, exh. cat., Dusseldorf, Städtische Kunsthalle Düsseldorf, 1986, p. 377, no. 277 (illustrated with incorrect orientation, p. 124; dated '1970').

Kunst-und Ausstellungshalle der Bundesrepublik Deutschland (ed.), *Gerhard Richter, Werkübersicht/ Catalogue Raisonné: 1962-1993*, vol. III, Ostfildern-Ruit 1993, p. 161, no. 277 (incorrectly illustrated as no. 279; dated '1970').

D. Elger (ed.), *Gerhard Richter Catalogue Raisonné, Nos. 198-388, 1968-1976, Vol. II*, Berlin 2017, p. 238, no. 277 (illustrated with incorrect orientation; dated '1970').



PROPERTY OF AN ESTEEMED COLLECTOR

λ*25

PETER DOIG (B. 1959)

Buffalo Station

signed, titled and dated "Buffalo Station" Peter Doig 98/99'

(on the reverse)

oil on canvas

46 $\frac{7}{8}$ x 57 $\frac{1}{2}$ in. (119 x 145cm.)

Painted in 1998-1999

£2,800,000-3,500,000

US\$3,200,000-4,000,000

€3,200,000-4,000,000

PROVENANCE:

Victoria Miro, London.

Private Collection, New York.

Anon. sale, Christie's London, 23 June 2005, lot. 3.

Acquired at the above sale by the present owner.



λ*°26

FRANK AUERBACH (B. 1931)

Primrose Hill

titled twice, inscribed twice and dated twice 'PRIMROSE

HILL STUDY 1978' (on the reverse)

oil on panel

45½ x 59¾in. (114.6 x 152.2cm.)

Painted in 1978

£2,200,000-2,800,000

US\$2,500,000-3,200,000

€2,600,000-3,200,000

PROVENANCE:

Marlborough Gallery, New York.

Mr and Mrs David Kangesser, Ohio (acquired from the above in 1982).

Private Collection, USA (by descent from the above).

Anon. sale, Sotheby's London, 10 February 2016, lot 18.

Acquired at the above sale by the present owner.

EXHIBITED:

Los Angeles, L.A. Louver Gallery, *This Knot of Life:*

Paintings and Drawings by British Artists, Part II, 1979.

New York, Marlborough Gallery, *Frank Auerbach: Recent Paintings and Drawings*, 1982, no. 18 (illustrated in colour, p. 28).

Venice, XLII Biennale Internazionale dell'Arte - British Pavillion, *Frank Auerbach: Paintings and Drawings 1977-1985*, 1986, no. 14.

Cleveland, Cleveland Museum of Art, *The Art of Collecting Modern Art: An Exhibition of Works from the Collections of Clevelanders*, 1986.

Hamburg, Kunstverein in Hamburg, *Frank Auerbach*, 1986-1987, p. 80, no. 14 (illustrated in colour, pp. 46-47).

This exhibition later travelled to Essen, Museum Folkwang Essen.

Madrid, Centro de Arte Reina Sofía, *Frank Auerbach: Retrospectiva, 1954-1985*, 1987, p. 76, no. 14 (illustrated in colour, pp. 42-43).

New York, Luhring Augustine, *Frank Auerbach: Selected Works 1978-2016*, 2020-2021, pp. 6, 62 (illustrated in colour, p. 7).

LITERATURE:

R. Hughes, *Frank Auerbach*, London 1990, p. 230, no. 61 (illustrated in colour, p. 100).

W. Feaver, *Frank Auerbach*, New York 2009, no. 401 (illustrated in colour, pp. 104 and 283).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*27

FRANCIS BACON (1909-1992)

Painting 1990

signed, titled and dated 'Painting 1990 Francis Bacon'
(on the reverse)
oil on canvas
78 x 58½in. (198 x 147.5cm.)
Painted in 1990

£7,000,000-9,000,000
US\$8,000,000-10,000,000
€8,000,000-10,000,000

PROVENANCE:

Marlborough International Fine Art, Vaduz.
Marlborough Gallery, Zurich.
Acquired from the above by the present owner in 2004.

EXHIBITED:

London, Marlborough Fine Art Ltd., *The Marlborough
Gallery Re-Opening Exhibition*, 1991.
Berlin, Galerie Sander, *Bacon, Freud, Kossoff, Auerbach:
Gemälde und Arbeiten auf Papier / Paintings and works on
paper*, 2003, p. 14 (illustrated in colour on the front cover;
illustrated in colour, p. 15).

LITERATURE:

M. Harrison and R. Daniels (eds.), *Francis Bacon Catalogue
Raisonné: Volume IV 1971-92*, p. 1376, no. 90-04 (illustrated
in colour, p. 1377).



LE JEUNE

A COLLECTING LEGACY

λ*28

MARTIAL RAYSSE (B. 1936)

Bien sûr le petit bateau (Of course the little boat)

signed three times, titled and dated twice 'bien sûr le petit bateau MARTIAL RAYSSE 63' (on the stretcher)

acrylic, wood and plastic flowers on xerography laid down on two conjoined canvases

68¾ x 43⅞ x 4⅞in. (174.5 x 111.5 x 11cm.)

Executed in 1963

£600,000-800,000

US\$680,000-910,000

€690,000-910,000

PROVENANCE:

Galerie Alexandre Iolas, Paris.

Private Collection, Antwerp.

Private Collection, Belgium.

Thence by descent to the present owner.

EXHIBITED:

The Hague, Haags Gemeentemuseum, *Nieuwe Realisten*, 1964.

Brussels, Palais des Beaux-Arts de Bruxelles, *Pop Art*

Nouveau Realisme Etc..., 1965, no. 116.

Brussels, Palais des Beaux-Arts de Bruxelles, *Martial*

Raysse, 1967, no. 15 (illustrated, unpagged).

This work is registered in the inventory of Martial Raysse's work under archive number *IMR-0225*.



LE JEUNE

A COLLECTING LEGACY

λ*29

LUC TUYMANS (B. 1958)

De Wandeling (The Walk)

signed and dated 'Luc Tuymans '91' (on the reverse)
oil on canvas
14% x 19in. (37 x 48.2cm.)
Painted in 1991

£700,000-1,000,000
US\$800,000-1,100,000
€800,000-1,100,000

PROVENANCE:

Zeno X Gallery, Antwerp.
Private Collection, Belgium.
Thence by descent to the present owner.

EXHIBITED:

London, Hayward Gallery, *The Painting of Modern Life*, 2007, pp. 113 and 194 (illustrated in colour, p. 112). This exhibition later travelled to Turin, Castello di Rivoli - Museo d'Arte Contemporanea.

LITERATURE:

U. Looock, J. V. Aliaga and N. Spector, *Luc Tuymans*, London 2000 (illustrated in colour, p. 118; dated '1993').
H. Köhler, 'Ästhetik der Traumata - Inversion des Allegorischen', in *Künstler: Kritisches Lexikon der Gegenwartskunst*, Munich 2001, no. 9.
J. Friedrich and U. Knöfel, 'Künstler sind Verbrecher', in *Der Spiegel*, 16 February 2003 (illustrated in colour; dated '1993').
R. Jukubowicz, 'Rückleitung des Leerzuges: On Luc Tuymans' Paintings', in *Kunst Nu*, April/May 2003, no. 57.
J. C. Vergne and L. Tuymans (eds.), *Tuymans Curtains, Reconstruction*, exh. cat., Clermont-Ferrand, FRAC Auvergne, 2003 (illustrated in colour, unpagged; dated '1993').
J. V. Hove, 'Schilder voor fijnproevers: Tate Modern wijdt grote tentoonstelling aan Luc Tuymans', in *De Standaard*, 24 June 2004.

H. Hamm-Brücher, 'Die totale Niederlage war nötig', in *Frankfurter Allgemeine Sonntagszeitung*, 25 July 2004.
K. Schweighöfer, 'Maler gegen den Strom', in *Art - Das Kunstmagazin*, July 2004, no. 30.
R. Venturi, 'En regardant l'oeuvre de Luc Tuymans: Six brèves réflexions', in *Ligeia: Dossiers sur l'art*, January-June 2006, pp. 115-116.
D. B. White, 'The Man with the Dark Glasses', in *Turps Banana*, 2007, no. 3 (illustrated, p. 39).
N. Sugawara, *Luc Tuymans: Beyond Schwarzheide*, Tokyo 2007 (illustrated, p. 38; dated '1993').
T. Godfrey, *Painting Today*, London 2009, p. 319, no. 362 (illustrated in colour, p. 323; dated '1993').
S. Morley, 'Staring into the Contemporary Abyss', in *Tate Etc.*, issue 20, Autumn 2010 (illustrated in colour, unpagged).
Luc Tuymans, exh. cat., Columbus, Wexner Center for the Arts, 2010, p. 44 (illustrated in colour, p. 43; fig. 20; dated '1993').
V. Terraroli, T. Stroud and E. Di Lallo, *Art of the Twentieth Century*, Milan 2010, p. 210 (illustrated in colour, p. 211).
J. Zwagerman, 'Zwagerman kijkt; Komt een man bij een berg: Luc Tuymans en de banaliteit van het kwaad', in *De Volkskrant*, 16 March 2011 (dated '1993').
V. P. Dittmar, 'Ich bin ein schlechter abstrakter Maler', in *Welt.de*, 5 May 2011.
P. Keune, 'Kleurrijk in grijs', in *kM: S.M.A.K.*, 2011, p. 22, no. 77 (illustrated, p. 21).
J. Zwagerman, *Kennis is Geluk - Nieuwe omzwingingen in de kunst*, Utrecht 2012, pp. 113-114.
T. Simoens and D. Wingate (eds.), *Luc Tuymans: Exhibitions at David Zwirner*, Brussels 2013, pp. 30 and 50 (illustrated in colour, p. 31; dated '1993').
A. Reinders, 'De hele wereld een canvas', in *Kunstbeeld*, March 2014, no. 39.
T. Kamps and R. Storr, *Portraits: Luc Tuymans*, Houston 2013, p. 15.
F. Demaegd (ed.), *Luc Tuymans: Zeno X Gallery. 25 Years of Collaboration*, exh. cat., Antwerp, Zeno X Gallery, 2016 (illustrated in colour, unpagged).
E. Meyer-Hermann (ed.), *Luc Tuymans - Catalogue Raisonné of Paintings Volume 1: 1972-1994*, New York 2017, p. 254, no. LTP 111 (illustrated in colour, p. 255).
J. Delagrangé, 'New European Painting', in *Contemporary Art Issue*, 7 December 2020 (illustrated in colour).



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ*30

ADRIAN GHENIE (B. 1977)

Turning Point 1

oil on canvas

59¼ x 118¼in. (150.5 x 300.5cm.)

Painted in 2009

£2,200,000-2,800,000

US\$2,500,000-3,200,000

€2,600,000-3,200,000

PROVENANCE:

Galeria Plan B, Berlin.

Private Collection, Europe (acquired from the above in 2009).

Anon. sale, Christie's London, 6 October 2017, lot 47.

Acquired at the above sale by the present owner.

EXHIBITED:

Prague, *Prague Biennale 4*, 2009.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

*o31

RASHID JOHNSON (B. 1977)

Untitled Anxious Audience

signed 'Rashid Johnson' (on the reverse)

black soap and wax on ceramic tiles

73 x 94½ x 2½in. (185.4 x 240 x 6.4cm.)

Executed in 2016

£700,000-1,000,000

US\$800,000-1,100,000

€800,000-1,100,000

PROVENANCE:

Hauser and Wirth, New York.

Acquired from the above by the present owner.



***32**

KAWS (B. 1974)

FINAL DAYS

afromosia wood

84 x 74 x 53½in. (213.4 x 187 x 135.9cm.)

Executed in 2014, this work is number one from an edition of three plus two artist's proofs

£600,000-800,000

US\$680,000-910,000

€690,000-910,000

PROVENANCE:

Galería Javier López, Madrid.

Acquired from the above by the present owner.

EXHIBITED:

Málaga, Centro De Arte Contemporáneo De Málaga,

KAWS FINAL DAYS, 2014 (another version exhibited).

West Yorkshire, Yorkshire Sculpture Park, *KAWS*, 2016 (another version exhibited).

Detroit, Museum of Contemporary Art Detroit, *KAWS:*

ALONE AGAIN, 2019 (another from the edition exhibited).

LITERATURE:

KAWS: WHERE THE END STARTS, exh. cat., Fort Worth, Modern Art Museum of Fort Worth, 2017, no. 6 (installation view; another version exhibited, p. 187).



***33**

STANLEY WHITNEY (B.1946)

Memory Garden

signed, titled and dated "'Memory Garden" 2020 Stanley

Whitney' (on the reverse)

oil on linen

72 x 72in. (182.9 x 182.9cm.)

Painted in 2020

£400,000-600,000

US\$460,000-680,000

€460,000-680,000

PROVENANCE:

Matthew Marks Gallery, New York.

Acquired from the above by the present owner in 2021.

EXHIBITED:

Los Angeles, Matthew Marks Gallery, *Stanley Whitney:*

How Black is That Blue, 2021.



PROPERTY FROM
AN IMPORTANT PRIVATE EUROPEAN COLLECTION

***34**

YAYOI KUSAMA (B. 1929)

Cosmos (THOPS)

signed, titled and dated 'COSMOS YAYOI KUSAMA 2008
(THOPS)' (on the reverse)
urethane resin on canvas
76% x 76%in. (194 x 194cm.)
Executed in 2008

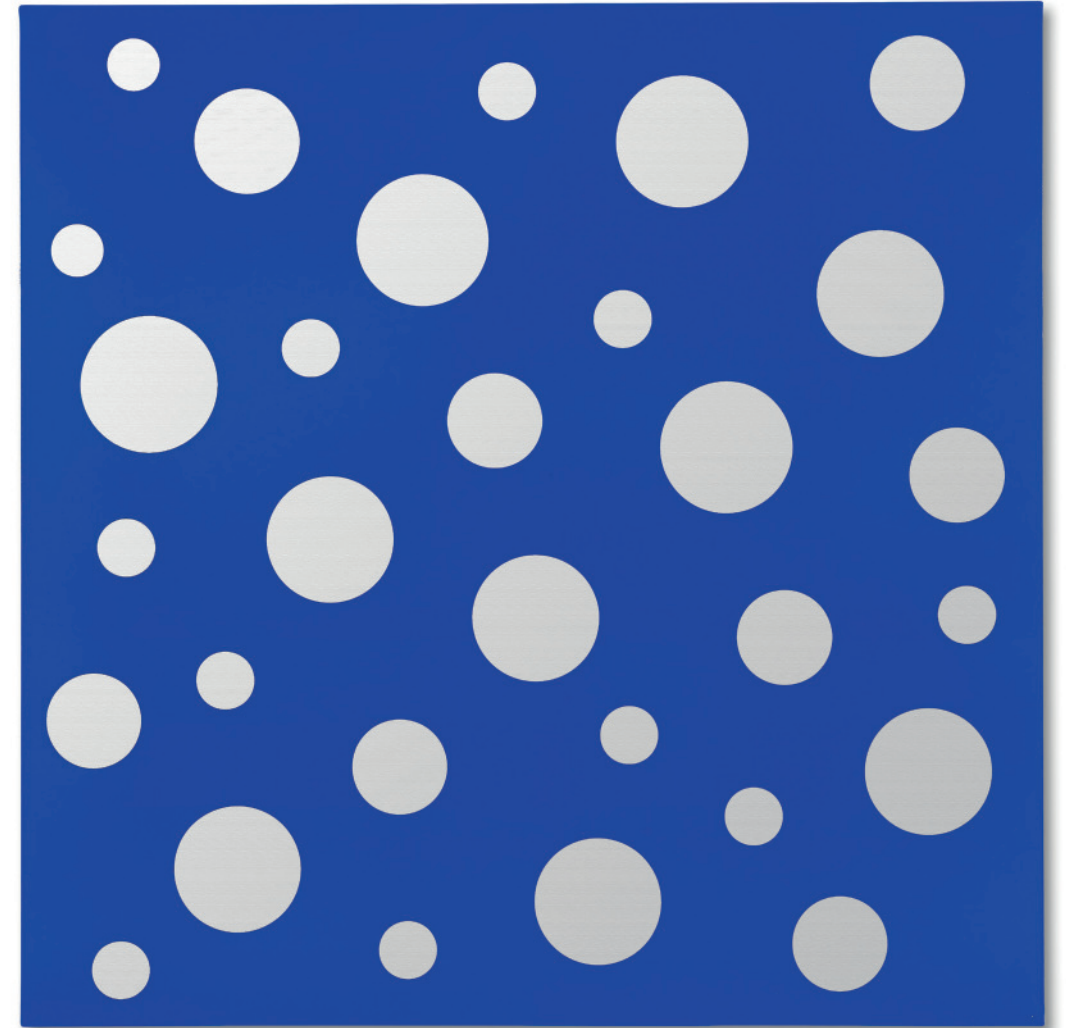
£300,000-500,000
US\$340,000-570,000
€350,000-570,000

PROVENANCE:
Gagosian Gallery, Beverly Hills.
Acquired from the above in 2010.

EXHIBITED:
Beverly Hills, Gagosian Gallery, *Yayoi Kusama: Flowers that
Bloom at Midnight*, 2009, p. 96 (illustrated in colour, p. 71).

LITERATURE:
Y. Kusama, *Art Book, Hi, Konnichiwa*, New York 2013, p. 182
(titled incorrectly; illustrated in colour, p. 35 and 182).

This work is accompanied by a registration card issued by
Yayoi Kusama Inc.



PROPERTY FROM
AN IMPORTANT PRIVATE EUROPEAN COLLECTION

***35**

JENNIFER GUIDI (B. 1972)

Purple Rain (Painted Pink Sand SF #2F, Purple CS)

signed and dated 'Jennifer Guidi 2016' (on the reverse)

sand and acrylic on linen

92¼ x 74in. (234.3 x 188cm.)

Executed in 2016

£120,000-180,000

US\$140,000-200,000

€140,000-210,000

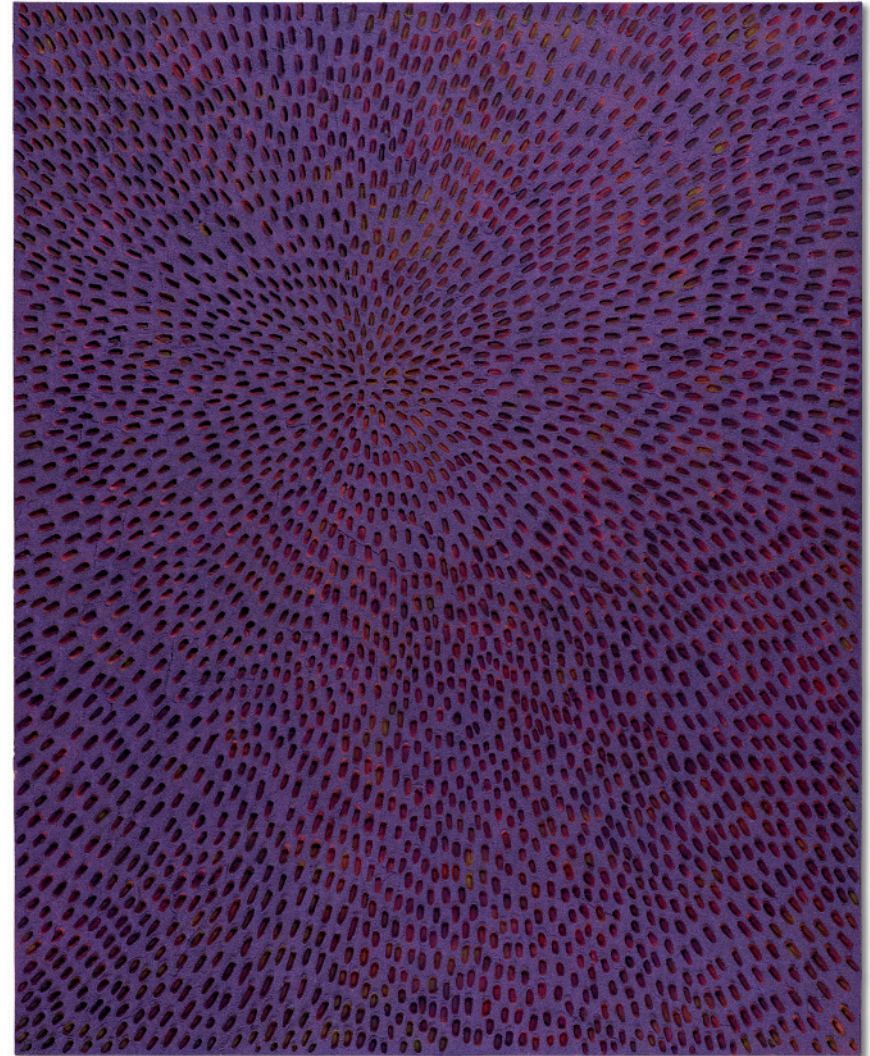
PROVENANCE:

Massimo De Carlo, London.

Acquired from the above in 2016.

EXHIBITED:

London, Massimo De Carlo, *Jennifer Guidi Radiant*,
2016-2017.



PROPERTY FROM
AN IMPORTANT PRIVATE EUROPEAN COLLECTION

***36**

ADRIANA VAREJÃO (B. 1964)

Qing ci Song (Celadon Song)

signed, titled and dated 'Qing ci Song 2018 A. Varejão.'

(on the reverse)

oil and plaster on canvas

71 x 71in. (180 x 180cm.)

Executed in 2018

£250,000-350,000

US\$290,000-400,000

€290,000-400,000

PROVENANCE:

Gagosian Gallery, New York.

Acquired from the above in 2018.



LE JEUNE

A COLLECTING LEGACY

λ*37

LUCIO FONTANA (1899-1968)

Concetto spaziale, Attese

signed, titled and inscribed 'l. fontana / "concetto spziale" / "ATTESE" / 1 + 1 - STO3' (on the reverse)

waterpaint on canvas
25 $\frac{5}{8}$ x 36 $\frac{1}{4}$ in. (65 x 92cm.)
Executed in 1961

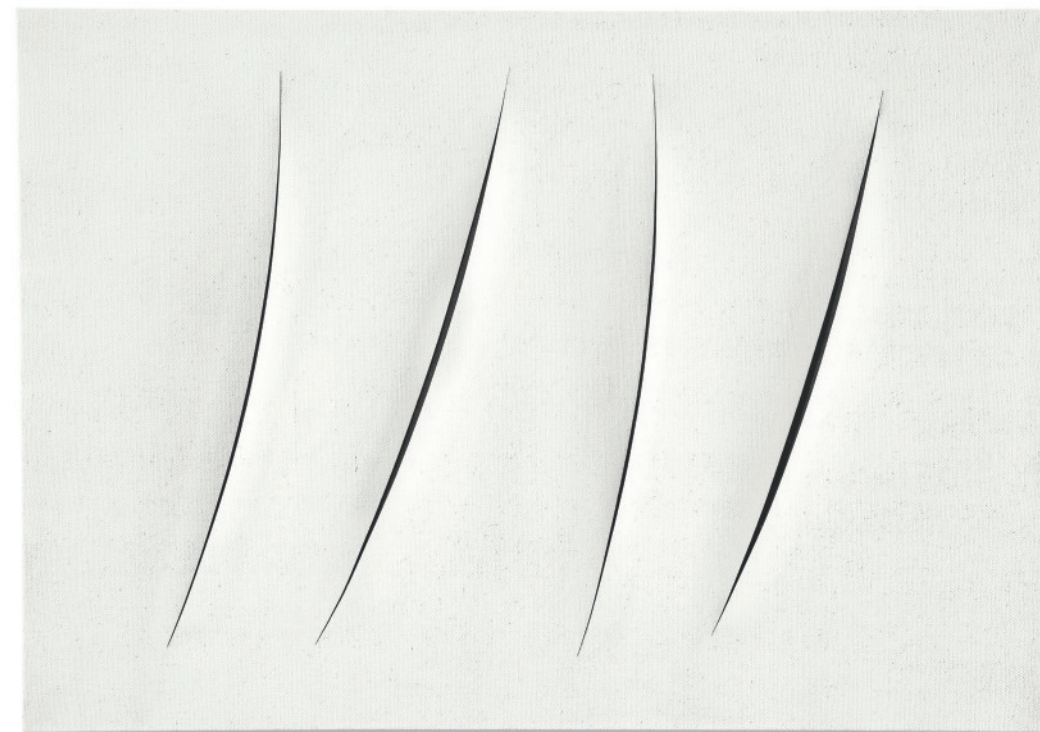
£1,000,000-1,500,000
US\$1,200,000-1,700,000
€1,200,000-1,700,000

PROVENANCE:

Galerie Ad Libitum, Antwerp.
Private Collection, Belgium.
Thence by descent to the present owner.

LITERATURE:

E. Crispolti, *Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni*, vol. II, Milan 2006, p. 627, no. 61 T 106 (illustrated, p. 627).



LE JEUNE

A COLLECTING LEGACY

λ*38

GÜNTHER UECKER (B. 1930)

Organische Struktur XII: Diagonale Struktur „Zeusfuß“ (Organic Structure XII: Diagonal Structure “Zeus Foot”)

signed, titled and dated 'diagonale struktur Uecker 62'
(on the reverse)

oil and nails on canvas laid down on wood

43¾ x 44½ x 4¾in. (111 x 113 x 11cm.)

Executed in 1962

£400,000-600,000

US\$460,000-680,000

€460,000-680,000

PROVENANCE:

Galerie Ad Libitum, Antwerp.

Private Collection, Belgium.

Thence by descent to the current owner.

EXHIBITED:

Dusseldorf, Galerie Schmela, *Günther Uecker*, 1963.

Antwerp, Koninklijk Museum voor Schone Kunsten,

Zero International, 1979.

LITERATURE:

D. Honisch, *Uecker*, New York 1986, p. 188, no. 272.



PROPERTY FROM A DANISH CORPORATE COLLECTION

λ*39

A. R. PENCK (1939-2017)

Übergang (L) (Crossing)

signed 'ar. penck' (lower right)
dispersion on canvas
112½ x 196¾ in. (286 x 500 cm.)
Executed in 1988

£300,000-500,000
US\$340,000-570,000
€350,000-570,000

PROVENANCE:

Galerie Michael Werner, Cologne.
Galleri Susanne Ottesen, Copenhagen.
Private Collection, Denmark.
Acquired from the above by the present owner in 1992.

EXHIBITED:

Berlin, Nationalgalerie Berlin, *a.r.penck*, 1988, p. 251, no. 137
(illustrated in colour, p. 235). This exhibition later travelled
to Zurich, Kunsthaus Zurich.
Copenhagen, Galleri Susanne Ottesen, *A.R. Penck. Maleri,
skulptur, tegning*, 1989.
Silkeborg, Museum Jorn, *A.R. Penck*, 2022, p. 227,
no. 47 (illustrated in colour, pp. 119-220).

LITERATURE:

O. Basciano, 'AR Penck obituary', in *The Guardian*,
5 May 2017.
Y. Koon, *Yoshitomo Nara*, London 2020, fig. 32
(illustrated, p. 31).



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*40

GERHARD RICHTER (B. 1932)

Zacharopoulos

signed, numbered and dated '520-3 Richter 1983'

(on the reverse)

oil on canvas

27¾ x 19¾in. (70.4 x 50.3cm.)

Painted in 1983

£1,200,000-1,800,000

US\$1,400,000-2,000,000

€1,400,000-2,100,000

PROVENANCE:

Galerie Durand-Dessert, Paris.

Acquired from the above by the late owner in 1984.

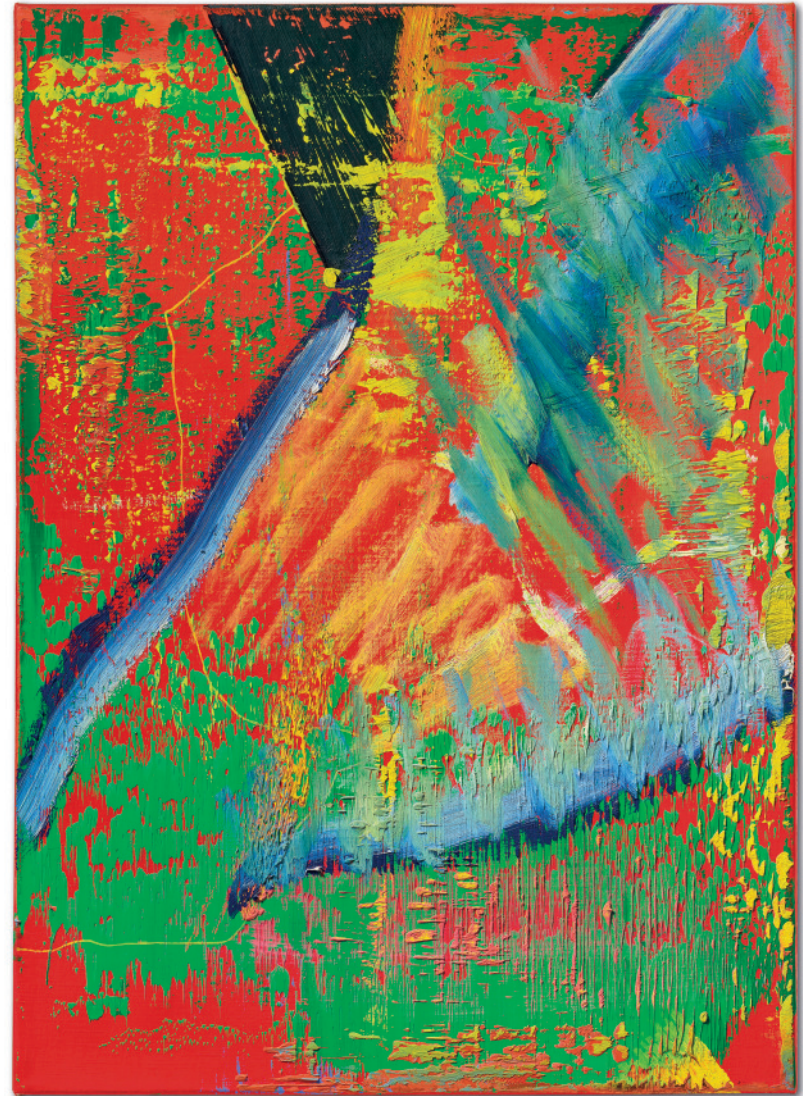
LITERATURE:

Gerhard Richter, exh. cat., Saint-Etienne, Musée d'Art et d'Industrie Saint-Etienne, 1984, p. 41 (illustrated in colour, p. 25).

J. Harten and D. Elger (eds.), *Gerhard Richter, Bilder 1962-1985*, exh. cat., Dusseldorf, Städtische Kunsthalle Düsseldorf, 1986, p. 397 (illustrated, p. 279).

Kunst-und Ausstellungshalle der Bundesrepublik Deutschland (ed.), *Gerhard Richter, Werkübersicht/ Catalogue Raisonné: 1962-1993, volume III, Ostfildern-Ruit 1993*, p. 175, no. 520-3 (illustrated in colour, unpaginated).

D. Elger, *Gerhard Richter – Catalogue Raisonné, Volume III. Nos. 389-651-2, 1976-1987*, Ostfildern-Ruit 2013, p. 327, no. 520-3 (illustrated in colour with incorrect orientation).



*41

URS FISCHER (B. 1973)

Untitled

signed, dated and inscribed 'Urs Fischer 2014 ACADEMY Rb' (on the reverse)
aluminium panel, aluminium honeycomb, two-component epoxy adhesive, two-component epoxy primer, galvanized steel rivet nuts, acrylic primer, gesso,
93 x 116¼in. (236 x 295.3cm.)
Executed in 2014

£350,000-550,000
US\$400,000-620,000
€400,000-630,000

PROVENANCE:

Sadie Coles HQ, London.
Acquired from the above by the present owner in 2014.

EXHIBITED:

London, Sadie Coles HQ, *Urs Fischer*, 2014.



PROPERTY OF A PRIVATE SWISS COLLECTOR

***42**

DONALD JUDD (1928-1994)

Untitled

stamped 'DONALD JUDD 89-49 LASCAUX MATERIALS
LTD. BROOKLYN, N.Y.' (on the reverse)
painted aluminium
11¼ x 47¼ x 11¼in. (30 x 120 x 30cm.)
Executed in 1989

£250,000-350,000
US\$290,000-400,000
€290,000-400,000

PROVENANCE:

Judd Foundation.
Pace Wildenstein Gallery, New York.
Acquired from the above by the present owner in 1999.

EXHIBITED:

Osaka, Gallery Yamaguchi, *Donald Judd*, 1992, p. 45, no. 11 (illustrated in colour). This exhibition later travelled to Shizuoka, Shizuoka Prefectural Museum of Art.
New York, Pace Wildenstein Gallery, *Donald Judd, Late Works*, 2000, p. 34 (illustrated in colour, p. 35).

LITERATURE:

M. Stockebrand, *Donald Judd: The Multicoloured Works*.
New Haven 2014, p. 241 (illustrated in colour).



43

KIM TSCHANG-YEUL (1929-2021)

Waterdrops SH 83003

signed in English and Hanja, titled and dated 'SH 83003-

1983 T. Kim' (on the turnover edge)

oil on hemp cloth

51¼ x 76¾in. (130.2 x 195cm.)

Painted in 1983

£200,000-300,000

US\$230,000-340,000

€230,000-340,000

PROVENANCE:

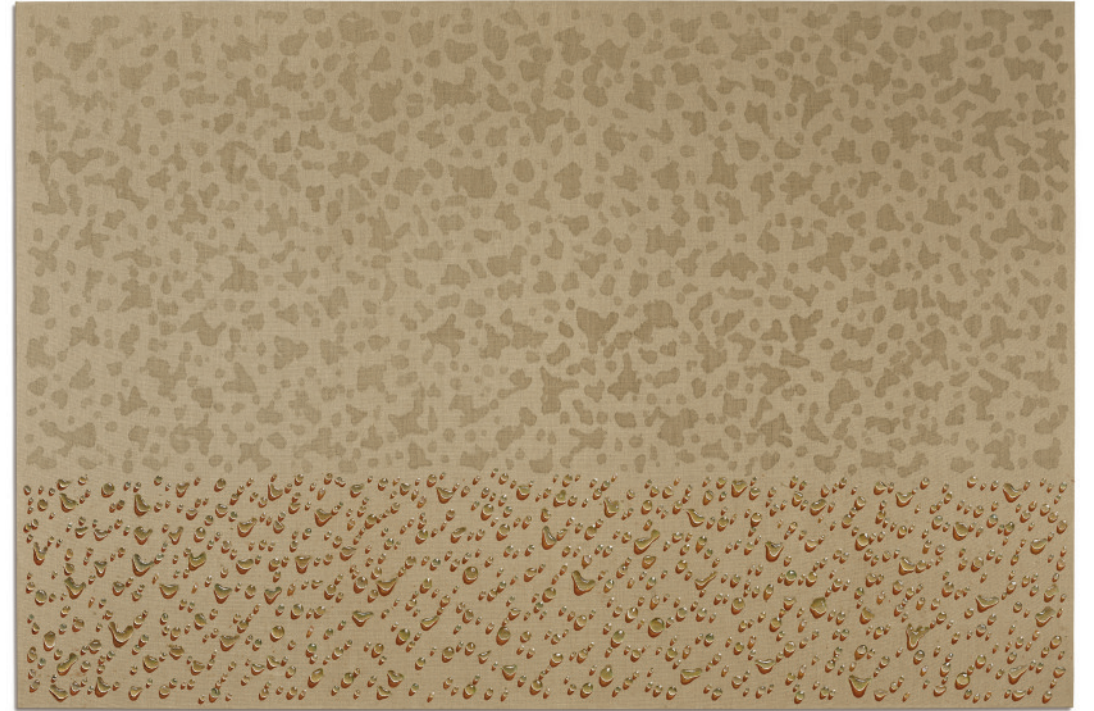
Private Collection, Korea.

Gallery Juyoung, Seoul.

Private Collection, Asia.

Anon. sale, Phillips London, 9 March 2018, lot 160.

Acquired at the above sale by the present owner.



λ*44

GÜNTHER FÖRG (1952 – 2013)

Untitled

each signed, consecutively numbered from one to ten and dated 'Förg 1986' (on the reverse) acrylic on lead laid on wood, in ten parts each: 22½ x 14¾in. (57.2 x 37.5cm.) Executed in 1986

£400,000-600,000
US\$460,000-680,000
€460,000-680,000

PROVENANCE:

Private Collection, Germany (acquired directly from the artist).
Anon. sale, Christie's London, 1 July 2008, lot 425.
Private Collection, Belgium.
Anon. sale, Phillips de Pury & Company London, 30 June 2010, lot 220.
Private Collection, Singapore.
Acquired from the above by the present owner.

EXHIBITED:

Hong Kong, Edouard Malingue Gallery, *Günther Förg 1986-1992*, 2020.

This work is recorded in the archive of Günther Förg as No. *WVF.86.B.0005*.

We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.



λ*45

NEO RAUCH (B. 1960)

Hof (Courtyard)

titled 'HOF' (upper left); signed and dated 'RAUCH 03'
(lower right); signed and titled "'Hof" Neo Rauch' (on the
stretcher)

oil on canvas

97½ x 78in. (247.7 x 198.1cm.)

Painted in 2003

£400,000-600,000

US\$460,000-680,000

€460,000-680,000

PROVENANCE:

Eigen + Art, Berlin.

Acquired from the above by the present owner.

EXHIBITED:

Osaka, The National Museum of Art, *Essential
Painting*, 2006.

Munich, Pinakothek der Moderne, *Neo Rauch. Begleiter*,
2010, p. 15 (illustrated in colour, p. 115).



λ*46

ANDRÉ BUTZER (B. 1973)

Frau (Woman)

signed 'A. Butzer' (lower right); signed, titled
and dated 'A. Butzer '02 "Frau"' (on the reverse)
oil on canvas
98% x 78% in. (250 x 200.5cm.)
Painted in 2002

£80,000-120,000
US\$91,000-140,000
€92,000-140,000

PROVENANCE:

Galerie Max Hetzler, Berlin.
Collection of Günther Förg, Switzerland (acquired from the
above in 2003).
Anon. sale, Ketterer Kunst GmbH & Co KG Munich, 17 July
2020, lot 255.
Acquired at the above sale by the present owner.

EXHIBITED:

Berlin, Galerie Max Hetzler, *André Butzer: Chips und Pepsi
und Medizin*, 2003 (illustrated, p. 22).
Vienna, MUMOK Museum Moderner Kunst Stiftung
Ludwig, *Bad Painting good art*, 2008, p. 247, no. 28
(illustrated in colour, p. 37).

LITERATURE:

C. Malycha, *Sein und Bild: André Butzer 1994-2014*,
Bielefeld 2017 (illustrated, p. 141).
C. Malycha, *Being and Image: André Butzer, 1994-2014*,
Bielefeld 2018, p. 122, no. 37 (illustrated in colour, p. 125).
H.W. Holzwarth (ed.), *Günther Förg: Werke in der Sammlung
Friedrichs / Works from the Friedrichs Collection*, Berlin
2019, p. 83.
H. W. Holzwarth (ed.), *André Butzer*, Cologne 2021, p. 58
(illustrated in colour, p. 59).
Galerie Max Hetzler (ed.), *André Butzer: Exhibitions /
Galerie Max Hetzler / 2003-2022*, Berlin 2022 (illustrated,
p. 15).

The work will be included in the forthcoming catalogue
raisonnée of André Butzer.



λ*47

GLENN BROWN (B. 1966)

Tart Wit, Wise Humor

signed, titled and dated 'Glenn Brown 'Tart Wit,

Wise Humor' 2007' (on the reverse)

oil on panel

57 x 42¾in. (144.8 x 108.6cm.)

Painted in 2007

£500,000-700,000

US\$570,000-790,000

€580,000-800,000

PROVENANCE:

Gagosian Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Gagosian Gallery, *Glenn Brown*, 2007 (Illustrated in colour, p. 45; detail illustrated in colour, p. 47).

Liverpool, Tate Liverpool, *Glenn Brown*, 2009, p. 174

(illustrated in colour, p. 69; detail illustrated in colour,

p. 70). This exhibition later travelled to Turin, Fondazione

Sandretto Re Rebaudengo and Budapest, Ludwig

Museum.

LITERATURE:

R. Vousden and H. Freedberg (eds.), *Glenn Brown: Three Exhibitions*, New York 2009, pp. 100 and 135 (illustrated in colour, p. 101).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

48

ERNIE BARNES (1938 - 2009)

Every Night, All Night

signed 'ERNIE BARNES' (lower right)

oil on canvas

36 x 48in. (91.4 x 121.9cm.)

Painted in 1974

£100,000-150,000

US\$120,000-170,000

€120,000-170,000

PROVENANCE:

Steve Lawrence and Eydie Gorme, Las Vegas.

Their sale, Heritage Auctions, 5 November 2021,
lot 67205.

Acquired at the above sale by the present owner.



λ49

GRAYSON PERRY (B. 1960)

The Adoration of the Cage Fighters
(from *The Vanity of Small Differences*)

wool, cotton, acrylic, polyester and silk tapestry
78¼ x 157½in. (200 x 400cm.)

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

£90,000-120,000
US\$110,000-140,000
€110,000-140,000

PROVENANCE:

Victoria Miro, London.
Acquired from the above by the present owner in 2012.

EXHIBITED:

London, Victoria Miro, *Grayson Perry: The Vanity of Small Differences*, 2012 (another from the edition exhibited).
London, Royal Academy of Arts, *Summer Exhibition*, 2013 (another from the edition exhibited).
Maastricht, Bonnefanten, *Grayson Perry - Hold your beliefs lightly*, 2016. This exhibition later travelled to Aarhus, ARoS Kunstmuseum.

LITERATURE:

J. Klein, *Grayson Perry*, London 2009, p. 276 (detail of another from the edition illustrated in colour on the front cover; illustrated in colour, p. 277).
G. Perry, *The Vanity of Small Differences*, London 2013, p. 66 (illustrated in colour, p. 67).
British Council, *The Vanity of Small Differences*, *Grayson Perry*, London 2015, pp. 21 (another from the edition illustrated in colour, p. 15).

Another work from the edition is in the permanent collection of the Arts Council Collection, London.

For further information on this lot visit [christies.com](https://www.christies.com)





♦150

ANDREA BONACETO (B. 1989)

AB Infinite 1

unit name: ABInft1

creator address: EMPT2JVHMIKH66Y6QA4P6ELL4UAMVGLRYUULTYDFLOS3LDDKZPBHXDOQU

token ID: 742860434

Mutable ARC-19 NFT created as an Algorand ASA with corresponding 33734 x 1606 pixel image. The work is driven by artificial intelligence data processing, where certain portions of the artwork automatically update every few days based on people's interactions on social media. The source file is a vector which can be adapted as a video loop for any screen size or pixel image.

Executed in 2021-2022 and minted on 16 May 2022 on the Algorand blockchain. This work is unique and is accompanied by a non-fungible token.

£100,000-150,000
US\$120,000-170,000
€120,000-170,000

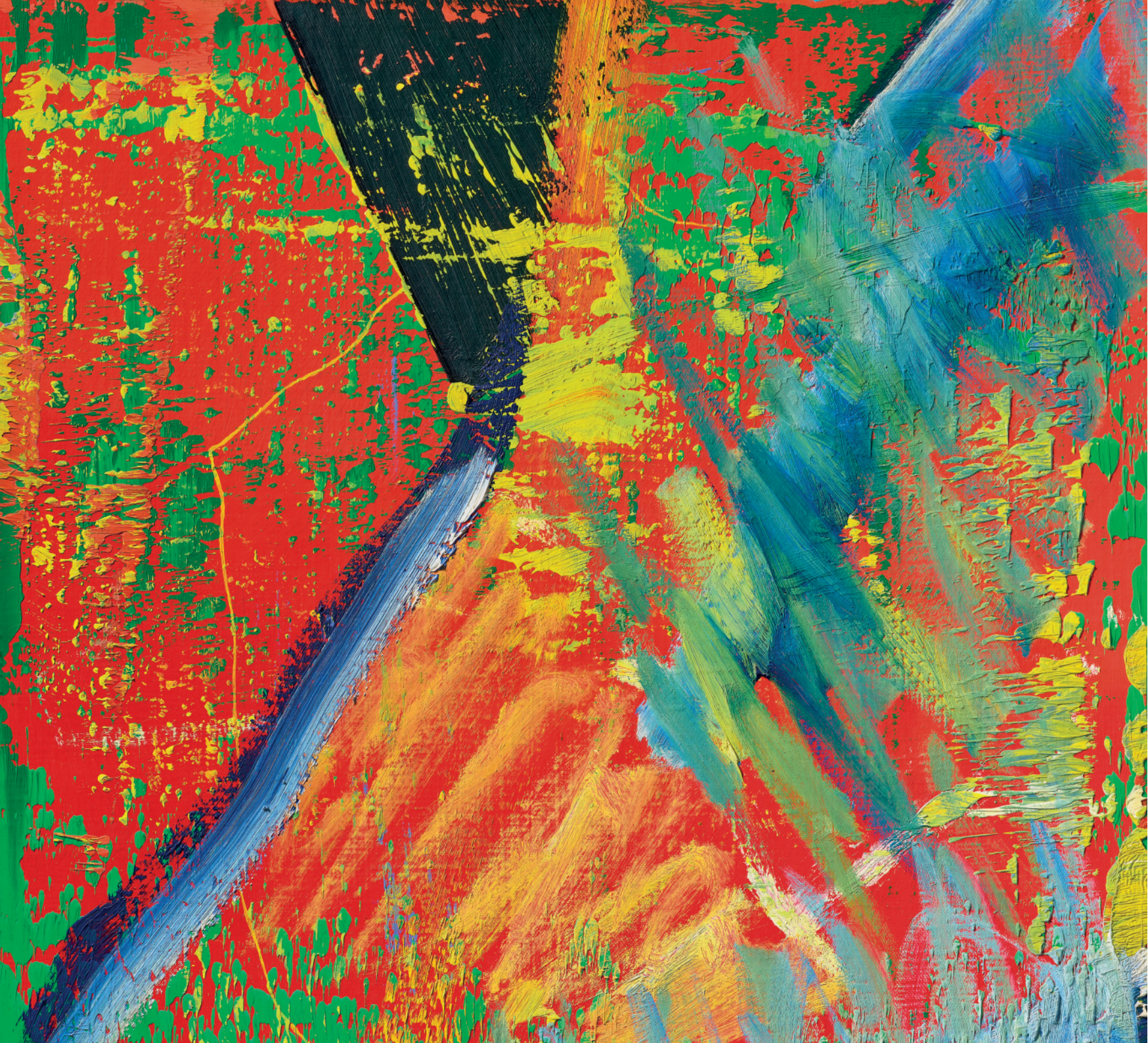
PROVENANCE:
The artist.

EXHIBITED:
New York, Times Square, Marriott Marquis, *Andrea Bonaceto: AB Infinite 1*, 2022.
New York, Times Square, Big Kahuna, *Andrea Bonaceto: AB Infinite 1*, 2022.
London, W1 Curates, Flannels, *Andrea Bonaceto: AB Infinite 1*, 2022.
Milan, Museo della Permanente, *DART 2121*, 2022.

Please note that non-fungible tokens (NFTs) are not regulated assets in the UK or protected by financial compensation schemes. The value of an NFT could go down as well as up. For tax purposes, including potential sales tax, NFTs may be considered a digital service or digital product and thus Christie's may be required to collect relevant taxes dependent on local laws. Tax may be payable on profits from investing in an NFT. You may wish to consult an independent tax adviser.

Whilst each NFT is associated with a digital asset (for example, the digital artwork), they are separate and distinct. Purchasing a NFT **does not mean** that you are buying the digital asset associated with the NFT. You should check before bidding what rights to the digital asset you obtain by virtue of buying the NFT (if any). Please see the Conditions of Sale for further information.





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CHRISTIE'S ONLINE AUCTIONS - HOW TO BUY ONLINE

1. How do I register for the auction?

- Visit the Sale Page on christies.com
- Click on the Register link at the top of the page. "Sign in" to an existing My Christie's account or "Join Now" to create a new login.*
- Choose your account from the drop-down menu: fill in billing and shipping information and credit card details.
- You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid.

*Please note that even if you have an account with Christie's, you may not have a My Christie's Login. If you have a trade account, please contact Client Services to ensure that it is set up appropriately.

2. How do I bid in the sale?

To bid in the sale go to the Sale Page on christies.com. Please note the starting and closing dates and hours for the sale mentioned on the Sale Info page on each section of this catalogue. Once you have registered, go to your desired lot's page and click either the 'Next Bid' or 'Max Bid' button. If you submit a Max Bid, Christie's will automatically update your offer in response to competing bids using the lowest possible winning amount at or below your maximum (similar to an absentee bid). When you bid you agree to be bound by our online only terms and conditions, which may be accessed online on the Sale Page on christies.com.

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

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

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

A detailed description of every work in this sale is available online from the Sale Page, along with high-resolution images and condition reports. You can also zoom in on lots to examine condition and quality for yourself. A selection of highlights can also be viewed in person at our King Street Galleries. Please note the viewing information and contacts on the Sale Info page on each section of this catalogue.

5. What is the final cost of my purchase?

For your convenience, Christie's will calculate all costs associated with your purchase before you bid. Simply click the "Estimated Cost Calculator" link on any lot detail page, and the total will include estimated shipping, sales, tax, VAT, duties and any additional fees.

6. If I win, what happens next?

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

7. How do I bring my purchases home?

After confirming your credit card information you will be asked to select to either ship or collect your purchase. Shipment will be facilitated by a member of our Post Sale team who will be able to advise you on the expected delivery date. Collection is only available at the Christie's location that is in possession of the property and items cannot be shipped to other Christie's offices for collection.

CONDITIONS OF SALE - BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practices 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 Practices' 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 received, 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 two 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 you to provide documents relevant to your registration 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 of authorisation 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 see 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 for **lots** 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 bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 SALEROOM 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 £700,000, 20% on that part of the **hammer price** over £700,000 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**. EU and UK VAT rules will apply on the date of the sale.

Broxit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT and Customs rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoice's VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

SPECIAL NOTICE

Please note that non-fungible tokens (NFTs) are not regulated assets in the UK or protected by financial compensation schemes. The value of an NFT could go down as well as up. For tax purposes, including potential sales tax, NFTs may be considered a digital service or digital product and thus Christie's may be required to collect relevant taxes dependent on local laws. Tax may be payable on profits from investing in an NFT. You may wish to consult an independent tax adviser.

Whilst each NFT is associated with a digital asset (for example, the digital artwork), they are separate and distinct. Purchasing a NFT **does not mean** that you are buying the digital asset associated with the NFT. You should check before bidding what rights to the digital asset you obtain by virtue of buying the NFT (if any). Please see the Conditions of Sale for further information.

Except in the event you are a resident of Mainland China, you may elect to make payment of the purchase price for this lot in the cryptocurrency Ether, Bitcoin or USD Coin. Payment in Ether, Bitcoin or USD Coin must be made to Christie's via a digital wallet maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; Gemini Europe Limited; Gemini Europe Services Limited; Paxos Trust Company, LLC; Digivault Limited; Ziglu Limited; or Archax Ltd. Only payments sent from digital wallets maintained at these platforms will be credited towards this lot purchase, and we will not recognise payments from digital wallets hosted at other exchanges or self-hosted wallets. The digital wallet must be registered to you, or, if you registered to bid as a company, then in the name of the company. You agree, upon our request, to provide documentation confirming that the payment was made from a digital wallet registered in your name and maintained at one of the platforms listed above. Partial payments of a lot from multiple digital wallets will not be allowed. The cryptocurrency amount will be calculated by us based on the following:

- For Ether: the USD/ETH hourly quoted CoinDesk Ether Price Index (ETX) at the start time of the auction. The USD/ETH rate will then be converted into GBP/ETH using the GBP/USD exchange rate provided by our bank at the same time as the ETH/USD is quoted; or
- For Bitcoin: the USD/BTC hourly quoted CoinDesk Bitcoin Price Index (XTX) at the start time of the auction. The USD/BTC rate will then be converted into GBP/BTC using the GBP/USD exchange rate provided by our bank at the same time as the BTC/USD is quoted; or
- For USD Coin: the GBP/USD exchange rate provided by our bank at the start time of the auction.

You must pay the purchase price no later than 24 hours after we issue you with an invoice if you elect to pay for this lot in Ether, Bitcoin or USD Coin, or by the end of the seventh calendar day following the auction for all other currencies. The relevant exchange rates will be disclosed in the invoice. For further information and to view our Buyer's Premium rates, please view the Conditions of Sale via the link below.

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.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. 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. 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 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 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 a UK address or non-UK address: <ul style="list-style-type: none"> • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK 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 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?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the 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-UK buyer must:
a) have registered to bid with an address outside of the UK; and
b) provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for † and Ω **lots**. All other **lots** must be exported within 90 days of the sale.
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. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.
6. **Private buyers** who choose to export their purchased lots from the UK by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.
7. 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.
If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.
8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may

become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.
9. All re-invoicing requests, corrections, or other VAT adjustments 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 7389 1611.

SYMBOLS USED IN THIS CATALOGUE

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

◊

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

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

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 Pages.

❖

Accepting payment in certain cryptocurrencies for this lot, conditions apply. See Lot Page and Conditions of Sale for further information.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol **△** next to its **lot** number. 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** 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.

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.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ.

At King Street **lots** are available for collection on any weekday, 9.00am to 4.30pm.

We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Collection from Momart is strictly by **appointment only**.

We advise that you inform our Christie's Client Service Collections Team csollectionsuk@christies.com at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000

Email: pcandauctionteam@momart.co.uk

PAYMENT OF ANY CHARGES DUE

Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.

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

SHIPPING AND DELIVERY

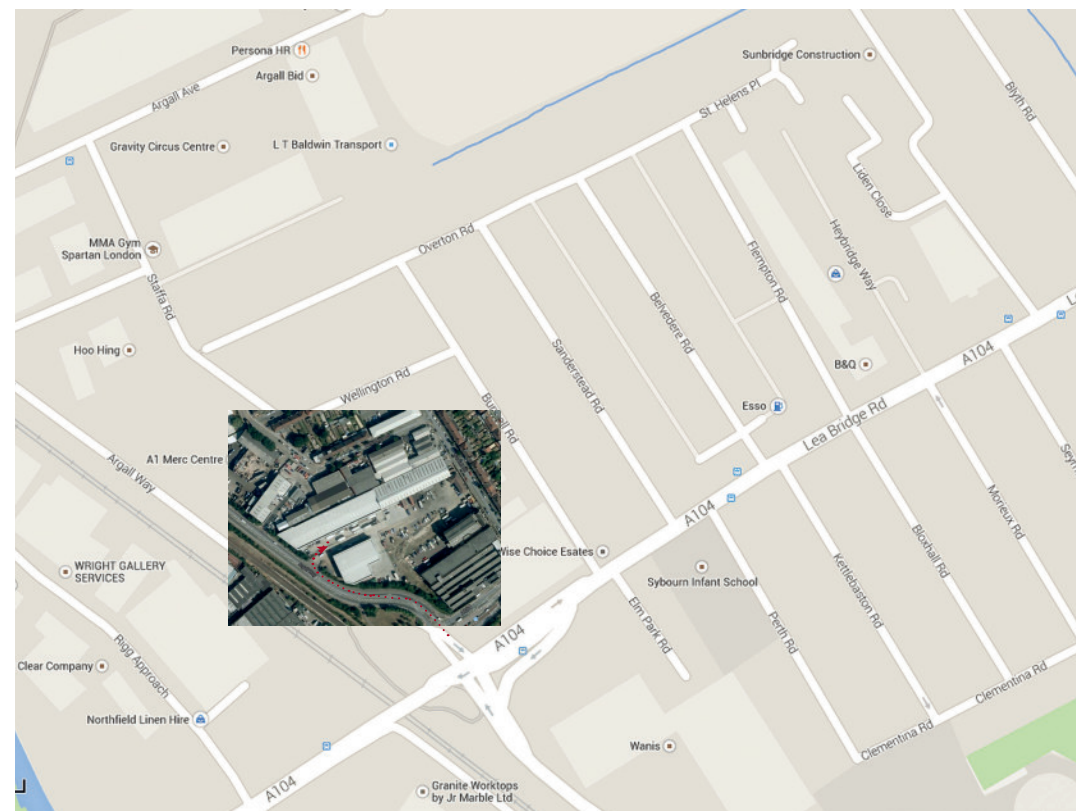
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's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

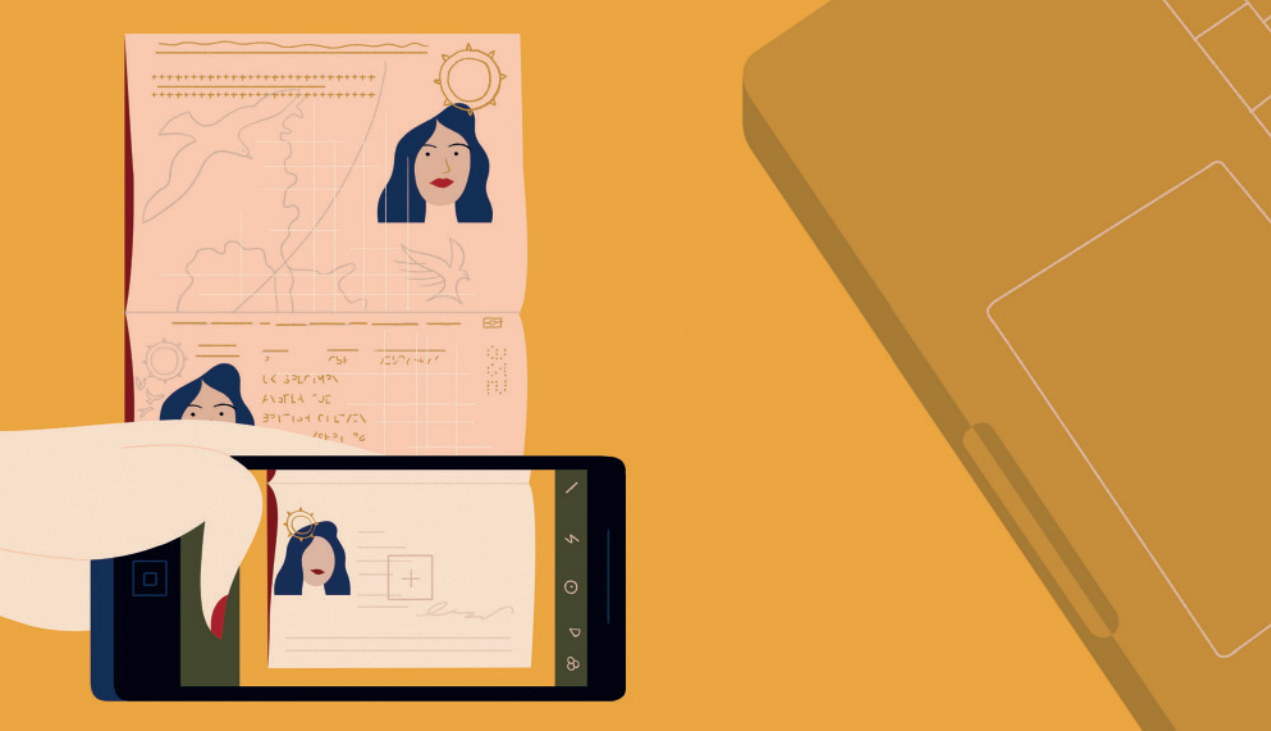


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IDENTITY VERIFICATION

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.

CHRISTIE'S

FRONTISPIECES COPYRIGHTS

FRONT COVER
20TH/21ST CENTURY:
LONDON EVENING SALE
 Lot 8, David Hockney, *Early Morning, Sainte-Maxime*, 1968-1969 (detail)
 Artwork: © David Hockney.

FRONTISPIECE 1
20TH/21ST CENTURY:
LONDON EVENING SALE
 Lot 24, Gerhard Richter, *Wolkenstudie (grün-blau)* (*Study for Clouds Green-Blue*), 1971 (detail)

FRONTISPIECE 2
20TH/21ST CENTURY:
LONDON EVENING SALE
 Lot 26, Frank Auerbach, *Primrose Hill*, 1978 (detail)

FRONTISPIECE 3
20TH/21ST CENTURY:
LONDON EVENING SALE
 Lot 23, Glenn Brown, *Jesus; The Living Dead (after 'Jupiter Cloudscape' 1982 by Adolf Schaller)*, 1998 (detail)

FRONTISPIECE 4
20TH/21ST CENTURY:
LONDON EVENING SALE
 Lot 8, David Hockney, *Early Morning, Sainte-Maxime*, 1968-1969 (detail)

FRONTISPIECE 5
20TH/21ST CENTURY:
LONDON EVENING SALE
 Lot 25, Peter Doig, *Buffalo Station*, 1998-1999 (detail)

FRONTISPIECE 6
20TH/21ST CENTURY:
LONDON EVENING SALE
 Lot 30, Adrian Ghenie, *Turning Point I*, 2009 (detail)

FRONTISPIECE 7
20TH/21ST CENTURY:
LONDON EVENING SALE
 Lot 12, Christina Quarles, *Even in the Evenin'*, 2019 (detail)

FRONTISPIECE 8
20TH/21ST CENTURY:
LONDON EVENING SALE
 Lot 10, Derek Fordjour, *Three Point Bend*, 2019 (detail)

FRONTISPIECE 9
20TH/21ST CENTURY:
EVENING SALE, LONDON
 Lot 7, Bridget Riley, *Praise I*, 1981-1982 (detail)

FRONTISPIECE 10
20TH/21ST CENTURY: LONDON
EVENING SALE
 Lot 6, Tracey Emin, *Like A Cloud of Blood*, 2022 (detail)

FRONTISPIECE 11
20TH/21ST CENTURY: LONDON
EVENING SALE
 Lot 31, Rashid Johnson, *Untitled Anxious Audience*, 2016 (detail)

FRONTISPIECE 12
20TH/21ST CENTURY: LONDON
EVENING SALE
 Lot 17, Günther Uecker, *Wind*, 2019 (detail)

FRONTISPIECE 13
20TH/21ST CENTURY: LONDON
EVENING SALE
 Lot 22, Nicolas Party, *Landscape*, 2016 (detail)

FRONTISPIECE 14
20TH/21ST CENTURY: LONDON
EVENING SALE
 Lot 27, Francis Bacon, *Painting 1990*, 1990

FRONTISPIECE 15
20TH/21ST CENTURY: LONDON
EVENING SALE
 Lot 40, Gerhard Richter, *Zacharopoulos*, 1983 (detail)

FRONTISPIECE 16
A PLACE WITH NO NAME: WORKS FROM THE SINA JINA COLLECTION
 Lot 136, Samuel Fosso, *Le Chef: Celui Qui A Vendu L'Afrique Aux Colons (The Chief who Sold Africa to the Colonists)*, 1997 (detail)

FRONTISPIECE 17
POST-WAR AND CONTEMPORARY ART DAY AUCTION
 Lot 227, Yayoi Kusama, *Pumpkin A, B, C*, 2003 (detail)

FRONTISPIECE 18
POST-WAR AND CONTEMPORARY ART DAY AUCTION
 Lot 239, Banksy, *Love is in the Air*, executed in 2002, this work is from a series (detail)

FRONTISPIECE 19
POST-WAR AND CONTEMPORARY ART DAY AUCTION
 Lot 262, Michaël Borremans, *The Icon*, 2003 (detail)

FRONTISPIECE 20
POST-WAR AND CONTEMPORARY ART DAY AUCTION
 Lot 315, Wade Guyton, *X*, 2007

FRONTISPIECE 21
POST-WAR AND CONTEMPORARY ART DAY AUCTION
 Lot 307, Josef Albers, *Homage to the Square: Osmosis*, 1959 (detail)

FRONTISPIECE 22
POST-WAR AND CONTEMPORARY ART DAY AUCTION
 Lot 223, Banksy, *Laugh Now*, executed in 2000, this work is unique in its format (detail)

FRONTISPIECE 23
POST-WAR AND CONTEMPORARY ART DAY AUCTION
 Lot 202, Portia Zvavahera, *Zvandisweddedza (It Has Drawn Me Closer)*, 2017 (detail)

FRONTISPIECE 24
FIRST OPEN: POST-WAR AND CONTEMPORARY ART ONLINE
 Danielle Orchard, *Self Love*, 2017 (detail)

FRONTISPIECE 25
FIRST OPEN: POST-WAR AND CONTEMPORARY ART ONLINE
 Yoshitomo Nara, *Untitled*, 2003 (detail)

FRONTISPIECE 26
MODERN BRITISH AND IRISH ART EVENING SALE
 Edmund de Waal, *Last Things*, conceived in 2006 (detail)

FRONTISPIECE 27
MODERN BRITISH AND IRISH ART DAY SALE
 Bridget Riley, *January 2*, 1988 (detail)

FRONTISPIECE 28
MODERN MIDDLE EASTERN ART
 Mohammed Melehi, *Untitled*, 1975 (detail)

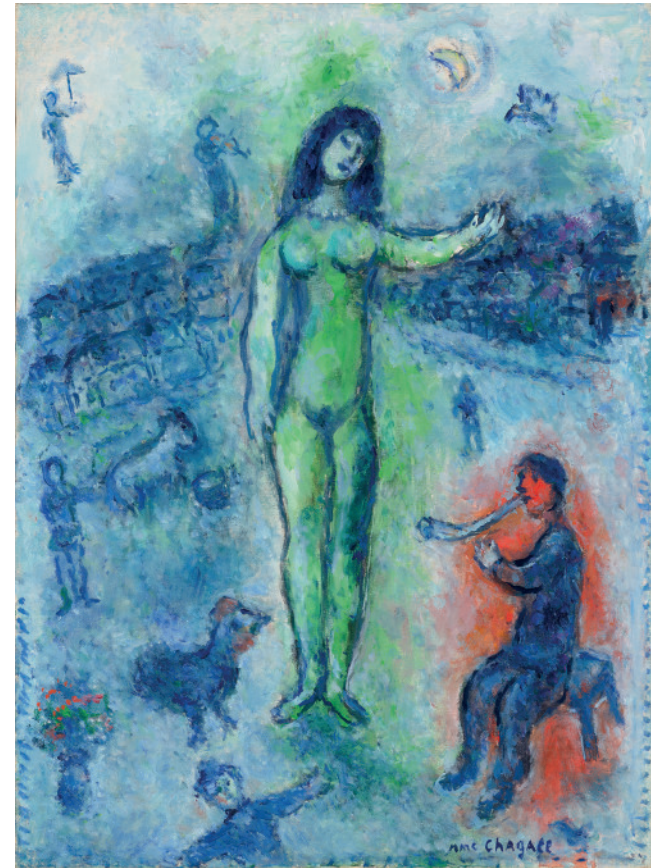
INSIDE BACK COVER
20TH/21ST CENTURY:
LONDON EVENING SALE
 Lot 25, Peter Doig, *Buffalo Station*, 1998-1999 (detail)

BACK COVER
20TH/21ST CENTURY:
LONDON EVENING SALE
 Lot 8, Gerhard Richter, *Wolkenstudie (grün-blau)* (*Study for Clouds Green-Blue*), 1971 (detail)
 Artwork: © Gerhard Richter 2022 (0190).



© Sascha Braunig.

SASCHA BRAUNIG (B. 1983)
Veined, Cuffed, Brained (No. 3)
oil on canvas laid on board
14 × 11 in. (35.6 × 28 cm.)
Painted in 2013



©ADAGP Paris, 2022

PROPERTY OF A LADY, EUROPE
MARC CHAGALL (1887-1985)
Célébration du nu vert
tempera and oil on canvas
28 $\frac{1}{2}$ × 21 $\frac{1}{4}$ in. (72.7 × 54 cm.)
Painted circa 1981-82

Estimate: €600,000-900,000 | US\$610,000-910,000 | £530,000-780,000

**LE JEUNE, A COLLECTING LEGACY -
NO RESERVE EDITION**

Online, London, 27 October – 10 November 2022

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ART MODERNE

Paris, 21 October 2022

VIEWING

13-20 October 2022
9, avenue Matignon
75008 Paris

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leabloch@christies.com

CHRISTIE'S



©Succession Picasso, 2022

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

PABLO PICASSO (1881-1973)

Tête d'homme de profil II

oil on canvas

65.1 × 54.2 cm. (25 $\frac{5}{8}$ × 21 $\frac{3}{8}$ in.)

Painted on 2 June 1965

Estimate: €1,800,000-2,500,000 | US\$1,900,000-2,500,000 | £1,600,000-2,200,000

**AVANT-GARDE(S)
INCLUDING THINKING ITALIAN**

Paris, 20 October 2022

VIEWING

13-20 October 2022
9, avenue Matignon
75008 Paris

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CHRISTIE'S



© Adago, Paris 2022

FROM AN IMPORTANT ITALIAN PRIVATE COLLECTION

ALIGHIERO BOETTI (1940-1994)

Mappa

embroidery on canvas

51 $\frac{1}{8}$ x 90 $\frac{1}{2}$ in. (130 × 230 cm.)

Executed in 1979-1980

Estimate: €2,000,000-3,000,000 | US\$2,000,000-3,000,000 | £1,800,000-2,600,000

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INCLUDING THINKING ITALIAN**

Paris, 20 October 2022

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