

SHAKE IT UP /

Works from the Mario Testino Collection
Auction to benefit Museo MATE, Lima, Peru

Session I

London 13 September 2017

Sotheby's EST.
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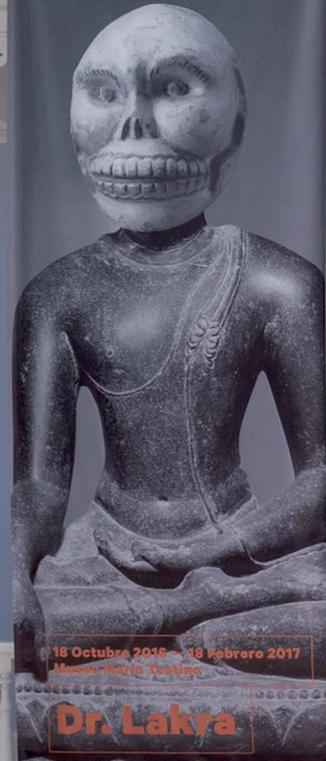
MATE

18 Octubre 2016 — 18 Febrero 2017
Museo Mario Testino

Miguel Andrade Valdez

Estratos

MATE



18 Octubre 2016 — 18 Febrero 2017
Museo Mario Testino

Dr. Lakra

#MuseoMATE
#MATECRECE



MATE

Museo Mario Testino
Colección Permanente
La fotografía de Mario Testino

Claro #multivision Telefónica

MATE

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Alta Moda
La fotografía de Mario Testino

ISMAEL RANDALL WEEKS

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This page: Richard Prince *Untitled (Girlfriend)* Lot 7

SHAKE IT UP /

Works from the Mario Testino Collection Auction to benefit Museo MATE, Lima, Peru

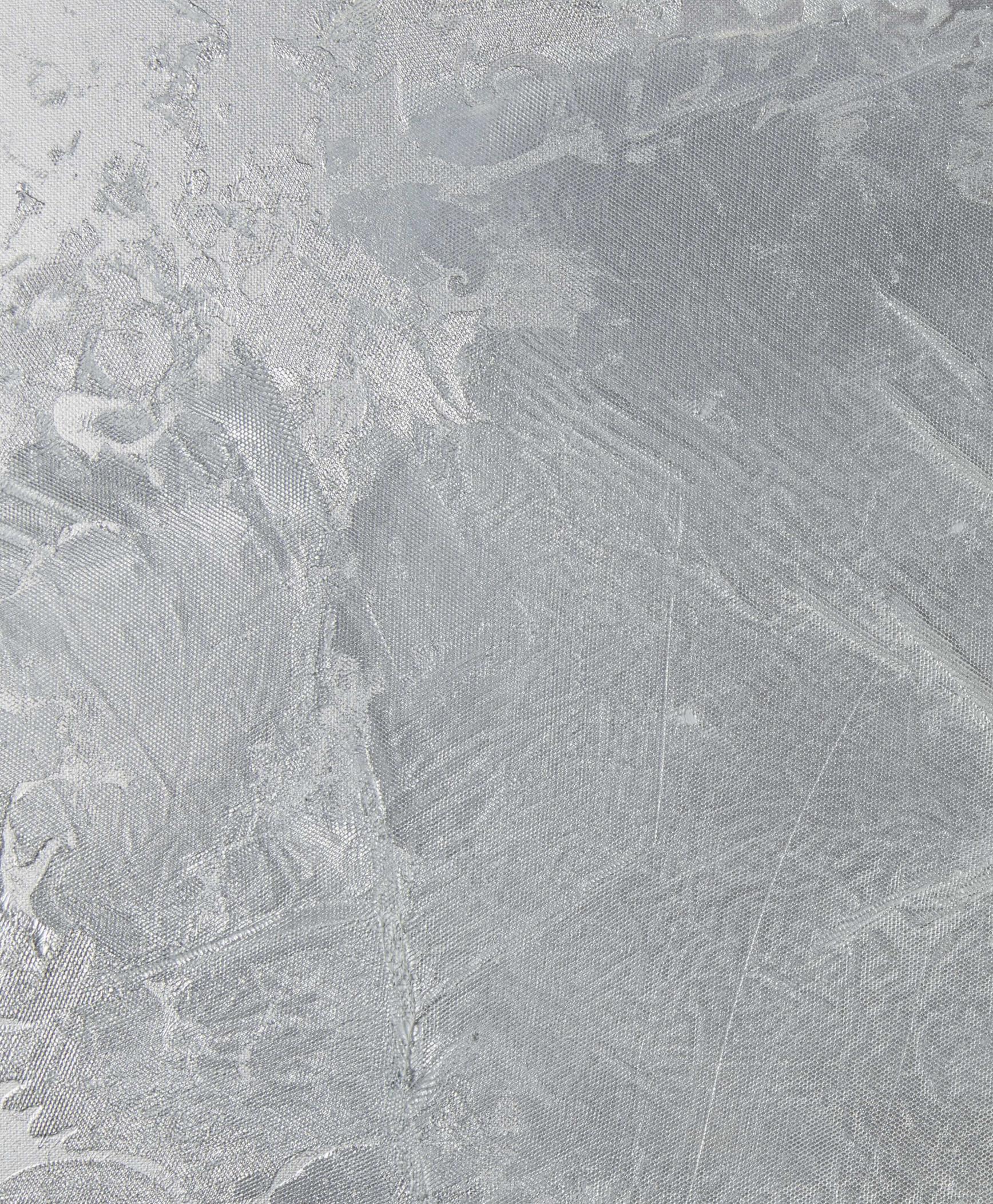
Session I

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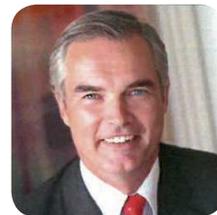
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MATE



Founded by Mario Testino in 2012, Museo MATE (pronounced mAH-teh) aims to bring Peruvian artists and culture to worldwide attention, while offering the best of international contemporary art and photography to audiences in Lima. Museo MATE facilitates this lively exchange through a dynamic programme of exhibitions, residencies, and events, alongside a permanent display of work by Mario Testino. Museo MATE is committed to bringing the centre's work to a wide audience through guided tours, workshops and talks, as well as offering training and resources as part of this expanding education programme.

Museo MATE is situated in the heart of the Barranco district of Lima. Now a flourishing cultural quarter, Barranco was historically a popular seaside resort and home to many of Peru's most prominent intellectuals, a past reflected in its superb architecture. Museo MATE has written a new chapter in Barranco's history by restoring a handsome 19th Century mansion to its former glory and is engaged in filling it once more with colour and conversation.



“ Museo MATE has been going now for four years and is now an established part of Lima’s cultural landscape. I want to continue to expand the programmes at MATE and make a bigger impact to the creative industries in Peru and continue to promote Peruvian culture internationally. It feels amazing to give back to the community that gave me everything. ”

/ MARIO TESTINO





This page: *Dr. Lakra* exhibition Installation view, MATE - Museo Mario Testino, Lima, 2016 Courtesy of MATE - Museo Mario Testino







ATE

ALBERTO VELDE
614-288-1111

MARIO TESTINO

SIR DAVID TANG

When it was his own country which shunned him for trying to make an artistic difference and pushed him to emigrate to London, where he managed to excel, amongst a galaxy of photographers, to make an indelible name, and he then decides to boomerang back to the roots of his own country to share his international success with his beloved mother and compatriots, that's what I call forgiveness, largesse and generosity. And blood. For it is in the blood of Mario Testino to be kind. It is in his blood to be magnanimous.

It is now superfluous to heap more praise on Mario Testino as a contemporary artist. He has proved himself to be one. Does even any Martian doubt that? The point is that analyses of his spontaneous craftsmanship and instant reaction to catch that nano-second of stationary movement are too obvious to repeat. Instead we should, for those of us who know him, mention his own character and charm and vivacity which make up this Peruvian who does not go round clad in Alpaca

nor Andean clothings, but photographs them in glorious technicolours; nor ever sheds his black signature jacket draped nonchalantly over his shoulders, but captures the haute couture and extraordinary fantasies of fashion, with ease. We should know more about his extraordinary sense of ease and decisiveness behind an eternal smile that captures umpteen stopping clocks of the most glamorous subjects in the world. And in that extraordinary mix of art and commerce, daring and edgy, surprising and triumphant, seminal and avant garde. It's all because he has the character behind the masterful artistic energies he has. Mario is always certain that his angle is the angelic angle, and that his instantaneous premonition is just right. He never dithers long to realise the background he wants. He identifies the torque straightaway. These are all instincts special artists have and only explainable as talent, better described than examined. And much better accepted than scrutinised.





This page: Mario Testino. Gisele Bündchen, Rio de Janeiro, *Allure*, 1998



That's why his famous relationship with Kate Moss is best simply described as magical, rather than analysed. Magic is not analysable. It is the concatenation of the man. Mario has a penumbra of magic around him not only as an artist but a man. As a Latino, he exudes charm and his slightly baby face with endearingly large ears makes him smilingly attractive. And his confidence comes over as authority. The subject listens and does what the maestro commands, and always "snap snap snap", and it's over before we mortals noticed it's done.

That's why his upcoming sale of his precious collection over 30 years to benefit his MATE Foundation is something magical for us all to join Mario's clarion call for pushing art out not only in Lima, but all over the world, in order for the younger and older generations of those who appreciate art to

see and feel and seize the opportunities to stimulate their own imagination. We should all be touched by Mario's magic, not only because he has sweated bloods and tears over the years of his working life, 24/7 and never seduced by an excusable "weekend". It's relentless work and it's all for the good of all those who come into contact with his spirit. That's the influence of Mario, who doesn't dress like Hercule Poirot strolling like a penguin into the Ritz in Paris, but always looking quel chic in his ubiquitous shirt and jeans and his dangling jacket, bouncing to flash his genius in his camera. The hotel might have recently spent its renovation fortune with Mario in mind, for he represents that quintessence of unique French incantation. And now brought to Sotheby's in London, Mario's aesthetic Bethlehem.



Psje. Pedro Solari
← → **Cuadra 01**



THE EYE OF THE COLLECTOR

ALLAN SCHWARTZMAN

There are almost as many reasons why people collect art as there are collectors. When a collection is in tune with its time, and a truthful reflection of the eye of the collector, it becomes a kind of self-portraiture. Often the collector of contemporary art is so concerned with getting it right, that character and personality can be drained away. Looking at images of works from the collection of Mario Testino, and of their accumulation of visual wealth, causes me to grin with glee for here the opposite is true. Here we see the visual journeys of a boundless appetite for everything that contemporary art has to offer, and yet, while lusty in its range of mediums, styles, and sensibilities, always with the discerning eye of the connoisseur, a clear lover of art and a keen gatherer of visual wealth – a consumer in the most socially generous sense of the word. I have never met this great photographer of life, people, and fashion, but looking through his collection I feel like I know him, his zest and passion, and admit a sense of kinship for his soulful relationship to art and artists, but also envy for the unabashed freedom and personal panache by which he consumes and shares the visual.

There are many things here to suit every taste, from abstraction to realism, the gregarious to the introspective, the intimate to the cultural. This is a man who understands art as an artist does. His is not a world of winners and losers, but of searchers, each unique and worthy of our attention, artists who explore life through the frame by which art and life are viewed together. Testino sees art with the same ebullient and elastic range as fellow photographer Wolfgang Tillmans sees the world. I am often asked by aspiring collectors what collecting is about, how to go about doing it well, and this is a difficult answer to produce, without sounding trite. Now I know how best to answer that question: through eyes like Mario Testino's, but yours. I have always understood this kind of personal collecting to involve risk. Now I realize it doesn't; it involves truth. Truth to oneself, and to the world and times in which we live. So often people get pluralism wrong; here, through the eyes of a master viewer, amidst the lusty range, I see mostly order and understanding.





This page: Pawel Althamer, *Draftsman Congress*, Installation view, MATE - Museo Mario Testino, Lima, 2015. Courtesy of MATE - Museo Mario Testino

SHAKING UP ART HISTORY

OLIVER BARKER

Widely regarded as the greatest fashion and portrait photographer of our time, Mario Testino's complete immersion in the broader art world, as a collector and philanthropist, is a story still untold and one which will unfold at Sotheby's this autumn. Alongside his 40-year practice as a photographer, Testino has discovered and supported many of today's leading artists long before they became established names. For him, the dialogue between collecting art and creating art has always been a dynamic one, "the art world is where I feed," he says, "it opens my eyes to new things and shifts my consciousness". Assembled with a uniquely discerning eye, the collection should be admired first and foremost for the extraordinary quality of its constituent works, yet it is the overwhelming sense of personality that gives it such a distinct character. Indeed, the Mario Testino Collection is as enigmatic, surprising and brilliant as its creator. It was with nothing short of piercing intelligence and absolute passion that this unequalled group was meticulously edited into the fascinating entity that it is today. In doing so, Mario Testino has well and truly 'Shaken Up' the discourse of art history.

Formed over some 30 years, the Mario Testino Collection charts some of the most influential art historical movements of the past few decades, including works by renowned international artists such as Richard Prince, Georg Baselitz, Wolfgang Tillmans, Rudolf Stingel, Sterling Ruby, Gilbert & George, Michaël Borremans, Anselm Kiefer and Cindy Sherman to emerging names from every corner of the globe. The Mario Testino Collection is a true panorama of contemporary art. Chosen with a prescient acuity, this extraordinarily variegated grouping is an intricately layered product of an approach to collecting that reflects in-depth bodies of adventurous work



MATE

16 Junio - 1 Octubre 2017
Museo Mario Testino

Chris Levine

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by artists who forged new methods of expression. For Testino, the dialogue with fellow artists has often extended to working collaborations. Cecily Brown, Paul McCarthy, Urs Fischer, Vik Muniz and Albert Oehlen are all artists with whom Testino has directly collaborated and whose work also features in the sale. Unsurprisingly, Testino's collecting started with photography – specifically a portrait of Vivien Leigh by the surrealist photographer Angus McBean before swiftly moving onto contemporary practitioners including Andres Serrano, Nan Goldin, Adam Fuss and Thomas Demand among others. Moving beyond his own chosen medium, Testino became fascinated by artists like Richard Prince who appropriated and transformed images from advertisements and glossy magazines. “It was a great learning curve for me”, Testino says, “exploring how photography can be used in so many different ways”. Whilst truly international in its scope, the collection is undoubtedly flavoured with a distinctly Latin American taste and features important works by artists such as Adriana Varejão, Vik Muniz, Oscar Murillo and Miguel Aguirre. Exhibiting expert understanding, curatorial intelligence, keen judgment, connoisseurship, and the unwavering ardour of an attitude

that is truly pioneering, Testino has cherry picked artists from around the world to reflect both his extraordinary colourful creative and physical journey through life.

Demonstrating a manifest passion and true intellectual admiration, Mario Testino is widely recognised for his active generosity and philanthropy, in particular to his home country of Peru. Born in Lima in 1954, Testino is profoundly committed to his country, deeply aware of its rich history and traditions, and of his indebtedness to all that his upbringing there gave him. In particular, he is committed to nurturing the Peruvian art scene – to creating possibilities for artists there, to expose the wider community to a broad spectrum of international art, to help put Lima on the map as a cultural destination and to awaken Peru's youth to the power of creative learning. To this end, in 2012 Testino established the not-for profit Museo MATE in Lima to promote and support culture in Peru. Attesting to Testino's unwavering philanthropic spirit, all proceeds from the auction will go towards the expansion of the museum's programme of exhibitions, residencies and education initiatives. Sotheby's is extremely honoured to be working with such a creative luminary to benefit this incredible and pioneering institution.



Tomma Abts b. 1967

Zaarke

signed, titled and dated 2000 on the stretcher
oil and acrylic on canvas
48.2 by 38.5 cm. 19 by 15 $\frac{1}{8}$ in.

PROVENANCE

Greengrassi Gallery, London
Acquired from the above by the present owner in 2004

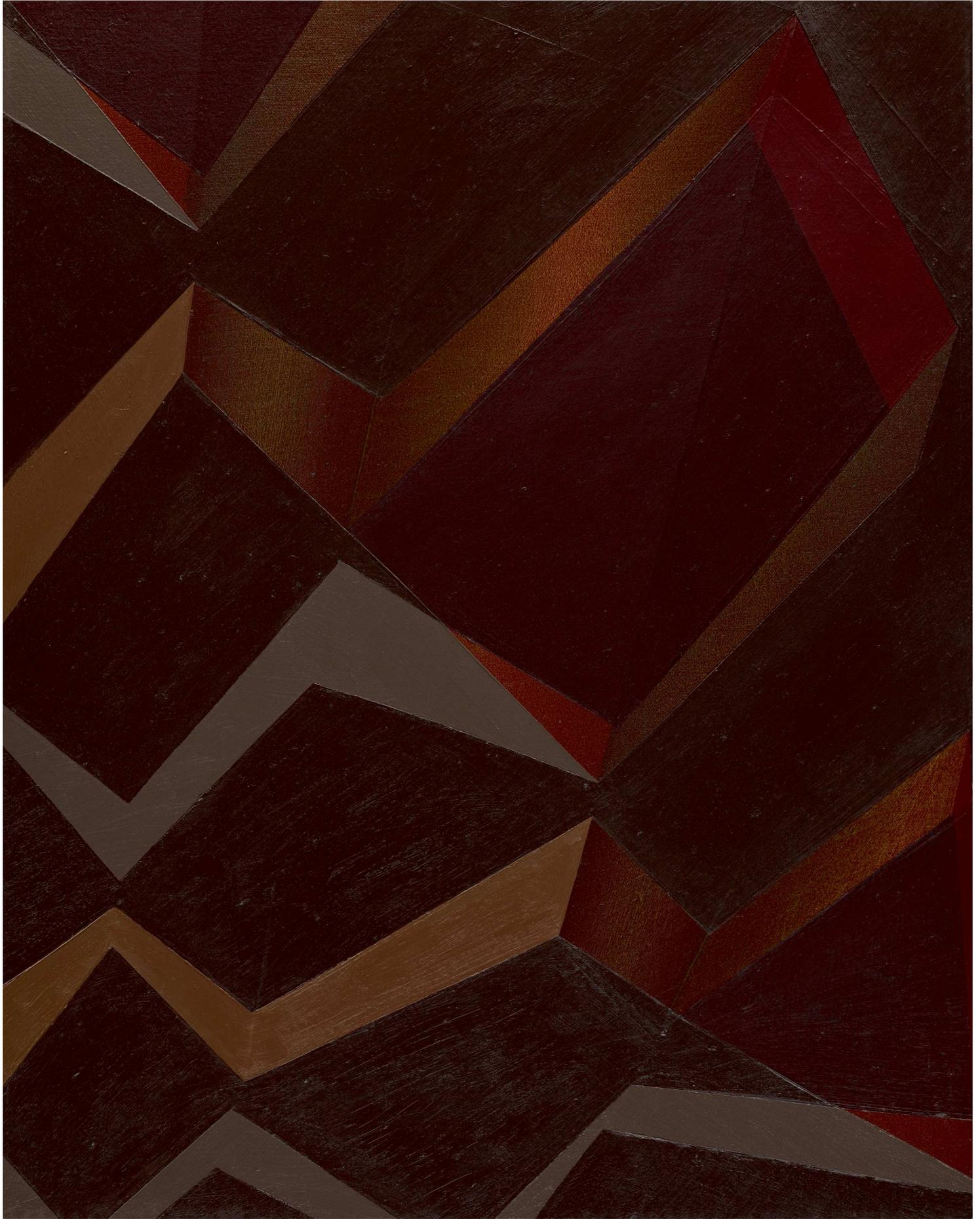
⊕ £ 25,000-35,000

€ 28,500-39,900 US\$ 31,800-44,500

Turner Prize winning artist Tomma Abts is something of a contemporary art world anathema. In an era dedicated to the oversize and fabricated by the studio hand, Abts' has quietly forged a different path - one that speaks profoundly to the intimacy of the artistic process. An encounter with her works is a chance for reflection, a reaffirmation that in art world ruled by speed, 3D mapping and digital inkjet, there is little substitute for the unhurried honing of one's skill - rendered with little more than one's imagination and a paint brush.

Her subtle canvases are conversations - between colours, between shapes and most importantly between herself and the ever evolving canvas in front of her. Interviewed for the Turner Prize, she explained, "I start with nothing really... I make no sketches before I start painting. I paint directly onto the canvas" (Tomma Abts in conversation with Jan Vorwoert in: Tate, *Untitled*, 2006, video, 0:53). Each canvas is, therefore, the organic process of trial and error, built up over multiple layers and many sittings. Working on more than one work at a time, canvases can take years of reflection to complete. There is only one rule that Abt's brings to her practice: size. Each canvas is consistently sized at 48 by 38 centimetres. By continually returning to the same artistic arena, her focus centres much more strongly on the space inside the canvas. Like a scientist keeping a constant, it forces experimentation. For the viewer, it allows us to single-mindedly focus our attention on her creative process.

In *Zaarke*, Abt's paintbrush carves out jagged bands of colour that seem violent, almost aggressive if it wasn't for their delicacy. Rendered in deep hues of maroon and red, they form painterly incisions into the depth of the canvas that play with our sense of perception while drawing attention to inherent flatness of painting. Shapes are overlapped and intertwined, oscillating between foreground and background. Like a chessboard, this complex constellation of shapes and colours organically changes as she works. It is in this status of flux that the works acquires its energy, and more, its mystery.







Jacqueline Humphries b. 1960

Pile

signed, dated 2008 and variously inscribed on the reverse
metallic oil and enamel on linen
203 by 221 cm. 80 by 87 in.

PROVENANCE

Modern Art, London
Acquired from the above by the present owner in 2010

£ 40,000-60,000

€ 45,600-68,500 US\$ 51,000-76,500

For all the twists and turns of American painterly abstraction in the post-war period, it has kept with it one key principle: absorption. From the colour fields of the Abstract Expressionists to the colour charts of Josef Albers and onwards to Frank Stella and Ellsworth Kelly, the ability to create depth, even in flatness, in order to absorb the viewer in experiments of colour or shape was paramount. With its aggressively spliced sections that recall cutup photographs, Jacqueline Humphries's *Pile* is the very opposite. Confronting the viewer as if prison bars, it is a defiant riposte to this history of abstraction. It is a pictorial assault course, forcing the viewer to duck and dive past, through, over and round the objects of her imagination. Instead of welcoming the viewer in with open arms, it demands a visual suppleness that borders on the athletic. Its secrets do not reveal themselves willingly.

Speaking with Humphries in 2009, the celebrated painter Cecily Brown noted that Humphries's paintings "discourage stationary viewing. They seem to want to be perceived from multiple viewpoints" (Cecily Brown in conversation with Jacqueline Humphries, in: Cecily Brown, 'Jacqueline Humphries by Cecily Brown', *BOMB 107*, Spring 2009, online). It is these attempts at a form of digital cubism, in which Humphries attacks the sacred serenity of abstraction in a similar way that Picasso attacked figuration, that have brought her critical acclaim. *Art in America* noted that she "has found a perfectly synthesised pitch that is all her own" (Nana Asfour, 'Jacqueline Humphries', *Art in America*, 16 October 2012, online). She is a painter's painter: John Currin, Cecily Brown, Amy Sillman and Sean Launders are all known admirers of her work, interested in the various pictorial stances she has taken into order to critique to the position of the post-modern painter.



/ 3

Glenn Ligon b. 1960

Mirror Drawing #5

oilstick and coal dust on paper
76.5 by 56.5 cm. 30 $\frac{1}{8}$ by 22 $\frac{1}{4}$ in.
Executed in 2006.

PROVENANCE

Regen Projects, Los Angeles
Acquired from the above by the present owner in 2007

£ 50,000-70,000

€ 57,000-80,000 US\$ 64,000-89,000

“ There are a lot of things in our culture that seem clear, but I think what [my works] are trying to do is slow down the reading, to present a difficulty, to present something that is not so easily consumed and clear. ”

/ GLENN LIGON

Carly Berwick, 'Stranger in America',
Art in America, May 2011, p. 124.







/ 4

Rudolf Stingel b. 1956

Untitled

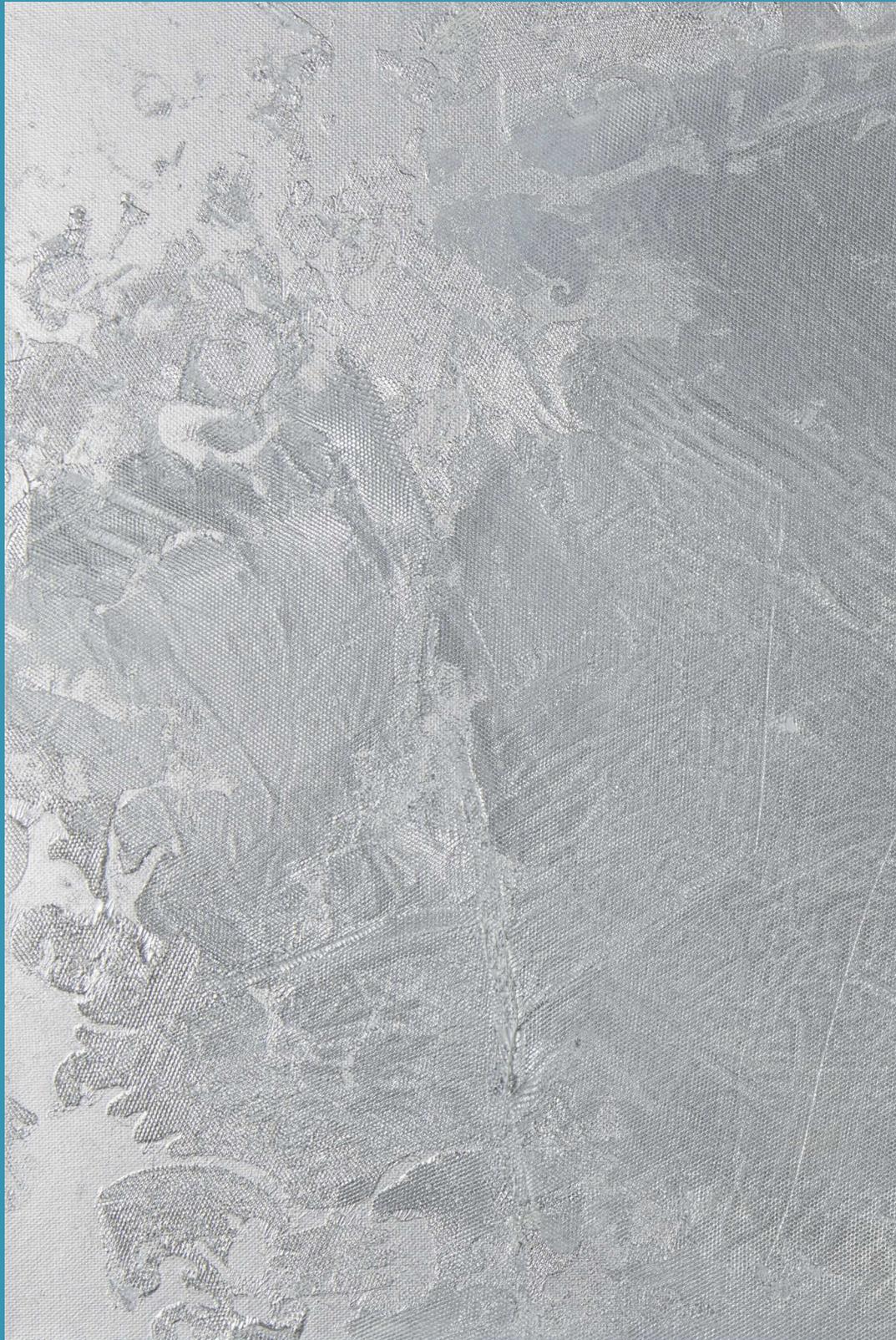
signed and dated 2007 on the reverse
oil and enamel on canvas
38 by 63.5 cm. 15 by 25 in.

PROVENANCE

Sadie Coles HQ, London
Acquired from the above by the present owner in 2007

⊕ £ 60,000-80,000

€ 68,500-91,500 US\$ 76,500-102,000









**“ By disrupting painting’s
assumption of material,
process, and placement,
Stingel not only bursts open
the conventions of painting,
but creates unique ways of
thinking about the medium
and its reception. ”**

/ FRANCESCO BONAMI

2011, U.S., Chicago Museum of Contemporary Art,
Francis Stingel, 2005, p. 10.





Wolfgang Tillmans b. 1968

Eclipse 2-3

inkjet print

203 by 137 cm. 80 by 54 in.

Executed in 1998, this work is number 1 from an edition of 1, plus 1 artist's proof.

This work is accompanied by a certificate of authenticity signed by the artist, a CD and a small print of *Eclipse 2-3*.

PROVENANCE

Maureen Paley, London

Acquired from the above by the present owner in 2003

LITERATURE

Exh. Cat., Hamburg, Deichtorhallen Hamburg (and travelling), *Wolfgang Tillmans: View from Above*, September 2001 - January 2003, p. 186, illustrated in colour (edition no. unknown)

Exh. Cat., London, Tate Britain, *Wolfgang Tillmans: If One Thing Matters, Everything Matters*, June - September 2003, p. 159, illustrated (edition no. unknown)

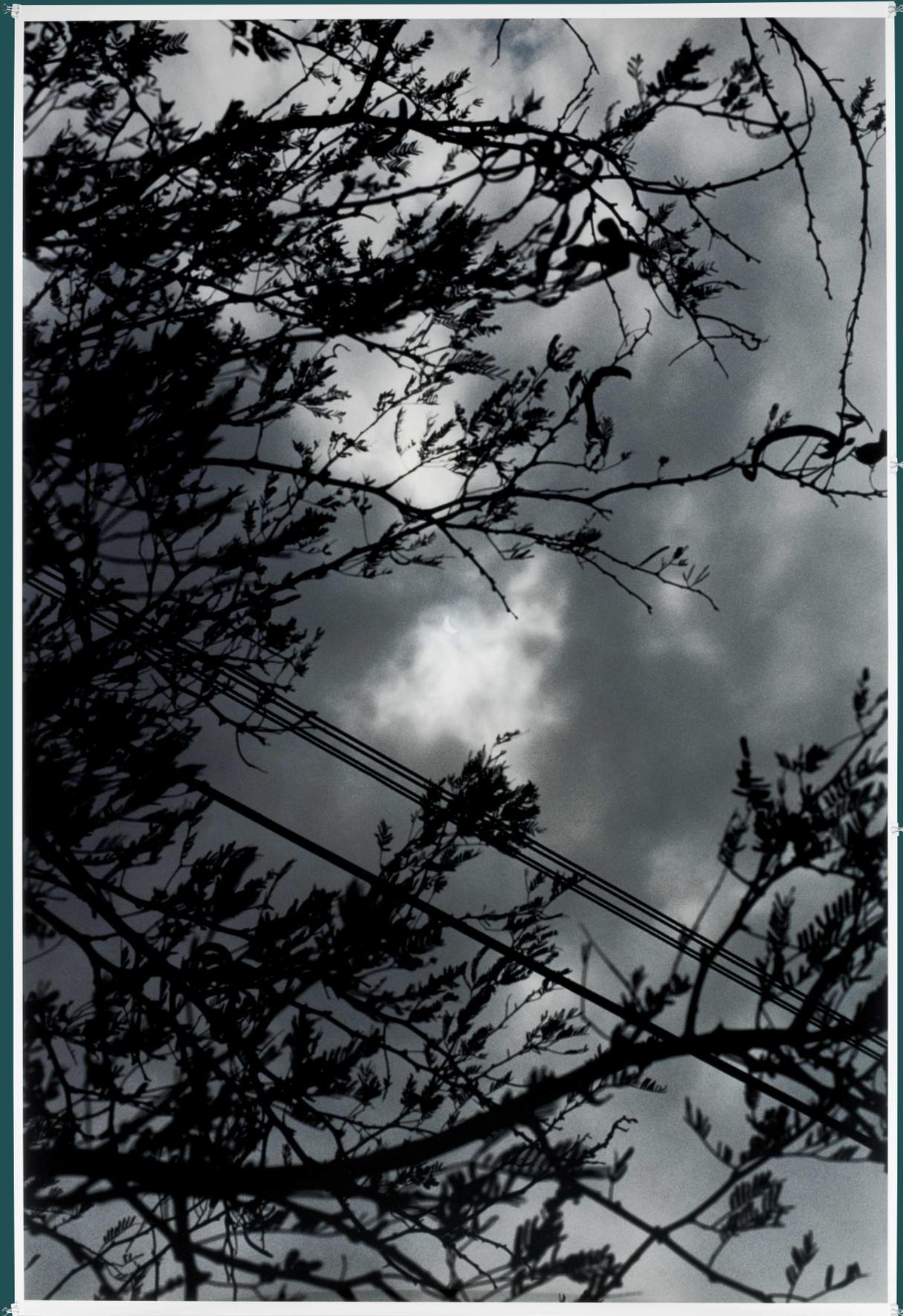
⊕ £ 40,000-60,000

€ 45,600-68,500 US\$ 51,000-76,500

“ ... Astronomy in a sense initiated me into the visual world. When I was eleven, in 1978 or 1979, I fell in love with the stars and soon got a telescope and did nothing but look at the stars, and the sun during the day, observing and drawing the sunspots. I was obsessed with eclipses, and the eclipses were a particular delight. ”

/ WOLFGANG TILLMANS

'What they are: A conversation with Wolfgang Tillmans', in: Exh. Cat., Turin, Castello di Rivoli, *View from above, Wolfgang Tillmans*, 2001, p. 11.



Adam Pendleton b. 1980

System of Display, D (Divided/ Jean-Marie Straub, The Bridegroom, The Comedienne & the Pimp, 1968)

silkscreen ink on glass and mirror, in artist's frame
162.2 by 124 cm. 63 $\frac{7}{8}$ by 48 $\frac{3}{4}$ in.
Executed in 2011.

PROVENANCE

Pace Gallery, London
Acquired from the above by the present owner

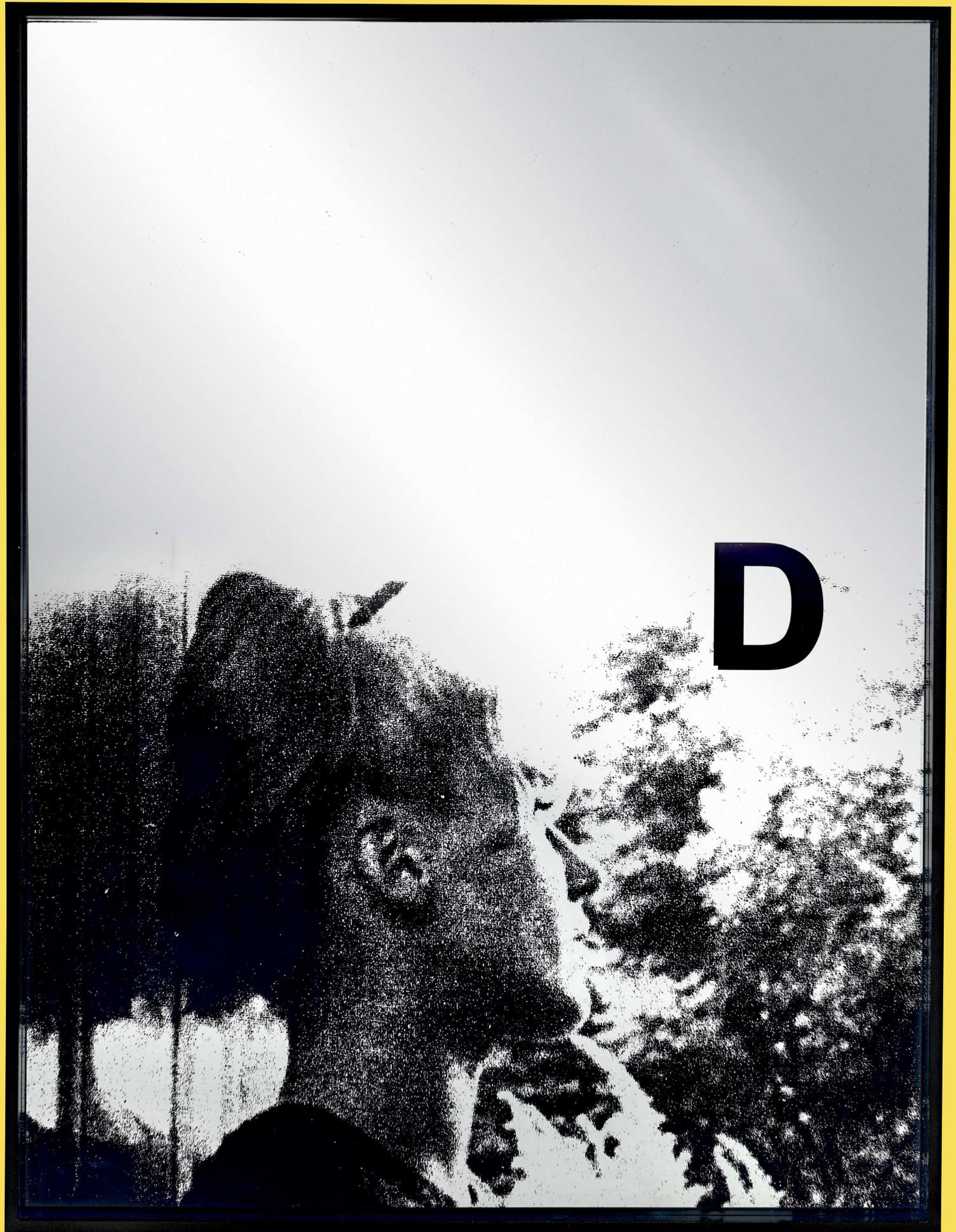
£ 10,000-15,000

€ 11,400-17,100 US\$ 12,800-19,100

“ Pendleton’s work is premised on a strategy of fragmentation and disjunction, whereby the oblique relation of text and image confronts the viewer with pieces of an unfixed grammar of identity and artistic form. ”

/ TOM MCDONOUGH

“The Parallax view”, *ArtForum*, November 2011, p. 235.





D





Richard Prince b. 1949

Untitled (Girlfriend)

signed, dated 1993 and numbered 1/2 on the reverse
 ektacolor print, in artist's frame
 framed: 114.1 by 167 cm. 45 by 65¾ in.
 This work is number 1 from an edition of 2.

PROVENANCE

Barbara Gladstone Gallery, New York
 Sadie Coles HQ, London
 Acquired from the above by the present owner in 2000

EXHIBITED

Rotterdam, Museum Boymans-van Beuningen, *Richard Prince: Girlfriends*, October - November 1993, n.p.,
 illustrated in colour (edition no. unknown)
 Hanover, Kestner-Gesellschaft Hannover, *Richard Prince: Photographien 1977-1993*, June - July 1994, p. 97, no. 49,
 illustrated in colour (edition no. unknown)
 Lima, MATE - Museo Mario Testino, *Somos Libres*,
 October 2013 - April 2014

LITERATURE

Richard Prince, *Richard Prince: Adult Comedy Action Drama*, New York 1995, n.p., no. 111, illustrated in colour (edition 2/2)
 Exh. Cat., New York, Solomon R. Guggenheim Museum (and travelling), *Richard Prince: Spiritual America*, September 2007 - September 2008, p. 157, illustrated in colour (edition no. unknown)

£ 250,000-350,000

€ 285,000-399,000 US\$ 318,000-445,000

“They are someone’s girlfriend but they are not my girlfriend” (Richard Prince in conversation with Larry Clark in: Exh. Cat., New York, Whitney Museum of American Art (and travelling), *Richard Prince*, 1992, p. 131). Quoted just a year before Richard Prince was to re-shoot this found photograph, Prince’s prophetic words sum up a series that would go on to expose the many false realities of American masculinity. At its core, *Girlfriends* is a collection of images stolen from the edges of America, from the pages of bad boy magazines such as *Easyrider* and *Iron House*. Rephotographed, cropped and adopted for his own devices, the master of appropriation forces us to confront a pillar of the American Dream, before tearing it down in front of us.

Submitted to the pages of these magazines by their readers, these photographs convey a gung-ho machismo at its most desperate. They are an attempt at imagining the ‘free spirited’ life on the road, the spirit of the American West seen from behind two wheels. Yet the photos are destined for the homes of middle American dentists and doctors: Sunday riders indulging in the fantasy of the outlaw. It is here, in this irony, that Prince works to present us with the false realities behind the American Dream. For the biker is late twentieth century reincarnation of the cowboy, and much like the cowboy, the biker is a life led by a few but imagined by a nation. Draped across a Harley Davidson like an animal skin, this anonymous ‘girlfriend’ is no more than an accessory to the crime. She is eroticised but no more so than his bike. She is a symbol of rebellion, but more a symbol of repression. This is homemade American sex appeal drawn from the cult of the girl-next-door.



A young female model reclines on a motorbike in a London street
 circa 1970
 Photo: ©David Redfern/Getty Images







So is Prince a feminist? Not in the most literal sense, but perhaps by consequence. Though his focus is perhaps more existential, these works carry criticism as much as they understand the complicity behind their creation. Both the male and female protagonists in these photos know what they are doing. Indeed, Prince has been vocal on the less than passive role the girlfriends play in this series – he views it as a moment of fame, a snapshot of independence controlled by a larger American cultural framework dominated by men. Has this culture changed? Interviewed for the Guggenheim’s 2007 Richard Prince retrospective, Dave Nichols, the editor of *Easy Rider* noted, “now we are getting the same kind of pictures, but instead of it being the girlfriend on the boyfriend’s bike, it’s the girlfriend on her own bike (Dave Nichols cited in: Glenn O’Brien, ‘All I’ve Heard’, in: Exh. Cat., New York, Solomon R. Guggenheim Museum (and travelling), *Richard Prince: Spiritual America*, 2007, p. 293).

Leading on from *Cowboys* and leading on to his *Nurse* paintings, Prince’s *Girlfriends* are an important juncture in his work. While *Cowboys* asserts a specifically masculine take on the American Dream and the *Nurses* a specifically female one, *Girlfriends* occupy the liminal space or relationship between the two. As Nancy Spector notes; “if his various appropriated subjects are indeed surrogate self-portraits, as he has admitted, they are ‘almost him’ – then the *Girlfriends* and *Nurses* have to be read in tandem with the *Cowboys*” (Nancy Spector, ‘Nowhere Man’ in: *ibid*, p. 53). The notion that Prince’s technique of appropriation works as mirror to his own understanding of maleness is well known. Yet in shining light on himself, Prince in turn addresses the very system that created his masculinity – America.

Albert Oehlen b. 1954

I 28

signed and dated 2011 on the reverse
printed paper collage on canvas
170 by 230 cm. 67 by 90 in.

PROVENANCE

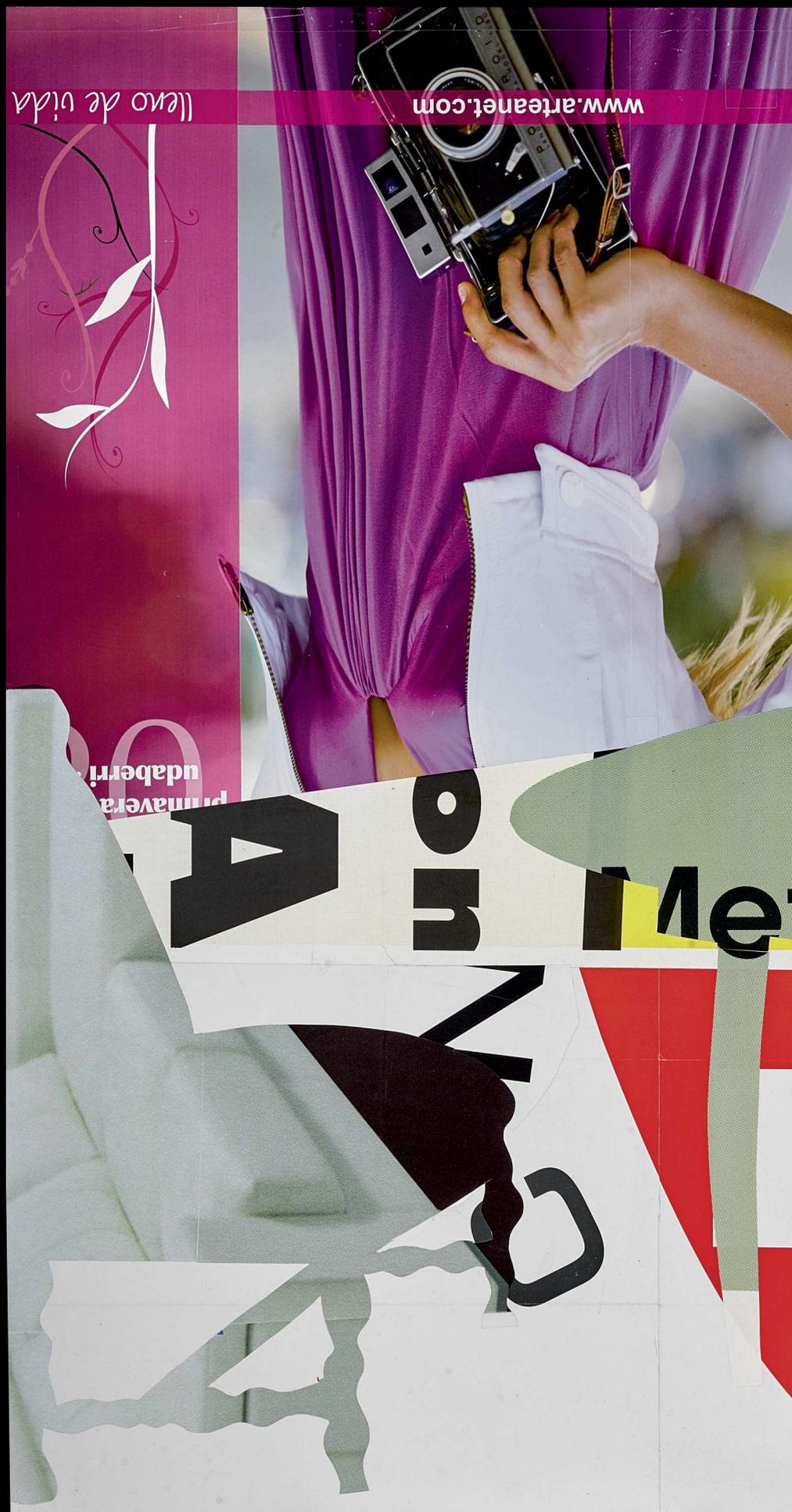
Gagosian Gallery, New York
Acquired from the above by the present owner in 2013

EXHIBITED

Vienna, Museum moderner Kunst Stiftung Ludwig Wien,
Albert Oehlen: Painting, June - October 2013, p. 153,
illustrated in colour

⊕ £ 150,000-200,000

€ 171,000-228,000 US\$ 191,000-255,000



Alfonso Centro Comercial
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ALFONSO

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plumcake



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ARTEA
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RENTI

Nur bei Concord

troq %25

25%

25% alle Matratzen -25

Included in the critically acclaimed retrospective at mumok in Vienna in 2013, *I 28* is a key recent work by Albert Oehlen. The present work is a post-Pop collage rendered in a world far the cubist streets of Montmartre or the Dada happenings in Berlin, where collage first took hold at the turn of the twentieth century. This is collage in a world where the computer has supplanted the newspaper, where manifestos have been replaced by consumerism, where depth has succumbed to flatness, where Photoshop rules. It is collage 2.0, filtered through a decidedly Warholian lens.

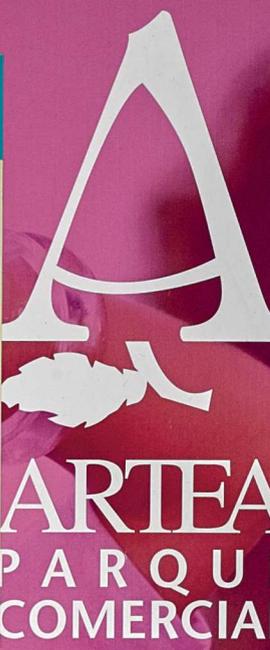
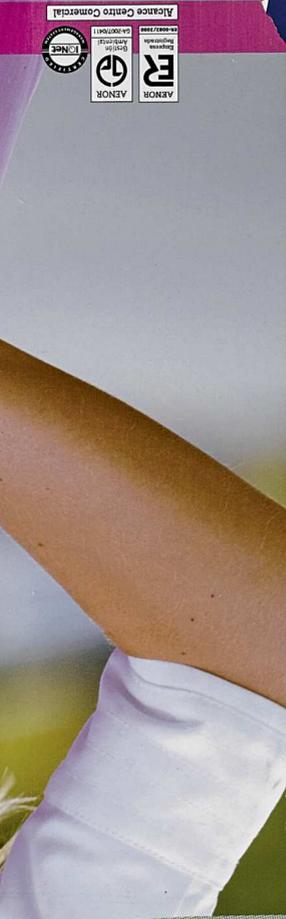
Indeed, the art historical reference points that Oehlen works with are especially rich in this body of work - drawing on Oehlen's early German compatriots, Hannah Höch and Kurt Schwitters, they take in Matisse's iconic cut outs as much as they obliquely reference the layered effects of Richter's squeegee paintings. Yet in all this, it is Warhol that shines through as Oehlen's main artistic conspirator. Much has been written on the influence of Pop art on Oehlen, Kippenberger and their German forefathers, Sigmar Polke and Gerhard Richter, yet throughout the work of the German school it remains an undercurrent, a conceptual underpinning. By placing it centre stage with all its vulgar aggression, replete with sale discounts, models and logos, Oehlen proudly releases it from the shadows of German art.

I 28 marks the culmination of a seminal body of work that had its genesis in the *Computer Paintings* started by Oehlen in the early 1990s. At the forefront of this two-decade-long enquiry was an interest in the intersection between technology and painting. For Oehlen, it was quest to resurrect the canvas in a digital age. Born out of the digital aesthetic of the *Computer Paintings*, these works are also a distillation of an intermediary body of work that Oehlen first showed at Thomas Dane Gallery in 2008. Meshed advertising imagery with his trademark overpainting, Oehlen noted before that show that he "wanted to do something with advertising images, which was the start of the whole project, but failed" (Albert Oehlen cited in: Press Release, London, Thomas Dane Gallery, *Albert Oehlen*, 29 February 2008, online). If Oehlen viewed his 2008 show as a successful failure, these collages must be viewed as triumph in their realisation of his previous aims.

In *I 28*, Oehlen has finally freed collage from the constraints of paint found in his earlier work, instead focusing on the layering, and formal aspects of pure collage. It is collage at its most painterly and figuration at its most abstract. It is collage resurrected for the digital age.



plumca



Ma 9.75

RENTA

Nur bei Concor

troq % 25

45%

25% Alle Matratzen



This page: Mario Testino. Natasha Poly and Eva Herzigova, Madrid, Spanish Vogue, 2012



Kaari Upson b. 1970

For a Good Time

each: signed, titled, dated 2008 and variously inscribed on the reverse

oil on panel, in 2 parts

each: 61 by 61 cm. 24 by 24 in.

PROVENANCE

Maccarone Gallery, New York

Acquired from the above by the present owner in 2009

‡ £ 15,000-20,000

€ 17,100-22,800 US\$ 19,100-25,500



“ Blurring the lines of reality and fantasy, public and private, self and other, Upson demonstrates the ultimate fertility of our efforts to really know someone. ”

/ ALI SUBOTNICK

Exh. Cat., Los Angeles, Hammer Museum,
Hammer Projects: Kaari Upson, 2007, n.p.







Dana Schutz b. 1976

Self Eater #2

signed, titled and dated 2003 on the reverse
oil on canvas
74 by 109.5 cm. 29 by 43 in.

PROVENANCE

LFL Gallery, New York
Acquired from the above by the present owner in 2004

EXHIBITED

Paris, Galerie Emmanuel Perrotin and Zach Feuer Gallery,
Dana Schutz: Self Eaters and the People Who Love Them,
January - February 2004

£ 80,000-120,000

€ 91,500-137,000 US\$ 102,000-153,000

“ ... The *Self-Eaters* began privately as drawings that I was afraid would seem super angsty, like bad therapy or really embarrassing expressionism, but I became interested in the way they could open up into a situation. If you took death out of the equation, they could eat themselves and then remake themselves to be any form they wanted to be. In this case the subject was a site – something that constantly produced and consumed itself. I felt like it could relate to painting, since there was so much recycling going on, but also other systems in the world. ”

/ DANA SCHUTZ

Helaine Posner, 'If the Face Had Wheels: An Interview with Dana Schutz', in: Exh. Cat., New York, Neuberger Museum of Art (and travelling), *If the Face Had Wheels: Dana Schutz*, 2011. p. 87.



Richard Prince b. 1949

Untitled

signed and dated 2012 on the reverse
inkjet and acrylic on canvas
141 by 125.7 cm. 55½ by 49½ in.

PROVENANCE

Sadie Coles HQ, London
Acquired from the above by the present owner in 2013

EXHIBITED

London, Sadie Coles HQ, *New Works by Richard Prince*,
February - March 2013

‡ £ 200,000-300,000

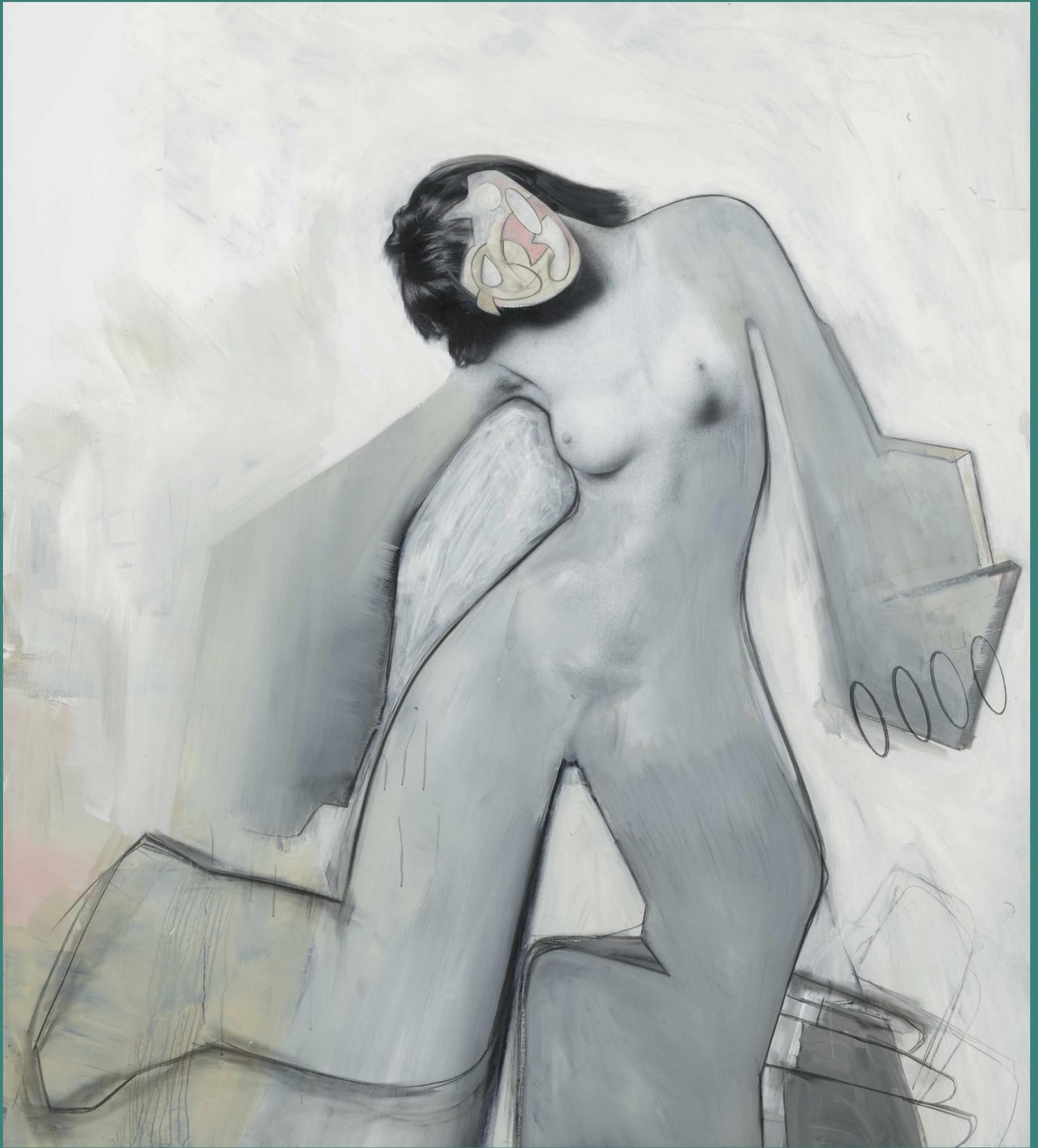
€ 228,000-342,000 US\$ 255,000-382,000

Oscillating between a voluptuous neoclassical marble and a fragment of soft porn, Richard Prince's *Untitled* forms part of the artist's *New Figures* series. Through intuitive brushwork painted in soft hazy grisaille tones, a curvaceous torso morphs into gigantic and elongated, angular limbs. Created just after the artist's critically acclaimed exhibition at Kunsthaus Bregenz, these provocative paintings innovatively deal with the prime pillar of Prince's practice – appropriation. By fusing it with enquiries into art historical influence, and the re-use and deconstruction of iconography, Prince opened new ground to challenge the concept of artistic originality.

The found photographs used in the *New Figures* series are taken from vintage erotic photographs of girls posing on black and white backgrounds. The results are then blown up onto large canvases using an ink-jet printer, and the original material is all but painted over with freehand appendages to create a new perspective on the human form. The sketched lines, grey tones, and collaged shapes in the present work undoubtedly mine the field of art history; in *Untitled* we are instantly reminded of Picasso's radical approach to draughtsmanship.

The *New Figures* mark a continuation of his over-painted ink-jet print interpretations of modern masters. First, it was a reworking of De Kooning's *Women* series - conflating the originals with pornographic ink-jet prints and sections of expressive, gestural brushwork. Now, Prince turns to Picasso, an artist well known for his infatuation with the female form. At the heart of Prince's investigation then is a not just the issue of artistic appropriation but also the tradition of the nude within contemporary art. "How do you paint the nude, the figure today?", he questioned, "The answer is don't try to get away from the past but instead take from it everything you have ever seen and experienced and loved and paint today and then tomorrow and then paint the day after that" (Richard Prince cited in: Press Release, London, Sadie Coles HQ, *Richard Prince*, February 2013, online).

On the subject of appropriation though, it is perhaps unsurprising the Prince chose Picasso, an artist widely known with his famous line "good artist's copy, great artist's steal".





This page: Mario Testino. Eva Herzigova, Natasha Poly and Isabeli Fontana, Madrid, Spanish Vogue, 2012



Cindy Sherman b. 1954

Untitled #145

signed, dated 1985 and numbered 2/6 on the reverse
colour photograph

183 by 125.7 cm. 72 by 49½ in.

This work is number 2 from an edition of 6, plus 1 artist's
proof.

£ 250,000-350,000

€ 285,000-399,000 US\$ 318,000-445,000

PROVENANCE

Studio Guenzani, Milan

Acquired from the above by the present owner in 1998

EXHIBITED

Essen, Westfälischer Kunstverein, *Cindy Sherman - Photographien*, December 1985 - January 1986, p. 17,

illustrated in colour (edition no. unknown)

Tokyo, Parco, *Cindy Sherman*, 1987, p. 65, illustrated in colour
(edition no. unknown)

New York, Whitney Museum of American Art, *Cindy Sherman*, July - October 1987, n.p., no. 106, illustrated in
colour (edition no. unknown)

Milan, Padiglione d'Arte Contemporanea di Milano, *Cindy Sherman*, October - November 1990, p. 54, illustrated in
colour

Cologne, Museum Ludwig, *Ars Pro Domo*, May - August 1992,
p. 253, illustrated in colour (edition no. unknown)

Oslo, Kunsternes Hus; Norway, Museum of Contemporary
Art; and Helsinki, Museum of Contemporary Art, *Louise Lawler, Cindy Sherman, Laurie Simmons*, March - May 1993
(edition no. unknown)

New York, Skarstedt Gallery, *Fairy Tales - 1985*, May - July
2000 (artist's proof exhibited)

Paris, Jeu de Paume; Bregenz, Kunsthaus Bregenz;

Humblebæk, Louisiana Museum of Modern Art; and Berlin,
Martin-Gropius-Bau, *Cindy Sherman*, May 2006 - September
2007, pp. 121 and 255, illustrated in colour (edition no.
unknown)

Oslo, Astrup Fearnley Museum; Stockholm, Moderna Museet;
and Zurich, Kunsthaus Zürich, *Untitled Horrors*, May 2013
- September 2014, p. 101, illustrated in colour (artist's proof
exhibited)

LITERATURE

Rosalind Krauss and Norman Bryson, *Cindy Sherman: 1975-1993*, New York 1993, p. 151, illustrated in colour (edition no.
unknown)

Anon., 'Once Upon a Time', *Exit*, No. 33, April 2009 p. 122,
illustrated in colour



“ More than the experience of watching a horror movie, Sherman’s photographs recall the visions that come to haunt us later, reminding us that what keeps the child awake at night after a scary movie is not a story, but an *image*. ”

/ AMELIA ARENAS

‘Afraid of the Dark: Cindy Sherman and the Grotesque Imagination’, in: Jack Zipes, Ed., *Don’t Bet on the Prince: Contemporary Feminist Fairy Tales in North America and England*, New York 1986, p. 164.

In her important, and darkly surreal, *Fairy Tales* series Cindy Sherman compellingly unveils the disquieting and somewhat grotesque nature of accepted cultural archetypes – namely the insidious tropes of human nature couched within traditional childhood stories. This series represents a pivotal moment in Sherman’s oeuvre, marking as it does the artist’s first wholly undisguised use of prostheses and dummies to radically alter her own image in photographs. In *Untitled #145* Sherman masterfully deploys, and humorously subverts, the traditional imagery of fantastical bodily metamorphosis, a central facet to the fairy tale genre, by representing herself as a waxen, androgynous being who appears to melt and morph into the rocky ground.

In 1985 Sherman was invited to create a series of photographs based on saccharine, children’s fairy tales for the magazine *Vanity Fair* which have now come to be known as her *Fairy Tale* works. Sherman’s theatrically grotesque responses offer the viewer an entirely different kind of story: an apocalyptic vision of post-humanity. As the eminent professor Jack Zipes discusses, fairy tales provide more than just entertainment, they are “a key agent of socialisation... [that] enables the child to discover his or her place in the world and to test hypotheses about the world” (Jack Zipes, Ed., *Don’t Bet on the Prince: Contemporary Feminist Fairy Tales in North America and England*, New York 1986, p. 12). Traditionally, the world that is presented in fairy tales can be summarised by the clichéd image of a girl waiting for a handsome prince to sweep her away. The disturbing nature of Sherman’s work, however, assertively explodes this vision, chiming more in tune with eighteenth and nineteenth-century fairy tales by the

brothers Grimm and Hans Christian Anderson where the saccharine is replaced by the disquieting.

By presenting herself in *Untitled #145* in an almost serpentine fashion, slithering along the pebbled ground, Sherman invites us to consider the archetypal polarities of human and animal. In defying categorisation, Sherman highlights the artifice of social constructs and the psychological character that they manifest. As critic Jan Avgikos adds, “we see a picture of the present that is over articulated in relation to past and future. We see a picture of genetic engineering and biotechnologies and artificial intelligence and cyberspace and ironic faith, or worlds ambiguously natural and artificial, or creatures simultaneously human and animal and machine. We see a picture of post-gender. We see a picture of post-apocalyptic ontology” (Jan Avgikos, ‘Institutional Critique, Identity Politics and Retro-romanticism: Finding the Face in Cindy Sherman’s Photographs’, in: *Exh. Cat., Munich, Sammlung Goetz, Cindy Sherman*, 1994, pp. 51-53).

The extraordinary power of Sherman’s satire lies in its ability to visually reveal abstract constructs. For what makes the *Fairy Tales* so unusual is not simply the horror that they depict but that we, as viewers, are unaccustomed to seeing the genre explicitly represented on a monumental scale as cinematic photographs. Amelia Arenas eloquently sums up this sentiment: “More than the experience of watching a horror movie, Sherman’s photographs recall the visions that come to haunt us later, reminding us that what keeps the child awake at night after a scary movie is not a story, but an *image*” (Amelia Arenas, ‘Afraid of the Dark: Cindy Sherman and the Grotesque Imagination’, in: *op. cit.*, 1986, p. 164).



Oscar Murillo b. 1986

La Era de la Sinceridad

oil, oilstick, dirt, paper collage and silkscreen on paper,
in artist's copper frame
framed: 156 by 105 cm. 61 $\frac{3}{8}$ by 41 $\frac{3}{8}$ in.
Executed in 2013.

PROVENANCE

Carlos/Ishikawa, London
Acquired from the above by the present owner in 2013

EXHIBITED

London, Carlos/Ishikawa, *Oscar Murillo: Dinner at the members club? Yes! i'll have a black americano first pls*,
March - May 2013

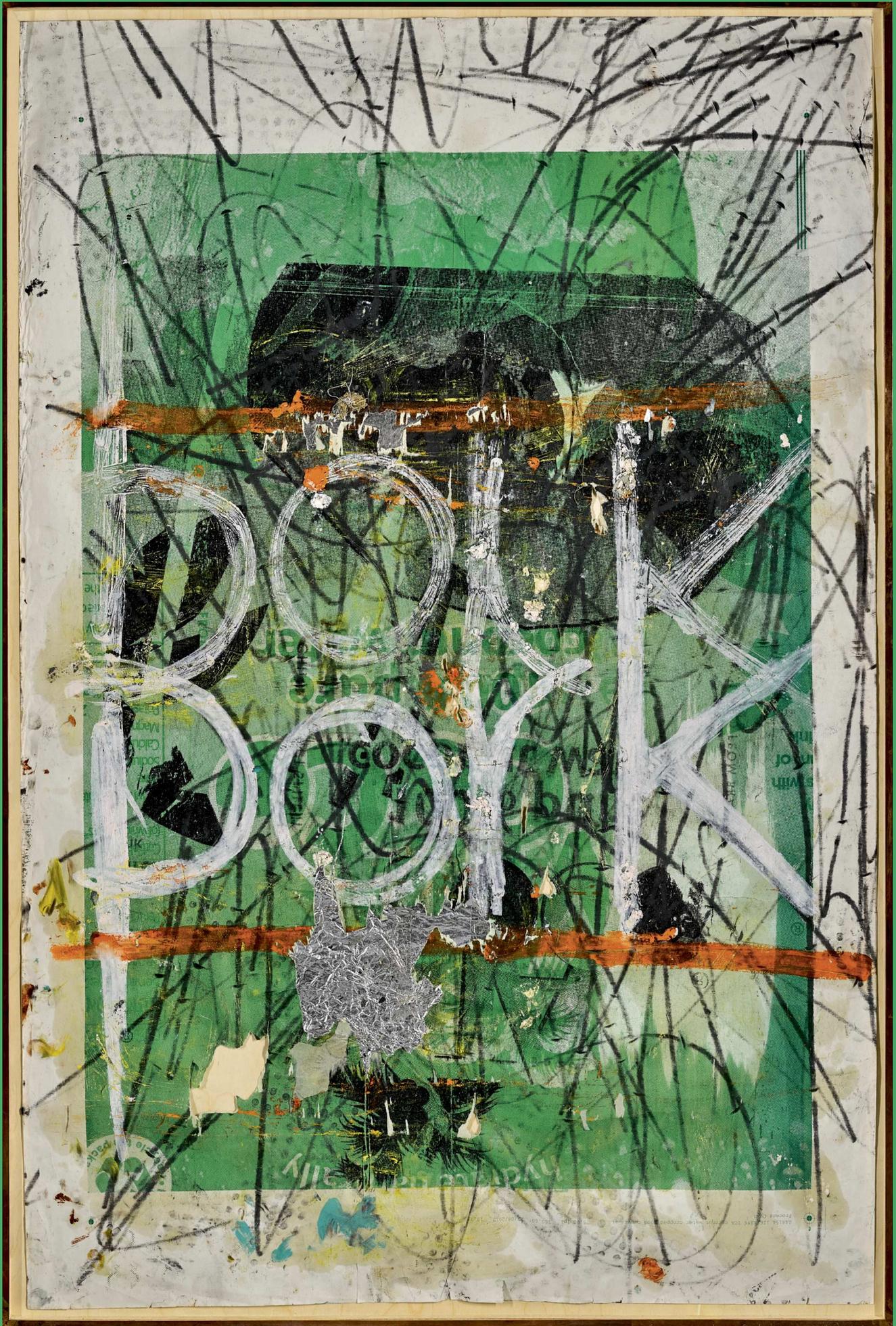
⊕ £ 20,000-30,000

€ 22,800-34,200 US\$ 25,500-38,200

“ My studio is a cradle of dust and dirt, of pollution. I don't tidy up at the end of each production process. It's all very much on purpose; it's a continuous process, a machine of which I'm the catalyst. Things get moved around, I step on them, and they get contaminated. It's not about leaving traces, it's about letting things mature on their own. ”

/ OSCAR MURILLO

in conversation with Legacy Russell,
Bomb Magazine, No. 122, Winter 2013, online.



Adriana Varejão b. 1964

Blue Sauna

oil on canvas

195 by 289.5 cm. 76¾ by 114 in.

Executed in 2003.

PROVENANCE

Lehmann Maupin, New York

Acquired from the above by the present owner in 2003

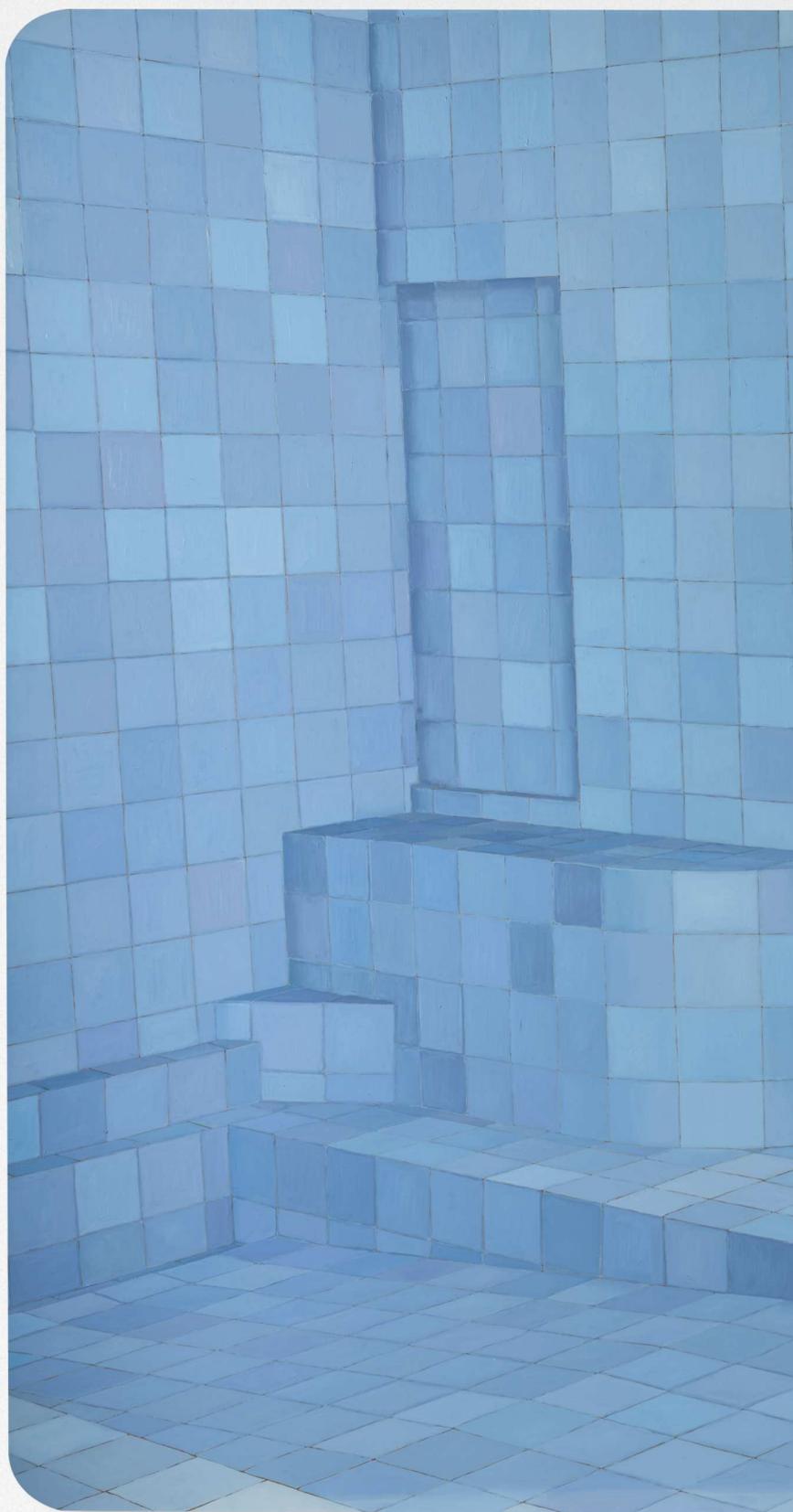
EXHIBITED

New York, Lehmann Maupin, *Adriana Varejão*, February
- March 2003

Turin, Pinacoteca Giovanni e Marella Agnelli, *Somos
Libres II*, May - September 2014, n.p., no. 10, illustrated
in colour

£ 400,000-600,000

€ 456,000-685,000 US\$ 510,000-765,000







This page: Mario Testino. Amber Valletta, Rio de Janeiro, *American Vogue*, 1997



Painted in 2006, *Blue Sauna* is a strikingly distinguished example from Varejão's most acclaimed series, *Saunas and Baths*. The series was inspired by a chance encounter with a photograph of a tiled interior in Macau that Varejão came across while flicking through a bookshop in Portugal. It was not just the formal qualities of the tiles that caught Varejão's attention, but their significance in a global discourse on colonialism that stretches from Brazil to Portugal, and until then unbeknown to Varejão, China. For it was China and their trade with the Portuguese that inspired the famous *azulejos* tiles that have become Varejão's most iconic artistic motif. It was these Macau tiles, in their banality and aesthetic formalism as opposed to the ornate decoration of the *azulejos*, which provided a counterpoint to her previous artistic excursions into a specifically Brazilian colonial history. Staring at the old photograph in the bookshop, Varejão realised she could widen the scope of her enquiry, though still rooted in her Brazilian experience, to explore similar cultural environments across the world. In response, the series has been culturally omnivorous, jumping across continents and cultures, from Brazilian abattoirs to segregated female-only hammams in Paris to public baths in Budapest.

Speaking on occasion of her acclaimed solo show at the Fondation Cartier in 2005, Varejão said "my painting in the *Sauna* series departs from the conceptual field of references to historical iconography and enters the field of the sensorial... They work on questions intrinsic to painting, such as colour, composition and perspective" (Adriana Varejão cited in: Hélène Kelmachter, 'Echo Chamber', in: Exh. Cat., Paris, Fondation Cartier pour l'art contemporain (and travelling), *Adriana Varejão: Chambre d'échos*, 2005, p. 89). By moving away from the explicitly coded colonial critiques of her earlier tiled works, in which tiles are literally slashed open to reveal the guts and gore of Brazil's colonial past, Varejão allows her work to embrace more formal considerations while also evoking the violence of the Baroque period in a more subtle way. In creating a work with strong formal values, Varejão has dragged the domineering legacy of







This page: Mario Testino. Gisele Bündchen, Rio de Janeiro, *Allure*, 1998

“ My painting in the *Sauna* series departs from the conceptual field of references to historical iconography and enters the field of the sensorial... They work on questions intrinsic to painting, such as colour, composition and perspective. ”

/ ADRIANA VAREJÃO

Hélène Kelmachter, 'Echo Chamber', in: Exh. Cat., Paris, Fondation Cartier pour l'art contemporain (and travelling), *Adriana Varejão: Chambre d'échos*, 2005, p. 89.

Latin American abstraction, the Concrete and Neo-Concrete movements, into the real world. She has plastered its legacy onto the walls of her saunas. The series is Varejão's own figurative rebellion, aided by some well-known artistic conspirators. These works are essays in minimalism, explorations of colour that evoke the still life subtly of Morandi; the blues of Klein; Richter's colour charts and the static electricity of Hockney's pools.

Yet for all its referential depth, *Blue Sauna* is both nowhere and everywhere. A timeless space devoid of history and place, they are projected, virtual realities inspired by photographs yet drawn from Varejão's imagination. It is here that Brazil's colonial past, so overt in her earlier work, takes on a more subtle guise. Through the maze-like composition of openings leading to dead ends, a disquieting foreboding envelopes the viewer. In the knowledge of her gruesome earlier work, the formal minimalism in *Saunas and Baths* takes on an almost surgical cleanliness. In these all too serene spaces, it's the absence of narrative that makes these works foreboding. As one enters the space inside the canvas, the viewer is subjected to a multisensory experience made rich with contrasts. One is struck by the coolness of the blue and yet reminded of a sauna's overbearing heat. A pictorial homage to John Cage's

4' 33", the silence is deafening. This continual push and pull, from quiet to loud, hot to cold, only enhances the viewer's unease.

Saunas, in Varejão's opinion, are perfectly democratic spaces. Naked, they strip us of our clothing and jewellery and by doing so rob us of our class, status and identity. They expose us. It is this reckoning with ourselves that makes the *Saunas and Baths* series so powerful. As the art critic Phillippe Sollers writes, "here in the sauna all illusions vanish, everything evaporates" (Phillippe Sollers, 'Vertigo by Adriana Varejão', in: *ibid*, p. 13). While these interiors strip us down to our basic humanity, Varejão wryly picks up on the sauna as a motif for the Brazilian appropriation of European culture in the Baroque period. Founded in Scandinavia, saunas were a specifically European phenomenon that evolved from the great hot bath tradition that stretches from the bathhouses of Vienna back to Rome and Athens. It is with this history that Varejão weaves her colonial framework into the grids of the sauna's tiles. For all their quiet formalism, it is Varejão's fascination with anthropophagy – the capacity to incorporate foreign ideas and transform them into your own – that roars. As Paulo Herkenhoff writes Adriana Varejão understands "that the purpose of artistic practice is not to tell histories, but to create mechanisms that enable history to be told" (Paulo Herkenhoff, 'Saunas', in: *ibid*, p. 24).

Tauba Auerbach b. 1981

Facade Split Ray I

signed, titled and dated 2013 on the stretcher
woven canvas on wooden stretcher
182.6 by 137 cm. 71 $\frac{7}{8}$ by 54 in.

PROVENANCE

Standard Oslo, Oslo
Acquired from the above by the present owner in 2013

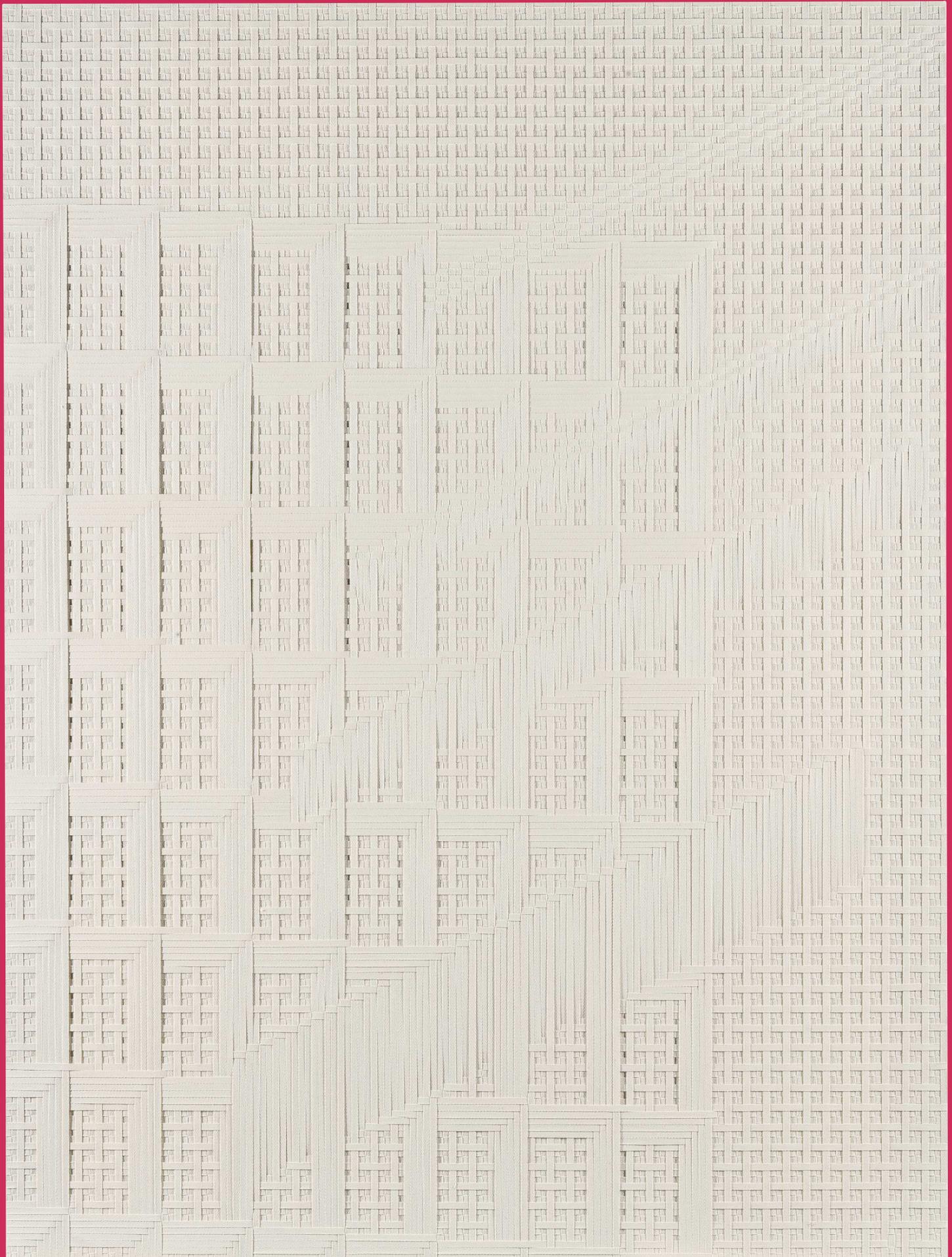
£ 250,000-350,000

€ 285,000-399,000 US\$ 318,000-445,000

“ I think much more about math than about art history. I don't have that sense that I am or that I want to be advancing a particular historical thread. ”

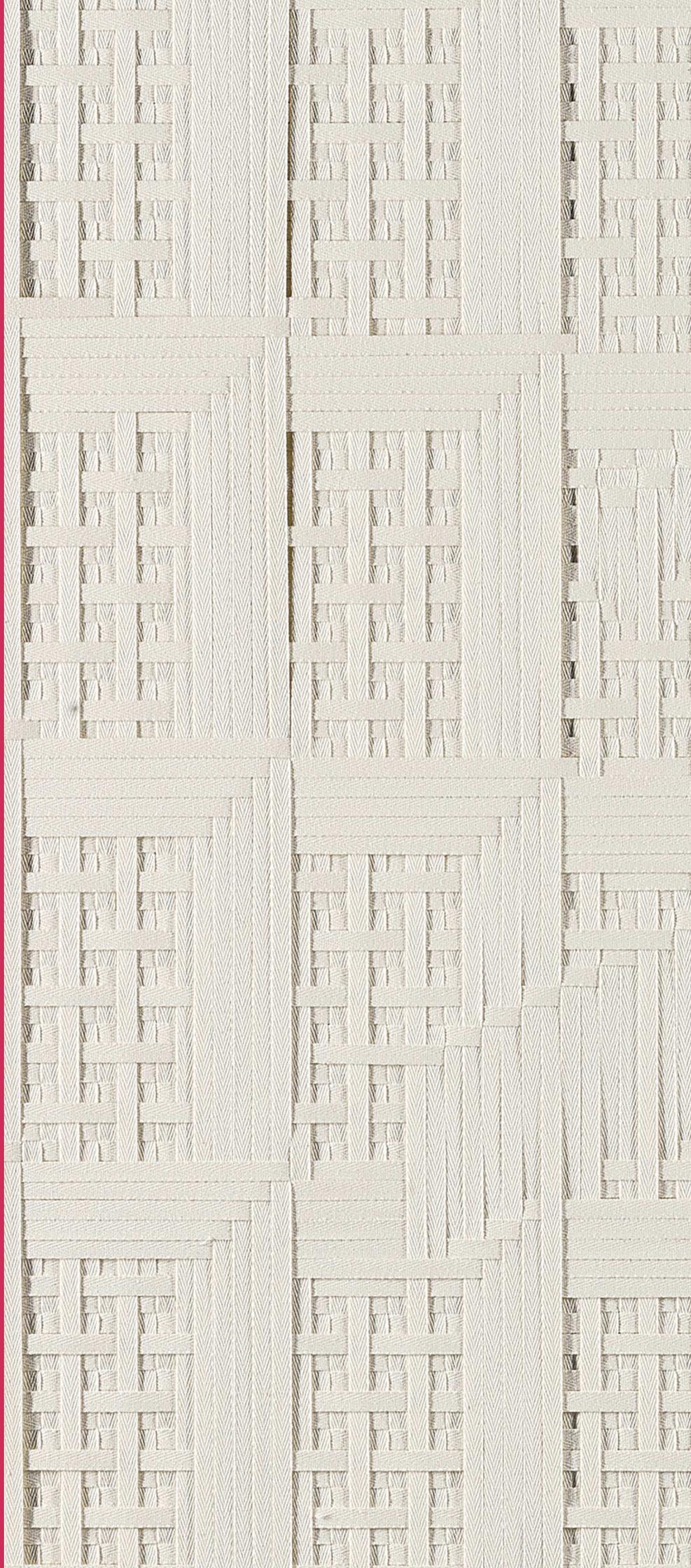
/ TAUBA AUERBACH

Courtney Fiske, 'Tauba Auerbach's Peripheral Visions',
Art in America, 21 June 2012, online.



While one can easily discern a myriad of art historical reference points, from Robert Ryman and Agnes Martin through to Op artists Bridget Riley and Victor Vasarely and even Rudolf Stingel, Tauba Auerbach's *Façade Split Ray I* is little concerned with its place in art history. "To tell you the truth", she says, "I think much more about math than about art history. I don't have that sense that I am or that I want to be advancing a particular historical thread" (Tauba Auerbach cited in: Courtney Fiske, 'Tauba Auerbach's Peripheral Visions', *Art in America*, 21 June 2012, online). As such, her work resists easy categorisation in its defiance from art historical assimilation. She goes on to say, "I probably think about higher spatial dimensions more than any other aspect of my practice" (*Ibid.*).

It is here, in the space between dimensions that we can start to pin Auerbach's elusively creative practice down. A conceptual continuation on from her celebrated *Fold* paintings (in which she creases then spray paints her canvases before stretching them), her woven canvases are as much a mathematical enquiry into the limitations of Cartesian spatial perception, as they are essays in formal beauty. *Façade Split Ray I* with its undulating weaves and pixelated aesthetic in Auerbach's own words "soften the distinction between 2D and 3D states of being... it could efface, or at least imply the possibility of effacing, a similar distinction between 3D and beyond" (*Ibid.*). This is a painting for a post-internet age. It speaks not just to today's zeitgeist but to the audiences of tomorrow too. In a world increasing ruled by science and technology, rather than turn her back on it Auerbach has embraced it, layering her art with a conceptual framework until now alien to art and art making. Yet for all her continual disenfranchisement of her artistic forefathers, she has not cut herself off totally from the past. "Weaving is one of our oldest technologies", she contemplates, "but it has an inherent esthetic and structural link to our newest, digital technologies. That continuity excited me" (*Ibid.*).





Sergej Jensen b. 1973

Untitled

metal chainmail and cotton embroidery on canvas
160 by 129.5 cm. 63 by 51 in.
Executed in 2004.

PROVENANCE

Galerie Neu, Berlin
Octavius Black, London
Phillips, London, 12 February 2010, Lot 37
Acquired from the above by the present owner

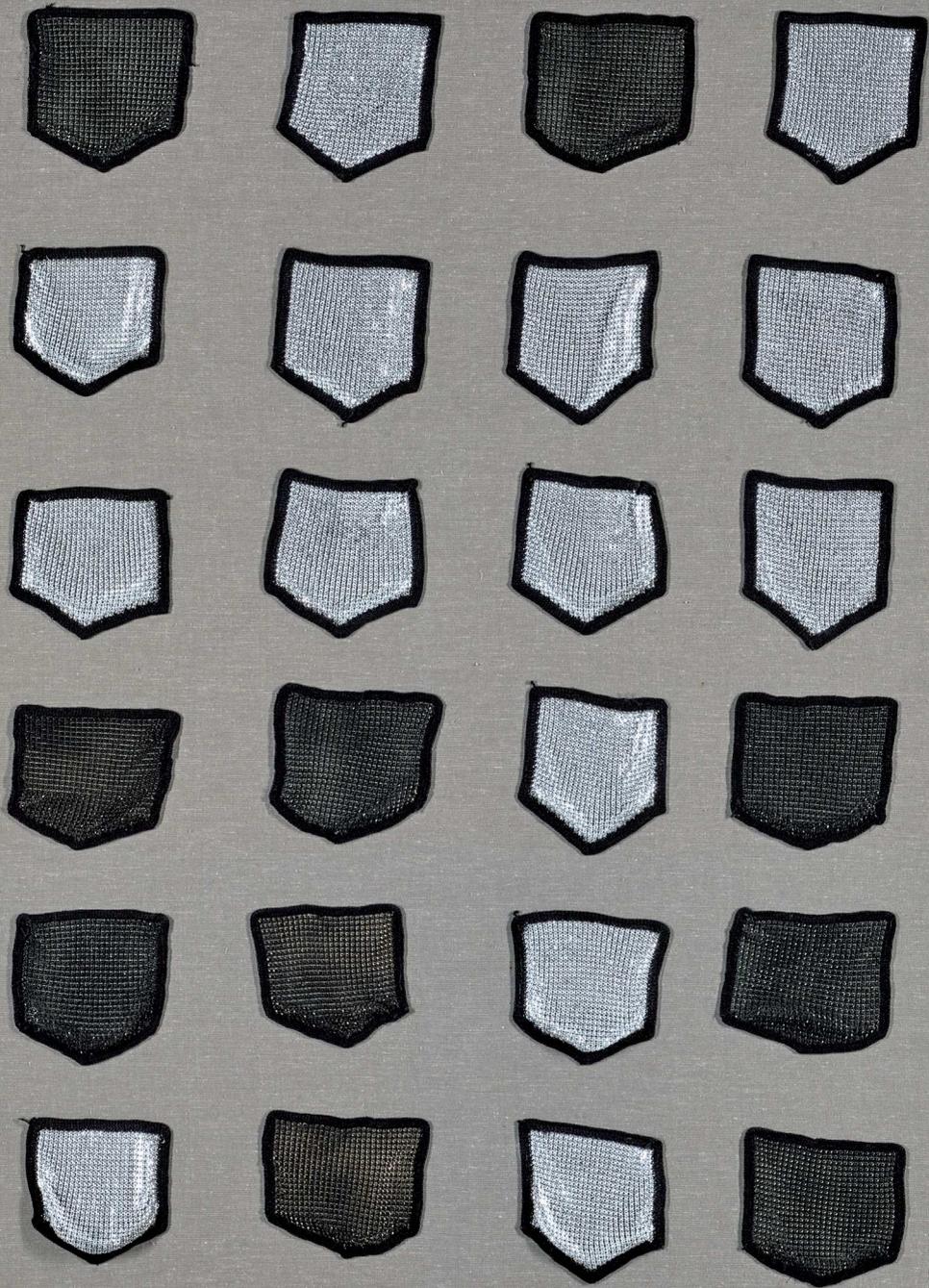
⊕ £ 40,000-60,000

€ 45,600-68,500 US\$ 51,000-76,500

“Sergej Jensen’s shy, luminous, physically scant paintings, often made of little more than scraps of linen and other found fabrics, are tightrope walkers that travel light. Balancing gracefully between reverence and irreverence while deftly eluding irony, they jettison so much of painting’s traditional baggage that they almost question themselves out of existence. But not quite.”

/ ROBERTA SMITH

‘A Textured Palette Without Much Paint’,
The New York Times, 27 January 2011, online.



Jeff Elrod b. 1966

Local Minima

acrylic, spray paint and tape on canvas
182.5 by 157 cm. 71 $\frac{7}{8}$ by 61 $\frac{3}{4}$ in.
Executed in 2013.

PROVENANCE

Simon Lee Gallery, London
Acquired from the above by the present owner in 2013

EXHIBITED

London, Simon Lee Gallery, *Jeff Elrod*, October -
November 2013

£ 50,000-70,000

€ 57,000-80,000 US\$ 64,000-89,000

“ I don’t see how that is any different from an artist using a pen or pencil . . . but yes, for me it means it is an analog rendering (the painting) of a digital original. Ultimately, they come out as a handmade thing which is kind of a weird distinction to make these days. Also when I say analog, I think of it in musical terms like the difference between vinyl and CDs. The screen is digital – smooth – whereas the canvas is real in that it has texture. ”

/ JEFF ELROD

in conversation with Bill Powers,
‘Jeff Elrod: From Comes First’,
Muse Magazine, September 2014, online.



Tauba Auerbach b. 1981

Untitled

signed and dated 2010 on the overlap
acrylic on canvas
152.4 by 114.3 cm. 60 by 45 in.

PROVENANCE

Regen Projects, Los Angeles
Acquired from the above by the present owner in 2010

‡ £ 600,000-800,000

€ 685,000-915,000 US\$ 765,000-1,020,000

Executed in 2010, Tauba Auerbach's mesmerising *Untitled* is at the forefront of contemporary *avante-garde* painting. Peaks of diffused pink, green and soft blue pigment seem to crest and plummet across a completely smooth canvas surface, miming the sculptural effect of crumpled cloth and topography. The *Fold Paintings* have been championed as one of the most innovative developments in painting in the new millennium. Begun in 2009, these luminous, delicately textured works operate in the liminal space between painting and sculpture, an indeterminate area that the artist has coined the '2.5th dimension'. In doing so, Auerbach positions her practice at the apogee of a long art historical lineage that has explored this mysterious zone, from the luxurious painted folds in the drapery of Renaissance paintings to Lucio Fontana's revolutionary *Tagli* in which the artist innovatively punctured the surface of the canvas and dissolved the barrier between painting and sculpture. Attesting to the importance of the *Fold Paintings*, other examples are held in the permanent collections of numerous prestigious institutions such as the Whitney Museum of American Art, New York; the San Francisco Museum of Modern Art; and Moderna Museet, Stockholm.

To create these hypnotic, illusionary networks of creases Auerbach meticulously crumples, contorts and folds canvas into precisely chosen, yet chaotic shapes. To preserve these wrinkled forms the artist irons or places weights onto the canvas, and leaves the creases to settle and sink in over several days. The purposefully folded canvas is then gently spread on the floor and sprayed directionally with acrylic paint to emphasise and mimic the tonal patterns of light falling on a creased surface. Once dry, the canvas is then pulled taught over the stretcher leaving behind a sculptural impression of folds: a three dimensional object on an utterly flat surface. This intriguing and constructed interplay between light and shadow takes centre stage in *Untitled* as ripples of hazy colour pulsate and radiate, springing up from the canvas surface as though a majestic mountain range. As the artist explains, "this is my take on trompe-l'oeil or traditional realist painting, one that relies on strategy rather than virtuosity" (Tauba Auerbach cited in: Exh. Cat., Bergen, Bergen Kunsthall (and travelling), *Folds: Tauba Auerbach*, 2012, p. 105).







Mark Leckey b. 1964

The Kolossal Kat

collage on canvas, in artist's frame
framed: 206.3 by 106.6 cm. 81¼ by 42 in.
Executed in 2010.

PROVENANCE

Gavin Brown's Enterprise, New York
Acquired from the above by the present owner in 2011

⊕ ₣ £ 15,000-20,000

€ 17,100-22,800 US\$ 19,100-25,500

“... Felix takes on a number of roles in Leckey's work, including as a motif for broadcasting, an avatar for the artist for whom the idea of turning into a cat is something that incites both fear and desire, as well as a reference to the subculture of 'furrries' or 'furry fandom'.”

/ NICHOLAS FORREST

'Mark Leckey Channels Felix the Cat at Grundy Art Gallery', *Blouin ArtInfo*, May 2016, online.

Seth Price b. 1973

Untitled

enamel on dibond, in 2 parts

i) 67.9 by 104.1 cm. 26¾ by 41 in.

ii) 101.6 by 35.5 cm. 40 by 14 in.

Executed in 2008.

PROVENANCE

Friedrich Petzel Gallery, New York

Acquired from the above by the present owner in 2009

EXHIBITED

New York, Friedrich Petzel Gallery, *Seth Price*, February

- March 2008

‡ £ 15,000-20,000

€ 17,100-22,800 US\$ 19,100-25,500

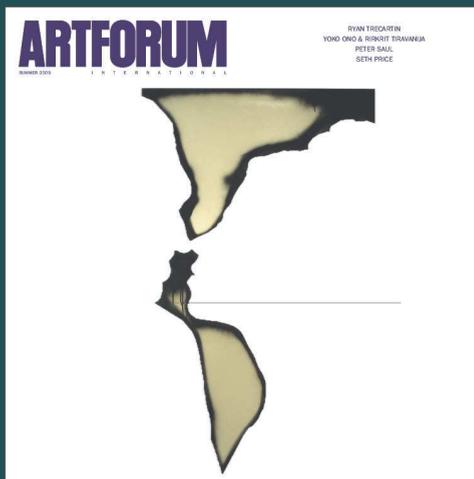


Illustration of another example from this series on the front cover of *Artforum*, Summer 2009

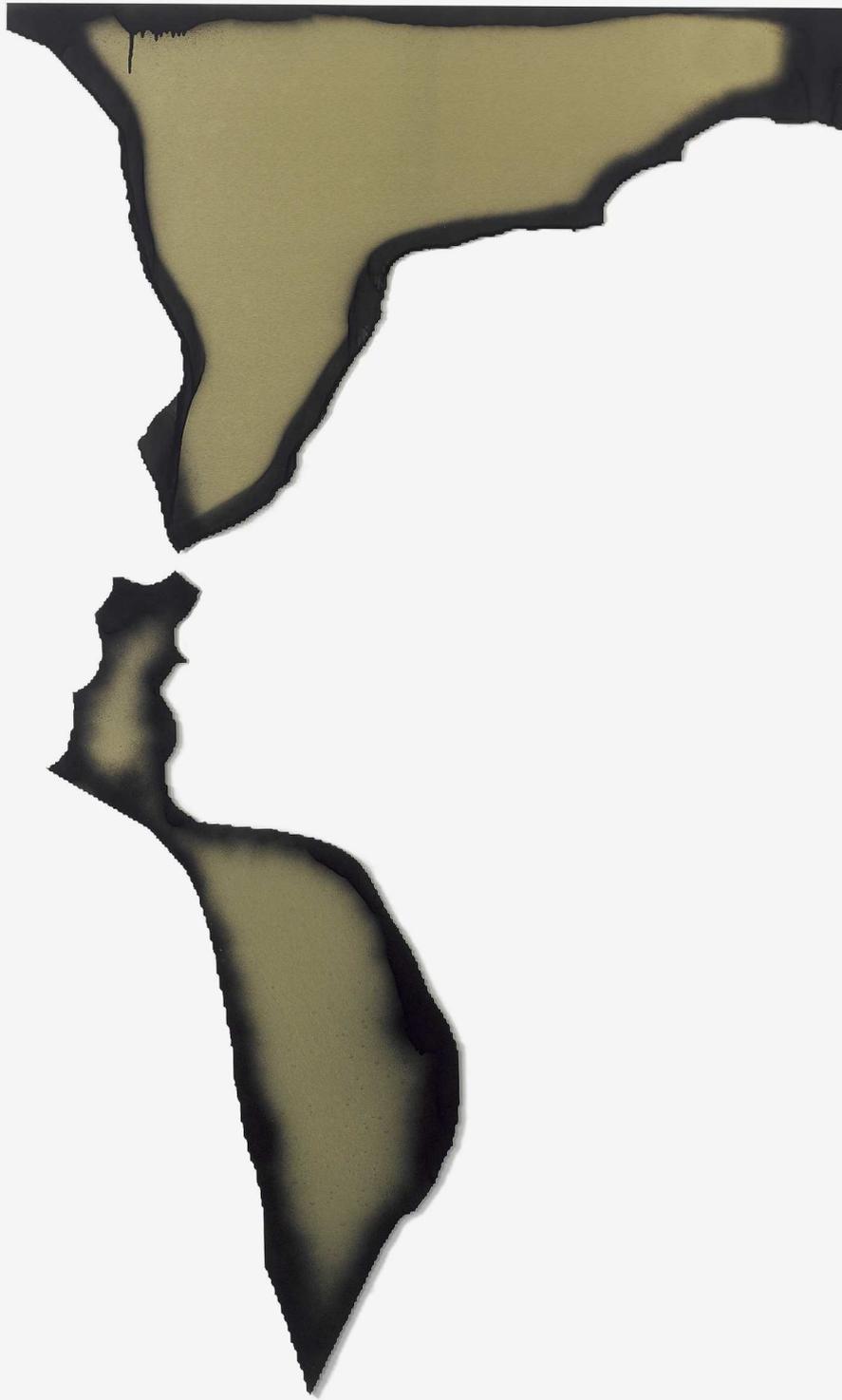
Image: © *Artforum*, Summer 2009

Artwork: © Seth Price, 2017

“ [Price] makes large centrifugal works generated from small ‘icons’ drawn from the Internet - each picturing a gesture of touching such as lighting a cigarette, kissing, or writing. These motifs emerge unsteadily, like optical puzzles, on blank expanses of wall bounded by several irregularly shaped ‘continents’ of rare wood veneers laminated behind clear acrylic plastic. Because these giant puzzle pieces, which resemble landmasses in a wall map, are themselves free-form, it is not easy to recognise - let alone to remember - the motif they partially delineate.”

/ DAVID JOSELIT

‘What to do with Pictures’,
October, Fall 2011, p. 87.



Urs Fischer b. 1973

Lassie/Pizza

silkscreen print on mirror polished stainless steel, in 4 parts
 each Diet Coke: 96 by 60 by 63 cm. 37³/₄ by 23⁵/₈ by 24³/₄ in.
 each onion: 81 by 91 by 54 cm. 31⁷/₈ by 35³/₄ by 21¹/₄ in.
 Executed in 2010, this work is number 2 from an edition of 2,
 plus 1 artist's proof.

PROVENANCE

Sadie Coles HQ, London

Acquired from the above by the present owner in 2010

£ 200,000-300,000

€ 228,000-342,000 US\$ 255,000-382,000

EXHIBITED

Greenwich, Brant Foundation, *Oscar the Grouch*, May 2010 -
 January 2011 (edition no. unknown)

London, Sadie Coles HQ, *Douglas Sirk*, June - November 2010
 (edition no. unknown)

Los Angeles, The Museum of Contemporary Art, *Urs Fischer*,
 April - August 2013, pp. 138-40, illustrated in colour (edition
 no. unknown)

London, Dairy Art Center, *Island*, October - December 2013
 (edition no. unknown)

Lima, MATE - Museo Mario Testino, *Somos Libres*, October
 2013 - April 2014





“ [These sculptures are] full of infinite layers and intersections of sight and meaning that are discovered, and in a sense created, by walking through the piece. It is, with the gallery in perpetual twilight one flight up, the best thing here.”

/ ROBERTA SMITH

‘Exploration of Space’,
The New York Times, 29 October 2009, online.

Part of an ongoing series that debuted at Fischer’s blockbuster takeover of the New Museum in 2009, *Lassie/Pizza* takes the form of four polished mirror boxes. Across each side of reflective stainless steel box is printed a highly detailed photograph of all five visible sides of a generic object. While in *Lassie/Pizza*, Fischer presents sliced onions and Diet Coke cans, it could well be a T-bone steak, a tourist miniature Empire States Building or a chess piece. They are random objects chosen by Fischer, that in their banality represent our contemporary culture precisely because they don’t try to. Bound up in popular culture and fabricated with mirrors, their art historical ingredients are equal parts Warhol, equal parts Pistoletto.

Originally conceived as an installation at the New Museum of the fifty-one boxes titled *Service à la Française*, in a reference to the historic French banqueting custom of serving all dishes at the same time to impress guests, they were met with critical acclaim. Roberta Smith, the noted art critic for the *New York Times*, wrote of the installation: they are “full of infinite layers and intersections of sight and meaning that are discovered, and in a sense created,

by walking through the piece. It is, with the gallery in perpetual twilight one flight up, the best thing here” (Roberta Smith, ‘Exploration of Space’, *The New York Times*, 29 October 2009, online).

For Fischer, it is not the objects alone that are of interest, but the placement of four random objects together, or more as with his New Museum installation, that create interesting dialogues. More often than not fractious, sometimes an unexpected harmony is created. The relationship between these objects are echoed by the internal relationships across the sides of each object. They are a new form of conceptual cubism, born from the most honest form of sculpture. In typical belligerence, Fischer once questioned at interviewer, “You guys get it wrong. Have you ever carved something? In old-school carving, you have a view on each side of a block and you cut that out, and it basically makes the shape. This is what this is. It’s just a minimal way of having a space that something occupies in the room without having it there. But it makes the space it occupies much more aggressive than with the real thing” (Jonathan Griffin, ‘Urs Fischer, the reluctant interviewee’, *The Art Newspaper*, 12 April 2012, online).

Diet Coke

VERY LOW SODIUM, 35 mg OR LESS PER 240 mL (8 fl oz)

Nutrition Facts

Serv. Size 7 fl oz

Amount Per Serving

Calories 0

Total Fat 0g

Sodium 40mg

Total Carb 0g

Protein 0g

Participation by Coca-Cola does not imply endorsement by DHHS/NIH/NIA/NIH.

12 FL OZ
(355 mL)



The Heart Truth

VERY LOW SODIUM, 35 mg OR LESS PER 240 mL (8 fl oz)

Nutrition Facts

Serv. Size 1 Can

Amount Per Serving

Calories 0

Total Fat 0g 0%

Sodium 40mg 2%

Total Carb 0g 0%

Protein 0g

Not a significant source of fat cal., sat. fat, trans fat, cholest., fiber, sugars, vitamin A, vitamin C, calcium and iron.

*Percent Daily Values are based on a 2,000 calorie diet.

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This page: Mario Testino, *Somos Libres* installation, MATE - Museo Mario Testino, Lima, 2013 Courtesy of MATE - Museo Mario Testino





This page: *Somos Libres* installation, MATE - Museo Mario Testino, Lima, 2013 Courtesy of MATE - Museo Mario Testino



Paul McCarthy b. 1945

Green Grey Symmetrical Michael Jackson

c-print mounted to Plexiglas with protective plastic,
mounted on back to foam and wood, in 2 parts
245 by 299.5 by 12 cm. 96½ by 118 by 4¾ in.
Executed in 2003, this work is number 1 from an edition of
1, plus 1 artist's proof.

This work is accompanied by a certificate of authenticity.

PROVENANCE

Hauser & Wirth, Zurich
Acquired from the above by the present owner in 2003

EXHIBITED

Stockholm, Moderna Museet, *Paul McCarthy: Head Shop/
Shop-Head 1966-2006*, June - September 2006
Lima, MATE - Museo Mario Testino, *Somos Libres*,
October 2013 - April 2014

£ 60,000-80,000

€ 68,500-91,500 US\$ 76,500-102,000



Jeff Koons, *Michael Jackson and Bubbles*, 1988
Image/Artwork: © Jeff Koons









“ I can’t say that Hollywood and Disney or Los Angeles didn’t influence my work. It absolutely did, and I can’t say that my position within the artworld hasn’t influenced or changed what I do... Hollywood is an abstraction. These pieces maybe have more to do with the direct imagery of Disney and, at the same time, through Disney, entertainment, Hollywood, that sort of spectacle. ”

/ PAUL MCCARTHY

Mark Rappolt, 'Paul McCarthy',
ArtReview, September 2015, online.

Steven Shearer b. 1968

Riff-Lash

signed and dated 2010 on the reverse of the red canvas
photolaminate and acrylic on canvas, in 2 parts
190 by 282.9 cm. 74¾ by 111¾ in.

PROVENANCE

Galerie Eva Presenhuber, Zurich
Acquired from the above by the present owner in 2010

EXHIBITED

Zurich, Galerie Eva Presenhuber, *Steven Shearer:
Geometric Healing*, June - July 2010
Lima, MATE - Museo Mario Testino, *Somos Libres*,
October 2013 - April 2014

£ 50,000-70,000

€ 57,000-80,000 US\$ 64,000-89,000

“ Shearer consistently returns to the found imagery he collects to use as the subject matter of his collage works, which incorporate images lifted from various fan magazines as well as from the web. These references often reflect not only his own personal experience of growing up in the suburbs of Vancouver, but also a collective memory of the visual and verbal landscape of suburban and teenage alienation. The subject of Shearer’s collage works have ranged from metal heads to teen heartthrobs to prefabricated tool sheds. ”

Press Release, Greenwich, Brant Foundation,
Steven Shearer, November 2016, online.



Daniel Richter b. 1962

Last Concert of the Last Survivor of Red Crayola

signed, titled and dated 2008 on the reverse
oil on canvas
220 by 170.2 cm. 86 $\frac{5}{8}$ by 67 in.

PROVENANCE

Regen Projects, Los Angeles
Acquired from the above by the present owner in 2008

EXHIBITED

Los Angeles, Regen Projects, *Daniel Richter: Rock und Polizei*, January - February 2008

‡ ⊕ £ 70,000-90,000

€ 80,000-103,000 US\$ 89,000-115,000

“ Richter’s more recent paintings are known for their fantastical subjects, vivid palate, and the distinct energy he infuses into each painting. Richter’s narratives borrow from art history, popular culture, and mass media. The paintings are often large scale depictions of social protest, violence, LSD induced circus motifs, theatrical imagery, old school punk rockers and other worldly scenes of rape or crime with an almost Ensor-like aura. ”

Press Release, Los Angeles, Regen Projects,
Daniel Richter: Rock und Polizei, January 2008, online.







E
A
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Handwritten tattoo in cursive script, possibly reading "Mama".







Sterling Ruby b. 1972

SP114

signed with the artist's initials, titled and dated 10 on the reverse

spray paint on canvas

317.5 by 470 cm. 125 by 185 in.

PROVENANCE

Xavier Hufkens, Brussels

Acquired from the above by the present owner in 2010

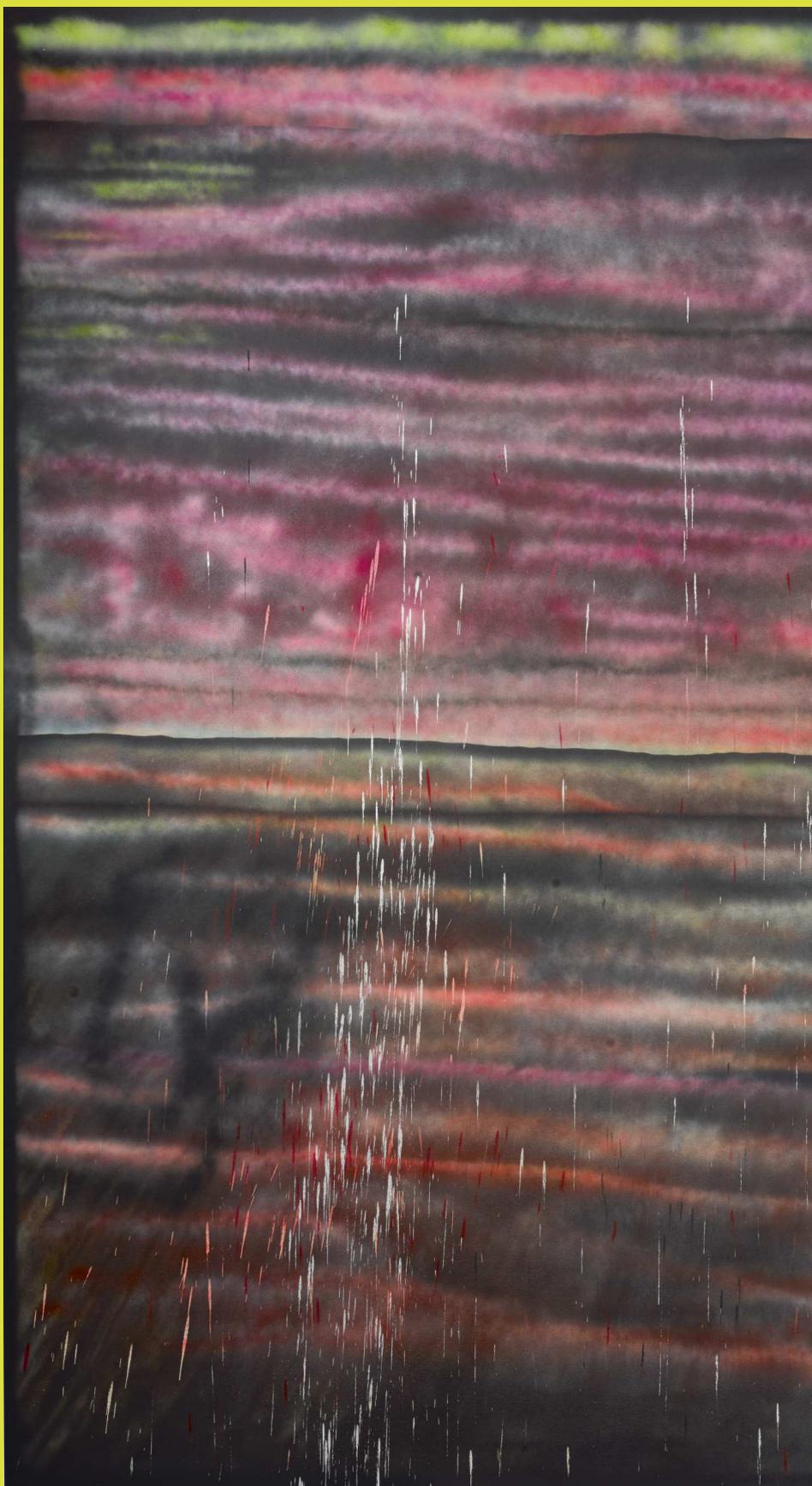
£ 400,000-600,000

€ 456,000-685,000 US\$ 510,000-765,000

Suspended in hazy lines of vibrant magenta, luscious greens and ominous blacks, Sterling Ruby's *SP114* is an excellent example of the artist's revered series of *Spray Paintings*. Inspired by the graffiti scene in Los Angeles, these unbridled, immersive abstracts are rich in contemporary social commentary, elevating the visual language of the street to the metaphysical heights of colour field painting. Through these paintings, Ruby has built an unlikely bridge between two opposing narratives in American art history: on one side lies the gritty streets ruled by Basquiat, on the other heady ideals of the Abstract Expressionists. Bridging this gap, Ruby challenges our assumptions about 'high' and 'low' art', forcing us to reconsider the established hierarchy of artistic mediums.

It is this radical upending of tradition that has seen Ruby soar to global prominence in under a decade. Ruby's works are held in prestigious institutional collections, such as the Museum of Contemporary Art, Los Angeles, The Museum of Modern Art, New York, The Solomon R. Guggenheim Museum, New York, the Rubell Family Collection, Miami and the Astrup Fearnley Museet for Moderne Kunst, Oslo.

Ruby first conceived of the exuberant *Spray Paintings* in 2007, some 20 years after Basquiat teared through the barriers that separated the street from the white cube. Synonymous with vandalism and gang activities, graffiti served as a mark of rebellion, a tool to contend authoritarian limits and boundaries.





“ My work evolved from looking at graffiti, vandalism, the violence of tags in the streets and other forms of visual aggression, but as is more and more the case in my work, my painting has become more formal, more abstract... I think of it in terms of space, depth, punctuation or colour, as I imagine artists have been doing for centuries. ”

/ STERLING RUBY

Jérôme Sans, 'Schizophrenic Monuments',
L'Officiel Art, March-May 2013, p. 102.

In cities like Los Angeles, it symbolised the potent struggle of minorities, a form of radical mark making that asserted ownership and authority. The more raw the better, graffiti chose its canvas indiscriminately. The side-cars, walls and ledges of the graffiti artist were worlds away from the high-minded purity of the white cube's walls. As the artist explains, “my work evolved from looking at graffiti, vandalism, the violence of tags in the streets and other forms of visual aggression, but as is more and more the case in my work, my painting has become more formal, more abstract... I think of it in terms of space, depth, punctuation or colour, as I imagine artists have been doing for centuries” (Sterling Ruby in conversation with Jérôme Sans, 'Schizophrenic Monuments', *L'Officiel Art*, March-May 2013, p. 102). By expanding painting's potential through the application of an innovative conceptual strategy, Ruby has inherited the artistic legacy of a seminal group of artists including Christopher Wool, Wade Guyton, Rudolf Stingel and Mike Kelley (to whom he was previously a studio assistant).

Executed on billboard-like proportions, which echo the extraordinary magnitude of the artist's vast industrial studio in Los Angeles, *SP114* utterly

commands and consumes the viewer's attention. In the present work, striations of inky black spray paint obscure the smoky background of neon green and pink. Individual neons jump and jar, fighting each other for the viewer's attention while the greater whole evokes a distant horizon, a hazy, half-seen or remembered landscape, blurred by the sweeping accretions of spray paint. Interspersing strokes and drips of paint imbue the work with a visual sfumato effect. Defined by a frenetic cacophony of colour, the raw expressionistic force the work becomes almost hallucinogenic. Yet the key stone to this work lies not in the aggressive laying down of spray paint, but the few flicks of paint that hover over the surface. It is this subtle layer that lend the colour field a depth, allowing the viewer to plunge themselves past this thin gauze of paint and envelope themselves in the graffiti below.

SP114 embodies the artist's unique ability to blend high and low art. Beyond the electrifying visual power of the work lies a commentary on the richness of America's street culture. The work postures with punk attitude. It a visual rock concert that finds its home in equal measure on both the street or in world's foremost collections – both public and private.



Ugo Rondinone b. 1964

dreizehnterseptemberzweitausendundnull

signed on a label affixed to the reverse
acrylic on canvas, Plexiglas plaque
218.5 by 218.5 cm. 86 by 86 in.
Executed in 2000.

PROVENANCE

Galerie Hauser & Wirth & Presenhuber, Zurich
Almine Rech, Paris
Acquired from the above by the present owner in 2002

EXHIBITED

Turin, Pinacoteca Giovanni e Marella Agnelli, *Somos Libres II*, May -
September 2014, n.p., no. 20, illustrated in colour

£ 100,000-150,000

€ 114,000-171,000 US\$ 128,000-191,000

“Rondinone’s *Target Paintings* seem at first to be straight appropriations of American Pop, colour-field, and hard-edge abstraction. In fact, these works are less copies than giddy impersonations their irony and impurity coming through their deceptively simple surfaces like a five o’clock shadow on a drag queen. Slightly blurred and clearly vibrating as if electric, these Kenneth-Nolands-on-parade jiggle and cavort.”

/ LAURA HOPTMAN

‘Against Nature’, *Parkett*,
No. 52, 1998, p. 134.







Thomas Ruff b. 1958

Substrat 9 11

signed, titled, dated 2002 and numbered 4/5 on the backing board

c-print, in artist's frame

framed: 173.6 by 128.6 cm. 68 $\frac{3}{8}$ by 50 $\frac{5}{8}$ in.

This work is number 4 from an edition of 5, plus 2 artist's proofs.

PROVENANCE

Johnen + Schöttle Galerie, Berlin

Acquired from the above by the present owner in 2003

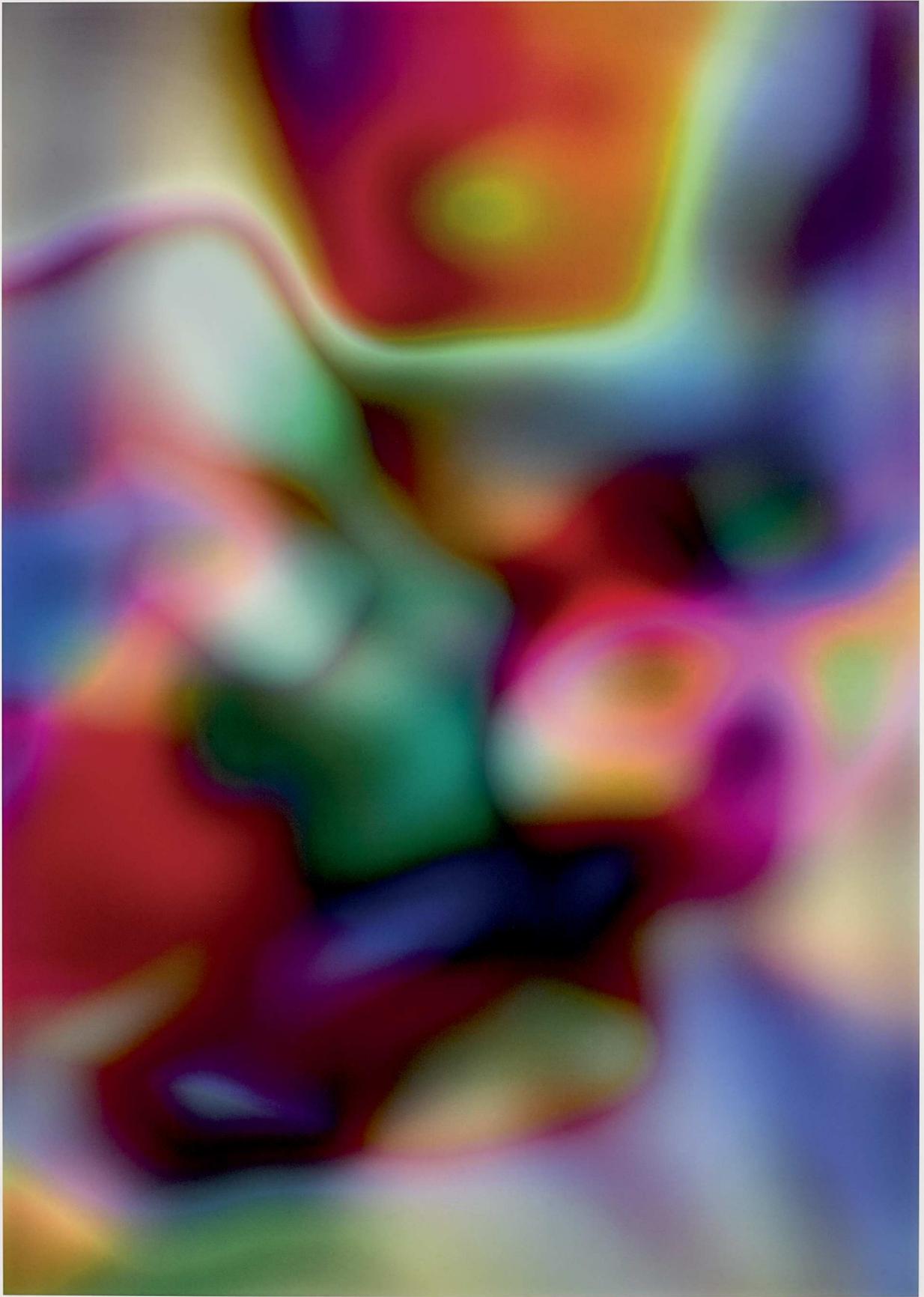
⊕ £ 40,000-60,000

€ 45,600-68,500 US\$ 51,000-76,500

“ In the process of making the *Substrats*, Ruff did not use a camera, make a negative, or enter a darkroom. He took images of Japanese animé and manga from the netherworld of cyberspace and manipulated them into pulsing abstract colour fields rendered ultimately on photographic paper by a mechanical printer. ”

/ MEGAN HEUER

‘Thomas Ruff – New Work’,
Brooklyn Rail, Aug-Sept 2003, online.



Chris Ofili b. 1968

Dancers in Blue

signed, titled and dated 2006 on the reverse
oil and charcoal on canvas, in artist's leather frame
canvas: 40.5 by 30 cm. 16 by 11 $\frac{7}{8}$ in.
framed: 43.4 by 33.5 cm. 17 $\frac{1}{8}$ by 11 $\frac{7}{8}$ cm.

PROVENANCE

Contemporary Fine Arts, Berlin
Acquired from the above by the present owner in 2006

EXHIBITED

Turin, Pinacoteca Giovanni e Marella Agnelli, *Somos Libres II*, May - September 2014, n.p., no. 78, illustrated in colour

LITERATURE

Carol Becker et al., *Chris Ofili*, New York 2009, p. 266, no. 195 (text)

⊕ £ 10,000-15,000

€ 11,400-17,100 US\$ 12,800-19,100

“ To work exclusively with blue was the biggest challenge... I was trying to find new ways to use colour to the point of saturation, to the point where you don't see it. ”

/ CHRIS OFILI

in conversation with Thelma Golden in:
Peter Doig, et al., *Chris Ofili*, New York 2009, pp. 243-44.



Michaël Borremans b. 1963

Two

signed, titled, dated 2004 and variously inscribed on the reverse

oil on canvas

99.5 by 85 cm. 38 $\frac{5}{8}$ by 33 $\frac{1}{2}$ in.

PROVENANCE

Zeno X Gallery, Antwerp

Acquired from the above by the present owner in 2004

EXHIBITED

Turin, Pinacoteca Giovanni e Marella Agnelli, *Somos Libres II*, May - September 2014, n.p., no. 58, illustrated in colour

⊕ £ 200,000-300,000

€ 228,000-342,000 US\$ 255,000-382,000

All eyes, including our own, rest on the mysterious placement of both women's hands. Staring down in oblivious concentration, they seem to be performing some mysterious task, or are their hands just held together? Bordering on the surreal and brushing with the perverse, in *Two* we behold the subtle enigma of Michaël Borremans' painting. At first glance, we are assured of a scene, at second, Borremans pulls the wool from beneath our eyes. The master of the open ended narrative, Borremans practices a quiet form of surrealism that imbues itself in a not-quite-as-they-seem aesthetic. Tantalising, partially hidden, and closed off, Borremans throws us pictorial morsels as we perpetually lean over the shoulders of his figures to catch a better glimpse of work's ever elusive subject.

So what is it that they do? Wrapping, folding, or sewing, the larger task at hand is of little importance to Borremans. Instead, he is interested in the humble process of work. For Borremans, the depiction of seemingly unskilled work transports the viewer into a timeless zone. In the endless repetition of a simple, menial action, there is no beginning or end. Working with their hands, Borremans depicts the time in which we lose ourselves, a meditative space in danger of being lost in our contemporary world. His paintings are journeys back to a pre-industrial workplace, where the silence of concentration holds sway. You will hear no keyboards tapping in Borremans' workplaces.

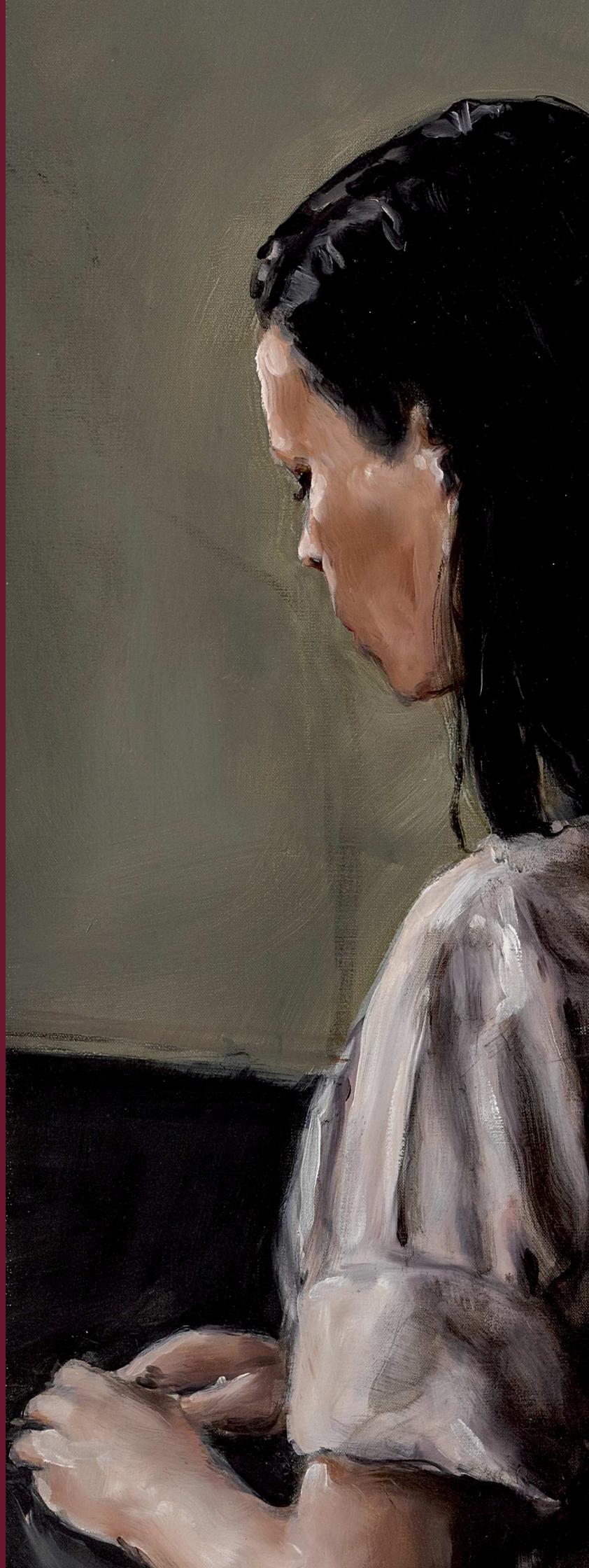
For all of *Two's* nostalgia, Borremans almost literally undercuts it through his use of composition. Cut in half by the very table they work on, the sewers take on an almost robotic nature. It is only Borremans' exquisite mastery of paint that convinces us these are humans instead of figurines – as he says, “I don't want to use the word ‘individuals’; they're not individuals” (Michael Borremans cited in: David Coggins, ‘Michael Borremans: An Interview’, *Art in America*, 1 March 2009, online). Jeffrey Grove, senior curator at the Dallas Museum of Modern Art, has noted Borremans' figures seem not to possess souls. Inside Borremans' paintings lies a figurative world with which we are



totally incompatible. Curiously distant, we feel no compassion towards these figures, only unease at the inability to emotionally connect with them. The only human presence we feel is that of Borremans, the painter puppeteer, a set designer within his own at time perverse imagination. As he recently stated, “I really wanted to use painting like a stage, like Manet did” (*Ibid.*).

Manet is just one of Borremans’s complex art historical reference points that he brings to bear on the present work. Bravely carrying the torch on from the Old Masters with which he finds so much companionship, Borremans emulates various aspects of his forefathers, from Casper David Friedrich to Vermeer and Velázquez. There is no exact translation for the German word Rückenfigur (literally a back figure), but it is a word majorly associated with Friedrich, who so consistently painted his figures from behind. Friedrich’s use of Rückenfigur has been a major source of inspiration for Borremans, who has taken Friedrich’s figures out of their expansive Romanticist landscapes. Instead, he locks them into tightly cropped interiors to maximise the psychological potential of the technique.

While compositional links can be easily attributed, it is the atmosphere of Borremans’ work, which owes much to the Old Masters, that is difficult to pin down. Born in Belgium, with a studio in Ghent – a city watched over by Van Eyck’s eponymous altarpiece – it is of little surprise that Borremans has been captivated since childhood by the work of the early Renaissance artist. “The first artworks I saw were reproductions of Van Eyck”, he recalls. “They were windows on a strange world. As a child they fascinated me but frightened me too – and they still do, in a way” (Michael Borremans cited in: Maggie Gray, ‘The Modern Mysteries of Michaël Borremans’, *Apollo*, 5 March 2016, online). Elsewhere, Borremans borrows from the violence of Goya, the empathy of Velázquez and the early ‘photographic’ modelling of Vermeer. Yet in all of this there remains a profoundly contemporary flavour, however rooted in the past. Painting from photos off a computer screen, Borremans somehow links this profoundly contemporary process to painting back his beloved masters: Vermeer, he says, “used a camera obscura, he already used photographic tricks in his compositions – things that were only repeated in the 19th century. He played with that in a very modern way” (*Ibid.*).









Gilbert and George b. 1943 and b. 1942

The Wall

signed, titled and dated 1986; signed with the artists' initials and variously inscribed on the reverse of each panel
hand-dyed gelatin silver prints, in artist's frames, in 28 parts
overall: 241 by 353 cm. 94 $\frac{7}{8}$ by 139 in.

PROVENANCE

11 Duke Street Limited, London
Acquired from the above by the present owner in 1997

EXHIBITED

London, Tate Gallery; Munich, Haus der Kunst; and Turin, Castello di Rivoli, *Gilbert & George: Major Exhibition*, February 2007 - January 2008

LITERATURE

Rudi Fuchs, Ed., *Gilbert & George: The Complete Pictures 1971 - 2005, Volume I 1971-1988*, London 2007, n.p., illustrated in colour
Hans-Ulrich Obrist and Inigo Philbrick, Ed., *Gilbert & George: Art Titles 1969-2010*, Cologne 2011, p. 41 (text)

⊕ £ 100,000-150,000

€ 114,000-171,000 US\$ 128,000-191,000



“ The grids are a natural part of making large photo-pieces. It is like a week has to be divided into day, for convenience. A house has to be made of bricks. You can't make a house from one big brick. You cannot make a skyscraper with one enormous sheet of glass. Everything is in sections. ”

/ GEORGE

cited in: Gilbert & George, *Gilbert & George: The Complete Pictures 1971-1985*, London 1997, p. 153.



THE WALL

1986
Gilbert + George





Anselm Kiefer b. 1945

H2O

titled
oil, crayon and photo-collage on paper
101.5 by 140 cm. 40 by 55½ in.
Executed in 2005.

PROVENANCE

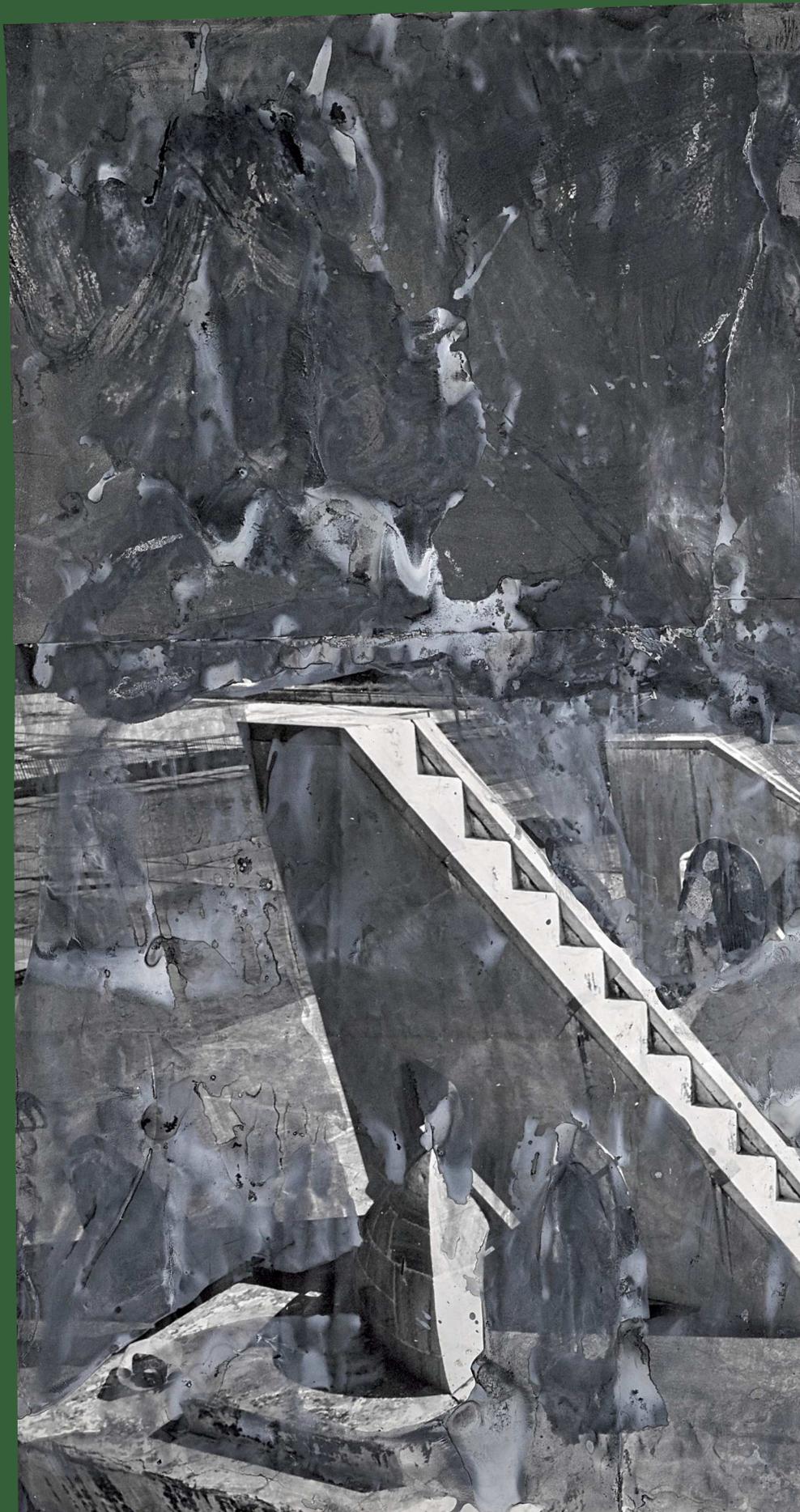
Galleria Lorcan O'Neill, Rome
Acquired from the above by the present owner in 2010

⊕ £ 100,000-150,000

€ 114,000-171,000 US\$ 128,000-191,000

Amongst the lead weighed down by mythology or the thick almost engulfing impasto of his paintings; between the ships of war, strewn propeller blades, barbed wire and ripped nightclothes, one can easily forget that Kiefer started as a photographer. In his earliest body of work, the *Occupations*, Kiefer conducted a world tour of the Nazi salute - often on grand staircases at recognised sites of civilisation. The photograph as a superficial signifier of historical evidence is a fundamental conceptual pillar for an artist who continually questions the notions of history and myth. While they have never appeared so stark as in those early works, photographs weave their way through Kiefer's output, often submerged beneath layers of paint. Almost always architectural in nature, they function as theatre props, set designs in front of which Kiefer orchestrates his mythological narratives.

In *H2O*, Kiefer uses photographs of staircases he has cast at his 200 acre studio in Barjac. Following on from a series of gouaches and photo collages of staircases started in 2003, the work is at times impregnable for its diverse array of mythological connections. Stairs canvased in watery paint lead nowhere. A symbol of melancholia, drawn from Albrecht Dürer's iconic eponymous etching, lies next to the work's mysterious title, *H2O*. Devoid of people, this is a theatre set for the damned. We, the viewer, are unsure as to whether we have arrived at Act I or the Final Act yet an unmistakable atmosphere of reckoning prevails. Kiefer's interest in architectural forms as a means to memorialise is unmistakable, as Mark Rosenthal notes, "melancholy and elegy are Kiefer's principal leitmotifs and inform an understanding of his work... In particular, architectural monuments play a powerful role in his pictorial world" (Mark Rosenthal cited in: *Exh. Cat., Basel, Fondation Beyeler, Anselm Kiefer: The Seven Heavenly Palaces 1973 - 2001, 2002*, p. 51).









The central theme to the present work is the staircase, a symbol Kiefer has returned to time and again throughout his remarkable career. The staircase builds on a broad range of both intertwined and entirely disparate connections, from Corbusier to Merkabah mysticism and back to the renowned Nazi architect Albert Speer. In 1966, Kiefer lived in a cell for three weeks in the Dominican monastery of La Tourette, designed by Corbusier between 1955 and 1960. Here, the brutality of Corbusier's modernist vision was not lost on Kiefer. Rendered in concrete, Corbusier's staircases would be seen forty years later littered across the landscape of Barjac. The antagonistic relationship between modernism and religion would have fascinated Kiefer, especially Corbusier's staircases as a metaphor for a Christian's ascension to heaven.

Kiefer has not limited himself to a strict Christian interpretation of the staircase. Marauding across mythologies and cultures as only Kiefer does, the staircases reappeared in his 2002 Gagosian show in New York. This time they referred to the subject of Merkaba and the Kabbalist tradition of the afterlife. In this tradition, the staircase act as ladders between the seven heavenly palaces that represent steps in the attainment of divine spirituality. Metaphorically, the staircase as a bridge between heaven and earth, between the past and present, is given added weight when we consider the title of the work, 'H2O'. Kiefer's use of watery thin paint, splashed and sprayed over the surface of the photographs, creates the atmosphere of the sea. As much as the staircase is a pathway to heaven, does Kiefer's reference to H2O situate these works at the opposite end of the spectrum: creation? Do these staircases speak to the creationist narrative of land forged from the sea? In this are they stairways to civilisation?

Yet the staircases in the present work are altogether more neoclassical than modernist, more real than religious. Heavy and monolithic, the architectural reference points oscillate between the Greco-Roman tradition and the re-imagination of it by the Nazi's principle architect, Albert Speer. It is in this space, between mythology and the material that Kiefer assumes his role as artistic conductor, playing with our referential system, forcing us to question our perception of history in order to understand it more as a construct and less as an authoritative narrative. When asked about his interest in staircases, Kiefer remarked "it's all about finding symbols that move in both directions" (Anselm Kiefer cited in: Exh. Cat., Fort Worth, Modern Art Museum of Fort Worth (and travelling), *Heaven and Earth*, 2006, p. 124).

Georg Baselitz b. 1938

Der Absprung (Remix)

signed, titled and dated 25.V.07 on the reverse
oil on canvas
300 by 250 cm. 118 by 98½ in.

PROVENANCE

Contemporary Fine Arts, Berlin
Acquired from the above by the present owner in 2008

EXHIBITED

Berlin, Contemporary Fine Arts, *Georg Baselitz: 23 January*
1938, January - March 2008, p. 2, illustrated in colour

⊕ £ 200,000-300,000

€ 228,000-342,000 US\$ 255,000-382,000



“ In some places the painting is like a caricature – but O I’ve got Hitler better than most. When I made it [his earlier works] people kept saying to me, but it’s you! But I had the Third Reich in mind, Germany’s past. And now I’ve turned the painting more in that direction, now you can see Adolf that much better. ”

/ CARLA SCHULZ-HOFFMANN

‘George Baselitz – Non-Conformist on Principle’,
in: Exh. Cat., London, Royal Academy of Arts,
George Baselitz, 2007, p. 37.

Part of Baselitz’s acclaimed *Remix* series that begun in the mid-to-late 2000’s, *Der Absprung* takes up the challenge of reworking seminal paintings from his earlier bodies of work. Described by the art critic Sir Norman Rosenthal as “flashes of memory of a distant past”, they are personal reflections on his oeuvre as well as an opportunity to reassess the history they deal with (Norman Rosenthal, ‘Upside-down world’, *The Guardian*, 22 September 2007, online). Employed here in *Der Absprung*, one of his most powerful strategies within this body of work is to take up previous motifs within paintings and isolate them, in turn revitalising their ability to provoke while memorialising them at the same time. In *Der Absprung*, Baselitz has chosen Hitler. Indeed, Hitler, and his re-identification, is one of most important themes of the series. As Baselitz notes “in some places the painting is like a caricature – but O I’ve got Hitler better than most. When I made it [his earlier works] people kept saying to me, but it’s you! But I had the Third Reich in mind, Germany’s past. And now I’ve turned the painting more in that direction, now you can see Adolf that much better” (Carla Schulz-Hoffmann ‘George Baselitz – Non-Conformist on Principle’, in: Exh. Cat., London, Royal Academy of Arts, *George Baselitz*, 2007, p. 37).

In *Der Absprung*, caricature sits at the heart of the work. The thick imposing impasto of his earlier work is given up in favour of a lighter, more comical

rendering as Baselitz’s thin oil resembles watercolour. With his arms raised, and infantile skin tone, Hitler now resembles a petulant child. The weight of history is lifted, Hitler becomes more a memory, an apparition of what he once was. Though he has reaffirmed Hitler’s physical identity, Baselitz has robbed him of his symbolic power. Hitler has become little more than Baselitz’s artistic puppet. By drawing from his own work, Baselitz recasts his referential system both backwards and internally, moving further away from the history he questions and further into concept of his own artistic process. He questions the basis of picture making, the nature of motif and the semiotic value of symbols by re-appropriating what was already his. In this profoundly post-modern framework, the artist is now influenced only by himself.

Perhaps unsurprisingly, the *Remix* series was created by Baselitz as a form of artistic grievance. They are an endnote to a chapter in his life, a form of closure. Like with much of Baselitz’s work, which is deeply rooted in his personal identity and experience, these works respond to the impending whirlwind of change Baselitz and his wife, Elke, experienced whilst moving from their home of thirty years in Derneburg to Southern Germany. Produced over the course of this move, the series self-reflectively closes the circle on his earlier body of work in order to realise the chance to permanently begin anew.



Rob Pruitt b. 1965

Black and Silver Boy, for Sarah

glitter and enamel on canvas

122 by 92 cm. 48 by 36 in.

Executed in 2009.

PROVENANCE

Carlson Gallery, London

Acquired from the above by the present owner in 2009

£ 40,000-60,000

€ 45,600-68,500 US\$ 51,000-76,500

“ As a child, you don’t intellectualise your passions — they wash over you. Fast-forward to being an adult and an artist: I found that the panda was a symbol that not only had deep personal relevance but also addressed larger issues. It’s a symbol that teaches us to revere nature, to tread lightly and compassionately. ”

/ **ROB PRUITT**

cited in: ‘Q+A with Rob Pruitt’,
Paddle 8, 12 February 2014, online.







Marilyn Minter b. 1948

Parched

signed, titled, dated 1999 and variously inscribed on the reverse

enamel on metal

91.5 by 122 cm. 36 by 48 in.

PROVENANCE

Andréhn-Schiptjenko, Stockholm

Acquired from the above by the present owner in 2001

£ 10,000-15,000

€ 11,400-17,100 US\$ 12,800-19,100

“ Yeah, well, my theory is that you can make pictures of anything as long as you make them beautiful. You’ve just got to take out the narrative and let people hear you. I’m making images of things that might be disgusting even, like strings of spit, but I’m trying to make them gorgeous. It’s also sort of a way to be able to have a fiery red bush painting of mine in your living room. ”

/ MARILYN MINTER

in conversation with Hannah Ghorashi,
Art News, 2 April 2016, online.







Yan Pei-Ming b. 1960

Prostituée, Anna

signed, titled and dated 2003 on the reverse; signed in Chinese characters on the reverse
oil on canvas
200 by 199.5 cm. 78¾ by 78½ in.

PROVENANCE

Anne De Villepoix, Paris
Acquired from the above by the present owner in 2003

£ 60,000-80,000

€ 68,500-91,500 US\$ 76,500-102,000

“ I’m interested in everything forbidden... I’m interested in all of man’s moral taboos. I am interested in compulsion. ”

/ YAN PEI-MING

in conversation with Rolf Lauter in:
Exh. Cat., Mannheim, Kunsthalle Mannheim,
Yan Pei-Ming: The Way of the Dragon, 2005, p. 111.





This page: Mario Testino. Natalia Vodianova. Los Angeles, American Vogue, 2011



Vik Muniz b. 1961

Santa Ludovica, 1998

variously inscribed on a label affixed to the backing board
c-print

framed: 117.5 by 149.4 cm. 46¼ by 58¾ in.

Executed in 1998, this work is number 2 from an edition
of 3.

PROVENANCE

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner in 1998

£ 25,000-35,000

€ 28,500-39,900 US\$ 31,800-44,500

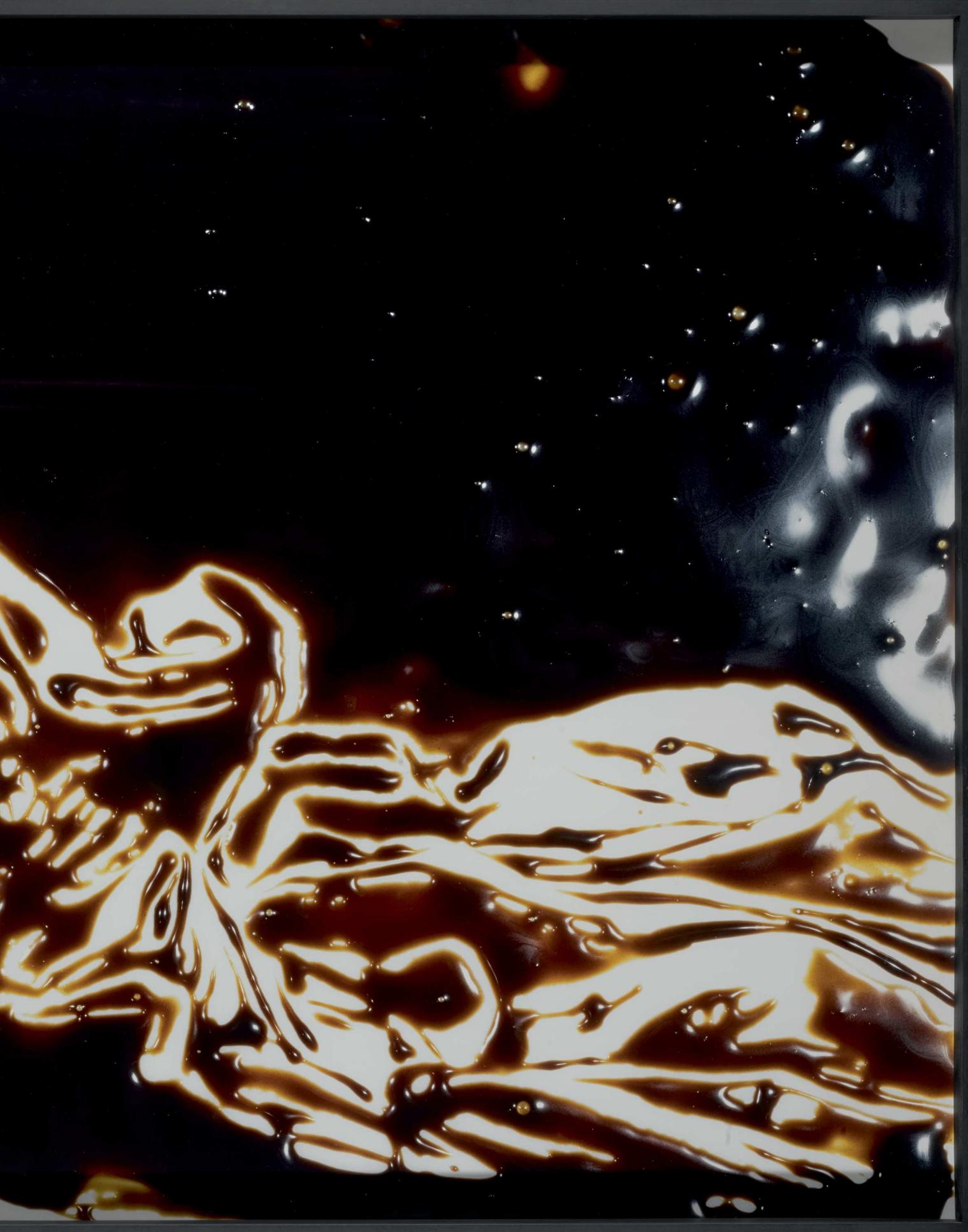
“Chocolate is very good
because it brings to
mind ideas that go from
scatology to romance.”

/ VIK MUNIZ

in: TED Talks,

Vik Muniz: Art with wire, sugar, chocolate and string,
February 2003, online video.





Paloma Varga Weisz b. 1966

Wurstkopfman

signed on the underside

oil on limewood

42 by 32 by 23 cm. 16½ by 12½ by 8⅝ in.

Executed in 2005.

PROVENANCE

Sadie Coles HQ, London

Acquired from the above by the present owner in 2005

⊕ £ 25,000-35,000

€ 28,500-39,900 US\$ 31,800-44,500

“After a while, I realised that I could express everything I wanted to say, wherever in the world, with a small piece of wood and my tools... Carving is very hard: it’s like peeling a wooden apple and you cannot correct mishaps. It demands both great physical and imaginative effort and concentration.”

/ PALOMA VARGA WEISZ

Jennifer Higgin,
‘Paloma Varga Weisz: My Influences’,
Frieze, 1 May 2014, online.



Thomas Ruff b. 1958

Porträt (J. Rubell)

signed, dated 1989 and numbered 1/4 on the backing board
 c-print, in artist's frame
 image: 159.5 by 120 cm. 62¾ by 47¼ in.
 framed: 210.5 by 165.5 cm. 82⅞ by 65⅞ in.
 This work is number 1 from an edition of 4.

PROVENANCE

Galerie Yvon Lambert, Paris
 Acquired from the above by the present owner in 1997

EXHIBITED

Essen, Museum Folkwang Essen; Oslo, Museet for Samtidskunst Oslo; Munich, Städtische Galerie im Lenbachhaus; Dublin, Irish Museum of Modern Art; Vitoria-Gasteiz, Artium - Centro Museo Vasco de Arte Contemporáneo; Porto, Museu de Arte Contemporanea de Serralves; and Liverpool, Tate, *Thomas Ruff: Fotografien 1979 - heute*, February 2002 - September 2003, p. 187, no. POR073, illustrated in colour (edition no. unknown)

⊕ £ 10,000-15,000

€ 11,400-17,100 US\$ 12,800-19,100

“ I believe that photography can only reproduce the surface of things. The same applies to a portrait. I take photos of people the same way I would take photos of a plaster bust. ”

/ THOMAS RUFF

Richard Dorment, 'Photography in Focus', *The Telegraph*, 29 May 2003, online.



Douglas Gordon b. 1966

Blind Vivien

photograph and archival museum board
image: 22 by 17 cm. 8 $\frac{5}{8}$ by 6 $\frac{5}{8}$ in.
framed: 65.8 by 61.2 cm. 25 $\frac{7}{8}$ by 24 $\frac{1}{8}$ in.
Executed in 2002.

PROVENANCE

Gagosian Gallery, New York
Acquired from the above by the present owner in 2003

⊕ £ 15,000-20,000

€ 17,100-22,800 US\$ 19,100-25,500

“ I was working in bed, and would watch a movie again and again and again. I had pictures of John Wayne and Anthony Perkins around my bed, and I woke up in the middle of the night and saw them all looking at me. So I cut their eyes out. Hundreds of blind stars ”

/ DOUGLAS GORDON

Karen Wright, 'In the Studio: Douglas Gordon', *The Independent*, 15 December 2012, online.



Nate Lowman b. 1979

Thank you for

signed and dated 2009 on the reverse
oil on shaped canvas, in two parts
diameter: 174 cm. 68½ in.

PROVENANCE

Maccarone Gallery, New York
Acquired from the above by the present owner in 2009

EXHIBITED

Lima, MATE - Museo Mario Testino, *Somos Libres*,
October 2013 - April 2014

‡ £ 60,000-80,000

€ 68,500-91,500 US\$ 76,500-102,000

“ A hallmark of Pop art is taking a ubiquitous but overlooked totem of capitalist enterprise and reinventing it. Andy Warhol had the Campbell’s Soup Can. Claes Oldenburg had the Lipstick Tube. Nate a has his: the smiley face. ”

/ JACOB BERNSTEIN

‘Why isn’t this man smiling?’,
The New York Times, 26 December 2012, online.



Dan Colen b. 1979

Three-Peat

signed on a label affixed to the backing board
chewing gum and gum wrappers on canvas, in artist's frame
canvas: 75.8 by 60.6 cm. 29 $\frac{7}{8}$ by 23 $\frac{7}{8}$ in.
framed: 79 by 63.8 cm. 31 $\frac{1}{4}$ by 25 $\frac{1}{8}$ in.
Executed in 2008.

PROVENANCE

Peres Projects, Los Angeles
Acquired from the above by the present owner in 2008

EXHIBITED

Lima, MATE - Museo Mario Testino, *Somos Libres*, October
2013 - April 2014

‡ £ 70,000-90,000

€ 80,000-103,000 US\$ 89,000-115,000

“ A lot of my work is about what’s abstract and what’s pictorial. Is it bubblegum, or is it an abstract painting using bubblegum? The energy comes from walking that line and watching things dip this way and that. ”

/ DAN COLEN

in conversation with Alain Elkann,
Alain Elkann Interviews, online.







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Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will

despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £11,766
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £11,766
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £39,219
Paintings in oil or tempera
EU LICENCE THRESHOLD: £117,657
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £23,531
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000

British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be

compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for

2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

* Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

II Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not

be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's

releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:
HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE

Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
- (v) in respect of online bidding via the internet, the B/Dnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction; **Counterfeit** is as defined in Sotheby's Authenticity Guarantee; **Hammer Price** is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price; **Purchase Price** is the Hammer Price and applicable Buyer's Premium and VAT; **Reserve** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot; **Seller** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives); **Sotheby's** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA; **Sotheby's Company** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985); **VAT** is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or

other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) assumes responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in

cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department

in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to

these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond

Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:

Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:

Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS AND EUROS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars and Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.3

£1 = €1.12

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

AUTHENTICITY GUARANTEE

All lots are offered subject to the Sotheby's Authenticity Guarantee and Conditions of Business for Buyers, which are set forth in this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Buying at Auction section in the printed catalogue.

VAT INFORMATION

For all lots marked with a †, ‡, α or Ω please refer to the VAT Information pages at the back of the catalogue.

VAT INFORMATION FOR OVERSEAS BUYERS

VAT is levied at 5% or 20% on the hammer price of any lot marked with the † or Ω respectively. The VAT will not be charged if Sotheby's ship the property to a destination outside the EU. Alternatively the VAT can be reclaimed if the appropriate documentation is obtained from Sotheby's Shipping Logistics and their instructions for exporting the property are followed.

If you require any further information relating to VAT on lots offered in this sale, please contact Frances Monro in the Contemporary Art department on 020 7293 5398. Alternatively please refer to the VAT Information For Buyers section printed at the back of this catalogue.

IMPORTANT NOTICE TO BUYERS OF LARGE WORKS OF ART

Please note that all paintings specified in the catalogue as measuring 5ft x 5ft (152cm x 152cm) or more, excluding frame, will be transferred to Sotheby's Greenford Park on the afternoon of the sale.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

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SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

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GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

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In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

Photography
Donald Thompson
Catalogue Designer
Simon Hiscocks
Colour Editor
Ross Gregory
Production Controller
Victoria Ling

WORLDWIDE CONTEMPORARY ART DIVISION

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

LONDON

+44 (0)20 7293 6276

Emma Baker
emma.baker@sothebys.com

Oliver Barker
oliver.barker@sothebys.com

Alex Branczik
alex.branczik@sothebys.com

Bianca Chu
bianca.chu@sothebys.com

Hugo Cobb
hugo.cobb@sothebys.com

Boris Cornelissen
boris.cornelissen@sothebys.com

Nick Deimel
nick.deimel@sothebys.com

Tom Eddison
tom.eddison@sothebys.com

Antonia Gardner
antonia.gardner@sothebys.com

Martin Klosterfelde
martin.klosterfelde@sothebys.com

Celina Langen-Smeeth
celina.langen-smeeth@sothebys.com

Darren Leak
darren.leak@sothebys.com

Bastienne Leuthe
bastienne.leuthe@sothebys.com

Nick Mackay
nick.mackay@sothebys.com

Frances Monro
frances.monro@sothebys.com

George O'Dell
george.odell@sothebys.com

Isabelle Paagman
isabelle.paagman@sothebys.com

Marina Ruiz Colomer
marina.ruizcolomer@sothebys.com

James Sevier
james.sevier@sothebys.com

Joanna Steingold
joanna.steingold@sothebys.com

Olivia Thornton
olivia.thornton@sothebys.com

NEW YORK

Edouard Benveniste
Grégoire Billault

Amy Cappellazzo
Nicholas Cinque

Lisa Dennison
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Olivia Romeo
Nicole Schloss

David Schrader
Allan Schwartzman

Eric Shiner
Gail Skelly

Liz Sterling
Harrison Tenzer

Charlotte Van Dercook
+1 212 606 7254

CHICAGO

‡ Helyn Goldenberg
Gary Metzner
+1 312 475 7916

LOS ANGELES

Candy Coleman
Andrea Fiuczynski

Peter Kloman
Colin Smith

+1 310 274 0340

MEXICO CITY

Lulu Creel
+52 55 5281 2100

AMSTERDAM

Sasha Stone
+31 20 550 22 06

BRUSSELS

Valerie Delfosse
Virginie Devillez
+32 (0)2 627 7186

BERLIN

Joelle Romba
+49 (0)30 45305070

COLOGNE

Nadia Abbas
+49 221 207170

FRANKFURT

Nina Buhne
+49 69 74 0787

HAMBURG

Dr. Katharina Prinzessin
zu Sayn-Wittgenstein
+49 40 44 4080

MUNICH

Nicola Keglevich
+49 89 291 31 51

ISTANBUL

Oya Delahaye
+90 212 373 96 44

MILAN

Raphaëlle Blanga
Claudia Dwek
+39 02 2950 0250

ROME

Flaminia Allvin
+39 06 6994 1791

TURIN

‡ Laura Russo
+39 0 11 54 4898

PARIS

Cyrille Cohen
Olivier Fau
Stefano Moreni
+33 1 5305 5338

MONACO

Mark Armstrong
+37 7 9330 8880

COPENHAGEN

Nina Wedell-Wedellsborg
+45 33 135 556

OSLO

‡ Ingeborg Astrup
+47 22 147 282

STOCKHOLM

Peder Isacson
+46 8679 5478

MADRID

Alexandra Schader
Aurora Zubillaga
+34 91 576 5714

GENEVA

Greg Bergner
Caroline Lang
+41 22 908 4800

ZURICH

Stefan Puttaert
Nadine Kriesemer
+41 44 226 2200

TEL AVIV

Sigal Mordechai
Rivka Saker
+972 3560 1666

VIENNA

Andrea Jungmann
+43 1 512 4772

HONG KONG

Isaure de Viel Castel
Jasmine Chen
Kevin Ching
Jacky Ho
Evelyn Lin
Yuki Terase
Jonathan Wong
Patti Wong
+852 2822 8134

SHANGHAI

Rachel Shen
+86 21 6288 7500

BEIJING

Ying Wang
+86 10 6408 8890

JAKARTA

Jasmine Prasetyo
+62 21 5797 3603

SINGAPORE

Esther Seet
+65 6732 8239

KUALA LUMPUR

‡ Walter Cheah
+60 3 2070 0319

THAILAND

Wannida Saeetio
+66 2286 0778

TAIPEI

Wendy Lin
+886 2 2757 6689

TOKYO

Ryoichi Hirano
+81 3 230 2755

PHILIPPINES

‡ Angela Hsu
+63 9178150075

MIDDLE EAST

Roxane Zand
+44 20 7293 6200

MOSCOW

Irina Stepanova
+7 495 772 7751

CONTEMPORARY ART / AFRICAN

Hannah O'Leary
+44 20 7293 5696

CONTEMPORARY ART / ARAB & IRANIAN

Ashkan Baghestani
+44 20 7293 5154

CONTEMPORARY ART / DESIGN

Jodi Pollack
+1 212 894 1039

CONTEMPORARY ART / GREEK

Constantine Frangos
+44 20 7293 5704

CONTEMPORARY ART / INDIAN

Yamini Mehta
+44 20 7293 5906

CONTEMPORARY ART / RUSSIAN

Jo Vickery
+44 20 7293 5597

CONTEMPORARY ART / TURKISH

‡ Elif Bayoglu
elif.bayoglu@sothebys.com

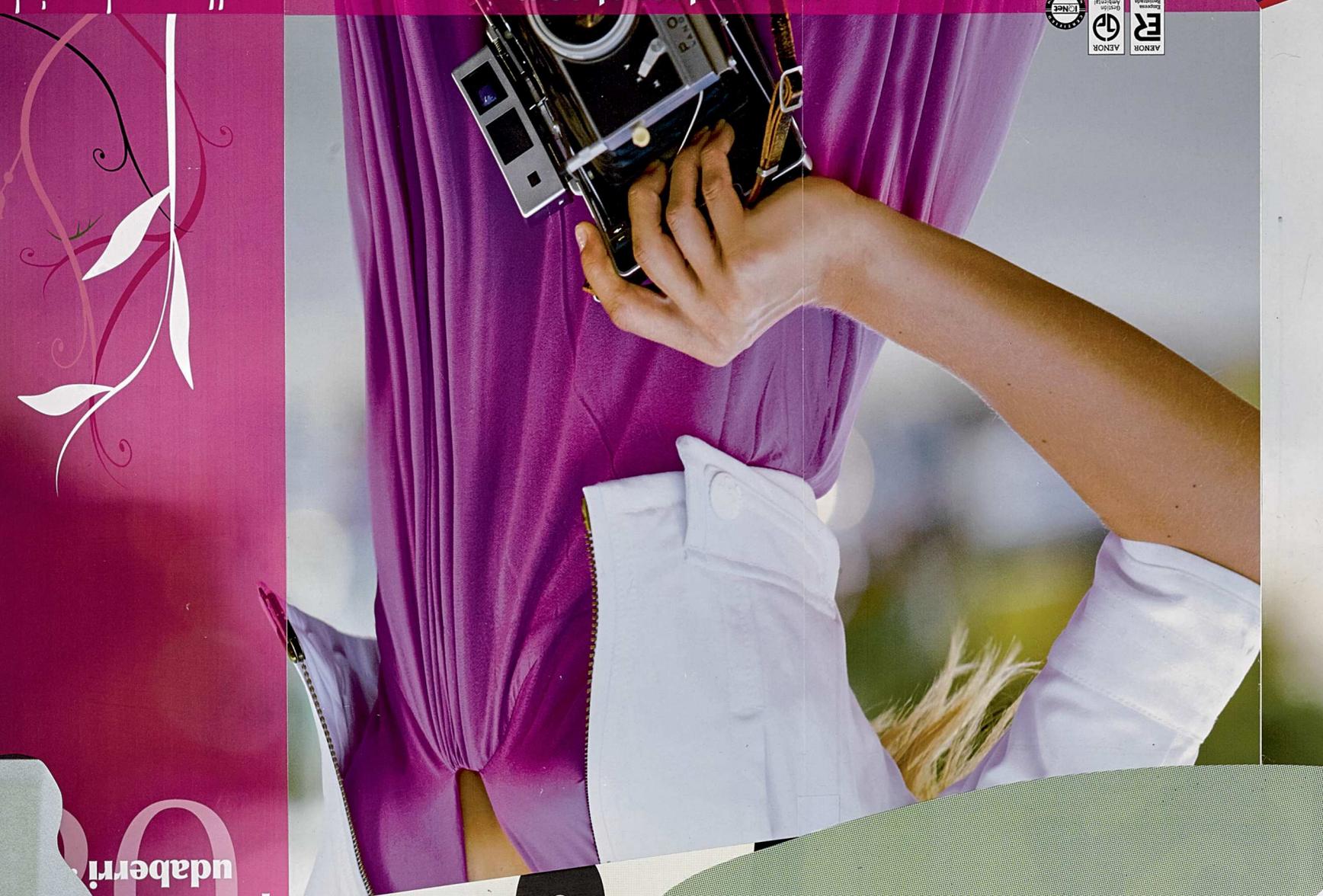
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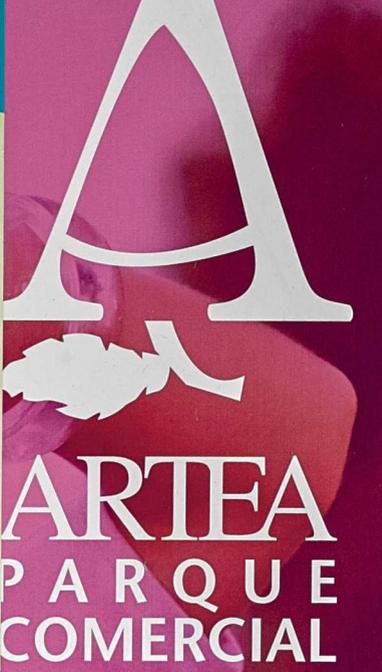
ABTS, TOMMA 1
AUERBACH, TAUBA 15, 18
BASELITZ, GEORG 32
BORREMANS, MICHAËL 29
COLEN, DAN 41
ELROD, JEFF 17
FISCHER, URS 21
GILBERT AND GEORGE 30
GORDON, DOUGLAS 39
HUMPHRIES, JACQUELINE 2
JENSEN, SERGEJ 16
KIEFER, ANSELM 31
LECKEY, MARK 19
LIGON, GLENN 3
LOWMAN, NATE 40
MCCARTHY, PAUL 22
MINTER, MARILYN 34
MUNIZ, VIK 36
MURILLO, OSCAR 13
OEHLEN, ALBERT 8
OFILI, CHRIS 28
PEI-MING, YAN 35
PENDLETON, ADAM 6
PRICE, SETH 20
PRINCE, RICHARD 7, 11
PRUITT, ROB 33
RICHTER, DANIEL 24
RONDINONE, UGO 26
RUBY, STERLING 25
RUFF, THOMAS 27, 38
SCHUTZ, DANA 10
SHEARER, STEVEN 23
SHERMAN, CINDY 12
STINGEL, RUDOLF 4
TILLMANS, WOLFGANG 5
UPSON, KAARI 9
VAREJÃO, ADRIANA 14
VARGA WEISZ, PALOMA 37





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