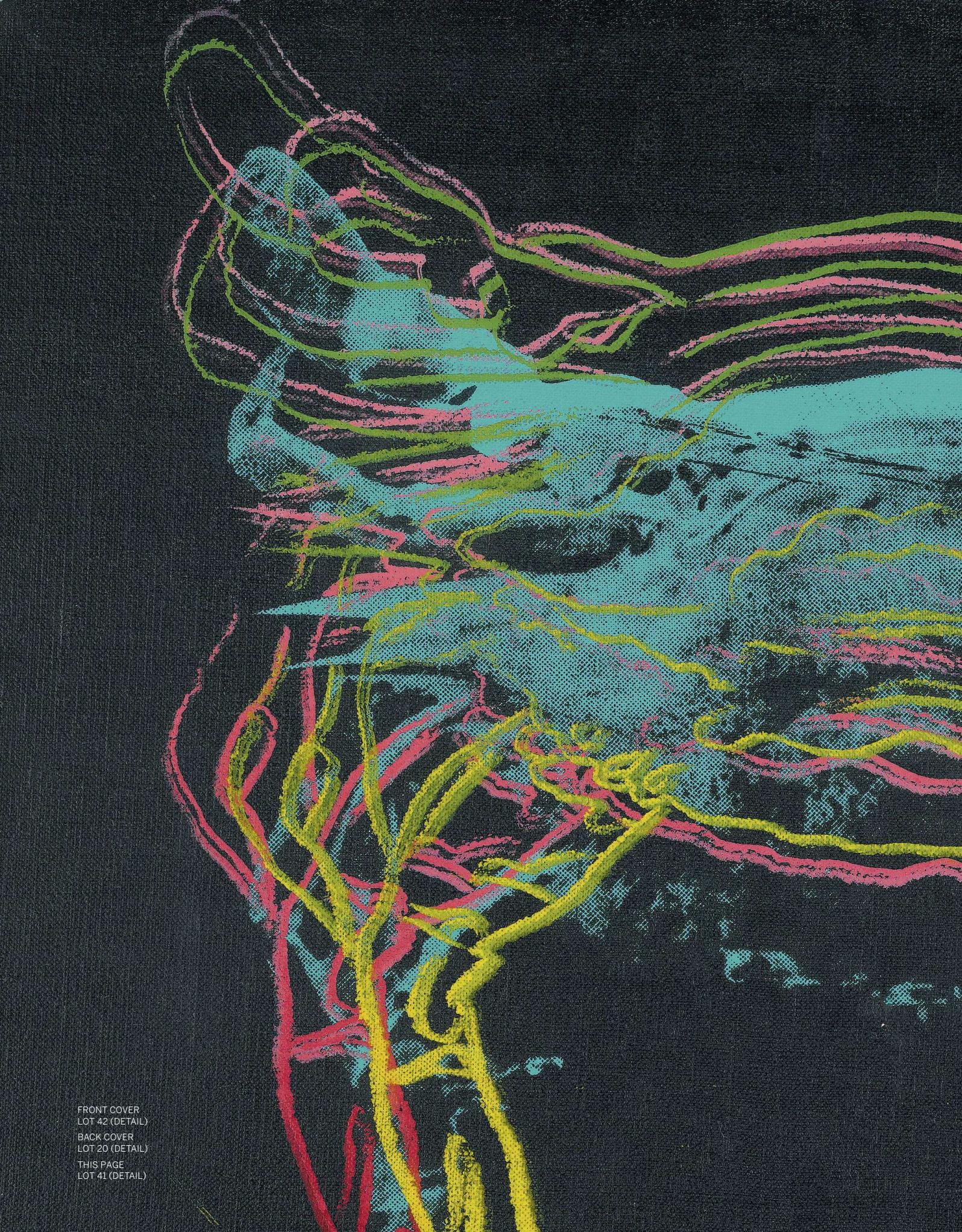


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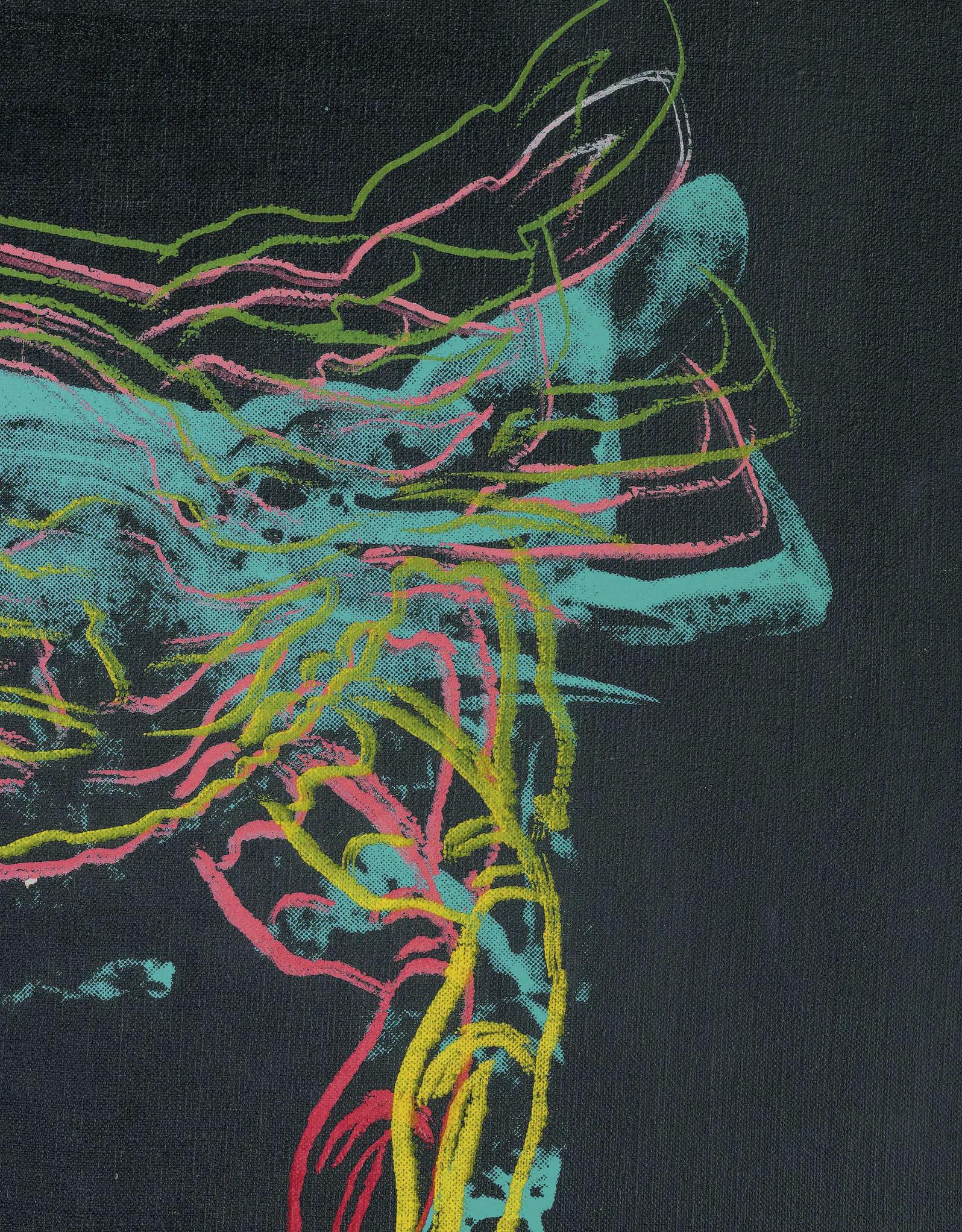


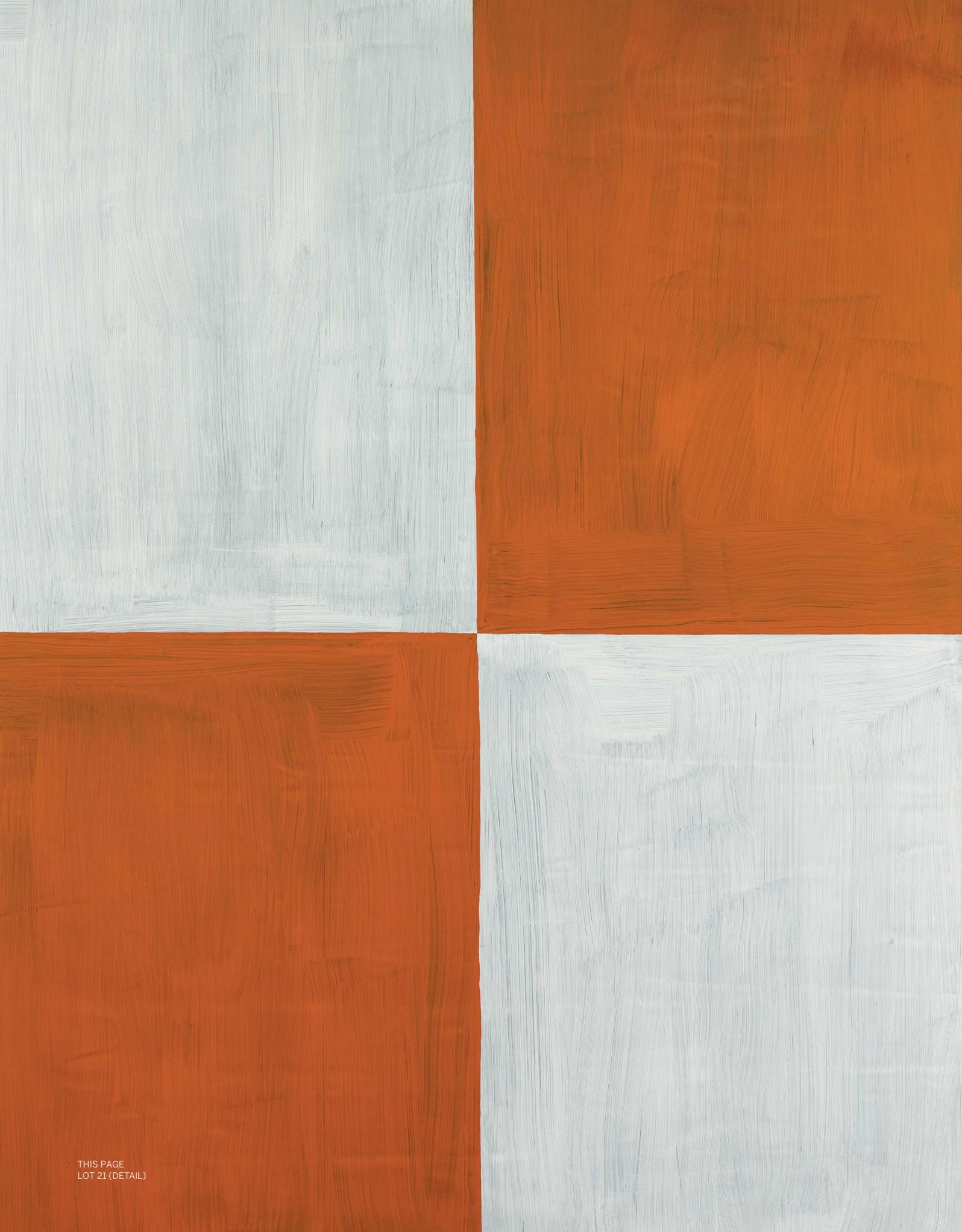
CONTEMPORARY  
CURATED » LONDON

21 NOVEMBER 2017



FRONT COVER  
LOT 42 (DETAIL)  
BACK COVER  
LOT 20 (DETAIL)  
THIS PAGE  
LOT 41 (DETAIL)





# CONTEMPORARY CURATED LONDON

WITH GUEST CURATOR

## CAROLINE ISSA

AUCTION IN LONDON  
21 NOVEMBER 2017  
SALE L17027  
10.30 AM

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Friday 17 November  
12 noon-4.30 pm

Saturday 18 November  
12 noon-5 pm

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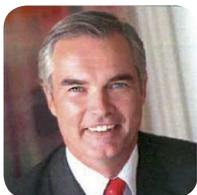
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» MEET OUR GUEST CURATOR



CAROLINE  
ISSA

Publisher and managing director of Tank Magazine, Caroline Issa, talks art and inspiration with Boris Cornelissen, Head of Contemporary Curated

---

“It’s a mixture of education and rediscovery, finding things that catches one’s eye, seeking out unusual or rare finds, and looking up the artists or historical pieces that were new to me.”

---

Has art always been a part of your life?

I have been lucky that art has always been present in most of my life. My aunt Rose Issa was one of the first curators of contemporary Iranian and Middle Eastern art decades ago, and so I’ve always been surrounded by her impeccable taste, fascinating collection and collective of filmmakers, sculptors, painters, writers and photographers from that region. As I moved away from the finance industry into a role in fashion publishing in my twenties, my aunt’s creative world opened up to me and played into my decision to take a leap of faith and learn to manage a creative business, gaining a deep understanding of how the role of art and fashion can make us feel on top of the world.

1

“ Just beautiful. Tillmans’ books on onions and fruit are personal favourites, and his fluidity of subject (a penis on an airline meal springs to mind), unnerves and beckons the viewer. ”



**WOLFGANG TILLMANS**  
*Still Life Talbot Rd., 1991*  
£6,000 - 8,000  
Lot 5

How has art inspired you?

I’ve been lucky enough to work with a platform like Tank Magazine that has had Art as one of its key subjects consistently throughout its almost 20 year history. Art, just as much as fashion, often inspires an entire issue of the magazine, a photoshoot we conceive, and can be a springboard for a brand campaign or a look. It can also confuse, madden and induce euphoria. But most of all, it makes me think, question and reach further.

In what ways do you feel art and fashion are connected?

Fashion exists in art and art in fashion. They are both highly creative. However, there is a clear distinction between how the fashion industry and the art world exist and operate. Art is there to question everything, fashion does not really have a critical quality in its everyday in the same way. Both have commercial dimensions, but perhaps fashion is a business whereas art is many things and business is simply one necessary aspect of it.

2

“ A master of using and critiquing product and commercial photography, in the vein of Christopher Williams, a simple jar at its best. ”



**ROE ETHRIDGE**  
*Mason Jar, 2011*  
£3,000 - 4,000  
Lot 6

# » CAROLINE ISSA

Tell us about the works you have chosen and what drew you to them. Your selection includes several works by contemporary photographers. Does your interest in photography stem from fashion or is it a medium that you particularly like?

Obviously we work with a lot of photography in the magazine. The subtlety of Roe Ethridge's commentary on product photography, which is something we work on a lot through the magazine, is very appealing. Wolfgang Tillmans has such an interesting understanding of subculture, clothing, the body and the everyday, his surroundings, basically, as well as portraiture and abstraction, and his complete disregard of traditional hierarchies has informed his books and display for so long now. The Nan Goldin, though more recent and quite unusual, is touching. Eileen Quinlan's constructed sets using mirrors, smoke and coloured fabrics in which an abstract, visual reality is created reflects some of the mechanisms we use in constructing fashion editorial – a truly fascinating process.

What do you think drives a great art collector?

A genuine interest verging on passion. Speculative collecting is never so interesting. Connections, research, and affiliation to the artists are always key. Consistency and commitment to particular artists can really help build quality. Relationships made with

curators, writers and gallerists as well as artists often inform really strong collections. Collections by great art thinkers, that aren't necessarily collections of art also fascinate me. Seth Sieglaub's textile collection (*The Stuff That Matters. Textiles collected by Seth Sieglaub*, Raven Row, 2012) is astonishing.

Tank Magazine features an impressive list of contributors from the fields of fashion, visual arts and socio-economic analysts. Does this multi-dimensional approach also reflect how you look at art?

Thank you! We are very proud of the breadth of what Tank has covered in its nearly 20 years in print. It has always been the cornerstone of the magazine to cover fashion, art, architecture and current affairs in depth in equal measure, and from diverse perspectives, so we work with many writers, philosophers, and economic commentators. So, yes, I would say it affects my approach in the sense that I am interested in the wider implication of the work, be that the social and political connotation of Wolfgang Tillmans' work (his programme at Between Bridges and pro-European poster campaign are both hugely important), or the direct sloganeering and feminism of Barbara Kruger, and the places this has existed as public art.

3

“Just a really intuitive and effective use of fabric as collage, which she constructed in reverse. It has a great relationship to garment making, pattern and assemblage or even mood board making, all very familiar in my world.”



**NINA BEIER**  
*Portrait Mode*, 2011  
£3,000 - 4,000  
Lot 63

4

“Chadwick's sculpture appeared in Mark Leckey's excellent slideshow tour of public sculpture in London, *March of the Big White Barbarians*, marking its place in history for me. His critique of authoritative power, culminating in the resigned cry: 'Ahh, everything's been eaten, everything's been drunk' makes it even more powerful and jagged.”



**LYNN CHADWICK**  
*Little Girl II*, 1970  
£20,000 - 30,000  
Lot 79

5

“Sensitive, intelligent, playing with photography's history and mechanisms, Eileen shares territory with the UK's Josephine Pryde, and US Barbara Kastan, all great female photographers with important voices.”



**EILEEN QUINLAN**  
*Smoke & Miroirs #99*, 2006  
£1,500 - 2,000  
Lot 119

“If Chanel made  
management  
consultants, they  
would look like Issa”

The Telegraph, UK



6

“Such an important photographer for the 1980s, this later work is very simple and much less confrontational than her *Ballad of Sexual Dependency*, but the intimacy is still there.”



NAN GOLDIN

Simon and Jessica Kissing in Yvon's Pool, 2001

£6,000 - 8,000

Lot 4

---

Caroline Issa was born in Montreal to a Chinese mother and a half-Lebanese, half-Iranian father. After a brief modelling career and armed with a business degree from Wharton, she took a job at a leading management consultancy firm in San Francisco. She has lived and worked everywhere from Seattle to Texas to Singapore. In London she was introduced to the team at Tank, a newly established boutique magazine, by a mutual friend. As the magazine's publisher and managing director, Issa developed a creative agency as part of the small publishing company long before this became the industry norm, spearheading the company's expansion into multi-format content production.

Issa has become a fixture on the fashion circuit and a street style favourite, often photographed by leading bloggers and photographers; she is often named on the international “best dressed” lists of publications like *Vanity Fair* and *American Vogue*. In 2015 she launched a line of ready-to-wear essentials with the American retailer Nordstrom. Issa describes herself as “a businesswoman who loves fashion”, and she has collaborated with and consulted for brands including J.Crew, LK Bennett, Monique Péan, Tod's, Jason Wu and Alice Temperley amongst many others. At Tank she continues to grapple with the ever-changing landscape of print and digital publishing, content creation and strategic consultancy for brands.

---



1

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## KATHARINA GROSSE

b. 1961

### Untitled (Marseille)

signed and dated 1994 on the reverse  
acrylic on paper  
65 by 94.5 cm. 23<sup>5</sup>/<sub>8</sub> by 37<sup>1</sup>/<sub>4</sub> in.

#### PROVENANCE

Galerie Conrads, Dusseldorf  
Acquired from the above by the present owner

⊕ £ 10,000-15,000  
€ 11,500-17,300 US\$ 12,900-19,300

“With painting, you can perceive everything on the canvas at the same time. Movements that have been painted first and last are both simultaneously present on the image field. There is no linear or causal hierarchy of activities in a painting. In that respect, painting is very anarchic and anti-narrative.”

#### KATHARINA GROSSE

quoted in: Interview with Emily Wasik, 'Katharina Grosse sticks to her guns', *Interview Magazine*, 11 April 2014, online



2

---

## THILO HEINZMANN

b. 1969

### Untitled

signed and dated 2/13 on the backing board  
oil and pigment on canvas  
125 by 103 cm. 49¼ by 40½ in.

#### PROVENANCE

Dépendance, Brussels  
Acquired from the above by the present owner

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 7,800-10,300

## WOLFGANG TILLMANS

b. 1968

### Lutz, Alex, Susanne & Christoph on beach (orange)

signed, titled, dated 1993 and 09/2008 and numbered 1/3 + 1 on the reverse  
c-print

60.8 by 50.7 cm. 24 by 20 in.

Executed in 1993 and printed in 2008, this work is number 1 from an edition of 3, plus 1 artist's proof.

#### PROVENANCE

Galerie Buchholz, Cologne  
Acquired from the above by the present owner

#### EXHIBITED

Wolfsburg, Kunstmuseum Wolfsburg, *Wolfgang Tillmans, for when I'm weak I'm strong*, September - November 1996, n.p., illustrated in colour (edition no. unknown)  
London, Tate Britain, *Wolfgang Tillmans: if one thing matters, everything matters*, June - September 2003, p. 63, illustrated in colour (edition no. unknown)

⊕ £ 10,000-15,000

€ 11,500-17,300 US\$ 12,900-19,300

## NAN GOLDIN

b. 1953

### Simon and Jessica Kissing in Yvon's Pool

signed, titled, dated *Avignon 2001* and numbered 7/15 on the reverse

c-print

image: 66 by 98 cm. 26 by 38½ in.

sheet: 69.5 by 101.5 cm. 27¾ by 40 in.

Executed in 2001, this work is number 7 from an edition of 15.

#### PROVENANCE

Yvon Lambert, Paris  
Acquired from the above by the present owner

£ 6,000-8,000

€ 6,900-9,200 US\$ 7,800-10,300



3



4

## WOLFGANG TILLMANS

b. 1968

### Still Life Talbot Rd.

signed, titled, dated 91 and numbered 2/10 + 1 on the reverse

c-print

30.5 by 40.6 cm. 12 by 16 in.

Executed in 1991, this work is number 2 from an edition of 10, plus 1 artist's proof.

#### PROVENANCE

Galerie Buchholz, New York

Acquired from the above by the present owner

#### EXHIBITED

London, Tate Britain, *Wolfgang Tillmans: if one thing matters, everything matters*, June - September 2003, p. 41, illustrated in colour (edition no. unknown)

#### LITERATURE

Wolfgang Tillmans, Ed., *Wolfgang Tillmans, Burg*, Cologne 1998, n.p., illustrated in colour (edition no. unknown)

Joanna Biggs, *Wolfgang Tillmans: 'Pictures are replacing words as messages'*, *The Guardian*, 9 May 2014, illustrated, online (edition no. unknown)

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 7,800-10,300

□ 6 SOLD WITHOUT RESERVE

## ROE ETHRIDGE

b. 1969

### Mason Jar

c-print

82 by 110 cm. 32¼ by 43¼ in.

Executed in 2011, this work is from an edition of 5.

#### PROVENANCE

Andrew Kreps Gallery, New York

Acquired from the above by the present owner

#### LITERATURE

Roe Ethridge, *Roe Ethridge: Le Luxe*, London 2011, n.p., illustrated in colour (edition no. unknown)

£ 3,000-4,000

€ 3,450-4,600 US\$ 3,900-5,200



5



6



7 SOLD WITHOUT RESERVE

## BARBARA KRUGER

b. 1945

### Don't Make Me Angry

c-print on plastic sheet

50 by 64.5 cm. 19<sup>5</sup>/<sub>8</sub> by 25<sup>3</sup>/<sub>8</sub> in.

Executed in 1999, this work is from an edition of 50.

#### PROVENANCE

Yvon Lambert, Paris

Acquired from the above by the present owner

⊕ £ 1,000-1,500

€ 1,150-1,750 US\$ 1,300-1,950

7



8



9

8

**LOUISE LAWLER**

b. 1947

**Carpeaux (Musée d'Orsay)**

c-print, in artist's frame  
 image: 68.8 by 100.4 cm. 27 by 40 in.  
 framed: 71.6 by 103 cm. 28½ by 40½ in.  
 Executed in 1988, this work is number 4 from an edition of 5.

**PROVENANCE**

Metro Pictures, New York  
 Yvon Lambert, Paris  
 Acquired from the above by the present owner

£ 15,000-20,000  
 € 17,300-23,000 US\$ 19,300-25,800

9

**RICHARD PRINCE**

b. 1949

**Untitled (Question & Answer)**

signed and dated 4.25.90 7.28.44 pm  
 pencil on paper  
 28 by 35.5 cm. 11 by 14 in.

**PROVENANCE**

Gladstone Gallery, New York  
 Private Collection, New York  
 Private Collection, London

± £ 12,000-18,000  
 € 13,800-20,700 US\$ 15,500-23,200

"Artists were casting sculptures in bronze, making huge paintings, talking about prices and clothes and cars and spending vast amounts of money. So I wrote jokes on little pieces of paper and sold them for \$10 each."

**RICHARD PRINCE**

cited in Exh. Cat., New York, Solomon R. Guggenheim Museum, *Richard Prince: Spiritual America*, 2007, p. 37



## ANTONY GORMLEY

b. 1950

### Watching Apart

signed, titled and dated '95 on the reverse  
carbon and casein on paper  
14 by 19 cm. 5½ by 7½ in.

#### PROVENANCE

A gift from the artist to the present owner

⊕ £ 2,500-3,500

€ 2,900-4,050 US\$ 3,250-4,550

10

## ROSEMARIE TROCKEL

b. 1952

### Untitled

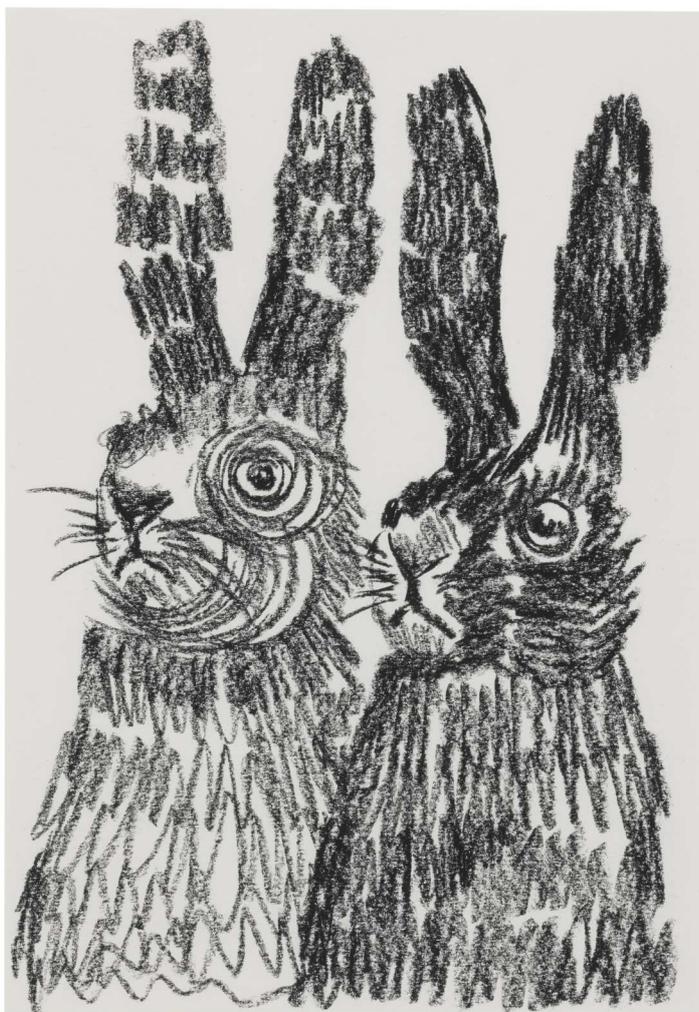
signed and dated 97 on the reverse  
charcoal on paper  
29.6 by 21 cm. 11⅝ by 8¼ in.

#### PROVENANCE

Anders Tornberg Gallery, Lund  
Acquired from the above by the present owner

⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,200-7,800



11



12

## MARLENE DUMAS

b. 1953

Calvin Klein

signed, titled and dated 1994; variously inscribed  
on the reverse

watercolour and ink on paper  
28.5 by 24.5 cm. 11¼ by 9⅝ in.

### PROVENANCE

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

⊕ £ 12,000-18,000  
€ 13,800-20,700 US\$ 15,500-23,200



13

## GEORG HEROLD

b. 1947

### Strenge Theorie

signed and dated 88 on the overlap  
threads and canvas  
170 by 140 cm. 66 $\frac{7}{8}$  by 55 $\frac{1}{8}$  in.

#### PROVENANCE

Galerie Max Hetzler, Cologne  
Anders Tornberg Gallery, Lund  
Acquired from the above by the present owner

#### LITERATURE

Exh. Cat., Wolfsburg, Kunstmuseum Wolfsburg,  
*XTOONE. Georg Herold*, September - November  
1995, p. 115, illustrated

⊕ £ 8,000-12,000  
€ 9,200-13,800 US\$ 10,300-15,500

## RICHARD LONG

b. 1945

### River Avon Mud Drawing

signed and dated 1984 on the reverse  
mud on cardboard  
48 by 37 cm. 18 $\frac{7}{8}$  by 14 $\frac{1}{2}$  in.

#### PROVENANCE

NewArtCentre, Salisbury  
Acquired from the above by the present owner

#### EXHIBITED

Naples, Fondazione Lucio Amelio, *Terrae Motus*,  
1984

⊕ £ 3,000-4,000  
€ 3,450-4,600 US\$ 3,900-5,200



14

## GEORG BASELITZ

b. 1938

### Untitled

signed with the artist's initials and dated *11 / 2010*  
ink and acrylic on paper  
70 by 50 cm. 27½ by 19⅝ in.

#### PROVENANCE

Galerie Thaddeaus Ropac, Salzburg  
Private Collection, France  
Acquired from the above by the present owner

⊕ £ 12,000-18,000

€ 13,800-20,700 US\$ 15,500-23,200



15

## A. R. PENCK

1939 - 2017

### Untitled

signed  
acrylic on canvas  
40 by 50 cm. 15¾ by 19⅝ in.  
Executed in 1995.

#### PROVENANCE

Galerie Rackey, Bad Honnef  
Sotheby's, London, 26 October 2000, Lot 91  
Private Collection, Europe  
Private Collection, France  
Acquired from the above by the present owner

⊕ £ 7,000-9,000

€ 8,100-10,400 US\$ 9,100-11,600



16



17

17

## GÜNTHER FÖRG

1952 - 2013

### Untitled

signed and dated 03 on the reverse  
acrylic on lead on wood  
40 by 30 cm. 15¾ by 11⅞ in.  
Executed in 2003, this work is from an edition of 10, each uniquely hand-painted.

This work is recorded in the archive of Günther Förg as No. *WVF.03.B.0723*. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

#### PROVENANCE

Galerie Mikael Andersen, Copenhagen  
Acquired from the above by the present owner

⊕ £ 8,000-12,000  
€ 9,200-13,800 US\$ 10,300-15,500

18

## GÜNTHER FÖRG

1952 - 2013

### Untitled

signed, dated 2001 and numbered 4/10 on the reverse  
acrylic on lead on wood  
40 by 30 cm. 15¾ by 11⅞ in.  
Executed in 2001, this work is number 4 from an edition of 10, each uniquely hand-painted.

This work is recorded in the archive of Günther Förg as No. *WVF.01.B.0528*. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

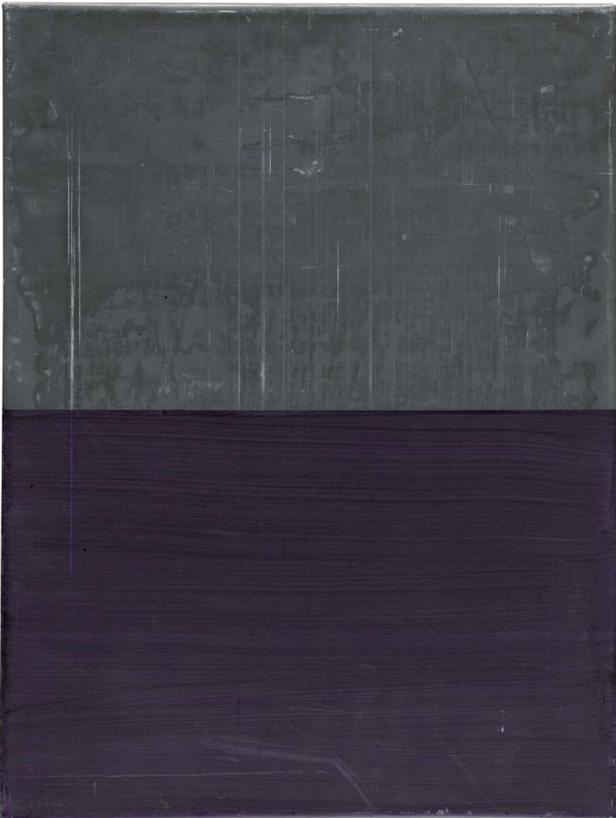
#### PROVENANCE

Galerie Mikael Andersen, Copenhagen  
Acquired from the above by the present owner in 2001

#### EXHIBITED

Copenhagen, Galerie Mikael Andersen, *Günther Förg - New Lead Paintings and Sculptures*,  
October - November 2001

⊕ £ 8,000-12,000  
€ 9,200-13,800 US\$ 10,300-15,500



18

## DAN GRAHAM

b. 1942

- i. Model for a Pavillion
- ii. Empty Shoji Screen, Two-Way Mirror Container

ii. signed, titled and dated 1992 on the reverse

- i. two-way mirror, wood and mixed media on steel base
- ii. inkjet print on paper

sculpture: 147 by 120 by 80 cm. 57 $\frac{7}{8}$  by 47 $\frac{1}{4}$  by 31 $\frac{1}{2}$  in.

print: 58.7 by 87 cm. 23 $\frac{3}{8}$  by 34 $\frac{1}{4}$  in.

- i. Executed in 1996.
- ii. Executed in 1992.

### PROVENANCE

Galleria Massimo Minini, Brescia

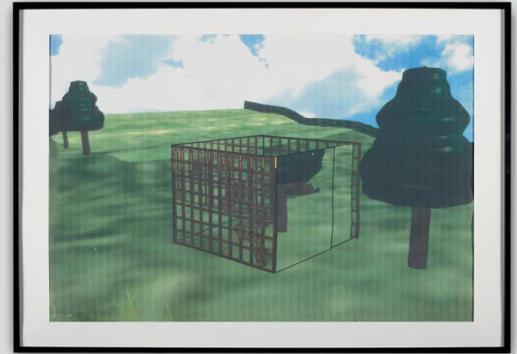
Acquired from the above by the present owner

### EXHIBITED

Brescia, Galleria Massimo Minini, *Dan Graham*, 1996

£ 12,000-18,000

€ 13,800-20,700 US\$ 15,500-23,200



PROPERTY FROM AN AUSTRIAN PRIVATE COLLECTION

## SIGMAR POLKE

1941 - 2010

### Untitled

signed and dated 2000  
interference paint on paper  
100 by 70 cm. 39 $\frac{3}{8}$  by 27 $\frac{1}{2}$  in.

#### PROVENANCE

Private Collection, Vienna (acquired from the artist)  
Acquired from the above by the present owner

⊕ £ 80,000-120,000  
€ 92,000-138,000 US\$ 103,000-155,000

"Are you the great alchemist?," a journalist once asked Sigmar Polke at an award ceremony in Germany (Heidrun Wirth, 'Bilder können tanzen und singen', *Kölnische Rundschau*, 22 June 2007). Although the artist ducked the question by throwing a handful of polystyrene chips over his shoulder in response (pointing out the ridiculousness of this proposition and simultaneously showing his appreciation through his equally absurd reaction), there is a serious undertone to the question that has driven some of Polke's most inventive works. Undoubtedly one of the most radically experimental artists of the Twentieth Century, the four decades of his illustrious practice spans a variety of mediums including painting, drawing, photography, video and performance that have had a remarkable influence on subsequent generations of artists. As John Baldessari remarked: "Compare a similar artist's work to Polke and it looks stiff and laboured. His work emanates the stuff of life – it's music. His work is a font of ideas. Any one move can provide a career for a lesser artist." (John Baldessari quoted in: Exh. Cat., San Francisco, San Francisco Museum of Art, *Sigmar Polke*, 1990, p. 20).

More than any artist of our time, Polke has embraced the endless potential of materials and made them work in ways that were previously unheard of. In his early work from the 1960s Polke had already been interested in unorthodox materials such as printed fabrics, but it was only after his decade-long break from painting in the 1970s that he fully embraced a new approach to the application of materials. Rather than determining the application of the paint, Polke

started to use chance as a key element in the composition of his works, letting the materials' natural motion dictate the outcome of the work: "Polke allowed materials to determine the process rather than the other way around, a strategy that can be seen as a means of removing subjectivity or the authorial power of the artist from the act of painting" (Mark Godfrey in: Exh. Cat., New York, The Museum of Modern Art, (and travelling), *Alibis: Sigmar Polke 1963-2010*, 2014, p. 134).

By letting the paint and pigments flow freely through his works, creating mesmerising patterns with materials and gravity as compositional tools, Polke developed a method of painting that effectively removed the artist's subjectivity from his work. *Untitled* perfectly captures Polke's exploratory spirit, with luscious washes of paint dripping down from the dramatic black background. The artist's characteristic use of dispersion paint, which changes appearance based on the perspective of the viewer and goes from bright blue to a deep purple, further emphasises his interest in undermining fixed compositional elements through the use of unorthodox materials.

As a powerful example of Sigmar Polke's mystifying material and pictorial strategies, *Untitled* embodies some of the artist's greatest accomplishments. His innovative approach and relentless experimentation with material and image have made him one of the most influential artists of the last century - indeed earning him the reputation as the Great Alchemist of contemporary art.

"Compare a similar artist's work to Polke and it looks stiff and laboured. His work emanates the stuff of life – it's music. His work is a font of ideas. Any one move can provide a career for a lesser artist."

JOHN BALDESSARI



PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR

## GÜNTHER FÖRG

1952 - 2013

### Untitled

signed and dated 1990 on the reverse  
acrylic on lead on wood  
150 by 115 cm. 59 by 45¼ in.

This work is recorded in the archive of Günther Förg as No. *WVF.90.B.0724*. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

#### PROVENANCE

Galleria Pieroni, Rome  
Private Collection, Switzerland  
Private Collection, Milan  
Acquired from the above by the present owner in 2001

#### EXHIBITED

Catania, Galleria Gianluca Collica, *What we want*, 2006  
Catania, Fondazione Brodbeck, *La materia di un sogno. Collezione Paolo Brodbeck*, May - July 2013

⊕ £ 120,000-180,000  
€ 138,000-207,000 US\$ 155,000-232,000

Günther Förg's *Untitled* belongs to the artist's most celebrated body of work – the *Lead Paintings*. Referencing established tendencies in art-history ranging from the early abstraction of Malevich to hard-edge minimalism and colour field painting in the 1960s, this celebrated body of work brings the material aspects of painting to the forefront. Through a powerful composition of bright orange and white pigment, and the unique coarseness of their interaction with unprimed lead, this extraordinary work re-negotiates the trajectory of Minimalist painting and extends its compositional potential through an unexpected exploration of materials.

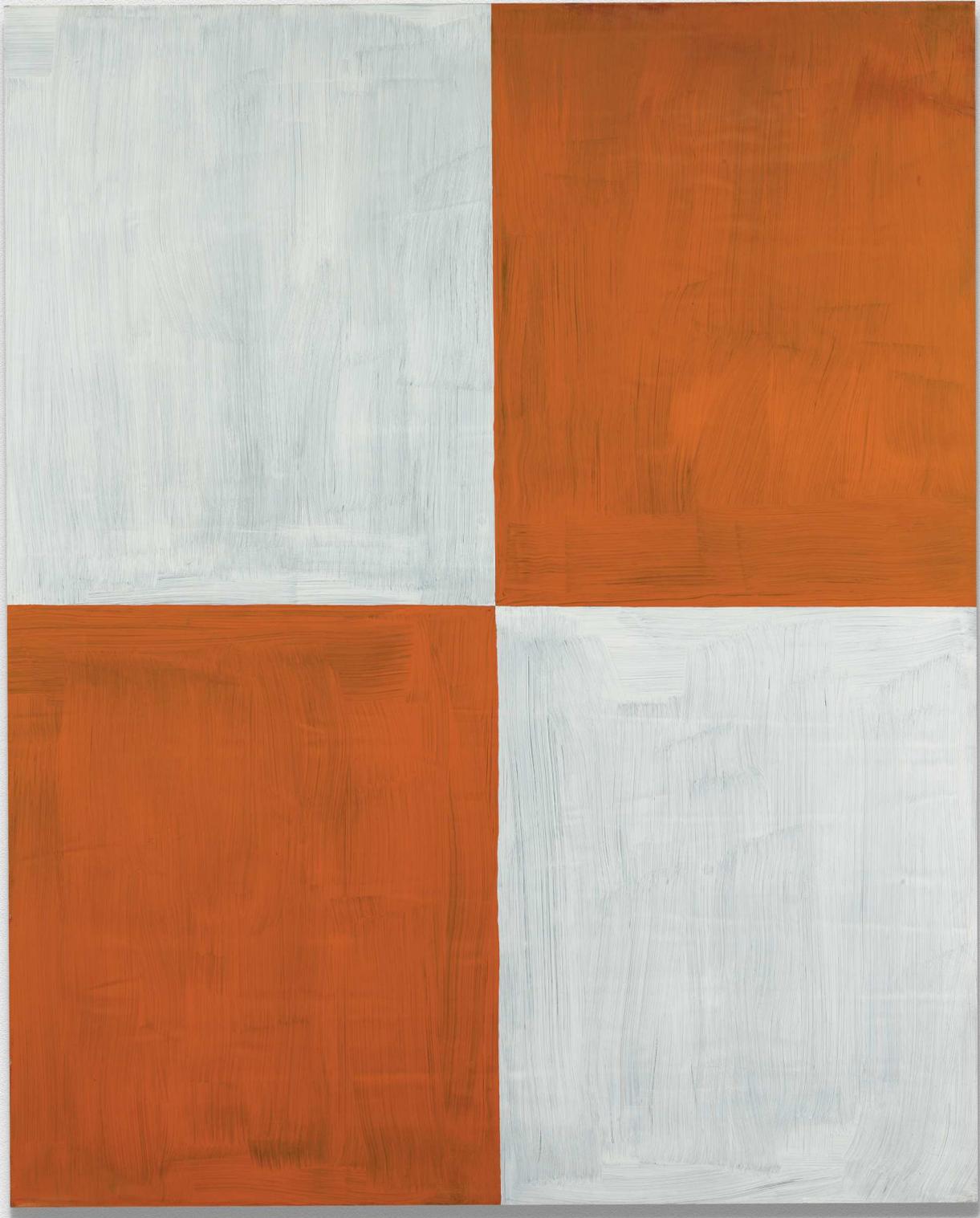
Förg's process-based method uses chemical reactions, and innovative, unconventional metal grounds. Eschewing the traditional canvas support, Förg's *Lead Paintings* are made by wrapping sheets of lead, sometimes in several layers, around a wooden frame or panel, before painting directly onto them with no treatment or preparatory ground. In the present work, an early example from 1990, the artist has meticulously covered the oxidised patina of the lead surface with brightly coloured paint, allowing the lead's textural striations to seep through. Recounting his decision to use lead, Förg remarked: "I like very much the qualities of lead – the surface, the heaviness. Some of the paintings were completely painted, and you only

experience the lead at the edges; this gives the painting a very heavy feeling – it gives the colour a different density and weight. In other works the materials would be explicitly visible as grounds. I like to react on things, with the normal canvas you have to kill the ground, give it something to react against. With the metals you already have something – its scratches, scrapes..." (Günther Förg in conversation with David Ryan, in: David Ryan, *Talking Painting: Dialogue with Twelve Contemporary Abstract Painters*, London 2002, p. 77).

In the present work, Förg has chosen a vibrant orange juxtaposed with areas of white paint – a remarkably light palette for the artist, whose use of dark lead backgrounds often results in much more sombre paintings. Despite the rigid composition of four quadrants, which invokes the squares of Kazimir Malevich or Carl Andre, the unique surface qualities give the painting a tactile appearance. Utilising the unique properties of a base chemical element, the surface becomes an enlivened plateau of intriguing texture through natural oxidation; an effect that is heightened by Förg's monochrome brushstrokes. The resulting painting is a fascinating contradiction of hard-edge minimalism and a highly detailed, textured surface – an imperfect minimalism that stands as a testament to one of the most original abstract painters of the 80s and 90s.

"I like very much the qualities of lead – the surface, the heaviness (...) I like to react on things, with the normal canvas you have to kill the ground, give it something to react against. With the metals you already have something – its scratches, scrapes..."

GÜNTHER FÖRG



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**GEORGE RICKEY**

1907 - 2002

**Five Tangerines**

signed and dated 1998 on the base  
 painted metal on metal base  
 15 by 14 by 10 cm. 5 $\frac{7}{8}$  by 5 $\frac{1}{2}$  by 3 $\frac{7}{8}$  in.

**PROVENANCE**

Private Collection, Berlin (a gift from the artist)  
 Private Collection, Germany

**£ 3,000-4,000****€ 3,450-4,600 US\$ 3,900-5,200**

22

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**JONATHAN LASKER**

b. 1948

**Untitled**

signed and dated 1988 on the reverse  
 oil and felt-tip pen on paper  
 13 by 17 cm. 5 $\frac{1}{8}$  by 6 $\frac{3}{4}$  in.

**PROVENANCE**

Anders Tornberg Gallery, Lund  
 Acquired from the above by the present owner

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

23



24

## GÜNTHER FÖRG

1952 - 2013

### Untitled (Two Works)

i-ii. signed and dated 2002 on the reverse

i-ii. acrylic on canvas

i-ii. 50.7 by 50.7 cm. 20 by 20 in.

These works are recorded in the archive of Günther Förg as No. *WVF.02.B.0457* and No. *WVF.02.B.0458*. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

#### PROVENANCE

Galerie Sacksofsky, Heidelberg

Acquired from the above by the present owner in 2002

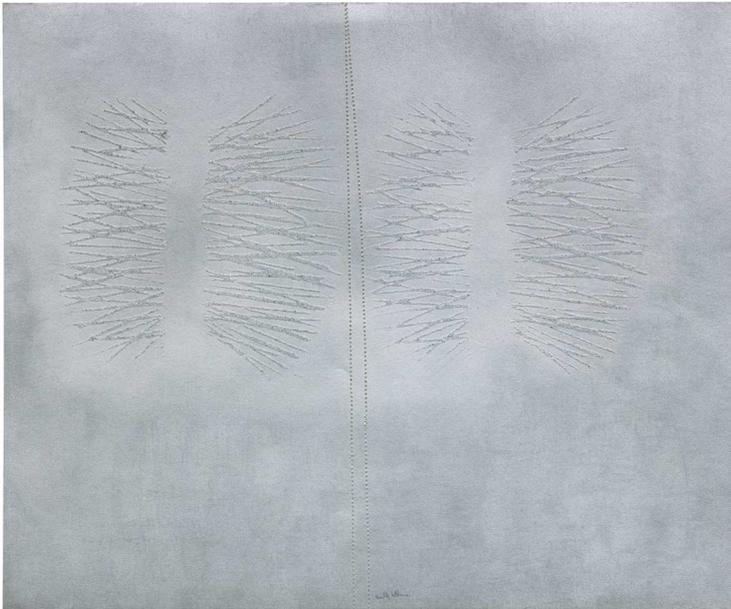
⊕ £ 20,000-30,000

€ 23,000-34,500 US\$ 25,800-38,600

“Retrospectively, the reason for the continued importance of Förg’s oeuvre becomes clear. The evolution of his direct, subjective engagement with the aesthetic of the sublime oscillates between appropriation and homage, yet Förg does so without any ironic quotations or other such cheap distancing techniques.”

ANDREAS SCHLAEGEL

Bruce Weber, ‘Günther Förg, German Artist Who Made Modernism His Theme, Dies at 61’, *The New York Times*, 18 December 2013, online



25

25

## WALTER LEBLANC

1932 - 1986

### Komposition 6008

signed

sand and silver paint on paper

40 by 44 cm. 15¾ by 17¾ in.

Executed in 1961.

#### PROVENANCE

Galerie Toni Brechbühl, Grenchen

Acquired from the above by the present owner

† ⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 7,800-10,300

26

## ARNALDO POMODORO

b. 1926

### Immagine dell'Alba

incised with the artist's signature, titled and dated 74  
bronze and steel on wood

100 by 70 by 11 cm. 39¾ by 27½ by 4¾ in.

Executed in 1974, this work is an artist's proof  
aside from the edition of 12.

This work is registered with the Arnaldo  
Pomodoro Archive, Milan, under number *M/74/7*.

#### PROVENANCE

Frankfurter Westend Galerie, Frankfurt

Acquired from the above by the present owner  
in 1976

† ⊕ £ 3,000-4,000

€ 3,450-4,600 US\$ 3,900-5,200



26



27

## CHRISTO

b. 1935

### Valley Curtain (Project for Colorado)

signed, titled and dated 1971  
 pastel, wax crayon, pencil, fabric, charcoal, map,  
 engineering drawing and photograph by Harry  
 Shunk on paper  
 76.2 by 56 cm. 30 by 22 in.

The authenticity of this work has kindly been  
 confirmed by the artist.

### PROVENANCE

Galerie Aronowitsch, Stockholm  
 Acquired from the above by the present owner

### EXHIBITED

Stockholm, Galerie Aronowitsch, *Lowell Nesbitt*,  
*Christo*, December 1972 - January 1973

† £ 30,000-40,000  
 € 34,500-46,000 US\$ 38,600-51,500



28

## SAM FRANCIS

1923 - 1994

### Untitled

stamped by *The Sam Francis Estate* and with the artist's signature on the reverse

acrylic on paper

48.7 by 35 cm. 19 $\frac{1}{8}$  by 13 $\frac{3}{4}$  in.

Executed *circa* 1978-80.

This work is identified with the interim identification number of SF78-1140 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

#### PROVENANCE

Estate of the artist, Pasadena

Acquired from the above by the present owner

† £ 6,000-8,000

€ 6,900-9,200 US\$ 7,800-10,300

29

## SAM FRANCIS

1923 - 1994

### Untitled

stamped by *The Sam Francis Estate* and with the artist's signature on the reverse

acrylic on paper

41 by 33 cm. 16 $\frac{1}{8}$  by 13 in.

Executed *circa* 1975-90.

This work is identified with the interim identification number of SF75-1154 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

#### PROVENANCE

Estate of the artist, Pasadena

Acquired from the above by the present owner

† £ 6,000-8,000

€ 6,900-9,200 US\$ 7,800-10,300



29

## SAM FRANCIS

1923 - 1994

### Untitled

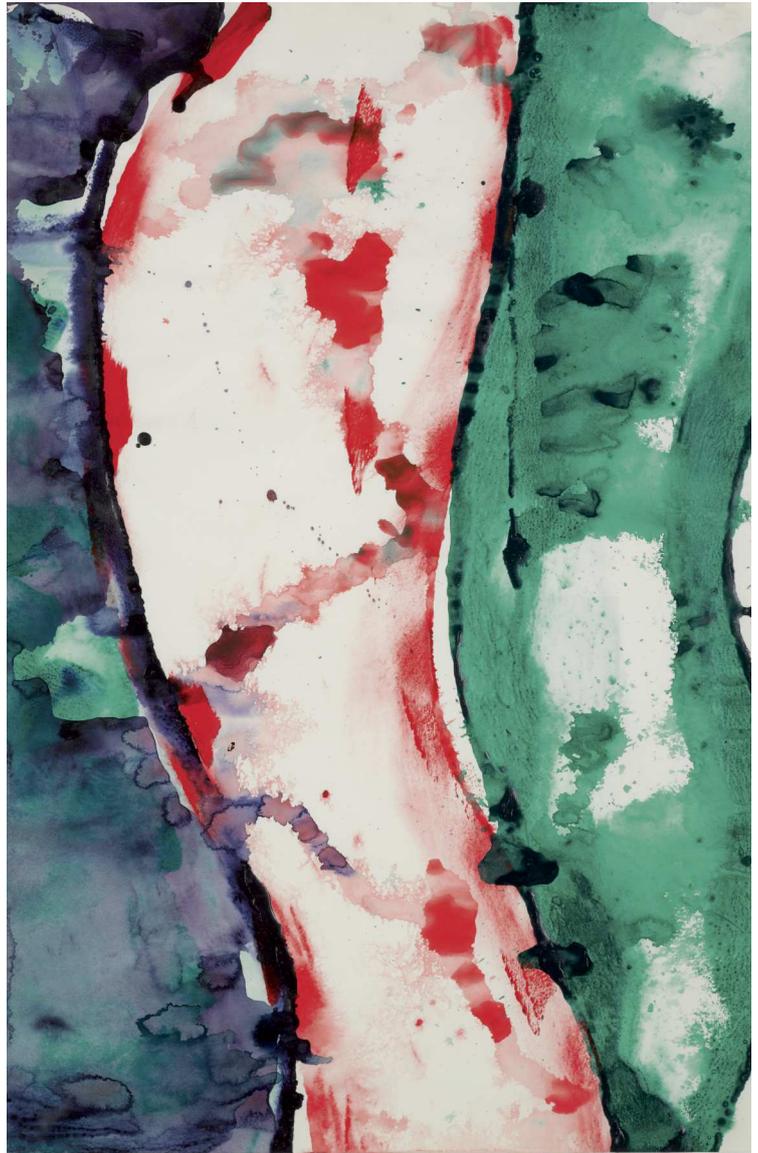
stamped by *The Sam Francis Estate* and with the artist's signature on the reverse  
 acrylic on paper  
 73.2 by 47.5 cm. 28 $\frac{7}{8}$  by 18 $\frac{3}{4}$  in.  
 Executed in 1990.

This work is identified with the interim identification number of *SF90-187* in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

#### PROVENANCE

Estate of the artist, Pasadena  
 Acquired from the above by the present owner

† £ 10,000-15,000  
 € 11,500-17,300 US\$ 12,900-19,300



30

## SAM FRANCIS

1923 - 1994

### Untitled

signed, dated *Tokyo 1964* and stamped by *The Sam Francis Estate* on the reverse  
 acrylic on canvas  
 31.3 by 47.5 cm. 12 $\frac{3}{8}$  by 18 $\frac{3}{4}$  in.

This work is identified with the interim identification number of *SF64-187* in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

#### PROVENANCE

Estate of the artist, Pasadena  
 Acquired from the above by the present owner

† £ 5,000-7,000  
 € 5,800-8,100 US\$ 6,500-9,100



31

32

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MATTI KUJASALO

b. 1946

Untitled

signed and dated *LXXIV* on the stretcher  
acrylic on canvas  
140.3 by 140.3 cm. 55¼ by 55¼ in.  
Executed in 1974.

**PROVENANCE**

Emilia Suci Kunstgalerie, Ettlingen  
Acquired from the above by the present owner  
in 2005

⊕ £ 4,000-6,000  
€ 4,600-6,900 US\$ 5,200-7,800



32

33

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JAN SCHOONHOVEN JR.

b. 1975

White Space

acrylic and papier-mâché on canvas  
100 by 100 cm. 39¾ by 39¾ in.  
Executed in 2014.

**PROVENANCE**

Acquired from the artist by the present owner

£ 2,000-3,000  
€ 2,300-3,450 US\$ 2,600-3,900



33

## GIANLUCA PIACCIONE

b. 1971

### Labyrinths

signed, titled and variously inscribed on the reverse

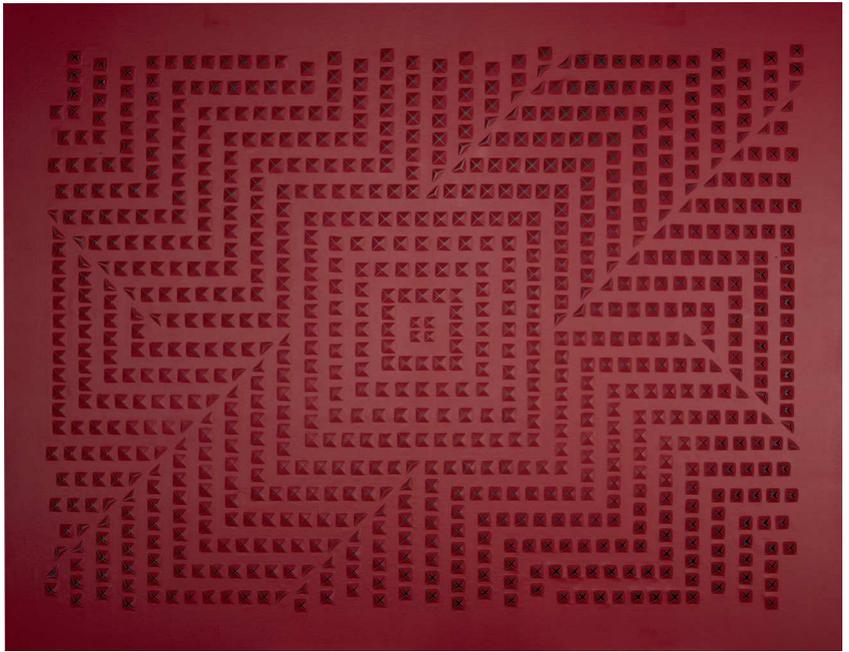
acrylic on cut-out canvas  
140 by 180 cm. 55 $\frac{1}{8}$  by 70 $\frac{7}{8}$  in.  
Executed in 2016.

#### PROVENANCE

Private Collection, Europe

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 6,500-9,100



34

## BERNARD AUBERTIN

b. 1934

### Untitled

signed and dated 1979 on the reverse

acrylic and nails on panel  
40 by 40 cm. 15 $\frac{3}{4}$  by 15 $\frac{3}{4}$  in.

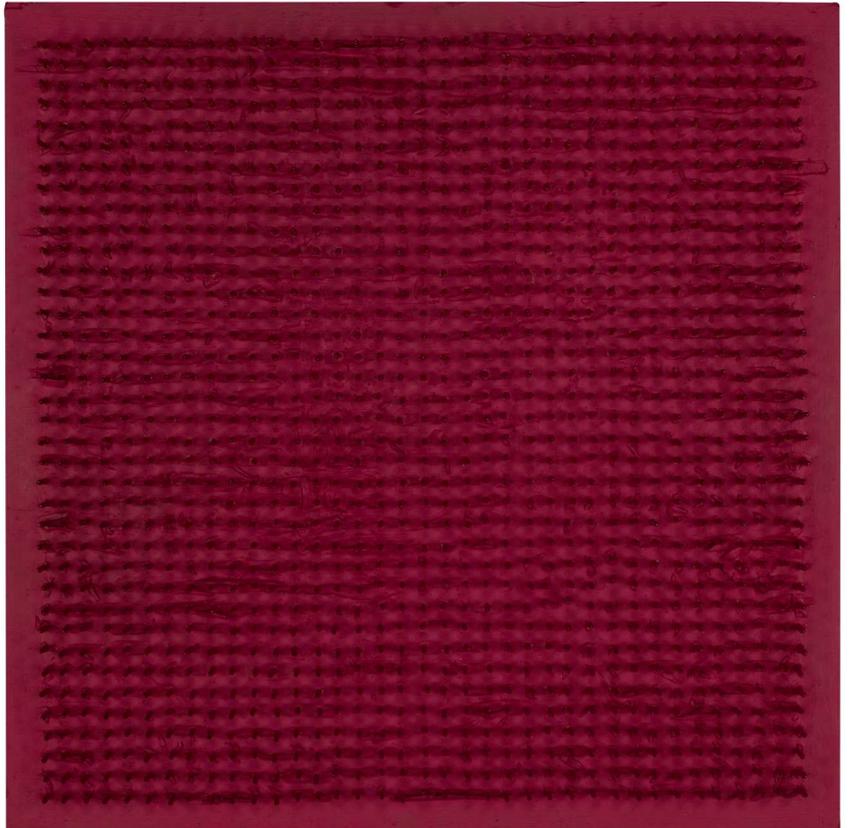
#### PROVENANCE

Galerie Ursula Lichter, Frankfurt

Acquired from the above by the present owner

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 7,800-10,300



35

## LUCIO FONTANA

1899 - 1968

## Concetto Spaziale

incised with the artist's signature

painted terracotta

37 by 28.5 cm. 14½ by 11¼ in.

Executed circa 1961-62.

This work is registered in the Fondazione Lucio Fontana, Milan, under the number *712/1* and will be included in the forthcoming catalogue raisonné.

## PROVENANCE

Private Collection, Europe

Thence by descent to the present owner

⊕ £ 60,000-80,000

€ 69,000-92,000 US\$ 77,500-103,000

"In future there will no longer be art the way we understand it today. I don't know... colors and forms will be launched into the sky... And this will go for painting as well as for sculpture and architecture... No, art, the way we think about it today will cease... there'll be something else. I make these cuts and these holes, these *Attese* and these *Concetti*... Compared to the Spatial era I am merely a man making signs in the sand. I made these holes. But what are they? They are the mystery of the Unknown in art, they are the Expectation of something that must follow."

## LUCIO FONTANA

quoted in: Exh. Cat., Venice, Peggy Guggenheim Collection; New York, Solomon R. Guggenheim Museum, *Lucio Fontana: Venice/New York*, June 2006 - January 2007, p. 47





37

37

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## WILLEM DE KOONING

1904 - 1997

### Untitled

charcoal on paper  
28 by 21.5 cm. 11 by 8½ in.  
Executed *circa* 1960.

#### PROVENANCE

Dr. Henry Vogel, United States (a gift from the artist)  
Private Collection (by descent from the above)  
Christie's, New York, *First Open Online: Summer Edition*, 17 July 2014, Lot 79  
Acquired from the above by the present owner

† £ 5,000-7,000  
€ 5,800-8,100 US\$ 6,500-9,100

38

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## WILLEM DE KOONING

1904 - 1997

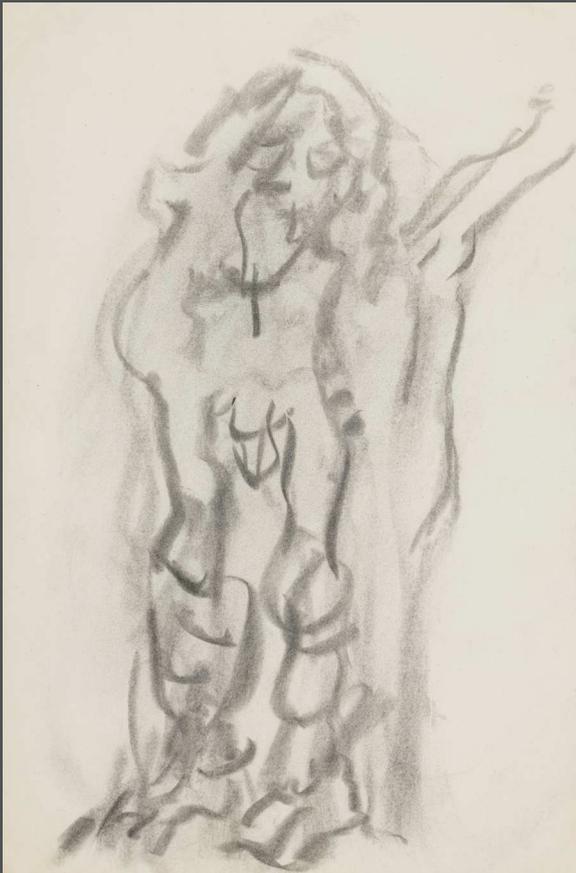
### Untitled

charcoal on paper  
33 by 21.5 cm. 13 by 8½ in.  
Executed *circa* 1960.

#### PROVENANCE

Dr. Henry Vogel, United States (a gift from the artist)  
Private Collection (by descent from the above)  
Christie's, New York, *First Open Online: Summer Edition*, 17 July 2014, Lot 79  
Acquired from the above by the present owner

† £ 5,000-7,000  
€ 5,800-8,100 US\$ 6,500-9,100



38

## JIM DINE

b. 1935

### Screw Driver

signed and dated 1962  
pencil and watercolour on paper  
60.5 by 48 cm. 23¾ by 18⅞ in.

#### PROVENANCE

The Stone Gallery, Newcastle Upon Tyne  
Acquired from the above by the present owner  
in 1963

#### EXHIBITED

Newcastle Upon Tyne, The Stone Gallery, *Some  
Mid-Twentieth Century American Paintings*, June  
- July 1963

£ 3,000-5,000

€ 3,450-5,800 US\$ 3,900-6,500



39

## JIM DINE

b. 1935

### Nail Sets

signed and dated 1962  
pencil and watercolour on paper  
60.5 by 48 cm. 23¾ by 18⅞ in.

#### PROVENANCE

The Stone Gallery, Newcastle Upon Tyne  
Acquired from the above by the present owner  
in 1963

#### EXHIBITED

Newcastle Upon Tyne, The Stone Gallery, *Some  
Mid-Twentieth Century American Paintings*, June  
- July 1963

£ 3,000-5,000

€ 3,450-5,800 US\$ 3,900-6,500



40

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PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

## ANDY WARHOL

1928 - 1987

### Crab

stamped by *The Estate of Andy Warhol*, by *The Andy Warhol Foundation of the Visual Arts* and numbered *PA26.003* on the reverse  
acrylic and silkscreen ink on canvas  
40.6 by 50.7 cm. 16 by 20 in.  
Executed in 1982.

#### PROVENANCE

Coskun Fine Art, London  
Acquired from the above by the present owner

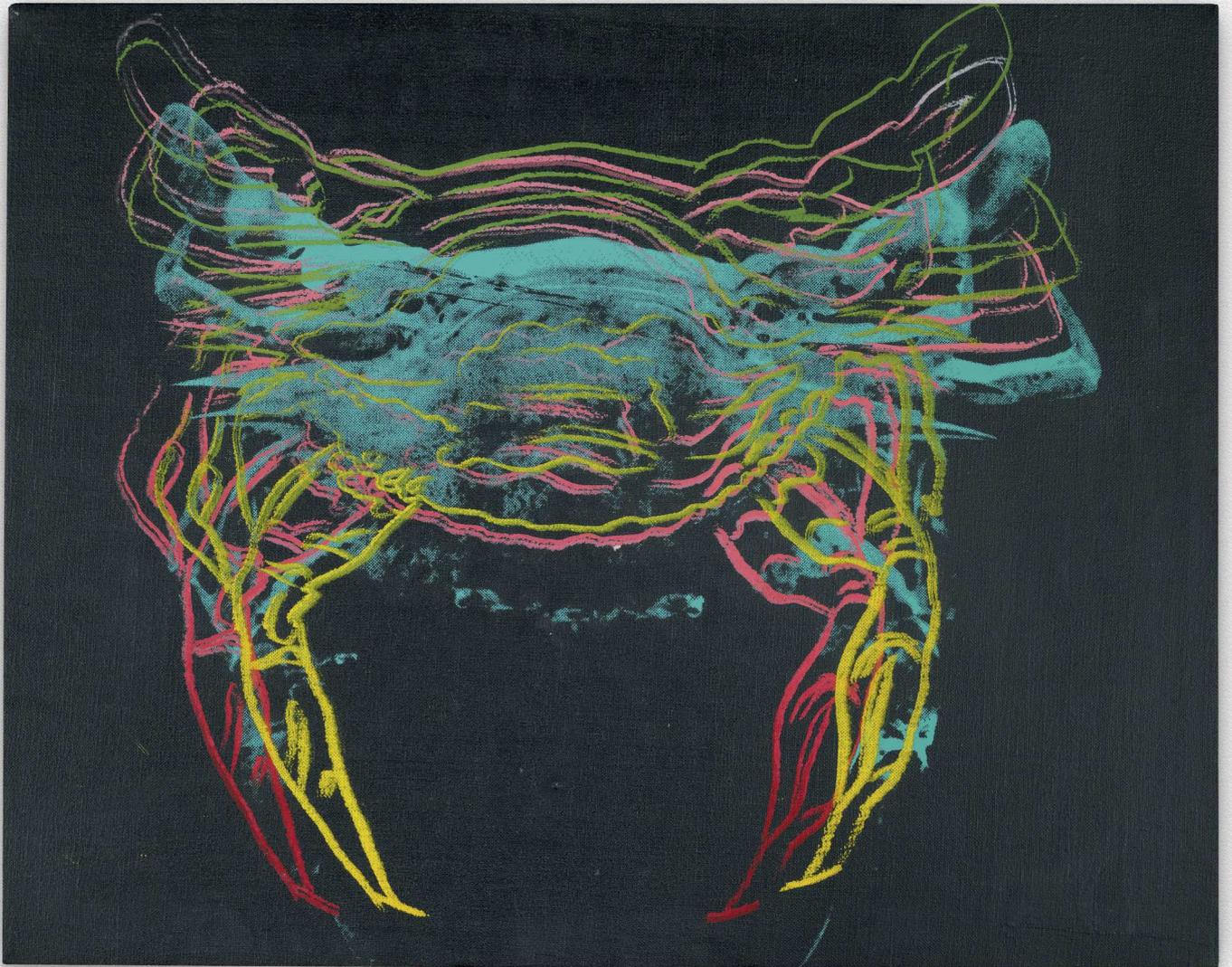
£ 50,000-70,000

€ 57,500-80,500 US\$ 64,500-90,500

“Andy Warhol’s affection for animals inspired his famous *Endangered Species* series, and pets of all kinds — from his childhood mutt, Lucy, to a taxidermy peacock — impacted his life and were elevated as subjects of his art.”

JUSTIN HOPPER

*Animal Attraction*, *Carnegie Magazine*, Spring 2008, online



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## EVELYNE AXELL

1935 - 1972

### Store Vénitien

signed  
oil on collaged canvas  
129.5 by 97 cm. 51 by 38½ in.  
Executed in 1966.

#### PROVENANCE

Palais des Beaux-Arts, Brussels  
Françoise and Bernard Giron, Belgium (acquired in 1967)  
Acquired from the above by the present owner

#### LITERATURE

Jean Antoine, Marcel Moreau and Claude Lorent, *Evelyne Axell: L' Amazone du Pop Art, 1935-1972*, Waterloo 2006, p. 29, illustrated in colour

#### EXHIBITED

Brussels, Palais des Beaux-Arts, *Evelyne Axell*, 1967  
Brussels, Palais des Beaux-Arts, *Evelyne Axell*, 1978  
Brussels, Musée d'Ixelles; Ostend, Provinciaal Museum voor Moderne Kunst, *Un frisson de la vie. Evelyne Axell et les années '60*, October - December 1997; end of 1999, p. 27, illustrated in colour  
Namur, Musée Félicien-Rops; Namur, Maison de la Culture de la province de Namur; Namur, Galerie Détour, *Evelyne Axell. From Pop Art to Paradise*, September - October 2004, p. 82, no. 44, illustrated in colour

⊕ £ 40,000-60,000  
€ 46,000-69,000 US\$ 51,500-77,500

When Evelyne Axell's career was tragically cut short on 10 September 1972 at the age of 37, she left behind an impressive legacy that included a career as an actress, film writer, television presenter, and for the last eight years of her life, one of Europe's first female artists to fully embrace Pop Art. Although history has for many years marginalised her contribution to early feminist art and pop art, the recent acquisition of *Valentine* from 1966 (which depicts the first female astronaut to go into space) by the Tate Modern, and its inclusion in the acclaimed *The World Goes Pop* exhibition alongside two of her other works, suggests a long overdue reassessment of her impressive oeuvre.

When Axell quit a promising acting career in 1964 to pursue her passion for painting, she enlisted the famous surrealist painter René Magritte, a family friend, to be her teacher. Through her husband, who had just produced a documentary on Pop Art, she was also introduced to many of her British contemporaries - including Patrick Caulfield, Peter Blake and Allen Jones. Over the following years, Evelyne Axell absorbed these diverse influences and shaped them into her own unique visual language, which landed her a solo exhibition at the Palais des Beaux-Arts in Brussels in 1967, barely three years after she started painting. *Store Venétien* was prestigiously included in this important first exhibition for Axell, where it was acquired by the previous owner of the work. Bernard Giron, who worked for the exhibition space and was closely involved with the organisation, singled out *Store Venétien* as one of the best pieces which he acquired for his own collection. In a letter from March 1967, Evelyne Axell describes how the painting was prominently displayed in Mr Giron's house, where she was complimented on it over dinner by Alexander Iolas.

Executed in the early years of her career, *Store Vénitien* perfectly captures Axell's powerful aesthetic and uncompromising celebration of the

female body. As one of the early proto-feminist artists of the 1960s, Axell's work embraces female eroticism and desire at a time when women were predominantly objectified. As Pierre Restany observed: "The Belgian painter Evelyne Axell has joined the company of female power artists, with Niki de Saint Phalle from France, Yayoi Kusama from Japan, Marisol from Venezuela - and the list goes on. These women are living their sexual revolution as real women, with all the direct, unsurprising consequences: the other side is taking the initiative" (Pierre Restany quoted in: Jean Antoine, 'Stages in a Life Cut Short. Biography of Evelyne Axell,' *Evelyne Axell: Du Viol d'Ingres au Retour de Tarzan*, Saint-Étienne 2006, p. 17).

Evelyne Axell's sexually charged depictions of the female body - usually, as in *Store Vénitien*, through the abstracted depiction of contours that highlight voluptuous shapes - mirror the sexual revolution of the 1960s and second wave feminism. Rather than being passive objects of male desire, this generation reversed the traditional gender roles and celebrated female sexuality - although many of Axell's works also highlight the voyeuristic nature of the male gaze. The radical nature of her practice was poignantly demonstrated when Axell's *Ice Cream* from 1964, a painting of a woman licking an ice-cream that the Philadelphia Museum of Art had used as the announcement for their *International Pop* exhibition in 2014, became the centre of a dispute between the museum and Facebook, which took down the image from their website due to an excessive amount of suggestive content.

Perfectly capturing Evelyne Axell's unique aesthetic and important contribution to 1960s art-history, *Store Vénitien* is undoubtedly a masterpiece from her early oeuvre. Having been included in the important exhibition at the Palais des Beaux-Arts a year after its creation, and having resided in only two private collections since, this is an outstanding painting by one of the key European Pop artists.

"The Belgian painter Evelyne Axell has joined the company of female power artists, with Niki de Saint Phalle from France, Yayoi Kusama from Japan, Marisol from Venezuela - and the list goes on. These women are living their sexual revolution as real women, with all the direct, unsurprising consequences: the other side is taking the initiative."

PIERRE RESTANY





43

**KEITH HARING & LA 2  
(ANGEL ORTIZ)**

1958-1990 & b. 1967

Untitled

spray paint on wooden panel with metal fixings  
90.5 by 94.5 cm. 35<sup>5</sup>/<sub>8</sub> by 37<sup>1</sup>/<sub>4</sub> in.  
Executed in 1984.

This work is registered by the Keith Haring Estate,  
New York, under number #021591A3.

**PROVENANCE**

The artist's studio at the Cable Building, New York  
Acquired from the above by the present owner

± £ 18,000-25,000  
€ 20,700-28,700 US\$ 23,200-32,200

"Keith treated him as a true collaborator; he didn't treat him like some little kid, which he actually was, really. He respected him and gave him half of whatever they collaborated on"

**KENNY SCHARF**

quoted in: Niko Koppel, 'Little Angel Was Here: A Keith Haring Collaborator Makes His Mark', *The New York Times*, 5 August 2008, online



44

**KEITH HARING & LA 2  
(ANGEL ORTIZ)**

1958-1990 & b. 1967

**Untitled**

spray paint on wooden panel with metal fixings  
90.5 by 94.5 cm. 35<sup>5</sup>/<sub>8</sub> by 37<sup>1</sup>/<sub>4</sub> in.  
Executed in 1984.

This work is registered by the Keith Haring Estate,  
New York, under number #021591A2.

**PROVENANCE**

The artist's studio at the Cable Building, New York  
Acquired from the above by the present owner

± £ 18,000-25,000  
€ 20,700-28,700 US\$ 23,200-32,200

“(Angel Ortiz and I) just immediately hit it off. It's as if we'd known each other all our lives. He's like my little brother.”

**KEITH HARING**

quoted in: Niko Koppel, 'Little Angel Was Here: A Keith Haring Collaborator Makes His Mark', *The New York Times*, 5 August 2008, online



45

## ANDY WARHOL

1928 - 1987

### Portrait of Helen Schneider

stamped by *The Andy Warhol Authentication Board and The Estate of Andy Warhol* and numbered *4F* on the reverse

pencil on paper

80 by 59.7 cm. 31½ by 23½ in.

Executed circa 1986.

### PROVENANCE

Estate of Andy Warhol

Gilden's Arts Gallery, London

Acquired from the above by the present owner

† £ 12,000-18,000

€ 13,800-20,700 US\$ 15,500-23,200



46

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

## ANDY WARHOL

1928 - 1987

### Portrait of Arman

signed, dated 86, stamped by *The Andy Warhol  
Authentication Board* and numbered A132.076 on  
the overlap  
acrylic and silkscreen ink on canvas  
101.6 by 101.6 cm. 40 by 40 in.

#### PROVENANCE

Debra Arman (a gift from the artist)  
Ikon Ltd., Los Angeles  
Private Collection  
Phillips de Pury & Co., London, 13 October 2007,  
Lot 316  
Acquired from the above by the present owner

£ 50,000-70,000  
€ 57,500-80,500 US\$ 64,500-90,500



47

## TAKASHI MURAKAMI

b. 1962

### Coco (Project KO2 / Parfect Edition / Parco Version)

oil on moulded resin  
52 by 24 by 14.6 cm. 20½ by 9½ by 5¾ in.  
Executed in 1999, this work is from an edition of 200.

#### PROVENANCE

Parco Gallery, Japan  
Private Collection, United States  
Sotheby's, New York, 13 November 2003, Lot 426  
Acquired from the above by the present owner

#### EXHIBITED

Tokyo, Museum of Contemporary Art, *Takashi Murakami: Summon Monsters? Open the Door? Heal? Or Die?*, August - November 2001, n.p., illustrated in colour (edition no. unknown)

£ 6,000-8,000

€ 6,900-9,200 US\$ 7,800-10,300

## JEFF KOONS

b. 1955

### Balloon Dog (Blue)

numbered 1996/2300 on a label affixed to the reverse  
porcelain

26 by 26 cm. 10¼ by 10¼ in.

Executed in 2002, this work is number 1996 from an edition of 2300.

#### PROVENANCE

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

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,200-7,800



48



49

## UGO RONDINONE

b. 1964

### Seven Small Mountains

each: signed, titled and dated 2016 on the underside

painted stone on concrete base, in seven parts  
smallest: 12 by 14 by 14 cm. 4¾ by 5½ by 5½ in.  
largest: 10 by 14 by 14 cm. 4 by 5½ by 5½ in.

#### PROVENANCE

Private Collection, Europe

† £ 15,000-20,000

€ 17,300-23,000 US\$ 19,300-25,800

“These new sculptures are funky, strange things—both primordial and pop—and they evince Rondinone’s continued zest for work that combines childlike gestures with technical wizardry, as in the menacing, clay-seeming cartoon heads that he casts out of aluminum.”

ANDREW RUSSETH

“This Magic Moment: Ugo Rondinone Places Seven Mountains in the Desert Outside Las Vegas”, *ArtNews*, 31 May 2016, online



50

50

## TRACEY EMIN

b. 1963

- i. Wave Woman
- ii. Small Woman
- iii. Heart Hips
- iv. Full Thighs

i-iv. signed, titled and dated 2017 on the reverse

i-iv. watercolour on paper

i-iv. 10 by 15 cm. 4 by 5<sup>7</sup>/<sub>8</sub> in.

### PROVENANCE

Private Collection, United Kingdom

⊕ £ 8,000-12,000

€ 9,200-13,800 US\$ 10,300-15,500

51

## BANKSY

b. 1974

### Keep it Real (With Japanese Slogan)

spray paint and emulsion on cardboard

135 by 90 cm. 53<sup>1</sup>/<sub>8</sub> by 35<sup>3</sup>/<sub>8</sub> in.

Executed in 2002.

Authenticated by Pest Control.

### PROVENANCE

Private Collection, Japan (acquired from the artist in 2002)

‡ ⊕ £ 30,000-40,000

€ 34,500-46,000 US\$ 38,600-51,500



## OSCAR MURILLO

b. 1986

## As Yet Untitled

each: signed and numbered on the overlap  
oil, oil stick, graphite, spray paint, concrete dye,  
tape, dirt, thread on canvas, linen and synthetic  
canvas, in 15 parts  
each: 82 by 82 cm. 32¼ by 32¼ in.  
Executed in 2012.

## PROVENANCE

Private Collection, Europe

£ 150,000-200,000

€ 173,000-230,000 US\$ 193,000-258,000



Conceived as an impressive 15-panel installation, *As Yet Untitled* is a monumental work that captures Oscar Murillo's unique visual vocabulary and working method. With a gestural directness that is reminiscent of Jean-Michel Basquiat, and a fusion of text and form that invokes Cy Twombly's mark-making, Murillo has forged an original painterly language that expresses his distinct

cultural background through a characteristic use of materials and symbolism.

As the viewer's eye is cast along each constituent element of *As Yet Untitled*, the discordant and convergent painterly elements in the works resonate with each other to establish something of an abstract narrative of formless expression. Abstract panels are juxtaposed

with text and numbers, each fabricated with a complex amalgamation of fabrics, canvas thread, paints and dirt from the artist's studio that quietly hints at Murillo's unique relationship with the tradition of painting. The artist allows his raw art materials and half-finished paintings to intermingle with detritus from his studio, often placing works on the floor to accumulate



dust and the marks of those who freely walk upon them. The works therefore carry with them the physical record of chance encounters so that they, like Murillo, become marked by the events of their own lived history.

Numbers and words appear in the present work and throughout Oscar Murillo's oeuvre as a symbolic homage to the artist's heritage,

recalling the provincial cultures in La Paila where the locals regularly gather to play bingo. Forming the cardinal social event for many in Murillo's hometown, bingo is the place for gossip, dancing and story-telling throughout the night. Indeed, Murillo has become renowned for recreating these significant events, inviting his friends and family to throw raucous parties in chic art-

related locations worldwide that incorporate Colombian food, music, dancing and of course bingo. Perfectly embodying Oscar Murillo's characteristic symbolism and cultural references with his signature compositional strategies and original approach to materials, *As Yet Untitled* encapsulates the key aspects of the artist's oeuvre in a monumental format.

# justbefore

53

53

## LIAM GILLICK

b. 1964

### Signage for an Owner Operated Bar

painted aluminium, in 11 parts  
17.5 by 95 cm. 6 $\frac{7}{8}$  by 37 $\frac{3}{8}$  in.  
Executed in 2004.

#### PROVENANCE

Gallería Javier López, Madrid  
Acquired from the above by the present owner

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 6,500-9,100

54

## MICHAEL CRAIG-MARTIN

b. 1941

### Lindberg Air Titanium

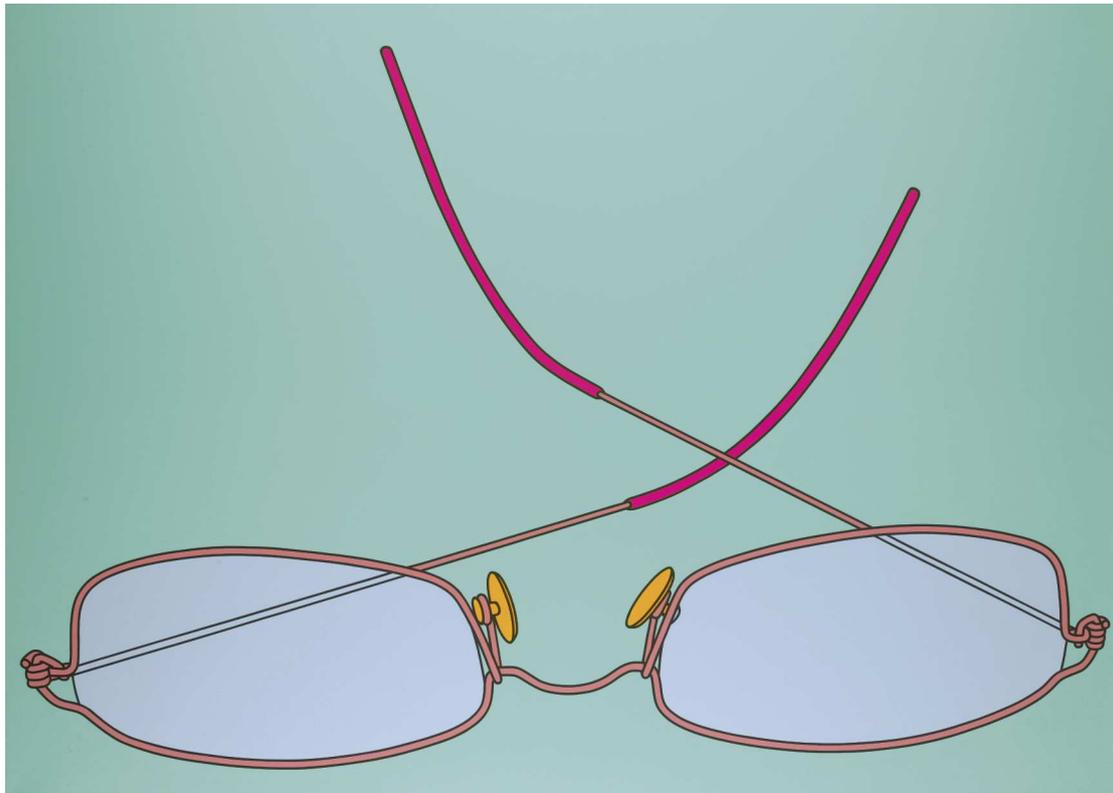
signed and dated 2003 on the overlap  
acrylic on canvas  
116.8 by 162.6 cm. 46 by 64 in.

#### PROVENANCE

Gagosian Gallery, London  
Private Collection, United Kingdom  
Sotheby's, London, 13 February 2013, Lot 247  
Acquired from the above by the present owner

⊕ £ 10,000-15,000

€ 11,500-17,300 US\$ 12,900-19,300



54



55

## JULIAN OPIE

b. 1958

### Michael, Programmer 1

signed on the overlap  
vinyl on wooden stretcher  
192 by 154.5 cm. 75% by 60% in.  
Executed in 2001.

#### PROVENANCE

Lisson Gallery, London  
Private Collection, United Kingdom  
Sotheby's, London, 15 October 2007, Lot 334  
Acquired from the above by the present owner

#### LITERATURE

Daniel Kurjakovic, *Julian Opie: Portraits*, Zurich  
2003, p. 133, illustrated in colour

⊕ £ 20,000-30,000  
€ 23,000-34,500 US\$ 25,800-38,600



56

56 SOLD WITHOUT RESERVE

## SOL CALERO

b. 1982

### Frutas

signed and dated 2014 on the reverse  
oil on canvas  
130.5 by 102.5 cm. 51 $\frac{3}{8}$  by 40 $\frac{3}{8}$  in.

#### PROVENANCE

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

£ 3,000-4,000  
€ 3,450-4,600 US\$ 3,900-5,200

57 SOLD WITHOUT RESERVE



57

## DIANGO HERNÁNDEZ

b. 1970

### Miramar Living Room

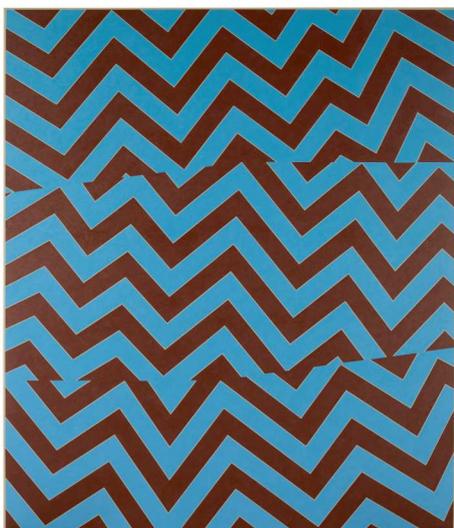
signed, titled and dated *Düss 07* on the reverse  
acrylic and collage on canvas  
150 by 150 cm. 59 by 59 in.

#### PROVENANCE

Alexander and Bonin, New York  
Acquired from the above by the present owner

£ 1,000-1,500  
€ 1,150-1,750 US\$ 1,300-1,950

58 SOLD WITHOUT RESERVE



58

## JON THOMPSON

1936 - 2016

### The Toronto Cycle #9. Absent Roots. Two Fold

signed and dated 2009 on the stretcher  
acrylic and oil on canvas  
178.5 by 153 cm. 70 $\frac{1}{4}$  by 60 $\frac{1}{4}$  in.

#### PROVENANCE

Anthony Reynolds Gallery, London  
Acquired from the above by the present owner

#### EXHIBITED

London, Anthony Reynolds Gallery, *Paintings from the Toronto Cycle*, November - December 2009

⊕ £ 1,500-2,000  
€ 1,750-2,300 US\$ 1,950-2,600

## PETER MCDONALD

b. 1973

### Radio phone-in

signed, titled and dated 2006 on the reverse  
acrylic and silver paint on canvas  
81.2 by 114.2 cm. 32 by 45 in.

#### PROVENANCE

Kate MacGarry, London  
The Robert Devereux Collection, London  
Sotheby's, London, *The Robert Devereux  
Collection of Post-War British Art in aid of the  
African Arts Trust*, Sale 2, 4 November 2010, Lot 168  
Acquired from the above by the present owner

#### EXHIBITED

London, Kate MacGarry, *Peter McDonald*,  
September - October 2007

⊕ £ 2,000-3,000

€ 2,300-3,450 US\$ 2,600-3,900



59

## RODNEY GRAHAM

b. 1949

### Untitled

signed with the artist's initials and dated '05  
acrylic and tape on record cover  
31.5 by 31.5 cm. 12<sup>3</sup>/<sub>8</sub> by 12<sup>3</sup>/<sub>8</sub> in.

#### PROVENANCE

Or Gallery, Vancouver  
Acquired from the above by the present owner

£ 3,000-5,000

€ 3,450-5,800 US\$ 3,900-6,500



60



61

## LISA MILROY

b. 1959

### Painting Fast, Painting Slow

each: signed, titled and dated 2004 on the overlap

oil, acrylic and paper collage on canvas, in four parts

each: 246 by 170 cm. 98¾ by 67 in.

#### PROVENANCE

Alan Cristea Gallery, London

Acquired from the above by the present owner

#### EXHIBITED

Paris, Galerie Xippas, *Lisa Milroy*, September - October 2005

London, Royal Academy of Arts, *Summer Exhibition*, June - August 2006

#### LITERATURE

Exh. Cat., London, Alan Cristea Gallery, *Lisa Milroy, Painting Fast Painting Slow*, September - October 2005, n.p., illustrated in colour (and on the cover)

‡ ⊕ £ 30,000-40,000

€ 34,500-46,000 US\$ 38,600-51,500



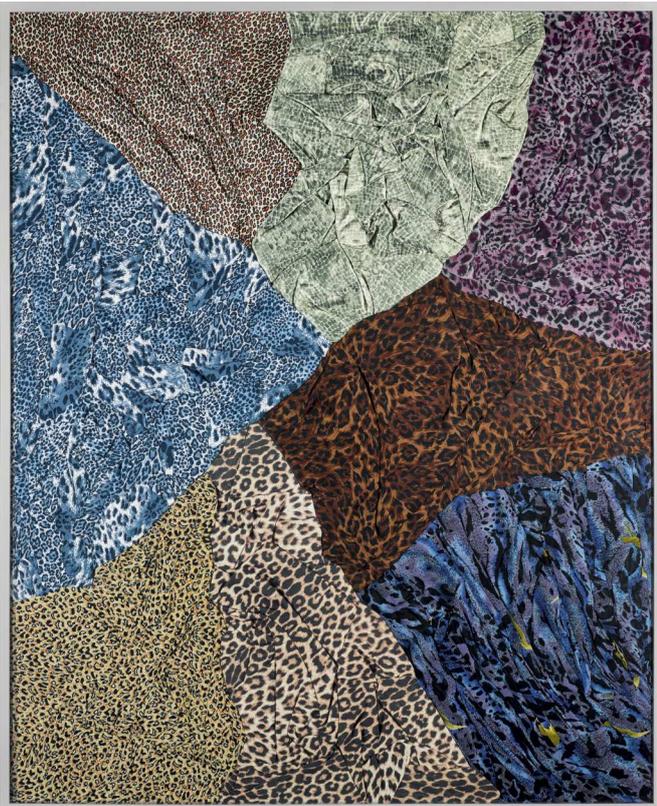
“These days, I’m preoccupied with how to combine fast and slow painting. The pleasure of linking a mental image with the right material form remains undiminished, but it’s no longer shaped by just one mode of painting. It’s a relief to be able to match better the nuances of mood or state of mind I may feel or be interested in with options from a wider range of working methods.”

LISA MILROY

quoted in: Interview with Lewis Biggs, *'Lisa Milroy, Painting Fast, Painting Slow'*, artist's website, 2011, online



62



63

62

## JOSÉ PARLÁ

b. 1973

### Extremities of Rhythm

mixed media on canvas  
signed, titled and dated *Dec. 2011* on the reverse  
92 by 122 cm. 36¼ by 48 in.

#### PROVENANCE

Acquired from the artist by the present owner

£ 10,000-15,000

€ 11,500-17,300 US\$ 12,900-19,300

63

## NINA BEIER

b. 1975

### Portrait Mode

found garments in frame  
151 by 123 cm. 59½ by 48¾ in.  
Executed in 2011.

#### PROVENANCE

Private Collection, Europe

⊕ £ 3,000-4,000

€ 3,450-4,600 US\$ 3,900-5,200



64

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**MARK FLOOD**

b. 1957

**Lady with a Sponge**

signed, titled and dated 1-11-2014 on the overlap  
acrylic on canvas

183 by 121.5 cm. 72 by 47 $\frac{7}{8}$  in.

**PROVENANCE**

Peres Projects, Berlin

Acquired from the above by the present owner

**£ 18,000-25,000**

**€ 20,700-28,700 US\$ 23,200-32,200**



65

65 SOLD WITHOUT RESERVE

## KEVIN APPEL

b. 1967

### The Tutor

signed and dated 2007 on the backing board  
oil, acrylic and pencil on canvas on board  
120 by 96.5 cm. 47 by 38 in.

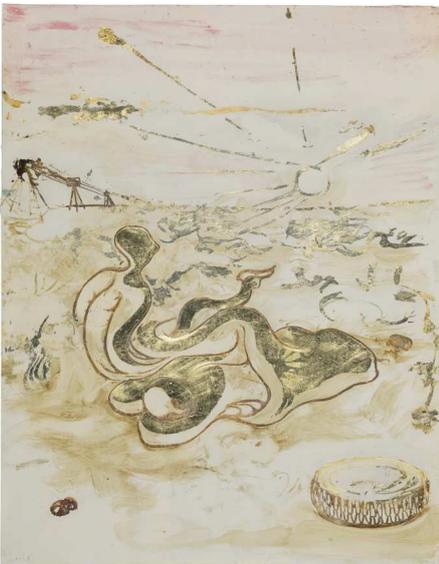
#### PROVENANCE

Marianne Boesky Gallery, New York  
Acquired from the above by the present owner

± £ 1,000-1,500

€ 1,150-1,750 US\$ 1,300-1,950

66 SOLD WITHOUT RESERVE



66

## INKA ESSENHIGH

b. 1969

### Morning

signed, titled and dated 2005 on the reverse  
oil and gold leaf on paper  
45.8 by 36 cm. 18 by 14¼ in.

#### PROVENANCE

Victoria Miro Gallery, London  
Acquired from the above by the present owner

£ 500-700

€ 600-850 US\$ 650-950

67 SOLD WITHOUT RESERVE



67

## RYAN FOERSTER

b. 1983

### Two Flower Pots, Worms & Slugs

silver-toned black & white photograph  
60 by 50 cm. 23⅝ by 19⅝ in.  
Executed in 2011-12.

#### PROVENANCE

Clearing Gallery, Brussels  
Acquired from the above by the present owner

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,600-3,900

## CHRISTIAN ROSA

b. 1982

### Magnus Showed Me Some Love

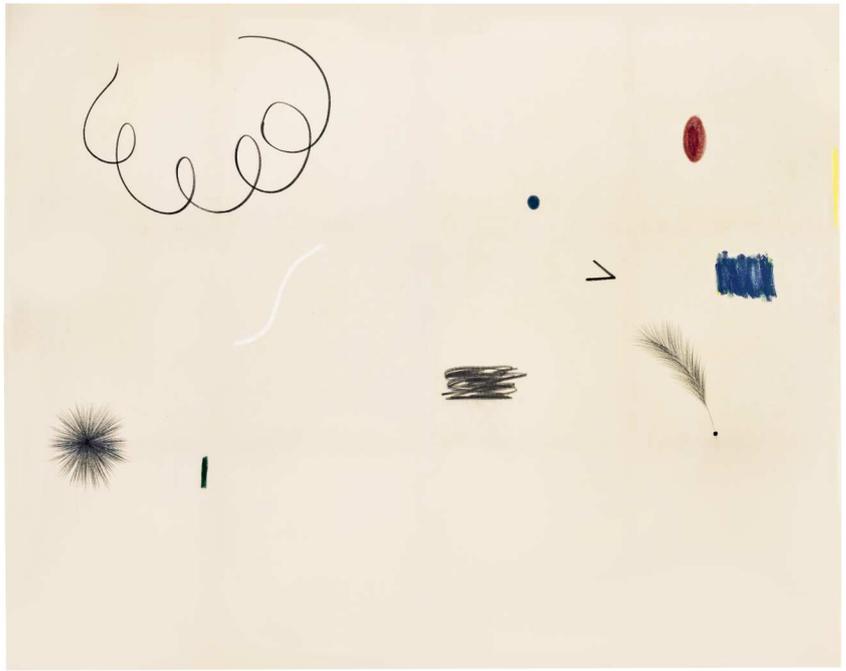
oil, charcoal and oil stick on canvas  
200 by 250 cm. 78¾ by 98½ in.  
Executed in 2013.

#### PROVENANCE

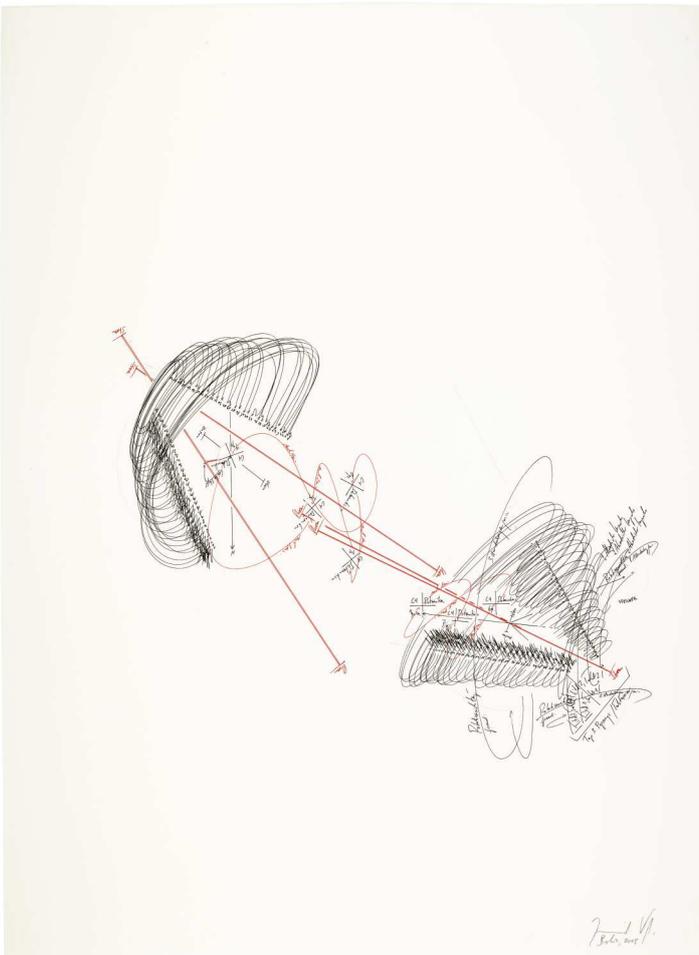
Ibid Projects, London  
Private Collection, United Kingdom  
Acquired from the above by the present owner

£ 10,000-15,000

€ 11,500-17,300 US\$ 12,900-19,300



68



69

## JORINDE VOIGT

b. 1977

### Untitled (Matrix Study 37)

signed and dated *Berlin 2008*  
ink and pencil on paper  
76 by 56 cm. 29⅞ by 22 in.

#### PROVENANCE

Galerie Christian Lethert, Cologne  
Acquired from the above by the present owner

#### EXHIBITED

Cologne, Galerie Christian Lethert, *Jorinde Voigt: Matrix & Lemniscate*, November - December 2008, p. 29, no. 37, illustrated

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 7,800-10,300

70

## MARCEL DZAMA

b. 1974

### How Was School

signed; signed, titled and dated oct 10/99 on the reverse

watercolour and ink on paper  
76.2 by 56.5 cm. 30 by 22¼ in.

#### PROVENANCE

Acquired from the artist by the present owner in 2001

£ 3,000-4,000

€ 3,450-4,600 US\$ 3,900-5,200



70

71 SOLD WITHOUT RESERVE

## ROBERT LOSTUTTER

b. 1939

### A Memory

signed, titled and dated 69  
watercolour and pencil on paper  
image: 19 by 15.2 cm. 7½ by 6 in.  
sheet: 29.2 by 25.5 cm. 11½ by 10 in.

#### PROVENANCE

Corbett vs. Dempsey, Chicago  
Acquired from the above by the present owner

£ 1,000-1,500

€ 1,150-1,750 US\$ 1,300-1,950



71

72

## VALERIO ADAMI

b. 1935

### Al Cairo

signed and titled  
pencil on paper  
76.2 by 57.5 cm. 30 by 22⅝ in.  
Executed in 2000.

#### PROVENANCE

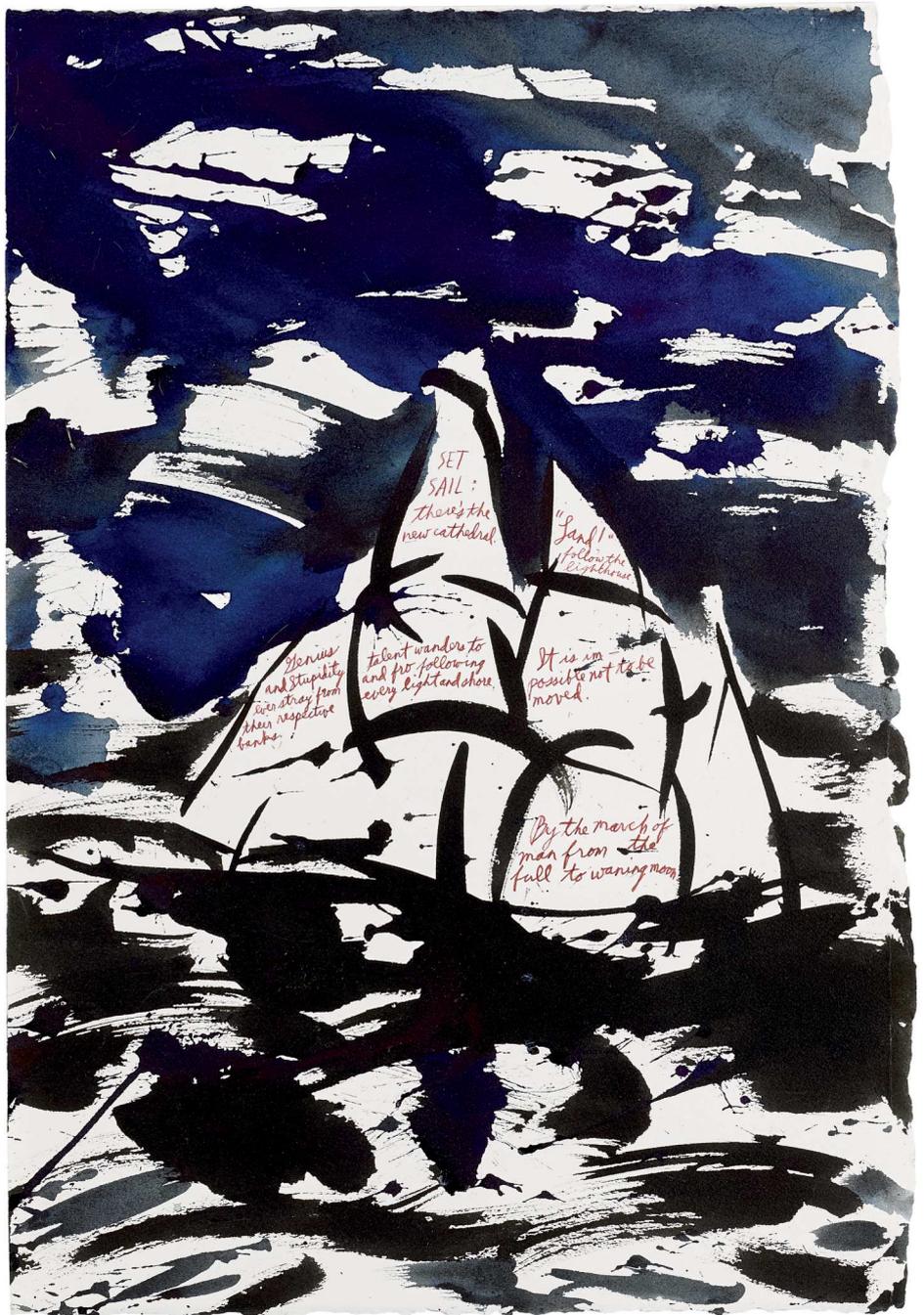
Byblos Art Gallery, Verona  
Acquired from the above by the present owner

± ⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,200-7,800



72



73

## RAYMOND PETTIBON

b. 1957

### Untitled (Set Sail...)

signed and dated 99 on the reverse  
watercolour and ink on paper  
57 by 39.4 cm. 22½ by 15½ in.

#### PROVENANCE

Hauser & Wirth, Zurich  
Private Collection, Belgium  
Cologne, Kunsthaus Lempertz, 30 May 2015, Lot 770  
Acquired from the above by the present owner

£ 10,000-15,000  
€ 11,500-17,300 US\$ 12,900-19,300



74

## FIONA RAE

b. 1963

### Untitled (White, Red + Yellow)

signed, titled and dated 1995 on the overlap  
oil on canvas  
122 by 305 cm. 48 by 120 in.

#### PROVENANCE

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

£ 10,000-15,000  
€ 11,500-17,300 US\$ 12,900-19,300

"I use fragments from Disney, high art, mail-order catalogues, or whatever as visual stimuli which I bring forward into a new context. It's this process of upheaval, from old to new, that gives new meanings. This is use, or usage, as distinct from quotation. It may be more enlightening to imagine painting as a fluent language with new words and new uses of words engendered all the time."

#### FIONA RAE

in conversation with Shirley Kaneda, 'Fiona Rae,' *BOMB Magazine*, Fall 1994, online



75

## MAGNUS PLESSEN

b. 1967

### Frau mit Sprühflasche

signed, titled and dated 2010 on the overlap  
oil and cardboard collage on canvas  
183 by 210 cm. 72 by 82 $\frac{5}{8}$  in.

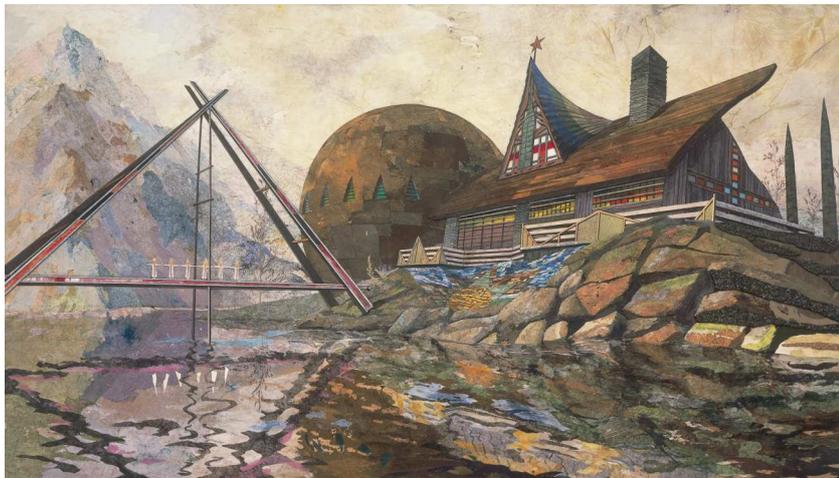
#### PROVENANCE

Mai 36 Galerie, Zurich  
Acquired from the above by the present owner

#### EXHIBITED

Zurich, Mai 36 Galerie, *Magnus Plessen*, August -  
October 2010

£ 18,000-25,000  
€ 20,700-28,700 US\$ 23,200-32,200



76

## DAVID THORPE

b. 1972

### Covenant of the Elect

mixed media collage  
63 by 111 cm. 24¾ by 43¾ in.  
Executed in 2002.

#### PROVENANCE

Maureen Paley, London  
Acquired from the above by the present owner  
in 2002

#### EXHIBITED

London, Maureen Paley, *David Thorpe*,  
September - October 2002

#### LITERATURE

Roland Mönig, *David Thorpe*, Cologne 2008, p. 30,  
illustrated

† ⊕ £ 4,000-6,000  
€ 4,600-6,900 US\$ 5,200-7,800

77

## MARY RAMSDEN

b. 1984

### Untitled

oil on canvas  
150 by 130 cm. 59 by 51½ in.  
Executed in 2012.

#### PROVENANCE

Pilar Corrias, London  
Acquired from the above by the present owner  
in 2012

#### EXHIBITED

London, Pilar Corrias, *Mary Ramsden*, June -  
August 2012  
London, Saatchi Gallery, *New Order II: British Art  
Today*, January - May 2014

† ⊕ £ 5,000-7,000  
€ 5,800-8,100 US\$ 6,500-9,100



77



78

## MARTINE POPPE

b. 1988

### Analogical Change #3

oil on polyester restoration fabric  
160 by 120 cm. 63 by 47¼ in.  
Executed in 2013.

#### PROVENANCE

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

#### EXHIBITED

Toronto, Museum of Contemporary Art Toronto  
Canada, *Are You Alright? New Art from Britain*,  
February - March 2013  
London, Saatchi Gallery, *New Order II: British Art  
Today*, January - May 2014

† ⊕ £ 3,000-4,000  
€ 3,450-4,600 US\$ 3,900-5,200

## LYNN CHADWICK

1914 - 2003

## Little Girl II

incised with the artist's monogram and numbered  
601 0/6

bronze

38.8 by 10 by 13 cm. 15¼ by 4 by 5½ in.

Executed in 1970, this work is from an edition of 6.

**PROVENANCE**

Guy Pieters Gallery, Knokke-Heist

Acquired from the above by the present owner

**EXHIBITED**

London, Beaux Arts, *Lynn Chadwick*, October - November 2008, pp. 20-21, illustrated in colour (edition no. unknown)

**LITERATURE**

Dennis Farr and Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1988*, Oxford 1990, p. 243, no. 601, illustrated (edition no. unknown)

Dennis Farr and Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1996*, Stroud 1997, p. 261, no. 601, illustrated (edition no. unknown)

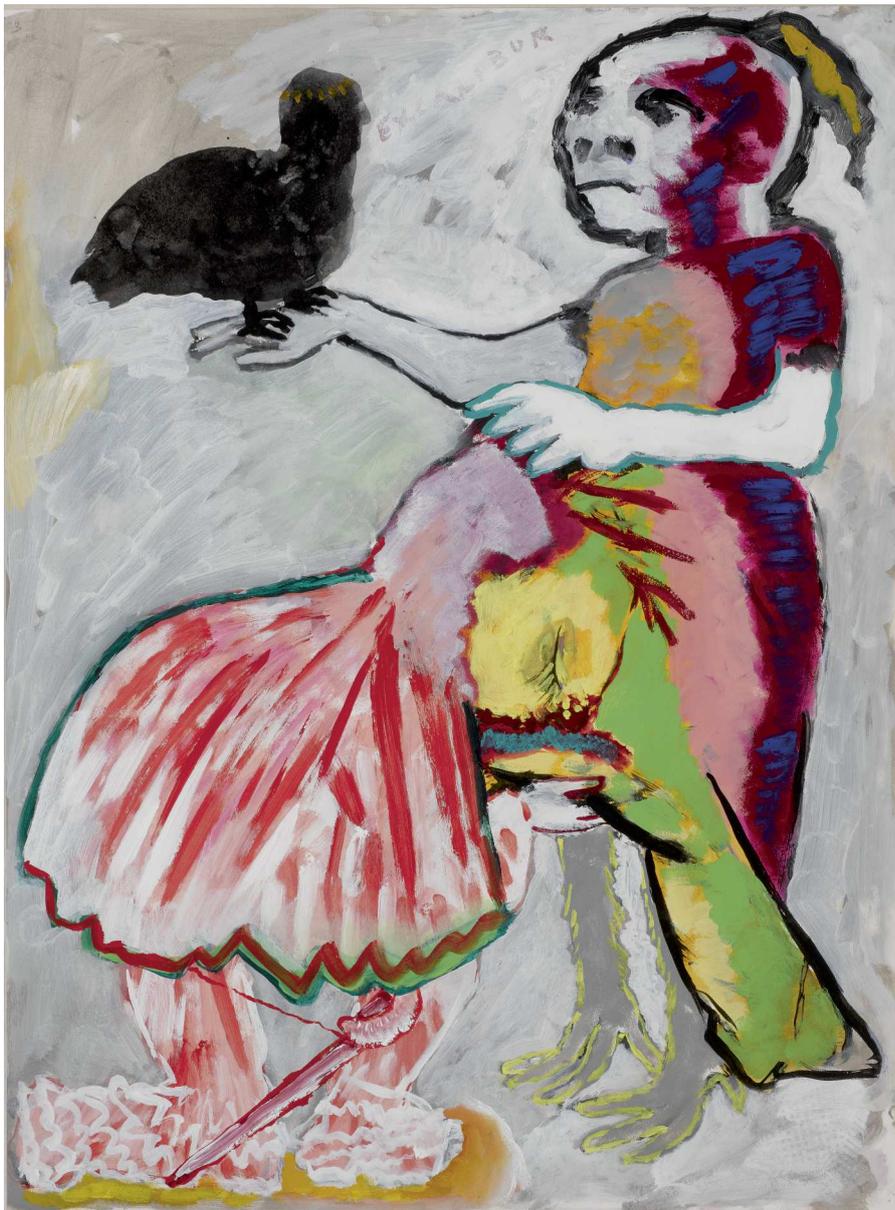
Dennis Farr and Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Aldershot and Burlington 2006, p. 269, no. 601, illustrated (edition no. unknown)

Dennis Farr and Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2003*, Farnham 2014, p. 275, no. 601, illustrated (edition no. unknown)

⊕ £ 20,000-30,000

€ 23,000-34,500 US\$ 25,800-38,600





80

## PAULA REGO

b. 1935

### Morgana Defey

signed and dated 81 on the reverse  
acrylic on paper  
76.8 by 56.5 cm. 30¼ by 22¼ in.

#### PROVENANCE

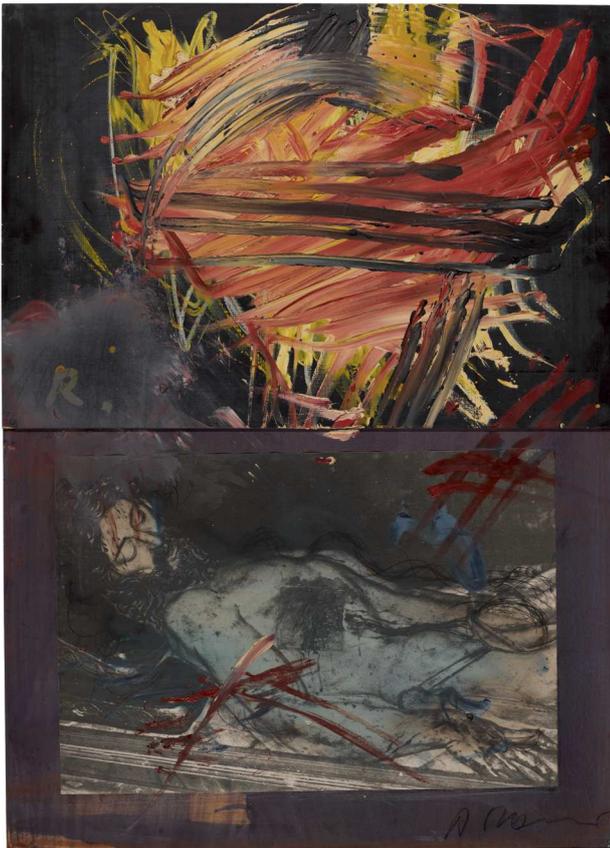
Edward Totah Gallery, London  
Acquired from the above by the present owner in  
the early 1980s

‡ ⊕ £ 25,000-35,000  
€ 28,700-40,200 US\$ 32,200-45,100

"I always know the people in my pictures. Very often they take the form of monkeys and bears and all sorts of things. It's easier if you make them into animals because you can do things to animals that you can't do to people because it's too shocking."

#### PAULA REGO

quoted in: Ben Eastham and Helen Graham, 'Interview with Paula Rego', in *The White Review*, January 2011, online



81

81

## ARNULF RAINER

b. 1929

### Untitled

signed; signed and dated 84 on the reverse  
acrylic and photo collage on panel  
101.6 by 73 cm. 40 by 28¾ in.

#### PROVENANCE

Private Collection, Europe (acquired in the 1980s)  
Acquired from the above by the present owner

⊕ £ 18,000-25,000

€ 20,700-28,700 US\$ 23,200-32,200

82

## KAREL APPEL

1921 - 2006

### Untitled

signed  
acrylic on paper laid down on canvas  
65 by 50 cm. 25½ by 19¾ in.  
Executed circa 1980.

#### PROVENANCE

The estate of the artist, The Netherlands  
Acquired from the above by the present owner

⊕ £ 8,000-12,000

€ 9,200-13,800 US\$ 10,300-15,500



82



83

## KAREL APPEL

1921 - 2006

### Portrait of Sterling Holloway

signed and dated 1960

oil on canvas

159 by 103 cm. 62½ by 40½ in.

This work is registered in the Archives of the Karel Appel Foundation, Amsterdam.

#### PROVENANCE

Sterling Holloway, United States

Acquired from the above by the present owner

#### EXHIBITED

San Francisco, San Francisco Art Museum; Pasadena, Pasadena Art Museum; Phoenix, Phoenix Art Museum; Santa Barbara, Santa Barbara Art Museum; Seattle, Seattle Art Museum; La Jolla, La Jolla Art Museum, *Karel Appel*, June 1961 - February 1962, no. 11, illustrated on the cover

⊕ £ 40,000-60,000

€ 46,000-69,000 US\$ 51,500-77,500



84

84

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

## MIMMO PALADINO

b. 1948

Untitled

signed and dated 2008 on the reverse  
acrylic, watercolour, sand and pencil on paper  
29 by 38.5 cm. 11 $\frac{3}{8}$  by 15 $\frac{1}{8}$  in.

### PROVENANCE

Givon Art Gallery, Tel Aviv  
Acquired from the above by the present owner

£ 3,000-4,000

€ 3,450-4,600 US\$ 3,900-5,200

85

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

## NEO RAUCH

b. 1960

Untitled

signed and dated 94  
acrylic and mixed media on paper  
25 by 40 cm. 9 $\frac{7}{8}$  by 15 $\frac{3}{4}$  in.

### PROVENANCE

Galerie EIGEN+ART, Leipzig  
Acquired from the above by the present owner

± ⊕ £ 8,000-12,000

€ 9,200-13,800 US\$ 10,300-15,500



85



86

**A. R. PENCK**

1939 - 2017

**Untitled**

signed  
acrylic and silver paint on canvas  
50.5 by 50 cm. 19<sup>7</sup>/<sub>8</sub> by 19<sup>3</sup>/<sub>8</sub> in.  
Executed in 1990.

**PROVENANCE**

Galerie Aschenbach, Amsterdam  
Acquired from the above by the present owner

⊕ £ 10,000-15,000  
€ 11,500-17,300 US\$ 12,900-19,300

## SALVATORE SCARPITTA

1919 - 2007

### Double Hone Sun

titled and dated 1979 on the reverse of the lower left panel

latex enamel, graphite and automotive rubber (with solar absorber) on canvas, aluminium, wood, cloth tape, varnish and foam rubber  
206.5 by 488.5 by 43 cm. 81¼ by 192¼ by 16⅞ in.

This work is accompanied by a certificate of authenticity.

### PROVENANCE

Leo Castelli Gallery, New York  
Christie's, New York, *The House Sale*, 12 July 2005, Lot 119  
Private Collection  
Christie's, New York, 10 July 2007, Lot 251  
Acquired from the above by the present owner

### EXHIBITED

New York, Leo Castelli Gallery, *Salvatore Scarpitta*, 1980  
New York, Scott Hanson Gallery, *Sal Scarpitta*, 1990, n.p., illustrated (incorrectly referenced)

### LITERATURE

Tricia Collins and Richard Milazzo, 'The Dog Days of Myth and History: Salvatore Scarpitta', *Tema Celeste*, October-December 1989, p. 38, illustrated in colour (incorrectly referenced)  
Luigi Sansone, *Salvatore Scarpitta - Catalogue Raisonné*, Milan 2005, p. 206, no. 408, illustrated (incorrectly referenced)

£ 30,000-40,000

€ 34,500-46,000 US\$ 38,600-51,500



## EMILIO VEDOVA

1919 - 2006

### Untitled

signed, titled and dated 97; dated 1997 on the reverse

oil on canvas

70 by 50 cm. 27 $\frac{7}{8}$  by 19 $\frac{3}{4}$  in.

This work is registered in the archives of the Fondazione Emilio and Annabianca Vedova, Venice, under number 370, 21.12.2009, and is accompanied by a certificate of authenticity.

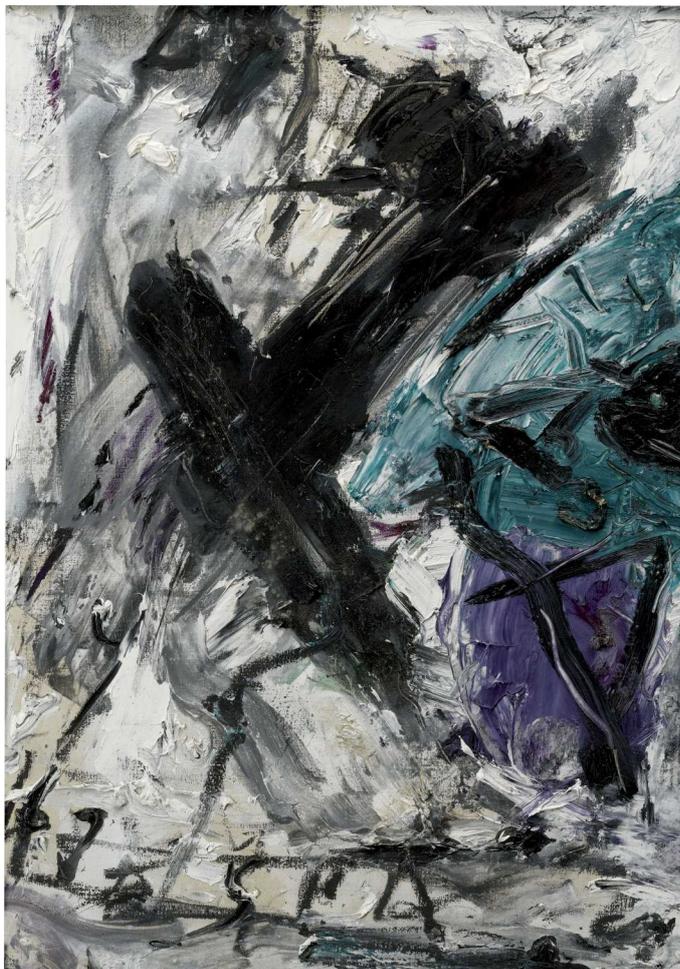
#### PROVENANCE

Galleria Salvatore Ala, Milan

Acquired from the above by the present owner

⊕ £ 12,000-18,000

€ 13,800-20,700 US\$ 15,500-23,200



88

## PIER PAOLO CALZOLARI

b. 1943

### Capriccio

oil and enamel on panel

150 by 150 cm. 59 by 59 in.

Executed in 1976.

#### PROVENANCE

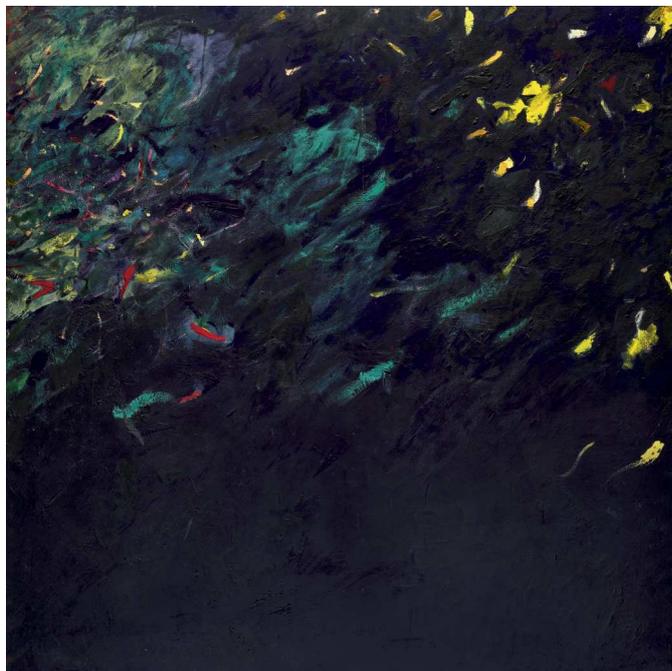
Galleria De Ambrogio, Milan

Private Collection, Italy

Acquired from the above by the present owner

‡ ⊕ £ 8,000-12,000

€ 9,200-13,800 US\$ 10,300-15,500



89



90



91

90

## GÜNTHER FÖRG

1952 - 2013

### Untitled (Three Works)

i-iii. signed and dated 91

i-iii. watercolour, crayon and pencil on paper

i-iii. 42 by 29.5 cm. 16½ by 11⅝ in.

#### PROVENANCE

Anders Tornberg Gallery, Lund

Acquired from the above by the present owner

These works are recorded in the archive of Günther Förg as No. *WVF.91.P.0189*, *WVF.91.P.0190* and *WVF.91.P.0191*. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

⊕ £ 3,000-4,000

€ 3,450-4,600 US\$ 3,900-5,200

91

## BERNARD FRIZE

b. 1949

### Quatre Fois Trois. E

signed, titled *4X3E* and dated *2005 11* on the overlap

acrylic and resin on canvas

115 by 100 cm. 45¼ by 39⅜ in.

#### PROVENANCE

Simon Lee Gallery, London

Acquired from the above by the present owner in 2007

‡ ⊕ £ 12,000-18,000

€ 13,800-20,700 US\$ 15,500-23,200



92

## ALIGHIERO BOETTI

1940 - 1994

### Cinque x Cinque e Venticinque

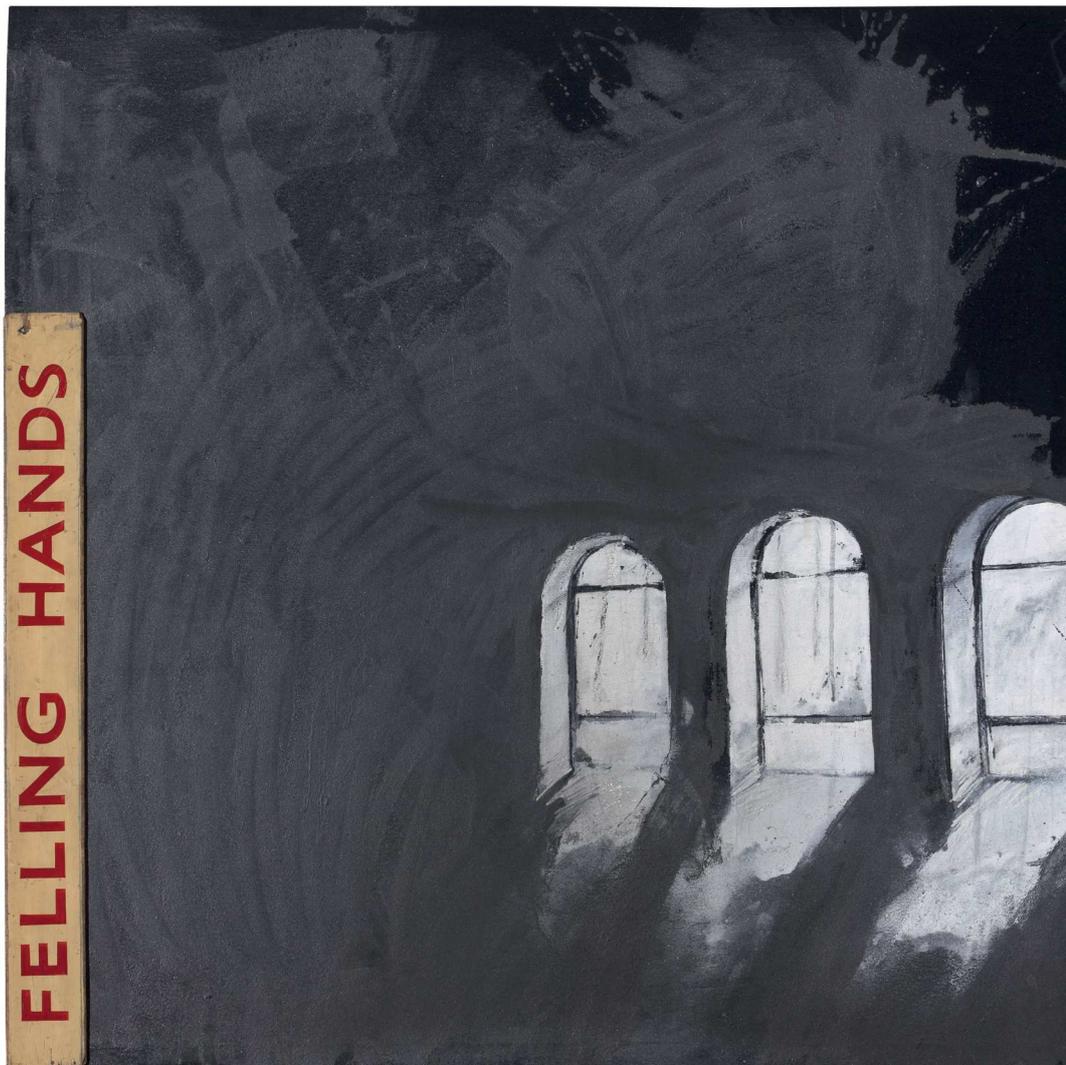
signed on the overlap  
embroidery on canvas  
23 by 21 cm. 9 by 8¼ in.  
Executed *circa* 1987.

This work is registered in the archives of the Archivio Alighiero Boetti, Rome, under number 8698 and is accompanied by a certificate of authenticity.

#### PROVENANCE

Gallery Crone, Berlin  
Acquired from the above by the present owner

± ⊕ £ 18,000-25,000  
€ 20,700-28,700 US\$ 23,200-32,200



93

93

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

## JUAN MUÑOZ

1953 - 2001

### Felling Hands

oil on wood and canvas  
100 by 100 cm. 39<sup>3</sup>/<sub>8</sub> by 39<sup>3</sup>/<sub>8</sub> in.  
Executed in 1984.

#### PROVENANCE

Galería Fernando Vijande, Madrid  
Acquired from above by the present owner in 1984

⊕ £ 15,000-20,000  
€ 17,300-23,000 US\$ 19,300-25,800

94

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

## GEORGE CONDO

b. 1957

### Menina

signed and dated 88 on the reverse  
oil on canvas  
199.4 by 160 cm. 78<sup>1</sup>/<sub>2</sub> by 63 in.

#### PROVENANCE

Private Collection, London (acquired from the artist)  
Private Collection, Europe

#### EXHIBITED

London, Waddington Galleries, *George Condo*, 1989, p. 29, no. 13, illustrated in colour

£ 50,000-70,000  
€ 57,500-80,500 US\$ 64,500-90,500





95

□ 95 SOLD WITHOUT RESERVE

## MARCIN MACIEJOWSKI

b. 1974

### Don't Ask Me About My Business, Enough

signed, titled and dated 05 on the reverse  
oil on canvas  
38.5 by 50 cm. 15½ by 19¾ in.

#### PROVENANCE

Galerie Meyer Kainer, Vienna  
Acquired from the above by the present owner

#### EXHIBITED

Krakow, Muzeum Narodowe W Krakowie, *Marcin Maciejowski*, March - May 2010  
Regensburg, Kunstforum Ostdeutsche Galerie, *Exhibited: Lovis Corinth Preis*, July - August 2010  
Gateshead, Baltic Centre for Contemporary Art, *Marcin Maciejowski*, February - June 2013

#### LITERATURE

Marcin Maciejowski, *Marcin Maciejowski. I wanna talk to you.*, Cologne 2007, p. 68, illustrated

⊕ £ 4,000-6,000  
€ 4,600-6,900 US\$ 5,200-7,800



96

□ 96 SOLD WITHOUT RESERVE

## MARCIN MACIEJOWSKI

b. 1974

### Do You Expect Me to Let You Go?

titled; signed and dated 05 on the reverse  
oil on canvas  
37.5 by 50 cm. 14¾ by 20 in.

#### PROVENANCE

Galerie Meyer Kainer, Vienna  
Acquired from the above by the present owner

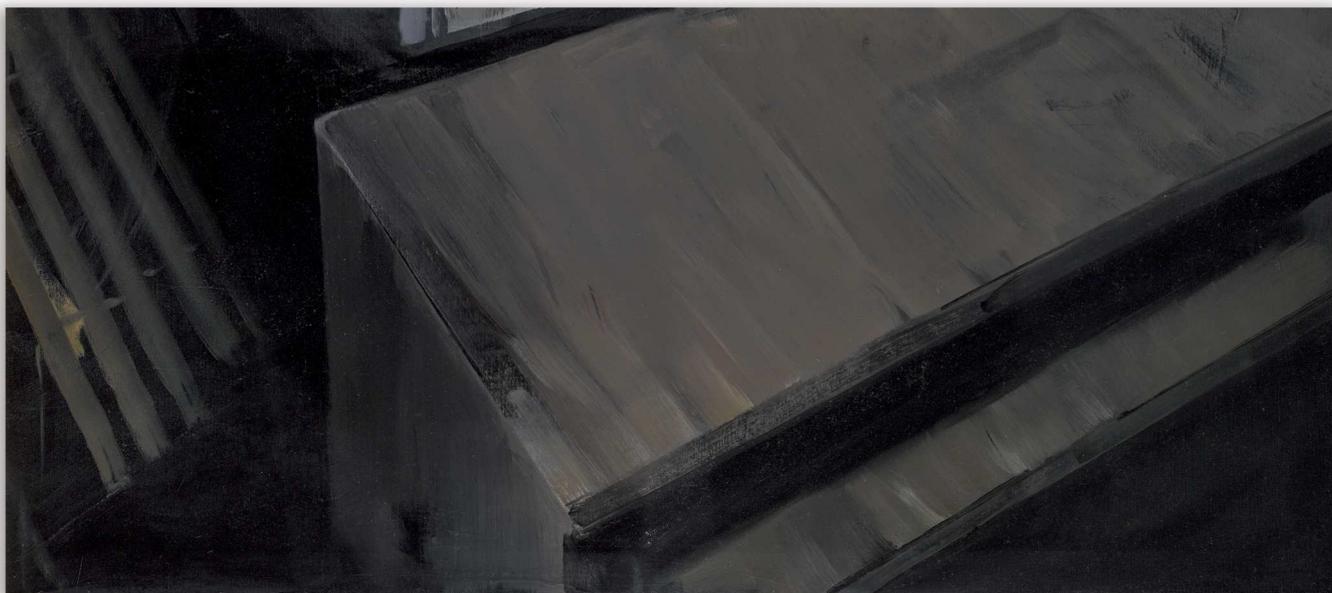
#### EXHIBITED

Krakow, Muzeum Narodowe W Krakowie, *Marcin Maciejowski*, March - May 2010  
Regensburg, Kunstforum Ostdeutsche Galerie, *Exhibited: Lovis Corinth Preis*, July - August 2010  
Gateshead, Baltic Centre for Contemporary Art, *Marcin Maciejowski*, February - June 2013

#### LITERATURE

Marcin Maciejowski, *Marcin Maciejowski. I wanna talk to you.*, Cologne 2007, p. 68, illustrated

⊕ £ 4,000-6,000  
€ 4,600-6,900 US\$ 5,200-7,800



97

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## ADRIAN GHENIE

b. 1977

### Empty

oil on canvas

45.5 by 102 cm. 17 $\frac{7}{8}$  by 40 $\frac{1}{4}$  in.

Executed in 2007.

#### PROVENANCE

Lora Reynolds Gallery, Austin

Acquired from the above by the present owner

#### EXHIBITED

Austin, Lora Reynolds Gallery, *Eastern European Painting Now*, March - May 2007

⊕ £ 30,000-40,000

€ 34,500-46,000 US\$ 38,600-51,500

“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

## JONATHAN MEESE

b. 1970

Fräulein Babyface Kennt nur 12  
Menschlein (Dr. Affenschädel aus  
dem Panzerreich)

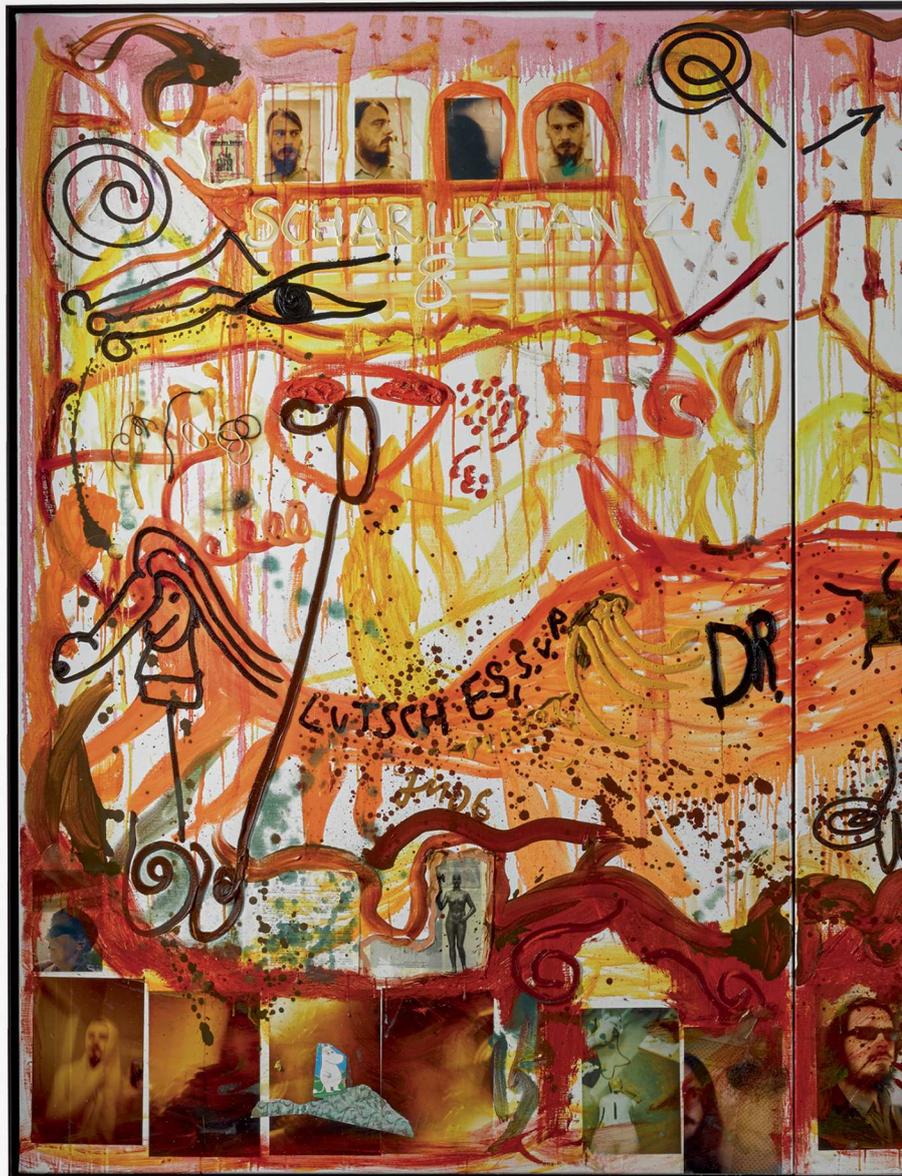
each: signed, titled and dated 06 on the reverse  
acrylic and mixed media on canvas, in three parts  
each: 212 by 142 cm. 83½ by 55⅞ in.  
overall: 212 by 425 cm. 83½ by 167⅞ in.

### PROVENANCE

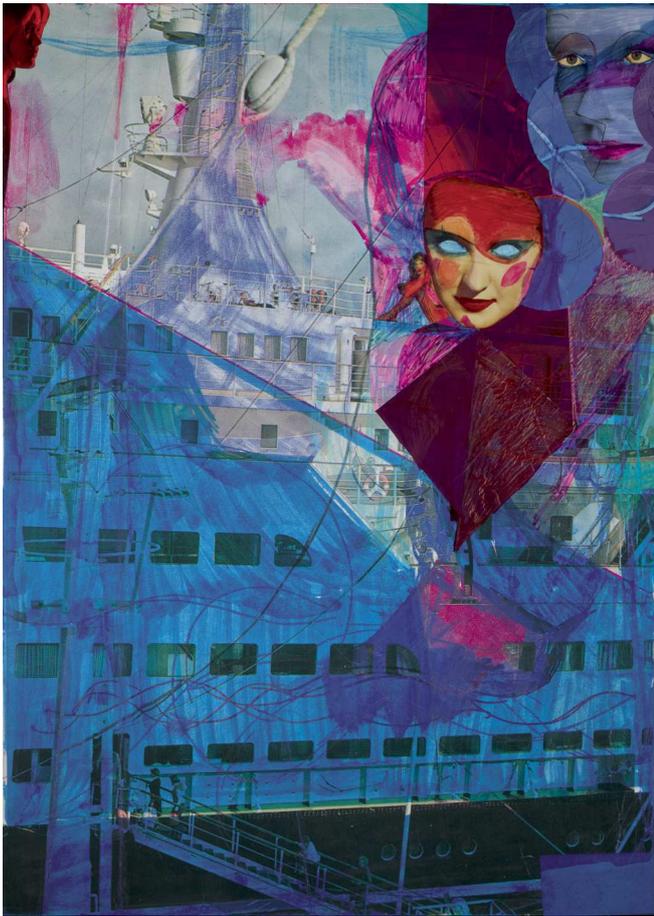
Galerie Krinzinger, Vienna  
Acquired from the above by the present owner

⊕ £ 20,000-30,000

€ 23,000-34,500 US\$ 25,800-38,600







99

99 SOLD WITHOUT RESERVE

## ANDRO WEKUA

b. 1977

### Sea Color

signed and dated 2007 on a label affixed to the backing board

ink, acrylic and collage on printed paper  
123.5 by 90 cm. 48 $\frac{5}{8}$  by 35 $\frac{1}{2}$  in.

#### PROVENANCE

Peter Kilchmann, Zurich

Acquired from the above by the present owner

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,600-3,900

100

## CYPRIEN GAILLARD

b. 1980

### Untitled (from the series The New Picturesque)

signed on the reverse

oil on found canvas

16.5 by 22.7 cm. 6 $\frac{1}{2}$  by 9 in.

Executed circa 2007-08.

#### PROVENANCE

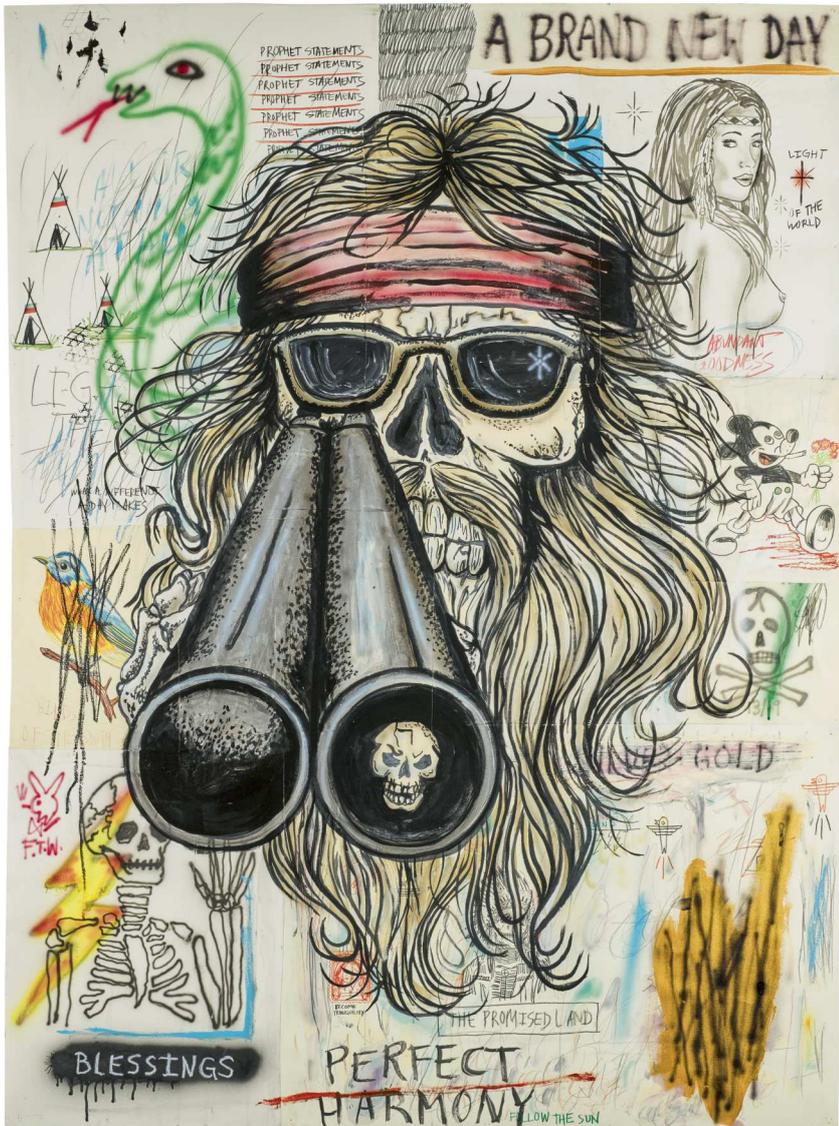
Acquired from the artist by the present owner

⊕ £ 8,000-12,000

⊕ € 9,200-13,800 US\$ 10,300-15,500



100



101

101

## WES LANG

b. 1972

### The Celebration

acrylic, oil stick and coloured pencil on paper  
153 by 113 cm. 60¼ by 44½ in.  
Executed in 2013.

#### PROVENANCE

V1 Gallery, Copenhagen  
Acquired from the above by the present owner

#### EXHIBITED

Aarhus, ARoS Aarhus Art Museum, *Wes Lang - The Studio*, March - September 2014

£ 15,000-20,000  
€ 17,300-23,000 US\$ 19,300-25,800



102

102

## MATTHEW MONAHAN

b. 1972

### Hemaglobine

acrylic on paper  
211 by 79 cm. 83 by 31 in.  
Executed in 1998.

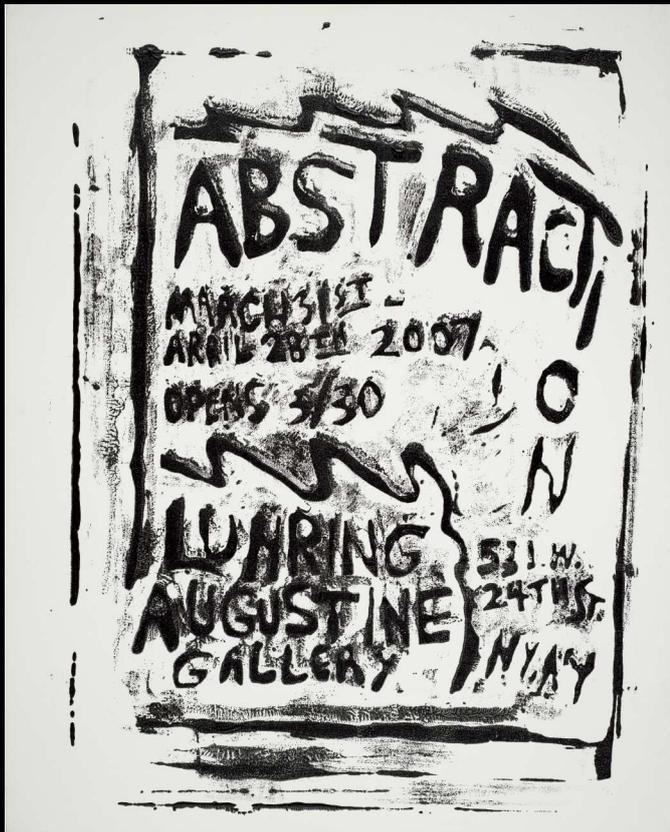
#### PROVENANCE

Galerie Fons Welters, Amsterdam  
Acquired from the above by the present owner

#### EXHIBITED

Amsterdam, Galerie Fons Welters, *Matthew Monahan, Figuring Out*, 1998

£ 3,000-4,000  
€ 3,450-4,600 US\$ 3,900-5,200



103

103 SOLD WITHOUT RESERVE

## JOSH SMITH

b. 1976

### Untitled

signed and dated 2008 on the overlap  
acrylic on canvas  
76.5 by 61 cm. 30 $\frac{1}{8}$  by 24 in.

#### PROVENANCE

Luhring Augustine, New York  
Acquired from the above by the present owner

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,600-3,900

104

## WADE GUYTON

b. 1972

X Poster (Untitled, 2008, Epson  
UltraChrome inkjet on linen, 84 x 69  
inches, WG2001)

signed and numbered 100/100 on a label affixed  
to the portfolio  
hand-folded digital print with archival UV curable  
inks

213.4 by 175.2 cm. 84 by 69 in.

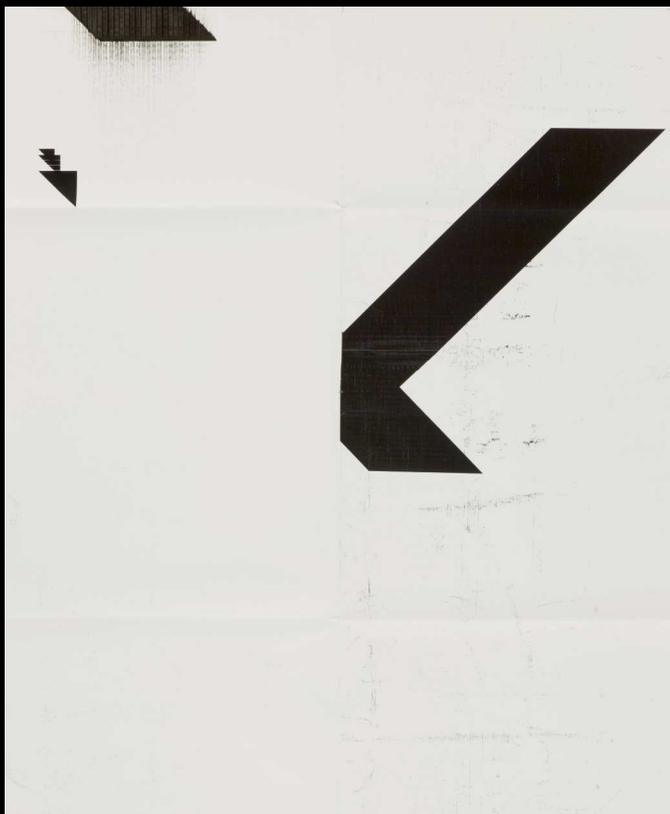
Executed in 2016, this work is number 100 from  
an edition of 100.

#### PROVENANCE

Printed Matter, Inc., New York  
Acquired from the above by the present owner

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,600-3,900



104



105

105

## DASH SNOW

1981 - 2009

### Lost Soul Don't Care

gelatin silver print  
60.8 by 90.5 cm. 23<sup>7</sup>/<sub>8</sub> by 35<sup>5</sup>/<sub>8</sub> in.  
Executed in 2005.

#### PROVENANCE

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

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,200-7,800

106

## ALBERT OEHLER

b. 1954

### Untitled

signed and dated 05  
magazine and newspaper collage on paper  
43 by 28 cm. 16<sup>7</sup>/<sub>8</sub> by 11 in.

#### PROVENANCE

Acquired from the artist by the present owner

⊕ £ 3,000-4,000

€ 3,450-4,600 US\$ 3,900-5,200



106



107

107

DAVID OSTROWSKI

b. 1981

F (A thing is a thing in a whole which it's not)

signed and dated 14 on the overlap  
acrylic and lacquer on canvas  
240 by 190 cm. 94½ by 74¾ in.

PROVENANCE

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

⊕ £ 8,000-12,000  
€ 9,200-13,800 US\$ 10,300-15,500

108

FRED TOMASELLI

b. 1956

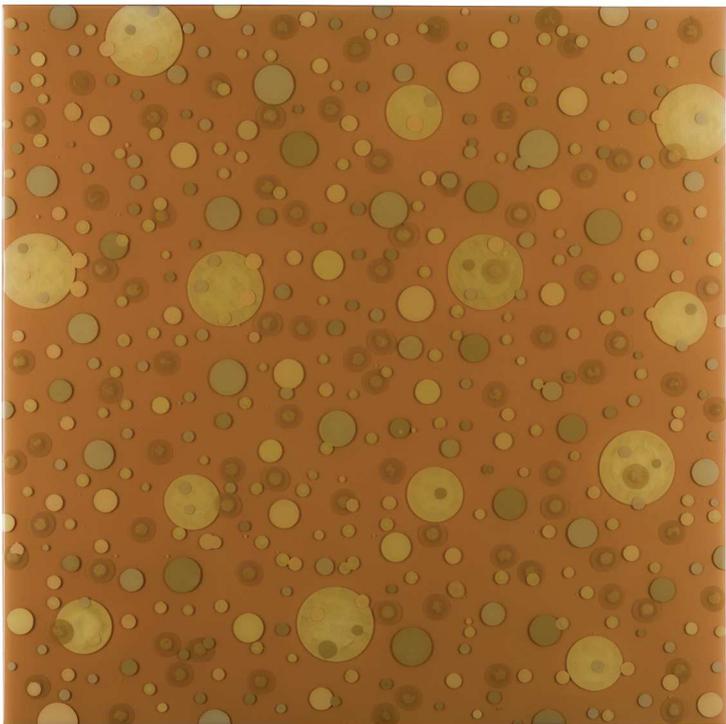
Dermal Delivery

signed, titled and dated 1994 on the reverse  
acrylic, nicotine patches, band aids and resin on  
wood  
60.5 by 61 cm. 23¾ by 24 in.

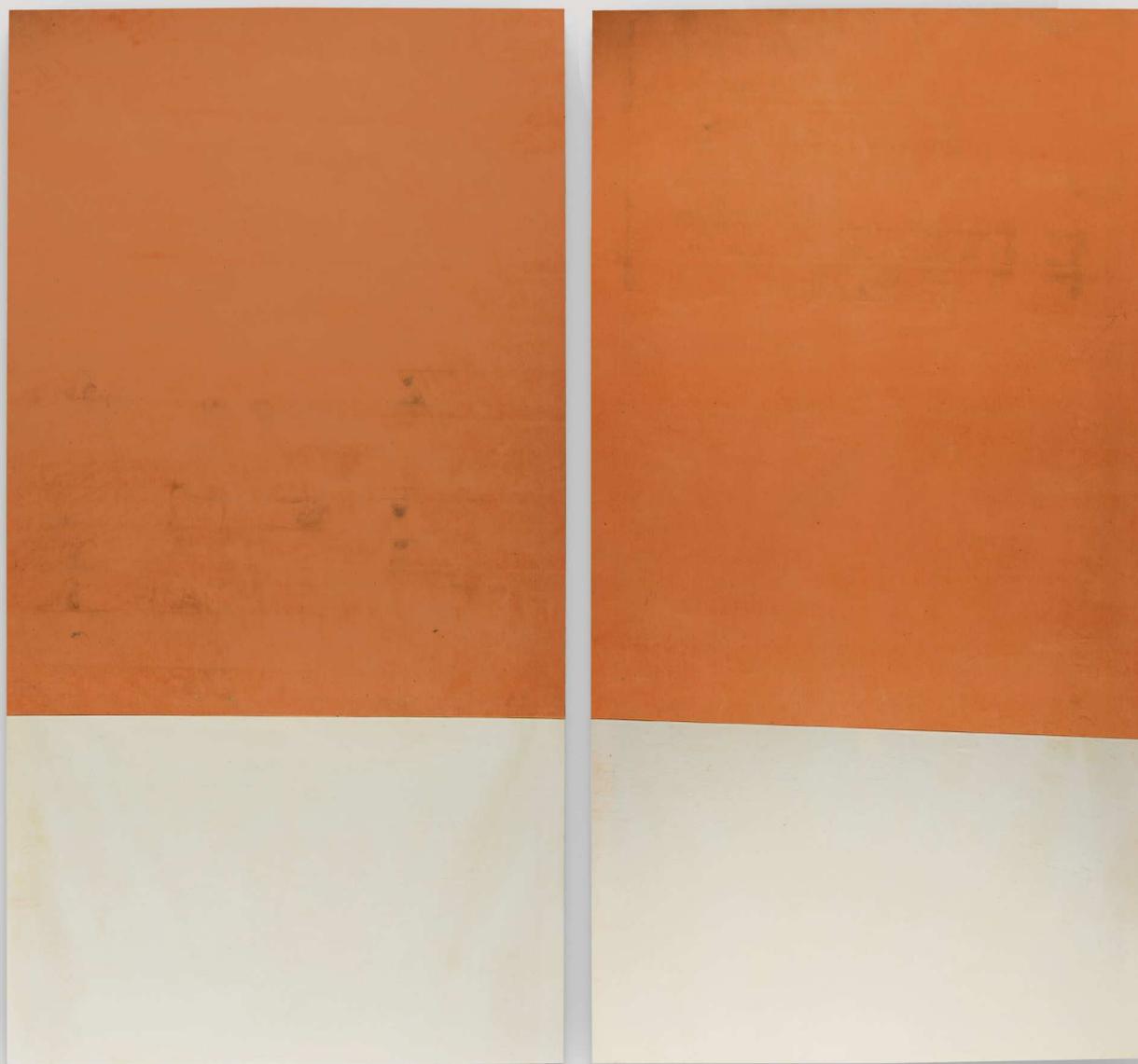
PROVENANCE

Christopher Grimes Gallery, Santa Monica  
Acquired from the above by the present owner  
in 1995

⊕ £ 8,000-12,000  
€ 9,200-13,800 US\$ 10,300-15,500



108



109

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**FREDRIK VAERSLEV**

b. 1979

**Untitled (Canopy Painting)**

spray paint, house paint, corrosion protective spray, lacquer and white spirit on canvas, in two parts  
each: 300 by 158 cm. 118 $\frac{1}{8}$  by 62 $\frac{1}{4}$  in.  
Executed in 2013.

**PROVENANCE**

Johan Berggren Gallery, Malmö  
Acquired from the above by the present owner

⊕ £ 15,000-20,000  
€ 17,300-23,000 US\$ 19,300-25,800

110

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

## KARLA BLACK

b. 1972

### Apart from Actually Blushing

cellophane, sellotape and paint  
55 by 95 by 95 cm. 21 $\frac{5}{8}$  by 37 $\frac{3}{8}$  by 37 $\frac{3}{8}$  in.  
Executed in 2012.

#### PROVENANCE

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

£ 5,000-7,000  
€ 5,800-8,100 US\$ 6,500-9,100



110

111

## KADAR BROCK

b. 1980

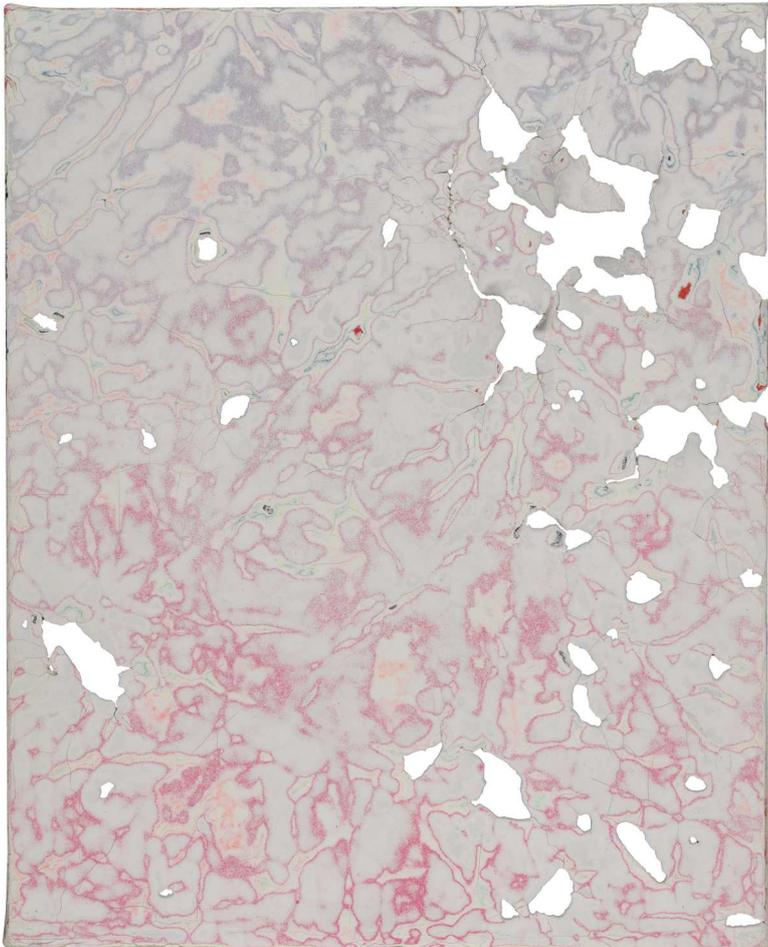
### dere demiscxii

signed, titled and dated 2008-14 on the stretcher  
oil, acrylic, flashe, spray paint and house paint on  
canvas  
51 by 41 cm. 20 by 16 $\frac{1}{8}$  in.

#### PROVENANCE

The Hole, New York  
Acquired from the above by the present owner

£ 3,000-5,000  
€ 3,450-5,800 US\$ 3,900-6,500



111

## ALEX DA CORTE

b. 1980

The Desert, The Cube, The Ladder,  
The Horse, The Flower, and The Storm

spray paint, adhesive mirror foil, adhesive vinyl, feathers, electrical tape, Bruce Weber's Abercrombie and Fitch Summer 1999 catalogue centrefold foam, tape, Plexiglas, anodized metal frames

148 by 147.8 cm. 58¼ by 58⅞ in.

Executed in 2013.

## PROVENANCE

David Risley Gallery, Copenhagen  
Acquired from the above by the present owner

## LITERATURE

'Interview with Alex Da Corte | Devil Town',  
*ATPdiary*, 23 April 2015, illustrated, online

† £ 7,000-9,000

€ 8,100-10,400 US\$ 9,100-11,600



112

## MARC VAUX

b. 1932

## OV.M.1.

signed, titled and dated 2010 twice on the reverse  
acrylic, anodized aluminium and cellulose on MDF  
94 by 119 cm. 37 by 46⅞ in.

## PROVENANCE

Bernard Jacobson Gallery, London  
Acquired from the above by the present owner

## EXHIBITED

London, Bernard Jacobson Gallery, *Marc Vaux  
- New Paintings: Triptychs and Ovals*, November  
2010 - February 2011

⊕ £ 1,500-2,000

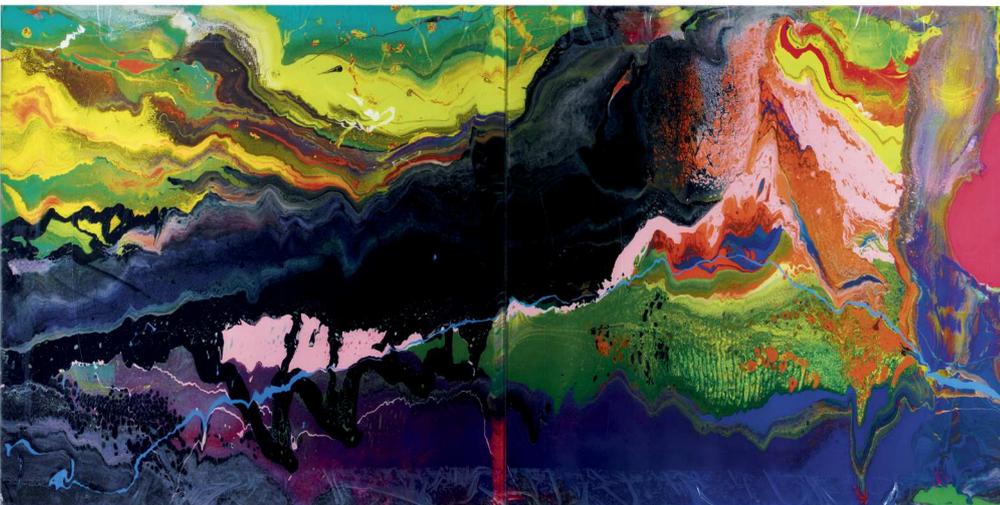
€ 1,750-2,300 US\$ 1,950-2,600



113



114



115

114

**GERHARD RICHTER**

b. 1932

**Flow (P15)**

numbered 202/500 on the reverse  
 diasec-mounted chromogenic print on aluminium  
 100 by 200 cm. 39¾ by 78¾ in.  
 Executed in 2016, this facsimile object is number  
 202 from an edition of 500, plus 2 artist's proofs.

**PROVENANCE**

Fondation Beyeler, Riehen/Basel  
 Acquired from the above by the present owner

⊕ £ 7,000-9,000  
 € 8,100-10,400 US\$ 9,100-11,600

115

**GERHARD RICHTER**

b. 1932

**Flow (P16)**

numbered 202/500 on the reverse  
 diasec-mounted chromogenic print on aluminium  
 100 by 200 cm. 39¾ by 78¾ in.  
 Executed in 2016, this facsimile object is number  
 202 from an edition of 500, plus 2 artist's proofs.

**PROVENANCE**

Fondation Beyeler, Riehen/Basel  
 Acquired from the above by the present owner

⊕ £ 7,000-9,000  
 € 8,100-10,400 US\$ 9,100-11,600



116

## GERHARD RICHTER

b. 1932

### Schwarz, Rot, Gold III (Black, Red, Gold III)

signed, dated '99 and numbered 10/10 on the reverse

synthetic resin paint behind glass  
39 by 39 cm. 15<sup>3</sup>/<sub>8</sub> by 15<sup>3</sup>/<sub>8</sub> in.

Executed in 1999, this work is number 10 from an edition of 10, plus 2 artist's proofs.

#### PROVENANCE

Galerie Hans Mayer, Dusseldorf  
Acquired from the above by the present owner  
in 2000

#### LITERATURE

Hubertus Butin and Stefan Gronert, Eds., *Gerhard Richter: Editions 1965-2004. Catalogue Raisonné*, Ostfildern-Ruit 2004, p. 259, no. 109, illustrated in colour (edition no. unknown)

Hubertus Butin, Stefan Gronert and Thomas Olbricht, Eds., *Gerhard Richter: Editions 1965-2013*, Ostfildern 2014, p. 280, no. 109, illustrated in colour (edition no. unknown)

⊕ £ 8,000-12,000

€ 9,200-13,800 US\$ 10,300-15,500



117

117

## ANNETTE KELM

b. 1975

### Friendly Tournament 1-4

c-print, in four parts

each: 56 by 56 cm. 22 by 22 in.

Executed in 2006, this work is from an edition of 5.

#### PROVENANCE

Peres Projects, Los Angeles

Acquired from the above by the present owner

#### EXHIBITED

San Francisco, CCA Wattis Institute for Contemporary Arts, *Passengers: 1.6 Annette Kelm*, February - March 2008 (edition no. unknown)

Berlin, KW Institute for Contemporary Art, *Annette Kelm*, 2009 (edition no. unknown)

Another work from the edition is held in the collection of the Museum of Contemporary Art, Chicago.

⊕ £ 10,000-15,000

€ 11,500-17,300 US\$ 12,900-19,300

□ 118 SOLD WITHOUT RESERVE



118

## ROE ETHRIDGE

b. 1969

### Double Lattice

signed on a label affixed to the backing board

c-print

127 by 101.6 cm. 50 by 40 in.

Executed in 2008, this work is number 3 from an edition of 5.

#### PROVENANCE

Andrew Kreps Gallery, New York

Gladstone Gallery, New York

Acquired from the above by the present owner

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,600-3,900

□ 119 SOLD WITHOUT RESERVE



119

## EILEEN QUINLAN

b. 1972

### Smoke & Mirrors #99

signed and dated 2006 on the reverse

c-print

60 by 50 cm. 23<sup>5</sup>/<sub>8</sub> by 19<sup>5</sup>/<sub>8</sub> in.

Executed in 2006, this work is from an edition of 5.

#### PROVENANCE

Campoli Presti, London

Acquired from the above by the present owner

£ 1,500-2,000

€ 1,750-2,300 US\$ 1,950-2,600

## BROOMBERG & CHANARIN

b. 1970 & b. 1971

- i. Untitled (Girl Looking)
- ii. Untitled (Legs)
- iii. Untitled (Boy Falling)

i-iii. fibre-based print

i-iii. 25.4 by 20.3 cm. 10 by 8 in.

Executed in 2010, this work is from an edition of 8.

### PROVENANCE

Paradise Row, London

Acquired from the above by the present owner in 2011

### EXHIBITED

London, Paradise Row, *Adam Broomberg & Oliver Chanarin: People In Trouble Laughing Pushed To The Ground*, February - March 2011

London, Saatchi Gallery, *Out Of Focus: Photography*, September - November 2012

† ⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 7,800-10,300

“*People in Trouble Laughing Pushed to the Ground* (is) another series born out of conflict. This time, Broomberg and Chanarin have utilised found photographs from the Troubles in Northern Ireland (...) But here, too, history – and photographic history – intervenes. There are pictures of children running, girls dancing, men crying, infants sleeping, but there are also pictures of soldiers on patrol, teenagers rioting and young men and women in black berets and dark glasses. The bigger picture is hinted at, but not overstated or dramatised the way it would be in a book of straight photojournalism. In these random fragments, the mundane and the ominous sit side by side. Speaking as someone who grew up in Northern Ireland, albeit a decade earlier, I was reminded once again of that overlooked aspect of the Troubles: the constant sense of absurdity that attended normalised life.”

### SEAN O'HAGAN

“Turning photojournalism upside down”, *The Guardian*, 19 April 2011, online





121

121

## HIROSHI SUGIMOTO

b. 1948

### Empire State Building

signed and blind-stamped 13/25 913

gelatin silver print

image: 58.4 by 47 cm. 23 by 18½ in.

sheet: 60.4 by 49.3 cm. 23¾ by 19½ in.

Executed in 1997, this work is number 13 from an edition of 25.

#### PROVENANCE

Lehmann Maupin Gallery, New York

Acquired from the above by the present owner in 1999

† £ 8,000-12,000

€ 9,200-13,800 US\$ 10,300-15,500

122

## HIROSHI SUGIMOTO

b. 1948

### Casa Batlló II - Gaudi

signed and blind-stamped 2/25 925

gelatin silver print

image: 47 by 58.4 cm. 18½ by 23 in.

sheet: 49.3 by 60.4 cm. 19½ by 23¾ in.

Executed in 1998, this work is number 2 from an edition of 25.

#### PROVENANCE

Lehmann Maupin Gallery, New York

Acquired from the above by the present owner in 1999

† £ 3,000-4,000

€ 3,450-4,600 US\$ 3,900-5,200



122

123

THE PROPERTY OF AN IMPORTANT SWISS  
PRIVATE COLLECTOR

## SHIRIN NESHAT

b. 1957

### Soliloquy Series (Modern Building)

signed, titled, dated 1999 and numbered 4/5 on  
the reverse

c-print

121.9 by 152.4 cm. 48 by 60 in.

Executed in 1999, this work is number 4 from an  
edition of 5.

#### PROVENANCE

Barbara Gladstone Gallery, New York  
Private Collection, New York  
Phillips, New York, 6 April 2003, Lot 205  
Acquired from the above by the present owner

#### LITERATURE

Magdalena Milosz, *Shirin Neshat: Soliloquy*, in  
*C Magazine*, Autumn 2015, illustrated in colour,  
online (edition no. unknown)

± £ 8,000-12,000

€ 9,200-13,800 US\$ 10,300-15,500



123

124

## THOMAS RUFF

b. 1958

### h.t.b. 02

signed, titled, dated 1999 and numbered 4/5 on  
the backing board

chromogenic colour print face-mounted to Diasec

image: 100 by 133.5 cm. 39<sup>3</sup>/<sub>8</sub> by 52<sup>1</sup>/<sub>2</sub> in.

framed: 129.5 by 163 cm. 51 by 64<sup>1</sup>/<sub>4</sub> in.

Executed in 1999, this work is number 4 from an  
edition of 5.

#### PROVENANCE

Johnen Galerie, Berlin  
Acquired from the above by the present owner

#### EXHIBITED

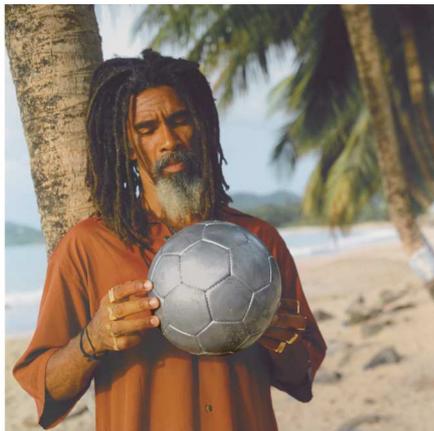
New York, Zwirner & Wirth, *Thomas Ruff:  
I.m.v.d.r.*, 2001 (edition no. unknown)  
Baden-Baden, Staatliche Kunsthalle;  
Essen, Museum Folkwang; Oslo, Museet for  
Samtidskunst; Munich, Städtische Galerie im  
Lenbachhaus; Dublin, Irish Museum of Modern  
Art; Vitoria-Gasteiz, Artium - Centro-Museo  
Vasco de Arte Contemporáneo; Porto, Museu  
de Arte Contemporanea de Serralves; Liverpool,  
Tate, *Thomas Ruff. Fotografien 1979 bis heute*,  
pp. 51 and 242, illustrated in colour (edition no.  
unknown)

⊕ £ 10,000-15,000

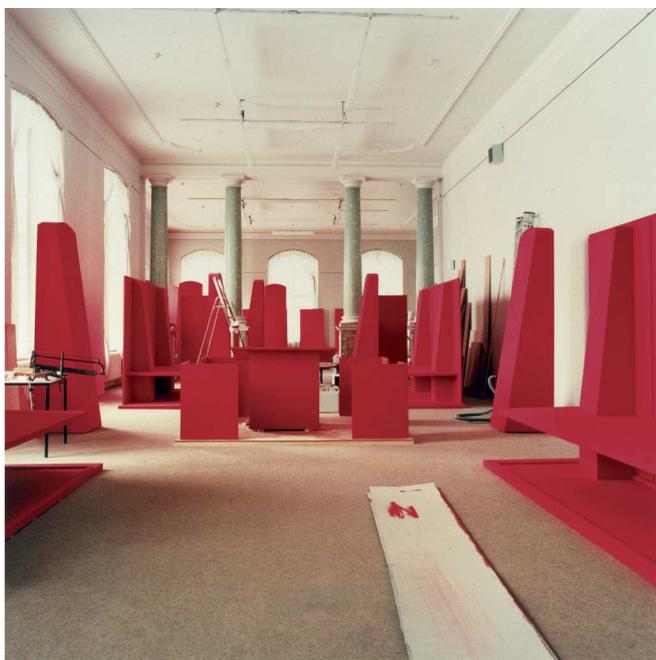
€ 11,500-17,300 US\$ 12,900-19,300



124



125



126

125

## ISAAC JULIEN

b. 1960

### Before Paradise (Man with Ball)

each: signed on a label affixed to the reverse  
pigment inkjet print, in three parts  
each: 100 by 100 cm. 39 $\frac{3}{8}$  by 39 $\frac{3}{8}$  in.  
Executed in 2002, this work is number 2 from an  
edition of 4.

#### PROVENANCE

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

± ⊕ £ 12,000-18,000  
€ 13,800-20,700 US\$ 15,500-23,200

126

## CANDIDA HÖFER

b. 1944

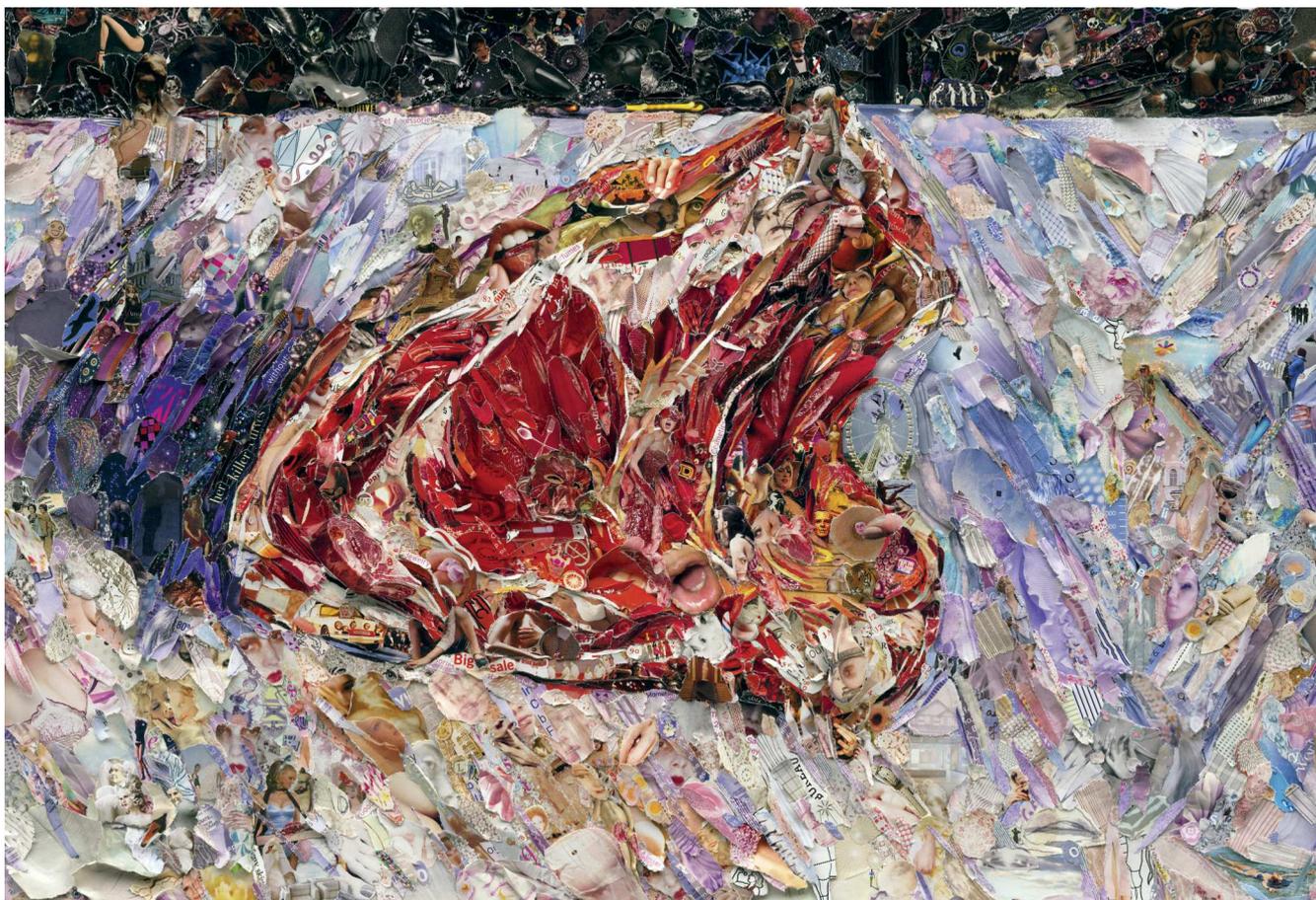
### Museum für Völkerkunde Dresden III

signed, titled and dated 1999 on the reverse  
c-print  
image: 117.5 by 117.5 cm. 46 $\frac{1}{4}$  by 46 $\frac{1}{4}$  in.  
framed: 155 by 155 cm. 61 by 61 in.  
Executed in 1999, this work is number 6 from an  
edition of 6.

#### PROVENANCE

Ileana Sonnabend Gallery, New York  
Galerie Mitterand, Geneva  
Acquired from the above by the present owner

† ⊕ £ 4,000-6,000  
€ 4,600-6,900 US\$ 5,200-7,800



127

PROPERTY SOLD TO BENEFIT HUMAN RIGHTS  
WATCH

**VIK MUNIZ**

b. 1961

**Pictures of Magazine 2: Rib of Beef  
after Gustave Caillebotte**

digital c-print

180 by 265 cm. 70 $\frac{7}{8}$  by 104 $\frac{3}{8}$  in.

Executed in 2012, this work is number 1 from an  
edition of 6.

**PROVENANCE**

Courtesy of the artist and Galeria Nara Roesler,  
São Paulo

**EXHIBITED**

São Paulo, Galeria Nara Roesler, *Vik Muniz:  
espelhos de papel*, April - May 2013, n.p.,  
illustrated in colour

£ 12,000-18,000

€ 13,800-20,700 US\$ 15,500-23,200

HUMAN  
RIGHTS  
WATCH



128

128 SOLD WITHOUT RESERVE

## HELLEN VAN MEENE

b. 1972

### Untitled

signed on the backing board

c-print

39 by 39 cm. 15 $\frac{3}{8}$  by 15 $\frac{3}{8}$  in.

Executed in 2002-03, this work is number 2 from an edition of 10.

#### PROVENANCE

Matthew Marks Gallery, New York

Acquired from the above by the present owner

⊕ £ 1,000-1,500

€ 1,150-1,750 US\$ 1,300-1,950

129 SOLD WITHOUT RESERVE



129

## TORBJØRN RØDLAND

b. 1970

### Nudist No. 8

signed and dated 1999 on a label affixed to the reverse

c-print mounted on aluminium

40 by 50 cm. 15 $\frac{3}{4}$  by 19 $\frac{5}{8}$  in.

Executed in 1999, this work is number 4 from an edition of 5.

#### PROVENANCE

Galleri Wang, Oslo

Acquired from the above by the present owner

⊕ £ 500-700

€ 600-850 US\$ 650-950

130 SOLD WITHOUT RESERVE



130

## ALEX SMITH

b. 1978

### Untitled

signed and numbered 2/5 on a label affixed to the reverse

c-print

78 by 93.5 cm. 30 $\frac{3}{4}$  by 36 $\frac{3}{4}$  in.

Executed in 2003, this work is number 2 from an edition of 5.

#### PROVENANCE

Fifty One Gallery, Antwerp

Acquired from the above by the present owner

⊕ £ 500-700

€ 600-850 US\$ 650-950

□ 131 SOLD WITHOUT RESERVE

## JENNY GAGE

b. 1969

### No Title

signed on a label affixed to the reverse

c-print mounted on aluminium

66 by 99 cm. 26 by 39 in.

Executed in 1996-98, this work is number 5 from an edition of 5.

### PROVENANCE

Luhring Augustine, New York

Acquired from the above by the present owner

£ 1,000-1,500

€ 1,150-1,750 US\$ 1,300-1,950



131

□ 132 SOLD WITHOUT RESERVE

## SUE DE BEER

b. 1973

### Still from Black Sun, House

c-print mounted on aluminium

74 by 101 cm. 29<sup>1</sup>/<sub>8</sub> by 39<sup>3</sup>/<sub>4</sub> in.

Executed in 2004-05, this work is number 5 from an edition of 6.

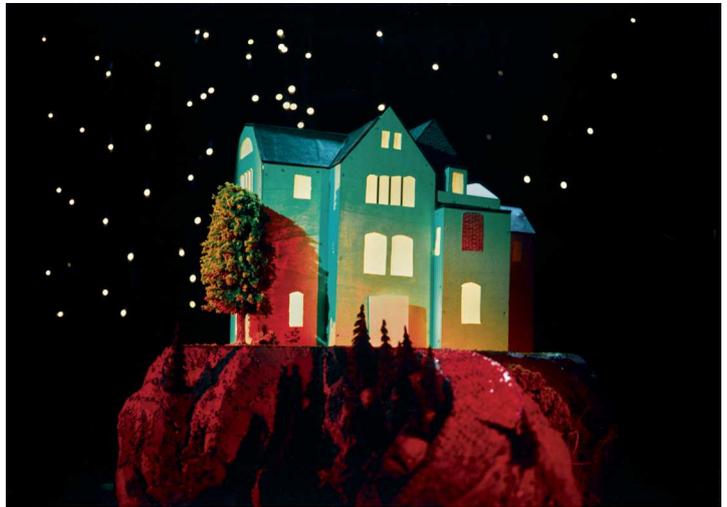
### PROVENANCE

Sandroni.Rey, Los Angeles

Acquired from the above by the present owner

£ 1,000-1,500

€ 1,150-1,750 US\$ 1,300-1,950



132

□ 133 SOLD WITHOUT RESERVE

## HANNAH STARKEY

b. 1971

### Untitled - January 2000

signed and numbered 2/15 on the reverse; signed on a label

affixed to the backing board

c-print

image: 38.2 by 48 cm. 15 by 18<sup>7</sup>/<sub>8</sub> in.

sheet: 40.5 by 50.8 cm. 16 by 20 in.

Executed in 2000, this work is number 2 from an edition of 15,

plus 1 artist's proof.

### PROVENANCE

Maureen Paley, London

Acquired from the above by the present owner

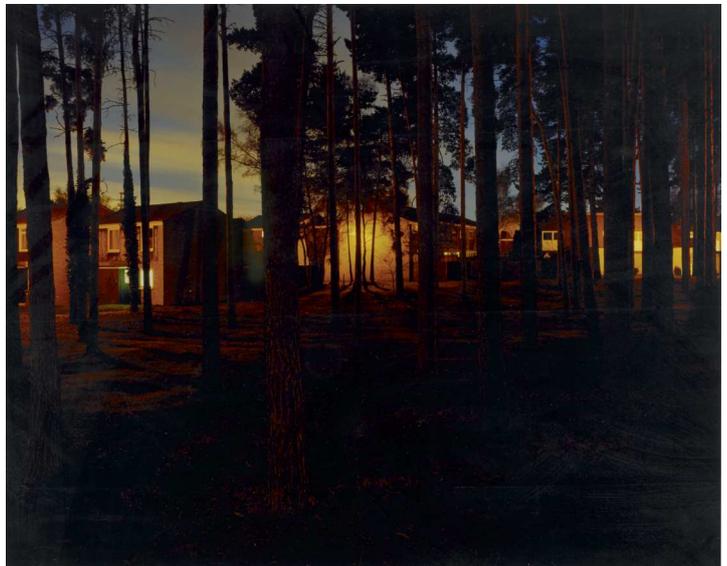
### EXHIBITED

Dublin, Irish Museum of Modern Art, *Hannah Starkey:*

*Photographs*, 2000, illustrated in colour (cover) (edition no. unknown)

⊕ £ 600-800

€ 700-950 US\$ 800-1,050



133



134

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## FRANCIS ALÿS

b. 1959

### Bed with Mosquito Net

wire-mesh and oil on canvas laid down on board  
24 by 30.5 cm. 9½ by 12 in.  
Executed *circa* 1990.

#### PROVENANCE

Acquired from the artist by the present owner in  
the early 1990s

‡ ⊕ £ 25,000-35,000  
€ 28,700-40,200 US\$ 32,200-45,100



135

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## FRANCIS ALÿS

b. 1959

### Donkey

signed and dated 1990 on the reverse  
oil on canvas wrapped in bubble wrap  
36 by 44 cm. 14 $\frac{1}{8}$  by 17 $\frac{3}{8}$  in.

#### PROVENANCE

Acquired from the artist by the present owner in  
the early 1990s

‡ ⊕ £ 20,000-30,000  
€ 23,000-34,500 US\$ 25,800-38,600



136



137

136

## MARTIN KIPPENBERGER

1953 - 1997

### We Don't Have Problems... 30

c-print

105.1 by 186.4 cm. 41 $\frac{3}{8}$  by 73 $\frac{3}{8}$  in.

Executed in 1989.

#### PROVENANCE

Barbara Gladstone Gallery, New York  
Private Collection, United States  
Christie's, New York, 17 May 2007, Lot 539  
Acquired from the above by the present owner

⊕ £ 20,000-30,000

€ 23,000-34,500 US\$ 25,800-38,600

137

## MIKE KELLEY

1954 - 2012

### White or Yellow?

signed, titled and dated 1997 on the reverse  
crayon, pencil and felt-tip ink on paper  
65.9 by 51.3 cm. 26 by 20 $\frac{1}{4}$  in.

#### PROVENANCE

Patrick Painter, Vancouver  
Acquired from the above by the present owner in  
the 1990s

£ 10,000-15,000

€ 11,500-17,300 US\$ 12,900-19,300



138

## PAUL MCCARTHY

b. 1945

Fred Flintstone (from the Propo series)

c-print mounted on aluminium

image: 195 by 124 cm. 76¾ by 48¾ in.

framed: 197.5 by 127 cm. 77¾ by 50 in.

Executed in 1992, this work is number 2 from an edition of 3, plus 1 artist's proof.

### PROVENANCE

Acquired from the artist by the present owner in the 1990s

£ 18,000-25,000

€ 20,700-28,700 US\$ 23,200-32,200

## AI WEIWEI

b. 1957

## Fairytale - 1001 Chairs

titled in Chinese on the underside and numbered 02-027 on a label affixed to the underside

Qing dynasty wooden chair

120 by 63 by 55 cm. 47 $\frac{1}{4}$  by 24 $\frac{3}{4}$  by 21 $\frac{5}{8}$  in.

Executed in 2007.

## PROVENANCE

Galleria Dorothea van der Koelen, Venice

Acquired from the above by the present owner

## EXHIBITED

Kassel, Documenta 12, *Fairytale*, 2007

## LITERATURE

Charles Merewether, *Ai Weiwei: Under Construction*, Sydney

2008, p. 124, installation view

Philip Tinari et al., *Ai Weiwei: Works 2004-2007*, Zurich 2007,

p. 161, installation view

Exh. Cat., London, Royal Academy of Arts, *Ai Weiwei*,

September - December 2015, pp. 80-81, installation view

£ 5,000-7,000

€ 5,800-8,100 US\$ 6,500-9,100



139

## FRANZ WEST

1947 - 2012

## Privat-Lampe des Künstlers II

stamped with the artist's name, dated 1989 and numbered 536

on a plaque attached to the underside

welded iron and electrical fittings

height: 204 cm. 80 $\frac{3}{8}$  in.

Executed in 1989.

## PROVENANCE

Private Collection, Europe

⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,200-7,800



140



141

## OLAFUR ELIASSON

b. 1967

### Blue Lagoon

each: signed, dated and numbered 5/6 on the reverse

c-print, in eight parts

each: 28 by 28 cm. 11 by 11 in.

Executed in 1997, this work is number 5 from an edition of 6.

### PROVENANCE

Stalke Galleri, Copenhagen

Acquired from the above by the present owner

⊕ £ 10,000-15,000

€ 11,500-17,300 US\$ 12,900-19,300



142

142 SOLD WITHOUT RESERVE

## SHANNON EBNER

b. 1971

USA (NAUSEA)

c-print

79 by 101 cm. 31 by 39¾ in.

Executed in 2003, this work is from an edition of 5.

### PROVENANCE

Wallspace Gallery, London

Acquired from the above by the present owner

### LITERATURE

Yohance Kyles, 'Photog's Wordplay is the Sign of the Times', *DZ|: The Voice, A New World View Of Art, Fashion, Music, & Film*, 16 July 2012, illustrated, online (edition no. unknown)

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,600-3,900

143 SOLD WITHOUT RESERVE



143

## SHANNON EBNER

b. 1971

Milk Double Horizon

c-print

79 by 101 cm. 31 by 39¾ in.

Executed in 2003, this work is from an edition of 5.

### PROVENANCE

Wallspace Gallery, London

Acquired from the above by the present owner

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,600-3,900

## MALICK SIDIBÉ

1936 - 2016

## Regardez-moi!

signed, titled and dated 1962 and 2000

c-print

image: 99 by 101 cm. 39 by 39¾ in.

framed: 118.5 by 119 cm. 46⅝ by 46¾ in.

Executed in 1962-2000, this work is from an unnumbered edition.

## PROVENANCE

Fifty One Gallery, Antwerp

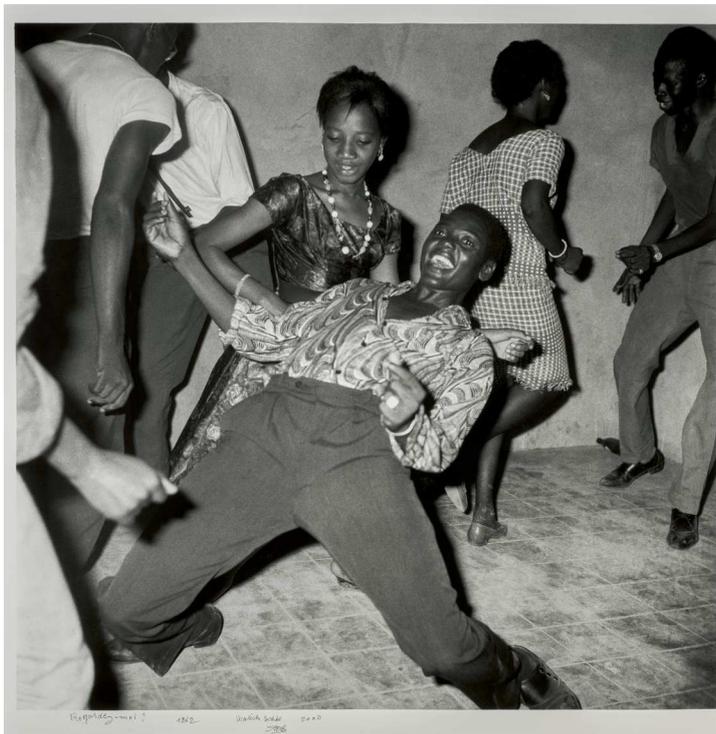
Acquired from the above by the present owner

## LITERATURE

André Magnin, *Malick Sidibé*, Zurich-Berlin-New York 1998, p. 117, illustrated in colour (and on the cover)

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,200-7,800



144

## TOMOKO SAWADA

b. 1977

## ID400 Project, #201-300

each: signed and numbered 6/15 on the reverse

100 gelatin silver prints

each: 11.5 by 9 cm. 4½ by 3½ in.

overall: 121.5 by 96 cm. 47¾ by 37¾ in.

Executed in 2004, this work is number 6 from an edition of 15.

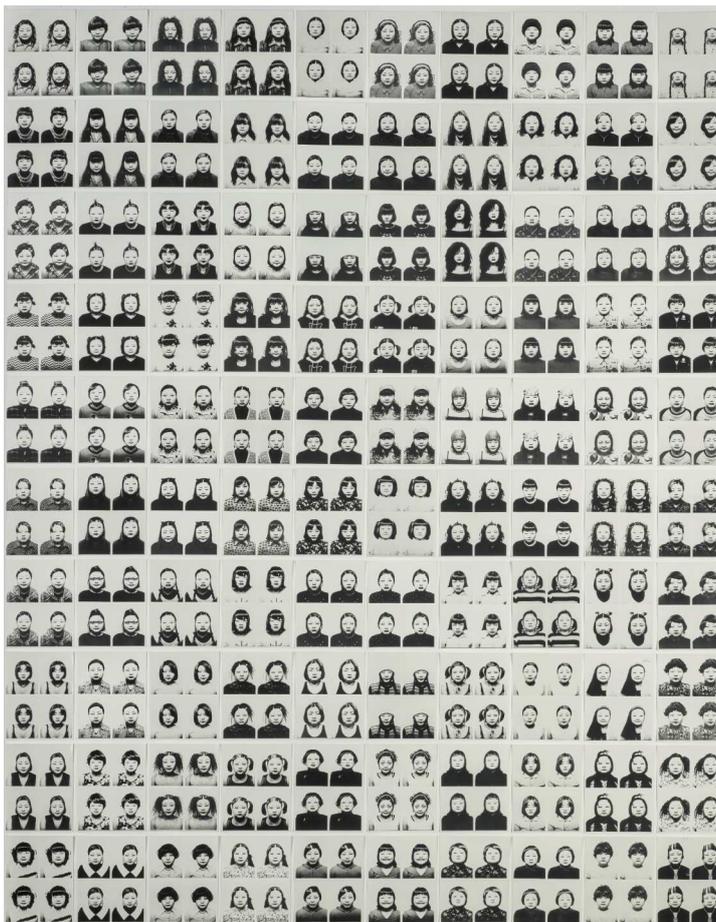
## PROVENANCE

Zabriskie Gallery, New York

Acquired from the above by the present owner

£ 7,000-9,000

€ 8,100-10,400 US\$ 9,100-11,600



145



146

## MILES ALDRIDGE

b. 1964

### Trunk Food #5

c-print, Diasec-mounted  
91.5 by 152 cm. 36 by 59 $\frac{7}{8}$  in.  
Executed in 2007, this work is from an edition of 6.

#### PROVENANCE

Reflex Gallery, Amsterdam  
Acquired from the above by the present owner

⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,200-7,800

147

## ANTONY MICALLEF

b. 1975

### Heartshaped Girl

oil on canvas  
153 by 129.5 cm. 60 $\frac{1}{4}$  by 51 $\frac{7}{8}$  in.  
Executed in 2005.

#### PROVENANCE

Acquired from the artist by the present owner

#### LITERATURE

Anon., 'New consumerism and why we stand for nothing', in *Blueprint*, No. 193, March 2007, illustrated in colour (cover)

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 6,500-9,100



147



148

**VLADIMIR DUBOSSARSKY &  
ALEXANDER VINOGRADOV**

b. 1964 & b. 1963

**Nobody Knows**

signed in Cyrillic and dated 06; titled and variously inscribed on the reverse  
oil on canvas

195 by 195 cm. 76¾ by 76¾ in.

**PROVENANCE**

Galerie Krinzinger, Vienna  
Acquired from the above by the present owner

**LITERATURE**

Alexandra Obukhova, Ed., *Vladimir Dubossarsky; Alexander Vinogradov: Work 1994-2008*, Moscow 2009, p. 98, no. 319, illustrated in colour

**£ 8,000-12,000**  
**€ 9,200-13,800 US\$ 10,300-15,500**

# LINE OF THOUGHT

WORKS FROM THE  
LORIE PETERS LAUTHIER  
COLLECTION

## LOTS 149–182

The Lorie Peters Lauthier collection is characterised by elegance, charged with conceptual impact, and filled with aesthetic dialogue. This collection speaks of a collector who seeks to understand working process as much as finished product, and commits not only to the art work but to the artists themselves.

Although these works arrive at Sotheby's straight from Ms Peters Lauthier's home near Washington D.C., they have a decidedly international feel. Prestigious galleries from Europe and America alike populate provenance lines. Their presence enhances a sense of truly global curatorial vision engendered by a range of artists encompassing Wim Wenders, Gilles Barbier, and Moshekwa Langa.

However, this is a collection formed around themes, rather than nationalities or artistic movements. A sense of artistic process is paramount amongst these. For example, rather than accept a bronze edition of a William Kentridge sculpture, Ms Peters Lauthier sought out the original wooden maquette, replete with the markings of the artists method. Indeed, it was this fixation upon process and method that drew her to Christopher Wool, whose abstract paintings elevate the unglamorous machinations of the painterly process into finished art works of ineffable grace and beauty.

As much as this group of works speaks of a life devoted to connoisseurship, appreciation, and measured acquisition, it also speaks of familial love. Many of the most important works hold parenthood and family as their subject matter, and the theme seems ever present in their collective appreciation. Wim Delvoye's *April, Vitrail* uses ultrasound photographs of the artist's unborn child as the chief ornament in a mock stained glass window, thus giving parenthood itself a quasi-religious status. We can also look to Tony Crag's *Relatives*, which serves almost as a leitmotif for the collection. It is not only a work of supreme elegance that typifies this artist's practice, but is also a meditation on familial love, intended to show the different generations of the sculptor's family, layered on top of one another in idiosyncratically warped profile.

The cumulative impression conveyed by these works from the Lorie Peters Lauthier Collection speaks volumes about the manner in which it was accrued: in perennial deference to beauty and in thrall of the life-enriching qualities that great art inspires.



Tony Crag's *Relatives* was sold in the Contemporary Art Day auction in June 2017 as part of the *Line of Thought* collection.  
Artwork: © DACS 2017

149

LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## WIM WENDERS

b. 1945

### Lounge Painting #1 Gila Bend, Arizona

signed on a label affixed to the backing board  
c-print

127.6 by 155 cm. 50¼ by 61 in.

Executed in 1983, this work is number 6 from an  
edition of 6.

#### PROVENANCE

Haunch of Venison, London

Acquired from the above by the present owner

± £ 5,000-7,000

€ 5,800-8,100 US\$ 6,500-9,100



149

150

LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## LORNA SIMPSON

b. 1960

### Corridor (Chair)

c-print face-mounted to Plexiglas  
50.7 by 102 cm. 20 by 40½ in.

Executed in 2003, this work is number 1 from an  
edition of 5, plus 2 artist's proofs.

#### PROVENANCE

Galerie Nathalie Obadia, Paris

Acquired from the above by the present owner

± £ 2,000-3,000

€ 2,300-3,450 US\$ 2,600-3,900



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LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## JANNIE REGNERUS

b. 1971

- i. Silk River
- ii. Picnic with Hay-Man
- iii. Awaiting
- iv. Private Sunset

i-iv. c-print mounted on aluminium

i-iv. 66 by 99 cm. 26 by 39 in.

Executed in 1999, this work is from an edition of 5.

### PROVENANCE

Galerie Anne De Villepoix, Paris

Acquired from the above by the present owner

± ⊕ £ 1,200-1,800

€ 1,400-2,100 US\$ 1,550-2,300

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152

LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## FRANK THIEL

b. 1966

### Stadt 12/32 (Berlin) 2005

signed, titled, dated '2007, numbered 01/04

and variously inscribed on the backing board;

signed, titled, dated '2007, numbered 01/04 and

variously inscribed on the reverse of the frame

c-print, in artist's frame

image: 114.5 by 80.5 cm. 45<sup>1</sup>/<sub>8</sub> by 31<sup>3</sup>/<sub>4</sub> in.

framed: 138.4 by 104.2 cm. 54<sup>1</sup>/<sub>2</sub> by 41 in.

Executed in 2007, this work is number 1 from an  
edition of 4.

### PROVENANCE

Galerie Krinzinger, Vienna

Acquired from the above by the present owner

± ⊕ £ 7,000-9,000

€ 8,100-10,400 US\$ 9,100-11,600



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LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## WILLIAM EGGLESTON

b. 1939

### Untitled (Rolls of Printed Fabric, Paris)

signed; stamped by the *Eggleston Artistic Trust*  
and numbered 3/7 on the reverse

pigment print

image: 63.5 by 42 cm. 25 by 16½ in.

sheet: 71 by 56 cm. 28 by 22 in.

Executed in 2006, this work is number 3 from an  
edition of 7, plus 3 artist's proofs.

#### PROVENANCE

Cheim & Reid, New York

Acquired from the above by the present owner

± £ 2,000-3,000

€ 2,300-3,450 US\$ 2,600-3,900

154

LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## WILLIAM EGGLESTON

b. 1939

### Untitled (Egg Crate on Wall, Cuba)

signed; stamped by the *Eggleston Artistic Trust*  
and numbered 1/7 on the reverse  
pigment print

image: 63 by 42 cm. 24¾ by 16½ in.

sheet: 71 by 56 cm. 28 by 22 in.

Executed in 2009, this work is number 1 from an  
edition of 7, plus 3 artist's proofs.

#### PROVENANCE

Cheim & Reid, New York

Acquired from the above by the present owner

± £ 2,000-3,000

€ 2,300-3,450 US\$ 2,600-3,900



155

155

LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## STUART CUMBERLAND

b. 1970

### Fat Rod, Orange

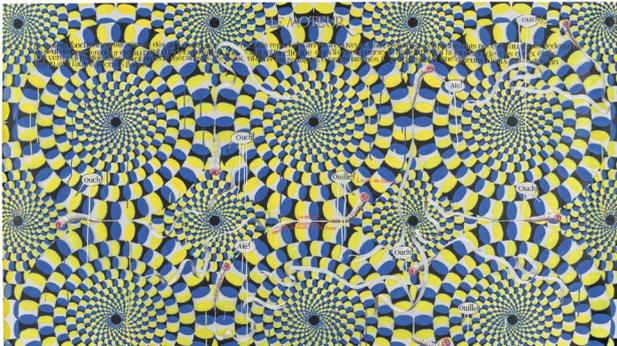
signed, titled, dated *November 2008* and  
variously inscribed on the overlap  
oil and alkyd on linen  
162 by 130 cm. 63 $\frac{3}{8}$  by 51 $\frac{1}{4}$  in.

#### PROVENANCE

Maruani & Noirhomme, Brussels  
Acquired from the above by the present owner

± ⊕ £ 3,000-5,000  
€ 3,450-5,800 US\$ 3,900-6,500

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LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## GILLES BARBIER

b. 1965

### Le Moteur

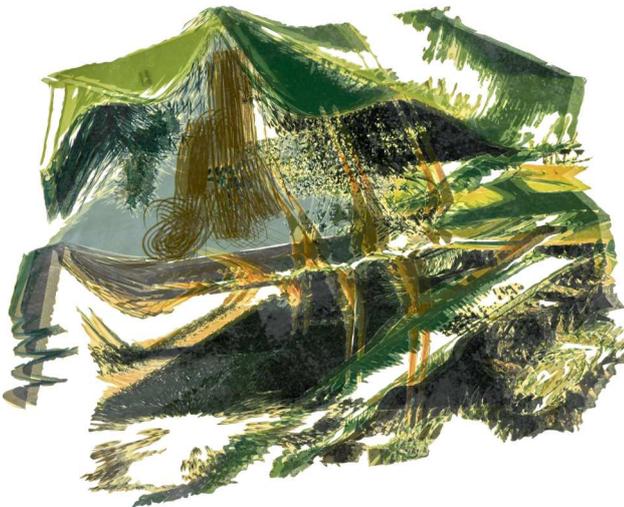
titled  
acrylic on polyester  
139 by 248.5 cm. 54 $\frac{3}{4}$  by 97 $\frac{7}{8}$  in.  
Executed in 2008.

#### PROVENANCE

Galerie Georges-Philippe & Nathalie Vallois, Paris  
Acquired from the above by the present owner

± ⊕ £ 6,000-8,000  
€ 6,900-9,200 US\$ 7,800-10,300

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LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## JORGE PARDO

b. 1963

### Untitled (Wall Drawing)

inkjet on paper  
91 by 112 cm. 35 $\frac{7}{8}$  by 44 $\frac{1}{8}$  in.  
Executed *circa* 2003.

#### PROVENANCE

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

± £ 1,000-1,500  
€ 1,150-1,750 US\$ 1,300-1,950

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LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## CLAUDE VIALLAT

b. 1936

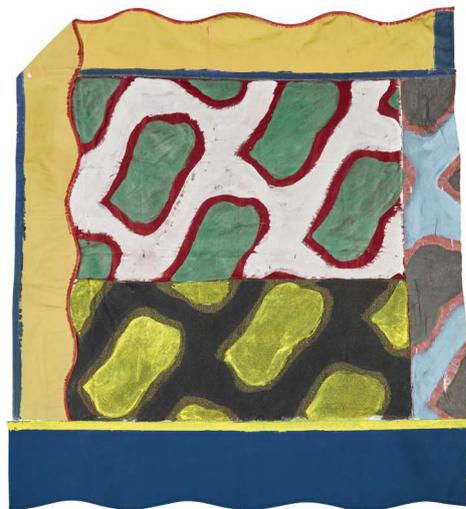
### Untitled

acrylic on mounting tissue  
166 by 153 cm. 65<sup>3</sup>/<sub>8</sub> by 60<sup>1</sup>/<sub>4</sub> in.  
Executed in 2003.

#### PROVENANCE

Galerie Daniel Templon, Paris  
Acquired from the above by the present owner

£ 4,000-6,000  
€ 4,600-6,900 US\$ 5,200-7,800



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159

LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## BERNARD PIFFARETTI

b. 1955

### Untitled

signed and dated 2003 on the reverse  
acrylic on canvas  
141.5 by 152 cm. 55<sup>1</sup>/<sub>2</sub> by 59<sup>7</sup>/<sub>8</sub> in.

#### PROVENANCE

Galerie Nathalie Obadia, Paris  
Acquired from the above by the present owner

£ 1,500-2,000  
€ 1,750-2,300 US\$ 1,950-2,600



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LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## MOSHEKWA LANGA

b. 1975

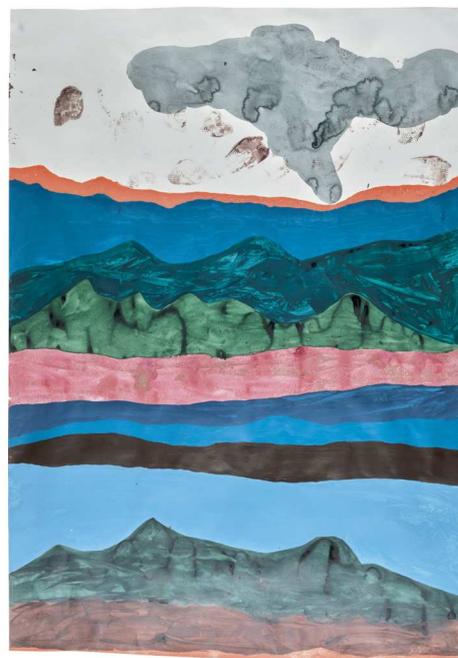
### Landscape I

acrylic and glitter on paper  
214 by 152 cm. 84<sup>1</sup>/<sub>4</sub> by 59<sup>7</sup>/<sub>8</sub> in.  
Executed in 2003.

#### PROVENANCE

Bernier/Eliades, Athens  
Acquired from the above by the present owner

£ 1,000-1,500  
€ 1,150-1,750 US\$ 1,300-1,950



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LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## MELANIE GUGELMANN

b. 1970

### Glasstadt

acrylic and oil on paper  
227 by 149 cm. 89<sup>3</sup>/<sub>8</sub> by 58<sup>7</sup>/<sub>8</sub> in.  
Executed in 2004.

#### PROVENANCE

Serge Ziegler Galerie, Zurich  
Acquired from the above by the present owner

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

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LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## JORGE QUEIROZ

b. 1966

### Untitled

signed and dated 2009 on the reverse  
mixed media on paper  
162.5 by 146 cm. 64 by 57<sup>1</sup>/<sub>2</sub> in.

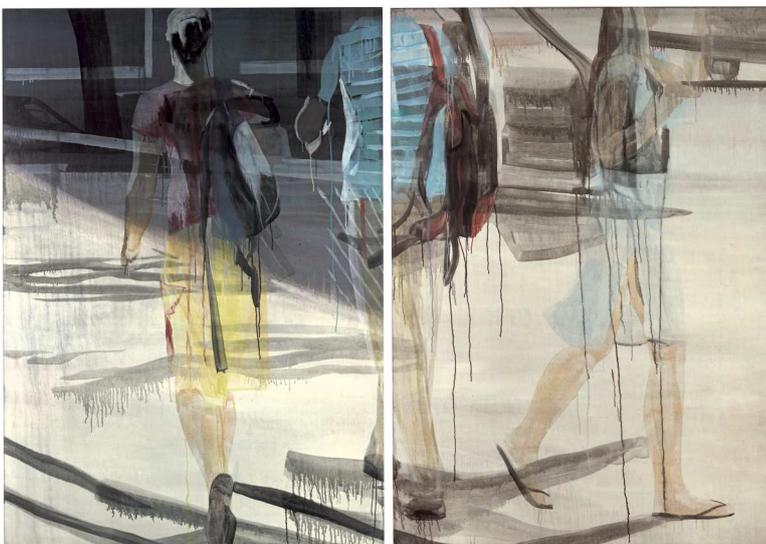
#### PROVENANCE

Galerie Nathalie Obadia, Paris  
Acquired from the above by the present owner

#### EXHIBITED

Paris, Galerie Nathalie Obadia, *Scènes du monde  
flottant*, October - November 2009

± ⊕ £ 3,000-4,000  
€ 3,450-4,600 US\$ 3,900-5,200



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LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## MARC DESGRANDCHAMPS

b. 1960

### Untitled

each: signed, dated 2006 and variously inscribed  
on the reverse  
oil on canvas, in two parts  
each: 200 by 140 cm. 78<sup>3</sup>/<sub>4</sub> by 55<sup>1</sup>/<sub>8</sub> in.

#### PROVENANCE

Galerie Zürcher, Paris  
Acquired from the above by the present owner

± ⊕ £ 7,000-10,000  
€ 8,100-11,500 US\$ 9,100-12,900

LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## TONY OURSLER

b. 1957

- i. Untitled #3
- ii. Untitled #8
- iii. Untitled #19

i-iii. signed and dated 04  
i & iii. acrylic on paper  
ii. acrylic and collage on paper  
i. 43 by 35.5 cm. 16 $\frac{7}{8}$  by 14 in.  
ii-iii. 35.4 by 27.9 cm. 14 by 11 in.

### PROVENANCE

Bernier/Eliades Gallery, Athens  
Acquired from the above by the present owner

± £ 3,000-5,000  
€ 3,450-5,800 US\$ 3,900-6,500



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LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## ROSSON CROW

b. 1982

### Susperia

signed and dated 2005 on the reverse  
oil on canvas  
180.8 by 243.5 cm. 71 $\frac{1}{8}$  by 95 $\frac{3}{4}$  in.

### PROVENANCE

Galerie Nathalie Obadia, Paris  
Acquired from the above by the present owner

± £ 7,000-9,000  
€ 8,100-10,400 US\$ 9,100-11,600



165

LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## JUYEON KIM

b. 1964

- i. Untitled 54
- ii. Untitled 86

i. signed and dated 2006 on the reverse  
i-ii. mixed media and paper collage on canvas  
i. 137.5 by 66 cm. 54 $\frac{1}{8}$  by 26 in.  
ii. 225 by 165 cm. 88 $\frac{1}{2}$  by 65 in.

### PROVENANCE

Irvine Contemporary Art, Washington D.C.  
Acquired from the above by the present owner

± £ 1,500-2,000  
€ 1,750-2,300 US\$ 1,950-2,600



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LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## IZIMA KAORU

b. 1954

Erin O'Connor wears Vivienne  
Westwood

i-iii, c-print

i. 41 by 57.1 cm. 16 $\frac{1}{8}$  by 22 $\frac{1}{2}$  in.

ii-iii. 41 by 32.8 cm. 16 $\frac{1}{8}$  by 12 $\frac{7}{8}$  in.

Executed in 2007, this work is from an  
unnumbered edition.

### PROVENANCE

FA Projects, London

Acquired from the above by the present owner

### EXHIBITED

London, The Royal Academy of Arts, *On|Off art  
exhibition*, February 2007 (edition no. unknown)

± £ 2,000-3,000

€ 2,300-3,450 US\$ 2,600-3,900

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LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## XIANG LIQING

b. 1973

Rock Never 2

c-print

247 by 123.8 cm. 97 $\frac{1}{4}$  by 48 $\frac{3}{4}$  in.

Executed in 2002, this work is number 5 from an  
edition of 9.

### PROVENANCE

ShanghART Gallery, Shanghai

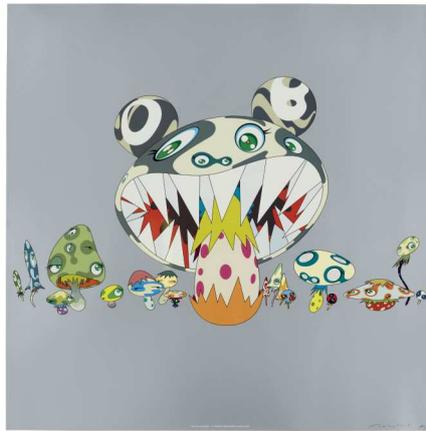
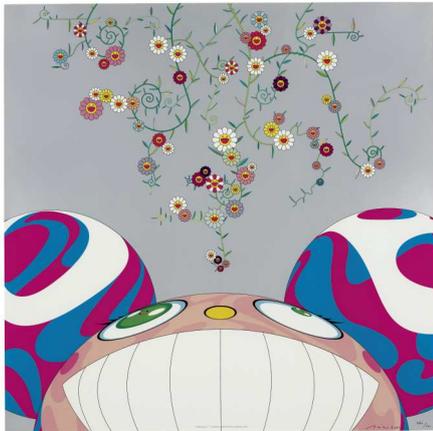
Acquired from the above by the present owner

Ω £ 4,000-6,000

€ 4,600-6,900 US\$ 5,200-7,800



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LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

## TAKASHI MURAKAMI

b. 1962

- i. DOB flower
- ii. Here Comes Media
- iii. Jelly fish eyes

i. signed, titled, dated 01 and numbered 262/300

ii. signed, titled, dated 01 and numbered 281/300

iii. signed, titled, dated 01 and numbered 294/300

i-iii. offset colour lithograph

i-iii. 50 by 50 cm. 19¾ by 19¾ in.

### PROVENANCE

Galerie Perrotin, Paris

Acquired from the above by the present owner

± £ 1,000-2,000

€ 1,150-2,300 US\$ 1,300-2,600

170

LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

## TAKASHI MURAKAMI

b. 1962

- i. Into the Dream. [Jumbo Corn Head Mushroom]
- ii. Reversal D.N.A
- iii. Kaikaikiki news

i. signed, titled, dated 01 and numbered 264/300

ii. signed, titled, dated 01 and numbered 235/300

iii. signed, titled and numbered 213/300

i-iii. offset colour lithograph

i-iii. 50 by 50 cm. 19¾ by 19¾ in.

Executed in 2001.

### PROVENANCE

Galerie Perrotin, Paris

Acquired from the above by the present owner

± £ 1,000-2,000

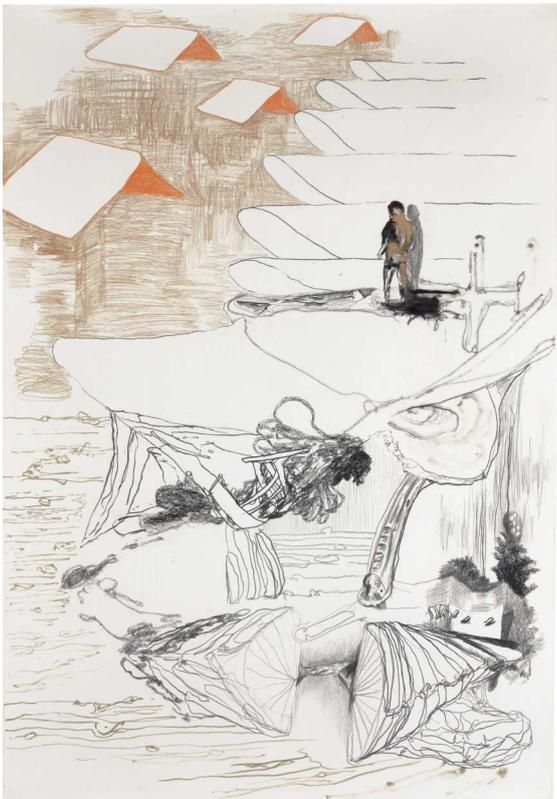
€ 1,150-2,300 US\$ 1,300-2,600



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LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

## HORIA DAMIAN

1922 - 2012

### La Colline

signed, titled and dated 1983  
gouache on cardboard  
74.8 by 104.6 cm. 29<sup>3</sup>/<sub>8</sub> by 29<sup>1</sup>/<sub>4</sub> in.

#### PROVENANCE

Galerie Raphael, Frankfurt  
Acquired from the above by the present owner

£ 1,500-2,000  
€ 1,750-2,300 US\$ 1,950-2,600

172

LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

## SOPHIE VON HELLERMANN

b. 1975

### Untitled (White Rabbit)

signed and dated 01 on the reverse; signed on the  
stretcher  
oil on canvas  
122 by 167.7 cm. 48 by 66 in.

#### PROVENANCE

Galerie Ghislane Hussenot, Paris  
Acquired from the above by the present owner

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

173

LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

## JORGE QUEIROZ

b. 1966

### Untitled

signed and dated 2003 on the reverse  
mixed media on paper  
152 by 105.5 cm. 59<sup>7</sup>/<sub>8</sub> by 41<sup>1</sup>/<sub>2</sub> in.

#### PROVENANCE

Galerie Nathalie Obadia, Paris  
Acquired from the above by the present owner

£ 3,000-4,000  
€ 3,450-4,600 US\$ 3,900-5,200

174

LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## JEREMY BLAKE

1971 - 2007

### I Know Where Sid Barrett Lives

signed, titled and dated 2004 on the overlap  
oil on canvas  
30.5 by 46 cm. 12 by 18 $\frac{1}{8}$  in.

#### PROVENANCE

Galerie Ghislaine Hussenot, Paris  
Acquired from the above by the present owner

± £ 3,000-4,000

€ 3,450-4,600 US\$ 3,900-5,200



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LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## JEREMY BLAKE

1971 - 2007

### Planet Waves

signed on a label affixed to the reverse  
c-print  
image: 87.5 by 243.5 cm. 34 $\frac{1}{2}$  by 95 $\frac{7}{8}$  in.  
framed: 101.8 by 257.8 cm. 39 $\frac{3}{4}$  by 101 $\frac{1}{2}$  in.  
Executed in 2003, this work is number 4 from an  
edition of 6, plus 1 artist's proof.

#### PROVENANCE

Feigen Contemporary, New York  
Galerie Ghislaine Hussenot, Paris  
Acquired from the above by the present owner

± £ 6,000-8,000

€ 6,900-9,200 US\$ 7,800-10,300



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LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## ELIEZER SONNENSCHN

b. 1967

### Heaven Car Wash

titled  
lambda print mounted on aluminium  
image: 105 by 280 cm. 41 $\frac{3}{8}$  by 110 $\frac{1}{4}$  in.  
framed: 122 by 296.5 cm. 48 by 116 $\frac{3}{4}$  in.  
Executed in 2002, this work is number 2 from an  
edition of 3.

#### PROVENANCE

Galerie Nathalie Obadia, Paris  
Acquired from the above by the present owner

± £ 3,000-4,000

€ 3,450-4,600 US\$ 3,900-5,200



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177

LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## JAMES IRELAND

b. 1977

### Our Valued Destiny Comes to Nothing

steel, glass with vinyl printing and wood  
25 by 200.5 by 20 cm. 9<sup>7</sup>/<sub>8</sub> by 78<sup>7</sup>/<sub>8</sub> by 7<sup>7</sup>/<sub>8</sub> in.  
Executed in 2007.

#### PROVENANCE

FA Projects, London

Acquired from the above by the present owner

£ 1,500-2,500  
€ 1,750-2,900 US\$ 1,950-3,250

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LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## CHARLES SANDISON

b. 1969

### Amuri

computer film on LCD screen  
60.5 by 95 by 19.5 cm. 23<sup>7</sup>/<sub>8</sub> by 37<sup>3</sup>/<sub>8</sub> by 7<sup>3</sup>/<sub>8</sub> in.  
Executed in 2005, this work is number 1 from an  
edition of 5.

#### PROVENANCE

Lisson Gallery, London

Acquired from the above by the present owner

£ 1,500-2,000  
€ 1,750-2,300 US\$ 1,950-2,600

179

LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## LIONEL ESTÈVE

b. 1967

### Far Far Away

glass, mirror and paint  
69 by 46 by 46 cm. 27<sup>1</sup>/<sub>8</sub> by 18<sup>1</sup>/<sub>8</sub> by 18<sup>1</sup>/<sub>8</sub> in.  
Executed in 2009.

#### PROVENANCE

Galerie Perrotin, Paris

Acquired from the above by the present owner

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



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180

LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## MICHAEL DELUCIA

b. 1978

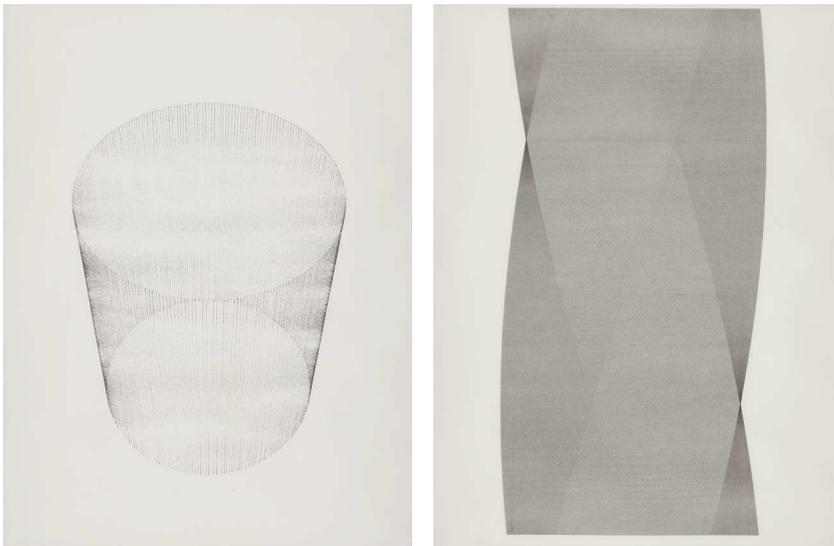
### Untitled

each: signed with the artist's initials and dated  
'09 on the reverse  
graphite on paper, in two parts  
each: 61 by 45.8 cm. 24 by 18 in.

#### PROVENANCE

Galerie Nathalie Obadia, Paris  
Acquired from the above by the present owner

‡ £ 1,500-2,000  
€ 1,750-2,300 US\$ 1,950-2,600



180

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LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## MICHAEL DELUCIA

b. 1978

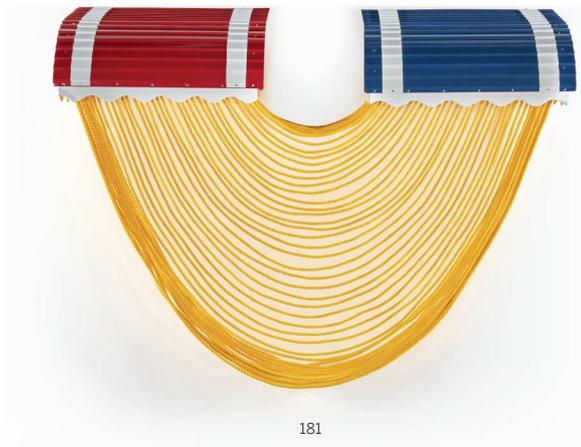
### Community (Red and Blue Awnings)

mixed media  
213 by 213 by 61 cm. 83 $\frac{7}{8}$  by 83 $\frac{7}{8}$  by 24 in.  
Executed in 2009.

#### PROVENANCE

Galerie Nathalie Obadia, Paris  
Acquired from the above by the present owner

‡ £ 3,000-5,000  
€ 3,450-5,800 US\$ 3,900-6,500



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182

LINE OF THOUGHT: WORKS FROM THE LORIE  
PETERS LAUTHIER COLLECTION

## PASCAL HAUDRESSY

b. 1968

### Somewhere We Will Meet Again (Heart and Brain)

LCD screens, plexiglass and metal, in two parts  
100.5 by 169.5 by 50 cm. 39 $\frac{1}{2}$  by 66 $\frac{3}{4}$  by 19 $\frac{3}{4}$  in.  
Executed in 2010.

#### PROVENANCE

RPVH Dream Set, Paris  
Acquired from the above by the present owner

‡ ⊕ £ 1,000-1,500  
€ 1,150-1,750 US\$ 1,300-1,950



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183

183

## CRASH

b.1961

### Vertigo

signed, titled and dated 5/95 on the reverse  
acrylic and spray paint on canvas  
125.5 by 132 cm. 49<sup>3</sup>/<sub>8</sub> by 52 in.

#### PROVENANCE

Private Collection, Europe

£ 3,000-4,000

€ 3,450-4,600 US\$ 3,900-5,200

184



184

## KATRIN FRIDRIKS

b. 1974

### Untitled

signed and dated 2014  
acrylic on aluminium  
100 by 70 cm. 39<sup>3</sup>/<sub>8</sub> by 27<sup>1</sup>/<sub>2</sub> in.

#### PROVENANCE

Acquired from the artist by the present owner

⊕ £ 2,000-3,000

€ 2,300-3,450 US\$ 2,600-3,900

185

## BEN

b. 1935

### Too Much Art

signed; signed and dated 1990 on the reverse  
acrylic on canvas  
81 by 100 cm. 31<sup>7</sup>/<sub>8</sub> by 39<sup>3</sup>/<sub>8</sub> in.

#### PROVENANCE

Private Collection, Europe

⊕ £ 3,000-4,000

€ 3,450-4,600 US\$ 3,900-5,200



185

## HEINZ RABROW

b. 1940

## The Female Cook

signed and dated 1997  
tempera on panel  
122 by 132 cm. 48 by 52 in.

## PROVENANCE

Gasiunasen Gallery, Palm Beach  
Acquired from the above by the present owner

⊕ £ 1,000-1,500  
€ 1,150-1,750 US\$ 1,300-1,950

□ 187 SOLD WITHOUT RESERVE

## JUSTIN LIEBERMAN

b. 1977

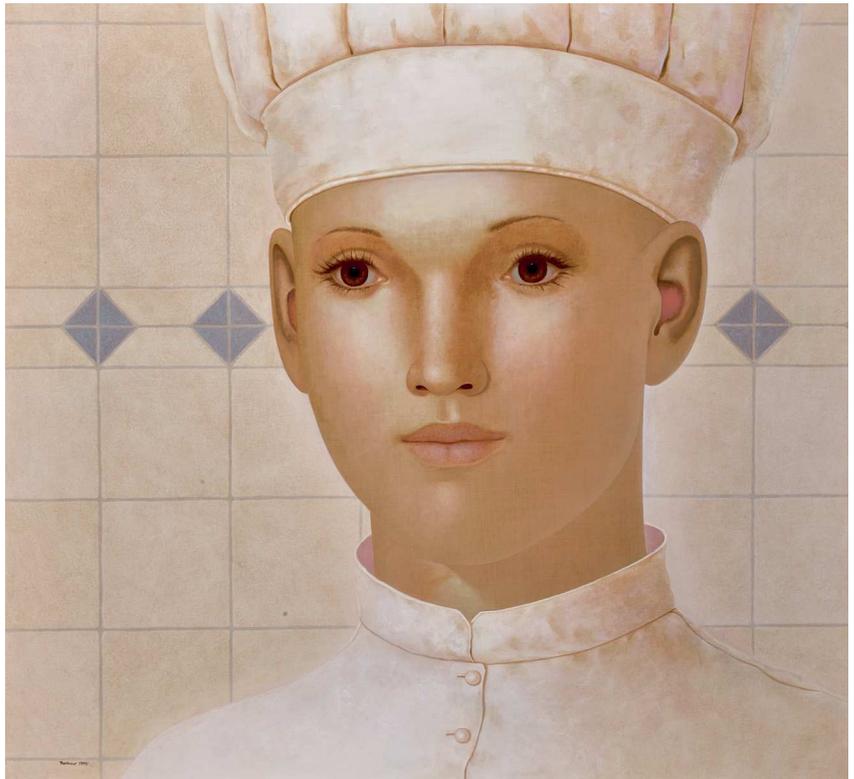
## You and I

acrylic, spray paint, pencil, felt-tip pen, paper  
collage and mixed media on paper  
69 by 98 cm. 27<sup>1</sup>/<sub>8</sub> by 38<sup>1</sup>/<sub>2</sub> in.  
Executed in 2006.

## PROVENANCE

Zach Feuer Gallery, New York  
Acquired from the above by the present owner

£ 600-800  
€ 700-950 US\$ 800-1,050



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187



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188 SOLD WITHOUT RESERVE

## GERALD DAVIS

b. 1974

Monica

signed, titled and dated *August 2006* on the reverse

oil on canvas

214 by 165 cm. 84¼ by 65 in.

### PROVENANCE

Black Dragon Society, Los Angeles

Acquired from the above by the present owner

£ 1,000-1,500

€ 1,150-1,750 US\$ 1,300-1,950

189 SOLD WITHOUT RESERVE

## LUCY STAHL

b. 1977

Untitled

signed and dated '14 on the reverse

perforated c-print laid down on aluminium coated with resin

183 by 66 cm. 72 by 26 in.

### PROVENANCE

Private Collection, Europe

⊕ £ 1,500-2,000

€ 1,750-2,300 US\$ 1,950-2,600

190

## JAKE & DINOS CHAPMAN

b. 1966 & b. 1962

Dinos und Adolf VI  
(from the series *if Hitler Had Been a Hippy, How Happy Would We Be*)

titled on the reverse

ink and watercolour on found lithograph

23.5 by 14.7 cm. 9¼ by 5¾ in.

Executed in 2008.

### PROVENANCE

White Cube, London

Acquired from the above by the present owner

⊕ ⊕ £ 3,000-4,000

€ 3,450-4,600 US\$ 3,900-5,200



189



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191

191

## TOM MCGRATH

b. 1978

### Untitled

signed and dated 2002 on a label affixed to the stretcher

oil on canvas

107 by 244 cm. 42 $\frac{1}{8}$  by 96 in.

#### PROVENANCE

Zach Feuer Gallery, New York

Acquired from the above by the present owner

£ 6,000-8,000

€ 6,900-9,200 US\$ 7,800-10,300

192

## BORDEN CAPALINO

b. 1980

### Bad John

signed with the artist's initials, titled and dated 2014 on the stretcher

acrylic, fabric collage and mixed media on canvas

249 by 203 cm. 98 by 79 $\frac{7}{8}$  in.

#### PROVENANCE

Ramiken Crucible, New York

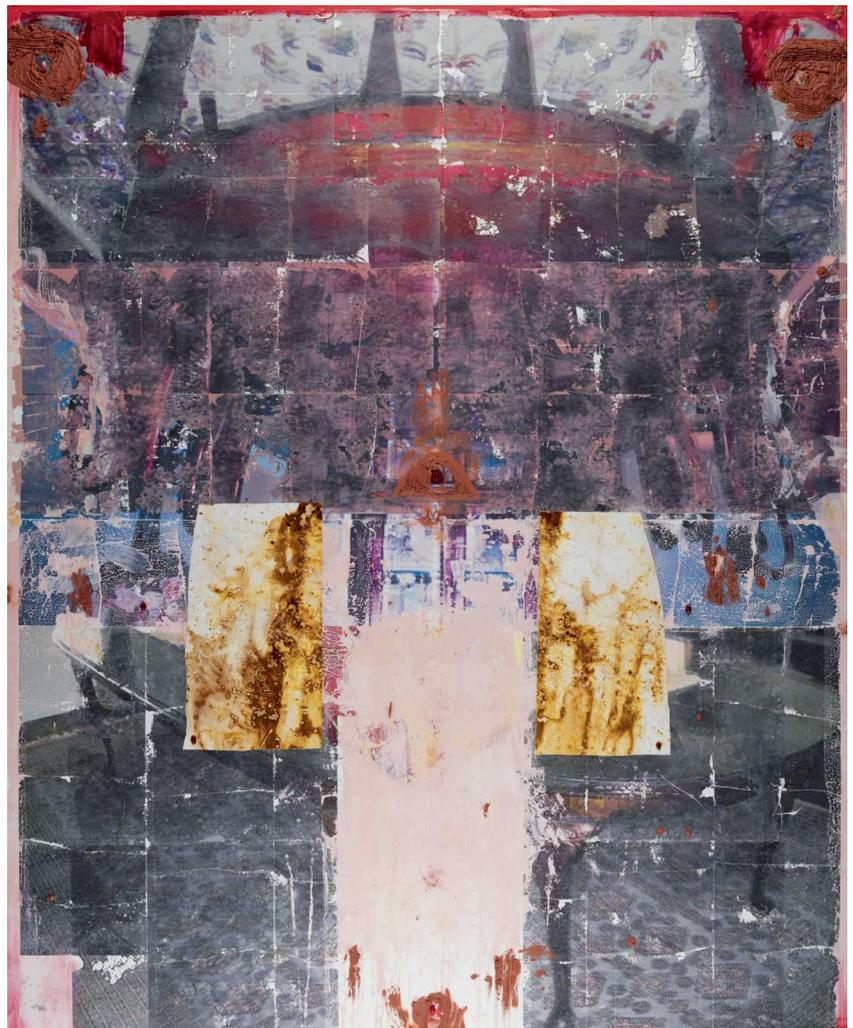
Acquired from the above by the present owner

#### EXHIBITED

New York, Ramiken Crucible, *Borden Capalino, Concierge*, May - June 2014

£ 2,500-3,500

€ 2,900-4,050 US\$ 3,250-4,550



192



193

193 SOLD WITHOUT RESERVE

## CARTER

b. 1970

### Untitled #21

acrylic ink, pencil, acrylic paint and paper on hand-marbelized paper  
121.9 by 106.7 cm. 48 by 42 in.  
Executed in 2006.

#### PROVENANCE

Salon 94, New York  
Gladstone Gallery, New York  
Acquired from the above by the present owner

#### EXHIBITED

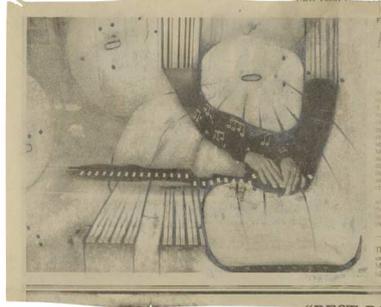
New York, Gladstone Gallery, *Dereconstruction*,  
June - August 2006

£ 1,500-2,000

€ 1,750-2,300 US\$ 1,950-2,600



194



194 SOLD WITHOUT RESERVE

## CHRISTIAN HOLSTAD

b. 1972

### i. D&G

### ii. Chutes and Ladders

pencil on newspaper  
i. 14.5 by 18 cm. 5¾ by 7 in.  
ii. 15.5 by 23 cm. 6¼ by 9 in.  
i. Executed in 2004.  
ii. Executed in 2005.

#### PROVENANCE

Victoria Miro Gallery, London  
Acquired from the above by the present owner

£ 800-1,200

€ 950-1,400 US\$ 1,050-1,550

195 SOLD WITHOUT RESERVE



195

## KEEGAN MCHARGUE

b. 1982

### Untitled

signed  
gouache and acrylic on two sheets of paper  
96 by 61 cm. 37¾ by 24 in.  
Executed circa 2010.

#### PROVENANCE

Jack Hanley Gallery, New York  
Acquired from the above by the present owner

£ 500-700

€ 600-850 US\$ 650-950

196 SOLD WITHOUT RESERVE

## WILL BENEDICT

b. 1978

Diashi, Fukushima, Korean War,  
Bride Head, Injury

signed, dated 2013 on the reverse  
collage and watercolour on paper on canvas  
90.2 by 70.2 cm. 35½ by 27⅞ in.

### PROVENANCE

Dépendance, Brussels  
Acquired from the above by the present owner

⊕ £ 2,000-3,000

€ 2,300-3,450 US\$ 2,600-3,900



197 SOLD WITHOUT RESERVE

## BETH CAMPBELL

b. 1971

Space (In/Out) at the Floor

watercolour and pencil on paper  
71 by 100 cm. 28 by 39⅜ in.  
Executed in 2005.

### PROVENANCE

Nicole Klagsbrun, New York  
Acquired from the above by the present owner

£ 300-400

€ 350-500 US\$ 400-550



198 SOLD WITHOUT RESERVE

## MATT SAUNDERS

b. 1975

Untitled

each: signed with the artist's initials, dated 2004  
and numbered 340-344 respectively  
ink on photographic paper  
each: 14.8 by 17.9 cm. 5⅞ by 7 in.  
framed: 19.5 by 96 cm. 7⅞ by 37¾ in.

### PROVENANCE

Private Collection, Europe

£ 1,000-1,500

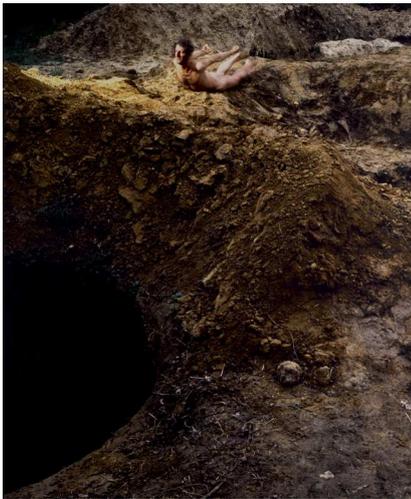
€ 1,150-1,750 US\$ 1,300-1,950



196

197

198



199

199 SOLD WITHOUT RESERVE

## DIEGO PERRONE

b. 1970

### I Pensatori di Buchi

lambda print

144.5 by 122 cm. 56 $\frac{7}{8}$  by 48 in.

Executed in 2002, this work is number 1 from an edition of 5.

#### PROVENANCE

Casey Kaplan, New York

Acquired from the above by the present owner

⊕ £ 1,500-2,000

€ 1,750-2,300 US\$ 1,950-2,600

200 SOLD WITHOUT RESERVE



200

## ANTHONY GOICOLEA

b. 1971

### Bed Wetters

signed on a label affixed to the reverse

c-print mounted on aluminium

140 by 102 cm. 55 $\frac{1}{8}$  by 40 $\frac{1}{8}$  in.

Executed in 2000, this work is artist's proof number 3 of 3 aside from the edition of 6.

#### PROVENANCE

Private Collection, Europe

£ 1,000-1,500

€ 1,150-1,750 US\$ 1,300-1,950

201 SOLD WITHOUT RESERVE

## CHARLES FRÉGER

b. 1975

### Rikishi 3

signed on a label affixed to the reverse

c-print mounted on aluminium

image: 76.2 by 57.5 cm. 30 by 22 $\frac{5}{8}$  in.

framed: 103 by 85 cm. 40 $\frac{1}{2}$  by 33 $\frac{1}{2}$  in.

Executed in 2002-05, this work is number 3 from an edition of 5.

#### PROVENANCE

Fifty One Gallery, Antwerp

Acquired from the above by the present owner

⊕ £ 1,000-1,500

€ 1,150-1,750 US\$ 1,300-1,950



201

□ 202 SOLD WITHOUT RESERVE

## TIM DAVIS

b. 1969

### Catroun for Glas

signed on a label affixed to the reverse

c-print

128.3 by 109.2 cm. 50½ by 43 in.

Executed in 2003, this work is number 1 from an edition of 6.

#### PROVENANCE

Greenberg Van Doren Gallery, New York

Acquired from the above by the present owner

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,600-3,900

□ 203 SOLD WITHOUT RESERVE

## CAO FEI

b. 1978

### City Watcher (from the Cosplayers series)

signed, titled and numbered 2/10 on a label affixed to the

backing board

c-print

image: 74 by 99 cm. 29½ by 39 in.

framed: 98.5 by 122.5 cm. 39¼ by 48¼ in.

Executed in 2004, this work is number 2 from an edition of 10.

#### PROVENANCE

Lombard Freid, New York

Acquired from the above by the present owner

#### EXHIBITED

*Space Invaders, Art and the computer game environment*,  
December 2009 - February 2010, (edition no. unknown)

#### LITERATURE

Michelle Antoinette and Caroline Turner, *Contemporary Asian art and exhibitions: connectivities and world-making*, Acton 2014, p. 26, illustrated in colour (edition no. unknown)

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,600-3,900

□ 204 SOLD WITHOUT RESERVE

## LUIS GISPERT

b. 1972

### Senoritas Suicido

signed, dated 05 and numbered 6/6 on the reverse

c-print face-mounted on plexiglass

126 by 218 cm. 49½ by 85½ in.

Executed in 2005, this work is number 6 from an edition of 6.

#### PROVENANCE

Zach Feuer, New York

Acquired from the above by the present owner

£ 1,500-2,000

€ 1,750-2,300 US\$ 1,950-2,600



202



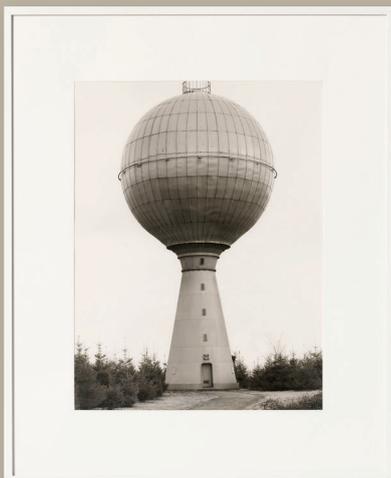
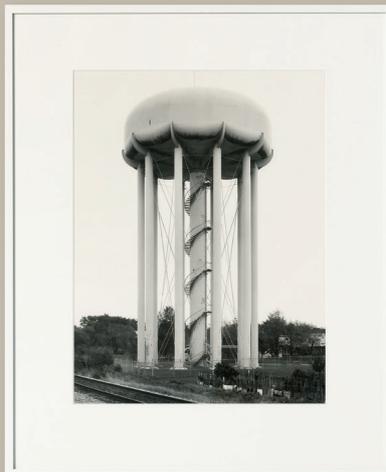
203



204

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Viewing 25 – 28 November

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Viewing 16 – 20 November

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# How to Bid



## 1. Browse

Find works you  
are interested in at  
[sothebys.com/auctions](https://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. Sotheby'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 Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing 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 £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% 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 pre-sale 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 buyer'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](http://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](http://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](mailto:ukpostsaleservices@sothebys.com)

We will send you a quotation for shipping your purchase(s). Transit risk insurance

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

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

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

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

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

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

#### EU Licence Thresholds

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

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

#### UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs  
UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)  
UK LICENCE THRESHOLD: £12,000  
British Historical Portraits  
UK LICENCE THRESHOLD: £10,000

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

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

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

## EXPLANATION OF SYMBOLS

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

#### ◊ Guaranteed Property

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

#### ▲ Property in which Sotheby's has an Ownership Interest

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

#### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot

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

#### ∟ Interested Parties

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

#### □ No Reserve

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

#### ⊕ Property Subject to the Artist's Resale Right

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

#### Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

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

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

#### • Restricted Materials

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

#### II Monumental

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

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

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

## VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

### 1. PROPERTY WITH NO VAT SYMBOL

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

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable

to VAT and therefore no amount in lieu of VAT will be added to the premium.

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

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

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

## 2. PROPERTY WITH A † SYMBOL

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

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

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

## 3. PROPERTY WITH A α SYMBOL

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

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

## 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer

and must pay Sotheby's import VAT at the following rates on the hammer price:

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

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

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

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

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

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

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

## 5. EXPORTS FROM THE EUROPEAN UNION

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

### Property with no VAT symbol (see paragraph 1)

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

### Property with a † symbol

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

### Property with a ‡ or 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-logs the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

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

### Proof of export required

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

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

## 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

HM Revenue and Customs  
VAT Overseas Repayments Unit  
PO Box 34, Foyle House  
Duncreggan Road, Londonderry  
Northern Ireland, BT48 7AE  
Tel: +44 (0)2871 305100  
Fax: +44 (0)2871 305101  
enq.oru.ni@hmrc.gsi.gov.uk

## 7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may

become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

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

## CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

## 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 6482;
  - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
  - (iv) any additional notices and terms printed in the sale catalogue, including the guide to 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 the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"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 SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to 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 at 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 Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

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

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

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

### 8. REMEDIES FOR NON-PAYMENT

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

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

(b) cancel the sale of the lot;

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

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

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

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

(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 calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

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

## 10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import,

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

## 11. GENERAL

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

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

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

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

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

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

## 12. DATA PROTECTION

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

Sometimes, Sotheby's may also disclose

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

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

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

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

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

## 13. LAW AND JURISDICTION

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

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

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

## SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

## COLLECTION FROM NEW BOND STREET

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

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

Collect your property from:  
**Sotheby's Property Collection**

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

## COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**  
Opening hours:  
Monday to Friday 8.30am to 4.30pm  
Sotheby's Greenford Park,  
13 Ockham Drive, Greenford, Middlesex,  
UB6 0FD  
Tel: +44 (0)20 7293 5600  
Fax: +44 (0)20 7293 5625

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

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the

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

#### STORAGE CHARGES

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

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

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

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

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

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

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

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

#### LIABILITY FOR LOSS OR DAMAGE

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#### 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.

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