# SHAKE LUP/

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



London 14 September 2017



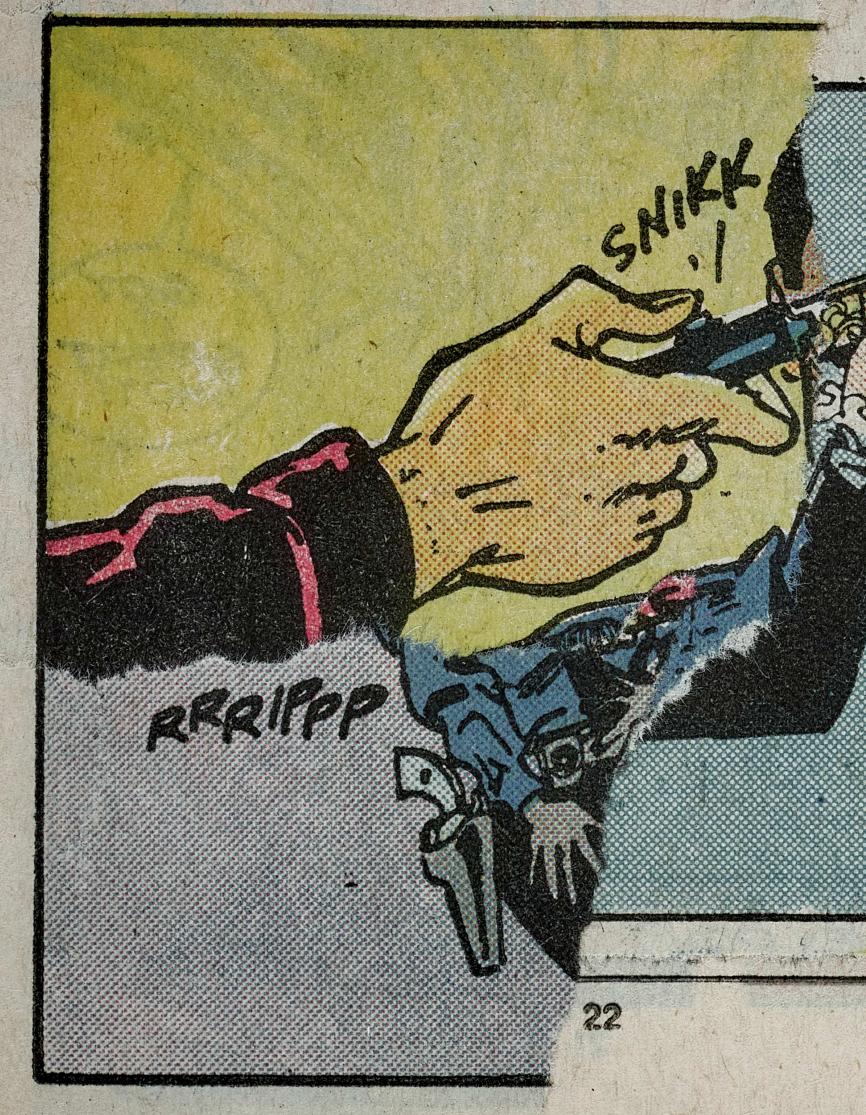
8

818

Q



(0)





# ckey and H

Mam	dir. Yonan di Britan dirik Alanda di Britan dirik Britan di Britan
	James Disalant of an data scrime Disalant of Rep. In these the correct scrift open After high media in panel the Arms in the displace during sound of the disalant of the displace during sound of the displacement in the displacement in
Investigation of to have as the before the access only the indiperent of the access of the increase to assume the access of the increase to assume the access of the increase to a set of the access of the interval of the access of the interval of the access of the interval of the access of the access of the interval of the access of the interval of the access of the access of the access of the interval of the access of the access of the access of the interval of the access of the access of the access of the interval of the access of the access of the access of the interval of the access of the access of the access of the interval of the access of the access of the access of the interval of the access of the access of the access of the interval of the access of the access of the access of the interval of the access of the access of the access of the interval of the access of the access of the access of the access of the interval of the access of the access of the access of the access of the interval of the access of the access of the access of the access of the interval of the access of	DELIVIA PALERMO.
	tarina killery.

an, Dies at 68.

This page: Richard Prince Untitled (Guest) Lot 111

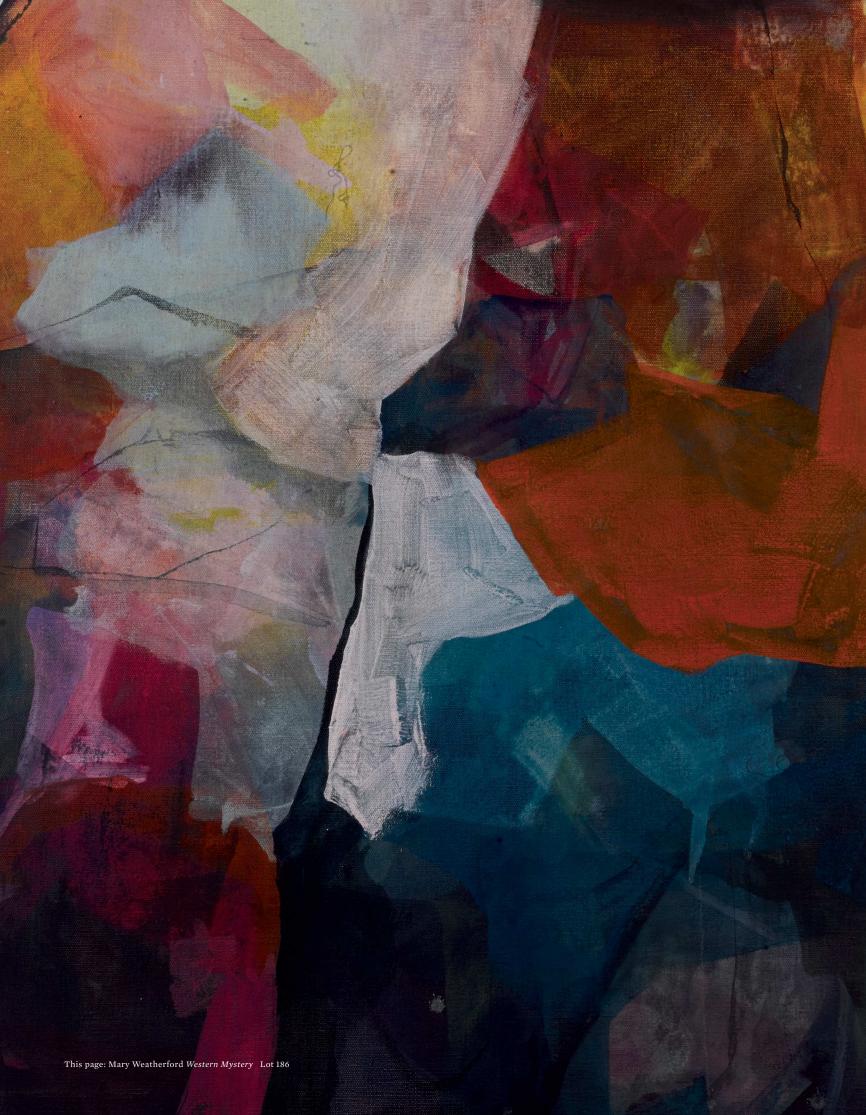
Style Unlocked TIFFANY KEYS Clover key pendant with diamonds in 18k yellow or white gold, \$1,100. Chain sold separately.

TIFFANY&CO.

57TH STREET 37 WALL STREET DAST HAMPTON THE WESTC THE SHOPS AT RIVERSIDE RE







# SHAKE ILUP/

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

Session II

AUCTION IN LONDON 14 SEPTEMBER 2017 11 AM SALE L17622

LOTS 101-308

34-35 New Bond Street London, W1A 2AA +44 (0)20 7293 5000 sothebys.com

### EXHIBITION

Friday 8 September 12 noon-5pm

Saturday 9 September 12 noon-5pm

Sunday 10 September 12 noon-5pm

Monday 11 September 9am-5pm

Tuesday 12 September 9am-5pm

Wednesday 13 September 9am-12noon





### DIVISION OF FINE ART | CONTEMPORARY ART

### EUROPE



GEORGE O'DELL HEAD OF SALE



ANTONIA GARDNER SPECIALIST



JULIE NOBLE PROJECT MANAGER



JENNIFER PAWELA SALE ADMINISTRATOR



BORIS CORNELISSEN



EMMA BAKER



OLIVER BARKER



RAPHAELLE BLANGA

ALEX BRANCZIK







NICK DEIMEL



CLAUDIA DWEK



TOM EDDISON



OLIVIER FAU



MARTIN KLOSTERFELDE



NADINE KRIESEMER



CAROLINE LANG



CELINA LANGEN-SMEETH



**BASTIENNE LEUTHE** 



NICK MACKAY



FRANCES MONRO



STEFANO MORENI





MARINA RUIZ COLOMER



ALEXANDRA SCHADER



JAMES SEVIER



JOANNA STEINGOLD



OLIVIA THORNTON



PHILIPP WÜRTTEMBERG





JASMINE CHEN



EVELYN LIN ISAURE DE VIEL CASTEL



YUKI TERASE



PATTI WONG



ISABELLE PAAGMAN



### NORTH AMERICA



EDOUARD BENVENISTE



GRÉGOIRE BILLAULT



AMY CAPPELLAZZO



CANDY COLEMAN



LULU CREEL



LISA DENNISON



BAME FIERRO MARCH



ANDREA FIUCZYNSKI



MARCUS FOX



DAVID GALPERIN



HELYN GOLDENBERG



EMILY KAPLAN



COURTNEY KREMERS



MICHAEL MACAULAY



MEGHAN MCDONALD



GARY METZNER



SAARA PRITCHARD



LESLIE PROUTY



DAVID SCHRADER

### **ENQUIRIES**

SALE NUMBER L17622 "MARIO 2"

CONTEMPORARY DEPARTMENT +44 (0)20 7293 5744

### **BIDS DEPARTMENT** +44 (0)20 7293 5283 FAX +44 (0)20 7293 6255 bids.london@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of £3,000 and above.



ALLAN SCHWARTZMAN ERIC SHINER

### PRIVATE CLIENT GROUP +44 (0)20 7293 5094

EUROPE Michael Berger-Sandhofer Fergus Duff Bea Quiralte Planiol

ASIA Shu Zheng



GAIL SKELLY

Milaap Patel INDIA

Gauri Agarwal

RUSSIA & CIS Alina Davey Irina Kronrod Lilija Sitnika Maryam Kalo



LIZ STERLING



ED TANG

### SALE ADMINISTRATOR

Jennifer Pawela jennifer.pawela@sothebys.com +44 (0)20 7293 5337 FAX +44 (0)20 7293 5921

### POST SALE SERVICES

Jean Luc Rougier Post Sale Manager FOR PAYMENT, DELIVERY AND COLLECTION +44 (0)20 7293 5220 FAX +44 (0)20 7293 5910 ukpostsaleservies@sothebys.com

CATALOGUE PRICE £70 at the gallery (for the Collection)

### FOR SUBSCRIPTIONS CALL

+44 (0)20 7293 5000 UK & Europe +1 212 606 7000 USA





## CONTENTS

7

AUCTION INFORMATION

8

SPECIALISTS

# 14 SHAKE IT UP

LOTS 1-308

# 301

ABSENTEE BID FORM BUYING AT AUCTION EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS CONDITIONS OF BUSINESS FOR BUYERS WAREHOUSE, STORAGE, COLLECTION INFORMATION

# 308

AUTHENTICITY GUARANTEE IMPORTANT NOTICES

## 309

INTERNATIONAL DIVISION

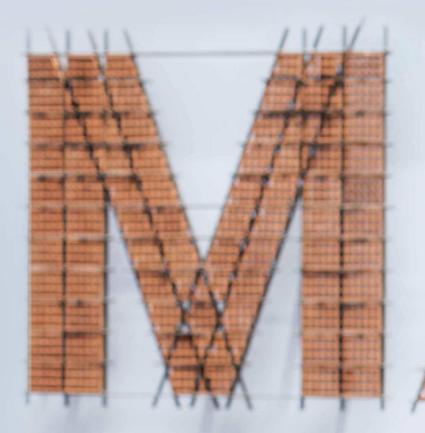
# 310 INDEX

# ΜΑΤΕ



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 exapanding 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



# / 101 <u>La</u>ura Owens b. 1970

### Untitled

felt, charcoal, watercolour, glitter and pencil on paper 26 by 18 cm. 101⁄4 by 7 in. Executed in 2000.

### PROVENANCE

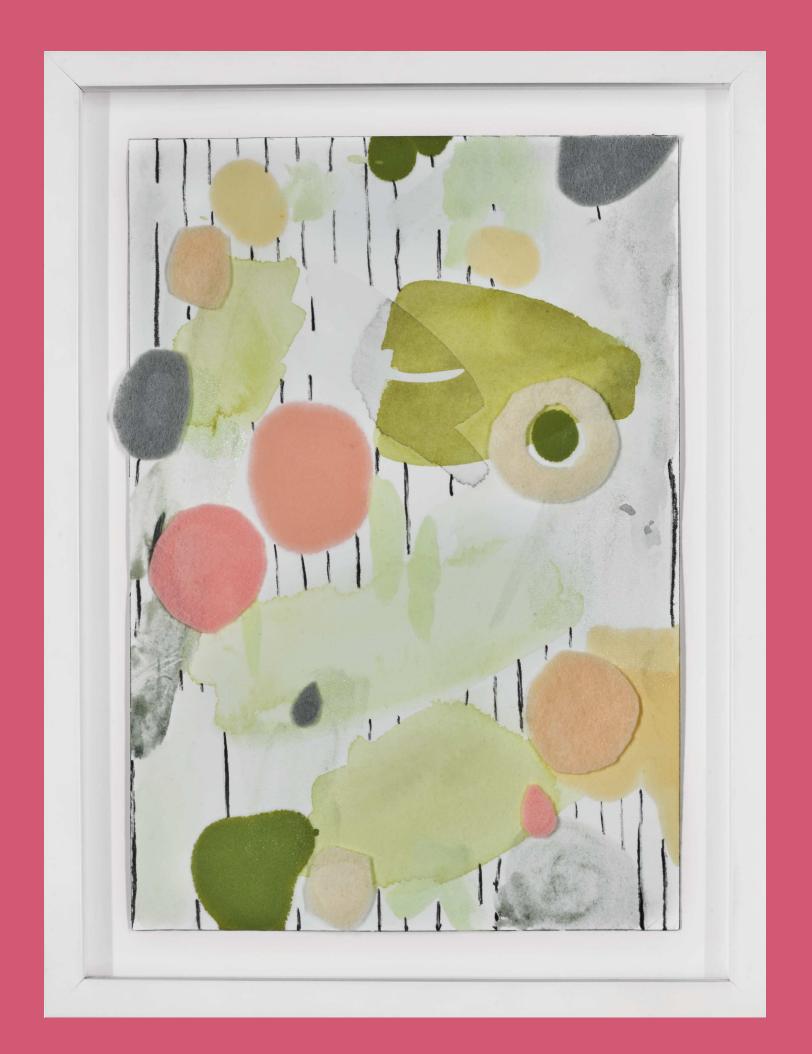
Sadie Coles HQ, London Acquired from the above by the present owner in 20

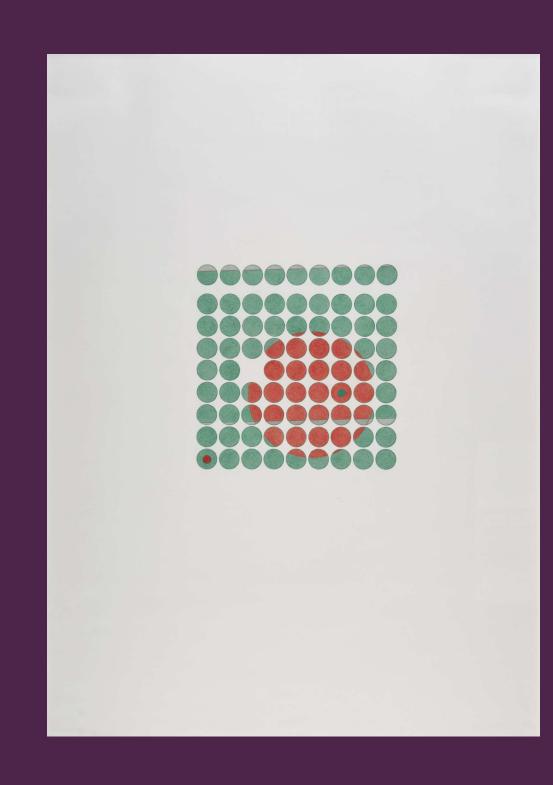
£ 3,000-4,000 € 3,350-4,500 US\$ 3,900-5,200

> " If they relate to any particular genre, it would be the still life. And so they can touch on these different themes: printing, childhood, Matisse, sexuality, flowers."

### / JAN TUMLIR

Stephen Berens and Jan Tumlir, Still Lifing: Conversation with Laura Owens', *X.TRA*, Winter 2014, online.





# / 102 Tomma Abts b. 1967

### Untitled #1

signed, titled and dated 2006 on the reverse ball point pen, coloured pencil and pencil on paper 83.5 by 59.2 cm. 327/8 by  $23^{1}/4$  in.

### PROVENANCE

Galerie Daniel Buchholz, Berlin Acquired from the above by the present owner in 2006

### EXHIBITED

Berlin, Galerie Daniel Buchholz, *Tomma Abts*, November 2006 - January 2007

⊕ £ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100



# / 103

# Tomma Abts b. 1967

### Untitled #28

signed, titled and dated 2005 on the reverse pencil and coloured pencil on paper 84 by 69.5 cm. 331/s by 235/s in.

### PROVENANCE

Greengrassi Gallery, London Acquired from the above by the present owner in 2006

⊕ £ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100



# / 104 Rudolf Stingel b. 1956

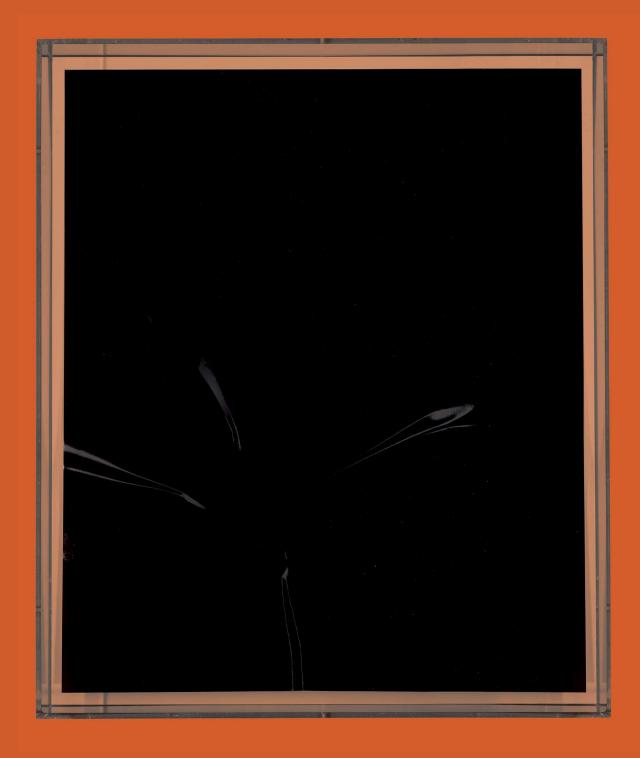
### Untitled

signed and dated 07 on a label affixed to the backing board oil and enamel on paper sheet: 76.2 by 57.1 cm. 30 by 221/2 in.

### PROVENANCE

Sadie Coles HQ, London Acquired from the above by the present owner in 2003

⊕ £ 15,000-20,000 € 16,800-22,400 US\$ 19,500-26,000



# / 105 Wolfgang Tillmans b. 1968

### Lighter, black III

signed, titled and dated 2006 on the reverse shaped c-print, in artist's frame 54.5 by 54.5 cm. 25½ by 21½ in. This work is unique.

### PROVENANCE

Maureen Paley, London Acquired from the above by the present owner in 2008

⊕ £ 20,000-30,000 € 22,400-33,500 US\$ 26,000-39,000

# / 106 <u>Blake Rayne 6. 1969</u>

### Untitled

oil on canvas 213 by 182.2 cm. 837/8 by 713/4 in. Executed in 2001.

### PROVENANCE

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

£ 15,000-20,000 € 16,800-22,400 US\$ 19,500-26,000

Rayne's elegance

is measured by his
closeness to banality.

There is another way to

say this: the controlled
correspondences that
Rayne orchestrates are,
in Duchamp's coinage,
infra-mince. That is, they
are significant precisely
because they verge on
the almost completely
insubstantial."

### / DAVID LEWIS

'Blake Rayne', *Frieze*, 2008, online.





# / 107 Cecily Brown b. 1969

### Untitled

signed, signed with the artist's initials, dated *03* and inscribed *Two Palms Press* on the reverse monotype, pen and ink on watercolour paper sheet: 52.5 by 63 cm. 203/4 by 243/4 in.

### PROVENANCE

Contemporary Fine Arts, Berlin Acquired from the above by the present owner in 2003

⊕ £ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100



# **1** 108 Daniel Richter b. 1962

### Apeman

signed with the artist's initials and dated 03; signed with the artist's initials on the backing board; signed with the artist's initials and variously inscribed on the reverse pencil, oil and tape on paper 29.5 by 40.8 cm. 115% by 16 in.

### PROVENANCE

Contemporary Fine Arts, Berlin Acquired from the above by the present owner in 2003

⊕ £ 4,000-6,000

€ 4,500-6,700 US\$ 5,200-7,800

# / 109 Steven Shearer b. 1968

### Puffs

signed on a label affixed to the reverse inkjet print 125.4 by 89.5 cm. 49¾ by 35¼ in. Executed in 2006, this work is number 2 from an edition of 3, plus 1 artist's proof.

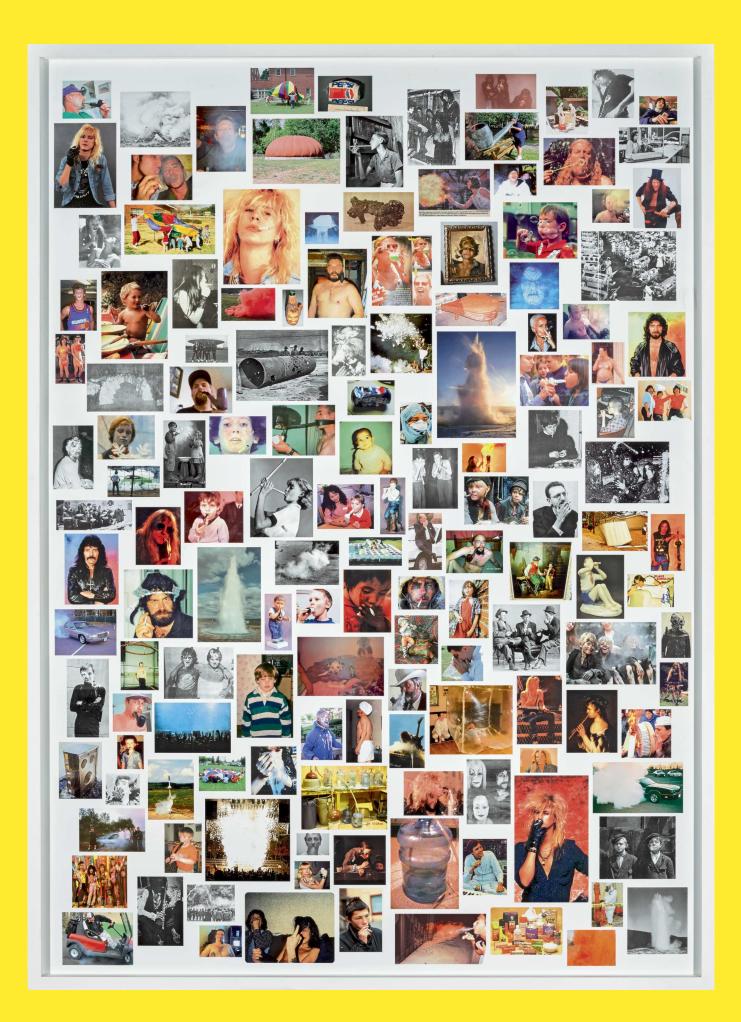
### PROVENANCE

Galerie Eva Presenhuber, Zurich Acquired from the above by the present owner in 2006

### EXHIBITED

New York, David Zwirner Gallery, *Folk Devil*, July -August 2013 (edition no. unknown)

£ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100







# / 110 Christian Marclay b. 1955

### Click Click

signed on the reverse; signed, titled and numbered 3/5 on a label affixed to the backing board pigment print on Arches paper, in artist's frame framed: 112 by 145 cm. 441/8 by 571/8 in. Executed in 2006, this work is number 3 from an edition of 5.

### PROVENANCE

White Cube, London Acquired from the above by the present owne

### EXHIBITED

London, White Cube, *Christian Marclay: Crossfire*, February - March 2007, p. 21, illustrated in colour (edition no. unknown) New York, Whitney Museum of American Art, *Christian Marclay: Festival*, July - September 2010, p. 78, illustrated in colour (edition no. unknown)

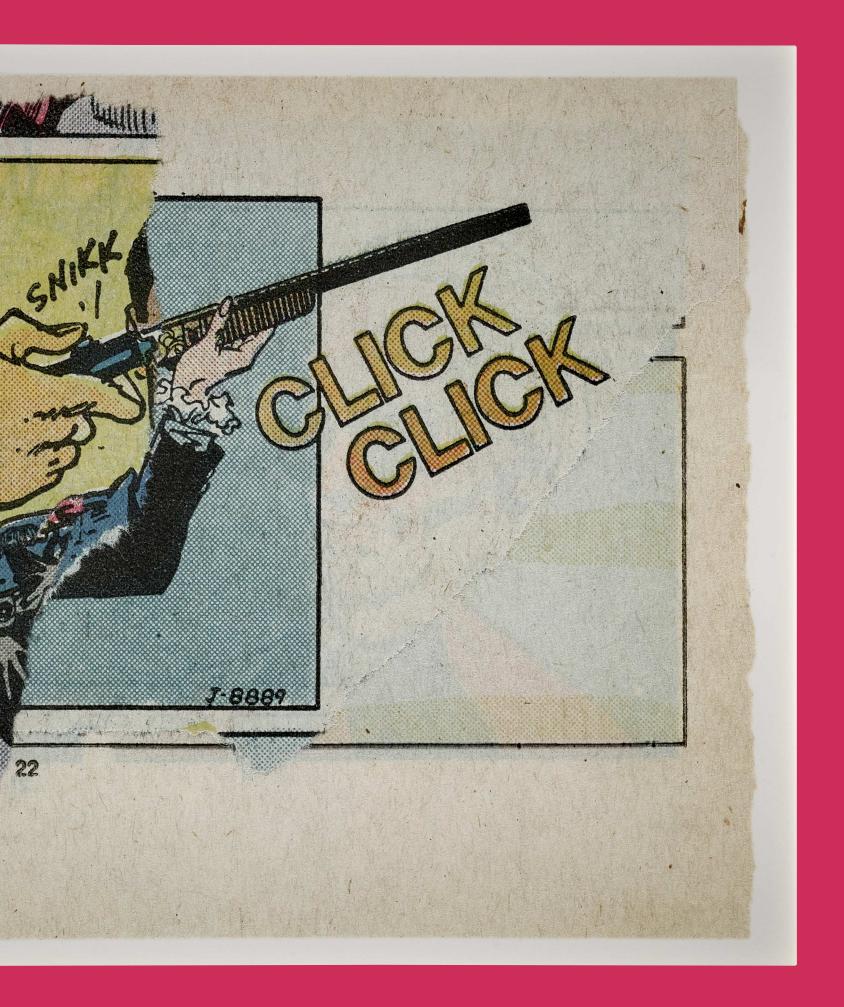
£ 6,000-8,000 € 6,700-9,000 US\$ 7,800-10,400

" ... Marclay, who was born in California in 1955, loves old US comics and some of these sounds are scissored straight from the pages of cartoons, while others appear to relate very precisely to the medium of painting itself. Plop, Splat, Splish, Glop, the sounds of paint spattering across a canvas invoke Jack the Dripper and the other action painters working the pigment round the surface. Marclay is bridging the gap between Abstract Expressionism and Pop art. "

### / LAURA CUMMING

'Christian Marclay: Review', The Guardian, 1 February 2015, online.





# / 111 Richard Prince b. 1949

### Untitled (Guest)

signed and titled *2010* on the reverse acrylic and collage on newsprint mounted on board 55.9 by 61.3 cm. 22 by 241/<sub>8</sub> in.

### PROVENANCE

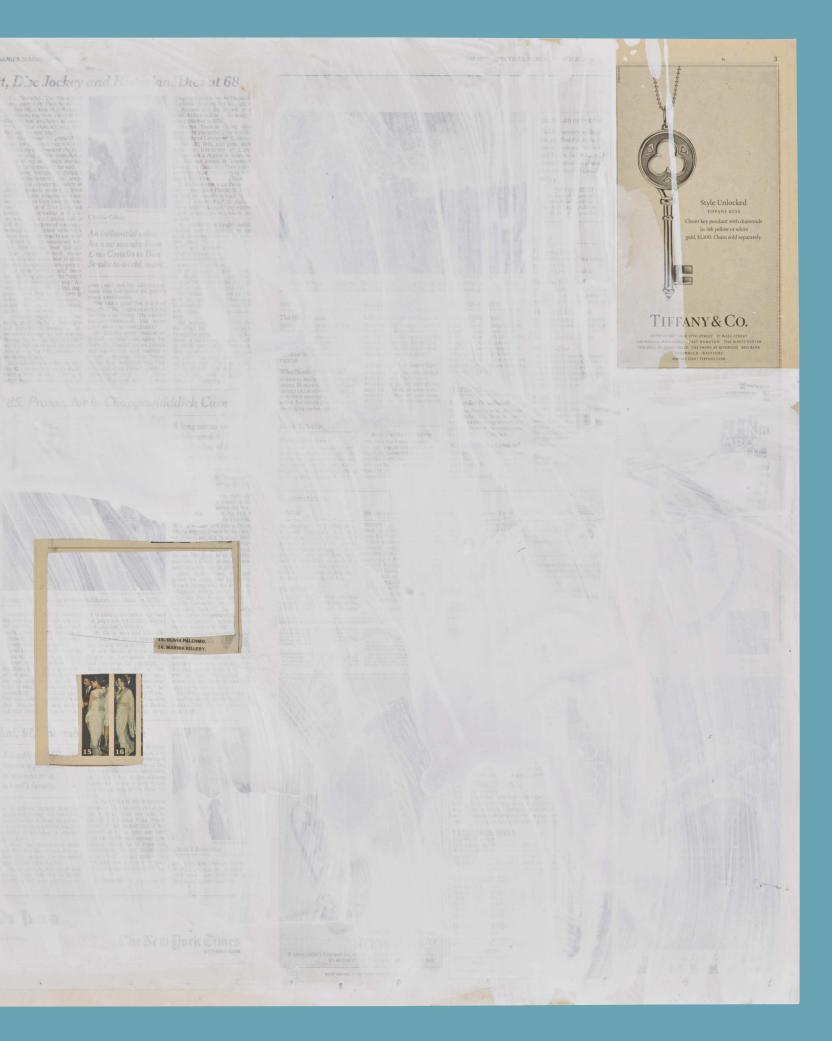
Gagosian Gallery, New York Acquired from the above by the present owner in 2011

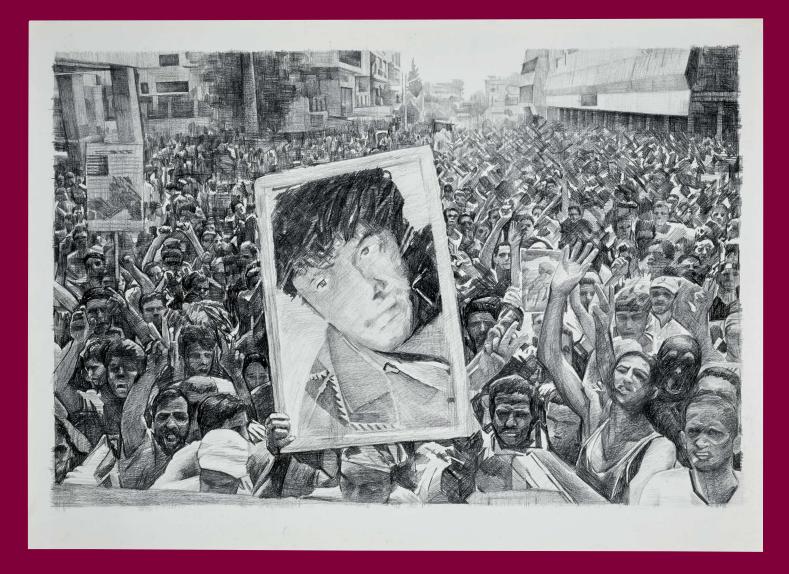
### ‡£50,000-70,000 €56,000-78,500 US\$65,000-91,000

<page-header><page-header><text><text><text><text><text>

Times Header 2, 0 newed Aroth An SUBSCRIPT FORM AT NYTIMES.COM, DIVESTIGATER

Build a Loving Leoney





# / 112 Rirkrit Tiravanija 6. 1961

Untitled (Demonstration No. 20)

graphite on paper 79.2 by 109.4 cm. 31½ by 43 in. Executed in 2004. PROVENANCE

1301PE Gallery, Los Angeles Acquired from the above by the present owner in 2004

£ 7,000-9,000 € 7,900-10,100 US\$ 9,100-11,700



# / 113 Paulina Olowska ь. 1976

### Untitled

signed and dated *2003* on the reverse oil and masking tape on canvas 140 by 100 cm. 551/8 by 393/8 in. PROVENANCE

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

⊕ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500

# / 114 Rita Ackermann b. 1968

### Fire by Days I

signed and dated *2011* oil and spray paint on canvas 249 by 173 cm. 98 by 681/8 in.

### PROVENANCE

Hauser & Wirth Acquired from the above by the present owner in 2012

### EXHIBITED

Budapest, Ludwig Museum, *BAKOS: Rita Ackermann*, November 2011 - March 2012 London, Hauser & Wirth, *Rita Ackermann: Fire by Days*, September - November 2012

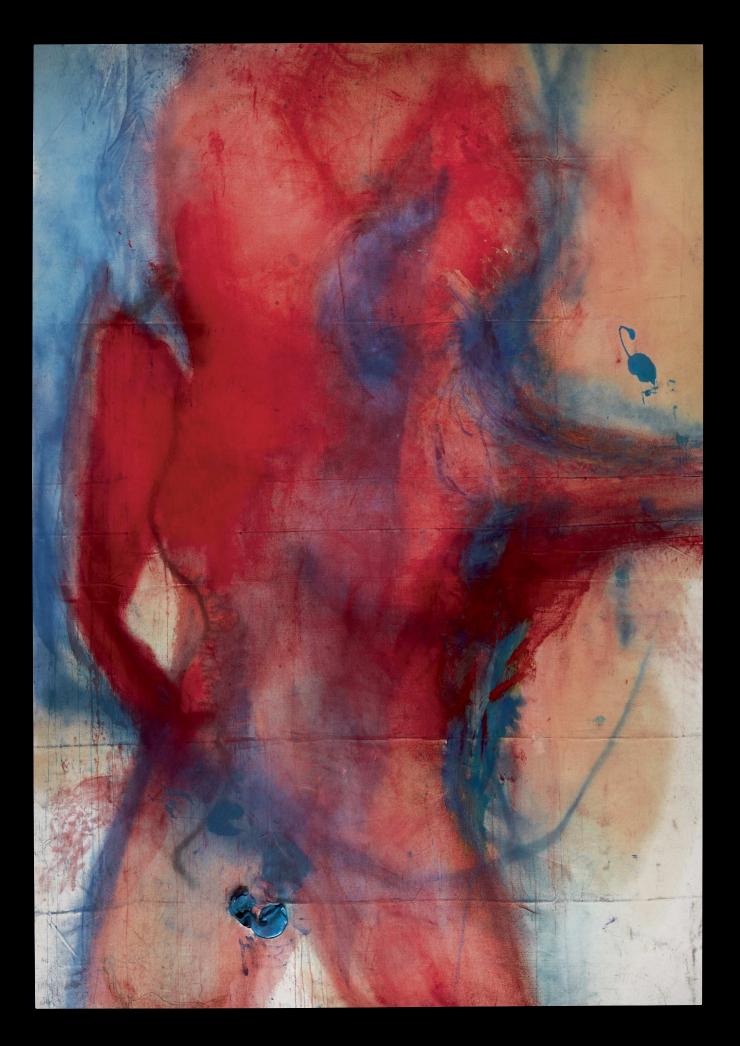
### LITERATURE

Josh Smith et al., Rita Ackermann, New York 2011, p. 60, illustrated in colour

⊕ £ 30,000-40,000 € 33,500-44,700 US\$ 39,000-52,000 Almost all my paintings are about movement – forms or figures moving in and out of dimensions of depth within a rectangle. They are like a wild dancer. Lines can become the traces of movements... Painting for me is physical work. There are patterns of movements that I'm not aware of while I'm working, but I can see them clearly later when I step back to look at what I've done."

### / RITA ACKERMANN

in conversation with Josh Smith, Bomb Magazine, No. 139, Spring 2017, online.





# 115 Lesley Vance b. 1977

### Tremble

signed and dated *2003* on the reverse oil on canvas 188 by 177.8 cm. 74 by 70 in.

#### PROVENANCE

Galerie Bowie Van Valen, Amsterdam Acquired from the above by the present owner in 2004

£ 8,000-12,000 € 9,000-13,400 US\$ 10,400-15,600



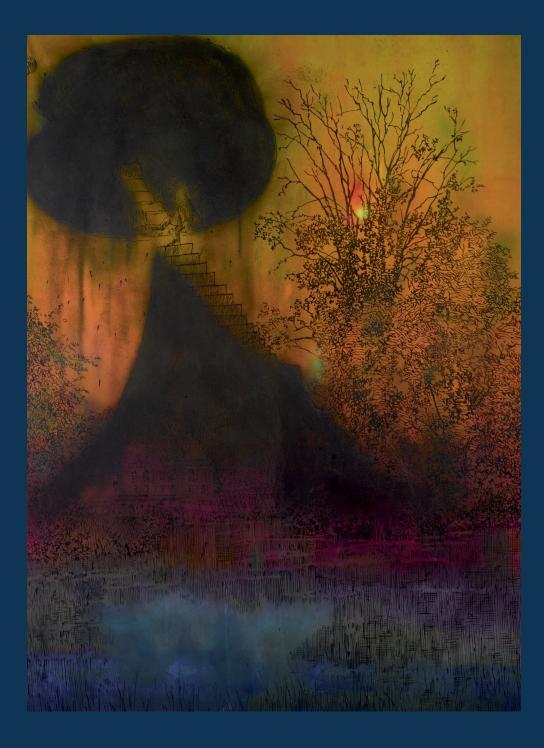
# Donald Moffett b. 1955

Ludwig's Surrender: Lot 082298 (Flay)

signed and partly titled on the reverse oil on linen laid down on board 50.3 by 40 cm. 1934 by 1534 in. Executed in 1998. PROVENANCE

RareArt Properties, Inc., New York Acquired from the above by the present owner in 2001

£ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500



# / 117 Friedrich Kunath b. 1974

### Checkout Time

watercolour, lacquer and acrylic on canvas 265.5 by 195.5 cm. 1041/2 by 77 in. Executed in 2010.

#### PROVENANCE

Blum & Poe, Los Angeles Acquired from the above by the present owner in 2010

⊕ £ 25,000-35,000 € 27,900-39,100 US\$ 32,500-45,500



# Cathy Wilkes b. 1966

### Untitled

oil on canvas 18.5 by 25.5 cm. 7¼ by 97% in. Executed in 2012.

#### PROVENANCE

The Modern Institute, Glasgow Acquired from the above by the present owner in 2012

#### EXHIBITED

Glasgow, The Modern Institute, *Cathy Wilkes*, October - November 2012

⊕ £ 6,000-8,000 € 6,700-9,000 US\$ 7,800-10,400





# / 119 Urs Fischer b. 1973

### 10 out of 20

marker, biro, felt tip, acrylic, silkscreen ink and spray paint on clear plastic and paper, in artist's frames, in 3 parts each: 31.5 by 22.5 cm. 123/8 by 81/8 in. Executed in 2000.

#### PROVENANCE

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

£ 8,000-12,000 € 9,000-13,400 US\$ 10,400-15,600

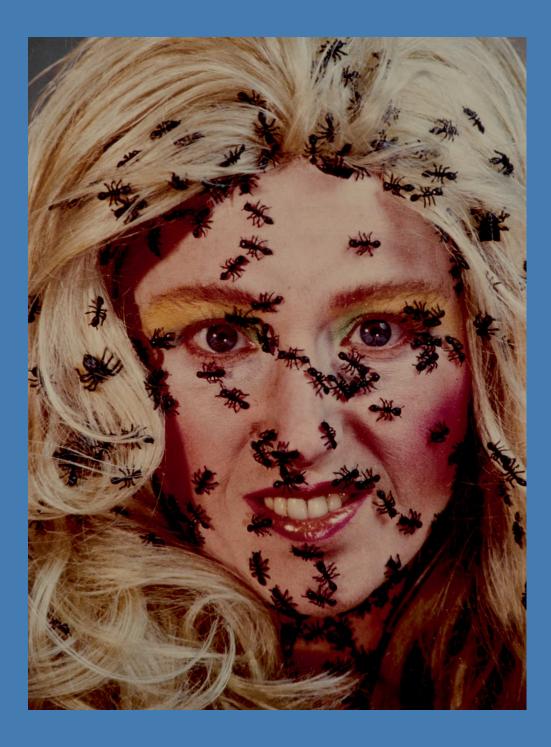


" Even when his work takes on two-dimensional forms, Fischer really thinks like a sculptor. "

### / MICHELE ROBECHI

'Welcome to Madame Fisscher', in: Exh. Cat., Venice, Palazzo Grassi, Urs Fischer: Madame Fisscher, 2012, p. 33.





# / 120 Cindy Sherman b. 1954

### Untitled

c-print in light box 80 by 60 by 8.5 cm. 311/2 by 233/4 by 31/4 in. Executed in 1989, this work is from an edition of 24

#### PROVENANCE

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

#### EXHIBITED

Greenwich, Bruce Museum, Cindy Sherman: Works from Friends of the Bruce Museum, January - April 2011, p. 2, illustrated in colour (edition no. unknown) Lima, MATE - Museo Mario Testino, Somos Libres, October 2013 - April 2014

£ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100



# / 121 Matthew Barney b. 1967

Cremaster 5: The Menagerie of the Queen of Chain

2-print in cast epoxy 59.2 by 59 cm. 271⁄4 by 231⁄4 in. Executed in 1996, this work is number 28 from an edition of 30.

#### PROVENANCE

Barbara Gladstone Gallery, New York 11 Duke Street Limited, London Acquired from the above by the present owner in 1999

#### EXHIBITED

Frankfurt, Portikus, *Cremaster 5*, June - August 1997, n.p., illustrated in colour (edition no. unknown) Cologne, Museum Ludwig; Paris, Musée d'Art Moderne de la Ville de Paris; and New York, Solomon R. Guggenheim Museum, *Matthew Barney: The Cremaster Cycle*, June 2002 - May 2003, pp. 445 and 478, illustrated in colour (edition no. unknown)

£ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100



# Urs Fischer b. 1973

### Cafe

signed on the reverse of panel 38 acrylic and silkscreen on acid free foamcore, in painted poplar frame and museum glass, in 38 parts dimensions variable Executed in 2011-12, this work is number 7 from an edition of 9, plus 3 artist's proofs.

#### PROVENANCE

Sadie Coles HQ, London Acquired from the above by the present owner in 2012

#### EXHIBITED

Paris, Gagosian Gallery, Urs Fischer: Schmutz Schmutz, April - May 2012 (edition no. unknown)

£ 100,000-150,000 € 112,000-168,000 US\$ 130,000-195,000

## SHAKE ILUP/











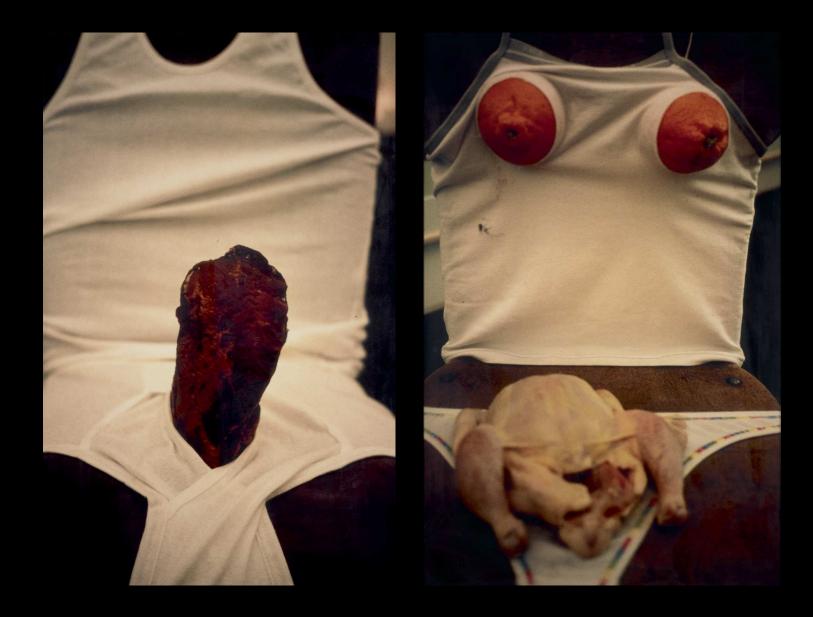












# / 123 Sarah Lucas b. 1962

### Untitled

c-print, in 2 parts each: 90.5 by 60.5 cm. 355% by 233⁄4 in. Executed in 2000, this work is number 3 from an edition of 6.

#### PROVENANCE

Sadie Coles HQ, London Acquired from the above by the present owner in 2000

⊕ £ 8,000-12,000 € 9,000-13,400 US\$ 10,400-15,600



# Sarah Lucas b. 1962

### Get off your Horse

c-print on MDF board 91.5 by 91.5 cm. 36 by 36 in. Executed in 1995, this work is number 3 from an edition of 5, plus 1 artist's proof.

#### PROVENANCE

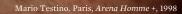
Anthony d'Offay Gallery, London Sadie Coles HQ, London Acquired from the above by the present owner in 2013

#### LITERATURE

Matthew Collings, *Sarah Lucas*, London 2002, p. 35, illustrated in colour (edition no. unknown)

⊕ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500





CONTRACTOR OF

Kate

# / 125 Tracey Emin b. 1963

Oh Yeh

titled embroidery on bed sheet 144.8 by 203.2 cm. 57 by 80 in. Executed in 2001.

PROVENANCE

Lehmann Maupin, New York Acquired from the above by the present owner in 2002

⊕ £ 20,000-30,000 € 22,400-33,500 US\$ 26,000-39,000

" The content of her work may be crude, nihilistic, defensive, but the form will be deliberately girlish and winsome to deliver the punch more keenly. "

## / LAURA CUMMING

'Tracey Emin: Love is what you want – review', *The Observer*, 22 May 2011, online.





## Thomas Ruff b. 1958

#### nudes er21

signed, dated 2000 and numbered 2/5 on the backing board laserchrome print diasec mounted, in artist's frame 150.3 by 100.2 cm. 591/8 by 391/2 in. This work is number 2 from an edition of 5.

#### PROVENANCE

David Zwirner, New York Acquired from the above by the present owner in 2000

#### 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. 238, no. NUD047, illustrated in colour (edition no. unknown)

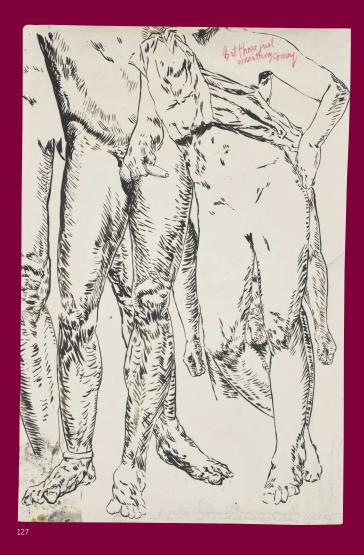
#### LITERATURE

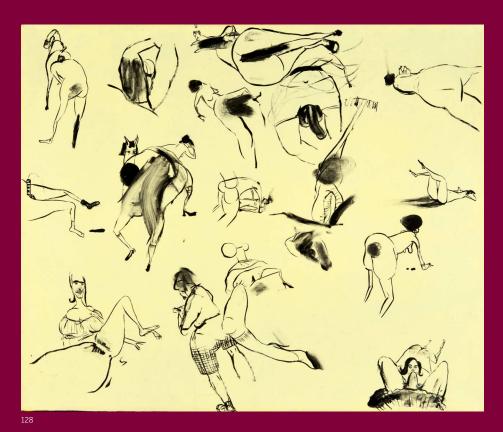
Michel Houellebecq, *Thomas Ruff: Nudes*, Munich 2003, p. 36, illustrated in colour (edition no. unknown)

⊕ £ 12,000-18,000 € 13,400-20,100 US\$ 15,600-23,400 " In *Nudes* he focuses on pornography, or rather on stills taken from pornographic scenes he has found on the Web, and then processes them electronically before blowing them up to immense proportions. Digitally coloured, alienated by blurring contours and at times eliminating focus, the content dissolves into more or less abstract fields of color, forcefully unnerving our perception, our expectations and our erotic fantasies. "

**/ MICHEL HOUELLEBECQ** *Thomas Ruff Nudes*, Munich 2003, n.p.







## Raymond Pettibon **b. 1957**

### No Title (But there were Justs)

signed with the artist's initials on the reverse pen, ink and pencil on paper 101.5 by 67 cm. 40 by 263% in. Executed in 2003.

#### PROVENANCE

Sadie Coles HQ, London Acquired from the above by the present owner in 2003

#### EXHIBITED

London, Sadie Coles HQ, *Raymond Pettibon*, December 2003 - January 2004

£ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500

## / 128

## Sue Williams b. 1954

### The Letter

signed, titled, dated *1996* and variously inscribed on the reverse oil on canvas 38.1 by 46 cm. 15 by 18½ in.

#### PROVENANCE

Il Capricornio, Venice Acquired from the above by the present owner in 2001

⊕ £ 3,000-4,000 € 3,350-4,500 US\$ 3,900-5,200



# Wim Delvoye b. 1965

### Kiss 2

signed, titled, dated *2001*, numbered *2/6* and variously inscribed on the reverse c-print on aluminum 100 by 125 cm. 393/s by 491/4 in. This work is number 2 from an edition of 6.

#### PROVENANCE

Sperone Westwater Gallery, New York Acquired from the above by the present owner in 2002

#### EXHIBITED

New York, Sperone Westwater Gallery, *Wim Delvoye*, September - October 2002 (edition no. unknown)

⊕ £ 8,000-12,000 € 9,000-13,400 US\$ 10,400-15,600

# / 130 Paul McCarthy b. 1945

### Violet Bear. Pink, 1991

c-print on aluminium 181.5 by 120.5 cm. 71½ by 47½ in. Conceived in 1991 and realised in 2012, this work is number 1 from an edition of 3, plus 1 artist's proof.

This work is accompanied by a certificate of authenticity.

#### PROVENANCE

Hauser & Wirth Acquired from the above by the present owner in 2012

#### EXHIBITED

Stockholm, Moderna Museet; Aarhus, ARoS Aarhus Kunstmuseum; and Gent, S.M.A.K. Stedelijk Museum voor Actuele Kunst, *Paul McCarthy: Head Shop/Shop Head*, *1966-2006*, June 2006 - February 2008 Zurich, Hauser & Wirth, *Paul McCarthy: PROPO*, September - October 2012

#### LITERATURE

Paul McCarthy, *PROPO: Paul McCarthy*, Volpiano 1994, n.p., illustrated in colour Paul McCarthy, *PROPO: Paul McCarthy*, Milan 1999, n.p., illustrated in colour

#### £ 20,000-30,000

€ 22,400-33,500 US\$ 26,000-39,000

" Between 1972 – 1983, I did a series of performances which involved masks, bottles, pans, uniforms, dolls, stuffed animals, etc. After the performances these objects were either left behind or they were collected and stored in suitcases and trunks to be used in future performances. In 1983, the closed suitcases and trunks containing these performance objects were stacked on a table and exhibited as sculpture. In 1991, I opened the suitcases and trunks photographing each item. The group of photographs in their entirety was titled **PROPO**."

### **/** PAUL MCCARTHY

Press Release, Zurich, Hauser and Wirth, *Paul McCarthy: PROPO*, 1 September 2012, online.



# / 131 Dan Colen b. 1979

### Memory Motel

mixed media on canvas 307 by 248 by 36.5 cm. 1207% by 975% by 143% in. Executed in 2011.

#### PROVENANCE

Gagosian Gallery, New York Acquired from the above by the present owner in 2011

#### EXHIBITED

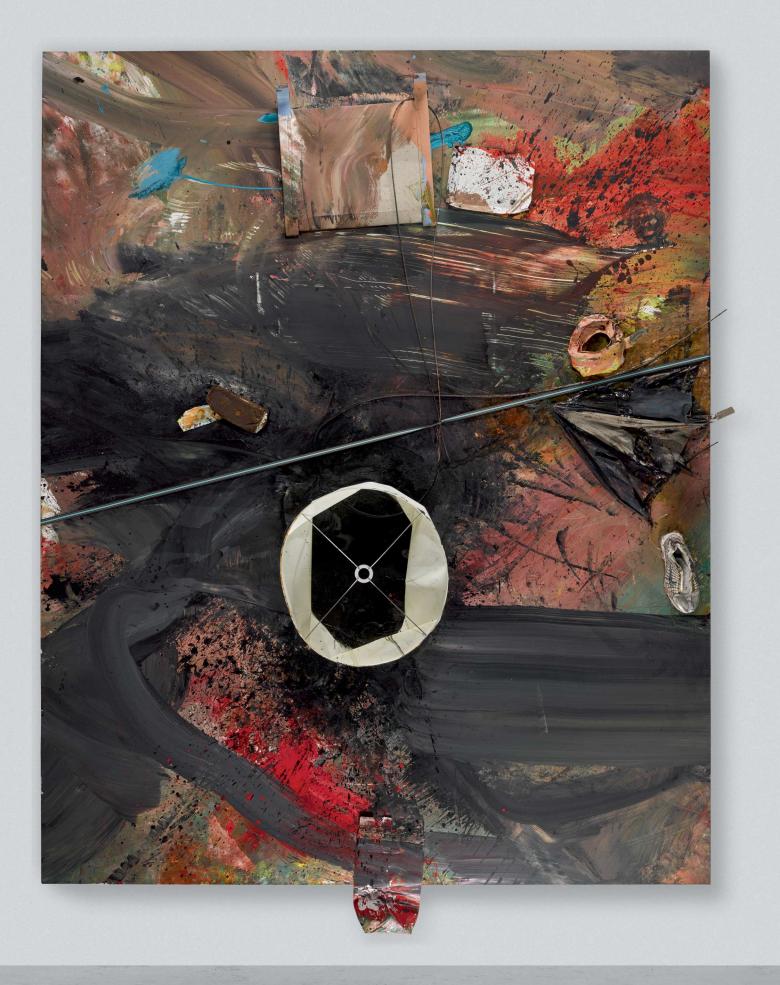
New York, Gagosian Gallery, *Dan Colen: Trash,* September - November 2011, p. 69, illustrated in colour Lima, MATE - Museo Mario Testino, *Somos Libres,* October 2013 - April 2014

£ 70,000-90,000 € 78,500-101,000 US\$ 91,000-117,000

> " One cannot face art as large as his *Trash* paintings without being swept up in the moment, their absolute absence of why, pure and defiant. "

### **I** EMERSON ROSENTHAL

'How to Find Pure Faith in Art and Everything', Vice, 11 May 2016, online.







## / 132 Eddia Daaka

# Eddie Peake b. 1981

### Tomboy 5

signed, dated *May 2012* and variously inscribed on the overlap spray paint and acrylic on canvas 200 by 200 cm. 78½ by 78½ in.

#### PROVENANCE

White Cube, London Acquired from the above by the present owner in 2013

⊕ £ 15,000-20,000 € 16,800-22,400 US\$ 19,500-26,000

> " These poker-faced creations are 'characters in an ongoing drama', but one plotted along intimate lines... Recent additions to his series of acid smileyface paintings, created by stencilling scarves and bags against squiggly spraypainted backdrops are, he says, related to his time in a psychiatric hospital when he was 20. "

### / SKYE SHERWIN

'Eddie Peake: Unequivocally Real', Another Magazine, 8 October 2015, online.





## Oscar Tuazon b. 1975

### Untitled

Plexiglas, silicone, paint, glass, plastic film, mirror and wood 152 by 103 by 21.4 cm. 595% by 393% by 81/2 in. Executed in 2010.

#### PROVENANCE

Balice Hertling Galerie, Paris Acquired from the above by the present owner in 2011

#### EXHIBITED

Paris, Balice Hertling Galerie, *You and Now*, December 2010 - February 2011

£ 15,000-20,000

€ 16,800-22,400 US\$ 19,500-26,000

66



# / 134 Matias Faldbakken b. 1973

#### Book Scan 13

signed on a label affixed to the backing board lightjet print on Fuji Crystal archival paper, in artist's frame

framed: 163.8 by 121.7 cm.  $641/_2$  by  $477/_8$  in. Executed in 2008, this work is unique.

#### PROVENANCE

Galerie Giti Nourbakhsch, Berlin Acquired from the above by the present owner in 2011

⊕ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500

# / 135 Michael Dean b. 1977

### Rich (Working Title)

cement and steel reinforcement 168 by 59 by 5 cm. 661⁄4 by 231⁄4 by 2 in. Executed in 2009.

#### PROVENANCE

Supportico Lopez, Berlin Acquired from the above by the present owner in 2009

⊕ £ 4,000-6,000 € 4,500-6,700 US\$ 5,200-7,800

> " His practice explores the mediating position of language between the author and the reader, as well as the active-topassive-to-reactive flow of the force of a word upon an object and how the meaning of that word is then transmitted."

### **/** PAUL TEASDALE

'In Focus: Michael Dean', *Frieze*, 1 November 2011, online



# / 136 Ugo Rondinone b. 1964

### dritterjanuarzweitaausendundsechs

acrylic and glitter on glass reinforced plastic, Plexiglas plaque 150 by 299.5 cm. 59 by 1177/8 in. Executed in 2006.

#### PROVENANCE

Sadie Coles HQ, London Acquired from the above by the present owner in 2006

£ 70,000-90,000 € 78,500-101,000 US\$ 91,000-117,000

" The Horizon Paintings of tiered lines which Rondinone has produced in conjunction with the Mandala Paintings may be read as highly schematic landscapes (an interpretation that is supported by more literal landscape elements in the artist's work, for instance his drawings in the style of Goethe's travel sketches). "





# Joe Bradley b. 1975

## TBC

aluminium and Plexiglas 175.5 by 123 by 54.1 cm. 61½ by 483½ by 21¼ in. Executed in 2015.

## PROVENANCE

Prism, Los Angeles Acquired from the above by the present owner in 2015

£ 80,000-120,000 € 89,500-134,000 US\$ 104,000-156,000

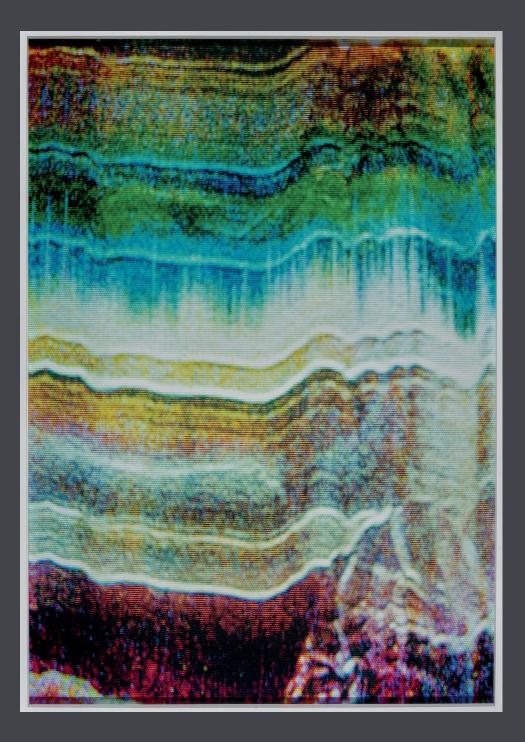


" In their form and manner, these [sculptures] can be perceived as both following and continuing **Bradley's early paintings** in an archaic-cartoonish style (Schmagoos). On the other hand, they are closed-form minimalist sculptures, which are to be classified as part of the tradition of his Modular Paintings. These cubic, mansize sculptures, some monochrome, others bicoloured, are primarily characterised by their significant and emblematic presence."

## / PAUL TEASDALE

Press Release, Zurich, Galerie Eva Presenhuber, *Joe Bradley*, June 2016, online.





# / 138 Tauba Auerbach b. 1981

## Static 11

c-print image: 156 by 105.6 cm. 613/8 by 415/8 in. Executed in 2009, this work is number 3 from an edition of 3.

### PROVENANCE

Deitch Projects, New York Acquired from the above by the present owner in 2009

‡ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500

# / 139 Рае White ь. 1963

## Web Sampler 2000 (#3)

spiderweb on perfect paper, in artist's frame framed: 43.6 by 58.7 cm. 171/8 by 231/8 in. Executed in 2000.

## PROVENANCE

Neugerriemschneider, Berlin Acquired from the above by the present owner in 2001

£ 3,000-4,000 € 3,350-4,500 US\$ 3,900-5,200

# **/ 140**

# Pae White b. 1963

## Web Sampler 2000 (#6)

spiderweb on perfect paper, in artist's frame 43.6 by 58.6 cm. 171⁄8 by 23 in.

### PROVENANCE

Neugerriemschneider, Berlin Acquired from the above by the present owner in 2002

£ 3,000-4,000 € 3,350-4,500 US\$ 3,900-5,200





# / 141 Walead Beshty b. 1976

RA4 Contact Print [Black Curl (YMC/Six Magnet: Los Angeles, California, August 14th 2013, Fuji Color Crystal Archive Super Type C, Em. No. 199 -023, 20813)

stamped with the artist's initials and titled in part on th top of the frame colour photographic paper, in artist's frame image: 127 by 273 cm. 50 by 107½ in. framed: 130.8 by 278 cm. 51½ by 109½ in. Executed in 2013.

### PROVENANCE

Regen Projects, Los Angeles Acquired from the above by the present owner in 2014

### EXHIBITED

Los Angeles, Regen Projects, Walead Beshty: Selected Bodies of Work, February - April 2014

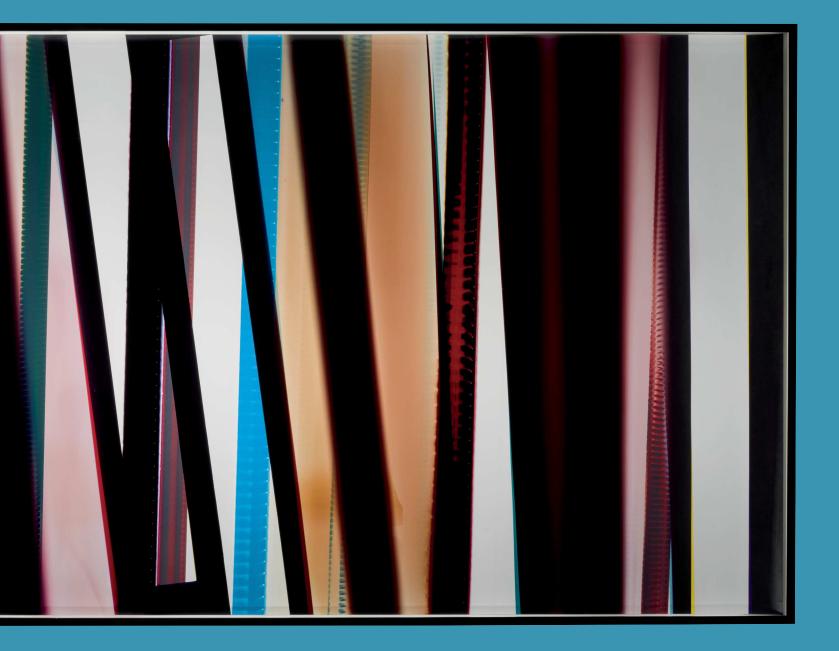
⊕ £ 25,000-35,000
€ 27,900-39,100 US\$ 32,500-45,500



Beshty's monumental photograms are made in a chemical darkroom entirely without the use of a camera. The artist rolls portions of a single piece of color photographic paper and exposes it multiple times to colors of light (cyan, magenta, and yellow). Since the exposure process must occur in total darkness, he works blind within a set of chance operations to create brilliantly colored and patterned pictures. Building on the long tradition of darkroom experimentation in photography, Beshty reflects on the nature of the medium at a time when chemical photography is facing obsolescence. "

## I GLENN LIGON

Press Release, New York, The Museum of Modern Art, New Photography 2009, 30 September 2009, online.













# / 142 Simon Starling b. 1967

## Flaga

signed on a label affixed to the backing board of the central panel c-print, in 5 parts each image: 49.3 by 60 cm. 193/8 by 235/8 in.

Executed in 1972-2000, this work is number 9 from an edition of 10.

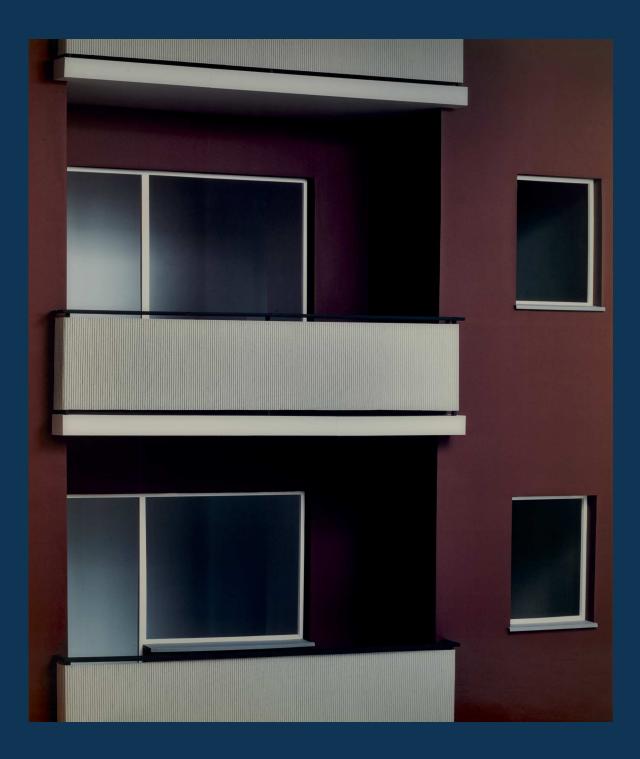
### PROVENANCE

Neugerriemschneider, Berlin Acquired from the above by the present owner in 2003

⊕ £ 6,000-8,000

€ 6,700-9,000 US\$ 7,800-10,400

80 SHAKE IL UP /



# Thomas Demand b. 1964

## Balconies

signed, dated *1997* and numbered *5/5* on the reverse c-print, mounted on Diasec 150 by 128 cm. 59 by 503% in. This work is number 5 from an edition of 5.

### PROVENANCE

Galleria Monica de Cardenas, Milan Acquired from the above by the present owner in 1998

⊕ £ 40,000-60,000 € 44,700-67,000 US\$ 52,000-78,000

# **1** 144

# José Damasceno b. 1968

## Eraser Sculpture

marble and wood 18.5 by 52 by 27.5 cm. 71⁄4 by 201⁄2 by 107⁄8 in. Executed in 2010, this work is the artist's proof, plus an edition of 3.

## PROVENANCE

Thomas Dane Gallery, London Acquired from the above by the present owner in 2010

## EXHIBITED

London, Thomas Dane Gallery, José Damasceno. Integrated Circuit, April - May 2010

£ 12,000-18,000 € 13,400-20,100 US\$ 15,600-23,400

# Thomas Demand b. 1964

## Kreuzung

signed, dated 2004 and numbered 23/25 photogravure on paper image: 30.5 by 35.5 cm. 12 by 14 in. sheet: 53 by 56 cm. 207/8 by 22 in. This work is number 23 from an edition of 25.

### PROVENANCE

Niels Borch Jensen Editions, Berlin Acquired from the above by the present owner in 2004

⊕ £ 4,000-6,000 € 4,500-6,700 US\$ 5,200-7,800

## / 146

# Amanda Ross-Ho b. 1975

## Untitled Proximity Still Life (Judy Woo)

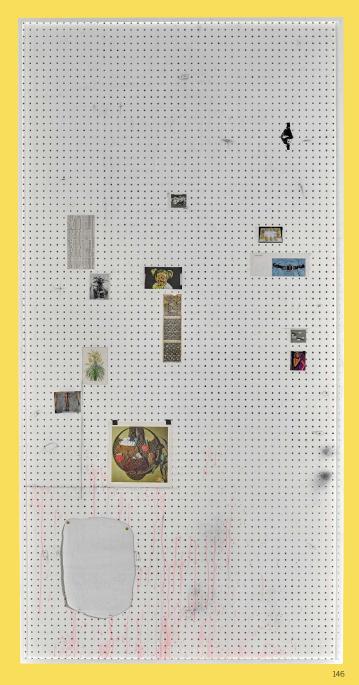
found images, acrylic, latex, graphite, pushpins and linen tape on hand-drilled sheetrock, in artist's frame 245.5 by 123.5 cm. 965% by 487% in. Executed in 2008.

### PROVENANCE

Cherry and Martin, Los Angeles Acquired from the above by the present owner in 2008

‡£6,000-8,000 €6,700-9,000 US\$7,800-10,400



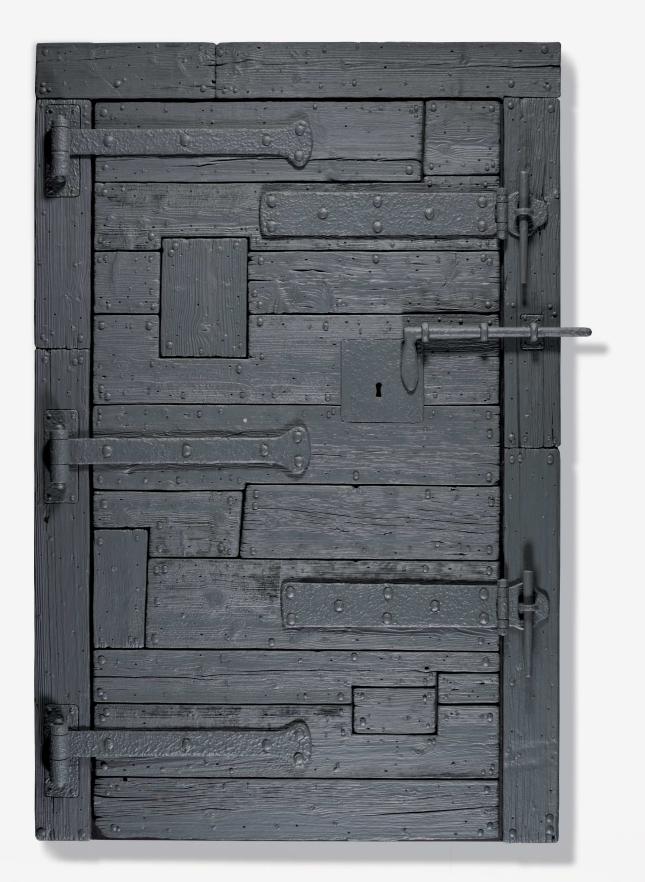


Rondinone's door has a potent aura of magic and menace, like a threshold to another dimension of sorcery and fairytale."

## ALASTAIR SOOKE

'Frieze Art Fair 2008: Mentally Splashing Cash', *The Telegraph*, 16 October 2008, online.

Mario Testino. Arizona Muse and Freja Beha Erichsen, Antwerp, British Vogue, 2011



# Ugo Rondinone b. 1964

## vague vast void

painted wood, fittings and varnish 260 by 171 by 12 cm. 1023/8 by 673/8 by 43/4 in. Executed in 2008.

## PROVENANCE

Sadie Coles HQ, London

Acquired from the above by the present owner in 2011

£ 70,000-90,000 € 78,500-101,000 US\$ 91,000-117,000

# 148 Thomas Struth b. 1954

## Paradise 13, Yakushima/Japan

signed on a label affixed to the backing board c-print image: 159.3 by 201.5 cm. 623/4 by 791/4 in. framed: 172.8 by 215.3 cm. 68 by 843/4 in. Executed in 1999, this work is number 3 from an edition of 10

### PROVENANCE

Marian Goodman Gallery, Paris Acquired from the above by the present owner in 2000

### EXHIBITED

Paris, Marian Goodman Gallery, *Thomas Struth: New Pictures from Paradise*, November - December 1999 (edition no. unknown)

Tokyo, The National Film Center, The National Museum of Modern Art; and Kyoto, The National Museum of Modern Art, *Thomas Struth: My Portrait*, October 2000 -February 2001, n.p., illustrated on the front cover (edition no. unknown)

Zurich, Kunsthaus Zürich; Dusseldorf, Kunstsammlung Nordrhein-Westfalen K20 Grabbeplatz; London, Whitechapel Gallery; and Porto, Museu de Arte Contemporânea Serralves, *Thomas Struth: Fotografien 1978 - 2010*, June 2010 - January 2012, n.p., illustrated in colour (edition no. unknown)

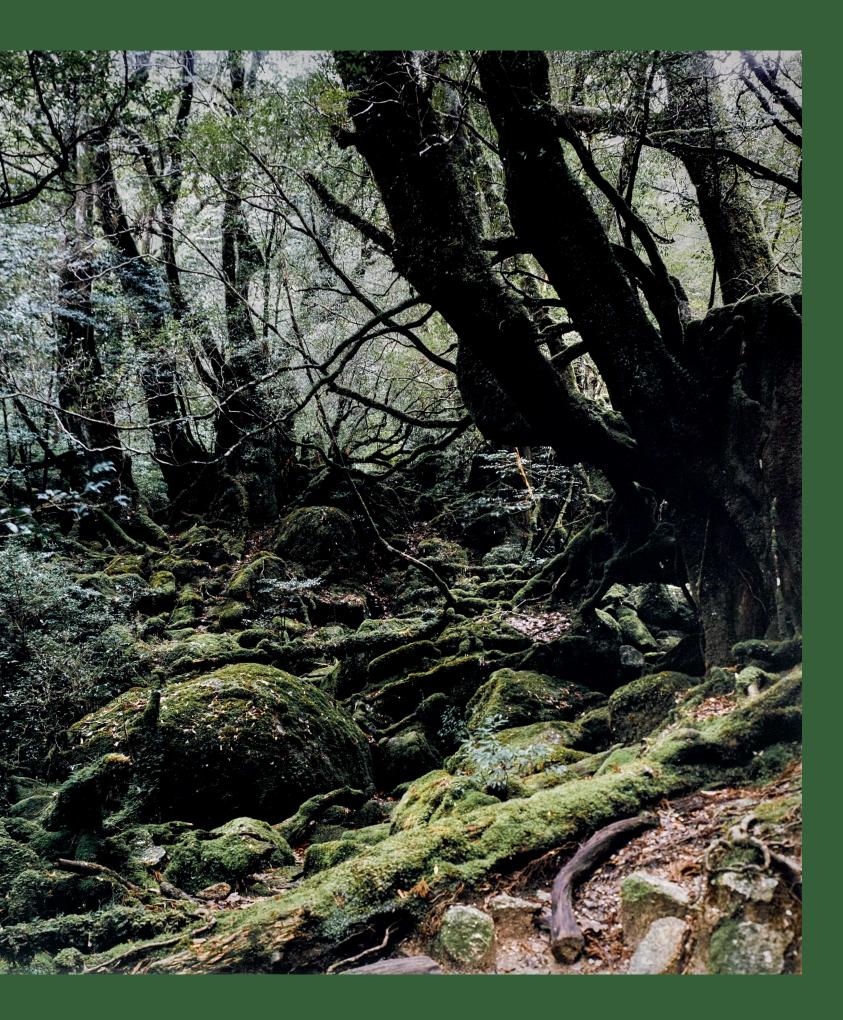
⊕ £ 35,000-45,000
€ 39,100-50,500 US\$ 45,500-58,500

" The Jungle Pictures have no immediate history of reference, so you must surrender your usual faculties and analytical tools and surrender to just looking. There is nothing to think about too much, so the act of looking becomes more meditative. "

## / THOMAS STRUTH

Sean O'Hagan, 'Thomas Struth's photography', *The Guardian*, 3 July 2011, online.





# / 149 Laura Owens b. 1970

## Untitled

signed, titled, dated *2001* and variously inscribed on the reverse watercolour, tissue paper, collage and felt on paper 36 by 26 cm. 141/8 by 101/4 in.

### PROVENANCE

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

### EXHIBITED

New York, The Museum of Modern Art, *Drawing Now: Eight Propositions*, October 2002 - January 2003, n.p., no. 16, illustrated in colour

£ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100





# 150 Peter Fischli b. 1952 & David Weiss (1946 - 2012)

## Untitled

signed on the reverse inkjet print 70.5 by 103.5 cm. 27¾ by 40¾ in. Executed in 1997-98, this work is number 7 from an edition of 9.

PROVENANCE

Matthew Marks Gallery, New York Acquired from the above by the present owner in 1999

### EXHIBITEI

New York, Matthew Marks Gallery, *Peter Fischli & David Weiss*, February - March 1999 (edition no. unknown)

£ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100



# Peter Fischli b. 1952 & David Weiss (1946 - 2012)

## Untitled

signed on the reverse inkjet print 70.5 by 103.3 cm. 27¾ by 405% in. Executed in 1997-98, this work is number 7 from an edition of 9.

### PROVENANCE

Matthew Marks Gallery, New York Acquired from the above by the present owner in 1999

### EXHIBITED

New York, Matthew Marks Gallery, *Peter Fischli & David Weiss*, February - March 1999 (edition no. unknown)

€ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100





# Idris Khan b. 1978

## Caravaggio... The Final Years

signed, dated 2006 and numbered 5/6 on the backing board digital c-print, in artist's frame

framed: 254.5 by 170.5 cm. 100¼ by 67¼ in. This work is number 5 from an edition of 6, plus 1 artist's proof.

### PROVENANCE

Galerie Thomas Schulte, Berlin Acquired from the above by the present owner in 2007

### EXHIBITED

Berlin, Galerie Thomas Schulte, *Idris Kahn*, March - May 2007 (edition no. unknown)

⊕ £ 25,000-35,000 € 27,900-39,100 US\$ 32,500-45,500



# / 153 Luc Tuymans b. 1958

## The Temples

each: signed and numbered 7/35 colour etching with aquatint on paper, in 8 parts each: 80 by 60 cm. 311/2 by 235/8 in. Executed in 1996, this work is number 7 from an edition of

35 unique prints.

### PROVENANCE

Martin van Zomeren, Amsterdam Acquired from the above by the present owner in 2004

⊕ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500





# / 154 Michal Rovner b. 1957

## Direction I & II

signed on a label affixed to the backing board of the left hand panel; titled and incorrectly numbered 4/8 on the reverse of the left hand panel c-print, in 2 parts each: 48 by 49.5 cm. 187% by 191/2 in. Executed in 1999, this work is number 5 from an edition of 10, plus 2 artist's proofs.

## PROVENANCE

Shoshana Wayne Gallery, Santa Monica Acquired from the above by the present owner in 2000

£ 20,000-30,000 € 22,400-33,500 US\$ 26,000-39,000

96 SHAKE IL UP /



# Shirin Neshat b. 1957

## **Tooba Series**

signed, titled, dated 2002 and numbered 1/10 on the perspex on the reverse

c-print

framed: 70.2 by 81.7 cm. 275% by 321% in. This work is number 1 from an edition of 10.

### PROVENANCE

Lijnbaansgracht Galerie, Amsterdam Acquired from the above by the present owner in 2003

### LITERATURE

Octavio Zaya, Ed., *Shirin Neshat: The Last Word*, Milan 2006, pp. 180-81, illustrated in colour (edition no. unknown)

£ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100



# / 156 Florian Maier-Aichen b. 1973

## Untitled (Cloud Lax)

signed, dated *2001* and numbered *5/6* on the reverse c-print 122.5 by 157 cm. 481/4 by 627/8 in. This work is number 5 from an edition of 6.

### PROVENANCE

Blum & Poe, Santa Monica Acquired from the above by the present owner in 2002

⊕ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500



# Doug Aitken b. 1968

## **Glass Barrier**

signed and numbered 2/5 on the reverse c-print mounted on Plexiglas 121.5 by 157.3 cm. 477/8 by 62 in. This work is number 2 from an edition of 5.

### PROVENANCE

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

### LITERATURE

Daniel Birnbaum, Amanda Sharp and Jörg Heiser, *Doug Aitken*, London 2001, p. 140, illustrated in colour (edition no. unknown)

£ 12,000-18,000 € 13,400-20,100 US\$ 15,600-23,400

# Hiroshi Sugimoto b. 1948

## Richard III

stamped with the artist's signature on a label affixed to the reverse. gelatin silver print 149.2 by 119.4 cm. 583⁄4 by 47 in. Executed in 2000, this work is number 5 from an edition of 5.

### PROVENANCE

White Cube, London Acquired from the above by the present owner in 2001

### EXHIBITED

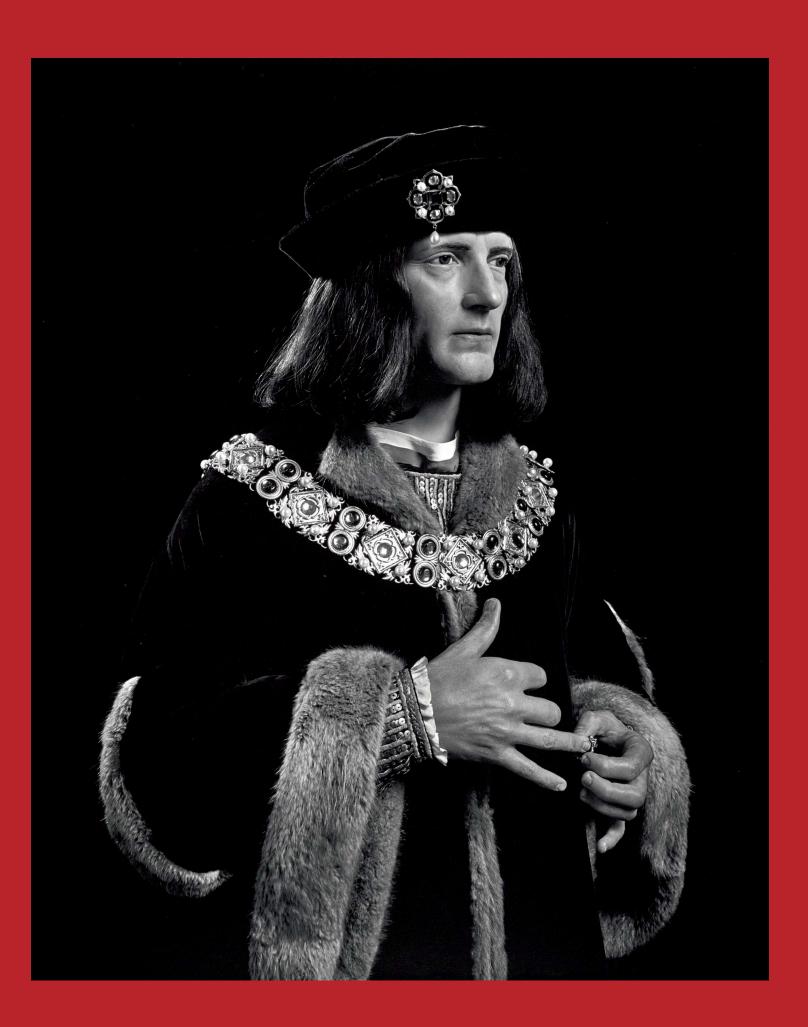
Berlin, Deutsche Guggenheim; and Bilbao, Guggenheim Museum, *Sugimoto Portraits*, March - September 2000, p. 107, illustrated (edition no. unknown)

£ 30,000-40,000 € 33,500-44,700 US\$ 39,000-52,000

> " Art History turned out to be important in *Portraits*. My objective this time was to do wax portraits, and I became as fascinated in the history behind the figures as I was about the history of portrait painting and the history of the wax museum. The more I studied, the more interested I became."

## / HIROSHI SUGIMOTO

Exh. Cat., New York, The Solomon R. Guggenheim Museum, *Sugimoto: Portraits*, New York 2000, p. 27.







# / 159 Pablo Bronstein b. 1977

## Design for Fireworks in the Chinese Taste

watercolour and ink on paper framed: 148 by 153 cm. 581/4 by 601/4 in. Executed in 2010.

**PROVENANCE** Herald St, London Acquired from the above by the present owner in 2011

⊕ £ 20,000-30,000 € 22,400-33,500 US\$ 26,000-39,000

> " The drawing technique and the idea of ruination evoke the antique, but because the buildings are new, the picture is also about the future. I sometimes see myself as a sort of architectural provocateur. "

## **/ PABLO BRONSTEIN**

Kirsty Bell, 'In the Studio: Pablo Bronstein', *Art in America, 6* February 2014, online.



# / 160 Adrian Ghenie b. 1977

## The Hiding Place

oil on canvas 138.2 by 93 cm. 54¾ by 365½ in. Executed in 2007.

### PROVENANCE

Haunch of Venison, London Acquired from the above by the present owner in 2011

⊕ £ 50,000-70,000 € 56,000-78,500 US\$ 65,000-91,000

> " One thing is certain: the paintings of Adrian Ghenie do not allude to a world beyond (a window into another reality) but are about the world within, about the monad and the personal emotions of an inflected consciousness."

## **/** ADRIAN GHENIE

in conversation with Magda Radu, in: Exh. Cat., Venice, Romanian Pavilion, Biennale de Venezia, *Adrian Ghenie: Darwin's Room*, 2015, pp. 82-83.









# / 161 Wilhelm Sasnal ь. 1972

## Untitled (Chicago)

signed and dated *2003* on the overlap oil on canvas 30 by 35 cm. 113⁄4 by 133⁄4 in.

#### PROVENANCE

Sadie Coles HQ, London Acquired from the above by the present owner in 2005

#### EXHIBITED

London, Sadie Coles HQ, *Wilhelm Sasnal,* July - August 2003

### ⊕ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500

0





## Wilhelm Sasnal b. 1972

### Hands

oil on canvas 189.5 by 189.5 cm. 745% by 745% in. Executed in 2002.

### PROVENANCE

Sadie Coles HQ, London Acquired from the above by the present owner in 2009

### EXHIBITED

Turin, Pinacoteca Giovanni e Marella Agnelli, *Somos Libres II*, May - September 2014, n.p., no. 76, illustrated in colour

⊕ £ 25,000-35,000 € 27,900-39,100 US\$ 32,500-45,500







# / 163 Paul Sietsema ь. 1968

## Orange Room

c-print 36 by 58.5 cm. 141/s by 23 in. Executed in 2000, this work is 1 of 2 artist's proofs, plus an edition of 5.

**PROVENANCE** Regen Projects, Los Angeles Acquired from the above by the present owner in 2000

£ 2,000-3,000 € 2,250-3,350 US\$ 2,600-3,900

114 SHAKE IL UP /



# David Korty b. 1971

## Untitled (Orange Skyline)

signed and dated *2002* on the revers acrylic on canvas 76 by 101.5 cm. 297/8 by 40 in.

#### PROVENANCI

Sadie Coles HQ, London Acquired from the above by the present owner in 200

#### EXHIBITED

London, Sadie Coles HQ, *David Korty*, February - March 2002

£ 4,000-6,000

€ 4,500-6,700 US\$ 5,200-7,800



# / 165 Sophie Von Hellermann b. 1975

## Thou Art the Man

signed and dated *2001* on the stretcher acrylic on canvas 121.3 by 170 cm. 473⁄4 by 667⁄8 in.

### **PROVENANCE** Vilma Gold, London Acquired from the above by the present owner in 2001

⊕ £ 1,000-2,000 € 1,150-2,250 US\$ 1,300-2,600

116 SHAKE IL UP /



# / 166 Matthias Weischer b. 1973

### Untitled 10, 2003

signed and dated *03* on the reverse oil on canvas 80.2 by 80.2 cm. 311/2 by 311/2 in.

### PROVENANCE

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

#### EXHIBITED

Bremen, Künstlerhaus Bremen, *Matthias Weischer: Simultan*, September - October 2004, n.p., illustrated in colour

Schaffhausen, Museum zu Allerheiligen; Mannheim, Kunsthalle Mannheim; and The Hague, Gemeentemuseum Den Haag, *Matthias Weischer*, May 2007 - April 2008, p. 139, illustrated in colour

⊕ £ 20,000-30,000 € 22,400-33,500 US\$ 26,000-39,000

# / 167 Jules de Balincourt b. 1972

Untitled (Plane Perspective)

signed, titled, dated *2004* and variously inscribed on the reverse oil and enamel on panel 50.8 by 57.3 cm. 20 by 221/2 in.

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

⊕ £ 15,000-20,000 € 16,800-22,400 US\$ 19,500-26,000

> \* Whether they show the interior of an airline plane... or a round table where a few men – of state, presumably – are seared... de Balincourt's perspectives are extremely distorted. The vanishing point draws us in towards the center of the image and places us at the heart of a deformed cone of vision. Like an omnipotent voyeur with a widen gaze. "

## **I** THIBAUT DE RUYTER

'The Realistic Naivety of Jules de Balincourt', *Art Press*, February 2006, online.









# / 168 Maureen Gallace b. 1960

## Clear Day

signed and dated *2001* on the overlap oil on linen 30.5 by 30.5 cm. 12 by 12 in. PROVENANCE

303 Gallery, New York Acquired from the above by the present owner in 2001

£ 4,000-6,000 € 4,500-6,700 US\$ 5,200-7,800



# Jules de Balincourt b. 1972

## Charlie Don't Surf

signed, titled, dated 2005 and variously inscribed on the reverse oil on board 90 by 60 cm. 351/2 by 235% in.

### PROVENANCE

Arndt & Partner, Berlin Acquired from the above by the present owner

### EXHIBITED

Berlin, Arndt & Partner, Jules de Balincourt: Accidental Tourism and The Art of Forgetting, January - March 2006

⊕ £ 18,000-25,000 € 20,100-27,900 US\$ 23,400-32,500

# / 170 Elizabeth Peyton b. 1965

## Pink (Spencer) (Three)

monotype with hand painting on Twinrocker handmade paper 27 by 21.5 cm. 105% by 81/2 in. Executed in 2002.

### PROVENANCE

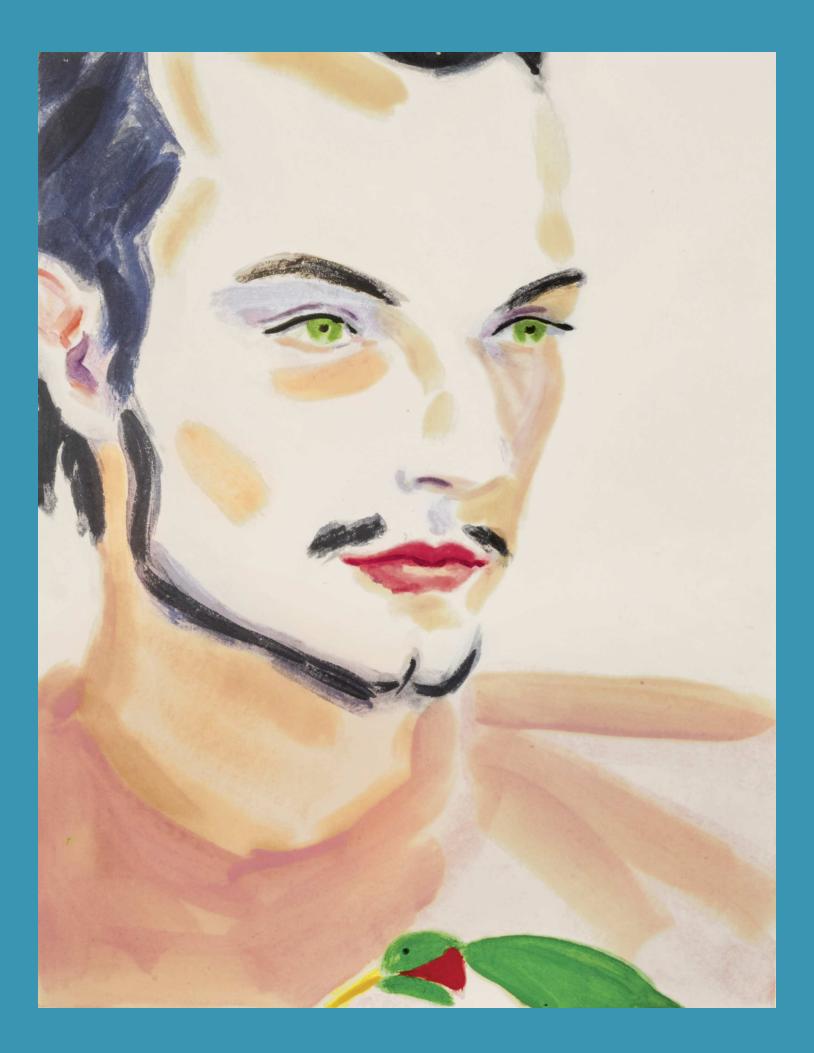
Gavin Brown's Enterprise, New York Acquired from the above by the present owner in 2

£ 15,000-20,000 € 17,100-22,800 US\$ 19,100-25,500

> " ... Peyton's portraits are equally invested in original employment of form and colour, a tension between abstraction and figuration, and relations of history and art history as well as the particulars of her era. "

## I SABINE ECKMANN

*Ghost: Elizabeth Peyton,* Ostfildern-Ruit 2011, p. 147





# / 171 Hiroshi Sugito 6. 1970

## The Plant

signed, titled and dated *1997* on the reverse oil on canvas 33 by 38 cm. 13 by 15 in.

### PROVENANCE

Roberts & Tilton, Culver City Acquired from the above by the present owner in 2002

£ 2,500-3,500 € 2,800-3,950 US\$ 3,250-4,550



# / 172 Brian Calvin ь. 1969

## Even in Work, Sleep

signed and dated *2001* on the reverse acrylic on canvas 213 by 153 cm. 837/8 by 601/4 in.

### PROVENANCE

Corvi-Mora, London Acquired from the above by the present owner in 2001

**EXHIBITED** London, Corvi-Mora, *Brian Calvin*, May - July 2001

£ 6,000-8,000 € 6,700-9,000 US\$ 7,800<u>-10,400</u>

# / 173 Karen Kilimnik b. 1955

## A Play in the Countryside

signed, titled and dated *02* on the reverse water-soluble oil paint on canvas 25.5 by 20.5 cm. 10 by 8 in.

### PROVENANCE

Il Capricornio, Venice Acquired from the above by the present owner in 2003

£ 15,000-20,000 € 16,800-22,400 US\$ 19,500-26,000

> <sup>44</sup> The artist's use of water-based oil paint both gives the works an interesting surface and more coyly suggests the uncomfortable middleground of adolescence, playing a kind of dress-up with materials. This is a smarter and less obvious way into the subject matter, using kitsch without picturing it. "

**/ PETER ELEEY** 

'Karen Kilimnik', The Brooklyn Rail, 1 July 2002, online.



# / 174 Elliott Hundley b. 1975

## A Clearing IV

foam, paper, photograph, pins, plastic, ink, spray paint, glue, string, willow, fabric and coral on cardboard image: 122.5 by 122.5 by 7.6 cm. 48¼ by 48¼ by 3 in. framed: 138.4 by 138.4 by 12.7 cm. 54½ by 54½ by 5 in. Executed in 2009.

### PROVENANCE

Regen Projects, Los Angeles Acquired from the above by the present owner in 2009

‡£30,000-40,000 €33,500-44,700 US\$39,000-52,000

> " Mood and atmosphere matter in Hundley's quasi-Wagnerian extravaganzas. His operatic collages hark back to nineteenth-century Romanticism, leaving visitors plenty of room to feel the tug of nostalgia for better times and places, imagined or otherwise. "

## / DAVID PAGEL

'There is No More Firmament – Elliott Hundley Solo Exhibition', Gallery Magazine, p. 22.







# ′ 175 ТаI R <sub>ь.1967</sub>′

### Moon Star and Planets

titled; signed, titled and dated *1999* on the reverse oil on canvas 200 by 200 cm. 783/4 by 783/4 in.

### PROVENANCE

Contemporary Fine Arts, Berlin Acquired from the above by the present owner in 2003

### EXHIBITED

Berlin, Contemporary Fine Arts, *Tal R: At the Foot of Mount Fuki*, September - October 1999

£ 20,000-30,000 € 22,400-33,500 US\$ 26,000-39,000

When I was a child - a lot of kids know this - most of my day was spent living in fantasy. I was never interested in art as a child, but I was always drawing. Drawing was not about creating images for other people; it was simply about being in a fantasy. The older I get, when I look at my own life and other people's lives, I wonder how much of the time is actually fantasy... What is actually the fantasy and what is real? In a clinical sense, it's a dangerous thing to ask, and you probably shouldn't fool around with these things, but for most people, this is very real. Am I dreaming or am I not dreaming? Is this real or is it actually something I imagined? Is it true or is it a lie?

/ TAL R.

in conversation with Emily Friedman, *The Editorial Magazine*, No. 15, online.









# / 176 Nate Lowman b. 1979

## **Onion Rings**

signed and dated *09* on the overlap alkyd on canvas 125 by 152.5 cm. 49<sup>1</sup>/4 by 60 in.

### PROVENANCE

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

### EXHIBITED

London, Carlson Gallery, *Nate Lowman: Fill you with Holes*, March - April 2010

£ 30,000-40,000 € 33,500-44,700 US\$ 39,000-52,000



# Mike Bouchet b. 1980

## Moment I

signed three times, titled and dated 2014 twice on the reverse oil on canvas 200 by 200 cm. 783⁄4 by 783⁄4 in.

### PROVENANCE

Prism Gallery, Los Angeles Acquired from the above by the present owner in 2014

£ 18,000-25,000 € 20,100-27,900 US\$ 23,400-32,500



# / 178 Victoria Morton b. 1971

## Felicity Stop Out

signed, titled, dated *2003* and variously inscribed on the reverse oil on canvas 55.6 by 40.6 cm. 217/8 by 16 in. ROVENANCE l Capricornio, Venice .cquired from the above by the present owner in 2004

⊕ £ 2,000-3,000 € 2,250-3,350 US\$ 2,600-3,900



# Victoria Morton b. 1971

### The Temples

oil on canvas, in 2 parts overall: 205 by 150 cm. 803⁄4 by 59 in. Executed in 2002. **PROVENANCE** Sadie Coles HQ, London Acquired from the above by the present owner in 2003

⊕ £ 4,000-6,000 € 4,500-6,700 US\$ 5,200-7,800



# / 180 Michael Raedecker b. 1963

## t.r.o.u.b.l.e.

each: signed, titled, dated *03* and variously inscribed on the stretcher acrylic on gauze, in 2 parts each: 50 by 40 cm. 195% by 153/4 in.

#### PROVENANCE

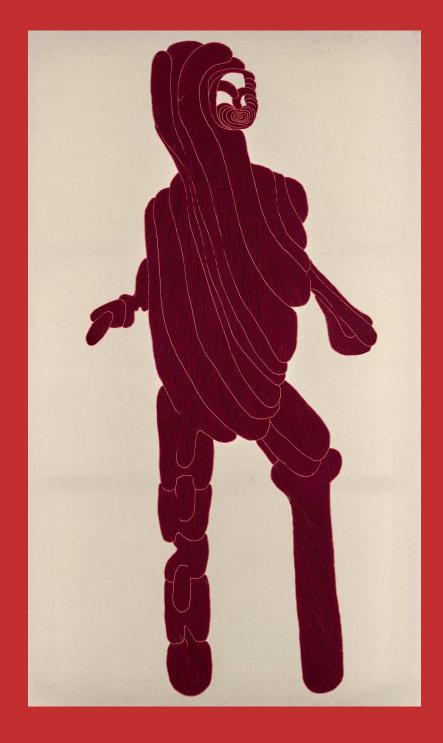
Andrea Rosen Gallery, New York Acquired from the above by the present owner in 2003

### EXHIBITED

New York, Andrea Rosen Gallery, *Michael Raedecker: That's The Way It Is*, May - June 2003

⊕ £ 15,000-20,000 € 16,800-22,400 US\$ 19,500-26,000





# / 181 Enrico David ь. 1966

#### We Work as a Collective

signed, titled and dated *2001* on the stretcher wool on canvas 255 by 150 cm. 100¾ by 59 in.

#### PROVENANCE

The Approach, London Acquired from the above by the present owner in 200

⊕ £ 8,000-12,000 € 9,000-13,400 US\$ 10,400-15,600

## / 182 Xavier Veilhan b. 1963

#### Laurent (sycamore)

signed and dated 2005 on a label affixed to the underside of the base sycamore wood and mdf 58 by 49 by 49 cm. 223/4 by 191/4 by 191/4 in.

#### PROVENANCE

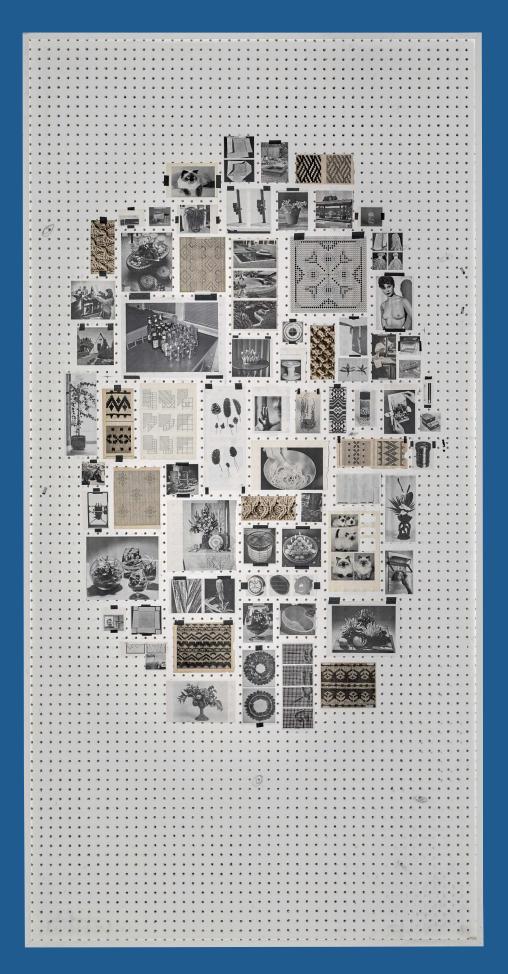
Andrehn-Schiptjenko, Stockholm Acquired from the above by the present owner in 2005

⊕ £ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100









### Amanda Ross-Ho b. 1975

#### New Seizure #3 (B & W)

found images, acrylic, latex, graphite, pushpins and linen tape on hand-drilled sheetrock, in artist's frame framed: 245 by 123 cm. 961/2 by 481/2 in. Executed in 2008.

#### PROVENANCE

Cherry and Martin, Los Angeles Acquired from the above by the present owned

£ 6,000-8,000 € 6,700-9,000 US\$ 7,800-10,400



### Barry McGee b. 1966

### Untitled

oil on wood, photographs, ink and oil on paper, in artist's found frames, in 7 parts overall: 71.1 by 137.2 cm. 28 by 54 in. Executed in 2002.

#### PROVENANCE

Modern Art, London Acquired from the above by the present owner in 2002

£ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500





### Andro Wekua b. 1977

Ist Try, Double Reality, Face, Artificial Parallel Beings, History Striptease, Self-Portrait, Self-Portrait On The Black Sea, Possible People, Workshop Report, Which Picture of Him Is It, Chewed-Up Gum

digitally retouched photographs, in artist's frames, in 10 parts each framed: 42.8 by 33 cm. 167% by 13 in. Executed in 2009, this work is number 2 from an edition of 4, plus 1 artist's proof. **PROVENANCE** Gladstone Gallery, New York Acquired from the above by the present owner in 2009

£ 15,000-20,000 € 16,800-22,400 US\$ 19,500-26,000









# / 186 Mary Weatherford b. 1963

#### Western Mystery

signed, titled and dated 2005 on the overlap flashe on linen 163 by 175.4 cm. 641½ by 685½ in.

#### PROVENANCE

Sister Gallery, Los Angeles Acquired from the above by the present owner in 2006

#### EXHIBITED

Los Angeles, Sister Gallery, *Mary Weatherford*, January -February 2006

£ 40,000-60,000 € 44,700-67,000 US\$ 52,000-78,000

> " The paintings become gauzy mindscapes (not landscapes, mind you, but something much more vulnerable and cerebral), rendered with Flashe vinyl-based acrylic paint that stains and swirls on the canvas in colour fields. "

#### **I** MAXWELL WILLIAMS

Mary Weatherford: L.A. Confidential' Art in America, 19 May 2014, online.



# / 187 Matthew Brannon b. 1971

#### Not Reason Enough

signed and dated 07 on the reverse embroidery and silkscreen ink on canvas 263.5 by 153.5 cm. 103<sup>3</sup>/4 by 60<sup>3</sup>/<sub>8</sub> in.

#### PROVENANCE

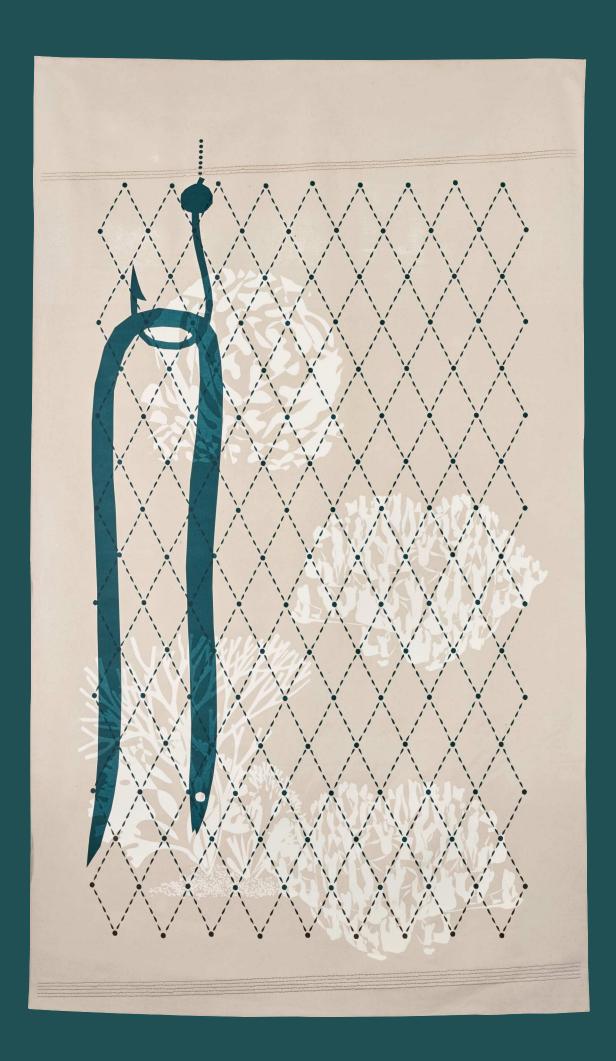
David Kordansky Gallery, Los Angeles Acquired from the above by the present owner in 2007

£ 7,000-9,000 € 7,900-10,100 US\$ 9,100-11,700

> The eel continues to develop as a symbol of abjectness, refinement, and wealth – its conflicted meanings in contrast to its simple and alluring graphic manifestation.
> Brannon also relates the eel graphic to the image of a coiled whip, which he has employed in other works to evoke the psychological dynamics of power and domination. "

#### **/** HOWIE CHEN

'Restructuring', in: Exh. Cat., New York, Whitney Museum of American Art, *Matthew Brannon: Where Were We*, 2007, online.





# / 188 David Musgrave b. 1973

#### Plane with Paper Scraps

signed, titled in part and dated 2006 on the reverse graphite on paper 47.6 by 37.6 cm. 1834 by 1434 in.

#### PROVENANCE

Greengrassi Gallery, London Acquired from the above by the present owner in 2006

#### EXHIBITED

London, Greengrassi Gallery, *David Musgrave*, November 2006 - January 2007

#### LITERATURE

Kate Macfarlane, 'David Musgrave: Faulty Images', *Tate Papers*, No. 15, Spring 2011, n.p., illustrated

⊕ £ 4,000-6,000 € 4,500-6,700 US\$ 5,200-7,800



# / 189 Ryan Sullivan b. 1983

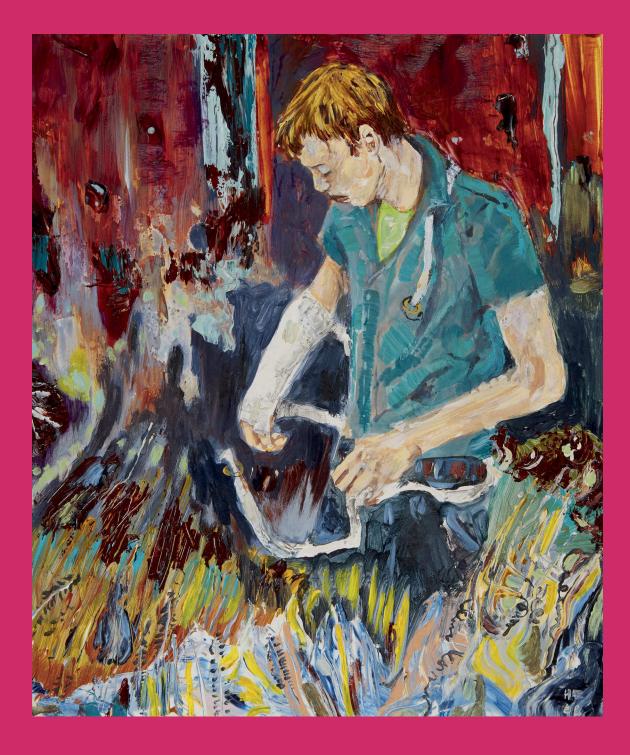
#### Untitled

latex, acrylic, enamel, and lacquer on paper 131.5 by 106.2 cm. 513⁄4 by 413⁄4 in. Executed in 2014.

#### PROVENANCE

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

£ 20,000-30,000 € 22,400-33,500 US\$ 26,000-39,000



## / 190 Hernan Bas ь. 1978

#### A Little Broken

signed with the artist's initials and dated *06*; signed with the artist's initials, titled and dated *06* on the reverse oil on panel 30.5 by 25.5 cm. 12 by 10 in.

#### PROVENANCE

Il Capricornio, Venice Acquired from the above by the present owner

£ 7,000-9,000 € 7,900-10,100 US\$ 9,100-11,700



### / 191 Hernan Ba

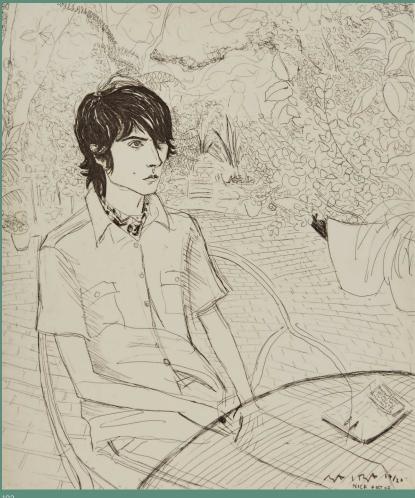
# Hernan Bas b. 1978

Eager But Pink signed with the artist's initials and dated 04 oil on linen 35.5 by 28 cm. 14 by 11 in.

#### PROVENANCE

Deitch Projects, New York Acquired from the above by the present owner in 2004

£ 7,000-9,000 € 7,900-10,100 US\$ 9,100-11,700



192



## / 192 Elizabeth Peyton b. 1965

#### Nick in L.A.

signed, titled, dated *4 Oct 02* and numbered *17/20* etching in sepia ink on Somerset paper image: 24.8 by 21.6 cm. 93/4 by 81/2 in. sheet: 54 by 49 cm. 211/4 by 191/4 in. This work is number 17 from an edition of 20.

#### PROVENANCE

Regen Projects, Los Angeles Acquired from the above by the present owner in 2003

#### LITERATURE

Hilton Als*, Elizabeth Peyton: Ghost,* Ostfildern-Ruit 2011, p. 51, illustrated in colour (edition no. unknown)

£ 1,500-2,000 € 1,700-2,250 US\$ 1,950-2,600

### / 193 Miguel A

# Miguel Aguirre b. 1973

### Hijo II, from the Mendel series

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

PROVENANCE

Wu Galería, Lima Acquired from the above by the present owner in 200

£ 2,000-3,000 € 2,250-3,350 US\$ 2,600-3,900

# / 194 Don Brown b. 1962

### Maquette pair of figures

incised with the artist's initials, numbered *1/6* and stamped *Pangoli Editions* on the side of the base bronze 32 by 25 by 20 cm. 121/2 by 10 by 8 in. Executed in 2004, this work is number 1 from an edition of 6.

#### PROVENANCE

Sadie Coles HQ, London Acquired from the above by the present owner in 2004

⊕ £ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100



# / 195 Kehinde Wiley b. 1977

#### St. Francis

signed and dated *07* on the reverse oil on canvas, in artist's frame 208.3 by 180.3 cm. 82 by 71 in.

#### PROVENANCE

Roberts and Tilton, New York Acquired from the above by the present owner in 200

#### EXHIBITED

Turin, Pinacoteca Giovanni e Marella Agnelli, *Somos Libres II*, May - September 2014, n.p., no. 83, illustratec in colour

£ 30,000-40,000 € 33,500-44,700 US\$ 39,000-52,000 " Status and class and social anxiety and perhaps social code are all released when you look at paintings of powerful individuals from the past. However, there's something to be mined and gained by looking at them in a new way. What happens when you see black bodies that have not previously been celebrated on the walls of the most important institutions in the world?... They start to read differently. It becomes a question of 'How do we code the body?" "

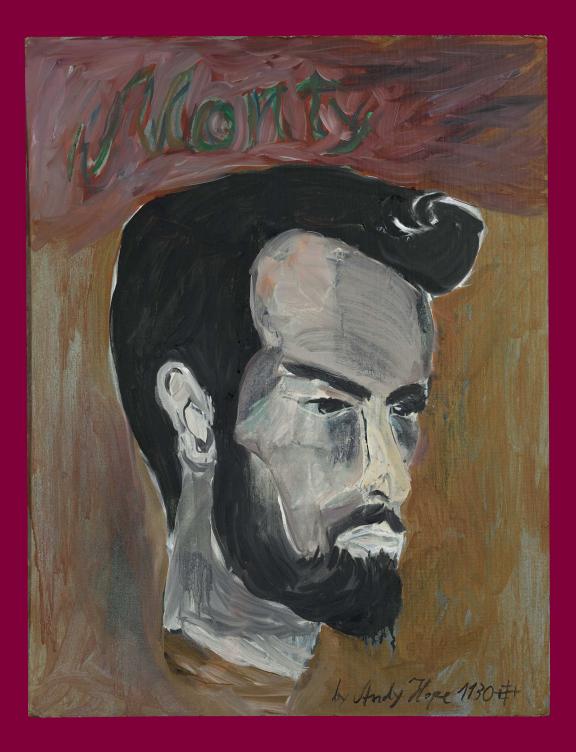
#### **I** KEHINDE WILEY

Kehinde Wiley on the Old Masters', *Artsy Editorial,* February 2013, online.









# / 196 Andy Hope 1930

#### Monty

signed and titled oil on board 51.7 by 39.9 cm. 20¾ by 15¾ in. Executed in 2010.

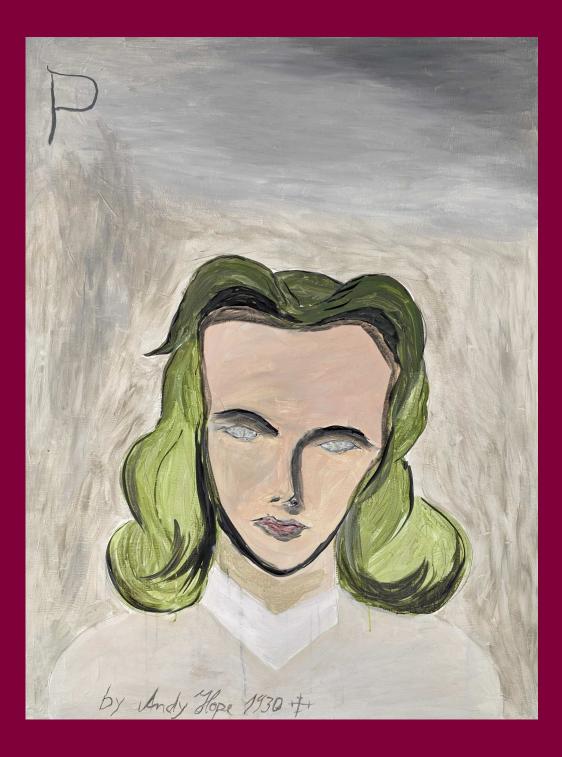
#### PROVENANCE

Hauser & Wirth Acquired from the above by the present owner in 2010

#### EXHIBITED

London, Freud Museum, *Andreas Hofer: Andy Hope 1930 at the Freud*, February - May 2010

⊕ £ 3,000-5,000 € 3,350-5,600 US\$ 3,900-6,500



# / 197 Andy Hope 1930

#### Р

signed and titled acrylic on wood 120.2 by 90.1 cm. 473% by 351/2 in. Executed in 2008.

#### PROVENANCE

Galerie Guido W. Baudach, Berlin Acquired from the above by the present owner in 2008

#### EXHIBITED

Berlin, Galerie Guido W. Baudach, *Andy Hope 1930: City of Sokrates*, September - October 2008 Turin, Pinacoteca Giovanni e Marella Agnelli, *Somos Libres II*, May - September 2014, n.p., no. 86, illustrated in colour

⊕ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500



# / 198 Nuno de Campos b. 1969

### Trip #2

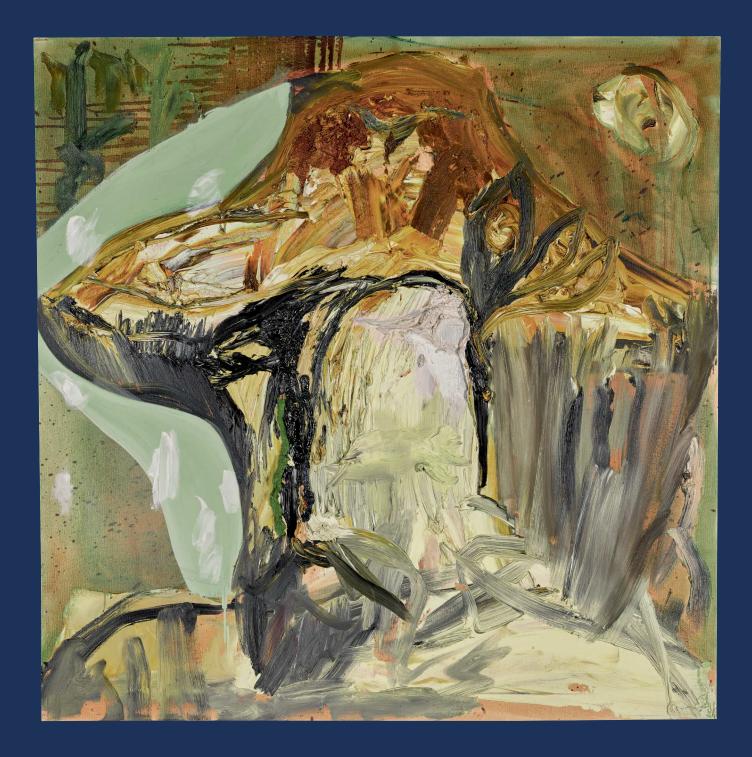
signed, titled and dated *2003* on the reverse egg tempera on panel 30.3 by 30.2 cm. 117% by 117% in.

#### PROVENANCE

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

**EXHIBITED** New York, LFL Gallery, *Nuno de Campos*, April 2003

£ 2,000-3,000 € 2,250-3,350 US\$ 2,600-3,900



### Albert Oehlen b. 1954 & Jonathan Meese b. 1970

#### Portrait X

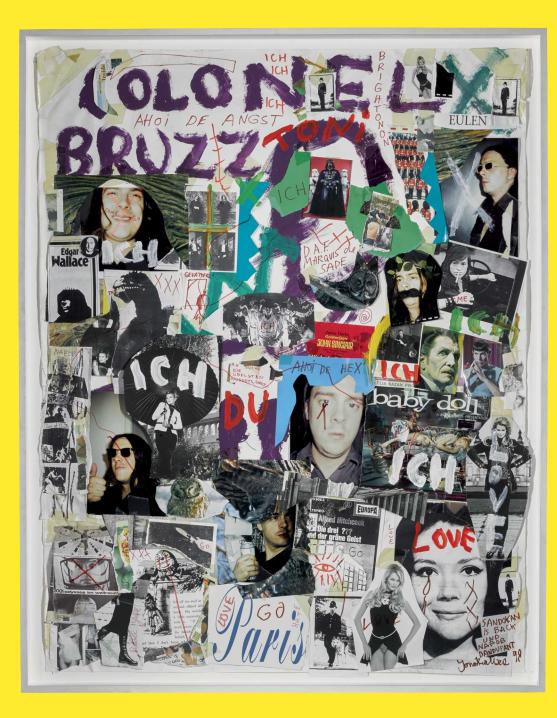
signed and dated *2003* twice on the reverse oil on canvas 100.5 by 100.5 cm. 395% by 395% in. PROVENANCE

Contemporary Fine Arts, Berlin Acquired from the above by the present owner in 2004

⊕ £ 15,000-20,000 € 16,800-22,400 US\$ 19,500-26,000

Mario Testino. Karmen Pedaru, New York, Allure, 2011





### / 200 Jonathan Meese b. 1977

#### Sandokan is back und Nabob Dandupant

signed, titled and dated 98 acrylic, marker, masking tape and collage on paper 150 by 117 cm. 59 by 46 in.

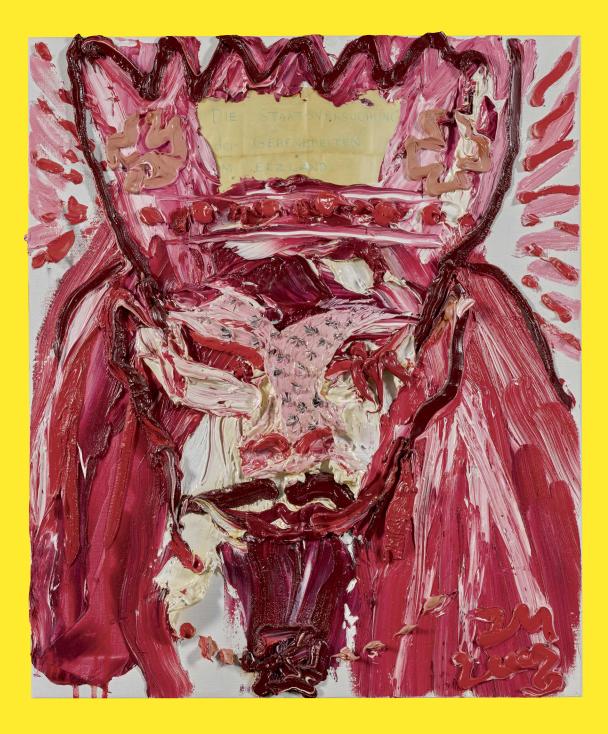
#### PROVENANCE

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

#### EXHIBITED

Berlin, Contemporary Fine Arts, *Jonathan Meese*, January - March 2008

⊕ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500



### Jonathan Meese b. 1977

#### Dr. Z. Zardoz de Nicecremeese (yellow)

signed, titled and dated 2003 on the reverse oil, paper and pen on canvas 59.5 by 50 cm.  $23\frac{1}{2}$  by  $19\frac{5}{8}$  in.

#### PROVENANCE

Modern Art, London Acquired from the above by the present owner in 2003

#### EXHIBITED

Turin, Pinacoteca Giovanni e Marella Agnelli, *Somos Libres II*, May - September 2014, n.p., no. 82, illustrated in colour

⊕ £ 4,000-6,000 € 4,500-6,700 US\$ 5,200-7,800

# / 202 Katja Strunz b. 1970

#### Fall Into Space

paint on wood, in 3 parts 250 by 116 by 25 cm. 983⁄8 by 455⁄8 by 97⁄8 in. Executed in 2006.

#### PROVENANCE

Almine Rech, Paris Acquired from the above by the present owner in 2007

⊕ £ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,10



Mario Testino. Kate Moss, Loi



### / 203 Andreas Slominski b. 1959

### xHGy14z

#### PROVENANCE

polystyrene, spray paint and varnish on wood, in artist's steel frame

framed: 261 by 199 by 32 cm. 1023⁄4 by 783⁄8 by 123⁄4 in. Executed in 2008. Sadie Coles HQ, London

Acquired from the above by the present owner in 2008

#### EXHIBITED

London, Sadie Coles HQ, *Andreas Slominski*, June - July 2008

⊕ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500





### John Stezaker b. 1949

#### Film Portrait (Incision) XII

⊕ £ 4,000-6,000 € 4,500-6,700 US\$ 5,200-7,800

### / 205

### Nicole Wermers b. 1971

#### Untiled

⊕ £ 2,000-3,000 € 2,250-3,350 US\$ 2,600-3,900



# Mark Hagen b. 1972

### To Be Titled (Additive Painting)

signed and dated *1/2013* on the overla oil on burlap on board 210 by 163 cm. 823⁄4 by 643⁄8 in.

#### PROVENANCE

Almine Rech, Brussels Acquired from the above by the present owner in 2013

#### EXHIBITED

Brussels, Almine Rech, Mark Hagen: Black Swamp, March - April 2013

£ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500



# / 207 Fredrik Værslev b. 1979

Untitled (Der Konig des Waldes #06) PROVENANCE

signed and dated *2012* on the reverse house paint, oil and spray paint on Spruce/Siberian larch with steel support 160 by 90 by 26.5 cm. 63 by 353% by 103% in. Standard Oslo, Oslo Acquired from the above by the present owner in 2012

⊕ £ 6,000-8,000 € 6,700-9,000 US\$ 7,800-10,400

SHAKE IL UP /



## Fredrik Værslev b. 1979

Untitled (Canopy Painting: Cream, Jade Green, Light Yellow and Yellow)

primer, spray paint, acrylic, corrosion protective spray and white spirit on canvas and wooden stretcher 232.5 by 183 cm. 91½ by 72¼ in. Executed in 2012.

### PROVENANCE

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

### EXHIBITED

Oslo, Standard Oslo, *Fredrik Værslev: Lanterne Rouge,* August - September 2012

⊕ £ 30,000-40,000 € 33,500-44,700 US\$ 39,000-52,000



# / 209 Nina Beier **b. 1975**

## Portrait Mode

found garments, in artist's frame 101.7 by 71.6 cm. 40 by 28½ by 15½ in. Executed in 2013.

#### PROVENANCI

Laura Bartlett Gallery, London Acquired from the above by the present owner in 2013

⊕ £ 7,000-9,000 € 7,900-10,100 US\$ 9,100-11,700



# / 210 Ida Ekblad b. 1980

### Untitled

signed with the artist's initials oil on canvas 50 by 39.5 cm. 193⁄4 by 14 in. Executed in 2011.

#### PROVENANCE

Greene Naftali, New York Acquired from the above by the present owner in 201:

#### EXHIBITED

New York, Greene Naftali, *Ida Ekblad*, September -October 2011

⊕ £ 5,000-7,000
€ 5,600-7,900 US\$ 6,500-9,100

# / 211 Sterling Ruby b. 1972

### Alabaster Centrifugal 3

acrylic, in artist's frame 126 by 126 cm. 493⁄4 by 493⁄4 in. Executed in 2007.

### PROVENANCE

Marc Foxx Gallery, Los Angeles Acquired from the above by the present owner in 2008

‡£50,000-70,000 €56,000-78,500 US\$65,000-91,000

> " Everything I do holds a kind of gesture in it. For me, it's this kind of dramatic gesture. A truncated gesture. It's like an expression that was at one point very fervent and then it just gets kind of stopped. "

### / STERLING RUBY

in conversation with Hans-Maarten, Utopia Parkway, 10 December 2009, online







# / 212 Nigel Cooke b. 1973

### Cheeky Red

signed, titled and dated *2010* and variously inscribed on the overlap oil on linen 120 by 110 cm. 47¼ by 43¾ in.

### PROVENANCE

Andrea Rosen Gallery, New York Acquired from the above by the present owner in 2010

#### EXHIBITED

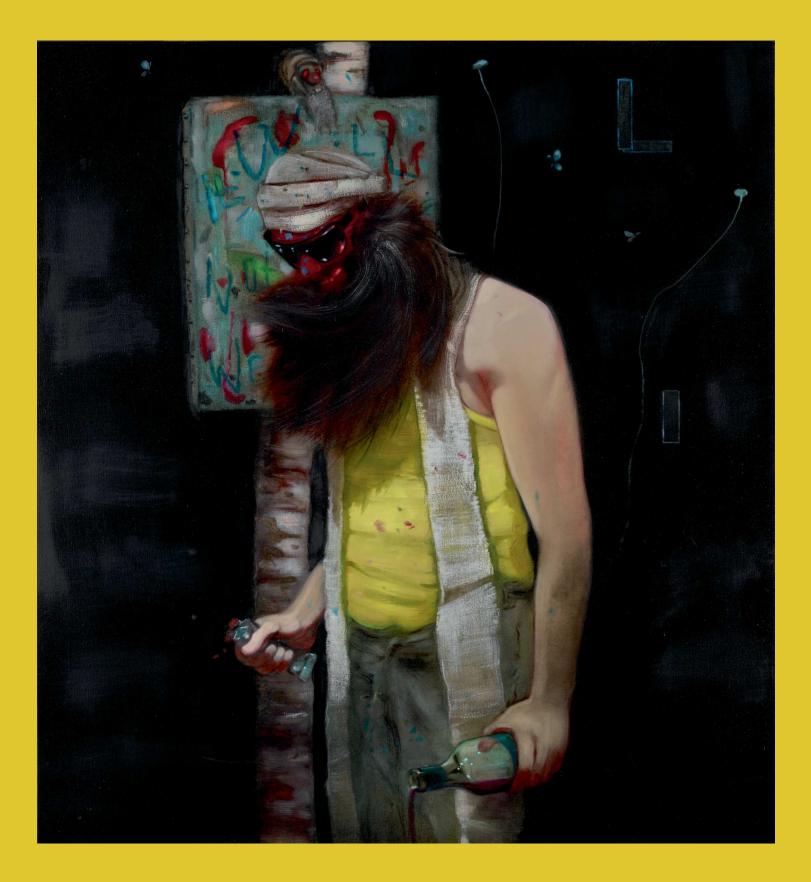
New York, Andrea Rosen Gallery, *She Awoke with a Jerk,* May - June 2010

‡⊕£40,000-60,000 €44,700-67,000 US\$52,000-78,000

> " Cooke's intention is to unsettle us. His technical mastery is undeniable, but it seems that this skill is consistently put to mis-use. "

### / MARY HORLOCK

'Art Now: Nigel Cooke', *Tate Britain*, 7 February 2004, online.





# / 213 Nicola Tyson ь. 1960

### Figure in Blue Bikini

signed with the artist's initials, titled and dated *04* on the reverse oil on canvas 182.3 by 146.6 cm. 713/4 by 573/4 in.

### PROVENANCE

Friedrich Petzel Gallery, New York Galerie Nathalie Obadia, Paris Acquired from the above by the present owner in 2007

#### EXHIBITED

Middlebury, Middlebury College Museum of Art, *Art Now: Confronting Figure*, September - December 2011

⊕ £ 7,000-9,000 € 7,900-10,100 US\$ 9,100-11,700



# / 214 Chantal Joffe b. 1969

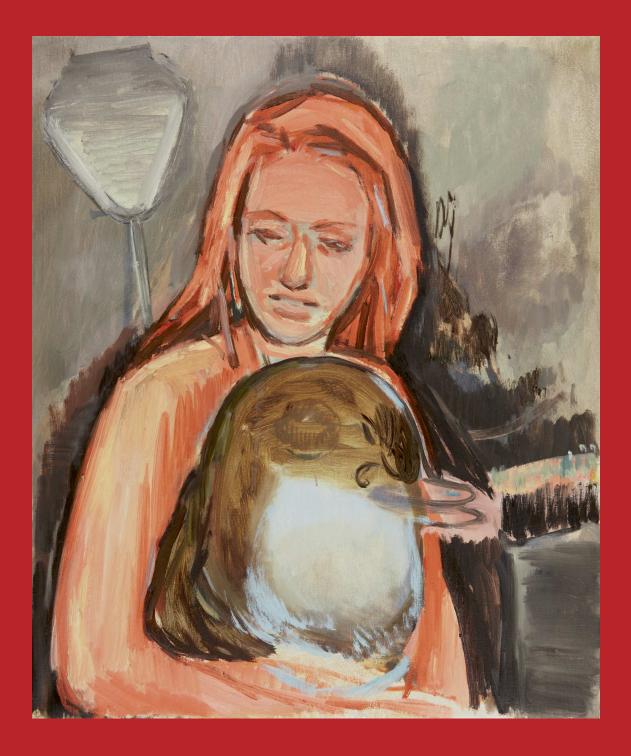
### Untitled

igned and dated *2003* on the reverse bil on board 56 by 46 cm. 22 by 18½ in.

### PROVENANCE

Victoria Miro, London Acquired from the above by the present owner in 2004

⊕ £ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100



# / 215 Neal Tait b. 1965

### Orange Girl

signed, dated *2003* and variously inscribed on the overlap; signed, titled, dated *2003* and variously inscribed on the reverse oil on canvas 60.5 by 50.5 cm. 2334 by 1978 in.

### PROVENANCE

White Cube, London Acquired from the above by the present owner in 2003

### EXHIBITED

London, White Cube, *Neal Tait: The Burnished Ramp*, June - July 2003 Turin, Pinacoteca Giovanni e Marella Agnelli, *Somos Libres II*, May - September 2014, n.p., no. 77, illustrated in colour

⊕ £ 2,000-3,000 € 2,250-3,350 US\$ 2,600-3,900



# Chantal Joffe b. 1969

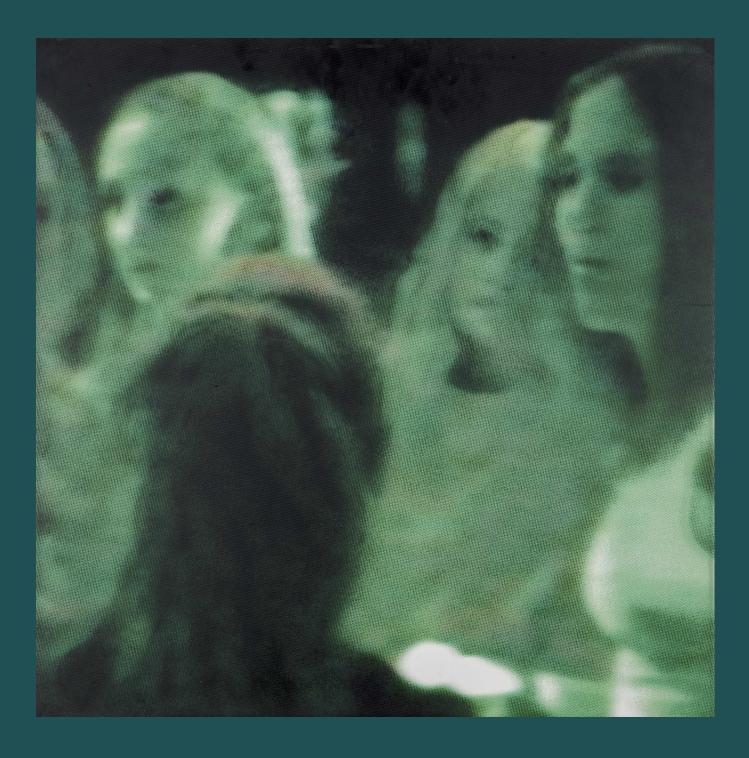
## Untitled

signed, signed with the artist's initials and dated 99 on the reverse oil on board 29 by 21.5 cm. 113⁄k by 81⁄2 in.

#### PROVENANCE

Victoria Miro, London Acquired from the above by the present owner in 2001

⊕ £ 3,000-4,000 € 3,350-4,500 US\$ 3,900-5,200



# / 217 Jean-Marc Bustamante **b. 1951**

### Lumiere, 2003

silkscreen on acrylic glass 60 by 60 cm. 235% by 235% in. Executed in 2003, this work is from an edition of 50. PROVENANCE

Edition Schellmann, Munich/New York Acquired from the above by the present owner in 2003

⊕ £ 1,500-2,500 € 1,700-2,800 US\$ 1,950-3,250



# Benjamin Butler b. 1975

## Winter Mountain

signed, titled and dated *2001* on the stretcher oil and pencil on canvas 50.6 by 50.6 cm. 20 by 20 in.

### PROVENANCE

Team Gallery, New York Acquired from the above by the present owner in 2002

£ 1,000-1,500 € 1,150-1,700 US\$ 1,300-1,950



# / 219 John Virtue b. 1947

## Landscape N°584

signed, titled and dated *1999-2002* on the stretcher; signed, titled and dated *1999-2002* on the reverse acrylic, shellac and emulsion on canvas 152 by 152 cm. 597% by 597% in.

SHAKE IL UP

### PROVENANCE

L.A. Louver Gallery, Los Angeles Acquired from the above by the present owner in 2002

⊕ £ 8,000-12,000 € 9,000-13,400 US\$ 10,400-15,600



# Nigel Cooke b. 1973

Scandalous Magic Par Excellence (with Iggy Pop)

oil on canvas 153 by 213.7 cm. 60¼ by 84¼ in. Executed in 2001.

### PROVENANCE

Modern Art, London Acquired from the above by the present owner in 2001

### EXHIBITED

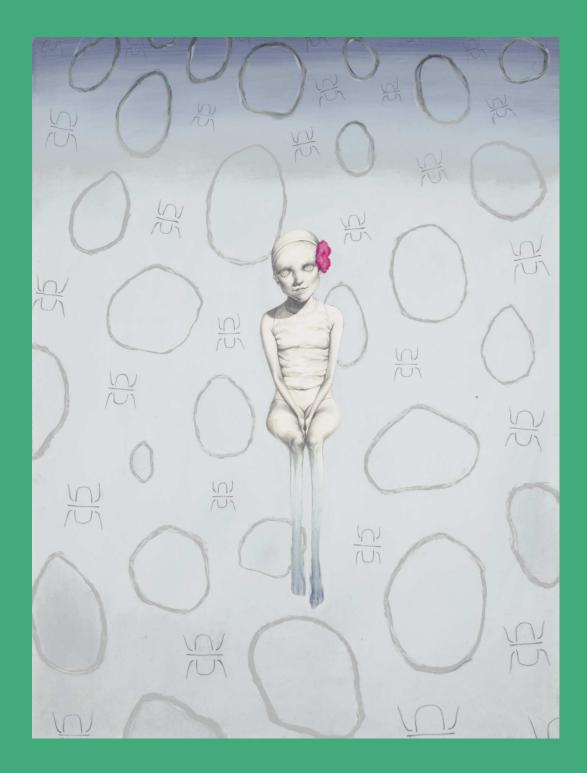
London, Modern Art, *Paintings from Nigel Cooke*, March - April 2002

Turin, Pinacoteca Giovanni e Marella Agnelli, *Somos Libres II*, May - September 2014, n.p., no. 45, illustrated in colour

⊕ £ 50,000-70,000 € 56,000-78,500 US\$ 65,000-91,000

Mario Testino. Marina Dias, Paris, British Vogue, 2001





# / 221 Margherita Manzelli b. 1968

### Symbol

signed, titled and dated 2006 on the reverse acrylic, oil pastel and graphite on paper 76.2 by 57.5 cm. 30 by 225% in.

#### PROVENANCE

Greengrassi Gallery, London Acquired from the above by the present owner in 2006

⊕ £ 20,000-30,000 € 22,400-33,500 US\$ 26,000-39,000



# / 222 Dawn Mellor b. 1970

Drew Barrymore (The Pink Flower)

signed, titled and dated *2003* on the reverse oil on canvas 61 by 61 cm. 24 by 24 in.

#### PROVENANCE

Galerie Drantmann, Brussels Acquired from the above by the present owner in 2004

⊕ £ 2,000-3,000 € 2,250-3,350 US\$ 2,600-3,900





## Thomas Helbig b. 1967

### Schafott

signed with the artist's initials and dated 06 on the back of the figure

mixed media and polystyrene on painted MDF plinth sculpture: 62 by 63 by 70 cm. 241/2 by 243/4 by 271/2 in. overall: 182 by 80 by 70 cm. 715/8 by 243/4 by 271/2 in.

### PROVENANCE

Galerie Max Hetzler, Berlin Acquired from the above by the present owne

### EXHIBITED

Berlin, Galerie Max Hetzler, *Kommando Friedrich Hölderlin Berlin*, January - March 2007

⊕ £ 3,000-4,000 € 3,350-4,500 US\$ 3,900-5,200





## Johannes Kahrs b. 1965

## Rock

signed, titled and dated *2003* on the reverse oil on canvas 160 by 270 cm. 63 by 1063/8 in.

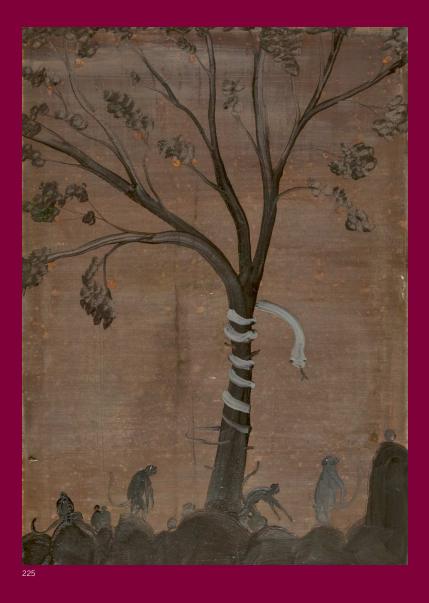
### PROVENANCE

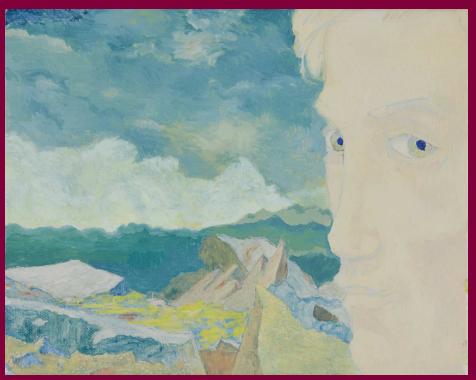
Zeno X Gallery, Antwerp Acquired from the above by the present owner in 2003

### EXHIBITED

Antwerp, Zeno X Gallery, *Johannes Kahrs: Down 'n' Out,* May - June 2003

⊕ £ 50,000-70,000 € 56,000-78,500 US\$ 65,000-91,000





## 225

## Norbert Schwontkowski

1949 - 2013

### Vorgeschichte

signed and dated 2006 on the reverse oil on canvas 70 by 50 cm.  $271/_2$  by 195% in.

### PROVENANCE

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

⊕ £ 4,000-6,000 € 4,500-6,700 US\$ 5,200-7,800

## 226

# J. P. Munro b. 1975

### Eternal Ice

titled on the stretcher; signed on the reverse oil on canvas 20 by 25.5 cm. 77/8 by 10 in. Executed *circa* 2002.

### PROVENANCE

Galleria Raucci/Santamaria, Naples Acquired from the above by the present owner in 2002

£ 2,000-3,000

€ 2,250-3,350 US\$ 2,600-3,900

226

# Hernan Bas b. 1978

### Don't Ever Say Anything to Anyone

signed with the artist's initials and dated *04* water-based oil, gouache, acrylic and spray paint on paper 34 by 35 cm. 133⁄k by 133⁄4 in.

### PROVENANCE

227

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

£ 2,000-3,000 € 2,250-3,350 US\$ 2,600-3,900

## 228

# Tilo Baumgärtel b. 1972

### Untitled

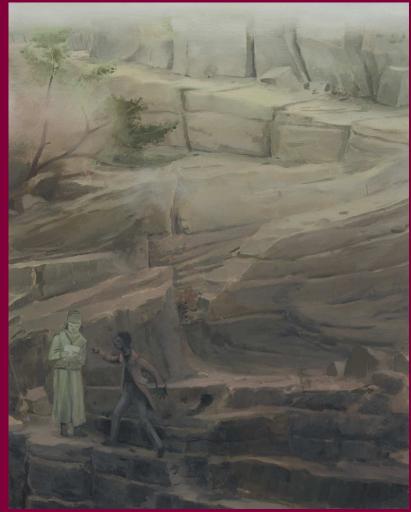
signed and dated 2006 on the reverse oil on canvas 50.5 by 40 cm. 197% by 15<sup>3</sup>/4 in.

### PROVENANCE

Wilkinson, London Acquired from the above by the present owner in 2006

⊕ £ 3,000-4,000 € 3,350-4,500 US\$ 3,900-5,200





228







## 229

## Vladimir Dubossarsky b. 1964 & Alexander Vinogradov b. 1963

### Cutting Hand (The Artist and His Model)

signed and dated 98; signed, titled and dated 1998 in Russian on the reverse oil on canvas 140 by 89 cm. 551⁄8 by 35 in.

### **PROVENANCE** Vilma Gold, London Acquired from the above by the present owner in 2004

**EXHIBITED** London, Vilma Gold, *Dubossarsky and Vinogradov*, December 2002 - December 2003

£ 7,000-9,000 € 7,900-10,100 US\$ 9,100-11,700

# / 230 Lukas Duwenhögger b. 1956

### Slowly Please, Keelaynak

oil on canvas and lino in wooden hinged frames, in 3 parts each panel: 222 by 89.7 cm. 873/8 by 351/4 in. Executed in 2002.

### PROVENANCE

Emily Tsingou Fine Arts, London Acquired from the above by the present owner in 2002

⊕ £ 12,000-18,000 € 13,400-20,100 US\$ 15,600-23,400









# Tom Burr b. 1963

## Spiralling (Jack)

each: signed, titled, dated 2006 and variously inscribed on the reverse metallic acrylic, printed paper and drawing pins on wood, in 3 parts each: 48 by 48 cm. 187/8 by 187/8 in.

### PROVENANCE

Galerie Neu, Berlin Acquired from the above by the present owner in 2007

### £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500

## / 232 Steven Shearer b. 1968

### Poems (38-44)

each: signed with the artist's initials and dated 05 charcoal on mounted rag paper, in 7 parts each framed: 124.6 by 91.6 cm. 49 by 36 in.

### PROVENANCE

Modern Art, London Acquired from the above by the present owner in 2006

#### EXHIBITED

New York, David Zwirner Gallery, *Folk Devil*, July -August 2013

Turin, Pinacoteca Giovanni e Marella Agnelli, *Somos Libres II*, May - September 2014, n.p., no. 24, illustrated in colour

#### £ 10,000-15,000

€ 11,200-16,800 US\$ 13,000-19,500

AWAKENED BY IMPURITY FETID PUTRESCENT WHIFFS TOWERS OF LIMBS AND FEVERS <u>GAN DICTATORSH</u> PA SU REME SUICIDAL FEELING DROWNING IN PUTRID FLE WITCHFUCKING VOMITATIONS AUSTED R PURE UNHOLY DEVASTATION Subcutaneous defleshment SKUL DR KING FROM SP RITUAL C A RNAG BRUTAL ENIGMATIC PROPHECIES GLOBAL VISCERA EXCRETION

DECOMPOSING FROM INSIDE FUCKED BY LIVING DEAD EUPHORIC SELFMUTILATION SCREAMING IN ECSTASY OSCULUM OBSCENUM ETERNAL SUFFERING OF FLESH MA RCHING TO DEFILEM DE METAL SUI R Ε TU A UCINATING AN CHRIST ENTRAILS PERVERSION DISI NTERRED IN OBSCURIT PNEUMATIC SLAUGH BEHOLD THE DESECRATION

FUCKED AND QUARTERED SUFFOCATING NECRODEMENTIA CANDLES OF DOOMED IMPIETY C 0 RE OF EXHAUSTION REPUGNANT GLANCE OF CADAVER PERPETUAL HOLOCAU THE BANNER OF FAI VOICELESS NECROMESSIAH PURE ARTHRITIC TORMENT BORTUS DISHARMO DEHYDRATED SPECTRAL BIRTH MALEVOLENT PUTREFACTION ENDLESS BLEEDING JOURNEY SPIRITUAL FUCKING DEATH

ACCIDENTAL SUICIDE OCCULT BLOOD EXCREMENT MORTIFEROUS PROFANATICA PUZZLES OF CHRISTIAN FL INERUM MORTIS SCUL CRUCIFE SOFT WHITE UNDERBE NECROGENIC DISCHARGE ENCED TO AUTOP ANTHROPOPHAGIC SEW GE UNDER DARKENED WINGS OF GRIMBORN SLAUGHTERLORDS ENDLESS HALLS OF SUFFERING TOTAL FUCKING DEATH

DEATHSQUAD IMPREGNATORS OF PERVERSI DEITY OBTAINED ENSLAVEMENT LESS AND VA HERPETIFORM FILTHGRINDER RAINING CHRISTIAN BLOOD VOMIT FLOOD OF PLAGUED BIRTH WINDS OF HAT RIDE THE RFN FUCKING VOMIT BESTIAL FORCING THRA S H MARCHING THROUGH WAVES OF HOLY BLOODTI **VIOLATION OF THE CORRODED** HOLOCAUST IN HEAVEN

DEFLESHED PRIEST SODOMY WITCHFUCKING HECATOMB AURULENT FUNERAL WINDS SCATOPHAGOUS NECROCHRIST COPROPHAGIC COMMUN ON PUNGENT STENCH OF F MASTICATE TO DOMIN Έ RCHING AND BLEED ING INFINITE PROFANE THRONES VERSES OF THE BLEED NG 'ESQUE COPULA EXHAUSTED ANGEL CORPSE MASSACRE IN THE HEAV ENS SPIRITUAL DISEMBOWELMENT

ANTICHRISTIAN MILLENNIUM BORN FOR HOLOCAUST IN HARMONY WITH BRUTALITY Vomified Nigrine Goatchrist DRINKING BLACK TEA RS SURROUNDED BY DEA TH IMMORTAL AGGRESS BLASPHEMY THROUGH BLEEDING DISCORD F LE BLASPHEMYCAL GRINDING GORE FLOWERING DECIMATIONS WE SHALL TOWERS OF REPUGNANCE SPIRITUAL ASPHYXIATION



# / 233 Roni Horn b. 1955

### Untitled, No. 7

numbered *5/15* on the backing board iris printed photograph 51 by 51 cm. 20 by 20 in. Executed in 1998, this work is number 5 from an edition o 15, plus 3 artist's proofs.

#### PROVENANCE

Timothy Taylor Gallery, London Acquired from the above by the present owner in 2000

£ 15,000-20,000 € 16,800-22,400 US\$ 19,500-26,00



## Roni Horn b. 1955

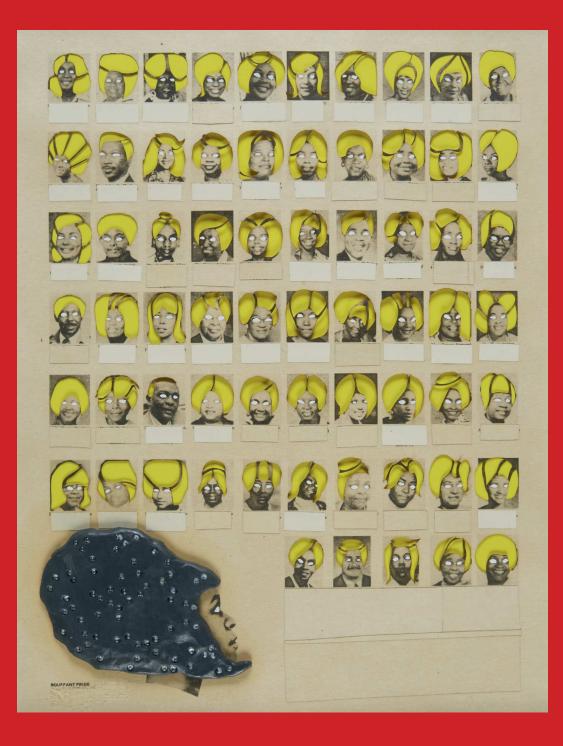
### To Nest, No. 1

numbered *37/100* on the backing board iris printed photograph 40.2 by 61 cm. 157⁄8 by 24 in. Executed in 1997-2000, this work is number 37 from an edition of 100, plus 10 artist's proofs.

#### PROVENANCE

Counter Editions, London Timothy Taylor Gallery, London Acquired from the above by the present owner

£ 1,500-2,000 € 1,700-2,250 US\$ 1,950-2,600



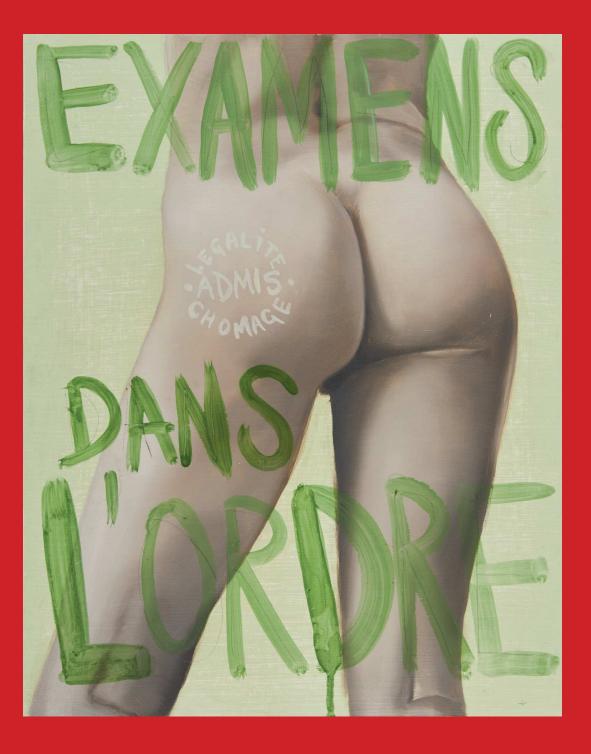
# / 235 Ellen Gallagher b. 1965

### **Bouffant Pride**

titled; signed on the reverse collage, plasticine, plastic eyes, enamel and photogravure on woven paper sheet: 34.5 by 26.5 cm. 135% by  $101/_2$  in. Executed in 2003, this work is from an edition of 15, plus PROVENANCE

Edition Schelmann, Munich Acquired from the above by the present owner in 2003

£ 12,000-18,000 € 13,400-20,100 US\$ 15,600-23,400



# / 236 Gillian Carnegie 6. 1971

### L'Examens Dans L'Ordre

signed and dated 98 on the stretcher; signed and dated 98 on the reverse; signed by Simon Thompson and dated 2001 on the stretcher; signed by Simon Thompson and dated 2001 on the reverse oil and pencil on board 48.1 by 38.1 cm. 187% by 15 in.

#### PROVENANCE

Cabinet Gallery, London Acquired from the above by the present owner in 2002

⊕ £ 8,000-12,000 € 9,000-13,400 US\$ 10,400-15,600



Tracey Moffatt

**Charm Alone, 1965** His brother said, 'crooked nose and no chin – you'll have to survive on charm alone'.

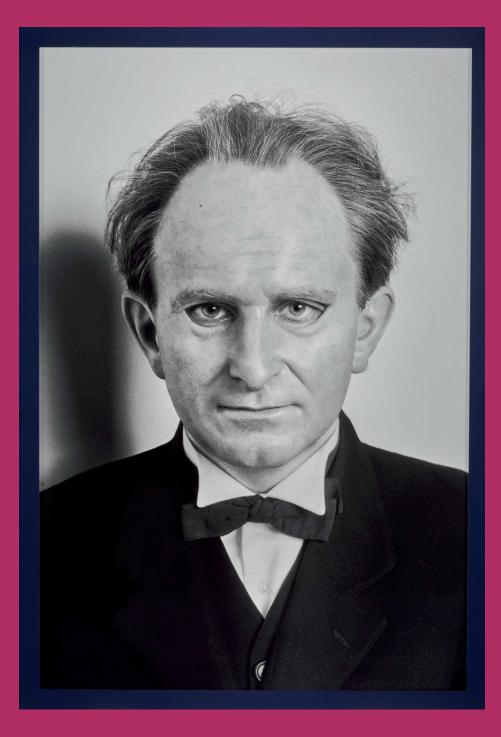
# / 237 Tracey Moffatt ь. 1960

Charm Alone, 1965 (From the series 'Scarred for Life')

signed, dated 94 and numbered 8/50 on the reverse photographic offset print on paper 80 by 60 cm. 31½ by 235% in. This work is number 8 from an edition of 50. PROVENANCE

Karyn Lovegrove Gallery, Los Angeles Acquired from the above by the present owner in 2000

£ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100



# / 238 Gillian Wearing b. 1963

#### Me as Sander

signed on a label affixed to the backing board bromide print, in artist's frame image: 146.5 by 97.5 cm. 575/s by 383/s in. framed: 156 by 107.7 cm. 613/s by 43/s in. This work is number 1 from an edition of six, plus 2 artist's proofs.

#### PROVENANCE

Maureen Paley, London Acquired from the above by the present owner

#### EXHIBITED

London, Whitechapel Gallery; Dusseldorf, Kunstsammlung Nordrhein-Westfalen; and Munich, Pinakothek der Moderne, *Gillian Wearing*, March 2012 - June 2013 (edition no. unknown)

⊕ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500



# Peter Peri b. 1971

### Kaiseraschern

signed, titled and dated 2006 on the reverse oil and enamel on canvas 190 by 160 cm. 747/s by 63 in.

#### PROVENANCE

Carl Freedman Gallery, London Acquired from the above by the present owner in 2007

⊕ £ 6,000-8,000 € 6,700-9,000 US\$ 7,800-10,400

218



# Gregor Hildebrandt b. 1974

## Kikis Ring

signed, titled and dated 2007 on the reverse cassette tape on linen 209 by 206.9 cm. 821/4 by 811/2 in.

#### PROVENANCE

Galerie Jan Wentrup, Berlin Acquired from the above by the present owner

⊕ £ 20,000-30,000 € 22,400-33,500 US\$ 26,000-39,0<del>00</del>

# / 241 Ryan Gander b. 1976

### I is... (i)

cast marble 96 by 165 by 122 cm. 373⁄4 by 65 by 48 in. Executed in 2012.

#### PROVENANCE

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

#### EXHIBITED

London, Lisson Gallery, Ryan Gander: The Fallout of Living, July - August 2012

### ⊕ £ 50,000-70,000

€ 56,000-78,500 US\$ 65,000-91,000



## Piero Golia b. 1974

### 29 Mercedes Hood Star Circle

Mercedes hood stars framed: 85.3 by 85.3 cm. 335% by 335% in. Executed in 2007.

#### PROVENANCE

Acquired from the artist by the present owner in 2009

⊕ £ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100

In the second second second	-	-	-	-	( The second sec		A ST THE AT A ST	
						CONTRACT OF FRIEND		Statement of the Article
							and the second second	100
	Les .		100000				Congregation of the	
		-			The second s	The second second		
						11.85.0.0		A TRANSPORT OF TAXABLE
						and the state of the	Internet and the second	TANK DOLLAR VALUE
	and the second second			Real Property and			Management of	
			And a second state of the			and the second		
						T. SOMMON		
						Ballacian and		
						MARCA VERSION NOT SHIELD	-	
			_			Manager and Parameters	Land Land	And a second
			-	-		Internetwine and		
17								
			1 1 1 1 1 1 1 1 1				and the second s	
				A STATE	110 370			
	and the second second							
						-	-	
					-	COLUMNIA IN		
Press and					10 N	and the A		20
					and the second s			
-	The second se			THE R. LANS & CONSIDERING	Contraction of the		The second se	10000
		-		425.1				
					A.1			
	-	The second se			The second s			
		-		State of the state of the				
	and search of the second se							
and such a way way to	-		-			-	11:30	
	SCORESSION OF	1000 A		Printer and the second	N			
			And the second second					
								Contraction of the local division of the
			T. CARLON CO.		13	The second second		Contraction of the second
	Pelger 1		C. ITTE Augusta (A. )		12			ALL REAL VI CORE
					_	A Destances and		
			Constant of the local division of the					Contract of the
THE REPORT OF ADDR								1.1.1 Strategy and the second second
			1000 and 1000 and 1000	COLUMN STREET, ST		Distances of the second		
							The second second second	AND CONTRACTOR OF LESS
and services			Parc Kathering					
A State and the second second		10	C.92			-		
	-		Contraction of the local division of the loc		-			
	The state of the s							
(an extent of the other second	1 m							Luca.
Martin Anton	-	Transa Constant				-		(192
METHY MANAGEMENT	The subscription of the su			A CONSTRUCTION		A STREAM CONTRACTOR		
references and		Provent and the second			8			Cost Drift Drift Mill
-	-							
			The second second		The second second		(1) (1) (1) (1) (1) (1) (1) (1) (1) (1)	Bally Des Developm
Internet Cold Market			D Burnard			No. of Concession, No.	Makes and Treats (	
-	The second second	-	1997. 1999. 1997 N. 1	10. Contraction (10. Contraction)			10/200	
Constanting of the local division			States and			State of the second sec		
Contraction of the		Contract of the local division of	Constant of the local division of the local					
Contraction of the state	-			-	-	-	-	-
Contraction of the		1	-		-*		and the subliding of the second	
Constant of	- Oldes and and the same of the	The second second second	Barry March Street			Constant of		

# / 243 <u>Gregor</u> Hildebrandt b. 1974

### KS - M.C

signed, titled and dated 2008 on the reverse acrylic on printed paper and plastic, in artist's wooden frame

156.5 by 111 cm. 61<sup>1</sup>/<sub>3</sub> by 43<sup>3</sup>/<sub>4</sub> in.

#### PROVENANCE

Galerie Jan Wentrup, Berlin Acquired from the above by the present owner in 2008

⊕ £ 15,000-20,000 € 16,800-22,400 US\$ 19,500-26,000

# / 244 Urs Fischer b. 1973

### Sigh, sigh, Sherlock!

incised with the artist's signature, titled, dated 2004 and numbered *XVII/XXV* on a plaque on the underside of the tophat

fibreglass, gypsum, paint and ceramic, in 2 parts 92 by 32.3 by 32.3 cm. 36¼ by 12¾ by 12¾ in. This work is number 17 from an edition of 25.

#### PROVENANCE

Parkett, Zurich Acquired from the above by the present owner in 2005

#### LITERATURE

Benjamin Weissman, 'Garden of Earthly Hates', *Parkett*, No. 72, 2004, p. 93, illustrated in colour (edition no. unknown)

£ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500

Mario Testino. Doutzen Kroes, New York, Allure, 2008



# / 245 Urs Fischer b. 1973

### Fantasticquestion

signed on a label affixed to the underside

top: ultralight MDF, acrylic sealer, wallpaper primer, wallpaper adhesive, paper, silkscreen ink, acrylic, acrylicpolyurethane and urethane base: cold-rolled steelpowder-coated with polyester TGIC (RAL 6029), polyester tape, cork composite and hardware 90.2 by 106.7 by 75 cm. 351/2 by 42 by 291/2 in. Executed in 2011.

#### PROVENANCE

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

‡£20,000-30,000 €22,400-33,500 US\$26,000-39,000



# / 246 Klara Kristalova b. 1967

### The Rights of Spring...

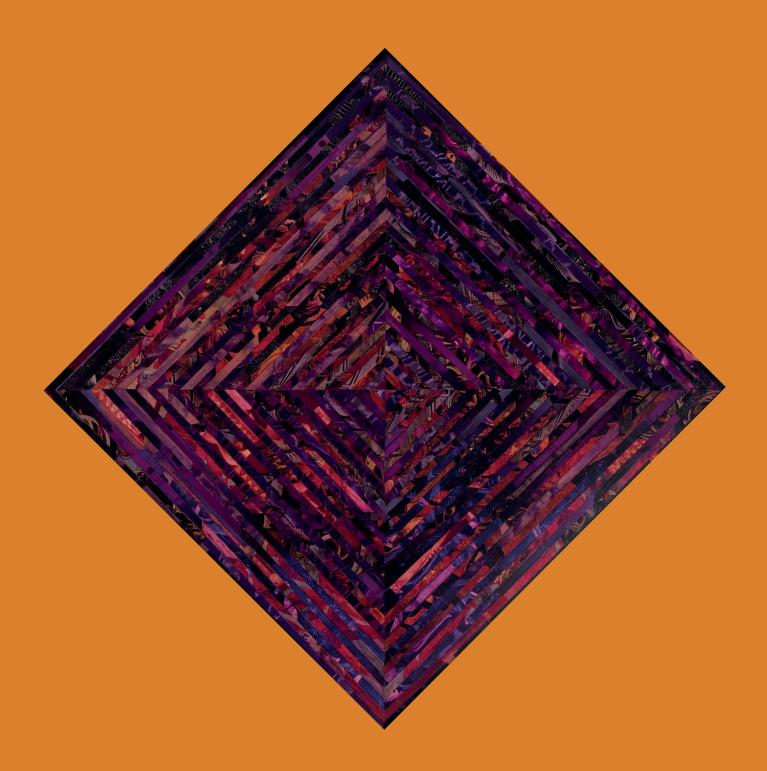
signed and dated 06 on the underside of the sculpture glazed ceramic 43 by 27.6 by 22 cm. 17 by 10% by 85% in.

#### PROVENANCE

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

**EXHIBITED** London, Modern Art, *Effigies*, September - October 2007

⊕ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500



# / 247 Sara VanDerBeek b. 1976

### Continuum Red

 sides: 76.2 by 76.2 cm. 30 by 30 in.
  $\pounds$  3,000-4,000

 Executed in 2008, this work is number 1 from an edition of 3, plus 2 artist's proofs.
  $\pounds$  3,000-4,000



## Sara VanDerBeek b. 1976

### Triangle Composition Number 3

signed on a label affixed to the backing boa

-print

Executed in 2007, this work is number 1 from an edition o 3. plus 2 artist's proofs.

#### PROVENANCE

he Reliance, London cquired from the above by the present owner

2,000-3,000 2,250-3,350 US\$ 2,600-3,900



# / 249 Aaron Young b. 1972

### Untitled (triptych)

burnt rubber and acrylic on aluminum, in 3 parts each: 243.8 by 122 cm. 96 by 48 in. overall: 243.8 by 366 cm. 96 by 1441/8 in. Executed in 2008.

#### PROVENANCE

Bortolami Gallery, New York Acquired from the above by the present owner

£ 20,000-30,000

€ 22,400-33,500 US\$ 26,000-39,000



# Tim Rollins and K.O.S. b. 1955

### A Midsummer Night's Dream

signed, titled and dated *2001* on the reverse acrylic, waterolour and collage on printed paper laid down on canvas

#### PROVENANCE

Galleria Raucci/Santamaria, Naples Acquired from the above by the present owner in 2002

£ 6,000-8,000 € 6,700-9,000 US\$ 7,800-10,400







# / 251 Jim Lambie **b. 1964**

#### The Promise

mirror on enamel paint and photographic print collage 126 by 126 by 8 cm. 49 by 49 by 3 in. Executed in 2009.

#### PROVENANCE

Sadie Coles HQ, London Acquired from the above by the present owner in 2009

#### EXHIBITED

London, Sadie Coles HQ, *Jim Lambie: Television*, March -April 2009 Lima, MATE - Museo Mario Testino, *Somos Libres*, October 2013 - April 2014

‡⊕£20,000-30,000 €22,400-33,500 US\$26,000-39,000



# / 252 Jim Lambie **b. 1964**

### Weird Mask

collage on poster, in artist's frame image: 51 by 42 cm. 20 by 161/2 in. framed: 63.4 by 55.5 cm. 25 by 213/4 in. Executed in 2000.

#### PROVENANCE

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

⊕ £ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100

# / 253 Carter Mull 6.1977

### E is for broken

ink, gouache and collaged paper on paper 154 by 99.3 cm. 605% by 391% in. Executed in 2012.

#### PROVENANCE

Marc Foxx Gallery, Los Angeles Acquired from the above by the present owner in 2012

£ 4,000-6,000 € 4,500-6,700 US\$ 5,200-7,800

> " Up close, Mull's work reveals itself to be deceptively low-tech and handmade. His impeccable craftsmanship affirms the traditional studio-based processes of distilling tangible form from the ether of experience. Mull is a wry and incisive artist and doesn't align his work with Romanticism... Instead he gives us Fragonard and the Rococo, "

### / CARTER MULL

'Carter Mull at Fused Space', *Contemporary Art Review*, 3 April 2016, online.



# / 254 Caragh Thuring b. 1972

#### Phizmonger

oil, acrylic and gesso on linen 244 by 183 cm. 96¼ by 72 in. Executed in 2010.

#### PROVENANCE

Thomas Dane Gallery, London Acquired from the above by the present owner

⊕ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500

The linen is there
because I hated having to
obliterate these surfaces,
to prime the canvas in
order to get whiteness.
The linen is a neutral,
nondescript material; it
gives a background to the
work, functioning like a
piece of paper, ready for
drawing. "

### / CARAGH THURING

Alice Butler, 'Focus Interview: Caragh Thuring', *Frieze*, 19 October 2013, online.





## Ghada Amer b. 1963

### Blanc/Noir/Diane's revenge

signed and dated *01* on the overlap acrylic and embroidery on canvas 183 by 162.6 cm. 72 by 64 in.

#### PROVENANCE

Gagosian Gallery, London Acquired from the above by the present owner in 2002

£ 30,000-40,000 € 33,500-44,700 US\$ 39,000-52,000

## / 256

# Ahmed Alsoudani b. 1975

### Candy

signed and dated *13* on the reverse oil, acrylic and charcoal on canvas 157.5 by 127 cm. 62 by 50 in.

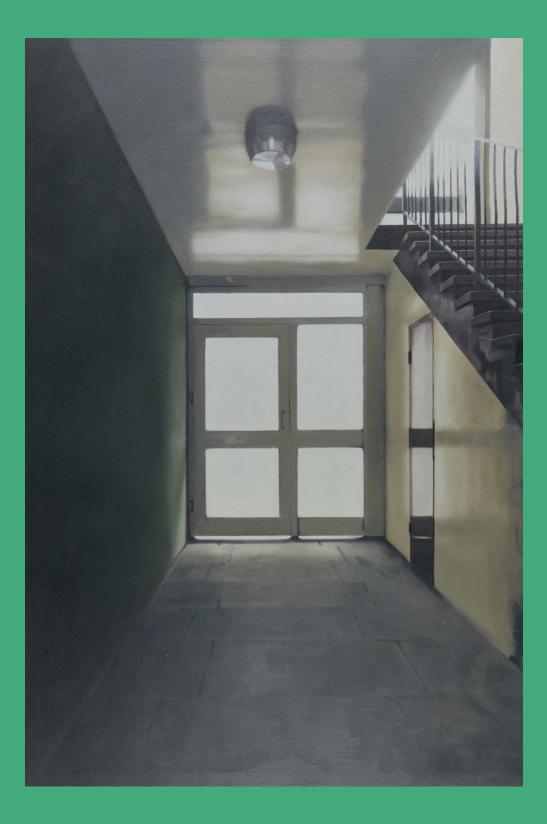
#### PROVENANCE

VW, Berlin Acquired from the above by the present owner in 2013

#### EXHIBITED

Berlin, VW Gallery, *Ahmed Alsoudani*, September November 2013

£ 50,000-70,000 € 56,000-78,500 US\$ 65,000-91,000



# Paul Winstanley b. 1954

#### Lobby No.

signed, titled and dated *2009* on the reverse bil on canvas 104 by 71 cm. 41 by 28 in.

#### PROVENANCE

1301PE Gallery, Los Angeles Acquired from the above by the present owner in 2001

⊕ £ 3,000-4,000 € 3,350-4,500 US\$ 3,900-5,200





# Terence Koh b. 1977

### Blackhead

plaster, glue and paint, in painted glass vitrine 50.2 by 32.2 by 30.2 cm. 193⁄4 by 125⁄8 by 117⁄8 in. Executed in 2006, this work is number 22 from an edition of 25.

#### PROVENANCE

Peres Projects, Berlin Acquired from the above by the present owner in 2006

£ 2,000-3,000 € 2,250-3,350 US\$ 2,600-3,900



# 259 Geerten Verheus b. 1965

### We Have Come a Long Way

rubber, fluorescent light and chain 125 by 70 cm. 49¼ by 27¼ in. Executed in 2006.

#### PROVENANCE

1

Galerie COMA, Berlin Acquired from the above by the present owner in 2007

#### EXHIBITED

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

⊕ £ 2,000-3,000 € 2,250-3,350 US\$ 2,600-3,900





# / 260 Aaron Curry b. 1972

### Boy with Horns (with Mountains in his Pocket)

painted wood and anodised aluminium 261.6 by 143.5 by 108 cm. 103 by 561/2 by 421/2 in. Executed in 2009.

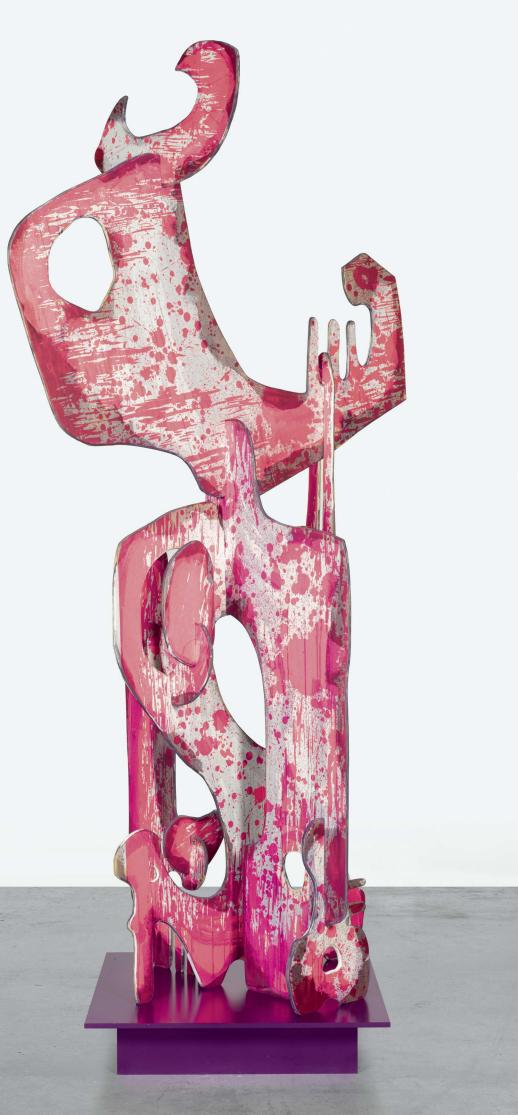
#### PROVENANCE

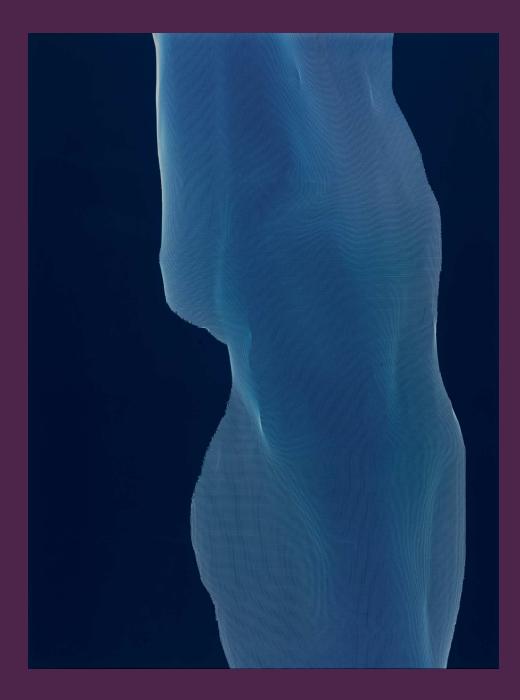
Michael Werner, New York Acquired from the above by the present owner in 2009

#### EXHIBITED

New York, Michael Werner, Aaron Curry: The Colour Out of Space, March - April 2009

‡ £ 25,000-35,000 € 27,900-39,100 US\$ 32,500-45,500





# 261 James Welling b. 1951

### Torso 1-55

c-print image: 114.3 by 94 cm. 45 by 37 in. framed: 139.1 by 108.6 cm. 543⁄4 by 423⁄4 in. Executed in 2005-08, this work is number 1 from an edition of 5.

#### PROVENANCE

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

‡£12,000-18,000 €13,400-20,100 US\$15,600-23,400



## 262

## Uwe Henneken b. 1974

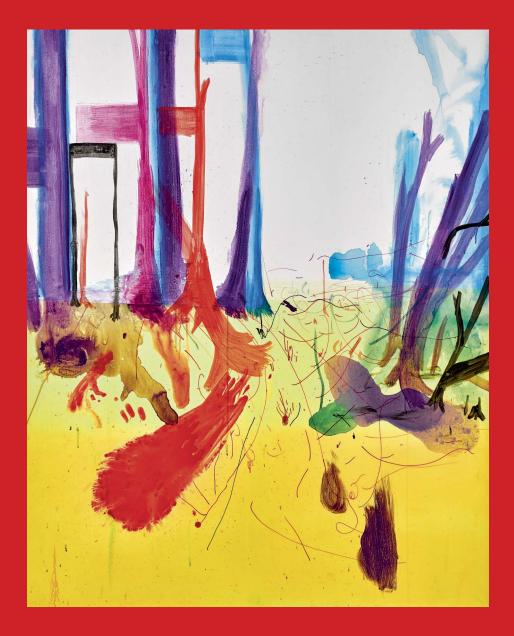
Schlemihlium, v.l.n.r. Schneeball, Knospe, Hälmchen, Geißblatt, Flieder, Möhrchen

signed, titled and dated 2006 on the reverse oil on canvas 219.8 by 260 cm. 861⁄2 by 1023⁄8 in.

#### PROVENANCE

Galerie Giti Nourbakhsch, Berlin Acquired from the above by the present owner in 2006

⊕ £ 8,000-12,000 € 9,000-13,400 US\$ 10,400-15,600



# / 263 John Kørner b. 1967

### Hotel

signed, titled and dated *2002* on the reverse acrylic on canvas 150 by 120 cm. 59 by 47.1⁄4 in.

**PROVENANCE** Galleri Christina Wilson, Copenhagen Acquired from the above by the present owner in 2

⊕ £ 8,000-12,000 € 9,000-13,400 US\$ 10,400-15,600



### Verne Dawson b. 1961

### Three Aerialists

oil on canvas 243.8 by 315 cm. 96 by 124 in. Executed in 2004.

#### PROVENANCE

Gavin Brown's Enterprise, New York Acquired from the above by the present owner in 200

#### EXHIBITED

New York, Gavin Brown's Enterprise, *Verne Dawson*, October - November 2004

### LITERATURE

Jeff Davis, *Foundations of Design*, Pittsburgh 2016, p. 87, illustrated in colour

£ 50,000-70,000 € 56,000-78,500 US\$ 65,000-91,000

Mario Testino. Ana Beatriz Barros, Aurélie Claudel, Gisele Bündchen and Renata Maciel Dos Santos, Rio de Janeiro, *Allure*, 1998

8



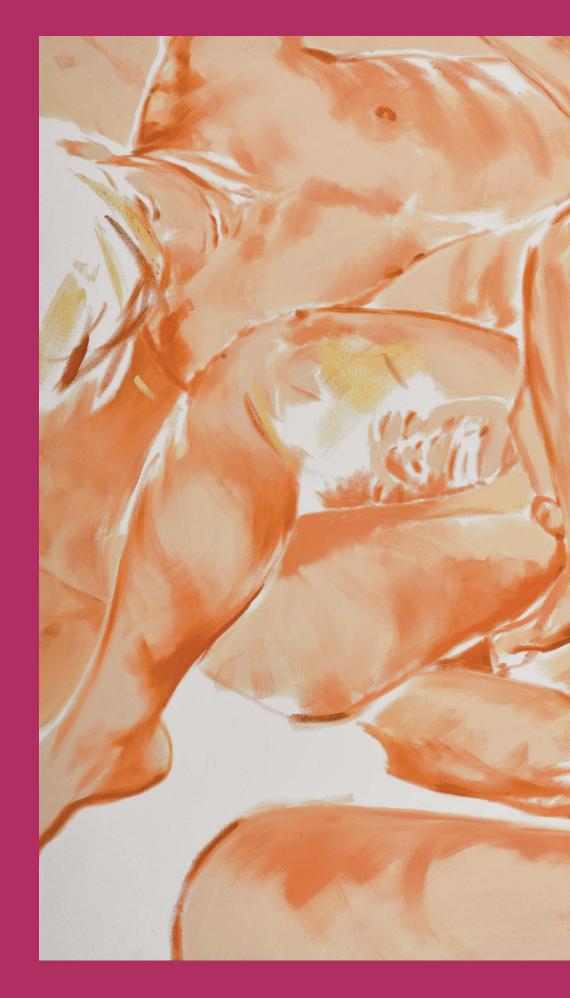
# / 265 Norbert Bisky b. 1970

### was gut ist, setzt sich durch

dated 2002 on the reverse oil on canvas 139.5 by 199.5 cm. 547/8 by 781/2 in

**PROVENANCE** Galerie Michael Schultz, Berlin Acquired from the above by the present owner in 2003

⊕ £ 12,000-18,000 € 13,400-20,100 US\$ 15,600-23,400





# / 266 Friederike Feldmann b. 1962

### Marie-Antoinette 2

silicone and acrylic on canvas 170 by 240.3 cm. 667/8 by 945/8 in. Executed in 2002.

### PROVENANCE

Galerie Barbara Weiss, Berlin Acquired from the above by the present owner in 2004

### EXHIBITED

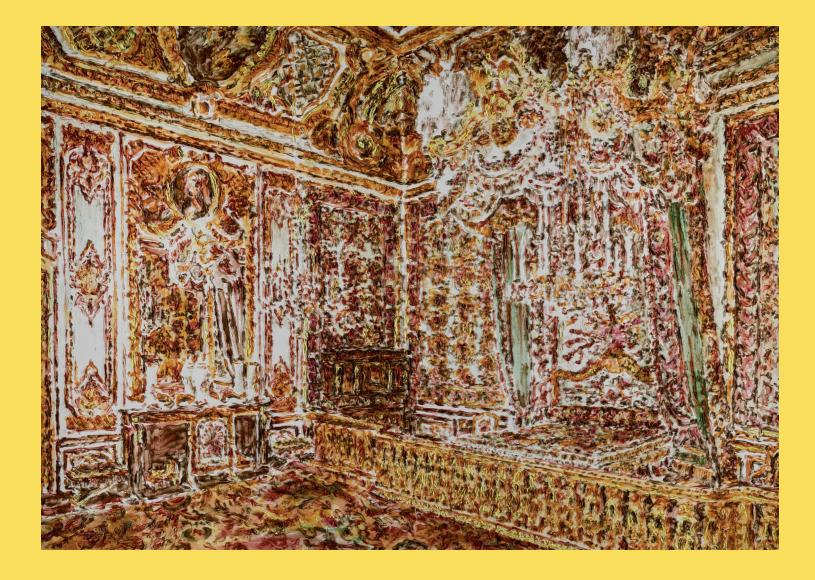
Berlin, Galerie Barbara Weiss, Friederike Feldmann: La Chambre de la Reine, April - May 2003

⊕ £ 7,000-9,000 € 7,900-10,100 US\$ 9,100-11,700

" These Altar Paintings have something peculiarly indirect about them. Their mode of depiction seems more to remove them from what they ostensibly depict than to make the latter present. The paintings are more reminiscent of postcards of altars, and they evoke more this already depiction-like visual experience than the experience of an actual altar painting, not to mention that they could never substitute for one."

### / DANIEL SPANKE

'The Picture Differs From The Depiction', in: *Friederike Feldmann 21 Bilder*, Cologne 2008, n.p.



# 267 Bernard Frize b. 1949

### Justique

signed, titled and dated *2003* on the overlap acrylic and resin on canvas 81 by 100 cm. 317/8 by 393/8 in.

**PROVENANCE** Frith Street Gallery, London Acquired from the above by the present owner in 2004

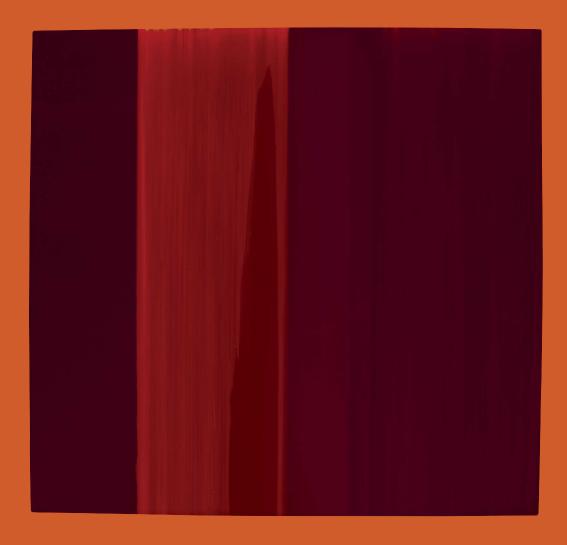
⊕ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500

> It was a matter of solving rhythmic problems, working out brush crossings, above and below – a bit like problems with passing trains. "

### **BERNARD FRIZE**

in conversation with Olivier Zahm, *Purple Magazine*, Spring/Summer 2016, online.





### / 268 Rachel Howard b. 1969

### Dead Red

signed and dated *2001* on the reverse household gloss on canvas 61 by 61 cm. 24 by 24 in.

#### PROVENANCE

Anne Faggionato, London Acquired from the above by the present owner in 200

⊕ £ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100



# / 269 Nigel Cooke ь. 1973

### Avairy

oil on canvas 102 by 152.3 cm. 40½ by 60 in. Executed in 1999.

#### PROVENANCE

Modern Art, London Acquired from the above by the present owner in 200

#### EXHIBITE

London, Chapman Fine Arts, *Paintings from Nigel Cooke* November - December 2000

#### LITERATURE

Exh Cat., London, Modern Art, *Nigel Cooke: Paintings* 01-06, 2006, p. 39, illustrated in colour

⊕ £ 30,000-40,000 € 33,500-44,700 US\$ 39,000-52,000



270



### / 270 Douglas Gordon b. 1966

### Three inches (black) #6

signed, dated *1997* and numbered *3/3* on the reverse colour photograph on paper 84 by 97 cm. 33 by 38¼ in. This work is number 3 from an edition of 3.

### PROVENANCE

Galerie Yvon Lambert, Paris Acquired from the above by the present owner in 1998

### EXHIBITED

Los Angeles, The Museum of Contemporary Art; New York, The Solomon R. Guggenheim Museum; and Washington D.C., Hirshhorn Museum and Sculpture Garden, *Douglas Gordon*, September 2001 - May 2004, p. 61, illustrated in colour (edition no. unknown)

### LITERATURE

Exh. Cat., Hanover, Kunstverein Hannover, *Douglas Gordon: Words*, September - November 1998, n.p., illustrated in colour (edition. no. unknown) Marente Bloemheuvel, Ed., *Douglas Gordon: Kidnapping*, Amsterdam 1998, p. 129, illustrated in colour (edition no. unknown)

⊕ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500

### / 271

### Douglas Gordon b. 1966

### Spot

signed and numbered 4/13 on a label affixed to the backing board colour photograph on paper 73.5 by 73.5 cm. 29 by 29 in. Executed in 2000, this work is number 4 from an edition

### PROVENANCE

Galerie Yvon Lambert, Paris Acquired from the above by the present owner in 2001

⊕ £ 7,000-9,000 € 7,900-10,100 US\$ 9,100-11,700



### Christian Boltanski b. 1944

Composition photographique (le soldat de bois)

photograph mounted on wood 100.1 by 100.1 cm. 393% by 393% in. Executed in 1977, this work is number 1 from an edition of 3.

#### PROVENANCE

Lisson Gallery, London Galerie Yvon Lambert, Paris Acquired from the above by the present owner in 1999

⊕ £ 7,000-9,000 € 7,900-10,100 US\$ 9,100-11,700







### / 273 Frank Benson b. 1976

### Untitled

archival c-print 104 by 84.5 cm. 41 by 33¼ in. Executed in 2008, this work is number 2 from an edition of 5.

### PROVENANCE

Sadie Coles HQ, London Acquired from the above by the present owner in 2008

**EXHIBITED** London, Sadie Coles HQ, *Frank Benson*, May - June 2008 (edition no. unknown)

‡ £ 4,000-6,000 € 4,500-6,700 US\$ 5,200-7,800



### Andres Serrano b. 1950

### The Church (Soeur Rosalba)

signed, titled and numbered *6/10* on the reverse c-print

image: 100.5 by 81.5 cm. 391/2 by 321/8 in. framed: 115 by 96 cm. 451/4 by 373/4 in. Executed in 1991, this work is number 6 from an edition of 10.

#### PROVENANCE

Galerie Yvon Lambert, Paris Acquired from the above by the present owner in 1999

### LITERATURE

Mieke Bal, Quoting Caravaggio: Contemporary Art, Preposterous History, Chicago 1999, p. 62, no. 2.8, illustrated in colour (edition no. unknown)

£ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100



# / 275 Jorge Pardo b. 1963

### Untitled (Green)

pentel ink on mylar sheet: 50.5 by 119.5 cm. 197% by 47 in. Executed in 2000.

### PROVENANCE

1301PE Gallery, Los Angeles Acquired from the above by the present owner in 2001

#### £ 3,000-4,000 € 3,350-4,500 US\$ 3,900-5,200

268 SHAKE IL UP /



# Maaike Schoorel b. 1973

### Emma-Louise on her Bed

signed twice and dated 2008 on the overlap oil on canvas 135 by 185 cm. 531/8 by 723/4 in.

### PROVENANCE

Maureen Paley, London Acquired from the above by the present owner in 200

#### EXHIBITED

London, Maureen Paley, *Maaike Schoorel*, March - April 2008

⊕ £ 7,000-9,000 € 7,900-10,100 US\$ 9,100-11,700



# / 277 Markus Amm ь. 1969

### Untitled

signed and dated 2009 on the reverse oil, spray paint, plastic, oil pastel and staples on card o board 56 by 50.2 cm = 22 by 1034 in

#### PROVENANCE

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

⊕ £ 3,000-4,000 € 3,350-4,500 US\$ 3,900-5,200



# / 278 Jeppe Hein ь. 1977

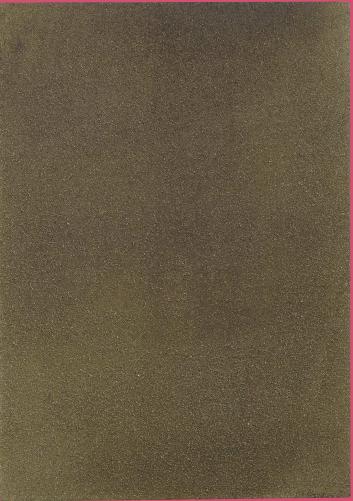
Fire Drawing (3) signed and dated 2006 on the reverse burnt paper 140 by 100 cm. 551/8 by 393/8 in.

PROVENANCE

Galleri Nicolai Wallner, Copenhagen Acquired from the above by the present owner in 2007

⊕ £ 3,000-5,000 € 3,350-5,600 US\$ 3,900-6,500





# / 279 Jacob Kassay b. 1984

### Untitled

signed, dated 11, and numbered 1/2 on the overlap of the left canvas; numbered 2/2 on the overlap of the right canvas

acrylic on linen and silver deposit on canvas each: 35.6 by 25.4 cm. 14 by 10 in.

### PROVENANCE

L&M Arts, New York Acquired from the above by the present owner

‡£10,000-15,000 €11,200-16,800 US\$13,000-19,500

### / 280 Elad Lassry b. 1977

### Cat Toy B

c-print, in artist's frame framed: 36.8 by 29.2 cm. 141/2 by 111/2 in. Executed in 2010, this work is number 3 from an edition of 5, plus 2 artist's proofs.

#### PROVENANCE

Massimo de Carlo, Milan Acquired from the above by the present ow

£ 3,000-4,000 € 3,350-4,500 US\$ 3,900-5,200

### / 281

### Aaron Bobrow b. 1985

### Over The Falls

signed on the stretcher mesh tarp 182.7 by 112 cm. 717% by 44 in Executed in 2011.

#### PROVENANCE

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

£ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100







# 282 Ida Ekblad b. 1980

### Untitled

lacquer on steel 195.6 by 250 by 63 cm. 77 by 983/8 by 243/4 in. Executed in 2011.

### PROVENANCE

Greene Naftali, New York Acquired from the above by the present owner in 2012

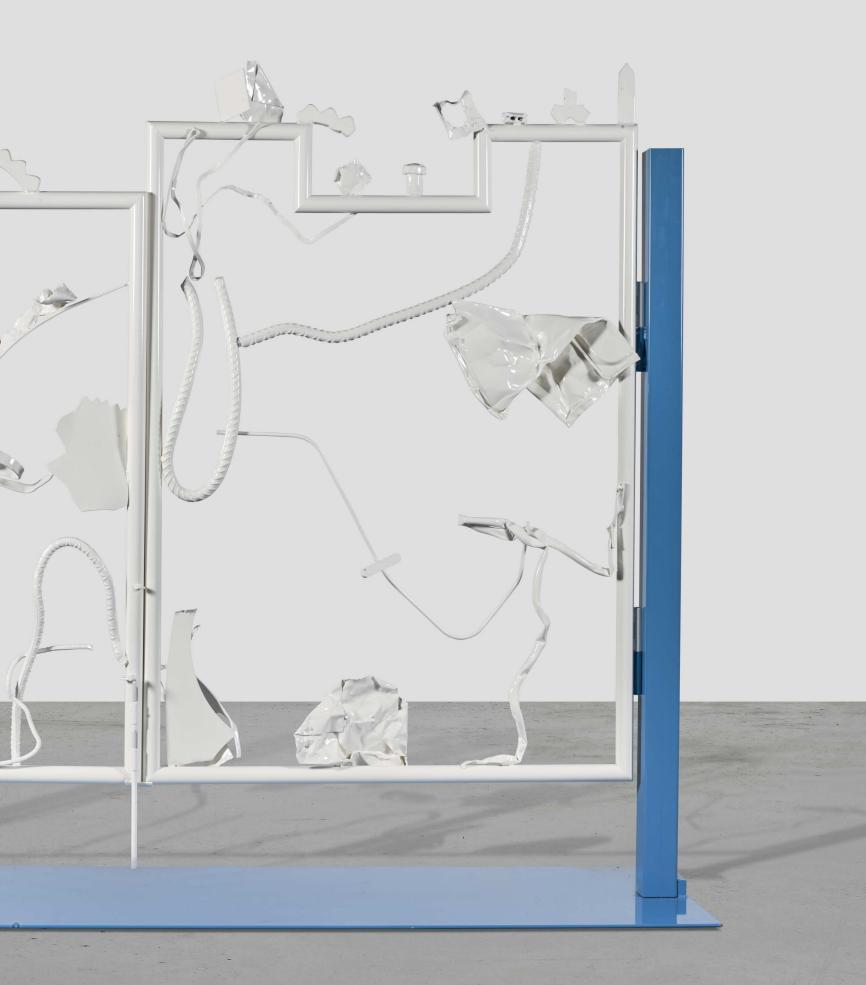
### EXHIBITED

New York, Greene Naftali, *Ida Ekblad*, September -October 2011

### ⊕ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500



SHAKE IL UP/



### Sam Durant b. 1961

/ 283

Light Blue, Unique Mono-Block Resin Chair, Built at Jiao Zhi Studio, Xiamen, China, Produced by Ye Xing You with Craftspeople Xu Fu Fa and Chen Zhong Liang. Kang Youteng, Project manger and Liason

#### porcelain 76.2 by 45.7 by 45.7 cm. 30 by 18 by 18 in. Executed in 2006.

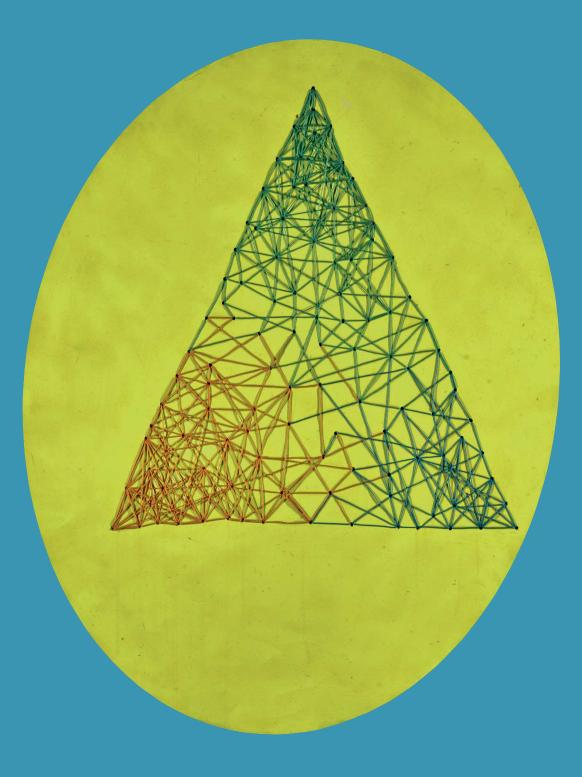
### PROVENANCE

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

#### EXHIBITED

London, Sadie Coles HQ, *Sam Durant*, November 2007 - January 2008

### £ 15,000-20,000 € 16,800-22,400 US\$ 19,500-26,000



# / 284 Simon Bill b. 1958

### Greenhouse

signed, titled and dated 2000 on the reverse string, oil and varnish on MDF on polystyrene 127 by 97 cm. 50 by 381⁄8 in.

#### PROVENANCE

Modern Art, London Acquired from the above by the present owner in 2006

⊕ £ 2,000-3,000 € 2,250-3,350 US\$ 2,600-3,900



# / 285 Phillip Allen b. 1967

### Small Moments of Little Joy (Gallery Version)

signed, titled, dated 2001 and variously inscribed on the reverse oil and plasticine on board 153 by 121.5 by 9 cm. 601/8 by 477/8 by 31/2 in.

### PROVENANCE

The Approach, London Acquired from the above by the present owner in 2002

EXHIBITED London, The Approach, *Phillip Allen*, March - April 2002

⊕ £ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100

# / 286 Jarbas Lopes b. 1964

### Untitled

woven poster and plastic 76 by 62 cm. 297/8 by 247/8 in. Executed *circa* 2003.

### PROVENANCE

Ana Buarque, São Paulo Acquired from the above by the present owner in 2003

£ 7,000-9,000 € 7,900-10,100 US\$ 9,100-11,700

### / 287

### Kamrooz Aram b. 1978

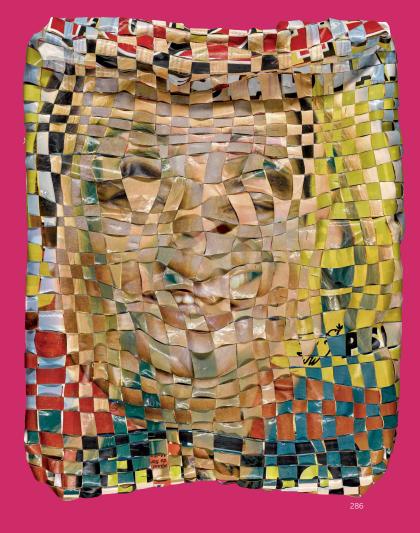
### Their Flag is Still Here

signed and dated *2006* on the reverse oil and collage on canvas 152.3 by 172.3 cm. 60 by 673/4 in.

### PROVENANCE

Wilkinson, London Acquired from the above by the present owner in 2006

£ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100





287



# / 288 Inka Essenhigh b. 1969

### Escape Pod

signed, titled, dated *2003* and variously inscribed on the reverse oil on linen 132 by 127 cm. 52 by 50 in.

### PROVENANCE

Il Capricornio, Venice Acquired from the above by the present owner in 2003

£ 30,000-40,000 € 33,500-44,700 US\$ 39,000-52,000



### 289

## Raqib Shaw b. 1974

### Untitled

signed and dated *04* mixed media on paper 42 by 59.2 cm. 16<sup>1</sup>/<sub>2</sub> by 23<sup>1</sup>/<sub>4</sub> in. PROVENANCE

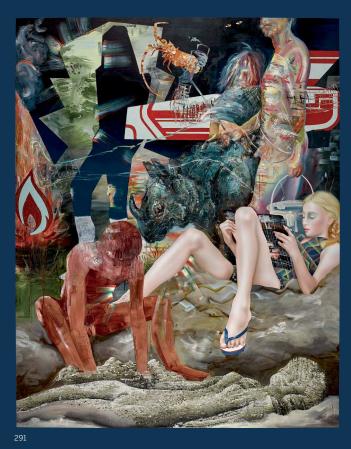
Victoria Miro, London Acquired from the above by the present owner in 2006

⊕ £ 6,000-8,000 € 6,700-9,000 US\$ 7,800-10,400









### Vik Muniz b. 1961

### Erotica 8 (Pictures of Silly Putty)

signed, dated *2001* and numbered *3/3* on a label affixed to the backing board c-print framed: 190 by 130.5 cm. 743/4 by 513% in. This work is number 3 from an edition of 3.

### PROVENANCE

Galerie Xippas, Paris Acquired from the above by the present owner in 2003

#### EXHIBITED

Paris, Galerie Xippas, *Vik Muniz: Erotica*, October -November 2001 (edition no. unknown)

£ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500

### / 291 Bernhard Martin b. 1966

### Movie

signed and dated *2004* on the reverse acrylic, spray paint and lacquer on wood 260.8 by 205.5 cm. 1023/4 by 807/s in.

#### PROVENANCE

Galerie Thaddaeus Ropac, Paris Acquired from the above by the present owner in 2005

⊕ £ 10,000-15,000 € 11,200-16,800 US\$ 13,000-19,500

# / 292 Gillian Carnegie 6. 1971

### Untitled

signed and dated *2000* on the reverse oil on board *22.7* by 33 cm. 9 by 13 in.

#### PROVENANCE

Cabinet Gallery, London 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. 57, illustrated in colour

⊕ £ 6,000-8,000 € 6,700-9,000 US\$ 7,800-10,400

# <mark>/</mark> 293

# Marco Boggio Sella b. 1972

### Untitled

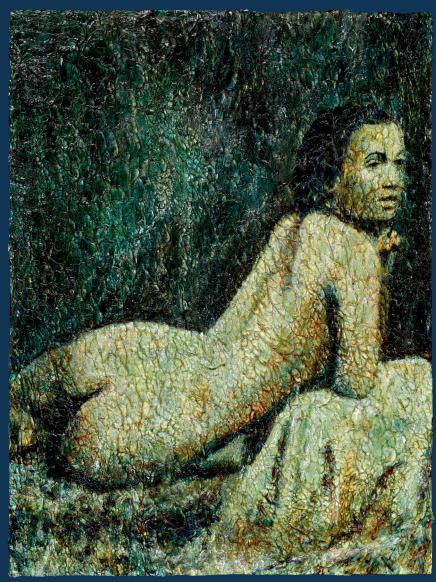
oil on board 50.8 by 38.1 cm. 20 by 15 in. Executed in 2004.

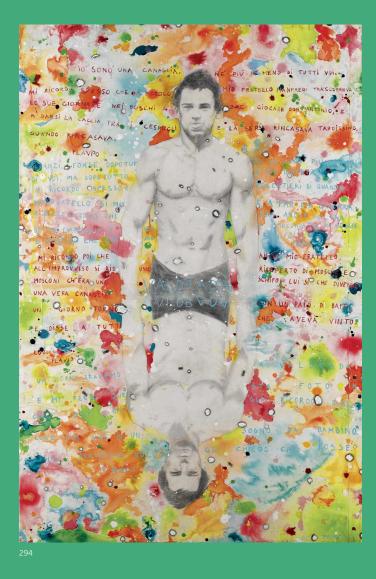
#### PROVENANCE

John Connelly Presents, New York Acquired from the above by the present owner in 2004

⊕ £ 2,000-3,000 € 2,250-3,350 US\$ 2,600-3,900









# / 294 Manfredi Benina<u>ti</u> <sub>b. 1970</sub>

### Mirrored Man

signed mixed media on paper laid down on boarc 149.6 by 98.5 cm. 58% by 383⁄4 in. Executed *circa* 2002.

#### PROVENANC

Acquired from the artist by the present owner in 2002

⊕ £ 7,000-9,000 € 7,900-10,100 US\$ 9,100-11,700

# / 295

# Manfredi Beninati b. 1970

### Aldema Baucis

signed, titled and numbered 800A twice oil on canvas 135 by 120 cm. 531/8 by 471/4 in. Executed in 2003

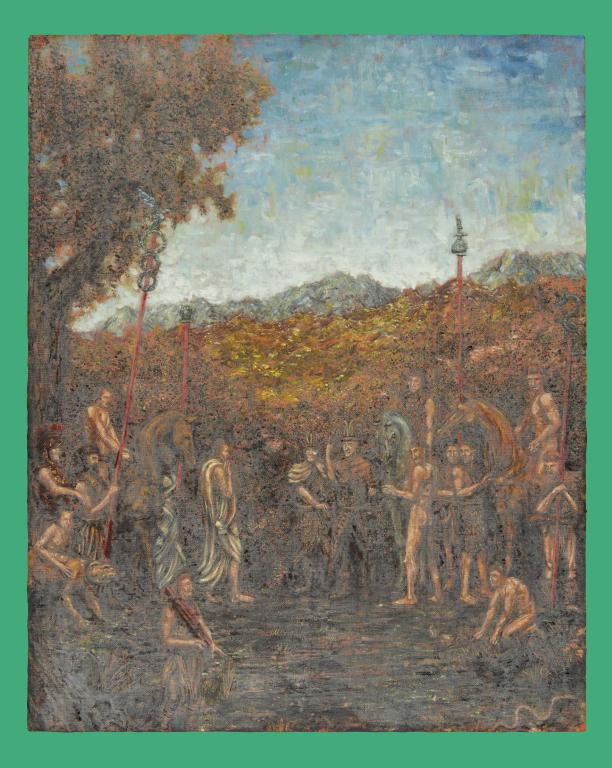
#### PROVENANCE

Galleria Lorcan O'Neill, Rome Acquired from the above by the present owner in 200.

#### EXHIBITED

Rome, Galleria Lorcan O'Neill, *Manfredi Beninati: Paintings*, June - August 2003

⊕ £ 6,000-8,000 € 6,700-9,000 US\$ 7,800-10,400



# / 296 J. P. Munro b. 1975

### Oath of the Sarmatians

signed, titled and dated *2007* on the reverse bil on linen 51 by 40.5 cm. 20 by 16 in.

#### PROVENANCE

Sadie Coles HQ, London Acquired from the above by the present owner in 2008

£ 2,000-3,000 € 2,250-3,350 US\$ 2,600-3,900



# / 297 Elizabeth Magill b. 1959

### Frozen Layer

signed, titled and dated *2005* on the reverse oil on canvas 30.5 by 30.5 cm. 12 by 12 in.

#### PROVENANCE

Wilkinson, London Acquired from the above by the present owner in 2005

⊕ £ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100

# **/ 298**

# Cris Brodahl b. 1963

### Ahead

signed and signed with the artist's monogram; signed on the reverse oil on canvas 75 by 52.5 cm. 29½ by 205% in. Executed in 2005.

#### PROVENANCE

The Approach, London Acquired from the above by the present owner in 2005

⊕ £ 6,000-8,000 € 6,700-9,000 US\$ 7,800-10,400

# **/ 299**

# Marco Boggio Sella b. 1972

### Il Comandante

bronze 61 by 46.5 by 39 cm. 24 by 18¼ by 15¾ in. Executed in 2000.

#### PROVENANCE

Studio Guenzani, Milan Acquired from the above by the present owner in 2002

#### EXHIBITED

Milan, Studio Guenzani, *Marco Boggio Sella*, October -November 2000

⊕ £ 4,000-6,000 € 4,500-6,700 US\$ 5,200-7,800







# 300 Eddie Peake b. 1981

### Original London Rude Boy

titled on the rightmost panel; signed twice and dated *2011* on the reverse of each panel black and white photograph and oil on board, in 4 parts photograph: 118 by 83 cm. 461/2 by 325/8 in. each painting: 40 by 30 cm. 153/4 by 113/4 in. overall: 122 by 87 cm. 48 by 341/4 in.

#### PROVENANCE

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

⊕ £ 6,000-8,000 € 6,700-9,000 US\$ 7,800-10,400

# 301 Thomas Scheibitz b. 1968

### Untitled (No. 80)

signed, titled and dated *04* acrylic, marker, pencil and staples on canvas 153.5 by 198 cm. 601/2 by 78 in.

#### PROVENANCE

Galeria Fortes Vilaça, São Paulo Acquired from the above by the present owner in 2004

#### EXHIBITED

São Paulo, Galeria Fortes Vilaça, *Thomas Scheibitz*, August - September 2004

⊕ £ 15,000-20,000 € 16,800-22,400 US\$ 19,500-26,000

# 302

# Marc Quinn b. 1964

### Italian Landscape (4)

signed, titled, dated 2000 and numbered 1/3 on the reverse permanent pigment on canvas 109.8 by 166.4 cm. 431/4 by 651/2 in. This work is number 1 from an edition of 3.

#### PROVENANCE

White Cube, London Acquired from the above by the present owner in 2001

#### EXHIBITED

London, White Cube, *Still Life*, December 2000 - January 2001

Humblebaek, Louisiana Museum of Modern Art, *The Flower As Image: From Monet to Jeff Koons*, September 2004 - January 2005, p. 90, no. 101, illustrated in colour (edition no. unknown)

⊕ £ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100







# / 303 Damian Loeb ь. 1970

### D-MRNSC

embossed with the artist's initials and dated *00*; signed, titled and dated *2-2-00* on the reverse oil on linen 51.2 by 51.2 cm. 201/8 by 201/8 in. Executed in 1999-2000.

#### PROVENANCE

Mary Boone Gallery, New York Acquired from the above by the present owner in 2000

£ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100



/ 304

# Kaspar Bonnen b. 1968

### Untitled

oil on canvas 200 by 300 cm. 783⁄4 by 1181⁄8 in. Executed in 2002. PROVENANCE

Galerie Mikael Andersen, Copenhagen Acquired from the above by the present owner in 2002

⊕ £ 6,000-8,000 € 6,700-9,000 US\$ 7,800-10,400



# / 305 Matthew Ritchie b. 1964

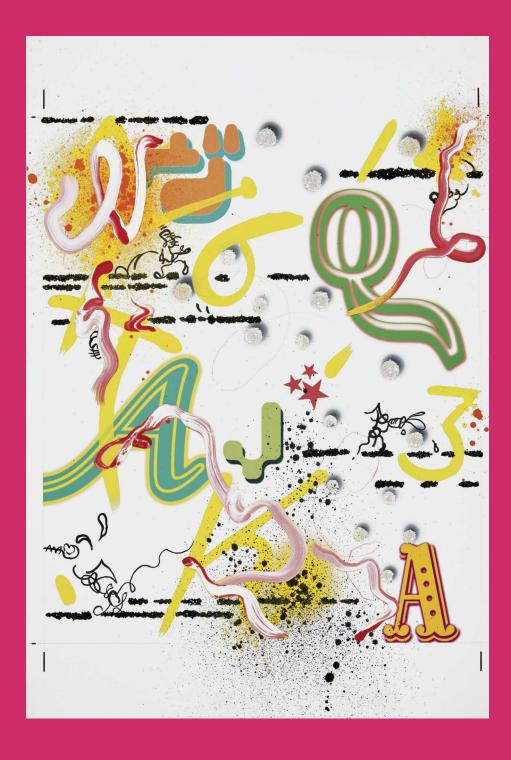
### Glory

oil and marker on canvas 56 by 61 cm. 22 by 24 in. Executed in 2003.

#### PROVENANCE

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

⊕ £ 7,000-9,000 € 7,900-10,100 US\$ 9,100-11,700



# / 306

# Fiona Rae b. 1963

### Untitled (White)

signed, titled and dated *2003* on the reverse inkjet print, acrylic, crayon, pencil and glitter on paper 48.3 by 33 cm. 19 by 13 in.

#### PROVENANCE

Timothy Taylor Gallery, London Acquired from the above by the present owner in 2003

⊕ £ 4,000-6,000 € 4,500-6,700 US\$ 5,200-7,800



# / 307 Dan McCarthy **b.1962**

### Bolsa Chica

signed, titled and dated *2001* on the reverse oil and enamel on canvas 132.1 by 87.6 cm. 52 by 34½ in. PROVENANCE

Anton Kern Gallery, New York Acquired from the above by the present owner in 2001

£ 2,000-3,000 € 2,250-3,350 US\$ 2,600-3,900

298 SHAKE IL UP /



# / 308

# Alessandro Pessoli b. 1963

### The Sentinel

signed, titled, dated 2004 and variously inscribed on the reverse enamel and oil on paper 100 by 70 cm. 393% by 271/2 in.

#### PROVENANCE

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

⊕ £ 5,000-7,000 € 5,600-7,900 US\$ 6,500-9,100

Opposite page: Elizabeth Peyton Pink (Spencer) (Three) Lot 170



# How to Bid



1. Browse

Find works you are interested in at sothebys.com/auctions

# 2. Register

Sign up to bid in your desired sales

3. Bid

Choose your preferred bidding method



#### General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you. Multi-lingual staff are available to execute bids for you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

#### **Registering to Bid**

Please indicate the sale number, sale title and sale date.

Please communicate accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

#### New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

#### **Conditions of Absentee & Telephone Bidding**

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

#### Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (subject to a surcharge), debit card, cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

#### **Data Protection**

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

#### **BUYING AT AUCTION**

The following pages are designed to give you useful information on how to buy at auction. So theby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that So theby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys. com for the most up to date cataloguig of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

#### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the presale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buver's premium or VAT.

#### Pre-sale Estimates in US Dollars and

Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

#### 2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

#### Absentee, Telephone and Internet Bids

If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of \$3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys. com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys. com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue. Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

#### **3. AFTER THE AUCTION**

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/ Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

 It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

 It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance. Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at http://www.sothebys.com/en/ invoice-payment.html or by calling Post Sale Services at +44 (0)20 7293 5220.

# We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

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

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact: Post Sale Services (Mon-Fri 9am to 5pm)

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 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 FULLCENCE 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) FULLCENCE THRESHOLD: £39,219 Paintings in oil or tempera FULICENCE 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 presale 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.

#### <sup>a</sup> 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 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.

compensated for providing the irrevocable

#### ⊻ 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 ( $\Box$ ), 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 ( $\Box$ ). 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 Buving 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.

#### ∏ 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 reinvoicing 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 $\alpha$ 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 $\ddagger$ OR $\Omega$ 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

 $\Omega~$  - 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. So the by'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

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 ( $\ddagger$  or  $\Omega$  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  $\ddagger$  or a  $\Omega$  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 ( $\ddagger$  or  $\Omega$  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 BIDnow 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) accepts 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 Buver 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 Buver'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. So heby'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, WIA 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 = 05\$1. £1 = €1.12

£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  $\dagger$ ,  $\ddagger$ ,  $\alpha$  or  $\Omega$  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  $\ddagger$  or  $\Omega$  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. IVJONBS, NOTICE, IMPS CTP E USS

#### 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.

4/08 NBS\_GUARANTEE MAIN

#### **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.

10/01 NBS\_GLOS\_IMPS CTP



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 Maiesty'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 Antonella Banfi Colour Editor Ross Gregory Steve Curley 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 Bame Fierro March Marcus Fox Joseph Funnell David Galperin Emma Hart Zach Hefferen Eliza Howe Madeline Hurst Emily Kaplan Courtney Kremers Isabella Lauria Kelsey Leonard Andie Levinson Jessica Manchester Michael Macaulay Meghan McDonald Maximillian Moore Saara Pritchard Leslie Prouty 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 Raphaelle 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 Prasetio +62 21 5797 3603

SINGAPORE Esther Seet +65 6732 8239

**KUALA LUMPUR** ‡ Walter Cheah +60 3 2070 0319

THAILAND Wannida Saetieo +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

Consultant ‡

**ABTS. TOMMA** 102, 103 ACKERMANN. RITA 114 AGUIRRE, MIGUEL 193 AITKEN, DOUG 157 ALLEN. PHILLIP 285 ALSOUDANI. AHMED 256 AMER. GHADA 255 AMM. MARKUS 277 ARAM. KAMROOZ 287 AUERBACH, TAUBA 138 DE BALINCOURT, JULES 167, 169 BARNEY, MATTHEW 121 BAS, HERNAN 190, 191, 227 **BAUMGÄRTEL, TILO** 228 **BEIER, NINA** 209 BENINATI, MANFREDI 294, 295 **BENSON, FRANK** 273 **BESHTY, WALEAD** 141 **BILL, SIMON** 284 **BISKY, NORBERT** 265 **BOBROW, AARON** 281 BOGGIO SELLA, MARCO 293, 299 **BOLTANSKI, CHRISTIAN** 272 **BONNEN, KASPAR** 304 BOUCHET. MIKE 177 BRADLEY, JOE 137 **BRANNON, MATTHEW** 187 BRODAHL, CRIS 298 **BRONSTEIN. PABLO** 159 **BROWN, CECILY** 107 BROWN, DON 194 BURR, TOM 231 BUSTAMANTE. JEAN-MARC 217 **BUTLER. BENJAMIN** 218 CALVIN, BRIAN 172 DE CAMPOS, NUNO 198

CARNEGIE, GILLIAN 236, 292 COLEN. DAN 131 COOKE, NIGEL 212, 220, 269 CURRY, AARON 260 DAMASCENO. JOSÉ 144 DAVID. ENRICO 181 DAWSON, VERNE 264 DEAN. MICHAEL 135 DELVOYE. WIM 129 DEMAND. THOMAS 143, 145 DUBOSSARSKY, VLADIMIR & ALEXANDER VINOGRADOV 229 DURANT, SAM 283 DUWENHOGGER, LUKAS 230 **EKBLAD, IDA** 210, 282 EMIN, TRACEY 125 ESSENHIGH, INKA 288 FALDBAKKEN, MATIAS 134 FELDMANN, FRIEDERIKE 266 FISCHER, URS 119, 122, 244, 245 FISCHLI & WEISS, PETER & **DAVID** 150, 151 FRIZE, BERNARD 267 **GALLACE, MAUREEN** 168 **GALLAGHER, ELLEN** 235 GANDER, RYAN 241 GHENIE, ADRIAN 160 GOLIA, PIERO 242 GORDON, DOUGLAS 270, 271 HAGEN, MARK 206 HEIN, JEPPE 278 HELBIG, THOMAS 223 HENNEKEN, UWE 262 HILDEBRANDT. GREGOR 240, 243 HOFER. ANDREAS 196, 197 HORN, RONI 233, 234

HOWARD, RACHEL 268 HUNDLEY. ELLIOTT 174 JOFFE. CHANTAL 214, 216 KAHRS. JOHANNES 224 KASSAY, JACOB 279 KHAN. IDRIS 152 **KILIMNIK, KAREN** 173 KOH. TERENCE 258 KORNER, JOHN 263 KORTY. DAVID 164 **KRISTALOVA, KLARA** 246 KUNATH, FRIEDRICH 117 LAMBIE, JIM 251, 252 LASSRY, ELAD 280 LOEB, DAMIAN 303 LOPES, JARBAS 286 LOWMAN, NATE 176 LUCAS, SARAH 123, 124 MAGILL, ELIZABETH 297 MAIER-AICHEN, FLORIAN 156 MANZELLI, MARGHERITA 221 MARCLAY, CHRISTIAN 110 MARTIN, BERNHARD 291 MCCARTHY, DAN 307 MCCARTHY, PAUL 130 MCGEE, BARRY 184 MEESE, JONATHAN 200, 201 MELLOR, DAWN 222 MOFFATT, TRACEY 237 MOFFETT, DONALD 116 MORTON, VICTORIA 178, 179 MULL, CARTER 253 MUNIZ, VIK 290 MUNRO, J. P. 226, 296 MUSGRAVE, DAVID 188 **NESHAT, SHIRIN** 155

OEHLEN & MEESE. ALBERT & JONATHAN 199 **OLOWSKA, PAULINA** 113 **OWENS, LAURA** 101, 149 PARDO. JORGE 275 PEAKE. EDDIE 300 PERI. PETER 239 PESSOLI, ALESSANDRO 308 PETTIBON, RAYMOND 127 PEYTON. ELIZABETH 170, 192 PRINCE, RICHARD 111 **QUINN, MARC** 302 **R, TAL** 175 RAE, FIONA 306 **RAEDECKER, MICHAEL** 180 RAYNE, BLAKE 106 **RICHTER, DANIEL** 108 **RITCHIE, MATTHEW** 305 ROLLINS, TIM 250 RONDINONE, UGO 136, 147 ROSS HO, AMANDA 146, 183 **ROVNER, MICHAL** 154 RUBY, STERLING 211 **RUFF, THOMAS** 126 SASNAL, WILHELM 161, 162 SCHEIBITZ, THOMAS 301 SCHOOREL, MAAIKE 276 SCHWONTKOWSKI. NORBERT 225 SERRANO. ANDRES 274 SHAW, RAQIB 289 SHEARER, STEVEN 109, 232 SHERMAN, CINDY 120 SIETSEMA. PAUL 163 SLOMINSKI, ANDREAS 203 **STARLING, SIMON** 142

STEZAKER, JOHN 204 STINGEL. RUDOLF 104 STRUNZ, KATJA 202 STRUTH, THOMAS 148 SUGIMOTO, HIROSHI 158 SUGITO, HIROSHI 171 SULLIVAN, RYAN 189 TAIT. NEAL 215 THURING, CARAGH 254 TILLMANS. WOLFGANG 105 TIRAVANIJA, RIRKRIT 112 TUAZON, OSCAR 133 TUYMANS, LUC 153 TYSON, NICOLA 213 VANDERBEEK, SARA 247, 248 VANCE, LESLEY 115 VEILHAN, XAVIER 182 VERHEUS, GEERTEN 259 VIRTUE, JOHN 219 VON HELLERMANN, SOPHIE 165 VÆRSLEV, FREDRIK 207, 208 WEARING, GILLIAN 238 WEATHERFORD, MARY 186 WEISCHER, MATTHIAS 166 WEKUA. ANDRO 185 WELLING, JAMES 261 WERMERS, NICOLE 205 WHITE, PAE 139, 140 WILEY. KEHINDE 195 WILKES, CATHY 118 WILLIAMS, SUE 128 WINSTANLEY, PAUL 257 YOUNG, AARON 249





