

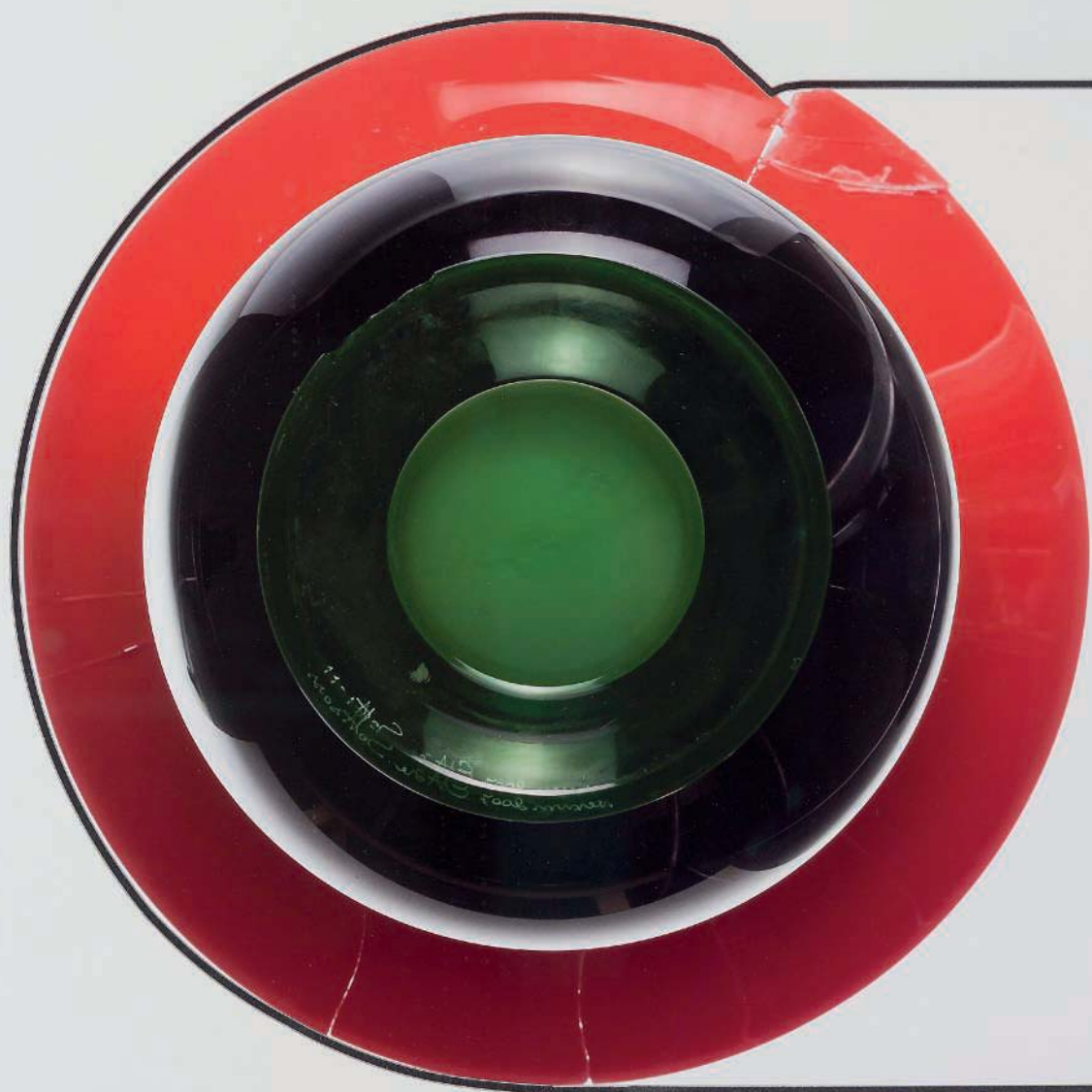


The background of the entire page is an abstract artwork. It features several vertical, ornate, black decorative elements that resemble stylized architectural or floral motifs. These are set against a background of horizontal bands of halftone dots: a top band of small brown dots, a large middle band of red dots, and a bottom band of blue dots. Vertical yellow lines and drips are scattered across the composition, particularly concentrated in the center and right. Small blue circular marks are also visible, some appearing to be part of the artwork and others possibly scanning artifacts.

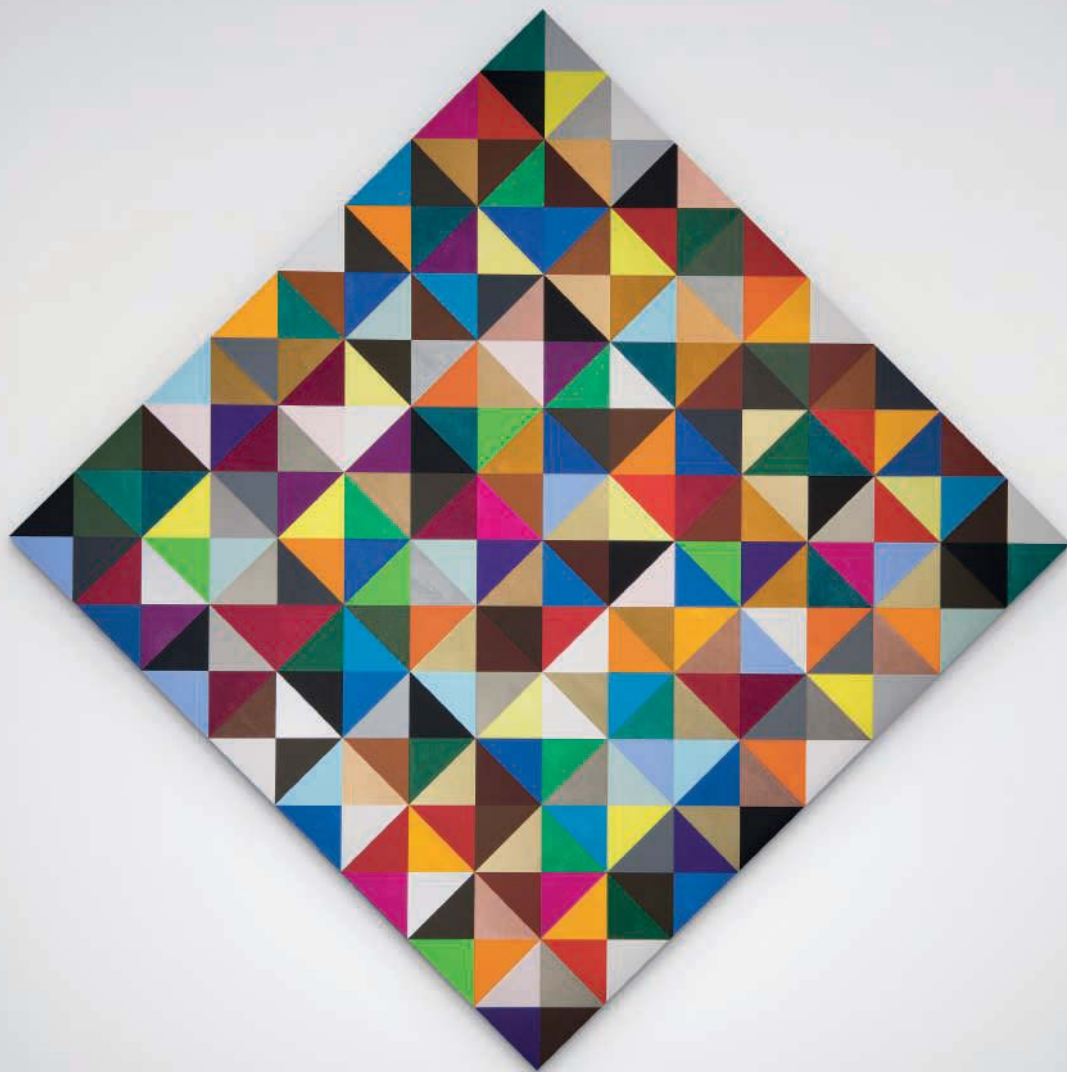
FIRST OPEN

South Kensington | Post-War and Contemporary Art
29 September 2016

CHRISTIE'S







FIRST OPEN

POST-WAR AND CONTEMPORARY ART

THURSDAY 29 SEPTEMBER 2016

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Front cover: Lot 29
Sigmar Polke, *Untitled*, 1989
© The estate of Sigmar Polke/ DACS 2016
Inside front cover: Lot 47 (detail)
Page 1: Lot 35 (detail)
Opposite sale information: Lot 37
Opposite index: Lot 11 (detail)
Back cover: Lot 16
Anne Collier, *Photography*, 2009
© Anne Collier

AUCTION

Thursday 29 September 2016
at 1.00 pm Lots 1-164
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **VONKLEMMER-12724**

VIEWING

Saturday	24 September
Sunday	25 September
Monday	26 September
Tuesday	27 September
Wednesday	28 September

11.00 am – 5.00 pm
11.00 am – 5.00 pm
9.00 am – 7.30 pm
9.00 am – 5.00 pm
9.00 am – 5.00 pm

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THE POST-WAR AND CONTEMPORARY ART DEPARTMENT WOULD LIKE TO THANK:

Stefano Amoretti, Kelly Bertrando, Stuart Bricknell, Anna Campbell, Charlotte Eytan, Eliza Heneage, Camille Isvy, William Jobling, Steve Mackney, Steve Rubbins, Claudia Schürch

STORAGE AND COLLECTION

Please refer to the important notice on page 169. Please note that Cadogan Tate's opening hours are Monday to Friday 9am to 5pm, and purchases transfer red to their warehouse are not available for collection at weekends.

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BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section.

[15]

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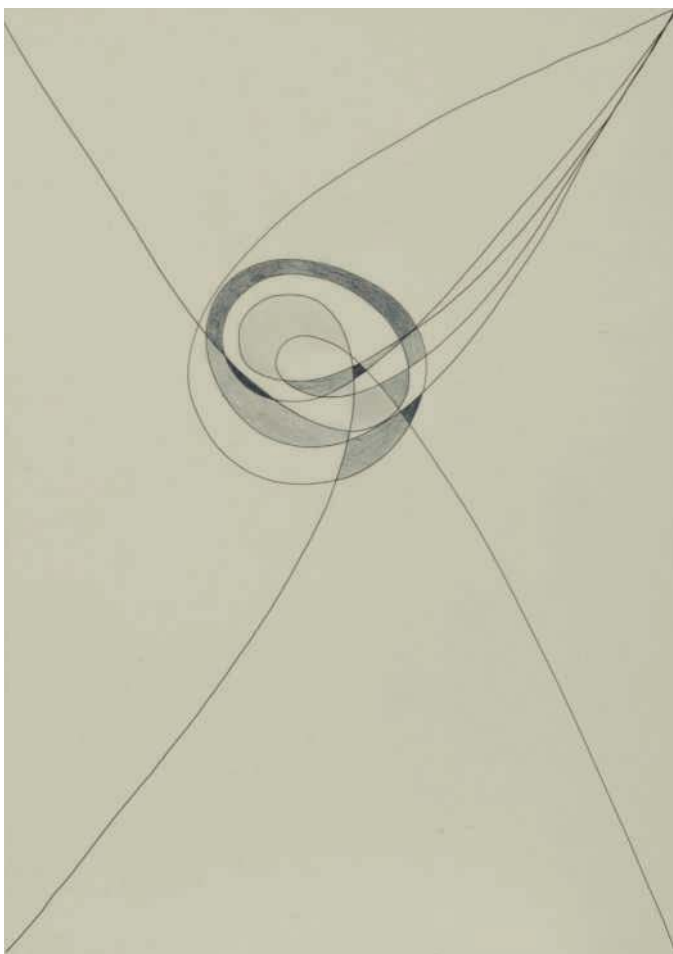
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CHRISTIE'S



λ*1

TOMMA ABTS (B. 1967)

Untitled

signed, titled and dated 'ohne Titel, 1997, Tomma Abts'
(on the reverse)

graphite and ballpoint pen on paper
11¼ x 8¼in. (29.7 x 21cm.)

Executed in 1997

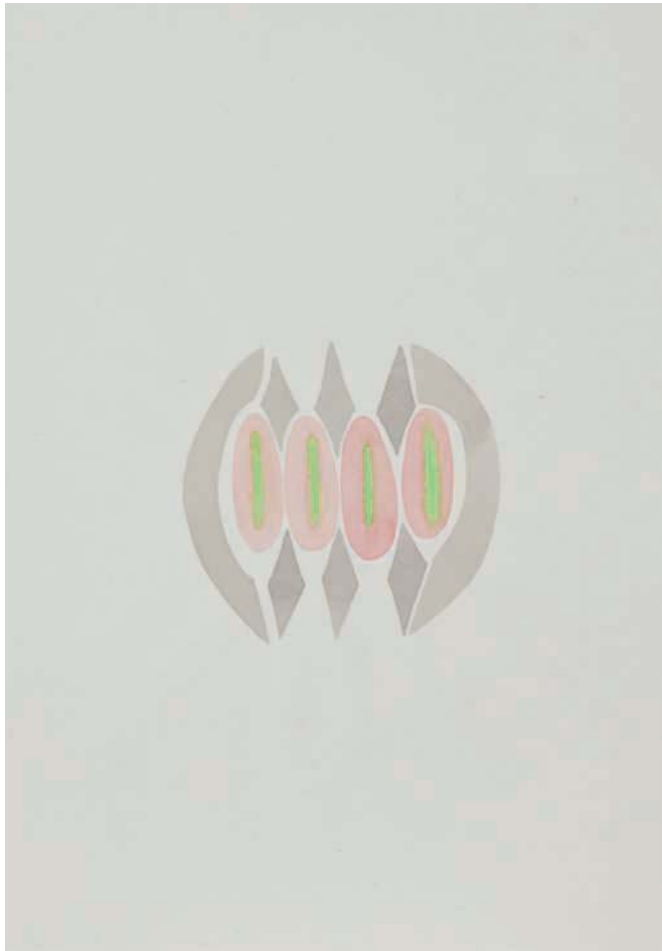
£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

Private Collection, Europe.



λ*2

TOMMA ABTS (B. 1967)

Untitled

signed, titled and dated 'ohne Titel, 1999, Tomma Abts'
(on the reverse)

watercolour on paper
11¾ x 8¼in. (29.7 x 21cm.)

Executed in 1999

£2,000-3,000

\$3,100-4,600

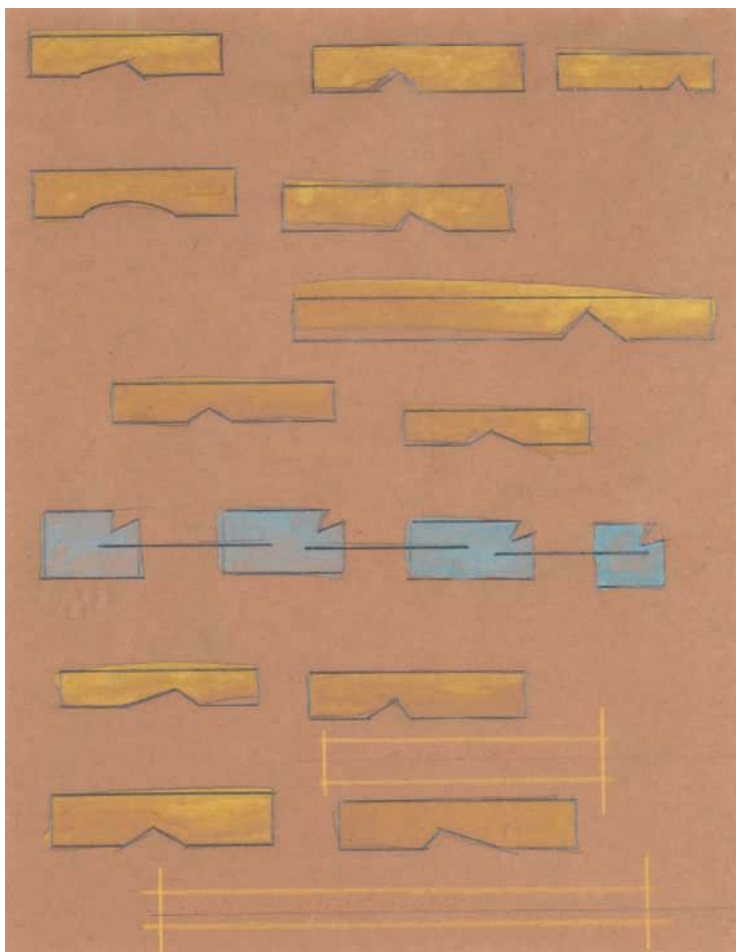
€2,800-4,100

'Though I give some forms a sculptural definition, I then contradict it again, to keep every part of the painting's space engaged in some ambiguous connectedness'

T. Abts

PROVENANCE:

Private Collection, Europe.



***3**

LAWRENCE WEINER (B. 1942)

Mounds + Related Structures

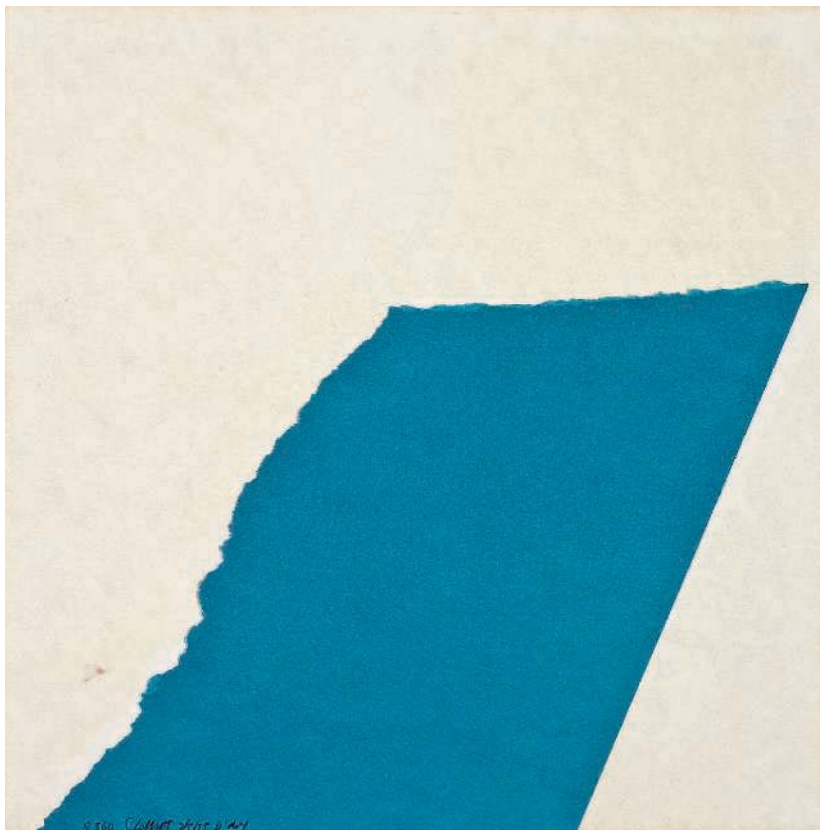
signed, titled and dated 'MOUNDS + RELATED
STRUCTURES L. WEINER 1984' (lower centre)
watercolour, colour pencil and graphite on paper
14 x 11in. (35.6 x 28cm.)
Executed in 1984

PROVENANCE:

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

£3,000-4,000

\$4,600-6,100
€4,200-5,500



4

SOL LEWITT (1928-2007)

Torn Paper

signed, inscribed and dated 'R360 S. Lewitt 7/5/75 D' day'
(lower left)

paper collage on sugar paper

27 $\frac{3}{4}$ x 27 $\frac{3}{4}$ in. (70.5 x 70.5cm.)

Executed in 1975

£3,000-4,000

\$4,600-6,100
€4,200-5,500

PROVENANCE:

Private Collection, Bocholt.

Anon. sale, Christie's London, 14 September 2011, lot 113.

Acquired at the above sale by the present owner.



λ5

ART & LANGUAGE (ACTIVE SINCE 1967)

The studio in the Snow

acrylic on printed photograph on panel

11 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (30.1 x 48 cm.)

Executed in 2009

£2,000-3,000

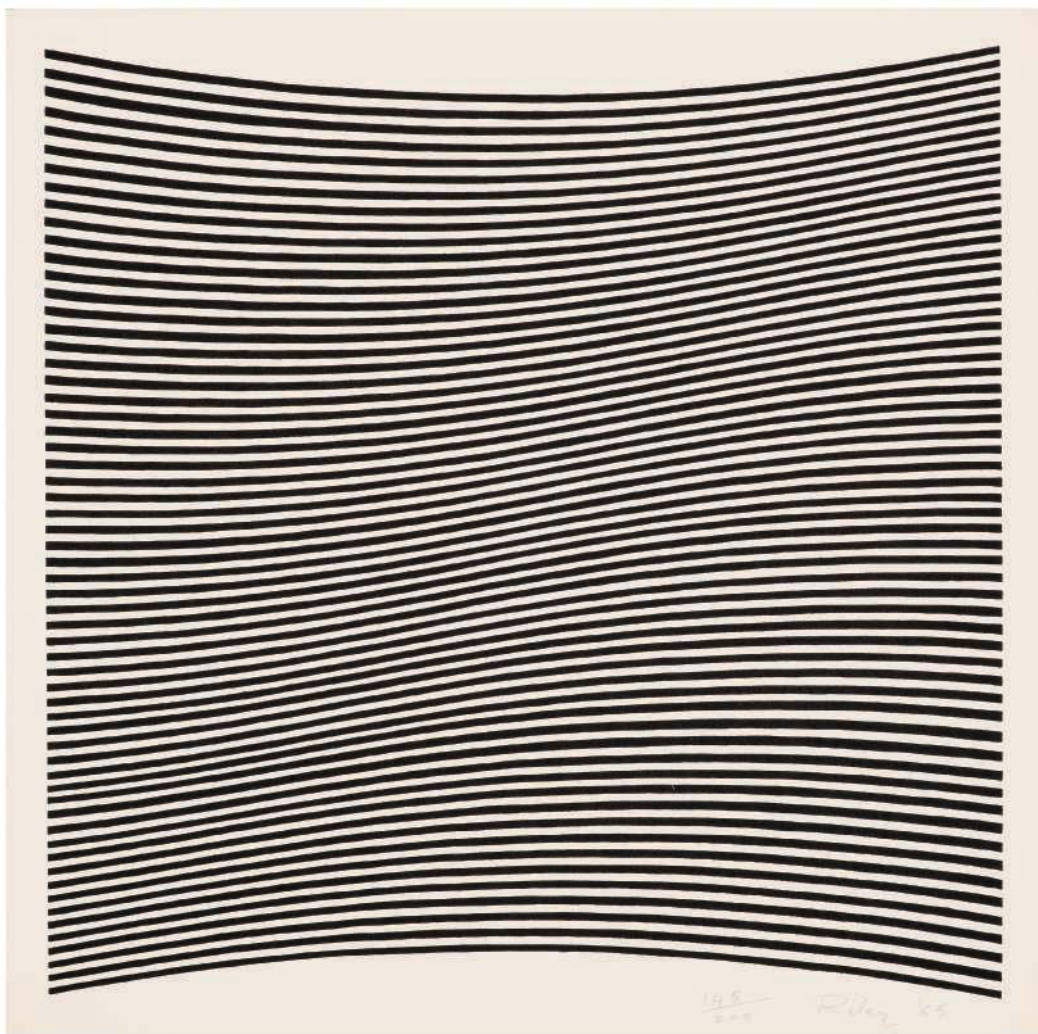
\$3,100-4,600

€2,800-4,100

PROVENANCE:

Private Collection, Europe.

Acquired from the above by the present owner.



λ6

BRIDGET RILEY (B. 1931)

Untitled

signed, numbered and dated '145/200 Riley '65' (lower right)

screenprint on paper

12½ x 12½in. (31.9 x 31.9cm.)

Executed in 1965, this work is number one hundred and forty-five from an edition of two-hundred plus ten artist's proofs

£7,000-10,000

\$11,000-15,000

€9,700-14,000


PROVENANCE:

Editions Panderma, Basel.

Acquired from the above by the present owner.

LITERATURE:

K. Schubert, *Bridget Riley Complete Prints 1962-2010*, London 2010, no. 6 (another from the edition illustrated in colour, unpagged).



'[My work] doesn't take over a space, but rather coexists with it'

F. Sandback

7

FRED SANDBACK (1943-2003)

Violet Day-glo Corner Piece

violet day-glo acrylic on 1/32" elastic cord and spring steel
36 x 6 x 1/2 in. (91.5 x 15.2 x 1.2 cm.)

Executed in 1968, this work is number seventeen from an edition of twenty-five plus three artist's proofs and one exhibition proof

£18,000-22,000

\$28,000-34,000

€25,000-30,000

PROVENANCE:

Galerie Erhard Klein, Bonn.

Acquired from the above by the present owner in 1977.

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

Executed in 1968, Fred Sandback's *Violet Day-glo Corner Piece* is an elegant elastic cord sculpture from the artist's early *oeuvre*. Designed specifically to occupy the corners of a room, the work demonstrates Sandback's ability to delineate and bifurcate interior space through an extraordinary economy of means. Executed in a variety of Day-glo hues, using exceptionally thin strands of cord and stainless steel, the *Corner Pieces* describe volumes that are potentially limitless, subject to as many variations as there are angles from which to view the sculpture. In doing so, these works make visible the volume that is traditionally hidden inside a sculpture, and render immaterial surfaces that would previously be tangible. 'Surfaces seem to imply that what's interesting is either in front of them or behind them', the artist explains. 'Interiors are elusive. You can't ever see an interior' (F. Sandback, quoted in *Fred Sandback*, Munich 1975, pp. 11-12). Often cited as a forerunner of installation art, Sandback toys with our spatial awareness by highlighting the invisible volumes and densities that silently constitute the areas we inhabit.

■ 1.8

DANIEL BUREN (B. 1938)

*Vingt-cinq Lattes, novembre 1988,
Travail Situé (Twenty-five plinths,
November 1988, Situated Work)*

white acrylic and red chinese ink on
wooden plinths, in twenty-five parts
each: 88% x 3½ x 1½ in. (225 x 9 x 3.8 cm.)
overall: 88% x 88% x 1½ in.
(225 x 225 x 3.8 cm.)
Executed in 1988

Estimate on request

PROVENANCE:

Private Collection, France.

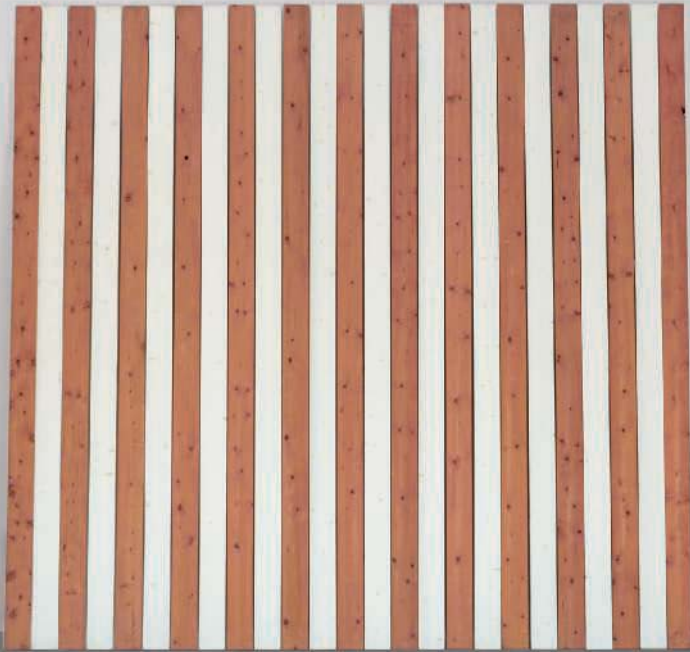
Anon. sale, Briest Scp Paris, 19 June 1996,
lot 41.

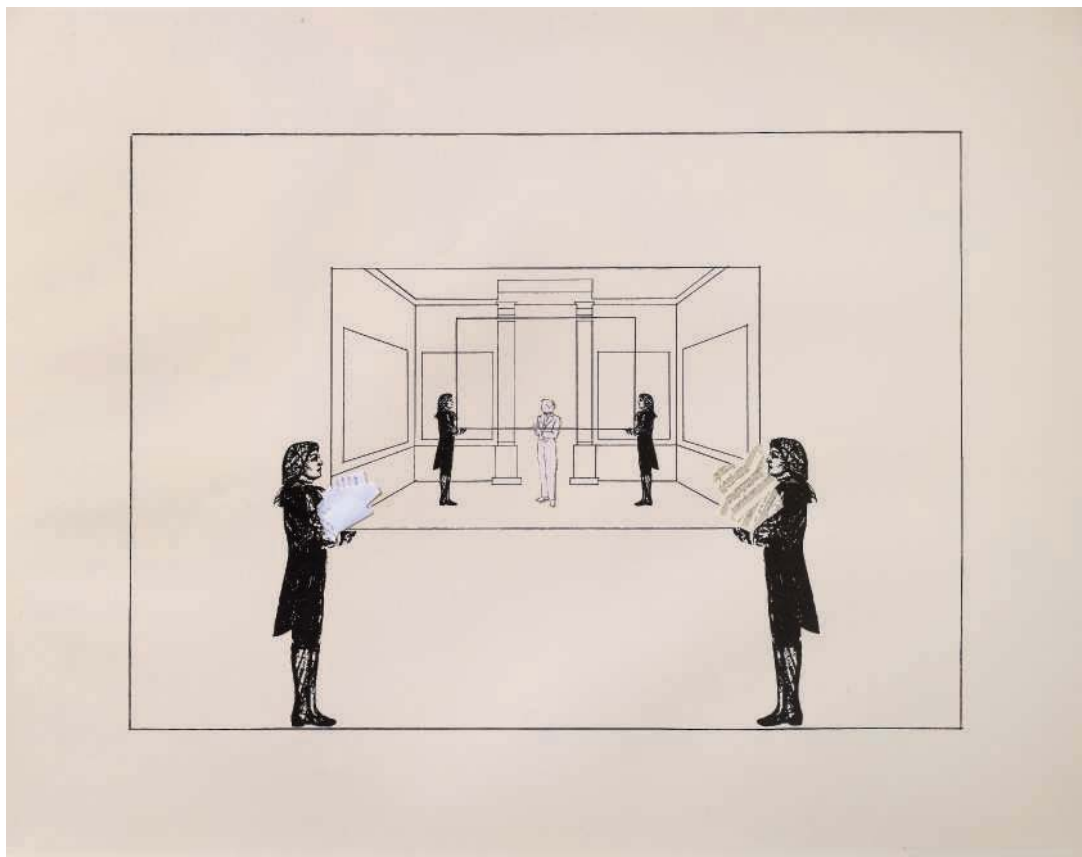
Acquired at the above sale by the
present owner.

This work is accompanied by a certificate,
known as 'Avertissement' which will be
delivered by the artist in the name of the
new buyer.

Comprising twenty-five painted wooden
plinths, *Vingt-cinq Lattes* exemplifies
Daniel Buren's signature striped aesthetic.
Rendered in a variety of media throughout
his career, including mirror, canvas as
well as wood, granite, marble, concrete,
water, etc. Buren's trademark pattern of
alternating vertical white and colored
stripes – with always two very immutable
aspects: 1. the size of the stripes = 8,7 cm ;
2. the white – forms the touchstone of his
conceptual practice.

As a member of the Paris-based group
Buren-Mosset-Parmentier-Toroni, which
did exist from December 1966 till October
1967, with the aim of challenging traditional
artistic boundaries, Buren sought a new
'zero-degree' for painting. Over the course
of five decades, through a variety of
site-specific interventions in public and
institutional spaces, his stripes became
what he termed a 'visual tool': a motif
through which he sought to interrogate the
very nature of art.





PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

λ9

GIULIO PAOLINI (B. 1940)

Sottosopra (Upside Down)

signed, titled and dated "'Sottosopra" Giulio Paolini 2005'

(on the reverse)

collage on paper

28 7/8 x 36 in. (72 x 91.5 cm.)

Executed in 2005

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

Galleria Franca Mancini, Pesaro.

Private Collection.

Acquired from the above by the present owner.

EXHIBITED:

Pesaro, Galleria Franca Mancini, *Les Rencontres Rossiniennes 2005: Giulio Paolini e Michelangelo Pistoletto*, 2005.



λ10

DADAMAINO (1935-2004)

Volume

signed, titled and dated 'DADAMAINO - Volume 1960'
(on the reverse)

oil on canvas

15 $\frac{7}{8}$ x 11 $\frac{7}{8}$ in. (40.3 x 30.2cm.)

Painted in 1960

£25,000-35,000

\$39,000-54,000
€35,000-48,000

PROVENANCE:

The Mayor Gallery, London.

Studio Gariboldi, Milan.

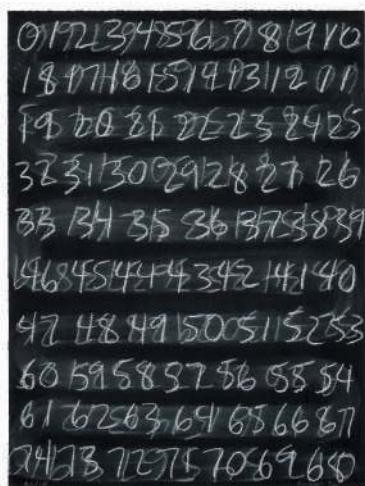
Acquired from the above by the present owner.

EXHIBITED:

Milan, Galleria Tega, *Elementi Spaziali*, 2011, p.130
(illustrated in colour, p. 131).

London, The Mayor Gallery, *Dadamaino Volumes*, 2011.

This work is registered in the Archivio Generale Dadamaino,
Milan, under no. 295/10.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

11

MEL BOCHNER (B. 1940)

Untitled

each: signed and dated 'BOCHNER 92' (lower right)

chalk on paper, in four parts

each: 23% x 18% in. (60 x 46cm.)

Executed in 1992

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

Gallery One Five, Antwerp.

Acquired from the above by the present owner.



■ 12

GIUSEPPE UNCINI (1929-2008)

Architettura no. 175

signed, titled and dated 'Uncini 04 "ARCHITETTURA" No 175'
(on the reverse)

concrete and iron

32¼ x 26¾ x 4¾ in. (82 x 68 x 12 cm.)

Executed in 2004

£18,000-22,000

\$28,000-34,000

€25,000-30,000

PROVENANCE:

Galleria Fumagalli, Bergamo.

Private Collection, Italy.

Marchese Arte Contemporanea, Prato.

Acquired from the above by the present owner.

LITERATURE:

B. Corà, *Giuseppe Uncini: Catalogo Ragionato*, Milan 2007,
no. 04-031 (illustrated, p. 386).

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



PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

λ13

ALIGHIERO BOETTI (1940-1994)

Sciogliarsi Come Neve al Sole
(*To Melt Like Snow in the Sun*)

signed 'Alighiero Boetti' (on the overlap)
embroidery on fabric
8½ x 8½ in. (21.5 x 20.5 cm.)
Executed in 1988

£18,000-24,000

\$28,000-37,000
€25,000-33,000

PROVENANCE:

Private Collection.
Anon. sale, Artcurial Paris, 5 June 2014, lot 326.
Private Collection.
Acquired from the above by the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 6016 and it is accompanied by a certificate of authenticity.



λ*14

ALIGHIERO BOETTI (1940-1994)

Tocchi e Rintocchi (Touches and Strokes)

signed, inscribed and dated '1982 Kabul Afghanistan

Alighiero Boetti' (on the overlap)

embroidery on fabric

8 $\frac{7}{8}$ x 9 $\frac{1}{4}$ in. (22.5 x 23.6cm.)

Executed in 1979-82

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

Galerie Eric Franck, Geneva.

Acquired from the above by the present owner in 1989.

EXHIBITED:

Sydney, Museum of Contemporary Art, *MCA Collection:*

Selected Works, 1995.

This work is registered in the Archivio Alighiero Boetti, Rome under no. 8226 and it is accompanied by a certificate of authenticity.

λ15

MAURIZIO CATTELAN (B. 1960)

Strategies

signed, inscribed and dated 'Maurizio Cattelan 90 3 pezzi' (on the reverse of International Magazine n. 139)

magazines, glue and aluminium,

in four parts

overall: 19¼ x 19½ x 8¼in.

(50 x 49.9 x 21cm.)

Executed in 1990

£20,000-30,000

\$31,000-46,000

€28,000-41,000

PROVENANCE:

Studio Oggetto, Milan.

Private Collection, Italy.

Anon. sale, Christie's London,

17 February 2011, lot 190.

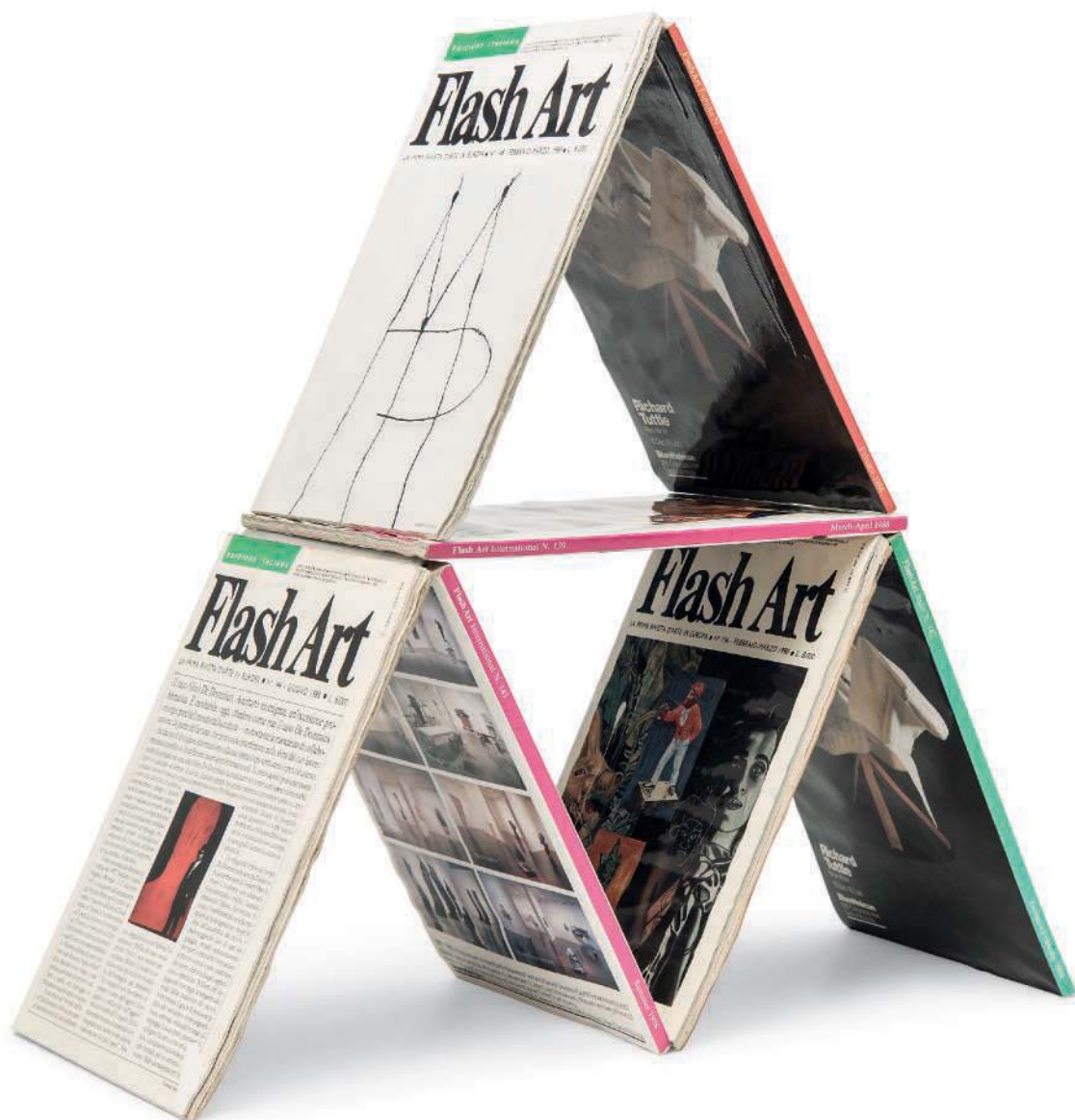
Private Collection, Italy.

Acquired from the above by the
present owner.

"I actually think that reality is far more provocative than my art, I just take it; I'm always borrowing pieces— crumbs really—of everyday reality. If you think my work is provocative, it means that reality is extremely provocative, and we just don't react to it."

M. Cattelan

Executed in 1990, *Strategies* occupies significant territory within Maurizio Cattelan's multifaceted practice. Comprising seven copies of the magazine *Flash Art*, glued together like a house of cards, *Strategies* is part of a larger structure that the artist built and subsequently photographed. He then used the image to create a pirate cover for 500 copies of the magazine, reproducing their graphics and placing his work at the centre. It was the first of Cattelan's artworks to directly appropriate a pre-existing object, and represented a subversive attempt to further his career by putting himself on the cover of one of Italy's most important art magazines. In doing so, Cattelan sought to expose the institutional mechanisms that control the success – or failure – of contemporary artists.



■16

ANNE COLLIER (B. 1970)

Photography

signed 'Anne Collier' (on a label affixed to the reverse)

C-print

53⅜ x 46in. (135 x 116.9cm.)

Executed in 2009, this work is number one from an edition of five plus two artist's proofs

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Galerie Rodolphe Janssen, Belgium.

Acquired from the above by the present owner.

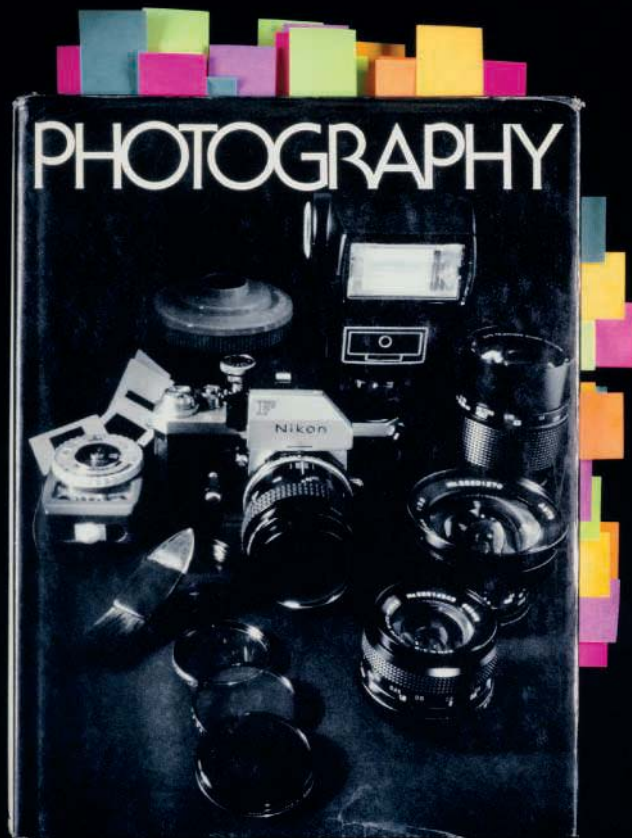
'I'm interested in depicting different manifestations of photographic imagery: how photography is employed in relation to everyday objects such as magazines, record sleeves, posters, etc., and how these mass-circulated things can absorb – and illuminate – our own narratives. I don't really think of my work as a form of appropriation, as the original nature of the things I document remains largely evident in my photographs'

A. Collier

Set squarely upon a neutral black background, a vintage photography manual bristles with Post-It notes. Its cover gleams with the promise of technical apparatus: camera, lenses, flash and film are arranged in an attractive still life, and the title *Photography* is emblazoned confidently above. Working with objects she discovers at flea markets or on eBay, Anne Collier stages subtle critiques of the photographic image, particularly its role as an extension of the male gaze and its foundational importance to popular culture at large. The present work presents the photography manual as a treasured artefact, something that has been studied in order to master a craft: the monochrome cover with its bold font gestures towards impregnable masculinity, while the Post-It notes' neon pinks and pastels perhaps imply a feminine intrusion. While the 1970s saw the ascendancy of photography as a personal hobby, the burgeoning industry's advertisements often made objectifying use of women to sell equipment to men. Collier's work interrogates this imbalance of power – her tactics have included reimagining famed female photographic subjects such as Marilyn Monroe, placing the camera in their hands. Restaging the mechanics of looking, Collier exposes the photograph as an instrument of authority and control, and an engine of fiction as much as of detached truth.

The work of the Pictures Generation is also an important influence. As the artist explains, 'their work – that is the work of artists such as Cindy Sherman, Richard Prince, Louise Lawler, Laurie Simmons, etc. – was effectively the first contemporary art that I was aware of. I understand

their work as a generational reaction to the social and political landscape of the late 1970s and early 1980s. I was, and remain, influenced by their work. It is hard to imagine making any kind of photographic image now without negotiating their work and its legacy' (A. Collier, quoted in A. Farquharson, 'Interview with Anne Collier,' Nottingham Contemporary, 2011 <http://www.nottinghamcontemporary.org/art/anne-collier> [accessed 1 September 2016]). Indeed, the intelligent appropriative mode of the Pictures Generation can be clearly felt in Collier's work, which explores the tension between her ostensibly forensic and 'objective' approach and the subjective, even emotive, conceptualism of her works. In *Photography* (2009), she forces us to reassess photography, and slyly recalibrates our very ways of seeing. 'Photography, by its nature, encourages various forms of framing – whether it's in the camera's viewfinder, the format of the film used, or the dimensions of the subsequent print, you are constantly made aware of how a photograph edits things. The studio is increasingly present in my work as a kind of stage where objects are presented and documented ... I'm interested in the apparent neutrality of these kinds of spaces, which include the monochromatic backdrops I also use in my work. Like the white cube gallery space, these visual devices serve to distance individual objects from their original circumstances or context, creating a space that is somehow both specific and ambiguous' (A. Collier, quoted in A. Farquharson, 'Interview with Anne Collier,' Nottingham Contemporary, 2011 <http://www.nottinghamcontemporary.org/art/anne-collier> [accessed 1 September 2016]).



THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

'In the mid-sixties Joseph Beuys, contrarily to Duchamp, achieved a new personal conception of the human being: man becomes the guardian of a form of energy that enables him to modify the world in a moral, social and civil way. He considered creativity the means through which energy is freed out of man... there is the possibility that every daily activity, if driven by the force of creativity, can become an artistic statement'

(E. Pedrini, quoted in 'A walk along Brenta river in Bassano del Grappa', conversation between Luigi Bonotto and Enrico Pedrini, in L. de Domizio Durini, *Joseph Beuys. Defence of the nature*, Venezia 2007).

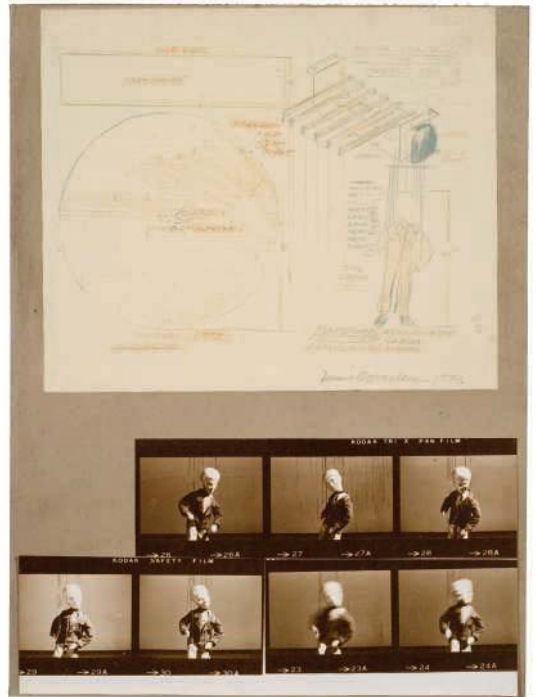


Joseph Beuys, Genoa, 1976.
One of the 100 postcards used in 1976 to announce a Beuys exhibition in Genoa.
© DACS, 2016.

Enrico Pedrini (1940-2012) was an Italian visionary, theorist and collector of Conceptual Art. With a career spanning half a century, he continually sought out top-tier work that challenged, moved and surprised the art world. He ultimately championed Anthropological and Conceptual Art with books and articles including *John Cage, Happenings and Fluxus* (1986), *The Quantic Machine* and *Second Avant-Garde* (1991) in which he discussed the relation between quantum theory and the visual arts movements of the 1960s. Pedrini held a lifelong passion for avant-garde creativity and innovation, an attribute which not only served him well in his career as a lecturer and curator, but also influenced his collecting and enabled him to assemble an extraordinary collection of artworks distinguished by their quality and breadth. He placed particular emphasis on the work of Bernar Vernet, Art & Language, and Victor Burgin, as well as Dada, Fluxus, Minimal Art, Arte Povera, Vienna Aktionism, and Graffiti Art. He curated a number of major international exhibitions in venues such as Studio Oggetto in Milan, the Persano Gallery in Turin, the Musée d'art Moderne et d'art Contemporain in Nice and the Williamsburg Art & Historical Center in New York City, as well as the Taiwanese Pavilion at the 46th Venice Biennale with Wolfgang Becker. First Open/LDN is delighted to present works by Urs Lüthi, Claudio Parmiggiani, Dan Graham, Art & Language and Dennis Oppenheim from Pedrini's distinguished collection.



(i)



(ii)

PROPERTY FROM THE COLLECTION OF THE LATE
ENRICO PEDRINI, GENOA

17

DENNIS OPPENHEIM (B. 1938)

Theme for a Major Hit

(ii) signed and dated 'Dennis Oppenheim 1974'

(lower right of the sheet)

(i) photographs, colour pencil and graphite on paper collage
laid on cardboard

(ii) photographs and printed paper laid on cardboard
each: 41 x 30½ in. (104 x 77.5 cm.)

Executed in 1974

£6,000-8,000

\$9,200-12,000

€8,300-11,000

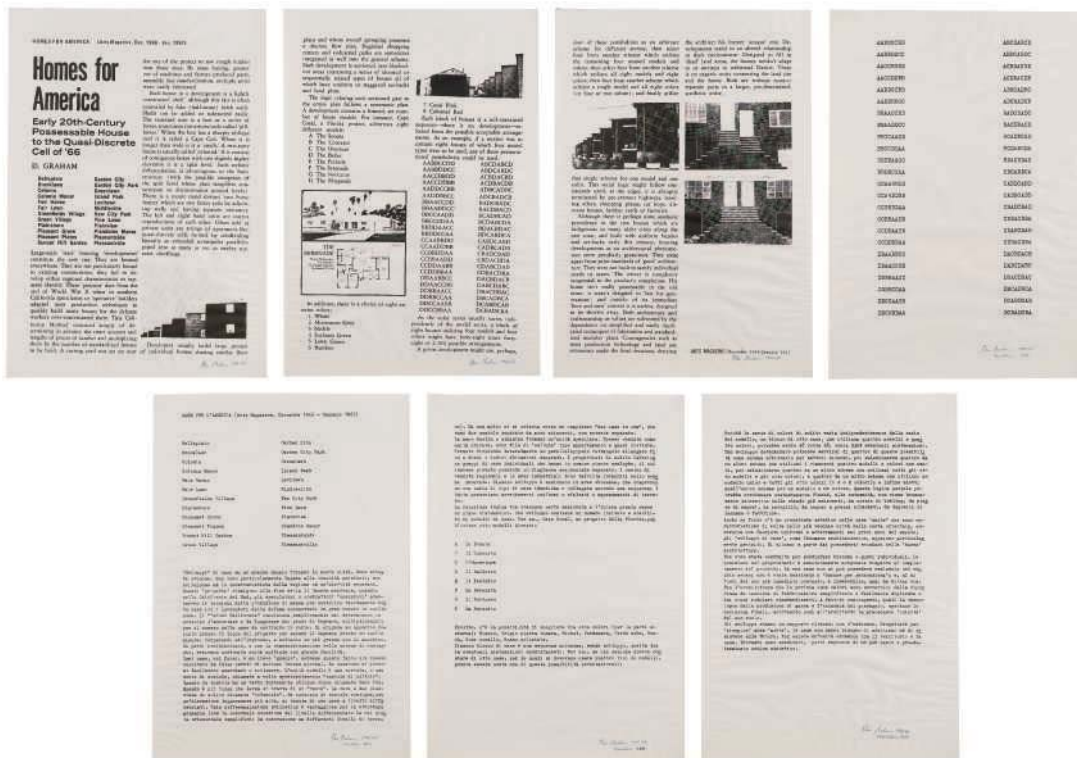
PROVENANCE:

Galleria Forma, Genova.

Enrico Pedrini Collection, Genoa

(acquired from the above in 1975).

Thence by descent to the present owner.



PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

18

DAN GRAHAM (B. 1924)

Homes for America

(i)-(iii) signed and dated 'Dan Graham 1966-67' (lower right)
 (iv)-(vii) signed, inscribed and dated 'Dan Graham 1967-67 translation 1973' (lower right)
 gelatin silver print on paper, in seven parts
 (i) 38 3/4 x 27 1/2 in. (98.5 x 69 cm.)
 (ii) 38 3/4 x 26 1/2 in. (98 x 68 cm.)
 (iii) 38 3/4 x 27 1/2 in. (97.5 x 68.8 cm.)
 (iv) 38 3/4 x 27 in. (98.5 x 68.5 cm.)
 (v)(vii) 38 3/4 x 27 in. (98.6 x 68.7 cm.)
 (vi) 38 3/4 x 27 1/2 in. (98.2 x 68.8 cm.)
 Executed in 1966-73

£2,000-3,000

\$3,100-4,600
 €2,800-4,100

PROVENANCE:

Collezione Grazioli, Brescia.
 Galleria Banco di Massimo Minini, Brescia.
 Enrico Pedrini Collection, Genoa.
 Thence by descent to the present owner.

EXHIBITED:

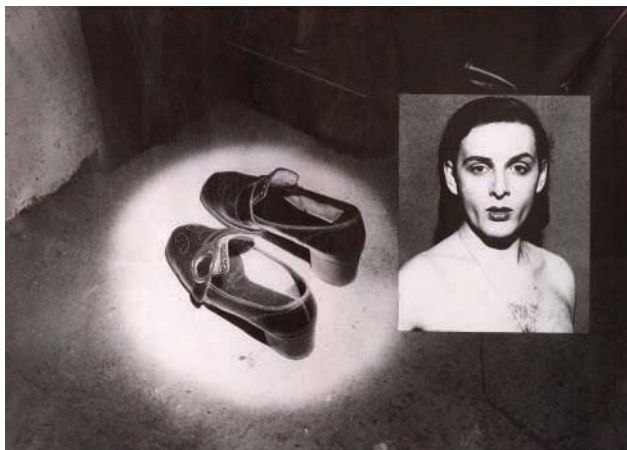
Milan, Studio Oggetto, *Buren-Haacke-Baldessari-Graham*, 1989.
 Rivara, Castello di Rivara Centro d'Arte Contemporanea, *Dan Graham*, 1991 (illustrated, pp. 6-12).
 Nice, Galerie Depardieu, *Homes for America*, 2005.

LITERATURE:

E. Pedrini, *Irreversibility and the Avant-Garde: an essay on physics and modern culture*, New York 2004 (illustrated, p. 55).



(i)



(ii)

PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI,
GENOA

λ19

URS LÜTHI (B. 1947)

(i) Selbstportrait from the INDIZ-Series I

(ii) Selbstportrait from the INDIZ-Series III

each: signed, numbered and dated 'Urs Lüthi 73 2/2'
(on the reverse)

gelatin silver print on canvas

(i) 31½ x 44¾in. (80 x 113.5cm.)

(ii) 31⅞ x 45¼in. (81 x 115cm.)

each: Executed in 1973, this work is number two
from an edition of two

£4,000-6,000

\$6,200-9,200
€5,600-8,300

PROVENANCE:

Galleria Franz Paludetto, Turin.

Enrico Pedrini Collection, Genoa (acquired from the above in 1975).
Thence by descent to the present owner.

EXHIBITED:

Rome, Villa Borghese, *Contemporanea*, 1973 (another from the
edition exhibited).

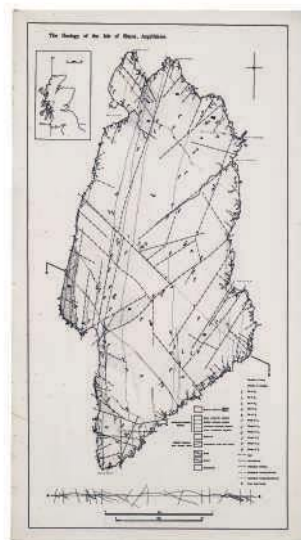
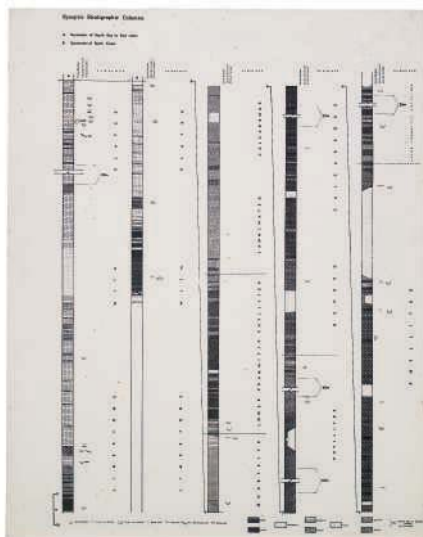
Lucerne, Kunstmuseum Luzern, *Transformer – Aspekte der
Travestie*, 1974 (another from the edition exhibited).

(i) Massa, Palazzo Ducale, *Luoghi della seconda avanguardia*, 1987.

LITERATURE:

Stähli (ed.), *Urs Lüthi*, Zürich 1978, no. 27 (another from the
edition illustrated in colour, unpagged).

Edizioni Periferia (ed.), *Urs Lüthi. Art is the better life*,
exh. cat, Lucerne, Kunstmuseum Luzern, 2009 (another from
the edition illustrated pp. 240-241).



PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI,
GENOA

λ20

ART & LANGUAGE (ACTIVE SINCE 1967)

The Geology of the Isle of Shuna, Argyllshire

photo printing on wood

(i) 39% x 21%in. (100.5 x 55.5cm.)

(ii) 23% x 15%in. (60 x 40cm.)

(iii) 37½ x 29%in. (95.3 x 75.3cm.)

Executed in 1966-67, this work is number four
from an edition of ten

£2,500-3,500

\$3,900-5,400

€3,500-4,800

PROVENANCE:

Galerie Daniel Templon, Milan.

Enrico Pedrini Collection, Genoa

(acquired from the above in 1973).

Thence by descent to the present owner.

LITERATURE:

F. Caroli, *Paola-Immagini*, Milan 1979.

L'art conceptuel-Entrevue, *Art Jonction*, *Le Journal*, no. 12,
Spring 1998.

E. Pedrini, *Irreversibility and the Avant-Garde: an essay on
physics and modern culture*, New York 2004 (illustrated, p. 56).



PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI,
GENOA

λ21

CLAUDIO PARMIGGIANI (B. 1943)

Bozzetto (Sketch)

signed 'Claudio Parmiggiani' (lower right) and dated '1966' (lower left); signed 'Parmiggiani' (centre right on the cardboard); titled 'Bozzetto' (center left on the cardboard) and dated '1966' (centre on the cardboard)

photo collage laid on cardboard

19½ x 13¾in. (48.5 x 35.3cm.)

Executed in 1966

PROVENANCE:

Enrico Pedrini Collection, Genoa
(acquired circa 1980s).

Thence by descent to the present owner.

£3,000-4,000

\$4,600-6,100
€4,200-5,500



λ*22

LOTHAR BAUMGARTEN (B. 1944)

Goldstaub (Gold Dust)

signed with the artist's initials 'L.B.'
(on the reverse)

gelatin silver print, in artist's frame
26¼ x 33¼in. (66.7 x 84.5cm.)

Photographed in 1977 and printed in
1985, this work is number four
from an edition of twelve

£2,500-3,500

\$3,900-5,400

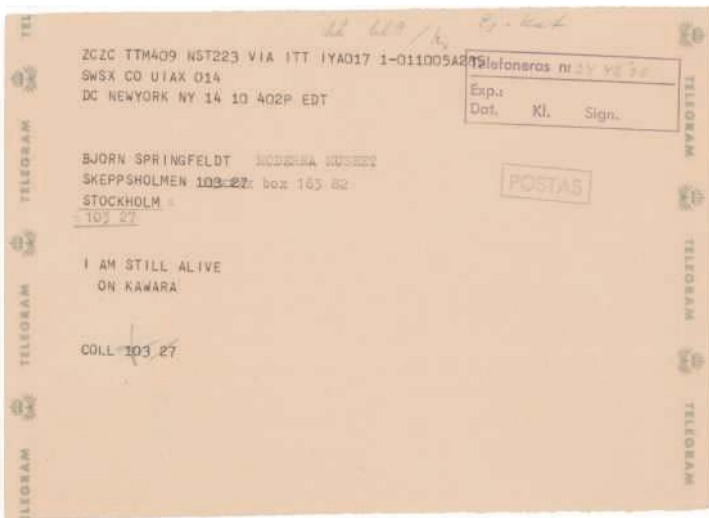
€3,500-4,800

PROVENANCE:

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

EXHIBITED:

Sydney, Museum of Contemporary Art,
MCA Collection: Selected Works, 1995.



PROPERTY OF A SWEDISH
PRIVATE COLLECTOR

23

ON KAWARA (1933-2014)

I am Still Alive

telegram

5¾ x 8¼in. (14.6 x 20.9cm.)

Executed in 1973

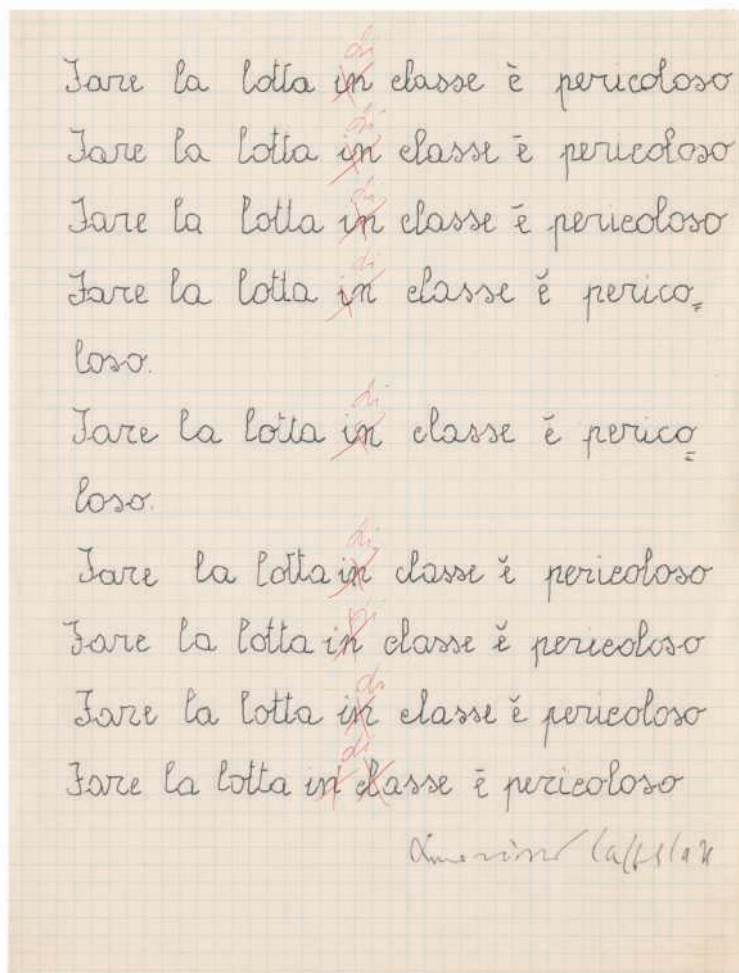
£3,000-5,000

\$4,600-7,700

€4,200-6,900

PROVENANCE:

Gift from the artist to the present owner
in 1973.



λ24

MAURIZIO CATTELAN (B. 1960)

Punizioni (Punishments)

signed 'Maurizio Cattelan' (lower right)

ballpoint pen on paper

10¾ x 8¼in. (27.3 x 21cm.)

Executed in 1990

£3,000-5,000

\$4,600-7,700

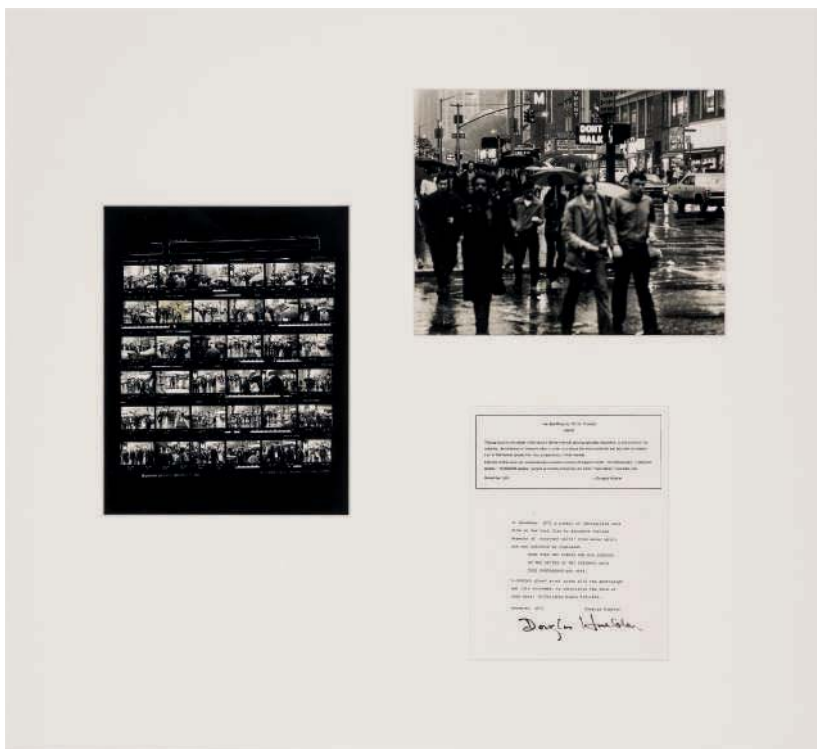
€4,200-6,900

PROVENANCE:

Galleria Neon, Bologna.

Acquired from the above by the present owner.

Executed in 1990, *Punizioni* belongs to a landmark series of works inspired by Maurizio Cattelan's troubled schooldays – a prevalent theme within his *oeuvre*. Memories of the punishments he experienced as a student continued to provoke nightmares long into adulthood, and led to a body of work that addressed the relationship between education and civilization at large. In the present work, based on a sheet taken from an elementary school exercise book, the phrase 'fighting in the classroom is dangerous' – repeated like punishment lines – is doctored to read 'class war is dangerous'. Through a simple pun, Cattelan draws attention to the ways in which punitive education strategies underpin the rifts that plague contemporary society.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

25

DOUGLAS HUEBLER (B.1924-1997)

Variable Piece #70

signed 'Douglas Huebler' (on the paper element)
gelatin silver print, printed paper and marker pen mounted
on board

31½ x 34½in. (80.2 x 87.9cm.)

Executed in 1971

£18,000-22,000

\$28,000-34,000

€25,000-30,000

PROVENANCE:

Gift from the artist to the present owner.

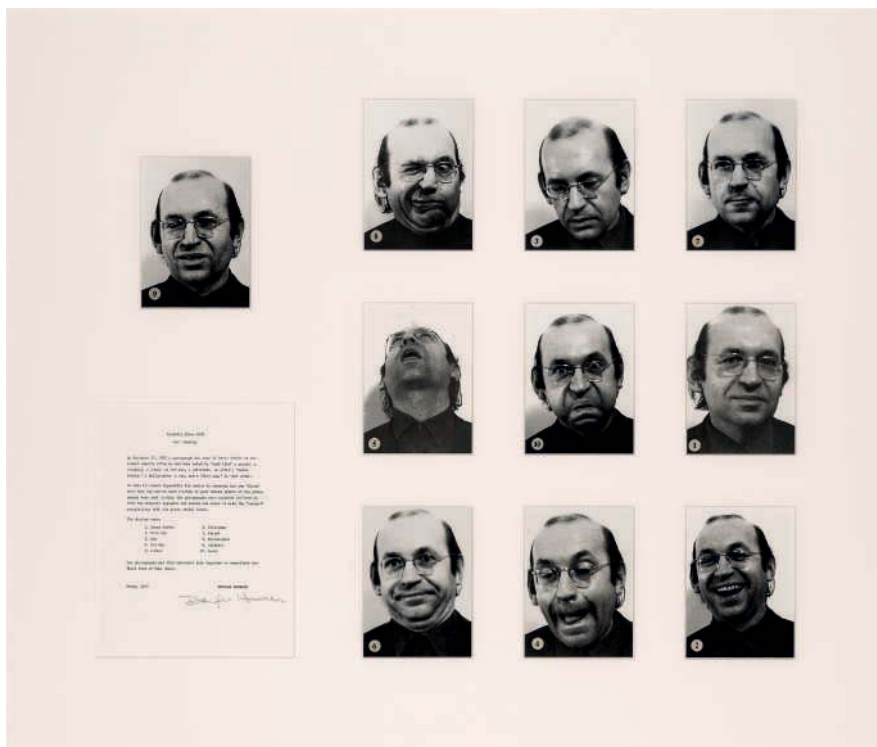
EXHIBITED:

London, Camden Arts Centre, *Douglas Huebler*, 2002.

The pioneering American conceptualist Douglas Huebler was among the first to use photography as a medium for art. He employed diverse systems of documentation to chronicle rule-based but unscripted events and encounters. In *Variable Piece #101*, Huebler takes headshots of Bernd Becher, the influential

founder of the 1980s New Objectivity photographic movement. With his wife Hilla Becher, Bernd taught such artists as Thomas Ruff, Andreas Gursky, Candida Höfer and Thomas Ruff at the Kunstakademie Düsseldorf. Here he pulls a series of faces, a playful counterpoint to his own iconic grid-based photographic projects that systematically documented industrial structures in an 'objective' formalist mode. A statement that accompanies the photographs explains Huebler's concept:

'On December 17, 1972 a photograph was made of Berndt Becher at the instant almost exactly after he had been asked to "look like" a priest a criminal, a lover, an old man, a policeman, an artist, "Berndt Becher," a philosopher, a spy and a "nice guy" in that order. In order that Becher would no longer remember his "faces" prints of the photographs were sent to him more than two months later; the photographs were numbered differently from the original sequence and Becher was asked to make the "correct" associations with the given terms. His choices: 1. Bernd Becher; 2. Nice guy; 3. Spy; 4. Old man; 5. Artist; 6. Policeman; 7. Priest; 8. Philosopher; 9. Criminal; 10. Lover. Ten photographs and this statement join together to constitute the final form of this piece.'



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

26

DOUGLAS HUEBLER (1924-1997)

Variable Piece #101

signed 'Douglas Huebler' (on the paper element)
gelatin silver print, printed paper and marker pen mounted
on board

31½ x 37¼ in. (80 x 94.5 cm.)

Executed in 1973

£18,000-22,000

\$28,000-34,000
€25,000-30,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

France, FRAC Artothèque du Limousin, *Douglas Huebler*, 1992-1993, p. 108 (illustrated p. 109).

London, Camden Arts Centre, *Douglas Huebler*, 2002 (illustrated p. 10).

Minneapolis, Walker Art Center, *The Last Picture Show: Artists Using Photography 1960-1982*, 2003 (illustrated in colour, p. 147).

Paris, Le Musée d'Art Moderne de la Ville de Paris, *La Boîte de Pandore: Une autre photographie par Jan Dibbets*, 2016, p. 236 (illustrated in colour, p. 169 and 236).

LITERATURE:

M. Van Leeuw and A. Pontégny, *Origin and Destination: Alighiero E Boetti, Douglas Huebler*, exh. cat., Brussels, Palais des Beaux-Arts de Bruxelles, 1997 (illustrated p. 145).

G. Hughes, 'Game Face: Douglas Huebler and the Voiding of Photographic Portraiture' in *Art Journal*, vol. 66, issue 4, 2007. Hassla Books (ed.), *Variable Piece #101, West Germany, March 1973*, New York 2015.

■*27

DIETER ROTH (1930-1998) AND RICHARD HAMILTON (1922-2011)

Collaborations of CH. Rotham

(i) each: signed, numbered consecutively and dated 'Dieter Roth 78 R. Hamilton' (along the lower edge)

(i) C-print, in seventy four parts

(ii) original negatives, in seventy four parts

(iii) exhibition posters, in seven parts

(iv) exhibition catalogue 'Collaborations of CH. Rotham'

(i) each ranging from: 5 $\frac{7}{8}$ x 23 in. (15 x 58.5cm.) to 47 x 34 $\frac{7}{8}$ in. (119.5 x 88.5cm.)

(ii) each: 5 x 7 in. (12.7 x 17.7cm.)

(iii) each: 23 $\frac{1}{4}$ x 16 $\frac{3}{4}$ in. (59 x 41.7cm.)

(iv) 9 x 6 $\frac{3}{4}$ in. (23 x 17cm.)

(i) Executed in 1976 and printed in 1978, this work is number one from an edition of three

(ii) Executed in 1978

(iii) Executed in 1977, these works are from an edition of one hundred

(iv) Executed in 1977, this work is from an edition of two thousand

£18,000-25,000

\$28,000-38,000

€25,000-34,000

PROVENANCE:

Acquired directly from the artists by the present owner and thence by descent.

LITERATURE:

R. Hamilton and D. Roth, *Collaborations of Ch. Rotham*, Stuttgart and Cadaqués 1977, pp. 6-8, pp. 109-118 (original artwork illustrated, pp. 12-87).

V. Todoli, E. Lullin and E. Williams, *Dieter Roth, Richard Hamilton: Collaborations: Relations – Confrontations*, London 2003, pp. 46-47, pp. 60-65 (original artwork illustrated, pp. 50-59).

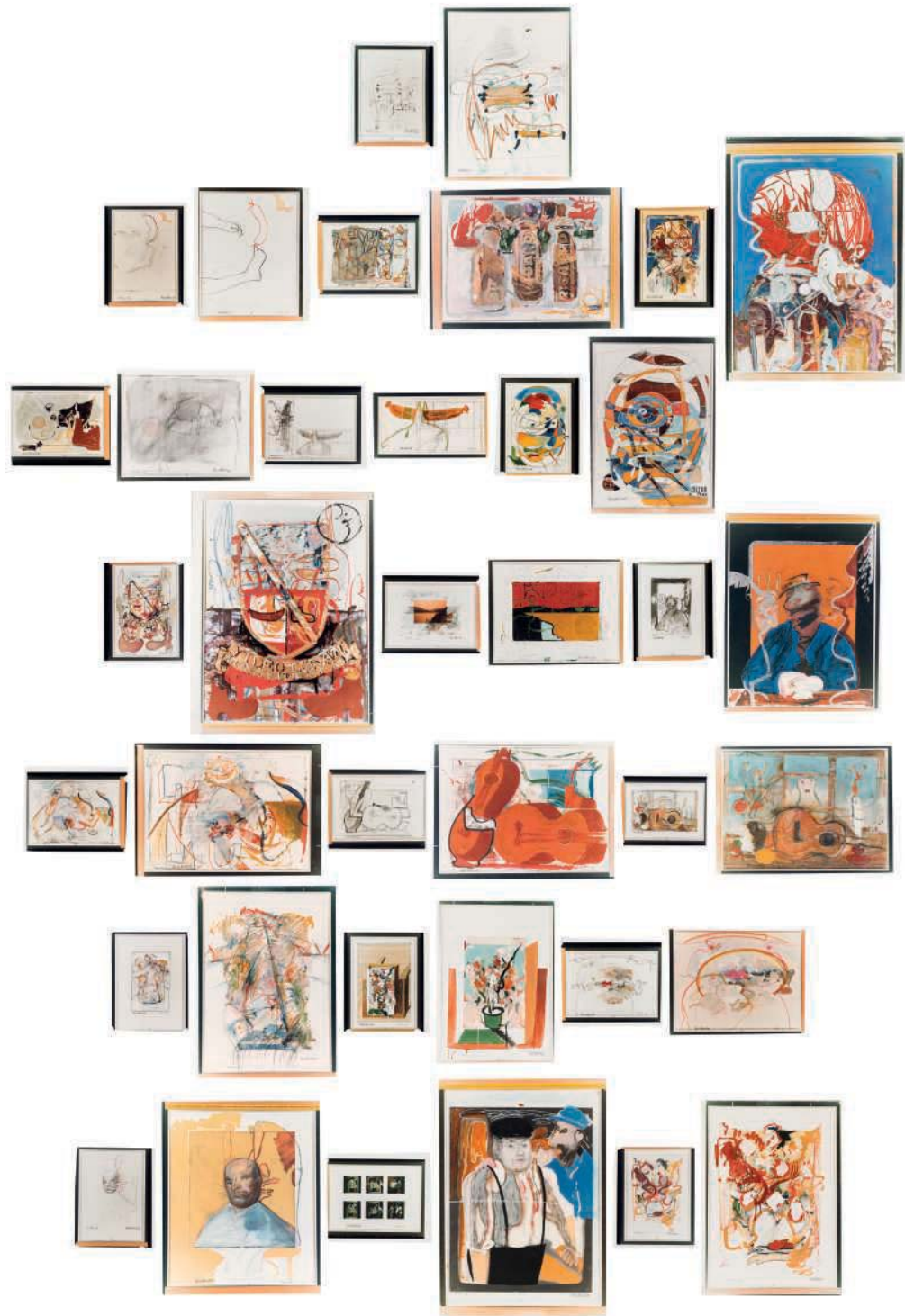
The present lot comprises 74 signed colour photographs of the works in the exhibition, taken during the show and accompanied by their negatives. It also includes seven posters from each of the exhibition venues, as well as the exhibition catalogue.

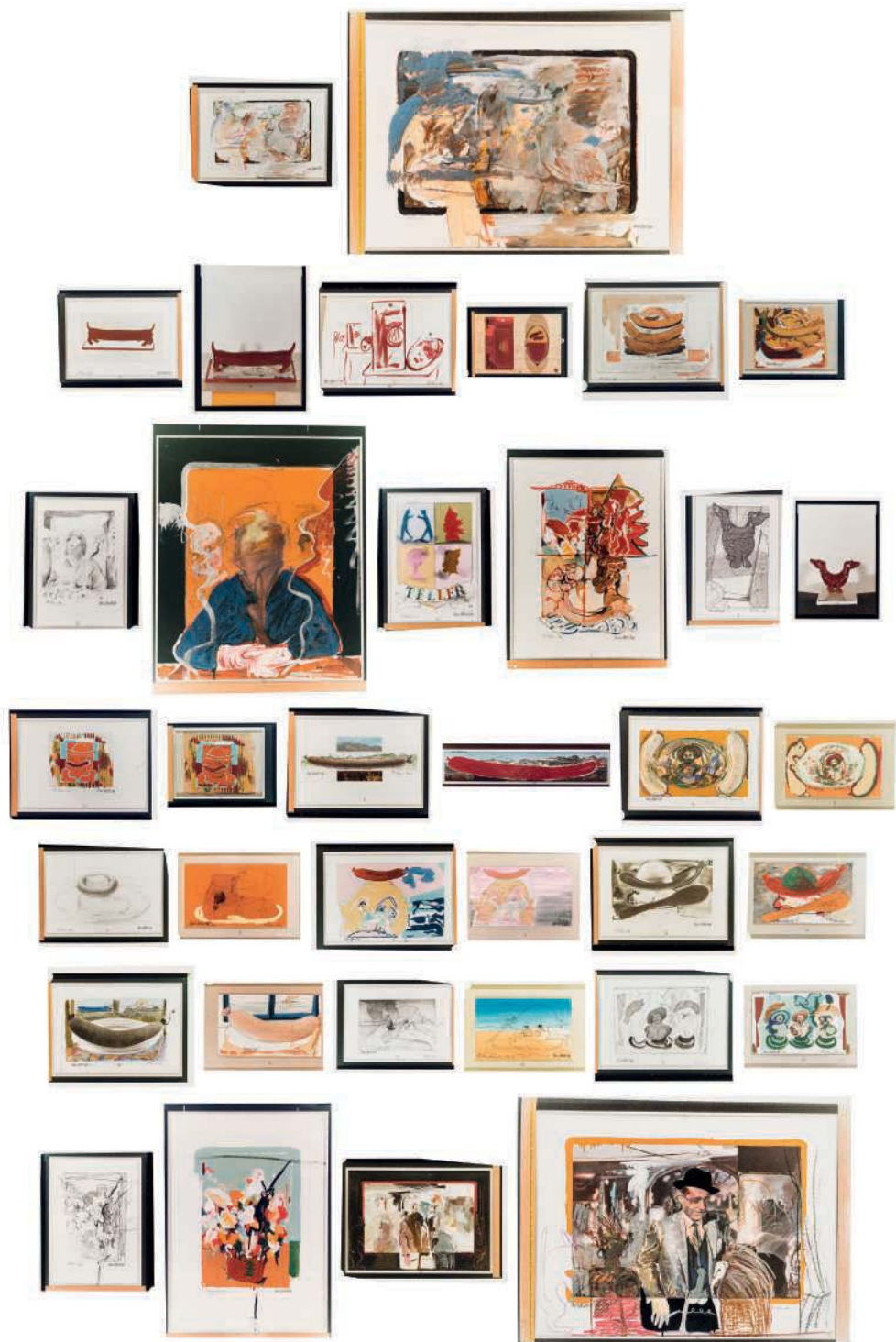
Please note that the original negatives offered as part of this artwork are not being sold with any copyrights or rights of reproduction.

On 24 July 1976, Dieter Roth & Richard Hamilton unveiled their joint exhibition *Collaborations* at the *Galeria Cadaqués*, comprising 74 works made on-site over a three-week period. Though the two artists had worked together on previous projects, having first met in 1961, the exhibition was their largest collaboration to date. It featured, among other works, a group of paintings, sculptures and reliefs that paid tribute to an idea discussed with Marcel Broodthaers before his death the previous year: an exhibition aimed at dogs, with artworks hung at their level, featuring specifically canine subject matter – most notably sausages. These pieces formed the inspiration for a story, which the artists drafted verbally whilst looking at transparencies of the works. The dialogue was then recorded to two 45 rpm extended-play discs, with Roth and Hamilton alternating lines between them; the second disc featured a local dog barking to guitar backing provided by the artists.

For images of all the elements included in this lot please contact the department.







'I like very much the qualities of lead – the surface, the heaviness; it gives the colour a different density and weight ... with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something – its scratches, scrapes'

G. Förg

λ28

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 95' (on the reverse)
acrylic on lead on panel
23 $\frac{3}{8}$ x 15 $\frac{1}{4}$ in. (60 x 40cm.)
Executed in 1995

£35,000-45,000

\$54,000-69,000
€49,000-62,000

PROVENANCE:

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

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.

Executed in 1995, *Untitled* is a sumptuous example of Günther Förg's celebrated series of lead paintings. Upon a dense grey ground, streaked and whorled with patina, the artist imposes a single strip of dusky pink, bisecting and anchoring the work's volatile surface. Fascinated by the relationship between artwork, object, material and form, Förg sought to comprehend the properties of his chosen medium by observing its interaction with layers of pigment. 'I like very much the qualities of lead – the surface, the heaviness,' he explains; 'it gives the colour a different density and weight ... with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something - its scratches, scrapes' (G. Förg, quoted in D. Ryan, *Talking Painting*, Karlsruhe 1997, <http://www.david-ryan.co.uk/Gunther0Förg>). Though reminiscent of Barnett Newman's 'zips' or Mark Rothko's shimmering colour fields, Förg's lead paintings eschew any metaphysical claim. Indeed, Förg consciously distanced himself from the spiritual aesthetic espoused by his predecessors, preferring instead to conceive his work in purely material terms. Oxidised by the atmosphere and refined by its surroundings, the lead becomes a living, breathing surface: an unstable, constantly shifting field of texture and depth that works in lively counterpoint to Förg's geometric band of paint.



λ*29

SIGMAR POLKE (1941-2010)

Untitled

signed 'Sigmar Polke' (lower right); dated '1989' (lower left)

gouache and enamel on paper

39¾ x 28½in. (101 x 72.5cm.)

Executed in 1989

£50,000-70,000

\$77,000-110,000

€69,000-96,000

PROVENANCE:

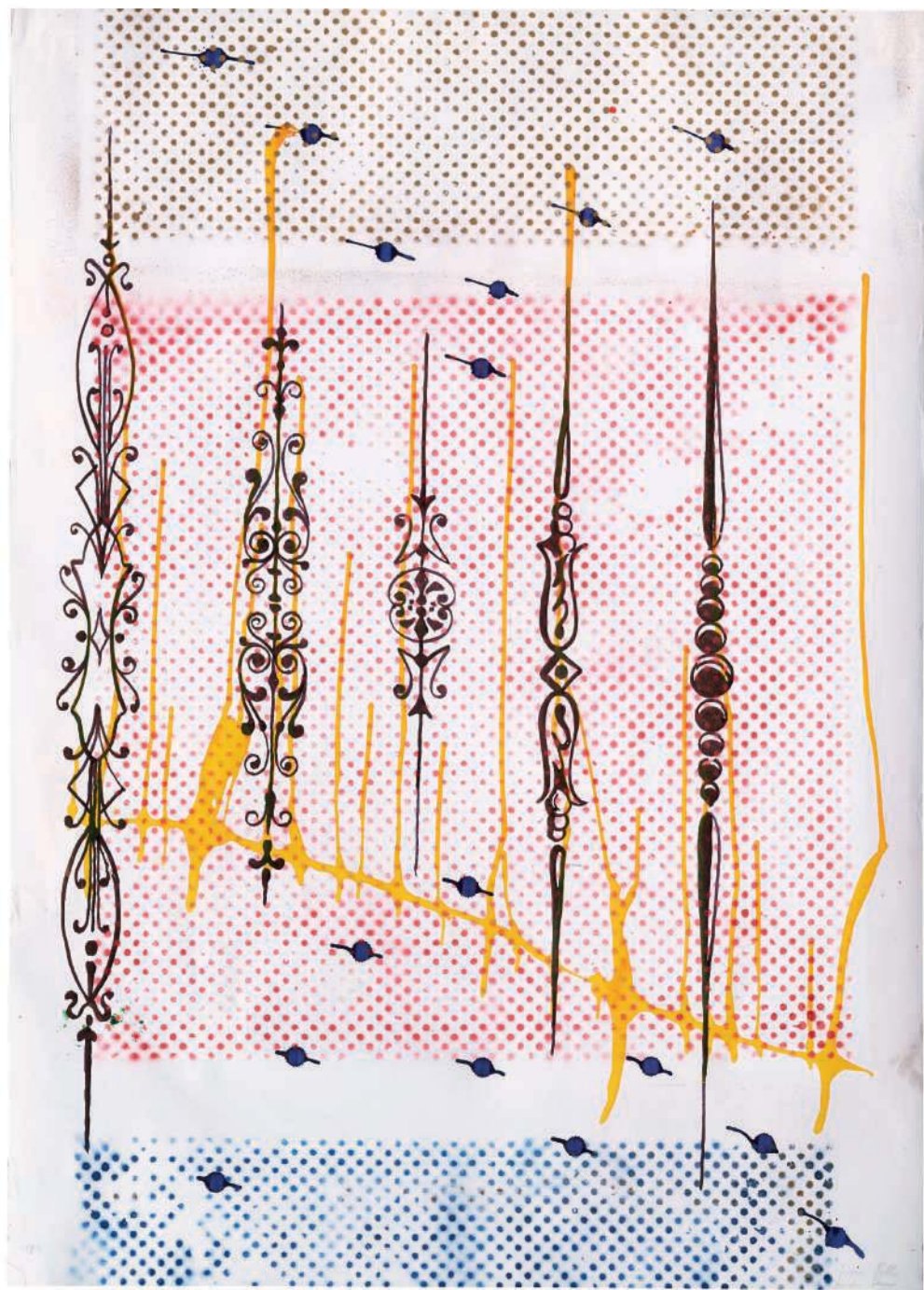
Private Collection, Europe (acquired directly from the artist).

Thence by descent to the present owner.

'And as for art history – I tear the pages out of the history books and throw them away!'

S. Polke

Shimmering with imagination, *Untitled* is a kaleidoscopic work on paper by Sigmar Polke that transposes several key aspects of his variegated practice. Three broad swathes of dots in brown, red and blue – a technique familiar from the artist's *Rasterbilder*, which subversively appropriated the raster-dot printing methods of the mass media – form the background. The central zone of the picture is dominated by five carefully inked curlicued forms, which look as if lifted from a handbook of architectural ornaments (Polke's father, an architect, was descended from artisans who produced decorative ironwork for Baroque churches). Echoing the verticality of these scrolling designs, a line of vivid yellow ink sends drips up the paper, echoing the pictorial inversions of Polke's East German contemporary Georg Baselitz. Strewn across the whole composition are circular splashes of blue ink, teased by a stroke through their centre into Saturn- or comet-like forms. The cosmic, the historical, the hallucinogenic, the mechanical and the handmade are all brought together, exemplifying Polke's radical dehierarchisation of the picture plane. A wry vision from Germany's sharpest compound eye, the work conjures myriad layers of perception, dreamlike strata shifting in and out of focus to electrifying effect.





PROPERTY FROM A DISTINGUISHED LADY

λ30

GERHARD RICHTER (B. 1932)

Schwarz, Rot, Gold II (Black, Red, Gold II)

signed, numbered and dated 'Richter 1998 4.3.1 Probe R.98'
(on the reverse)

synthetic resin paint, behind glass with hard fiberboard mount
8¼ x 11¾in. (21.1 x 29.8cm.)

Executed in 1998, this work is a proof from an edition of sixty
four unique works

£10,000-15,000

\$16,000-23,000
€14,000-21,000

PROVENANCE:

Galerie Fred Jahn, Munich.

Acquired from the above by the present owner.

LITERATURE:

H. Butin, S. Gronert and T. Olbricht (eds.), *Gerhard Richter. Editions 1965-2014*, Ostfildern-Ruit 2014, no. 108 (another from the edition illustrated, p. 279).

Schwarz, Rot, Gold II (1998) is a painting on glass by Gerhard Richter, from an edition made in conjunction with a large painting of the same title commissioned for the Reichstag building in Berlin. He created the series using sixty-four possible permutations of the German flag's colours: four shades of black, four shades of red, and four shades of gold. Each is marked on the back with a three-digit number, which indicates which of the four shades of each colour it contains. Each one of the sixty-four works thus has its own unique colouring; the present lot is designated 4.3.1, meaning that it is composed in the fourth shade of black, the third shade of red, and the first shade of gold. Richter's typically subtle intervention makes the flag a beautiful, mutable object that remains instantly recognisable through its varied tonal incarnations, suggesting a nuanced vision of national identity.



■ 31

COSIMA VON BONIN (B. 1962)

The Three Kings

signed with the artist's initials, titled and dated 'CVB The three kings, 2002' (on the stretcher)

thread on fabric

74¾ x 59in. (190 x 150cm.)

Executed in 2002

£18,000-22,000

\$28,000-34,000

€25,000-30,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2002.

EXHIBITED:

Los Angeles, MOCA: Museum of Contemporary Art Los Angeles, *Cosima Von Bonin: Roger and Out*, 2007-2008 (illustrated in colour, p. 66).

Vienna, Museum Moderner Kunst Stiftung Wien, *Cosima von Bonin. Hippies Use Side Door. Das Jahr 2014 hat ein Rad ab*, 2015.

PROPERTY FROM A PRIVATE SWISS COLLECTOR

λ*32

SIGMAR POLKE (1941-2010)

Leise rieselt der Schnee... es fehlt ein bisschen Ergeist
(*Slowly falls the snow... It lacks a little ambition*)

signed and dated 'S. Polke 1973' (lower left)

ink and gouache on paper

27½ x 39⅜in. (70 x 100cm.)

Executed in 1973

£25,000-35,000

\$39,000-54,000

€35,000-48,000

PROVENANCE:

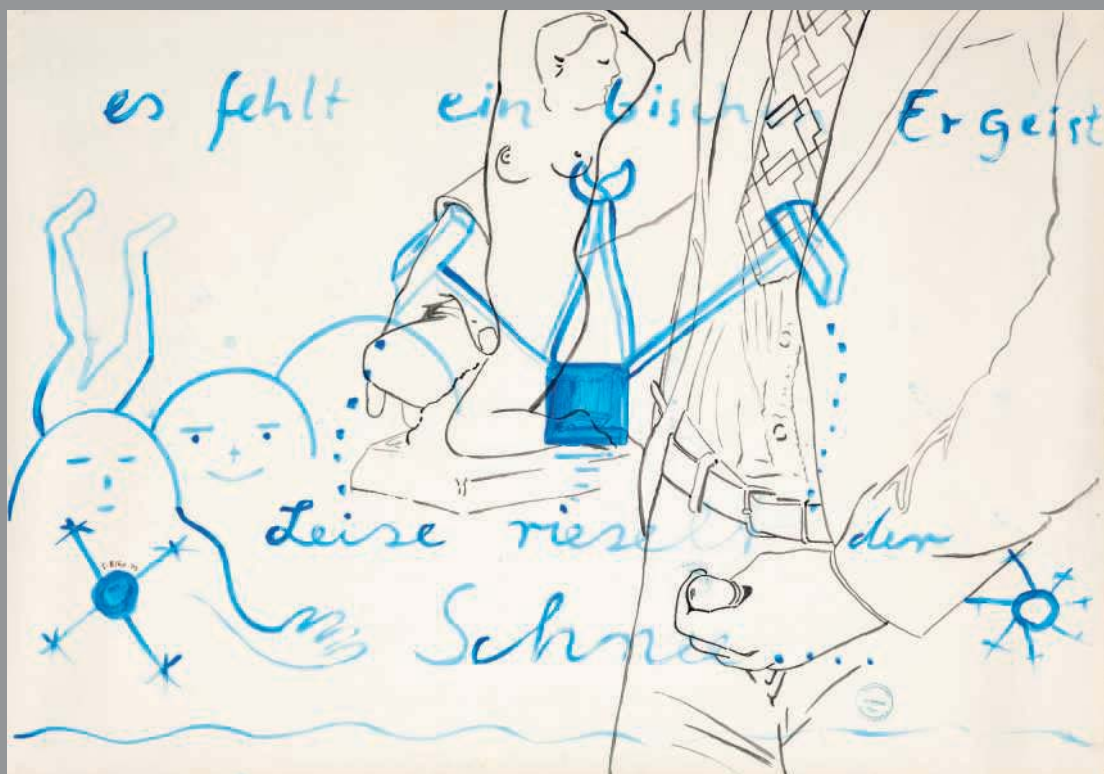
Westfälischer Kunstverein, Dusseldorf.

Acquired from the above by the present owner and thence by descent.

Sigmar Polke's *Leise rieselt der Schnee... es fehlt ein bisschen Ergeist* (1973) is a typically riotous layering of ribald humour, visual punning and German folklore by one of post-War Europe's greatest artistic tricksters. Outlined in black ink is the body of a man in a blazer and patterned tie; flies open, he masturbates, holding in his other hand a sculpture or image of a voluptuous naked woman. Overlaying this scene in blue are the words '*es fehlt ein bisschen Ergeist / Leise rieselt der Schnee.*' The first line translates roughly as 'it lacks a little ambition,' but switches 'ambition' – '*Ergeiz*' – for '*Ergeist*,' creating a pun on the word 'ghost'; the second line means 'Softly falls the snow,' the title of a festive children's song. This verbal jest is heightened by an accompanying crew of smiling snowmen-ghosts, a smattering of blue droplets, two schematic snowflakes to the left and right, and a trio of tools – hammers and pliers – at the composition's centre.

Polke's playful destruction of traditional pictorial expectations was informed partly by the psychedelic journeys through Europe and Asia that he took in the 1970s, whose hallucinogenic influence can be clearly felt in the present work. 'We must create a world of free and equal phenomena,' he wrote, 'a world in which things are finally allowed to form relationships once again, relationships liberated from the bonds of servile text-book causality and narrow-minded, finger-pointing consecution ... only in these relationships is it possible to find the true meaning and the true order of things' (S. Polke, 'Early Influences, Later Consequences,' in *Sigmar Polke - The Three Lies of Painting*, exh. cat. Berlin, 1997, p. 290). In his juggling of simultaneous visions, Polke shook the very foundations of art and sought a new, pluralist truth. *Leise rieselt der Schnee...* is rich in his disjunctive wit and revels in the wild, surreal power of metaphor and cross-communication; as is often the case with good jokes, it reveals more than the sum of its parts.

es fehlt ein bisschen Ergeist





PROPERTY FROM A DISTINGUISHED COLLECTION

■λ33

MARTIN EDER (B. 1968)

In an Atavistic Ladyland. Too Old to Live, Too Young to Die

signed and dated 'Martin Eder 1996' (lower right); signed, titled, inscribed and dated 'In an Atavistic Ladyland. Too old to live, too young to die. Martin Eder, August 1996, Allemagne' (on the reverse)

oil on canvas

45¼ x 59in. (115 x 150cm.)

Painted in 1996

£5,000-7,000

\$7,700-11,000

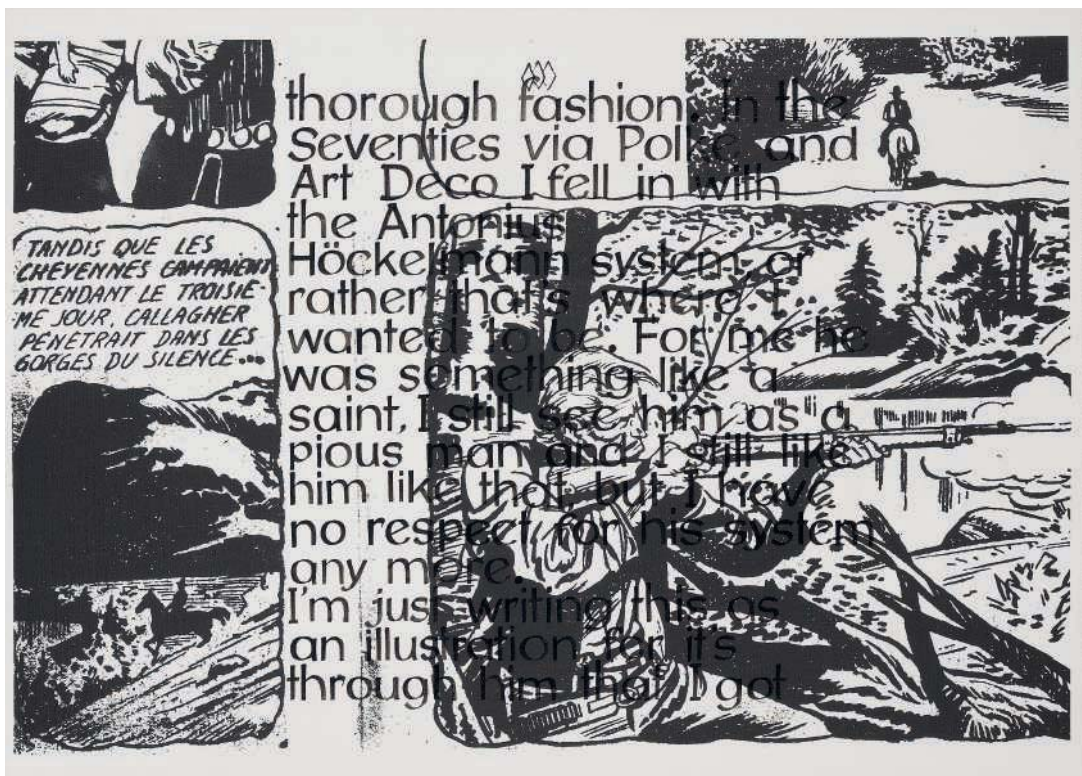
€6,900-9,600

PROVENANCE:

Private Collection.

Anon. sale, Van Ham Kunstauktionen Cologne, 27 May 2009, lot 213.

Acquired at the above sale by the present owner.



λ34

MICHAEL KREBBER (B. 1954)

Untitled

signed and dated 'Krebber 07' (on the reverse)

acrylic and lacquer on canvas

29½ x 41½ in. (75 x 105 cm.)

Executed in 2007

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

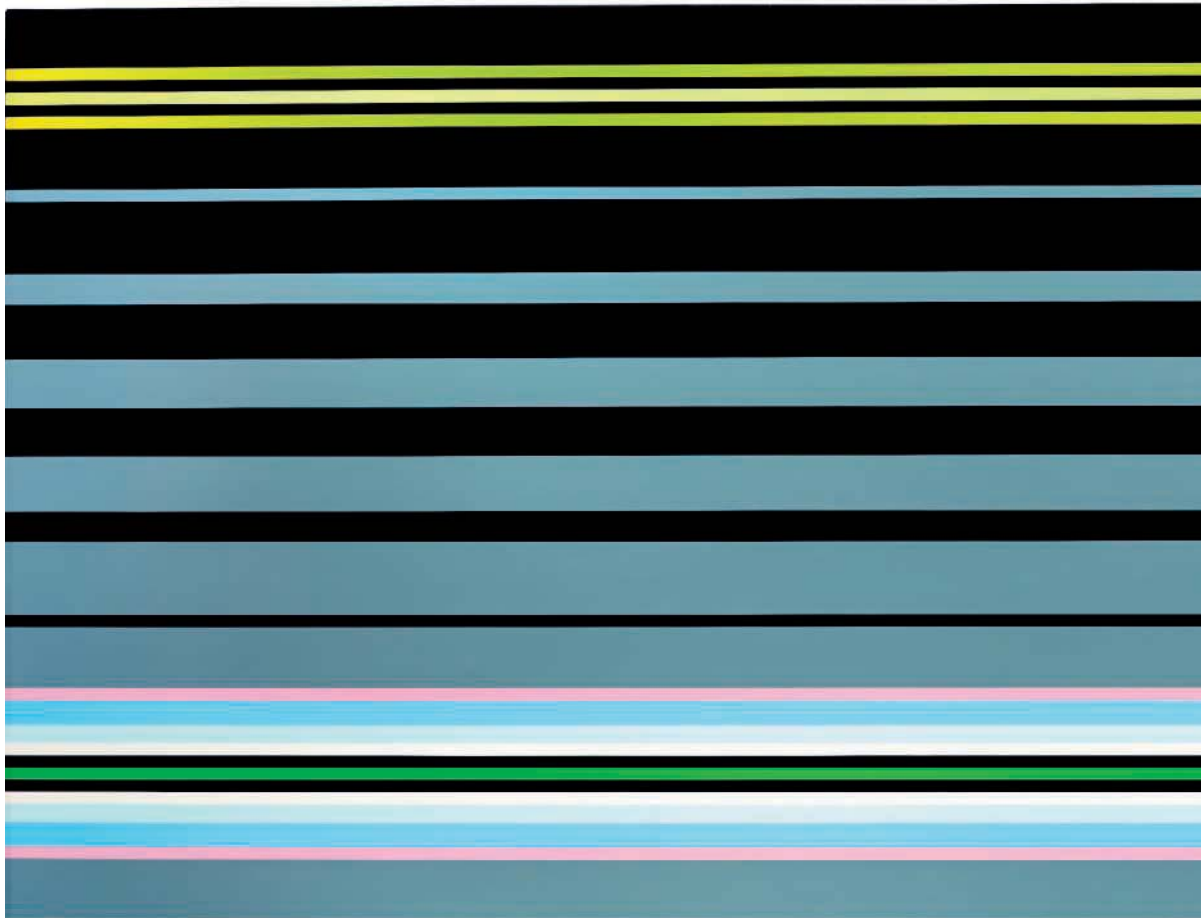
Acquired directly from the artist by the present owner circa 2009.

LITERATURE:

M. Krebber, *Michael Krebber: Respekt Frischlinge, Je Suis La Chaise*, London Condom, Cologne 2008 (illustrated in colour, unpagged).

'These very painterly works are somewhat ironic considering Krebber's practice, which could be paradoxically defined as resuscitating painting only to artfully 'end' it. Among past conceptual jabs, he's painted white triangles over store-bought animal-print fabric, overlaid transcribed lectures on comic-book screenprints and presented an installation of ephemera in the back office of an otherwise empty gallery space'

D. Everitt Howe



PROPERTY OF A DISTINGUISHED COLLECTOR

■35

UGO RONDINONE (B. 1964)

No. 239 dritter januar zweitausend und eins

acrylic on glass reinforced plastic with Plexiglas
59 x 157½ in. (150 x 400 cm.)
Executed in 2000

£40,000-60,000

\$62,000-92,000
€56,000-83,000

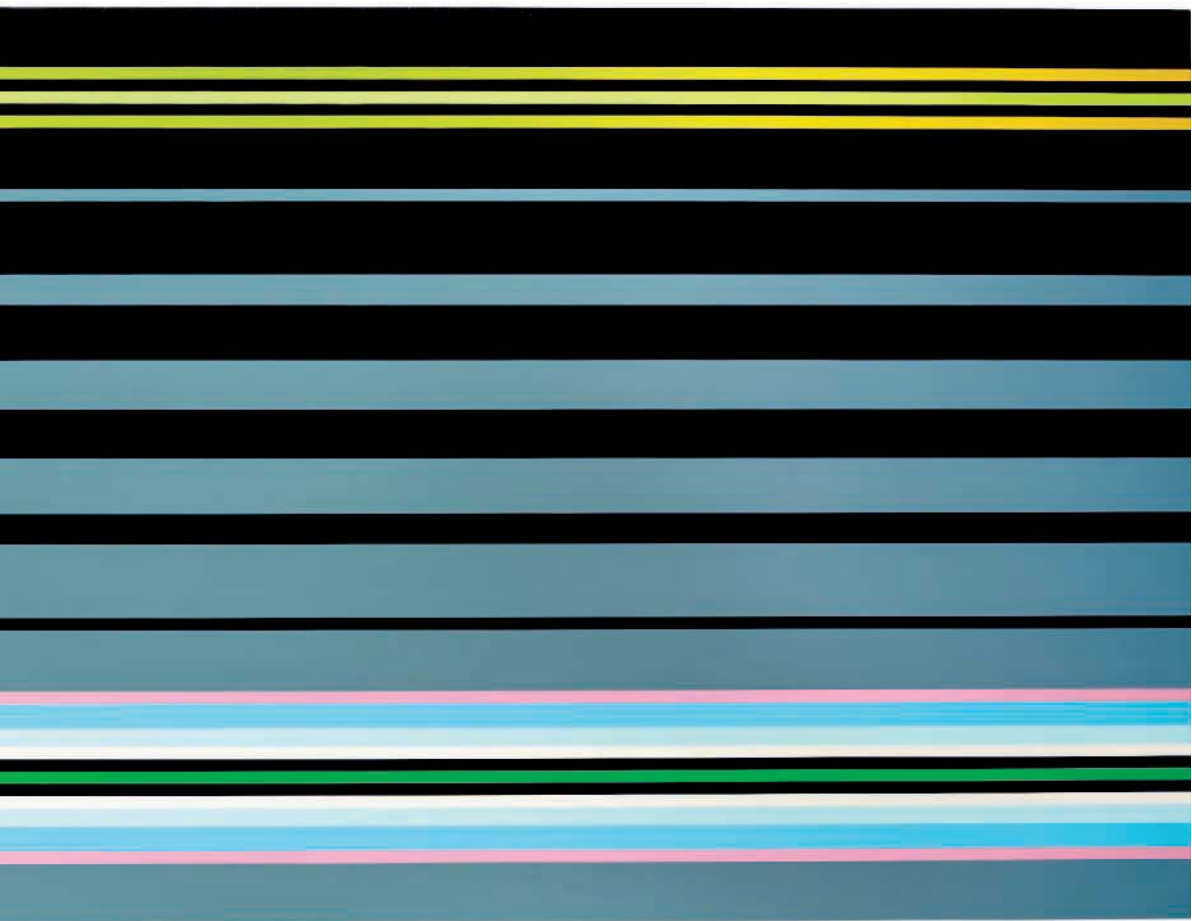
PROVENANCE:

Galerie Almine Rech, Paris.
Acquired from the above by the present owner.

Please note that this work is accompanied by a
Plexiglas caption.

LITERATURE:

JRP-Ringier (ed.), *Zero build a nest in my navel*, exh. cat.,
Whitechapel Gallery, London, Zurich 2005 (illustrated in
colour, p. 190).



With its carefully-measured horizontal bands of flat colour spanning four metres in width, Ugo Rondinone's *No. 239 DRITTERJANUARZWEITAUSENDUNDEINS* is a monumental work from his series of striped abstract panoramas. Closely related to the artist's celebrated 'target' paintings, these works occupy a central position in Rondinone's diverse multimedia practice. Casting a hypnotic spell over the viewer, their mesmerizing surfaces exemplify the explorations of subjective experience that, since the 1990s, have propelled the artist to critical acclaim. Created largely during the early 2000s, they operate in dialogue with the transcendental aspirations of the so-called 'abstract sublime' as espoused by the 1960s Colour Field painters: whilst their trance-like bands of colour initially

seem to invoke a state of meditative calm, their flat surfaces and clinical application of paint ultimately resist any promise of spiritual fulfilment. In addition, by titling each work after the date of its completion, Rondinone grounds his work in the banality of daily existence: his creations are not vehicles for sublimation, but rather objects that testify to the quotidian passage of time. As the artist explains, 'I understand art as essentially static, which creates its own artificial gravity system, where the work states its own void or abyss' (U. Rondinone, quoted in *Ugo Rondinone: How Does It Feel?*, exh. cat., Le Centquatre, Paris, 2009, p. 52). Drawing the viewer into its depths, only to repel their gaze, *No. 239 DRITTERJANUARZWEITAUSENDUNDEINS* bears witness to this very condition.



λ*36

HENRYK STAZEWSKI (1894-1988)

Relief Kolorowy (Coloured Relief)

signed, titled and dated 'H. Stazewski Relief Kolorowy 1961'
(on the reverse)

oil on wood mounted on masonite

27½ x 21¼in. (69 x 54cm.)

Executed in 1961

£15,000-20,000

\$23,000-31,000

€21,000-28,000

PROVENANCE:

Kazimir Gallery, Chicago.

Private Collection, U.S.

Acquired from the above by the present owner in 1977.

'The detached geometric shapes; the misaligned tektonika; the uncertain spatial reality. In fact, such works were the beginning of a cycle of reliefs that would span the 1960s and 70s, rising to become perhaps the most definitive of all Stazewski's creations—marking what most critics consider to be the height of geometric abstraction in Polish art'

R. Francis



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTOR

■λ37

HEIMO ZOBERNIG (B. 1958)

Untitled

acrylic on canvas
78¾ x 78¾in. (200 x 200cm.)
Painted in 2006

£15,000-20,000

\$23,000-31,000
€21,000-28,000

PROVENANCE:

Galerie Micheline Szwajcer, Brussels.
Acquired from the above by the present owner.

EXHIBITED:

Brussels, Galerie Micheline Szwajcer, *Heimo Zobernig*,
2008-2009.

'Premiering a new series of diagonal grid paintings, the majority in a diamond format, on first glance they recalled the early lozenge grids of Piet Mondrian (1872-1944). More scrutiny, however, revealed just how Zobernig's work transcends the banalities of so-called appropriation art, but instead critically builds on key historical moments, and playfully enlivens the close to extinct tradition of geometric abstraction'

D. Pestorius

Young Hearts

with Luke & Jewel Hall



'The furniture is furniture and is only art in that architecture, ceramics, textiles and many things are art. We try to keep the furniture out of art galleries to avoid this confusion, which is far from my thinking'

D. Judd

It is through the objects we create that we create ourselves: our environments shape our ways of living even as we build them. In partnership with designer and illustrator Luke Edward Hall, Young Hearts is a curated sale that probes the boundaries of art and design by imagining the home of a young collector. Presenting works by today's sharpest contemporary artists under 40 amid an eclectic selection of interior design pieces, the sale explores how the things we make, use and enjoy interact with one another and with us. Where does utility end and art begin? In an age of increasingly virtual spaces, how are we configured by our surroundings and vice versa?

From Yngve Holen's empirical deconstruction of consumer commodities to Ida Ekblad's gorgeously reincarnated graffiti, artefacts of technological change and humanity abound. Through confounding architectural fictions, artist Pablo Bronstein explores how the powers of empires, ideas, and ideologies are embedded in buildings. Kerstin Brätsch's auratic creations transcend the frontiers between object and painting. Klara Lidén plumbs the claustrophobic depths of city paranoia, while Hugo McCloud fuses industrial materials with traditional techniques through a magical urban alchemy. Math Bass plays games with visual language, her suave semiotics wavering between alien architecture and icons of the everyday; Josh Smith reimagines exhibition posters as layered, autobiographic *décollage*. Everywhere, past, present and future collide. Glass designer Yoichi Ohira brings scintillating Edo period colour to traditional Murano glassware; Carlo de Carli's mid-century chairs team the jewel-like opulence of velvet with playfully industrial brass. Lighting, ornaments and furniture created across the globe bring together a polyvocal panorama of styles, testifying to the rich postmodern diversity on offer to the contemporary eye. If the line between art and design remains unstable amid today's kaleidoscopic, trans-historical culture, these are things to hold onto: we surround ourselves with what we love.



λ38

JAKOB JULIAN ZIOLKOWSKI (B. 1980)

Untitled

signed and dated 'Jakob Julian Ziolkowski 2008'
(on the reverse)

oil on canvas

31½ x 27½in. (80 x 70cm.)

Painted in 2008

£5,000-7,000

PROVENANCE:

Foksal Gallery Foundation, Warsaw.
Private Collection, London.

\$7,700-11,000

€6,900-9,600



39

LUKE EDWARD HALL (B. 1989)

Untitled

signed with the artist's initials 'LEH' (lower right)
crayon and colour pencil on paper
12 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (32.7 x 23.7cm.)
Executed in 2016

£600-800

\$920-1,200

€830-1,100

PROVENANCE:

Private Collection, London.

40

PABLO BRONSTEIN (B. 1977)

*New Design for the Treatment of Walls
for the display of Painting in Oils*

(i) ink and ink wash on paper
(ii) oil on canvas by Follower of Giovanni Ghisolfi,
17th Century
(i) 52 $\frac{3}{4}$ x 44 $\frac{1}{2}$ in. (133.1 x 113.3cm.)
(ii) 28 $\frac{5}{8}$ x 32 $\frac{3}{4}$ in. (72.7 x 83.2cm.)
Executed in 2009

£12,000-18,000

\$19,000-28,000

€17,000-25,000

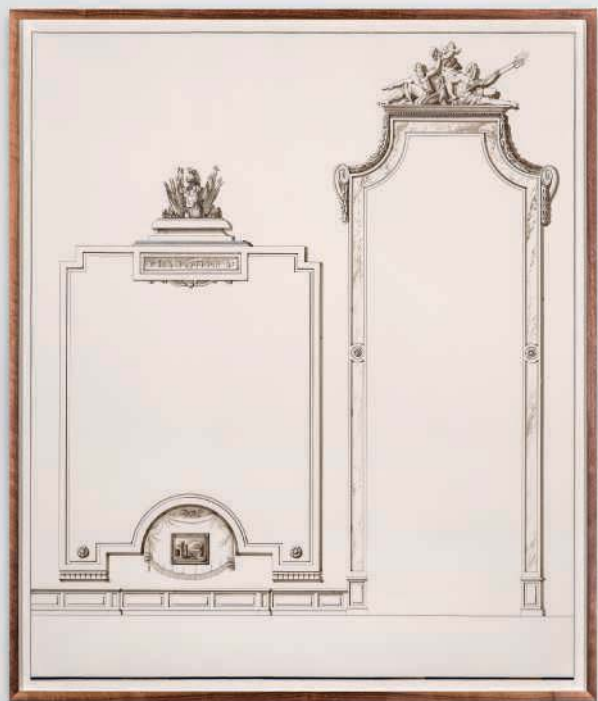
PROVENANCE:

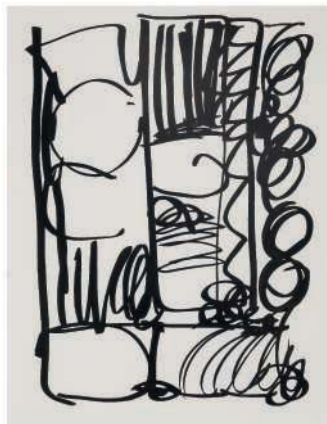
Galleria Franco Noero, Turin.

Acquired from the above by the present owner.

Pablo Bronstein's *New Design for the Treatment of Walls for the Display of a Painting in Oils* (2009), with its gleefully archaic title, is comprised of two works that pose as a mysterious pair of relics. The smaller painting, in an ornate gilt frame, takes the form of a *capriccio*: an artistic conceit popular in the 17th and 18th centuries, which places architectural features in fantastical combination for pure atmospheric and stylistic pleasure. Painted in the antiqued tones of a hand-coloured engraving, a Mediterranean scene of curious archaeological forms is brought forth. Tiny robed figures walk as if in pensive discussion amid a grand, ruined temple, complete with overgrown columns and a statue in an alcove; in the background is a further colonnade that could be the remains of arena walls or a viaduct, with picturesque trees framing a vista of sea and sky. The larger work, in sepia ink on a cream paper ground, imitates a technical architectural drawing: the design seems to be for the elaborate ornamentation of a high interior wall, with cleanly illustrated coffering, roundels, panels, fascias and baroque sculptural details. To the wall's lower left, displayed in a semicircular niche in front of a fringed curtain, can be seen a tiny reproduction of the 'painting in oils' in question – the very *capriccio* we see in front of us.

This self-contained genre game adds a further level of fantasy to the enigmatic *capriccio*, and is typical of Bronstein's dreamlike architectural fictions. He imbues the precise 18th century illustrational style of Piranesi or Canaletto with an edge of playful, oneiric surrealism, and probes the power invested in our built environments: how are empires, ideas, and ideologies embedded in these edifices of civic grandeur?





41

AARON GARBER-MAIKOVSKA (B. 1978)

Untitled

each: signed and dated 'Aaron Garber-Maikovska 2013'

(on a label affixed to the reverse)

(i)-(iv) ink on synthetic paper

(v) ink and marker on synthetic paper

each: 25 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in. (65.6 x 51cm.)

each: Executed in 2013

£8,000-12,000

\$13,000-18,000

€12,000-17,000

'Garber-Maikovska's movements are both utterly mechanical and unavoidably meaningful. As inane as these paintings might appear, any attempts at gestural abstraction inevitably invites an investigation of meaning and possibly also an exhaustion of such'

Standard Oslo, press release, February 2014

PROVENANCE:

Galerie Nagel Draxler, Cologne.

Acquired from the above by the present owner in 2014.



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTOR

■ 42

JOSH SMITH (B. 1976)

Untitled

signed and dated 'Josh Smith 2008' (on the reverse)

mixed media on panel

59 7/8 x 48 in. (152 x 122 cm.)

Executed in 2008

£7,000-10,000

\$11,000-15,000

€9,700-14,000

PROVENANCE:

Luhring Augustine, New York.

Galerie Catherine Bastide, Belgium.

Acquired from the above by the present owner.

EXHIBITED:

Vienna, Museum Moderner Kunst Stiftung Ludwig Wien,
Hidden Darts, 2008 (illustrated, unpagged).



■λ*43

FREDRIK VÆRSLEV (B. 1979)

Untitled (Indipenza Studio #01)

signed and dated 'Frederik Værselev 2012' (on the overlap)
primer, spray paint and white spirit on canvas
77 7/8 x 55 1/4 in. (195.8 x 140.5 cm.)
Painted in 2012

£15,000-20,000

\$23,000-31,000

€21,000-28,000

PROVENANCE:

Campoli Presti, London.

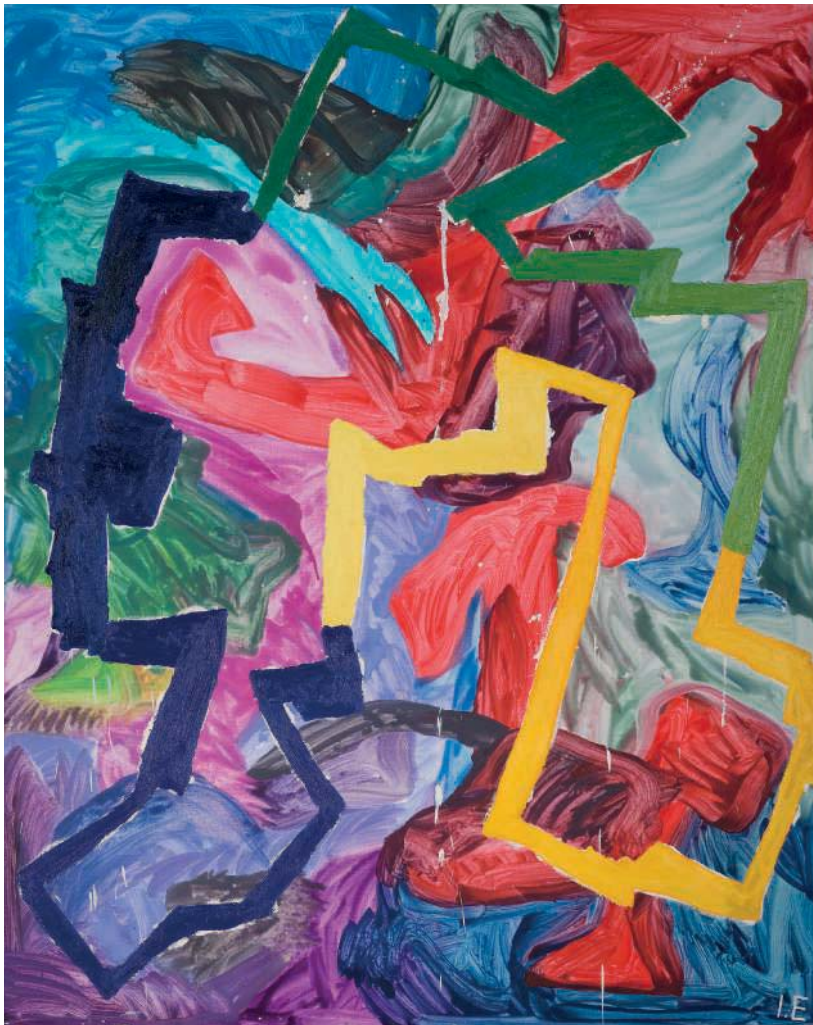
Acquired from the above by the present owner.

EXHIBITED:

Rome, Indipendenza Studio, *Sunny Side Up*, 2012.

LITERATURE:

Standard (ed.), *The rich man's breakfast, the shopkeeper's lunch, the poor man's supper*, Oslo 2012, p. 163 (illustrated in colour, p. 97).



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTOR

■ 44

IDA EKBLAD (B.1980)

Untitled

signed with the artist's initials 'I.E' (lower right)

oil on linen

78¾ x 63⅞ in. (200 x 160.4cm.)

Painted in 2011

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Greene Naftali Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Greene Naftali Gallery, *Ida Ekblad*, 2011.

LITERATURE:

H. Amirsadeghi and S. Braine, *Nordic Contemporary: Art from Denmark, Finland, Iceland, Norway, Sweden*, London 2014 (illustrated in colour, p. 119).



■ 45

KERSTIN BRÄTSCH (B. 1979)

Untitled

oil on mylar

141½ x 41½in. (359.5 x 104.4cm.)

Executed in 2010

£7,000-10,000

\$11,000-15,000

€9,700-14,000

PROVENANCE:

Société, Berlin.

Acquired from the above by the present owner
in 2010.

'Having it both ways (or more ways than that) is central to Brätsch's practice, which is as much a process of reflexive undoing as of doing. A pragmatic rationale might suggest itself: that since artists are now encouraged to pump out content, nothing might be more desirable than perpetual collaboration, a process of creating sparks and volatility'

M. Herbert

■*46

KERSTIN BRÄTSCH (B. 1979)

Untitled

oil on mylar

140½ x 48in. (357 x 122cm.)

Executed in 2010

£7,000-10,000

\$11,000-15,000

€9,700-14,000

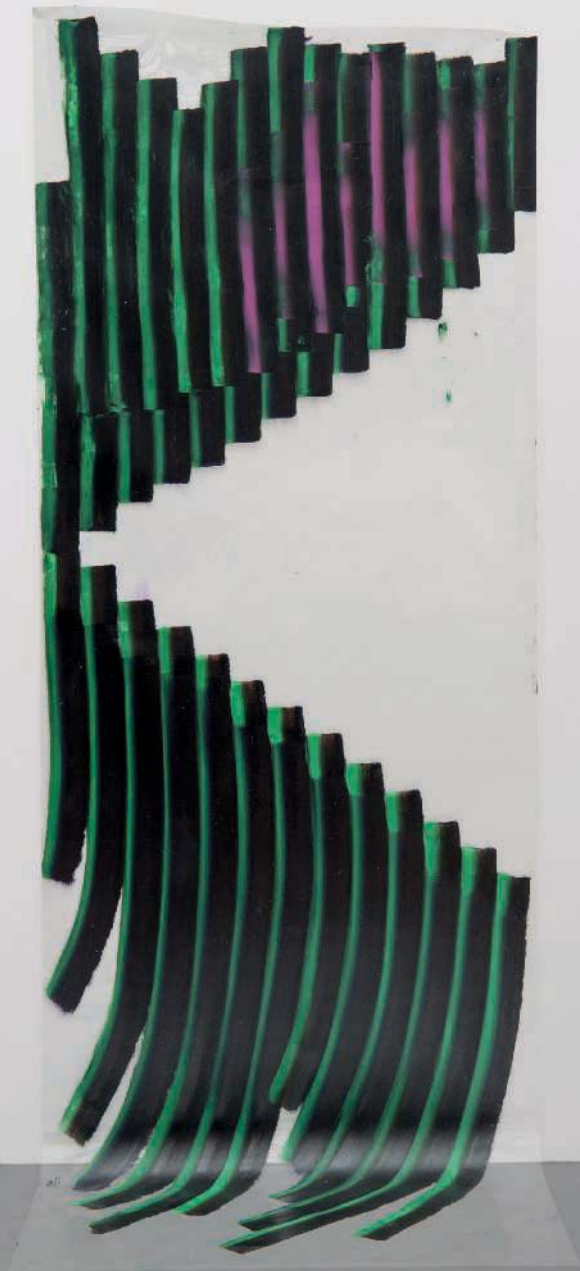
PROVENANCE:

Société, Berlin.

Acquired from the above by the present owner in 2010.

Kerstin Brätsch's wide-ranging output rejects the sanctity of gallery walls: her vibrant abstractions blur the line between painting and object, occupying whatever space they wish. She, too, refuses to be pinned down, endlessly collaborating, destabilising and refashioning her own practice. The two present untitled works (both 2010) feature her signature scalloped brushstroke, applied by hand but coolly digital in gradient.

Snaking in greens, pinks and yellows over the slick transparency of mylar – an industrial plastic film – they result in what she calls 'ghosts.' These works, she explains, are 'oil paintings, done by hand, and many of the motifs are inspired by digital effects and digital brushstrokes, if you will. You can hang ghosts however you like. On one you'll see through the plastic, so the paint will have a fattened, produced appearance. The opposite side reveals the brushwork, the production' (K. Brätsch, quoted in M. Cattelan, 'Kerstin Brätsch: Vendo Tutto, in *Flash Art*, October 2011, p. 71). Aesthetically confounding but obstinately beautiful, these artistic doppelgängers are a vibrant vision of the postmodern potential of painting in an age of virtual appearances.





PROPERTY OF AN IMPORTANT EUROPEAN COLLECTION

λ47

TOBIAS MADISON (B. 1985)

Untitled (Sottsass, Sottsass, Sottsass, Mendini, Sottsass, Sottsass)

epson ultrachrome print, watercut doublecoated dibond,
UV glass, in artist's frame
29¼ x 19⅞ in. (75.5 x 50.5cm.)
Executed in 2010

£3,000-5,000

\$4,600-7,700

€4,200-6,900

*'Madison's works is the examination of the
omnipresent economization of all areas of
modern-day life'*

Kestnergesellschaft, press release, February 2016

PROVENANCE:

Karma International, Zurich.

Acquired from the above by the present owner in 2010.

EXHIBITED:

Munich, Kunstverein München, *Tobias Madison. Do It To Do It*, 2010.

YNGVE HOLEN (B. 1982)

Sensitive to Detergent (Stomp II)

washing machine drum, cast of run over meat, cotton sock,
metal tripod

overall: 57% x 26% x 35%in. (147 x 67 x 90cm.)

Dimensions variable

Executed in 2012

£5,000-7,000

\$7,700-11,000

€6,900-9,600

PROVENANCE:

Private Collection, Europe.

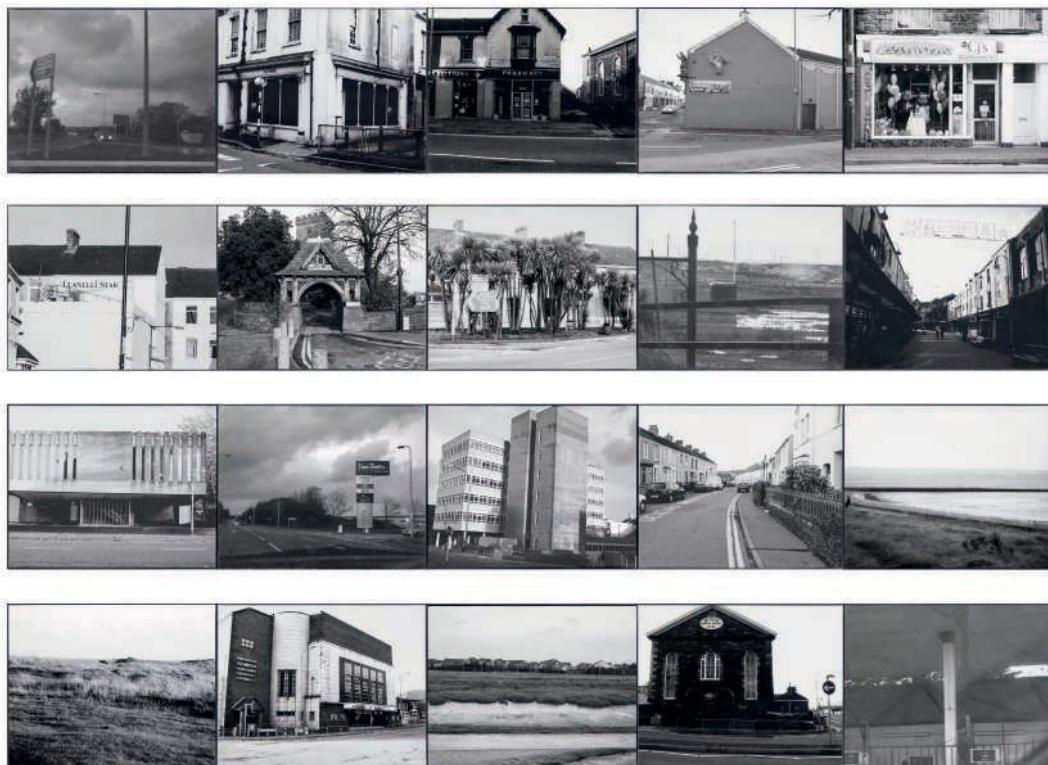
EXHIBITED:

Brussels, Catherine Bastide, *Domino Effect with Florian Auer, Leo Gabin, Yngve Holen, Renaud Jerez, Ilja Karilampi, Sean Raspet, and John Sparagana*, 2012.

'The fact that Holen's project required him to use supermarket meat points to a larger condition of displacement – to the industrial apparatuses that place consumer objects at a far remove from their latent mortality. For Holen's purposes, road kill was too close to having life. It could not be plugged into the other components of the system – the 3D-scanner, the washing machine drum, the crisp new pair of socks. Holen needed something smooth, a meat that was industrially manicured. By then running it over – by crushing its bones and turning it into something macabre – Holen allowed the chicken to once again be something that had died. A new and smooth type of roadkill. Something clean and scan-able' (T. Bettridge, 'Yngve Holen: Engines Turn, or Passengers Swim,' 032c, 19 November 2015, <https://032c.com/2015/yingve-holen-engines-turn-or-passengers-swim/> [accessed 05/08/16])

A washing machine drum sits atop a tripod, posing as a snare drum. Inside the chamber is a crisp cotton sock; draped slickly over the drum's perimeter is the chrome-gleaming, 3D-printed reincarnation of a crushed chicken carcass. Yngve Holen is concerned with the machines and machinations of global capitalism, his work operating at the displaced site of the body in contemporary life. He has explored the depersonalising experience of commercial air travel, the innards of electrical appliances and the aesthetic incursions of cosmetic surgery. *Sensitive to Detergent (Stomp II)*, Holen explains, 'was about detergent, overreactions, and itchiness. A washing machine drum also cleans itself – like an ever-turning wheel, pushing nature away. You can get all these diseases from a chicken lying in the sun, so the laser scan is a sanitary way of extracting information.' Holen had first planned to use roadkill, but this proved hard to source and fur impossible to scan: supermarket chicken offered a more powerful locus for today's mechanised bodily dislocation, and running it over a perverse mode of returning mass product to the state of flesh. 'It's a scary industry. If you don't buy bio, chicken is cheap as hell.





149

DAN REES (B. 1982)

*One Afternoon and Evening in Lianelli;
An ode to Cerith Wyn Evans*

gelatin silver print, in twenty parts
each: 11 x 14in. (28 x 35.5cm.)

Executed in 2006, this work is number one from an edition
of five plus two artist's proofs

£5,000-7,000

\$7,700-11,000
€6,900-9,600

PROVENANCE:

T293 Gallery, Naples.

Acquired from the above by the present owner.

EXHIBITED:

Vienna, Galerie Andreas Huber, *You are right it flows much better this way*, 2012 (another from the edition exhibited).

London, Ancient & Modern, *Just Photography*, 2011 (another from the edition exhibited). This exhibition later travelled to New York, Martos Gallery.



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTOR

λ50

KLARA LIDÉN (B.1979)

Untitled (Mailbox)

inkjet print

39 $\frac{3}{8}$ x 29 $\frac{1}{4}$ in. (100 x 74.3cm.)

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

£4,000-6,000

\$6,200-9,200
€5,600-8,300

PROVENANCE:

Galerie Neu, Berlin.

Acquired from the above by the present owner.

EXHIBITED:

Bolzano, Museion, *Klara Lidén, Invalidenstraße*, 2013-2014
(another from the edition exhibited).

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



151

DANIEL GORDON (B.1980)

Portrait in Yellow and Red

chromogenic print

24 x 19in. (61 x 48.3cm.)

Executed in 2010, the work is number two from an edition of three plus one artist's proof

£1,500-2,000

\$2,300-3,100

€2,100-2,800

PROVENANCE:

Wallspace Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

London, Saatchi Gallery, *Out of Focus: Photography*, 2012 (illustrated in colour, unpagged).



52

JOE BRADLEY (B. 1975)

Untitled

signed with the artist's initials and dated 'JO 09' (on the reverse)

graphite on paper

11 x 8½in. (28 x 21.5cm.)

Executed in 2009

£1,000-2,000

\$1,600-3,100

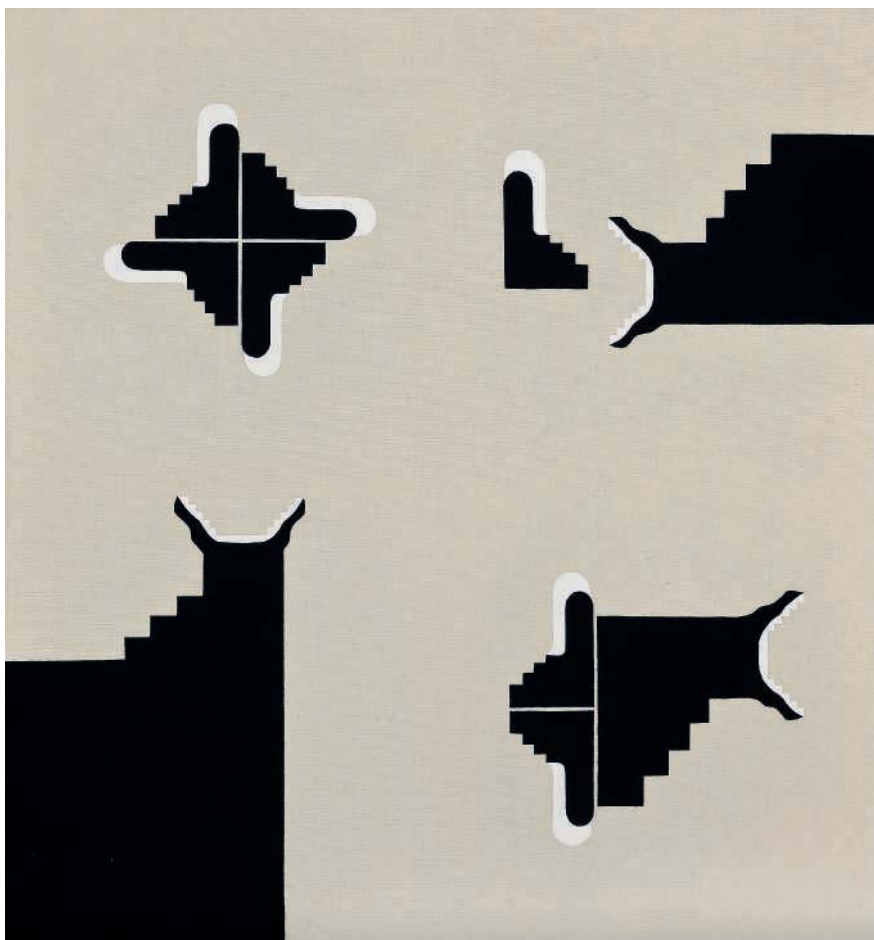
€1,400-2,800

PROVENANCE:

Peres Projects, Berlin.

Gavin Brown's Enterprise, New York.

Acquired from the above by the present owner.



53

MATH BASS (B. 1981)

Newz!

gouache on canvas
30 x 28in. (76.2 x 71.1cm.)
Executed in 2014

£15,000-18,000

\$23,000-28,000
€21,000-25,000

PROVENANCE:

Overduin & Co, Los Angeles.
Acquired from the above by the present owner.



λ54

IDA EKBLAD (B.1980)

Ariose Spring

signed with the artist's initials 'I.E.' (lower right)

oil on canvas

19 7/8 x 15 7/8 in. (50.4 x 40.2cm.)

Painted in 2011

£3,000-4,000

\$4,600-6,100

€4,200-5,500

PROVENANCE:

Herald Street, London.

Acquired from the above by the present owner.

'Painting to me combines expressions of rhythm, poetry, scent, emotion... It offers ways to articulate the spaces between words. Canvas can be attacked, copulated with and played like an instrument. I believe in painting like I believe in music'

I. Eklblad



55

RICHARD ALDRICH (B. 1975)

Split Syd

signed, titled and dated with the artist's initials

'Split Syd RA 08' (on the overlap)

oil on linen

14 x 11 in. (35.7 x 28cm.)

Painted in 2008

£3,000-5,000

\$4,600-7,700

€4,200-6,900

PROVENANCE:

Bortolami Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Bortolami Gallery, *Richard Aldrich*, 2009.



■ 56

NEILL RAITT (B. 1986)

Evergreen

signed, titled and dated 'Evergreen 2013 Neill Raitt' (on the overlap)

oil on canvas

94½ x 82½in. (240 x 210cm.)

Painted in 2013

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2013.



■*57

NED VENA (B. 1982)

Untitled

enamel on linen, in artist's frame
85% x 49½in. (217 x 125.8 x 7.5cm.)
Executed in 2012

£7,000-10,000

\$11,000-15,000

€9,700-14,000

PROVENANCE:

Private Collection, Europe.

Young Hearts with Luke & Jewel Hall

***58**

TONY LEWIS (B. 1986)

Untitled

graphite on tape, in artist's frame

18 $\frac{5}{8}$ x 16 $\frac{1}{8}$ in. (47.2 x 41cm.)

Executed in 2013

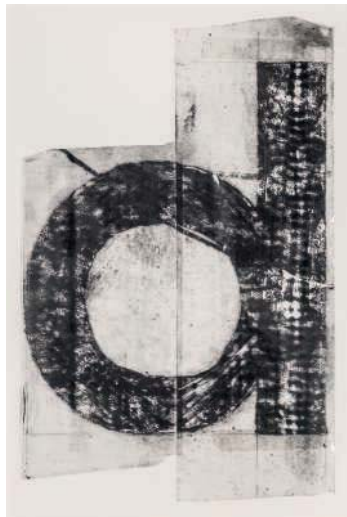
£2,500-3,500

\$3,900-5,400

€3,500-4,800

PROVENANCE:

Private Collection, Europe.



***59**

ERIK LINDMAN (B. 1985)

Jokes

signed and dated twice 'E Lindman 2010 E Lindman

2010/2011' (on the reverse)

oil and synthetic polymer emulsion on satin collage on canvas

40 x 30in. (101.6 x 76.2cm.)

Executed in 2010

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

Private Collection, Europe.

EXHIBITED:

London, Modern Collections, *Soft Op: Strategies of Material Transformation*, 2012.





■*60

HUGO MCCLLOUD (B.1980)

Still Life Painting #3

acrylic and aluminium on tar paper on panel, in artist's frame

39½ x 39¾ in. (99.5 x 99.9 cm.)

Executed in 2012

£3,000-5,000

\$4,600-7,700

€4,200-6,900

PROVENANCE:

Acquired directly from the artist by the present owner.



■61

SAM FALLS (B. 1984)

Untitled (Steal Tear 9)

steel, in two parts

left: 71¼ x 32¼ x 24 in. (181 x 82 x 61.2 cm.)

right: 71¼ x 26 x 24 in. (181 x 66.1 x 61.2 cm.)

overall: 71¼ x 48 x 24 in. (181 x 121.9 x 61.2 cm.)

Executed in 2012

£6,000-8,000

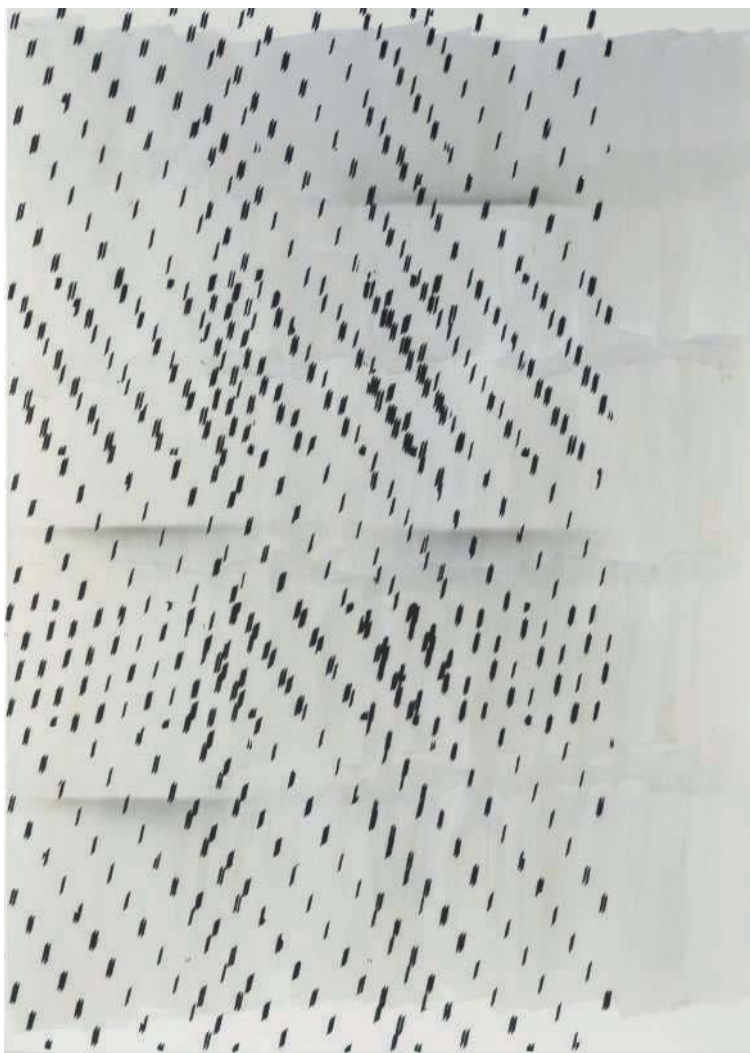
\$9,200-12,000

€8,300-11,000

PROVENANCE:

Private Collection, Europe.

Acquired from the above by the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTOR

■ 62

NATHAN HYLDEN (B.1978)

Untitled

signed and dated 'Nathan Hylden 08' (on the reverse)

acrylic on canvas

94 x 67½ in. (238.7 x 171.4 cm.)

Painted in 2008

PROVENANCE:

Richard Telles Fine Art, Los Angeles.

König Galerie, Berlin.

Acquired from the above by the present owner.

£4,000-6,000

\$6,200-9,200

€5,600-8,300



■63

PETRA CORTRIGHT (B. 1986)

*20 jokecenter "jokes" jokes clinton jokes humor adult jokes jokes jokes
jokes jokes make my day jokes program jokes stories jokes sur les blondes
Jokestan "Jolie Mascione" joliette jolibee jolliu\bee Jolly roger*

digital print on silk
68½ x 49¾in. (174 x 126.2cm.)
Executed in 2014

£1,500-2,500

\$2,300-3,800
€2,100-3,400

PROVENANCE:

Acquired directly from the artist by the present owner.



(i)

■ 64

CAMILLE HENROT (B. 1978)

Tropics of Love

(i) vintage digitalized photograph and reprinted

(ii)-(iv) ink on inkjet print

(i) image: 24 x 16 in. (60.8 x 40.6cm.)

sheet: 25¼ x 17½ in. (64 x 44.2cm.)

(ii)-(iv) 8¼ x 11½ in. (21 x 29.5cm.)

Executed in 2012, this work is unique

£5,000-7,000

\$7,700-11,000

€6,900-9,600

PROVENANCE:

Metro Pictures, New York.

Acquired from the above by the present owner.



(ii)



(iii)



(iv)



■ 65

OLIVER OSBORNE (B.1985)

Eyes (Tom Hanks Paintings)

signed, titled and dated 'EYES (TOM HANKS PAINTINGS)
OLIVER OSBORNE 2011' (on the overlap)
oil and printed paper collage on canvas
70 $\frac{7}{8}$ x 47 $\frac{1}{4}$ in. (180 x 120cm.)
Executed in 2011

£2,500-3,500

\$3,900-5,400
€3,500-4,800

PROVENANCE:

Acquired directly from the artist by the present owner in 2011.

EXHIBITED:

London, Saatchi Gallery, *New Order II: British Art Today*,
2013-2014 (illustrated in colour, unpagged).

λ*66

CHARLIE BILLINGHAM (B. 1984)

Bum 5

signed, titled and dated 'Charlie Billingham Bum 5 2012'

(on the overlap)

oil and acrylic on polyester

39 $\frac{3}{4}$ x 33 $\frac{1}{2}$ in. (100 x 85cm.)

Executed in 2012

£3,000-4,000

\$4,600-6,100

€4,200-5,500

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

London, Saatchi Gallery, *New Order: British Art Today*,
2013-2014 (illustrated in colour, p. 24).



λ*67

CHARLIE BILLINGHAM (B. 1984)

Bonnet 2

signed, titled and dated 'Charlie Billingham Bonnet 2 2012'

(on the overlap)

oil on canvas

39 $\frac{3}{4}$ x 33 $\frac{1}{2}$ in. (100 x 85cm.)

Painted in 2012

£3,000-4,000

\$4,600-6,100

€4,200-5,500

PROVENANCE:

Acquired directly from the artist by the present owner in 2012.

EXHIBITED:

London, Saatchi Gallery, *New Order: British Art Today*,
2013-2014 (illustrated in colour, p. 23).





λ68

CHARLES AVERY (B. 1973)

Untitled

signed and dated 'CHARLES AVERY 2000' (lower right)

coloured pencil, ball point pen and graphite on paper

23¼ x 23½in. (59 x 58.6cm.)

Executed in 2000

PROVENANCE:

Acquired directly from the artist by the present owner.

£7,000-10,000

\$11,000-15,000

€9,700-14,000

λ69

JEPPE HEIN (B. 1974)

Fusion of Movement 14

stainless steel

overall: 47¼ x 86½ x 19⅞in. (120 x 220 x 50.5cm.)

Executed in 2004

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

König Galerie, Berlin.

Acquired from the above by the present owner.

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



Silence In Münster

1984

■A*70

DOUGLAS GORDON (B. 1966)

Painting no. 74: Carl Andre

enamel, acrylic and graphite on canvas

63½ x 39½in. (161.2 x 100.2cm.)

Executed in 1992

£6,000-8,000

\$9,200-12,000

€8,300-11,000

PROVENANCE:

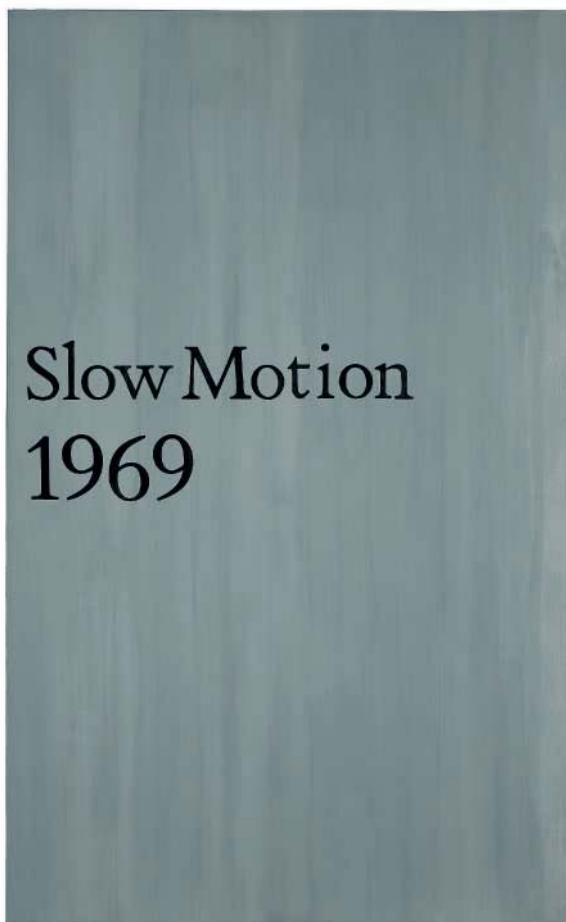
Anthony Reynolds, London.

Acquired from the above by the present owner.

LITERATURE:

Glasgow: Tramway (ed.), *The sociable art of Douglas Gordon*, Glasgow 1993 (illustrated in colour, unpagged).

Executed in 1992, *Painting no. 74: Carl Andre* and *Painting no. 132: Robert Morris/Sonnabend* stem from Douglas Gordon's early series of paintings. Each panel references the title and date of a work by the artist in question: Carl Andre's *Silence in Münster* (*Frieden von Münster*) of 1984 and Robert Morris's *Slow Motion* of 1969. The series was conceived during the initial stages of a discussion with Declan McGonagle for the exhibition *Guilt by Association* at the Irish Museum of Modern Art in Dublin. Gordon had intended to curate a selection of works from prominent Irish and European collections alongside contemporary Scottish artists, yet the project was ultimately abandoned. His paintings were initially



Slow Motion 1969

conceived as an extension of the proposed exhibition list; however, as the series progressed, Gordon began to mix and match names, dates and titles in a bid to disrupt the viewer's cognition. 'In a stance antithetical to the canons of high modernism', writes Ross Sinclair, 'these paintings are entirely somewhere else. They eschew the notion of the painting achieving a self-referential status, of it referring to nothing further than the parameters of the canvas' (R. Sinclair, *The Sociable Art of Douglas Gordon*, Glasgow 1993, unpagged). Like the List of Names, Letters and Instructions that dominated Gordon's early oeuvre, these paintings engage the themes of perception, memory and meaning that continue to define his practice.

■λ*71

DOUGLAS GORDON (B. 1966)

Painting no. 132: Robert Morris/Sonnabend

enamel, acrylic and graphite on canvas
63 $\frac{3}{8}$ x 39 $\frac{1}{8}$ in. (161 x 99.5cm.)

Executed in 1992

£6,000-8,000

\$9,200-12,000
€8,300-11,000

PROVENANCE:

Anthony Reynolds, London.

Acquired from the above by the present owner.

*'I want my painting to be:
Abstract, Direct, Urban, Basic,
Modest, Pure, Simple, Silent,
Honest, Absolute'*

A. Charlton

■A*73

ALAN CHARLTON (B. 1948)

2 Part Vertical Painting

signed, titled and dated 'ALAN CHARLTON 1988

2 PART PAINTING' (on the right stretcher)

acrylic on canvas, in two parts

each: 115½ x 17¾in. (292.5 x 45cm.)

overall: 115½ x 37¼in. (292.5 x 94.5cm.)

Painted in 1988

£7,000-9,000

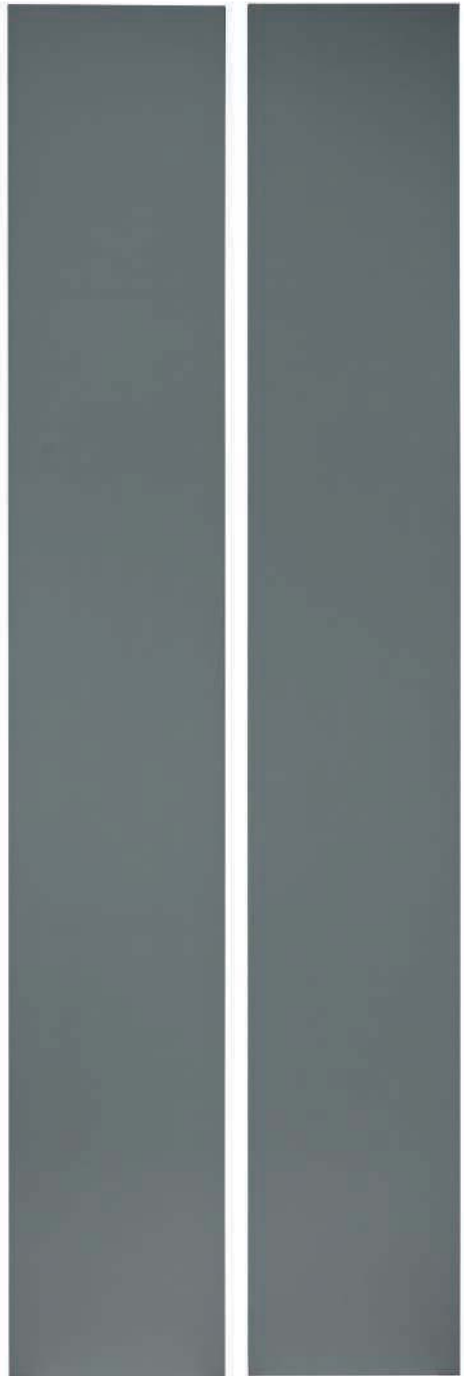
\$11,000-14,000

€9,700-12,000

PROVENANCE:

Victoria Miro Gallery, London.

Acquired from the above by the present owner.





■†74

ALEXANDRE DA CUNHA (B.1969)

Marron/Celeste

enamel on rubber tyre
12¼ x 21¼ x 21¼in. (31 x 54 x 54cm.)
Executed in 2004

£3,000-4,000

\$4,600-6,100
€4,200-5,500

PROVENANCE:

Art & Space, London.
Acquired from the above by the present owner in 2004.

EXHIBITED:

London, Saatchi Gallery, *Pangea II: New Art from Africa and Latin America*, 2015 (illustrated in colour, p. 76).



■ 75

SHELAGH WAKELY (1932-2011)

La Fonte de Neiges (La Jouisseuse) (The Melting of Snow (The Sensualist))

titled, inscribed and dated 'LA FONTE DE NEIGES LA JOUISSEUSE Jan '86' (on the overlap)
ink, watercolour, graphite, emulsion and varnish on canvas
67 $\frac{3}{4}$ x 55 $\frac{1}{2}$ in. (172 x 140cm.)
Executed in 1986

£4,000-6,000

\$6,200-9,200
€5,600-8,300

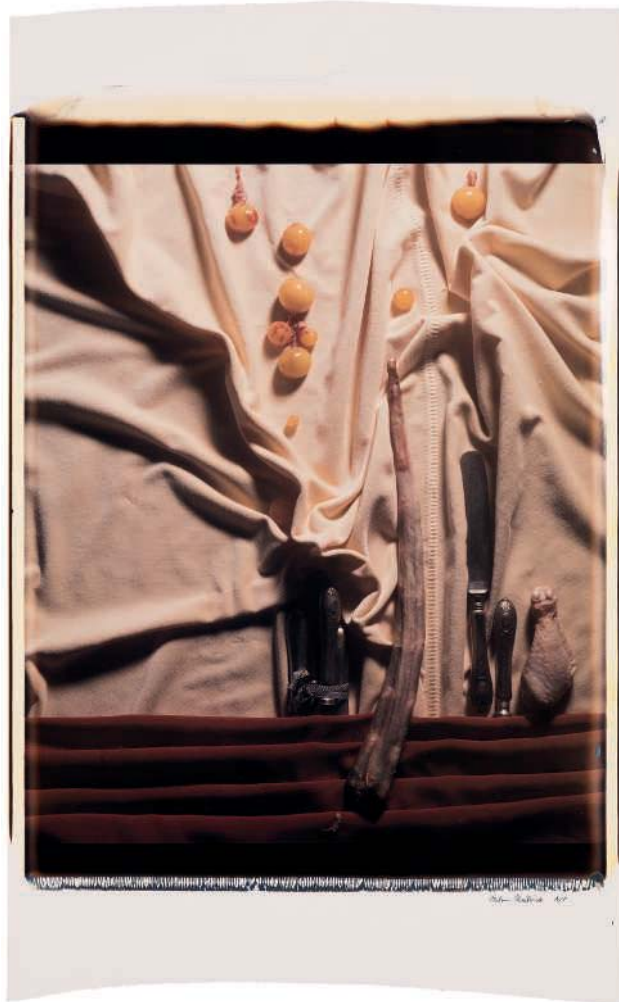
PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

London, Camden Arts Centre, *Shelagh Wakely: A View from a Window*, 2014.

A pioneering installation artist, Shelagh Wakely (1932-2011), though best known for her large-scale public commissions, also worked in a more intimate idiom: many of her smaller creations involved gold leaf, wire, feathers or powders, and incorporated processes of decay and evanescence in their explorations of nature. Her 40-year career spanned a wealth of media; a childhood spent between the Lake District and Kenya was followed by courses of painting and screen-printing at Chelsea College of Art in the late 1950s, and during the next decade she worked as a freelance textile designer, before spending much of her life as an artist in Brazil. Her diverse influences can be traced in the present work, *La Fonte de Neiges (La Jouisseuse) (The Melting of Snow (The Sensualist))* (1986). Its delicate forms, executed in varnish, ink, graphite, emulsion and watercolour on canvas, recall a series of limpid pools or fluttering petals as much as the disappearing snow of the title; the ephemeral, Twomblyesque lines evoke a wistful sense of lyricism, its richly varied surface conjuring forth beauty from that which must fade away.



λ76

HELEN CHADWICK (1953-1996)

Meat Abstract No. 6: Cutlery

signed and numbered 'Helen Chadwick A/P' (lower right)

polaroid and silk mat

35 x 22in. (89 x 56cm.)

Executed in 1989, this work is an artist proof from an edition of four plus two artist's proofs

£3,000-5,000

\$4,600-7,700

€4,200-6,900

PROVENANCE:

Acquired directly from the artist by the present owner.

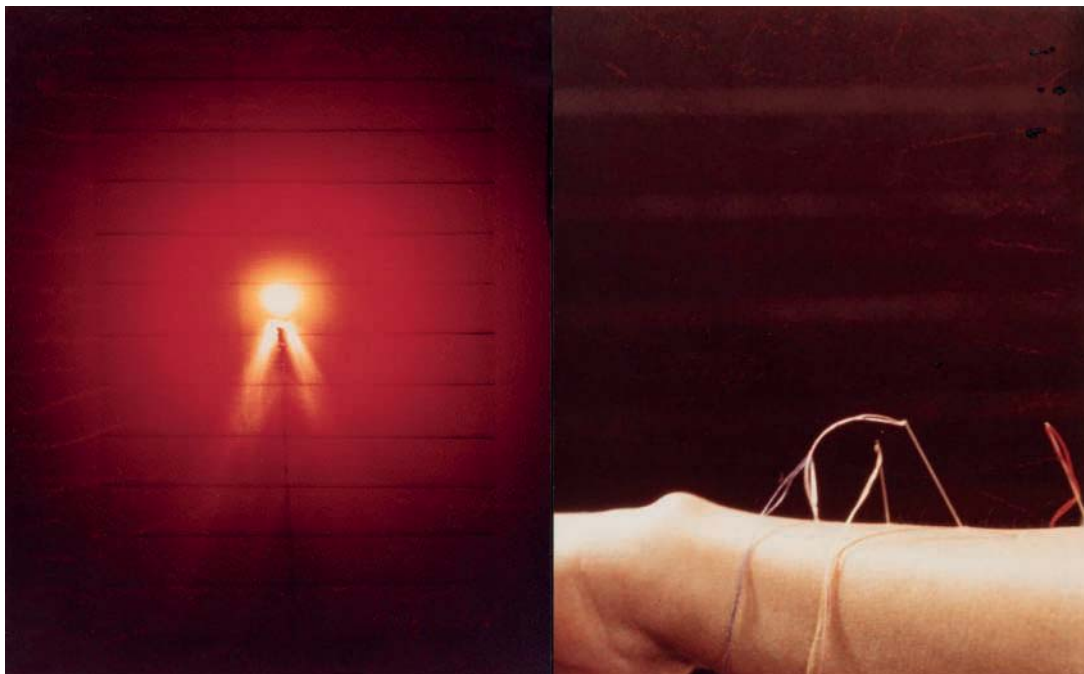
EXHIBITED:

Essen, Museum Folkwang, *effluvia: Helen Chadwick*, 1994, p. 66 (another from the edition exhibited).

Hull, Ferens Art Gallery, Helen Chadwick, 1998-1999, unpagged (another from the edition exhibited). This exhibition later travelled to Nottingham, Nottingham Castle Museum and Art Gallery: Sheffield, Graves Art Gallery.

LITERATURE:

Sladen, Mark (ed.). *Helen Chadwick: A Retrospective*. Barbican Art Gallery and Hatje Cantz Publishers 2004 (Illustrated p. 103).



λ77

GINA PANE (1939-1990)

Laure

signed with the artist's initials 'GP' (on the reverse of the left photograph);

signed 'Gina Pane' (on the reverse of the right photograph)

C-print, in two parts

each: 19 $\frac{3}{8}$ x 15 $\frac{1}{2}$ in. (49.1 x 39.5cm.)

overall: 9 $\frac{3}{8}$ x 31 $\frac{1}{8}$ in. (49.1 x 79.6cm.)

Executed in 1977, this work is number one from an edition of three

£3,000-5,000

\$4,600-7,700

€4,200-6,900

PROVENANCE:

Galerie Isy Brachot, Brussels.

Private Collection.

Anon. sale, Cornette de Saint-Cyr Paris, 27 October 2003, lot 775.

Private Collection.

Acquired from the above by the present owner *circa* 2011.



λ78

HANS-PETER FELDMANN (B. 1941)

Untitled (Portraits after Holbein)

hand coloured Xerox, in six parts

each: 11¼ x 8¼in. (29.7 x 21cm.)

Executed circa 1977

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Galerie Liliane et Michel Durand-Dessert, Paris.

Acquired from the above by the present owner.

EXHIBITED:

London, Richard Saltoun, *Hans-Peter Feldmann:*

Colouring - Works from the 70's, 2013.

LITERATURE:

Hans-Peter Feldmann, exh. cat., Cologne, *Das Museum im Kopf*, 1989 (another example illustrated, p. 151).



λ79

HELENA ALMEIDA (B. 1934)

Pintura Habitada (Inhabited Painting)

signed, numbered and dated 'XXII/XXV Helena Almeida 1977/2007'
(along the lower margin)

silkscreen print and graphite on paper

image: 15¾ x 19⅞in. (40 x 50.4cm.)

sheet: 19¾ x 27½in. (50.1 x 70cm.)

Photographed in 1977 and printed in 2007, this work is number twenty-two
from an edition of twenty-five

£3,000-5,000

\$4,600-7,700

€4,200-6,900

PROVENANCE:

Private Collection, London.



■'80

TOMORY DODGE (B.1974)

Salton Sargasso

signed, titled and dated 'TOMORY DODGE SALTON
SARGASSO 2005' (on the reverse)

oil on canvas

90 x 84in. (228.6 x 213.5cm.)

Painted in 2005

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Alison Jacques Gallery, London.

Acquired from the above by the present owner.



■λ81

JULIAN OPIE (B. 1958)

We Played in the Hotel Pool

signed 'Julian Opie' (on the stretcher)

inkjet on vinyl on aluminium

75¼ x 99½in. (191 x 253cm.)

Executed in 2002

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

Galerie Patrick de Brock, Knokke.

Acquired from the above by the present owner.



82

WAYNE GONZALES (B. 1957)

Seated Crowd

signed with the artist's initials and dated 'WG 2007' (on the reverse)

acrylic on canvas

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

Painted in 2007

PROVENANCE:

Stephen Friedman Gallery, London.

Acquired from the above by the present owner in 2007.

£5,000-7,000

\$7,700-11,000

€6,900-9,600



83

WAYNE GONZALES (B. 1957)

Pentagon

signed and dated with the artist's initials 'WG 2004' (on the reverse)

acrylic on canvas

32 $\frac{1}{8}$ x 32 $\frac{1}{8}$ in. (81.5 x 81.5 cm.)

Painted in 2004

£3,000-5,000

\$4,600-7,700
€4,200-6,900

PROVENANCE:

Paula Cooper Gallery, New York.

Patrick de Brock Gallery, Knokke.

Acquired from the above by the present owner.



λ84

TOM GIDLEY (B. 1968)

Spectrum Ascent

signed 'T. Gidley' (on the overlap)

oil on linen

27½ x 19¾in. (70 x 50.2cm.)

Painted in 2012

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

Paradise Row, London.

Acquired from the above by the present owner in 2012.

EXHIBITED:

London, Saatchi Gallery, *New Order II: British Art Today*, 2014
(illustrated in colour, unpagged).

Toronto, Museum of Contemporary Art, *Art You Alright?*

New Art from Britain, 2013.



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTION

λ85

DOUGLAS GORDON (B. 1966)

Self Portrait of You + Me - Sophia Loren

signed 'Douglas Gordon' (on a label affixed to the reverse)

burnt gelatin silver print on mirror, in artist's frame

24 $\frac{5}{8}$ x 24 $\frac{5}{8}$ in. (62.5 x 62.5cm.)

Executed in 2006

£7,000-9,000

\$11,000-14,000

€9,700-12,000

PROVENANCE:

Galería Estrany - De la Mota, Barcelona.

Private Collection.

Anon. sale, Sotheby's London, 11 February 2010, lot 244.

Acquired at the above sale by the present owner.



λ86

CHRIS OFILI (B. 1968)

Untitled

each: signed twice and dated
'CHRIS OFILI '98' (on the reverse)
each: watercolour and graphite
on paper
each: 9½ x 6½in. (24.2 x 15.7cm.)
each: Executed in 1998

£7,000-10,000

\$11,000-15,000

€9,700-14,000

PROVENANCE:

Victoria Miro Gallery, London.
Acquired from the above by the present
owner in 1998.

■λ87

CALLUM INNES (B. 1962)

Untitled

signed and dated 'C Innes 96' (on the overlap)
oil, gesso and shellac on canvas
43½ x 39½in. (110.5 x 100.4cm.)
Executed in 1996

£7,000-10,000

\$11,000-15,000

€9,700-14,000

PROVENANCE:

Frith Street Gallery, London.
Private Collection, Belgium.
Acquired from the above by the present owner.





(i)



(ii)



(iii)



(iv)



(v)



(vi)

λ*88

CHANTAL JOFFE (B. 1969)

(i) *Little Girls 5*

(ii) (iv) (v) *Untitled*

(iii) (vi) *Little Girl III*

(i) signed and titled 'Little Girls 5 Chantal Joffe' (on the reverse)

(ii) (iv) (v) signed 'Chantal Joffe' (on the reverse)

(iii) (vi) signed and titled 'Little Girls III Chantal Joffe'

(on the reverse)

each: oil on panel

each: 11½ x 8½ in. (29.2 x 21.5 cm.)

each: Executed in 1995

PROVENANCE:

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

EXHIBITED:

London, Saatchi Gallery, *Body Language*, 2013-2014
(illustrated in colour, p. 42).

£10,000-15,000

\$16,000-23,000

€14,000-21,000

absolutely bloody - lutely!

Celebrating 20 Years of London's Art Scene 1991-2011

Christie's is delighted to present *Absolutely bloody - lutely!*, a sharply curated look at two of the most exciting decades in British art history. From YBA darlings to more conceptual artists, this selection of works from the Cranford Collection will be presented across our autumn auction season and will be accompanied by a book.

Whether incendiary images or apparitions of subtle beauty, the works in *Absolutely bloody - lutely!* all share a distinctively London tone of fun and irreverence. They tell the story of the London art scene since the early 1990s, when the capital was just starting to burst with energy and life. The vitality of imagination that rejuvenated the art community in post-Thatcher Britain resounds to this day, with London leading the world as a centre for contemporary art.

The introduction on the British scene of Tate Modern, the Frieze Art Fair, Artangel and Trafalgar Square's Fourth Plinth project, alongside the revamping of the Turner Prize, ignited both public and private engagement with art in a way never seen before. Now understood as a time of exceptional development, those years have inspired the interest of a new generation of academics and journalists. (Elizabeth Fullerton's recent monograph, *Artrage! The Inside Story of the BritArt Revolution*, is the first of its kind to look at the YBA generation from an art-historical perspective.)

Just as dynamic is the Cranford Collection itself, which has nurtured the city's artists and grown with them every step of the way. Founded in 1999, at a time when there were few such initiatives by private collectors, it has remained a leading light in an art world populated by an increasingly vast array of galleries, fairs, movements and ideas. The collection, always active in the primary market and lending liberally to institutions, remains a vital force in the London art scene, supporting both superstar names and the artistic groups behind them. Over the past two decades it has worked closely with artists, galleries and organisations; many collaborations and friendships having bloomed along the way.

Cranford's visionary connoisseurship, characterised by acute curiosity, in-depth research and a diversity of approach, continues to evolve as new artistic players emerge, inspire and thrive in the capital. What a pleasure to look back and remember that we are part of a living, breathing story, and that building creative connections with one's city brings such rich rewards. It is a true honour for us to be celebrating together with the Collection the extraordinary era that put London on the international art map for good.

Edmond Francey
Head of Post-War & Contemporary Art London



■λ89

JIM LAMBIE (B. 1964)

Metal Box

enamel on aluminium sheets
49¼ x 49¼ x 13¾in (125 x 125 x 35cm.)
Executed in 2010

£15,000-20,000

\$23,000-31,000
€21,000-28,000

PROVENANCE:

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

EXHIBITED:

Glasgow, The Modern Institute, *Metal Urban*, 2010.

Executed in 2010, Jim Lambie's *Metal Box* encapsulates the artist's ability to transform everyday materials into fantastical apparitions. Spanning collage, installation and sculpture, his multi-media practice playfully probes the psychological impact of colour, form and space, grounded in his own relationship with popular culture. Inspired by the layers of band posters he observed on the street walls of his native Glasgow, the *Metal Boxes* comprise sheets of aluminium, stacked and curled at the corners to mimic the crinkled appearance of paper exposed to the elements. Each sheet is painted a different colour on either side, thus creating a hypnotic kaleidoscopic spectrum when folded back. 'It's hard to predict how the colour combinations will look', the artist explains. 'I like that the work makes itself' (J. Lambie, quoted in N. Forrest, 'The Genius of Jim Lambie's "Zero Concerto" at Roslyn Oxley9, Sydney', *Blouin Art Info*, 1 September 2015).

absolutely
bloody-
lutely!

'In the River Thames, in the Arctic iceberg, in your drinking glass, in that drop of rain, on that frosty window pane, in your eyes, and in every microscopic, microcosmic part of you (and me), all waters converge'

R. Horn

■*90

RONI HORN (B. 1955)

Still Water (The River Thames, for Example)
Images C, J, N

(c): numbered 'C ed. #5/7' (on the reverse)

(j): numbered 'J ed. #4/7' (on the reverse)

(n): numbered 'N ed. #7/7' (on the reverse)

offset lithographs on uncoated paper, in three parts
each: 30% x 41 1/2 in. (77.9 x 104.6 cm.)

Executed in 1999, one element is number five from an edition of seven, one element is number four from an edition of seven, and one element is number seven from an edition of seven

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

Matthew Marks Gallery, New York.

Acquired from the above by the present owner in 2000.

EXHIBITED:

Turin, Castello di Rivoli, *Roni Horn*, 2000 (another from the series exhibited).

London, Tate Modern, *Roni Horn aka Roni Horn*, 2009, p. 131 (another from the series exhibited, illustrated in colour, pp. 224-230). This exhibition later travelled to Avignon, Collection Lambert; New York, Whitney Museum of American Art and Boston, The Institute of Contemporary Art.

LITERATURE:

L. Neri, L. Cooke and T. de Duve, *Roni Horn*, London 2000 (another from the series illustrated in colour, pp. 70-73).

A. Brooks, *Subjective Realities, Works from the Refco Collection of Contemporary Photography*, Chicago 2003 (another from the series illustrated, p. 141).

Executed in 1999, *Still Water (The River Thames, for Example)* stems from Roni Horn's celebrated series of fifteen photo-lithographs depicting a small area of the River Thames. Closely zoomed to the point of abstraction, it captures a single moment in the water's never-ending flow, freeze-framing the refractions, reflections and undulations produced by its changeable current. The tiny numbers dotted over the water's surface relate to footnotes printed along the bottom of the image; each of these offers musings on the significance of the river, interspersing the artist's own stream of consciousness with references to film, music and literature. Along with the artist's book *Another Water* (2000) and the installation piece *Some Thames* (2000), *Still Water* was part of a larger project commissioned by the Public Arts Development Trust in London and Minetta Brook in New York to create new works inspired by the Thames and Hudson waterfronts. As the artist explains, 'The Thames has this incredible moodiness, and that's what the camera picks up. It has these vertical changes and it moves very quickly. It's actually a very dangerous river and you sense that just by looking at it ... every photograph is wildly different – even though you could be photographing the same thing from one minute to the next. It's almost got the complexity of a portrait' (R. Horn, quoted in 'Roni Horn Interview: Water', *Art:21 – Art in the Twenty-First Century*, <http://www.pbs.org/art21/artists/horn/clip1.html>). The series was shown at the Whitney Museum of American Art the year after its creation; another work from the sequence was later acquired by Tate, London.



absolutely
bloody-
lutely!

λ*91

DARREN ALMOND (B. 1971)

Six Months Later

C-print, in artist's frame, in twenty four parts
each: 25% x 21¼in. (64.5 x 54cm.)

Executed in 1999, this work is number two from an edition of five

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

White Cube, London.

Acquired from the above by the present owner in 2000.

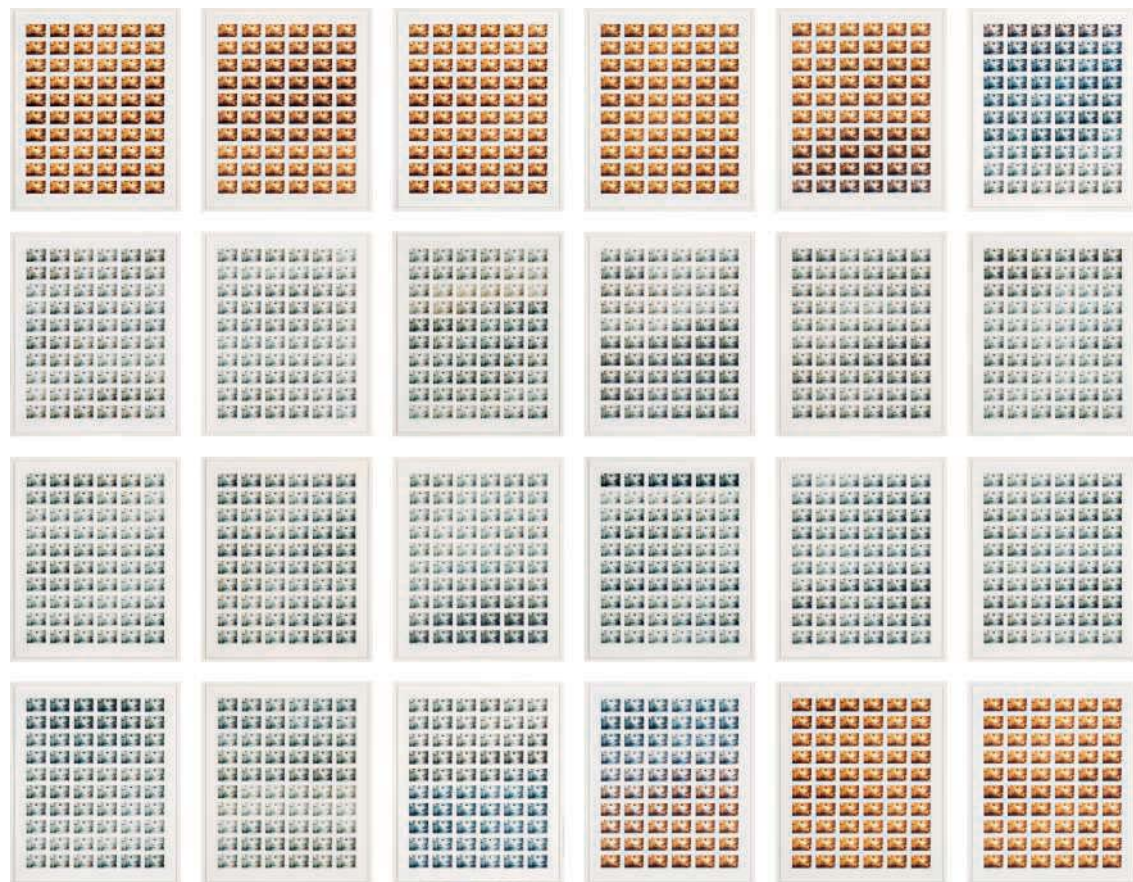
EXHIBITED:

Milan, Palazzo della Ragione, *If I Had You*, 2003 (another from the edition exhibited).

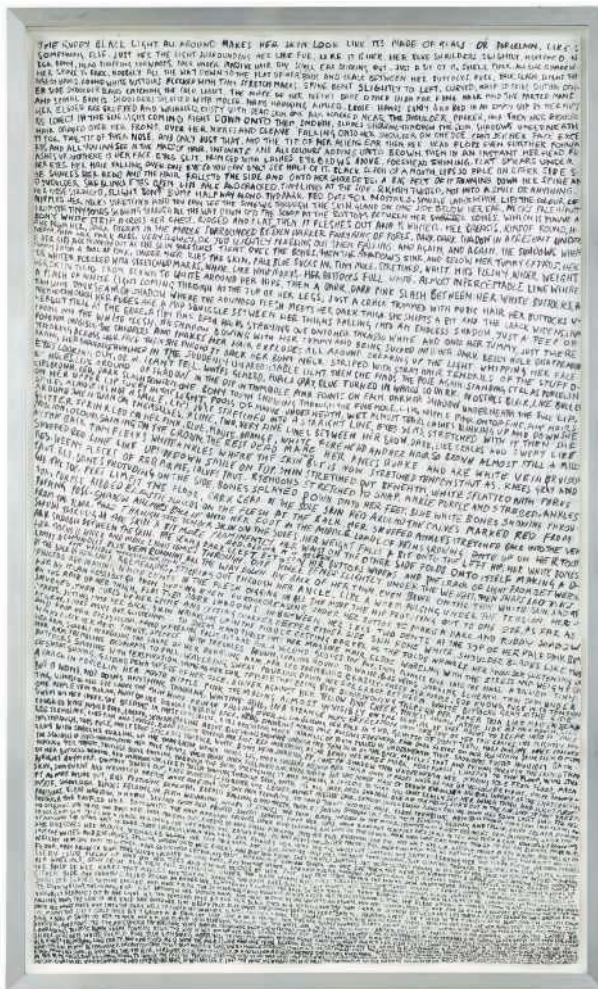
New York, Zwirner & Wirth, Contemporary Sculpture from a Private Collection
(another from the edition illustrated in colour, unpagged).

Washington, The Phillips Collection, *Left Behind: Selected Gifts from the Heather and Tony Podesta Collection*, 2011 (another from the edition exhibited).

Darren Almond's *Six Months Later* comprises 1,440 photographs shot in one-minute increments over the course of 24 hours. The scene is Almond's studio, but the subject is the passage of time: although the images adjacent to one another are almost indistinguishable, the day's shifting play of light over the interior and the changing digits on his wall-mounted flip clock register the minutes ticking by in an orchestral sweep of colour. When viewed from afar, an orange glow at the grid's upper left and lower right marks the night-time hours, while bluer light suffuses the day. The work's refined conceptualism is born from a practice that has long concerned the evanescence of time, place and memory. Growing up in Wigan as a keen train-spotter where he spent hours watching the station clocks, Almond later became the youngest artist to be featured in the landmark Saatchi exhibition *Sensation* in 1997, his wistful meditations bearing witness to a subtler approach to existence than some of his fiercer YBA contemporaries. The seminal *Six Months Later* augments our sense of moving through time, transforming a normal day in an empty room into a spectacle of quiet, memorial beauty.



absolutely
blood y-
lutely!



■*92

FIONA BANNER (B. 1966)

Nude Standing

titled twice 'NUDE STANDING' (on the frame)

ink and acrylic on paper, in artist's frame

106% x 64%in. (271 x 163.5cm.)

Executed in 2006

£6,000-8,000

\$9,200-12,000

€8,300-11,000

PROVENANCE:

Frith Street Gallery, London.

Acquired from the above by the present owner in 2006.

EXHIBITED:

London, Frith Street Gallery, *Nude*, 2006.

Toronto, Power Plant, *The Bastard Word*, 2007

(illustrated in colour, pp. 2, 22, 38-39 and 47-48).

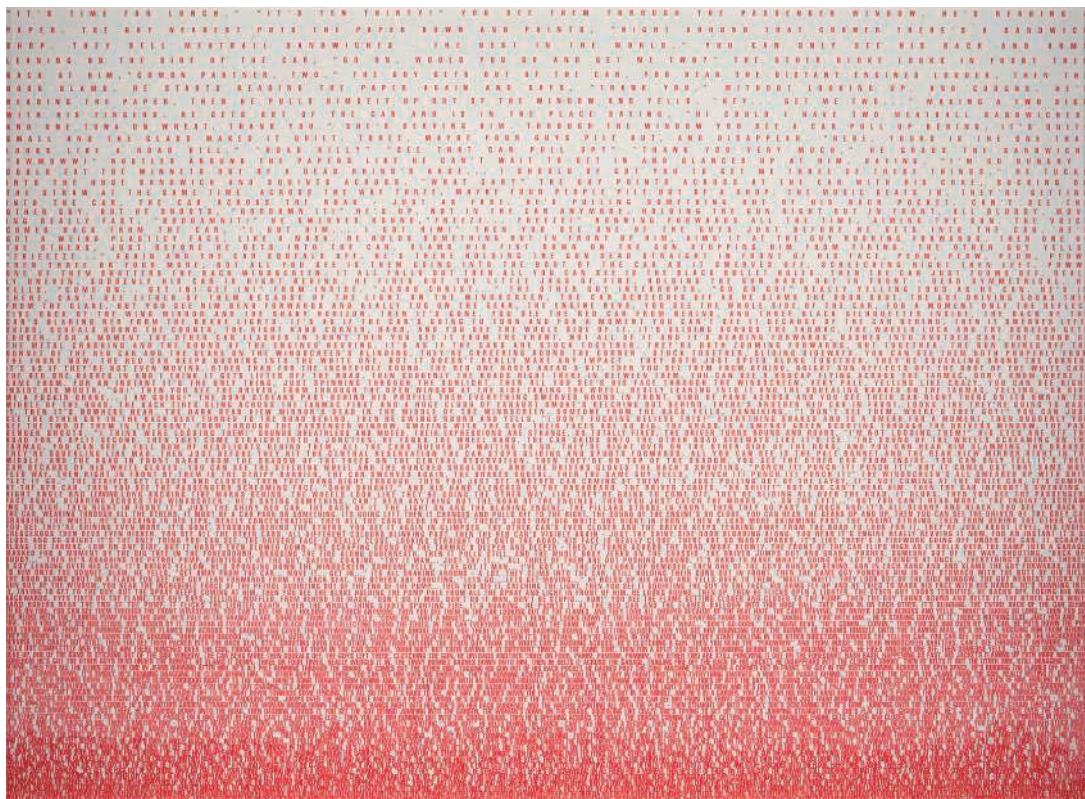
LITERATURE:

Other Criteria (ed.), *Performance Nude*, London 2009,

pp. 103 and 106 (illustrated, pp. 104-105 and 108).

A. Selby, *Art and Text*, London 2009, p. 216

(illustrated in colour, pp. 216-217).



■*93

FIONA BANNER (B. 1966)

Breakpoint

silkscreen print

70% x 95%in. (180 x 243cm.)

Executed in 1998, this work is number three from an edition of ten

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Frith Street Gallery, London.

Acquired from the above by the present owner in 2000.

EXHIBITED:

London, Tate Britain, *Art Now: Fiona Banner*, 1998 (another from the edition exhibited, unpagued).

Minneapolis, Walker Art Center, *State of the Art: Recent Gifts and Acquisitions*, 2000 (another from the edition exhibited).

Minneapolis, Walker Art Center, *50/50: Audience and Experts Curate the Paper Collection*, 2011 (another from the edition exhibited).

LITERATURE:

F. Banner, 'Break Point' in Tate: The Art Magazine, no.14, Spring 1998, pp.59-64.

M. Ellis, *Fiona Banner*, Tate Gallery, London, Art Monthly, Issue 220, October 1998.

Eindhoven, Stedelijk Van Abbemuseum Eindhoven, *Cinéma: Contemporary Art and the Cinematic Experience*, 1999, p. 41 (another from the edition illustrated in colour, p.43).

Dundee, Dundee Contemporary Arts, *Banner*, 2002, p. 112 (another from the edition illustrated in colour, pp. 10-11; 32-33 and 105-106).

R. Roberts, *MoMA Highlights since 1980*, New York, 2007, pp. 178 and 275 (another from the edition illustrated in colour, p. 178).

absolutely
bloody-
lutely!



■*94

JIM LAMBIE (B. 1964)

Boob Tube

plastic pipe and sequined fabric, in two parts
overall: 115¾ x 10 x 10in. (294 x 25.3 x 25.3cm.)
Executed in 2003

£7,000-10,000

\$11,000-15,000

€9,700-14,000

PROVENANCE:

The Modern Institute, Glasgow.

Acquired from the above by the present owner.

Comprising a sequence of sequined tops stretched over a tall plastic cylinder, *Boob Tube* (2003) forms a surprising totem pole. Enshrining these sparkling elasticated garments as an iconic object, this playful and arresting work revels in chromatic and textural luxury; with its hints of glitzy self-adornment, the composition creates a gleeful, scintillating spectacle that resonates with the musical influences of disco, glam, funk and psychedelia that pervade the oeuvre of Glasgow-born Lambie. As Alex Farquharson has written, 'Many of Lambie's sculptures involve materials associated with the rituals of getting ready to go out, suggesting, perhaps, the split, during teenage years, between how one wants to be seen and how one feels: dressing-table mirrors, safety-pins, non-safety razors, leather gloves, leather jackets, brightly coloured belts, shell suits. Some of these items are associated with particular pop eras that have passed, especially the 1970s and 1980s, when Lambie was growing up. Many of them exhibit a certain pathos, operating like the ersatz residue of the excitement and anguish of adolescence' (A. Farquharson, 'Drastic Plastic,' *Frieze*, 68, June - August 2002). If there is something wryly preposterous about *Boob Tube* – its title highlights the absurdly literal columnar form of the sculpture versus the reality of clothing a body – it is also an irresistibly compelling vision. Lambie's parallel loves of art and music conjure a display of sparkling pleasure, imbued with the joy of rhythm and rich depths of nostalgic feeling.



■*95

DAVID KORTY (B. 1971)

Untitled (Trafalgar Square)

graphite and colour pencil
59 $\frac{7}{8}$ x 89in. (152 x 226cm.)
Executed in 2004

£2,000-3,000

\$3,100-4,600
€2,800-4,100

PROVENANCE:

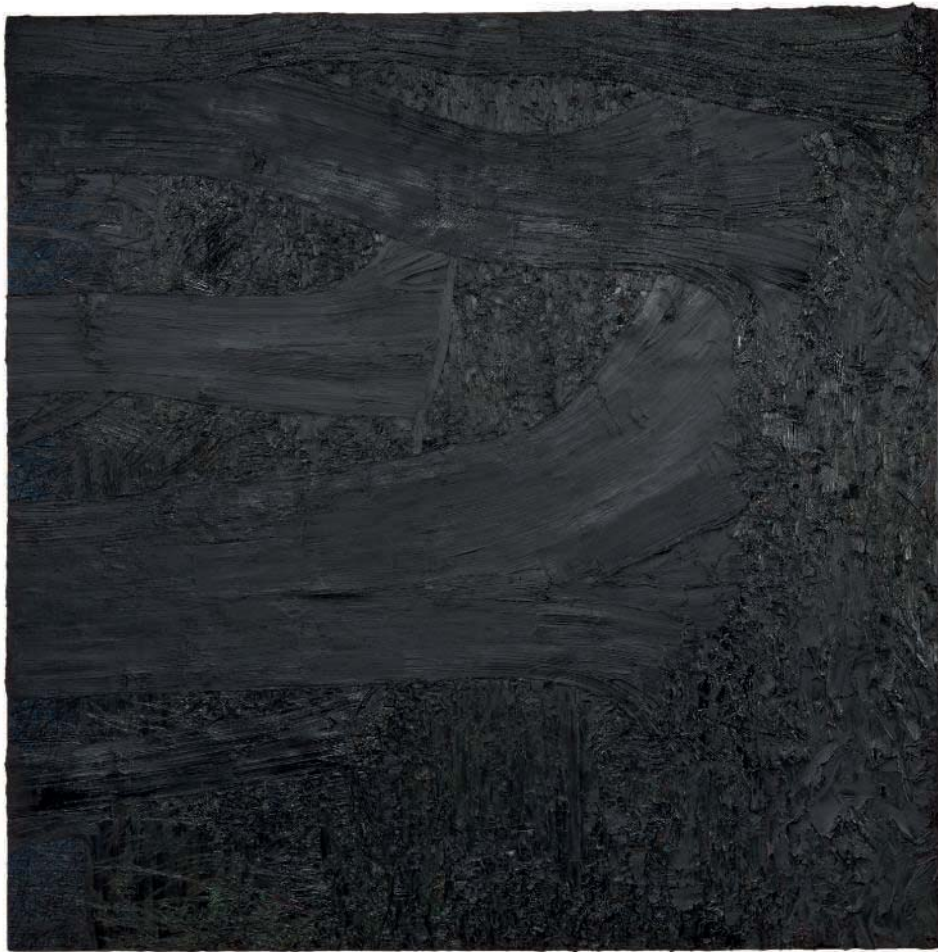
Sadie Coles HQ, London.
Acquired from the above by the present owner in 2004.

EXHIBITED:

London, Sadie Coles HQ, *David Korty*, 2004.

Executed in 2004, David Korty's *Untitled (Trafalgar Square)* is a vibrant example of the artist's distinctive urban landscapes. Through deliquescent washes of red, blue, yellow and green, Korty captures the play of light amid the throng of buildings, trees and people. Operating in the manner of a nineteenth-century flâneur, Korty wanders cities worldwide – initially his native Los Angeles, and later Venice and London – seeking to comprehend the chaotic arenas of human existence. Frequently working from his own photographs, Korty distils his subjects to the point of abstraction, instigating a contemporary dialogue with aesthetics of Impressionism and Post-Impressionism. Combining drips and splashes of colour with a precise and exacting sense of line, works such as *Untitled (Trafalgar Square)* render the metropolitan ambience in glowing technicolour detail.

absolutely
bloody-
lutely!



■ 96

GILLIAN CARNEGIE (B.1971)

Untitled

signed and dated 'Gillian Carnegie 2003' (on the reverse)

oil on canvas

75 x 75 in. (190.5 x 190.5 cm.)

Painted in 2003

£8,000-10,000

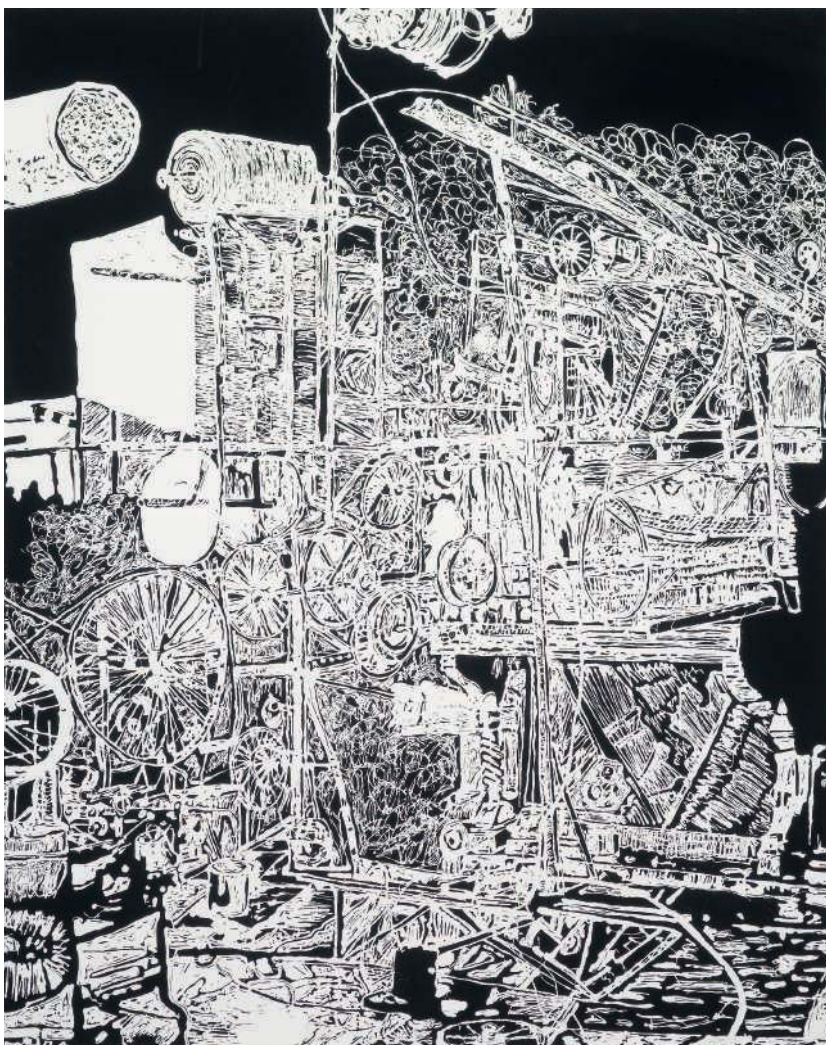
\$13,000-15,000

€12,000-14,000

PROVENANCE:

Cabinet Gallery, London.

Acquired from the above by the present owner in 2004.



■λ*97

MICHAEL LANDY (B. 1963)

H.2.N.Y. Modern Art Goes Boom

gouache and glue on paper
59½ x 47½in. (151 x 120.5cm.)
Executed in 2006

£5,000-7,000

\$7,700-11,000
€6,900-9,600

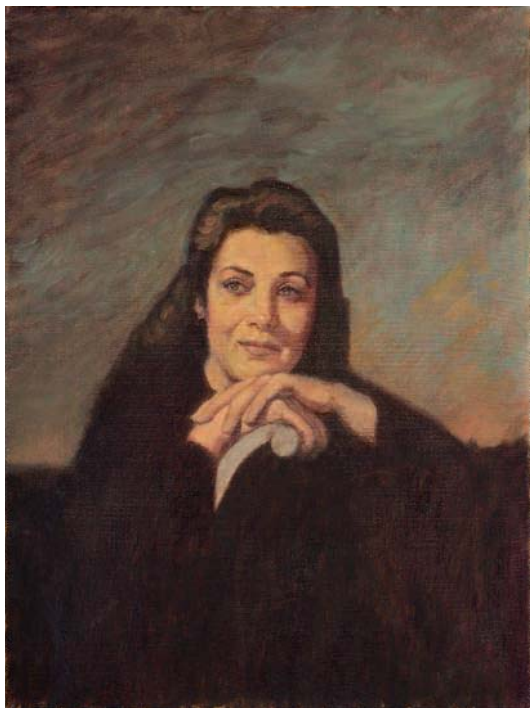
PROVENANCE:

Alexander and Bonin, New York.
Acquired from the above by the present owner in 2007.

EXHIBITED:

New York, Alexander and Bonin, *Michael Landy: H2NY*, 2007
(illustrated, pp. 42-43).

abso-
bloody-
lutely!



λ*98

MICHAEL FULLERTON (B. 1971)

Prostitute (Paramount Pictures Version)

oil on canvas
24 x 18in. (61 x 45.7cm.)
Painted in 2006

£500-800

\$770-1,200
€690-1,100

PROVENANCE:

Greene Naftali Gallery, New York.
Acquired from the above by the present owner in 2007.

EXHIBITED:

New York, Greene Naftali Gallery, *Get Over Yourself*, 2006-2007.

λ*99

GEORG HEROLD (B. 1947)

Nomen est Omen

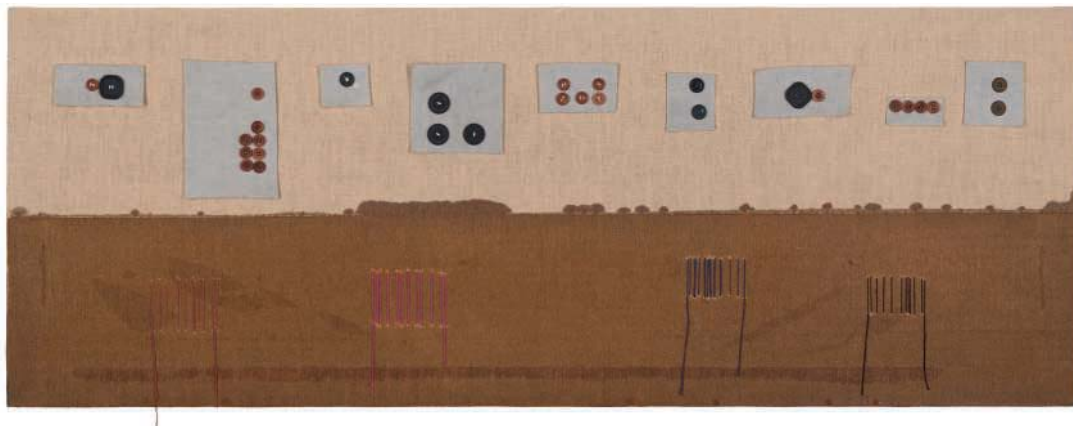
signed and dated 'herold 87'
(on the stretcher and on the reverse)
felt, shellac, thread and buttons on linen
20½ x 54in. (51 x 137.3cm.)
Executed in 1987

£6,000-8,000

\$9,200-12,000
€8,300-11,000

PROVENANCE:

Koury Wingate, New York.
Galerie Gisela Capitain, Cologne.
Acquired from the above by the present owner in 2005.



λ*100

GILLIAN CARNEGIE (B. 1971)

Girl on a swing

signed and dated 'Gillian Carnegie
2002' (on the reverse)

oil on paper

27½ x 27in. (70 x 68.7cm.)

Executed in 2002

£5,000-7,000

\$7,700-11,000

€6,900-9,600

PROVENANCE:

Cabinet Gallery, London.

Acquired from the above by the present
owner.



λ*101

GILLIAN CARNEGIE (B. 1971)

Yellow

signed and dated 'Gillian Carnegie '04'
(on the reverse)

oil on masonite

9 x 12½in. (23 x 32.8cm.)

Executed in 2004

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

Cabinet Gallery, London.

Acquired from the above by the present
owner in 2005.





PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTOR

102

RONI HORN (B. 1955)

Cloud and Cloun (Gray) - Group 2

(i) signed, dated and numbered 'Roni Horn cloud + cloun
GRP #2 2/4' (on a label affixed to the backing board)

(ii) - (vi) numbered 'GRP #2' (on a label affixed to the
backing board)

C-print, in six parts

(i)(iii)(v) 26 $\frac{3}{4}$ x 35in. (67.5 x 88.9cm.)

(ii)(iv)(vi) 26 $\frac{3}{4}$ x 26 $\frac{3}{4}$ in. (67.5 x 67.5cm.)

Executed in 2000-2001, this work is number two from an
edition of four

£40,000-60,000

\$62,000-92,000
€56,000-83,000

PROVENANCE:

Xavier Hufkens, Belgium.

Acquired from the above by the present owner.

Roni Horn's *Cloud and Cloun (Gray) - Group 2* (2000-2001) captures the key tenets of Roni Horn's practice in a subtle and powerful group of photographs. Three clowns and three clouds: the clowns with exaggerated features in white and dark red, by turns grinning, shocked and sad, but their expressions blurred almost beyond schematic recognition; the clouds heavy and leaden, smeared across steel-grey heavens. Both trios are of the exact same subject, shot three



*'I think in terms of syntax if not quite of grammar;
of phrasing, leitmotif, chorus – the tools of language
structures – which then take a visual form in the work'*

R. Horn

times in quick succession. As with much of Horn's work, the focus is set on changeability, our eyes searching for the smallest differences between each iteration of cloud and clown. Her title's lexical sleight of hand in turn alerts us to the significance of her pairing these subjects, and how they might relate to one another. In fact, the title 'started as a misunderstanding of [the Stephen Sondheim song] "Send in the Clowns" ... I did a poll, and a lot of people thought it was "Send in the Clouds." So I wasn't alone.' The switched spellings, she says, offer 'this wonderful crisscross of identity' (R. Horn, quoted in J. L. Belcove, 'Roni Horn,' *W Magazine*,

November 2009). The clown's emotive turbulence seems to reflect the unrest of the skies: the 'pathetic fallacy' of linking human feelings to the actions of the elements. This is an idea previously explored by Horn in her series *You are the Weather* (1994-95), which featured 100 photographs of the same young woman staring from different bodies of water in Iceland, a country whose unstable climate and landscape have been an ongoing source of inspiration. Fascinated by doubling, natural phenomena and the ambiguities of identity and emotion, Horn presents a richly poetic vision, all the more commanding for its quiet restraint.



PROPERTY FROM A PRIVATE SWISS COLLECTION

103

GABRIEL OROZCO (B. 1962)

Silla con Bejuco (Chair with Cane)

signed, titled, numbered and dated '5/5 SILLA CON BEJUCO
1990 GABRIEL OROZCO' (on the reverse)

silver dye bleach print

image: 18 $\frac{3}{4}$ x 12 $\frac{3}{4}$ in. (47.6 x 31.4cm.)

sheet: 19 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (50.6 x 40.4cm.)

Executed in 1990, this work is number five from
an edition of five

£6,000-8,000

\$9,200-12,000

€8,300-11,000

PROVENANCE:

Marian Goodman Gallery, New York.

Acquired from the above by the present owner in 1995.

EXHIBITED:

Zurich, Kunsthalle Zürich, *Gabriel Orozco*, 1996, p. 68. This
exhibition later travelled to London, Institute of Contemporary
Art and Berlin, DAAD.

Bonn, Kunstmuseum Bonn, *Through the Looking Brain: A Swiss
Collection of Conceptual Photography*, 2011-2012, illustrated
in colour, p. 222). This exhibition later travelled to St. Gallen,
Kunstmuseum St. Gallen.

LITERATURE:

Gabriel Orozco, exh. cat., Kortrijk, The Kanaal Art Foundation,
1993 (another from the edition illustrated in colour, p. 64).

Gabriel Orozco, exh. cat., New York, Museum of Modern Art,
2009-2010 (another from the edition illustrated in colour, p. 12).



Kitchen and Home Improvement Store Window, Jersey City, N.J. Dan Graham 1969

PROPERTY FROM A PRIVATE SWISS COLLECTION

104

DAN GRAHAM (B. 1942)

*Kitchen and Home Improvement Store Window,
Jersey City, N.J.*

signed, titled and dated 'Kitchen and Home Improvement Store
Window, Jersey City, N.J. Dan Graham 1969' (on the mount)

C-print

9 x 12 7/8 in. (22.9 x 32.8 cm.)

Executed in 1969, this work is unique

£3,000-4,000

\$4,600-6,100

€4,200-5,500

PROVENANCE:

Marian Goodman Gallery, New York.

Private Collection, New York.

Anon. sale, Christie's New York, 10 November 1993, lot 199.

Acquired at the above sale by the present owner.

EXHIBITED:

Basel, Museum für Gegenwartskunst, *Dan Graham - the
Suburban City*, 1996-1997 (illustrated, p. 26). This exhibition
later travelled to Graz, Neue Galerie am Landesmuseum
Johanneum.



λ*105

THOMAS STRUTH (B.1954)

Palmerston Place Edinburgh 1985

signed, titled, numbered and dated 'Palmerston Place
Edinburgh 1985 Thomas Struth 7/10 Print: 1989'
(on the reverse)

gelatin silver print

image: 14 $\frac{1}{2}$ x 20 $\frac{1}{4}$ in. (37 x 51.5cm.)

sheet: 16 $\frac{1}{2}$ x 22 $\frac{1}{2}$ in. (42 x 57.5cm.)

Photographed in 1985 and printed in 1989,
this work is number seven from an edition of ten

£5,000-7,000

\$7,700-11,000
€6,900-9,600

PROVENANCE:

Marian Goodman Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

Los Angeles, LACMA: Los Angeles County Museum of
Art, *See The Light - Photography, Perception, Cognition: The
Marjorie and Leonard Vernon Collection*, 2013-2014, p. 219
(another from the edition exhibited, illustrated in colour, p. 62).

LITERATURE:

R. Sennett (ed.), *Thomas Struth Unconscious Places*, Verona 2012,
p. 260 (another from the edition illustrated in colour, p. 239).



PROPERTY FROM A PRIVATE SWISS COLLECTION

106

HIROSHI SUGIMOTO (B. 1948)

Fagus Shoe Last Factory

blind stamped with the number '5/25 929' (lower right);
signed 'Hiroshi Sugimoto' (on the mount)
gelatin silver print laid on cardboard
image: 22 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in. (58.4 x 47cm.)
sheet: 23 $\frac{7}{8}$ x 19 $\frac{1}{2}$ in. (60.7 x 49.2cm.)
Executed in 1998, this work is number five
from an edition of twenty-five

£4,000-6,000

\$6,200-9,200
€5,600-8,300

PROVENANCE:

Galerie Serge Ziegler, Zurich.
Acquired from the above by the present owner in 2000.

EXHIBITED:

Bregenz, Kunsthau Bregenz, *Hiroshi Sugimoto: Architecture of Time*, 2001-2002 (another from the edition exhibited, illustrated p. 187).

Washington D.C., Hirshorn Museum and Sculpture Garden, *Hiroshi Sugimoto*, 2005-2006 (another version exhibited, illustrated, p. 187). This exhibition later travelled to Tokyo, Tokyo Mori Art Museum.



PROPERTY FROM A PRIVATE COLLECTION

■ **107**

THOMAS RUFF (B. 1958)

Portrait (V. Liebermann)

signed, numbered and dated 'Thomas Ruff 2/4 1999'
(on the reverse)

C-print

image: 46¾ x 62¾in. (118.9 x 159.4cm.)

overall: 82¼ x 65¼in. (216.5 x 165.6cm.)

Executed in 1999, this work is number two from an edition
of four

£8,000-10,000

\$13,000-15,000

€12,000-14,000

PROVENANCE:

Galerie Rüdiger Schöttle, Munich.

Acquired from the above by the present owner.

LITERATURE:

M. Winzen, *Thomas Ruff Fotografien 1979-heute*, exh. cat.,
Baden, Staatliche Kunsthalle Baden, 2001 (another from the
edition illustrated in colour, p. 189).



PROPERTY FROM A DISTINGUISHED LADY

λ108

GERHARD RICHTER (B. 1932)

Domecke I (Cathedral Corner I)

signed, numbered and dated '31/60 Richter 1998'
(on the reverse)

Cibachrome mounted between Plexiglas
30¾ x 21½in. (78 x 55cm.)

Executed in 1998, this work is number thirty-one from an
edition of sixty plus six artist's proofs

£9,000-12,000

\$14,000-18,000

€13,000-17,000

PROVENANCE:

Galerie Fred Jahn, Munich.

Acquired from the above by the present owner.

EXHIBITED:

Dallas, Dallas Museum of Art, *Gerhard Richter in Dallas Collections*, 2000 (another from the edition exhibited).
Cleveland, The Cleveland Museum of Art, *Photography Transformed*, 2002 (another from the edition exhibited, illustrated in colour, p. 175).

Bonn, Kunstmuseum, *Gerhard Richter: Printed! Druckgrafik, Foto-Editionen und Künstlerbücher*, 2004-2005 (another from the edition exhibited). This exhibition later travelled to Lucerne, Kunstmuseum Luzern; Emden, Kunsthalle Emden; Tübingen, Kunsthalle Tübingen and Salzburg, Museum der Moderne. New York, Marlborough Gallery, *Landscape – Cityscape*, 2005 (another from the edition exhibited).

Düsseldorf, Galerie Schönewald und Beuse, *Gerhard Richter. Ausgewählte Editionen*, 2008 (another from the edition exhibited).
Munich, Galerie Leu, *Gerhard Richter: Paintings and Editions*, 2008 (another from the edition exhibited).

Oberstdorf, Kunsthau Villa Jauss, *Wege in der Gegenwart. Gerhard Richter*, 2009 (another from the edition exhibited).

Berlin, me Collectors Room, *Gerhard Richter: Editionen 1965-2011*, 2012-2013 (another from the edition exhibited). This exhibition later travelled to Turin, Fondazione Sandretto Re Rebaudengo.

Munich, Kunstbau München, *Gerhard Richter: Atlas – Mikromega*, 2014 (another from the edition exhibited).

LITERATURE:

G. Adriani and G. Richter, *Gerhard Richter: Übersicht*, Cologne 2000 (another from the edition illustrated in colour, pp. 30-31).
H. Butin, S. Gronert and T. Olbricht (eds.), *Gerhard Richter. Editionen 1965-2013*, Ostfildern-Ruit 2014, no. 97 (another from the edition illustrated in colour, p. 268).



■*109

RYAN MCGINLEY (B. 1977)

Holding Hands

signed 'Ryan McGinley' (on a paper label affixed to the reverse)

C-print on acrylic

26½ x 40in. (67.3 x 101.6cm.)

Executed in 2003, this work is number six from an edition of six

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

Team Gallery, New York.

Acquired from the above by the present owner in 2007.

EXHIBITED:

London, Saatchi Gallery, *Out of Focus: Photography*, 2012
(illustrated in colour, unpagged)

LITERATURE:

Flasher Factory (ed.), *Ryan McGinley*, New York 2004
(another from the edition illustrated in colour, unpagged).



■A*110

JULIAN ROSEFELDT (B. 1965)

Soap Sample V

C-print

51½ x 48¾in. (130 x 124cm.)

Executed in 2000-2001

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

Max Wigram Gallery, London.

Acquired from the above by the present owner in 2011.

EXHIBITED:

London, Saatchi Gallery, *Gesamtkunstwerk New Art from Germany*, 2012, no. 88 (illustrated in colour, page 122).



PROPERTY FROM A PRIVATE COLLECTION

■ 111

CANDIDA HÖFER (B. 1944)

Ministério da Economia e da Inovação, Palácio da Horta Seca Lisboa I, 2005 (Ministry of Economy and Innovation, Horta Seca Palace Lisbon I, 2005)

signed 'Candida Höfer' (on a label affixed to the backing board)
C-print

image: 90 $\frac{1}{8}$ x 70 $\frac{1}{8}$ in. (229 x 178.2cm.)

overall: 88 $\frac{7}{8}$ x 80 $\frac{3}{4}$ in. (225.7 x 205.2cm.)

Executed in 2005, this work is number two from an edition of six

£18,000-22,000

\$28,000-34,000

€25,000-30,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Lisbon, Palácio da Horta Seca, *Formas de ver o mundo*, 2006.

Lisbon, Centro Cultural de Belém, *Candida Höfer in Portugal*, 2007, p. 125 (another from the edition exhibited, illustrated in colour, p. 35).



PROPERTY FROM A PRIVATE COLLECTION

■ 112

CANDIDA HÖFER (B. 1944)

Ministério da Economia e da Inovação, Palácio da Horta Seca Lisboa II, 2005 (Ministry of Economy and Innovation, Horta Seca Palace Lisbon II, 2005)

signed 'Candida Höfer' (on a label affixed to the backing board)

C-print

image: 88⁷/₈ x 70¹/₂in. (225.8 x 178cm.)

overall: 99¹/₈ x 80³/₄in. (251.9 x 205cm.)

Executed in 2005, this work is number two from an edition of six

£18,000-22,000

\$28,000-34,000

€25,000-30,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Lisbon, Centro Cultural de Belém, *Candida Höfer in Portugal*, 2007, p. 125 (another from the edition exhibited, illustrated in colour, p. 34).

Seoul, Kukje Gallery, *Candida Höfer*, 2008 (another from the edition exhibited).



■*113

OS GEMEOS (B.1974)

Untitled

acrylic, spray enamel, latex and sequins on masonite,

in artist's frame

80¼ x 64½in. (204 x 164.2cm.)

Executed in 2012

£40,000-60,000

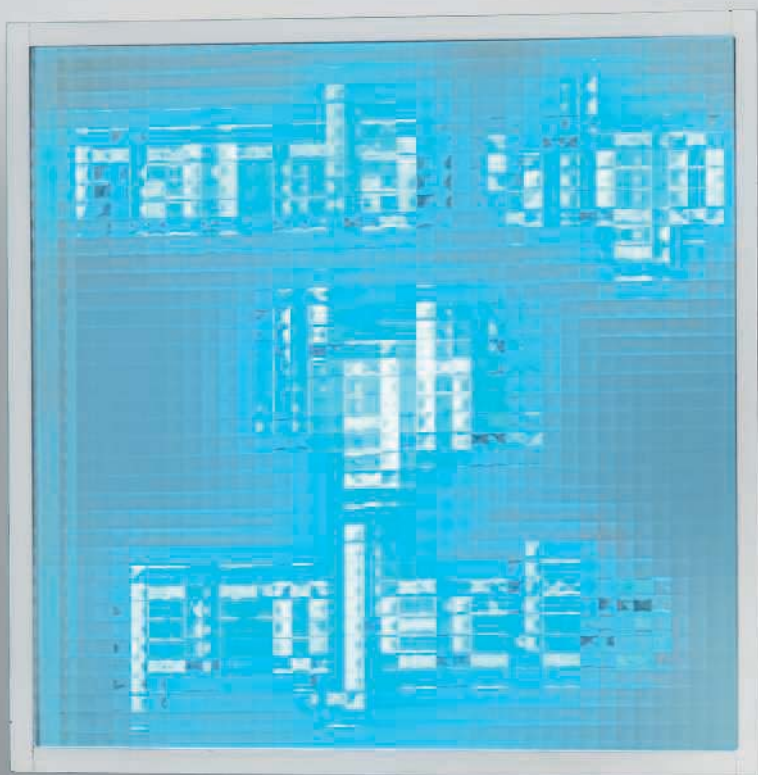
\$62,000-92,000

€56,000-83,000

PROVENANCE:

Prism Gallery, Los Angeles.

Acquired from the above by the present owner in 2012.



λ114

NANDA VIGO (B. 1936)

Tautologia

wood, glass, metal, wiring and blue neon

20½ x 21 x 8¾ in. (52 x 53.2 x 22.2cm.)

Executed in 1971

£20,000-30,000

\$31,000-46,000

€28,000-41,000

PROVENANCE:

Repetto Gallery, London.

Acquired from the above by the present owner.

This work is registered in the Archivio Nanda Vigo, Milan, under no. 050515 - C122 and it is accompanied by a certificate of authenticity.



■ 115

MIMMO ROTELLA (1918-2006)

Circo Martin

signed 'Rotella' (lower left); signed and titled 'Rotella

"CIRCO MARTIN" (on the reverse)

décollage on canvas

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

Executed in 1990

£8,000-12,000

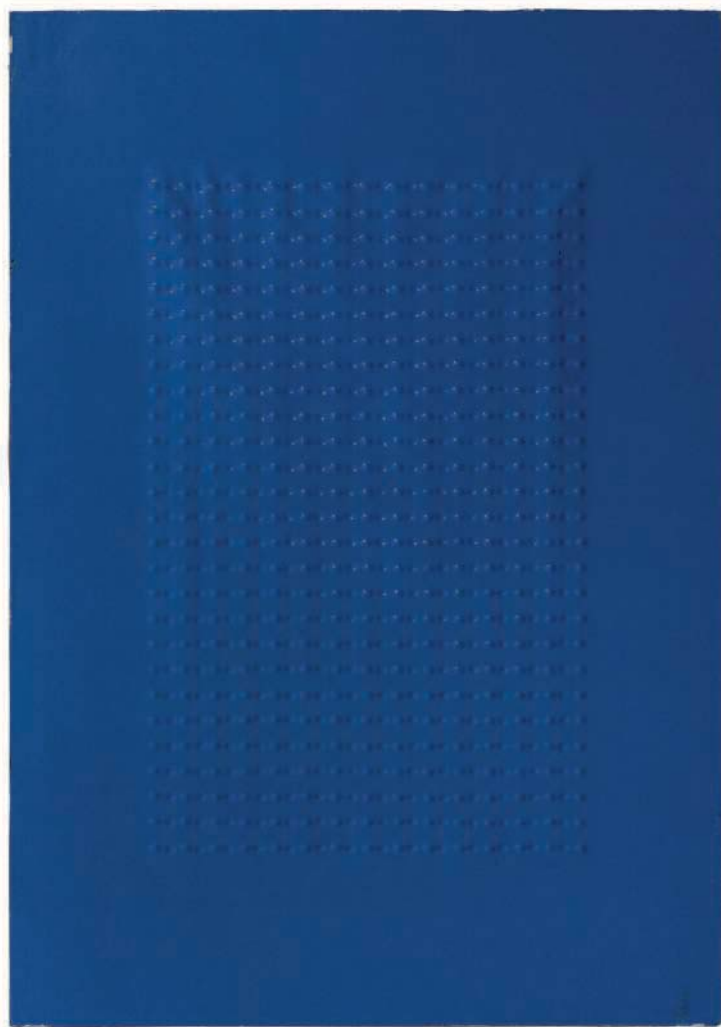
\$13,000-18,000

€12,000-17,000

PROVENANCE:

Private Collection, Florence.

Acquired from the above by the present owner.



λ116

ENRICO CASTELLANI (B. 1930)

Untitled

signed and dated 'castellani 67' (lower left)
acrylic on embossed paper laid on masonite
39 x 27 $\frac{1}{2}$ in. (99 x 69.5cm.)
Executed in 1967

£18,000-22,000

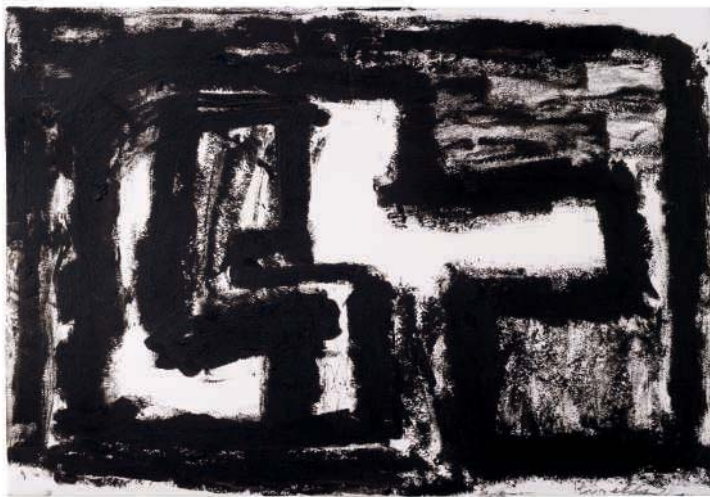
\$28,000-34,000

€25,000-30,000

PROVENANCE:

Galleria dell'Ariete, Milano.
Private Collection, Italy.

This work is registered in the Archivio Castellani, Milan,
under no. 67-059.



λ117

JANNIS KOUNELLIS (B. 1936)

Untitled

signed 'Kounellis' (lower right)

tar on paper

13 x 18⁷/₁₆ in. (33 x 48cm.)

Executed in 2006

£3,000-4,000

\$4,600-6,100

€4,200-5,500

PROVENANCE:

Galerie Karsten Grève, St. Moritz.

Acquired from the above by the present owner.



PROPERTY FROM A NORTH AMERICAN
COLLECTION

***118**

**CONRAD MARCA-RELLI
(1913-2000)**

Untitled

signed and dated 'MARCA-RELLI 58'
(lower left)

graphite, oil and fabric collage
on canvas

16³/₈ x 24 in. (41.5 x 61cm.)

Executed in 1958

£5,000-7,000

\$7,700-11,000

€6,900-9,600

PROVENANCE:

River Run Gallery, Idaho.

Acquired from the above by the present owner and thence by descent in 2014.

This work is registered with the
Archivio Marca-Relli, Parma, under
no. MARE-6173.

λ119

ARNALDO POMODORO (B. 1926)

Cubo

signed, numbered and dated 'Arnaldo Pomodoro 74 7/12' (on the base)

bronze

8¾ x 7¾ x 8¼in. (22.6 x 19.5 x 21cm.)

Executed in 1974, this work is number seven from an edition of twelve

£7,000-10,000

\$11,000-15,000

€9,700-14,000

PROVENANCE:

Acquired directly from the artist and thence by descent.

This work is registered in Archivio Arnaldo Pomodoro, Milan, under no. *M/74/14*.



PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

■λ120

CARLA ACCARDI (1924-2014)

Nero su Bianco (Black on White)

signed, titled and dated 'C. ACCARDI - Nero su Bianco - 2009' (on the overlap)

vinyl on canvas

51½ x 59in. (130 x 150cm.)

Executed in 2008

£30,000-40,000

\$46,000-61,000

€42,000-55,000

PROVENANCE:

Galleria Valentina Bonomo, Rome.
Private Collection, Rome.
Acquired from the above by the present owner.

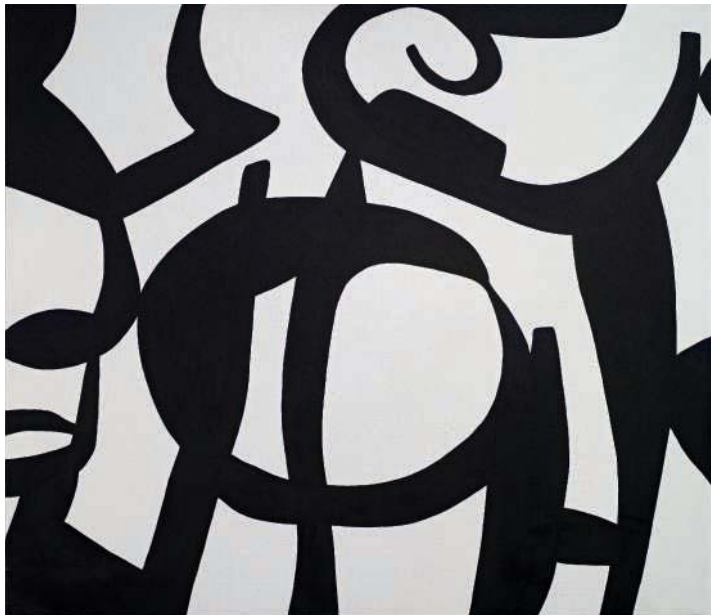
EXHIBITED:

Rome, Galleria Valentina Bonomo, *Ombre sui Muri*, 2009.
Fermo, Galleria Real Arte, *Bianco Italiano e...*, 2016

LITERATURE:

G. Celant (ed.), *Carla Accardi: La vita delle forme*, Milan 1999, no. 104, p. 516 (illustrated in colour, p. 517).

This work is registered in the Archive of Carla Accardi, Rome under no. 156 C.





Alighiero Boetti, *Twins*, 1975. Private Collection. Estate of Alighiero e Boetti/DACS 2016

ALIGHIERO BOETTI

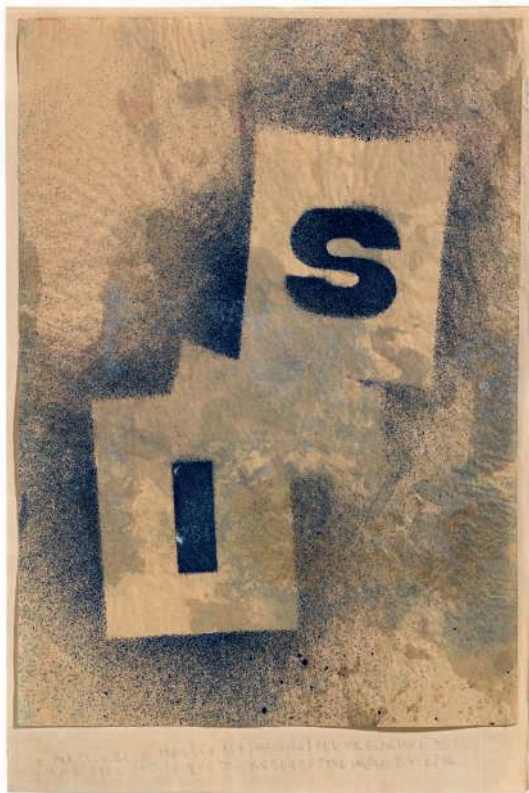
Christie's is delighted to present an outstanding selection of works by Alighiero Boetti from an important private Roman collection (lots 121-124). Spread across Post-War and Contemporary Art sales in London, Amsterdam, Milan and Paris

throughout 2016 and 2017, the works boast an exceptional provenance: acquired directly from the artist by one of his most trusted assistants, they have remained in the same private hands since their creation. Initially employed by Boetti to work on his

celebrated *biro* series, the collector cultivated a close relationship with the artist, and over the course of twenty years assembled a carefully-curated snapshot of his *oeuvre*. Spanning three decades of his practice, the collection includes the widely-exhibited masterpiece *Calendari*, examples of his iconic *Orologio Annuale*, works from his *Aerei* series and a superb selection of his famous embroidered *Arazzi*. Christie's is honoured to be offering these works at auction for the first time.



(i)



(ii)

PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ121

ALIGHIERO BOETTI (1940-1994)

Senza titolo (il sì è meglio del no?) (Untitled (Is yes better than no?))

(i) signed, dated and inscribed 'E MEGLIO DEL SÌ O IL SÌ E MEGLIO DEL NO? A MARIANGELA IL QUESITO IL QUATTORDICI GENNAIO DELL' ANNO OTTO UNO OVVERO NOVE CIOE TRE PER TRE ECC. ECC. alighiero e boetti' (along lower edge)

(ii) inscribed 'E MEGLIO SÌ O MEGLIO NO, MEGLIO SOLE MEGLIO LUNA, MEGLIO ALIGHIERO MEGLIO BOETTI, MEGLIO DESTRA MEGLIO SINISTRA' (along lower edge)

mixed media on paper
each: 13 x 8 5/8 in. (33 x 22 cm.)

Executed in 1981

£15,000-20,000

\$23,000-31,000

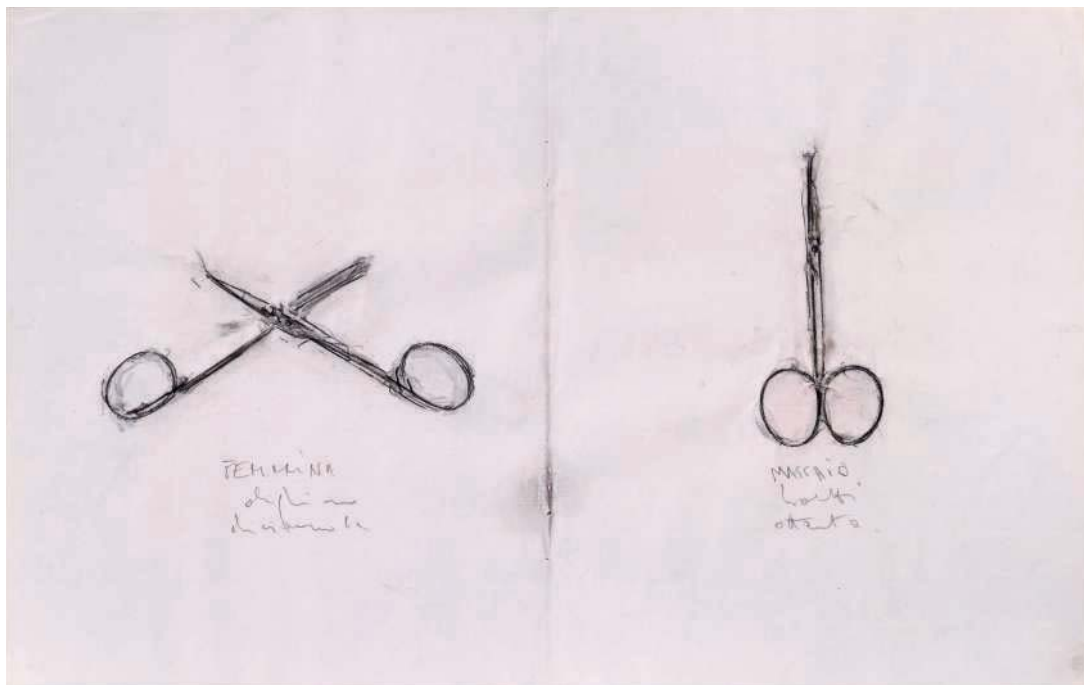
€21,000-28,000

PROVENANCE:

Acquired directly from the artist.

Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 2884 and it is accompanied by a certificate of authenticity.



PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ122

ALIGHIERO BOETTI (1940-1994)

Femmina Maschio (Female Male)

signed, titled and dated 'FEMMINA MASCHIO alighiero

boetti diciannove ottanta' (centre)

paper frottage

9½ x 14¾in. (24 x 37cm.)

Executed in 1980

£7,000-10,000

\$11,000-15,000

€9,700-14,000

PROVENANCE:

Acquired directly from the artist.

Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 2885 and it is accompanied by a certificate of authenticity.

*'The greatest joy on earth consists in
inventing the world the way it is without
inventing anything in the process'*

A. Boetti

PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ123

ALIGHIERO BOETTI (1940-1994)

Orologio annuale (bianco)
(Annual watch (white))

signed and numbered 'alighiero e boetti 31/200'
(on the reverse)

watch with leather strap

9 x 1 $\frac{1}{8}$ x 0 $\frac{1}{16}$ in. (23 x 3.5 x 0.4cm.)

Executed in 1979, this work is number thirty-one from
an edition of two hundred plus five artist's proofs

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

Acquired directly from the artist.

Thence by descent to the present owner.

EXHIBITED:

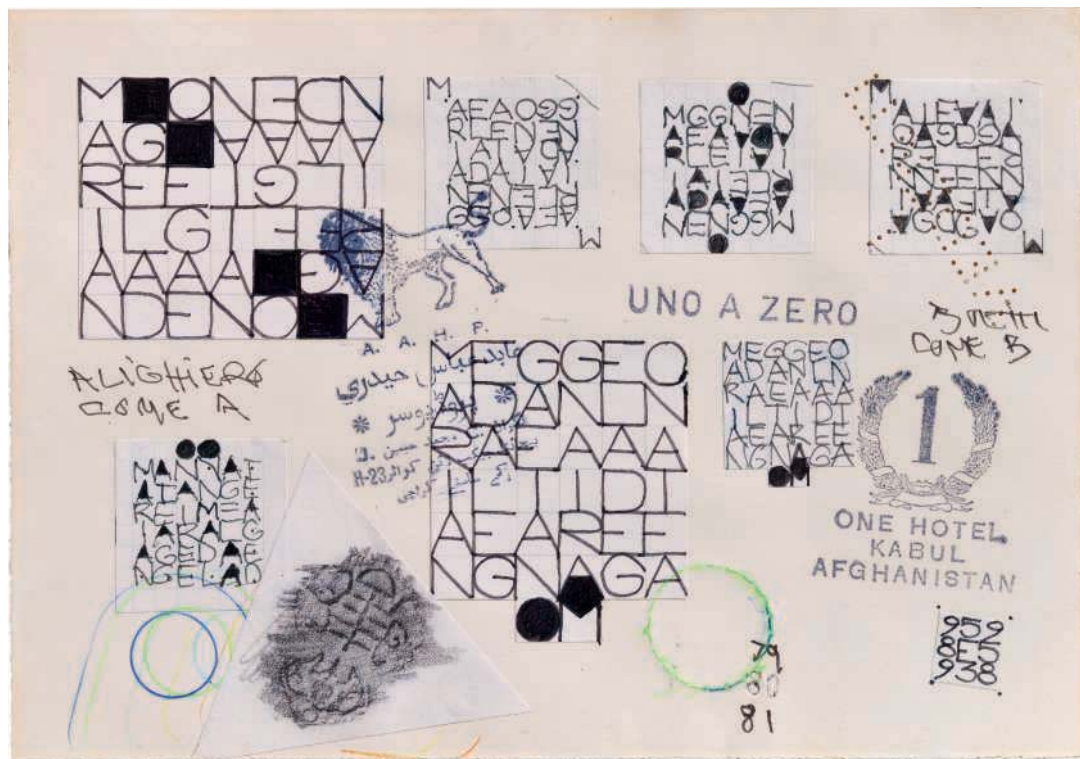
London, Tate Modern, *Alighiero Boetti: Game Plan*,
2012 (another from the edition exhibited, illustrated,
p. 129). This exhibition later travelled to New York, The
Museum of Modern Art and Madrid, Museo Nacional
Centro de Arte Reina Sofia.

LITERATURE:

J.C. Amman, *Alighiero Boetti, Catalogo Generale*,
Tomo secondo. Opere 1972-1979, Milan 2012, no. 1165,
p. 432 (illustrated in colour, p. 367).

This work is registered in the Archivio Alighiero
Boetti, Rome, under no. 4134 and it is accompanied
by a certificate of authenticity.





PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ124

ALIGHIERO BOETTI (1940-1994)

Untitled

signed and titled 'ALIGHIERO COME A' (centre left); signed and dated 'BOETTI COME B' (centre right)
ink and mixed media on paper
6 7/8 x 9 7/8 in. (17.5 x 25 cm.)
Executed in 1979-81

£5,000-7,000

\$7,700-11,000
€6,900-9,600

PROVENANCE:

Acquired directly from the artist.
Thence by descent to the present owner.

LITERATURE:

J.C. Amman, *Alighiero Boetti, Catalogo Generale, Tomo secondo. Opere 1972-1979*, Milan 2012, no. 1118 (illustrated in colour, p. 348).

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 2886 and it is accompanied by a certificate of authenticity.



λ125

ALIGHIERO BOETTI (1940-1994)

Cinque per Cinque Venticinque
(Five times Five Twenty-Five)

signed 'Alighiero e boetti' (on the overlap)
embroidery on fabric
9 x 8¼ in. (23 x 21 cm.)
Executed in 1988

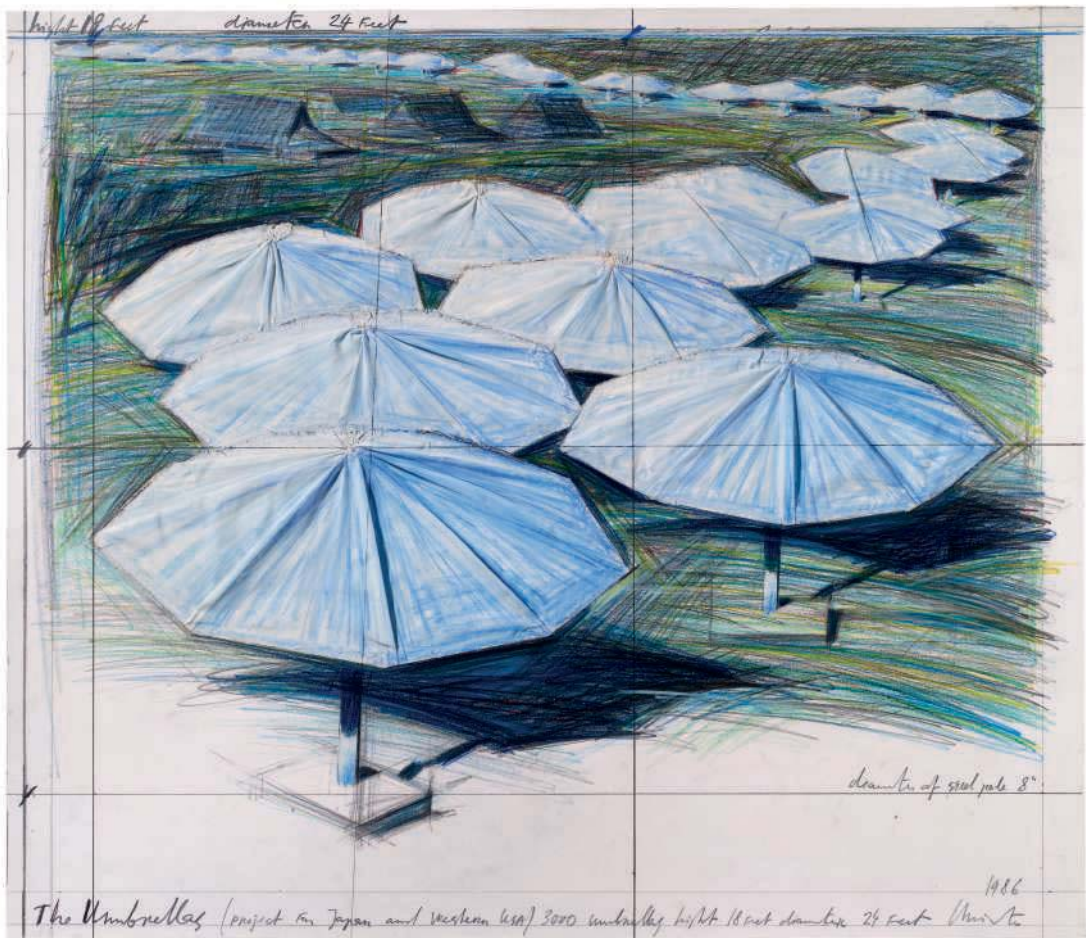
£14,000-16,000

\$22,000-25,000
€20,000-22,000

PROVENANCE:

Galleria Arco di Raab, Rome.
Private Collection.
Anon. sale, Dorotheum Vienna, 11 June 2015, lot 1008.
Acquired at the above sale by the present owner.

This work is registered with the Archivio Alighiero Boetti, Rome, under no. 7965 and it is accompanied by a certificate of authenticity.



PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

126

CHRISTO (B. 1935)

The Umbrellas (Project for Japan and Western USA)

signed and dated 'Christo 1986' (lower right); titled and inscribed 'The Umbrellas (Project For Japan and Western USA) 3000 Umbrellas height 18 feet diameter 24 feet' (along the lower edge)

graphite, gouache, colour wax crayon and fabric collage on cardboard mounted on wooden stretcher framed under Plexiglas

26¼ x 30½ in. (66.7 x 77.5 cm.)

Executed in 1986

£40,000-60,000

\$62,000-92,000
€56,000-83,000

PROVENANCE:

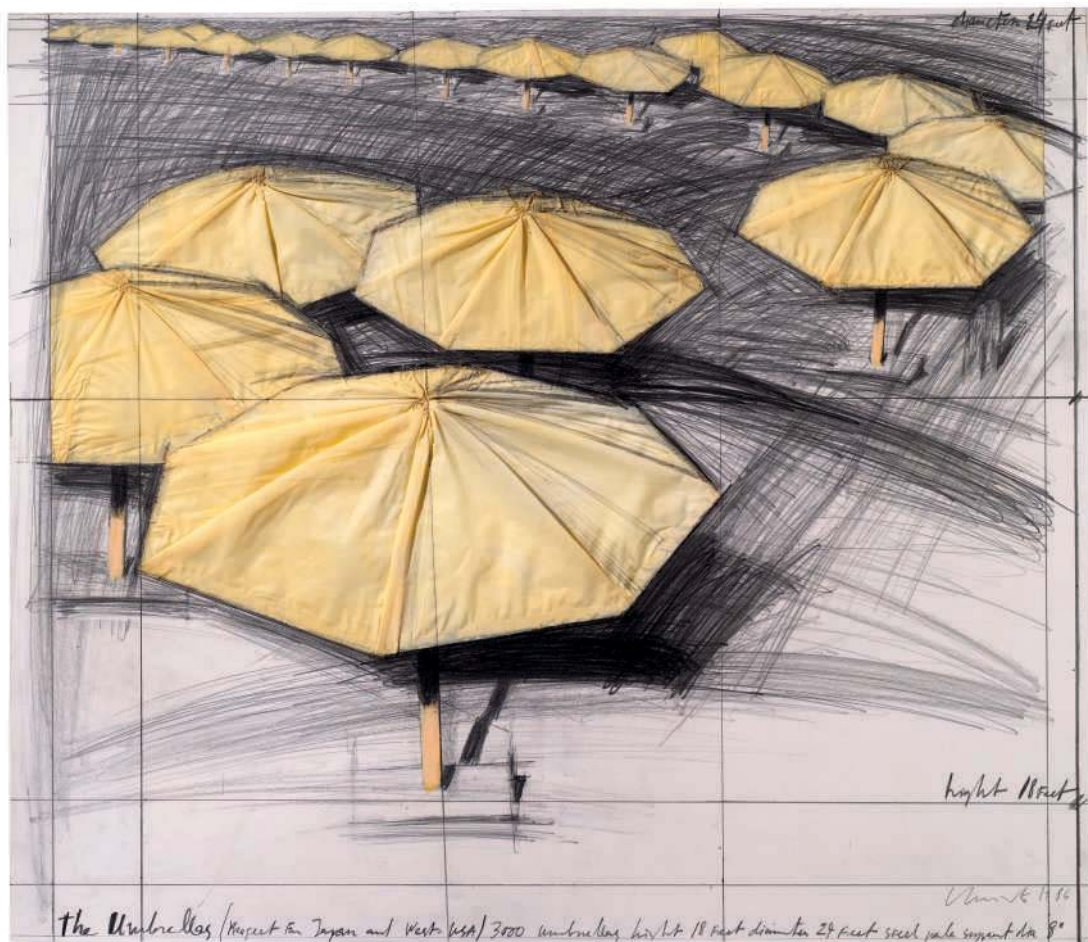
Private Collection, Switzerland.

Anon. sale, Christie's London, 12 December 1997, lot 224.

Private Collection, Belgium.

Anon. sale, Christie's London, 12 February 2010, lot 195.

Acquired at the above sale by the present owner.



PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

127

CHRISTO (B. 1935)

The Umbrellas (Project for Japan and Western USA)

signed and dated 'Christo 1986' (lower right); titled and inscribed 'The Umbrellas (Project For Japan and Western USA) 3000 umbrellas height 18 feet diameter 24 feet' (along the lower edge)

graphite, gouache, colour wax crayon and fabric collage
on cardboard mounted on wooden stretcher framed
under Plexiglas

26¼ x 30½ in. (66.7 x 77.5 cm.)

Executed in 1986

£40,000-60,000

\$62,000-92,000
€56,000-83,000

PROVENANCE:

Private Collection, Switzerland.

Anon. sale, Christie's London, 12 December 1997, lot 225.

Private Collection, Belgium.

Anon. sale, Christie's London, 12 February 2010, lot 196.

Acquired at the above sale by the present owner.



λ128

JACQUES VILLEGLE (B. 1926)

Comme si vous y étiez (As if you were there)

signed 'Villeglé' (lower right); signed, titled and dated
"Comme si vous y étiez" MAI 1982 Villeglé (on the reverse)
torn posters on wooden panel

16¾ x 12½in. (42.5 x 32cm.)

Executed in 1982

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Galerie Georges-Phillipe & Nathalie Vallois, Paris.

Galleria Tonelli, Milano.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Beau Lézard, *Jacques de La Villeglé, Placards de journaux*, 1988 (illustrated in colour, unpagged).

Paris, Galerie Apomixie, *Jacques de La Villeglé, Placards de journaux*, 1993 (illustrated in colour, unpagged).

LITERATURE:

Marval (ed.), *Catalogue thématique des affiches lacérées de Villeglé*. Vol. XIX, *Placards de journaux*, Mai 68, Paris 1996, no. PJ 37 (illustrated in colour, p. 39).



λ129

CÉSAR (1921-1998)

Portrait de Compression

signed 'César' (lower right)
accumulation of cigarette packs, spray enamel and
graphite on panel

23¾ x 19¼in. (59 x 49cm.)

Executed circa 1980, this work is unique

£5,000-7,000

\$7,700-11,000

€6,900-9,600

PROVENANCE:

Private Collection, Greece.

This work is registered in the archives of Denyse Durand-Ruel under no. 7227.



130

SAM FRANCIS (1923-1994)

Untitled

stamped with the artist's signature and with the Estate of Sam Francis stamp (on the reverse)

acrylic on paper

14 $\frac{3}{4}$ x 12 $\frac{3}{4}$ in. (37.5 x 31.6cm.)

Executed in 1978

£7,000-10,000

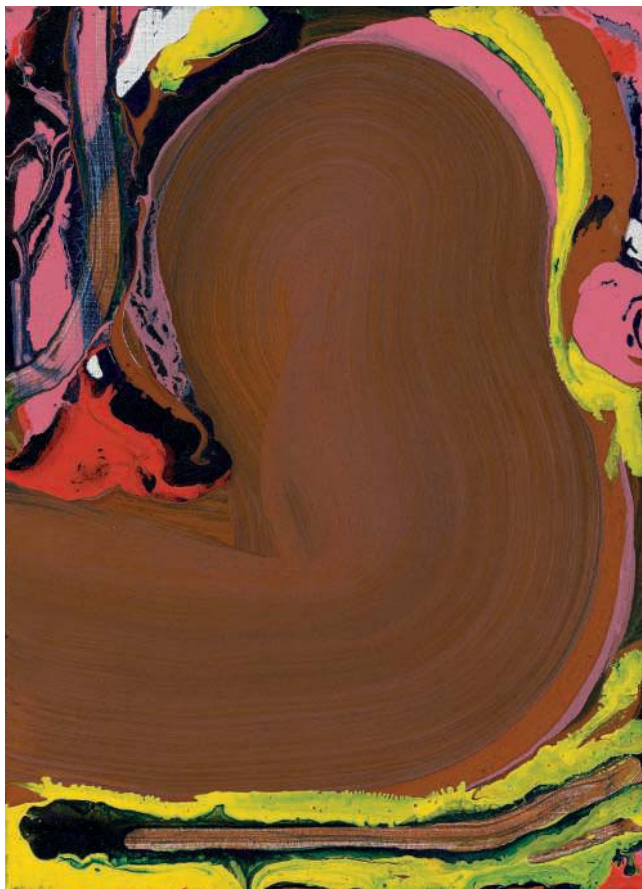
\$11,000-15,000

€9,700-14,000

PROVENANCE:

Private Collection, Europe (directly from Estate of the artist).

This work is identified with the interim identification number of SF78-916 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.



131

SAM FRANCIS (1923-1994)

Untitled

stamped with the artist's signature and with the
Estate of Sam Francis stamp (on the reverse)

acrylic on canvas
13 x 9 $\frac{1}{2}$ in. (33 x 24.5cm.)

Painted in 1988

£15,000-20,000

\$23,000-31,000
€21,000-28,000

PROVENANCE:

Private Collection, Europe (directly from Estate of the artist).

EXHIBITED:

Los Angeles, Manny Silverman Gallery, *Sam Francis: Selected Works*, 1999, no. 21.

Amsterdam, Gallery Delaive, Amsterdam, *Sam Francis: A Selection of Paintings 1946-1992*, 2010-2011 (illustrated in colour, p. 49).

LITERATURE:

D. Burchett-Lere (ed.), *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994*, Berkeley, 2011, no. 1520, DVD I (illustrated).

This work is identified with the interim identification number of FP-88-265 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.



132

SAM FRANCIS (1923-1994)

Untitled

stamped with the artist's signature and with the Estate of Sam Francis stamp (on the reverse)
acrylic and paper collage on card
20½ x 13¾in. (52 x 34cm.)
Executed in 1990

£10,000-15,000

\$16,000-23,000
€14,000-21,000

EXHIBITED:

Amsterdam, Galerie Delaive, *Sam Francis, The Unknown Works from the 1990s*, 2005 (illustrated in colour, p. 62).

This work is identified with the interim identification number of SF90-289 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:

Private Collection.
Galerie Delaive, Amsterdam (acquired from the above in 2005).
Private Collection, Italy.
Anon. sale, Christie's London, 15 October 2010, lot 335.
Acquired at the above sale by the present owner.



133

OSCAR TUAZON (B. 1975)

I Can't See

concrete and paper, in artist's frame

13 $\frac{3}{4}$ x 10 $\frac{1}{4}$ in. (34 x 26cm.)

Executed in 2011, this work is number one from a series of forty five plus ten artist's proofs, each unique

£3,000-5,000

\$4,600-7,700

€4,200-6,900

PROVENANCE:

DoPe Press, Los Angeles.

Acquired from the above by the present owner.



134

UDOMSAK KRISANAMIS (B. 1966)

Quiet Room

acrylic, oil, cardboard and paper collage on canvas

48 x 29 $\frac{7}{8}$ in. (122 x 76cm.)

Executed in 2008

£3,000-4,000

\$4,600-6,100

€4,200-5,500

PROVENANCE:

Galerie Giti Nourbaksch, Berlin.

Acquired from the above by the present owner.

EXHIBITED:

Hannover, Kestner Gesellschaft, *Back to Black*, 2008, p.182 (illustrated in colour, p. 81).



135

MARY HEILMANN (B. 1940)

Rompe Cabeza Uno

acrylic on plywood panels, in six parts

(i) 14 x 6 $\frac{1}{8}$ in. (35.5 x 16.7cm.)

(ii) 13 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in. (35.2 x 17cm.)

(iii) 14 x 6 $\frac{1}{8}$ in. (35.4 x 15.5cm.)

(iv) 14 x 6 $\frac{1}{8}$ in. (35.4 x 15.7cm.)

(v) 14 x 6 $\frac{1}{8}$ in. (35.7 x 17.3cm.)

(vi) 14 $\frac{1}{8}$ x 5 $\frac{7}{8}$ in. (36 x 15cm.)

overall: 28 $\frac{3}{8}$ x 19 $\frac{3}{4}$ in. (72 x 50cm.)

Executed in 2000

PROVENANCE:

Private Collection.

Anon. sale, Phillips New York, 25 October 2008, lot 233.

Acquired at the above sale by the present owner.

£7,000-10,000

\$11,000-15,000

€9,700-14,000



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

■ 136

FRANK NITSCHKE (B. 1964)

BOL - 12 - 2006

signed, titled and dated 'BOL - 12 - 2006 Nitsche'
(on the reverse)

oil on canvas

78¾ x 61in. (200 x 155cm.)

Painted in 2006

£6,000-8,000

\$9,200-12,000

€8,300-11,000

PROVENANCE:

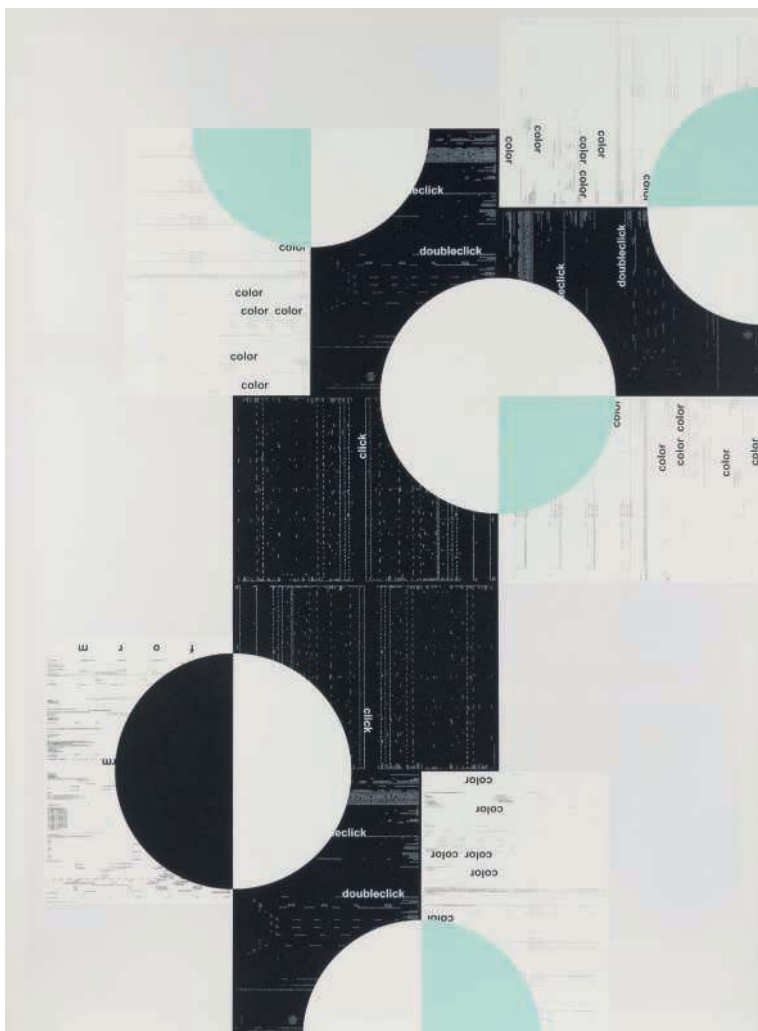
Galerie Nathalie Obadia, Paris.

Patrick de Brock, Knokke.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Nathalie Obadia, *Roger Hiorns Frank Nitsche*, 2006.



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

■ 137

MICHAEL RIEDEL (B. 1972)

Untitled

signed and dated 'Michael Riedel 2012' (on the overlap)

silkscreen inks on canvas

90¼ x 67in. (230.5 x 170.5cm.)

Executed in 2012

£28,000-35,000

\$43,000-54,000

€39,000-48,000

PROVENANCE:

Michel Rein, Paris.

Acquired from the above by the present owner.

EXHIBITED:

Nice, Villa Arson, *L'Institut des archives sauvages*, 2012.



■*138

ROBERT THERRIEN (B.1947)

Untitled

signed with the artist's initials 'R.T.'
(on the base)

enamel on paper and wood

50¾ x 12½ x 5¼ in. (129 x 31.6 x 13.2cm).

Executed in 1990-96

£18,000-22,000

\$28,000-34,000

€25,000-30,000

PROVENANCE:

Ruth Kaufmann, New York.

Thomas Ammann Fine Art AG, Zurich.

Acquired from the above by the
present owner.



■*139

GEORGE CONDO (B. 1957)

Untitled

oil on canvas

68 x 48 in. (172.7 x 121.9 cm.)

Painted in 1983

£25,000-35,000

\$39,000-54,000
€35,000-48,000

PROVENANCE:

Pat Hearn Gallery, New York.

Vrej Baghoomian Gallery, New York.

Anon. sale, Christie's New York, 16 November 2006, lot 448.

Private Collection, New York.

Anon. sale, Sotheby's New York, 14 November 2012, lot 307.

Acquired from the above by the present owner.



'With certain people, you just seem to get better paintings out of them. I know there are some women that I've painted where I get winners every time. Others not so much. So the model clearly has something to do with it; it's not exactly a collaboration, but something like that'

A. Katz

140

ALEX KATZ (B. 1927)

Vivien

signed and dated 'Alex Katz 06' (lower right)

charcoal on paper

15 x 22½ in. (38 x 57 cm.)

Executed in 2006

PROVENANCE:

Galerie Thaddaeus Ropac, Paris.

Acquired from the above by the present owner.

£5,000-7,000

\$7,700-11,000

€6,900-9,600



141

ELIZABETH PEYTON (B. 1965)

Lord Alfred Douglas

titled 'Lord Alfred Douglas' (lower center); signed and dated

'November 2004 elizabeth' (on the reverse)

colour pencil and collage on paper

8½ x 6½ in. (21.5 x 15.5 cm.)

Executed in 2004

PROVENANCE:

Gift from the artist to the present owner in 2004.

£12,000-18,000

\$19,000-28,000

€17,000-25,000



†142

TALA MADANI (B. 1981)

Two Pillows and a Bolster

signed with the artist's initials and dated 'TM 07'

(on the reverse)

oil on canvas

12 x 15³/₁₆ in. (30.4 x 40cm.)

Painted in 2007

£3,000-4,000

\$4,600-6,100

€4,200-5,500

PROVENANCE:

Lombard Freid Projects, New York.

Acquired from the above by the present owner in 2008.

EXHIBITED:

London, Saatchi Gallery, *Unveiled: New Art from the Middle East*, 2009, no. 90 (illustrated in colour, unpagged).



■*143

DIANA AL-HADID (B. 1981)

Untitled

signed and dated 'Diana Al-Hadid 2009' (on the reverse)

charcoal, graphite and pastel on paper

26 x 39 7/8 in. (66.2 x 101.2 cm.)

Executed in 2009

£7,000-10,000

\$11,000-15,000

€9,700-14,000

*'I am not trying to discover who I am
through my work. I am exploring those
things that make less sense to me,
where there is something new
to discover'*

D. Al-Hadid

PROVENANCE:

Perry Rubenstein Gallery, New York.

Acquired from the above by the present owner.



■λ144

MIMMO PALADINO (B. 1948)

Untitled

oil, graphite, plastic foil, found metallic
element on panel

32½ x 41in. (83 x 104cm.)

Executed in 1980

£3,500-4,500

\$5,400-6,900

€4,900-6,200

PROVENANCE:

Galleria Il Capricorno, Venice.

Private Collection, Italy.

Anon. sale, Christie's London, 14

September 2011, lot 203.

Acquired at the above sale by the
present owner.



PROPERTY FROM A DISTINGUISHED COLLECTION

λ145

MIMMO PALADINO (B. 1948)

Untitled

signed twice and dated 'Mimmo Paladino 1988'
(on the reverse)

acrylic, oil and graphite on cardboard

41 x 28½in. (103 x 72.2cm.)

Executed in 1988

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Private Collection, Germany.

Anon. sale, Koller Auktionen Berlin, 7 December 2005, lot 3117.

Acquired at the above sale by the present owner.

PROPERTY FROM A DISTINGUISHED
COLLECTION

λ146

**FRANCESCO CLEMENTE
(B. 1952)**

Spider King Obscuring the Sun

signed, titled and dated 'Spider King
Obscuring the Sun Francesco Clemente
1990' (on the reverse)
pastel on paper
26 $\frac{3}{4}$ x 40in. (67 x 101.5cm.)
Executed in 1990

£5,000-7,000

\$7,700-11,000
€6,900-9,600



PROVENANCE:

Anthony d'Offay Gallery, London.
Anon. sale, Sotheby's New York,
18 November 1998, lot 205.
Private Collection, Paris.
Anon. sale, Tajan Paris, 30 July 2007,
lot 33.
Acquired at the above sale by the
present owner.

EXHIBITED:

London, Anthony d'Offay Gallery,
Francesco Clemente: Pastels, 1990.
Paris, Musée Bourdelle, *Animal*, 1999-
2000 (illustrated in colour, p. 105).

λ*147

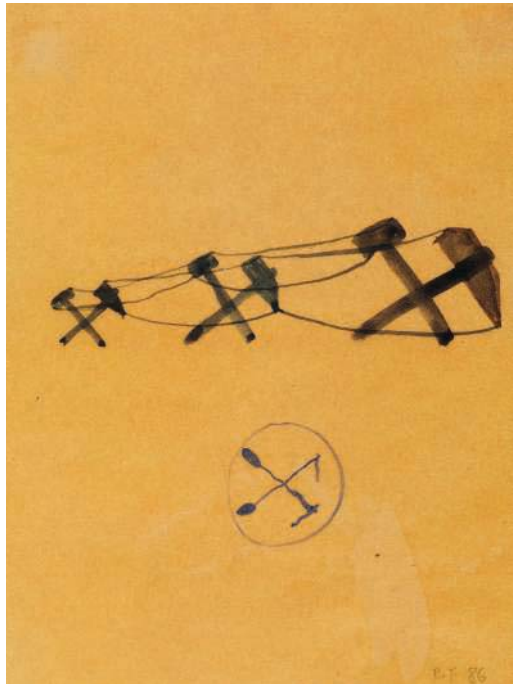
ROSEMARIE TROCKEL (B. 1952)

Untitled

signed with the artist's initials and
dated 'R.T. 86' (lower right)
india ink on paper
11 x 8 $\frac{1}{4}$ in. (28 x 20.9cm.)
Executed in 1986

£3,000-4,000

\$4,600-6,100
€4,200-5,500



PROVENANCE:

Galerie Monika Sprüth, Cologne.
Texas Gallery, Houston.
Anon. sale, Ketterer Kunst Munich,
4 June 2011, lot 287.
Acquired at the above sale by the
present owner.



λ*148

STEPHAN BALKENHOL (B. 1957)

Portrait of a Woman

acrylic and coloured pencil on wood

23¾ x 23⅞in. (60.2 x 58.7cm.)

Executed in 2010

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Gary Tatintsian Gallery, New York.

Acquired from the above by the
present owner.

EXHIBITED:

Moscow, Gary Tatintsian Gallery, *Stephan Balkenhol*, 2010.

Grenoble, Musée de Grenoble, *Stephan Balkenhol*, 2010 - 2011,
p. 73 (illustrated in colour, p. 74).



λ149

JULIAN OPIE (B. 1958)

Caterina Nude. 03

signed 'Julian Opie' (on the reverse)
silkscreen on painted wooden board
35¼ x 19¾in. (89.5 x 50cm.)
Executed in 2009

£10,000-15,000

PROVENANCE:

Patrick de Brock, Knokke.
Acquired from the above by the present owner.

\$16,000-23,000
€14,000-21,000



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTOR

■ 150

GREGOR HILDEBRANDT (B. 1974)

Großer Spiegel (Big Mirror)

signed, titled and dated '2005 "großer Spiegel" Gregor
Hildebrandt' (on the reverse)
cassette tape on canvas
98% x 68½in. (250 x 174cm.)
Executed in 2005

£12,000-18,000

\$19,000-28,000
€17,000-25,000

PROVENANCE:

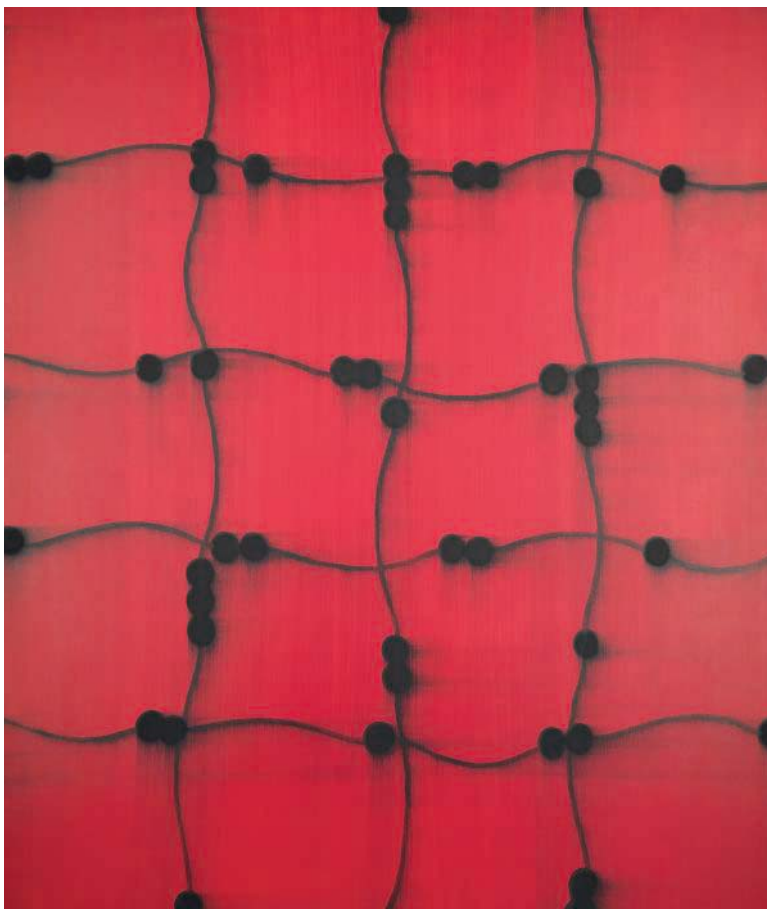
Wentrup Gallery, Berlin.
Almine Rech Gallery, London.
Acquired from the above by the present owner.

EXHIBITED:

Brussels, Almine Rech Gallery, *Gregor Hildebrandt: Und vor der
Tür stehen weiße Pferde*, 2010.

LITERATURE:

Bielefeld (ed.), *Gregor Hildebrandt*, Leipzig 2007, p. 120
(illustrated in colour, p. 32).



λ151

MARK FRANCIS (B. 1962)

Red Grid (Network)

signed and dated 'M. Francis 98' (on the reverse)

oil on canvas

84¼ x 72in. (214 x 183cm.)

Painted in 1998

£6,000-8,000

PROVENANCE:

Maureen Paley, London.

Acquired from the above by the present owner in 1998.

\$9,200-12,000

€8,300-11,000



152

MATTHEW MONAHAN (B. 1972)

Untitled

signed and dated 'Matthew Monahan 2002' (on the reverse)
plastic coated fabric and paper
18½ x 22½ x 6. ¾in. (47 x 57 x 17cm.)
Executed in 2002

£3,000-5,000

\$4,600-7,700
€4,200-6,900

PROVENANCE:

Anton Kern Gallery, New York.
Private Collection, London.
Anon. sale, Christie's London, 14 September 2011, lot 14.
Acquired at the above sale by the present owner.

LITERATURE:

M. Dailey and M. Holborn, *Shape of Things to Come: New Sculpture*. New York 2009 (illustrated in colour p. 408).



λ153

GEORGE RICKEY (1907-2002)

Untitled

incised with the artist's signature and dated
'1994 Rickey' (on the base)
stainless steel
5⅞ x 6⅞ x 4in. (15 x 15.5 x 10cm.)
Executed in 1994

£4,000-6,000

\$6,200-9,200
€5,600-8,300

PROVENANCE:

Gift to the present owner in 1994.

■λ154

YVES KLEIN (1928-1962)

Table d'Or (Golden Table)

gold leaf, glass and Plexiglas

14 x 49 x 39¼in. (35.7 x 124.5 x 99.7cm.)

This work is from an edition begun in 1963, under the supervision of Rotraut Klein-Moquay based on a model by Yves Klein and is accompanied by a plaque signed 'R.Klein-Moquay' and numbered *OL-OLER* (on a label affixed to the underside)*

£15,000-20,000

\$23,000-31,000

€21,000-28,000

PROVENANCE:

Private Collection, France.

Acquired from the above by the present owner.



■λ155

YVES KLEIN (1928-1962)

Table Bleue (Blue Table)

glass, Plexiglas and blue pigment

14 x 49 x 39¼in. (35.7 x 124.5 x 99.7cm.)

This work is from an edition begun in 1963, under the supervision of Rotraut Klein-Moquay based on a model by Yves Klein and is accompanied by a plaque signed 'R.Klein-Moquay' and numbered *TG-GTRM* (on a label affixed to the underside)*

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

Private Collection, France.

Acquired from the above by the present owner.



■λ156

YVES KLEIN (1928-1962)

Table Rose (Pink Table)

glass, Plexiglas and pink pigment

14 x 49 x 39¼in. (35.7 x 124.5 x 99.7cm.)

This work is from an edition begun in 1963, under the supervision of Rotraut Klein-Moquay based on a model by Yves Klein and is accompanied by a plaque signed 'R.Klein-Moquay' and numbered *BR-FRWO* (on a label affixed to the underside)*

£12,000-18,000

\$19,000-28,000

€17,000-25,000

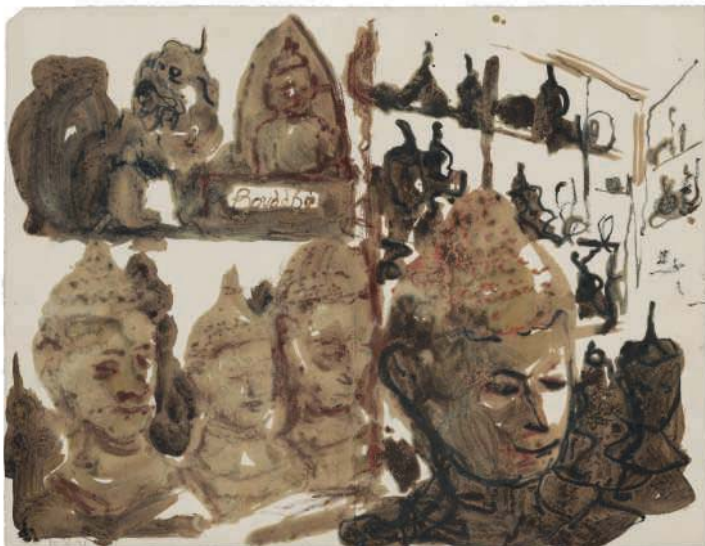
PROVENANCE:

Private Collection, France.

Acquired from the above by the present owner.



*Please note that the pigment and individual parts are shipped together in separate parts, in keeping with conservatory guidelines. The purchaser of this lot will be responsible for assembling the completed piece.



PROPERTY FROM A DISTINGUISHED
COLLECTION

λ157

MIQUEL BARCELÓ (B. 1957)

Untitled

dated '10.V.95' (lower left)
gouache, sand and wax crayon on paper
15. 7/8 x 20 7/8 in. (40.3 x 52.5cm.)
Executed in 1995

£6,000-8,000

\$9,200-12,000

€8,300-11,000

PROVENANCE:

Private Collection (gift from the artist).
Anon. sale, Neumeister Auktionshaus,
Munich, 12 November 2009, lot 353.
Acquired at the above sale by the
present owner.



■λ158

DAVID BREUER-WEIL (B. 1965)

Old New Land (Project for Tel Aviv)

signed, titled, inscribed and dated
'Brewer-Weil OLD NEW LAND project
for TEL AVIV July 08' (on the overlap)
oil and graphite on canvas
40 1/8 x 50 1/8 in. (102 x 127.3cm.)
Executed in 2008

£7,000-10,000

\$11,000-15,000

€9,700-14,000

PROVENANCE:

Alon Zakaim Fine Art, London.
Acquired from the above by the
present owner.

CHRISTO'S BOX
BETWEEN ART AND MERCY
A GIFT FOR BANGUI



159

CHRISTO (B. 1935)

Wrapped DVD Case (Detail from Raphael's The School of Athens, Fornarina/Margarita Luti)

numbered and signed '209/300 Christo' (on the reverse) printed image on glossy paper box, including six DVDs and a card

1½ x 6¼ x 6¼ in. (3 x 16 x 16 cm.)

Executed in 2015, this work is number two hundred nine from an edition of three hundred

£800-1,200

\$1,300-1,800
€1,100-1,700

PROVENANCE:

Gift from the artist.

Christie's is delighted to present CHRISTO'S BOX. BETWEEN ART AND MERCY. A GIFT FOR BANGUI. Launched in June 2016 at the GAMeC (Modern and Contemporary Art Gallery) in Bergamo, it is a charitable initiative promoted by the Secretariat for Communication of the State of Vatican City and the Vatican Museum. Inspired by the packaging of a DVD series produced by the Vatican Television Centre and Officina Della Comunicazione – which presents a virtual tour of the Vatican Rooms – the work will be sold by Christie's to support the Vatican's fundraising efforts for the Children's Hospital of Bangui in Africa, which Pope Francis visited in November 2015. It depicts a character from *The School of Athens* by Raphael, one of the most famous frescoes in the Vatican Rooms. Christo captures the eternal, motionless gaze of the young figure portrayed next to Aristotle, believed to be based on the likeness of the cousin of Pope Julius II. The artist produced 300 box-set multiples, each of which has been numbered and signed. 200 of these will be auctioned by Christie's, spread across sales in London, Turin, Milan and Rome.



■λ•160

MARCIN MACIEJOWSKI (B. 1974)

Clothes

signed, titled and dated 'CLOTHES M. MACIEJOWSKI 09' (on the reverse)

oil on canvas

55¼ x 63½in. (140.2 x 160.2cm.)

Painted in 2009

£6,000-8,000

\$9,200-12,000

€8,300-11,000

PROVENANCE:

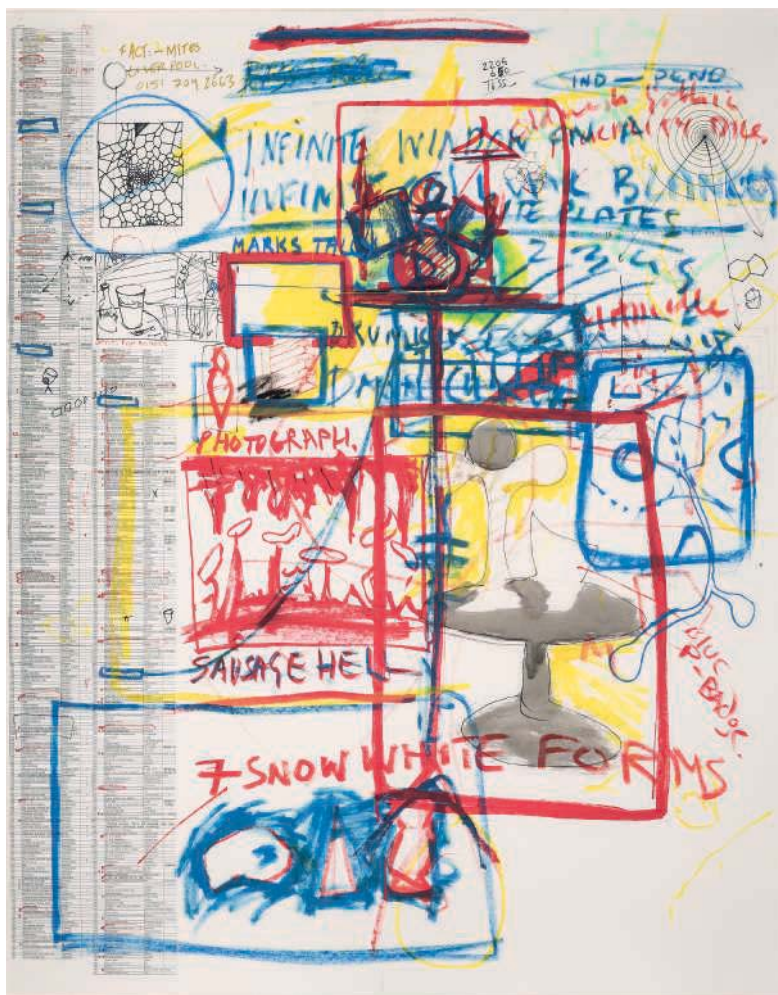
Gary Tatintian Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

Moscow, Gary Tatintian Tatintian Gallery, Stephan Balkenhol, 2010.

Grenoble, Musée de Grenoble, *Stephan Balkenhol*, 2010 - 2011, p. 73 (illustrated in colour, p. 74).



■ 161

KEITH TYSON (B. 1969)

Studio Wall Drawing: Artmachine Pieces Still To Do

signed 'K. TYSON' (on the reverse); signed and dated 'K.Tyson 99' (on a paper label affixed to the reverse)
oil, ink, ballpoint pen, oilstick, marker, tracing paper and
printed paper collage on paper
59 7/8 x 47 7/8 in. (152 x 121.5 cm.)
Executed in 1999

£6,000-8,000

\$9,200-12,000

€8,300-11,000

PROVENANCE:

Anthony Reynolds Gallery, London.

Acquired from the above by the present owner.



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTION

■ 162

JOHNATHAN MEESE (B. 1970)

Die Fliergerin Venus 8 mit Pour le Merite 9. Klasse

acrylic, marker pen, staples, tape, plastic foil, photographs, printed paper, found fabric, ribbon, resin mannequin, plastic medal and badge, hat and plinth

sculpture: 30½ x 13 x 9½in. (77.5 x 33 x 25cm.)

base: 31½ x 11¼ x 11¼in. (80.3 x 30 x 30cm.)

overall: 62½ x 13 x 11¼in. (157.8 x 33 x 30cm.)

Executed in 2000

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner in 2006.

EXHIBITED:

Hamburg, Deichtorhallen, *Johnathan Meese: Mama Johnny*, 2006-2007 (Illustrated in colour, p. 22). This exhibition later travelled to Grenoble, Le Magasin.



JIM LAMBIE (B.1964)

Razor

turntable, glitter, strings and razor shells
dimensions variable: 37¾ x 14½ x 14½in. (96 x 37 x 37cm.)
Executed in 2001

£8,000-12,000

\$13,000-18,000
€12,000-17,000

PROVENANCE:

Konrad Fisher Galerie, Düsseldorf.
Acquired from the above by the present owner.



GERHARD RICHTER (B. 1932)

Haggadah (P2)

numbered '302/500' (on the reverse), unsigned
diasc mounted chromogenic print on aluminium
39½ x 39½in. (100.2 x 100.2cm.)
Executed in 2014, this facsimile object is number three
hundred and sixty-two from an edition of five hundred

£4,000-6,000

\$6,200-9,200
€5,600-8,300

PROVENANCE:

Fondation Beyeler, Basel.
Private Collection, France.
Anon. sale, Christie's Paris, 10 June 2016, lot 230A.
Acquired from the above sale by the present owner.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we show a **lot** (A symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be **waterproof** and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(H).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-party unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes. If you accept personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidding, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9. LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and on up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reliefs are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

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

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

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

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

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

E. WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of five years from the date of the auction. After this time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the following terms: **Qualified**, **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Catalogue Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either

matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half-pieces, tissue guards or advertisements; damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, all maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed estimate;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (c) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(hii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F. PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
- (b) any amounts due under section D3 above; and
- (c) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** to another country.
- (c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer

You must make payments to:
Christie's Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCITY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

- (ii) Credit Card.
We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7389 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be exchange conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QL.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7389 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RIGHT TO YOU

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

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you including any deposit or other part-payment which you have paid to us;
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

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

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7389 9060.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an auction or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

(a) **Lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on arrival of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing a **lot** prior to bidding on it. If you refuse a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test accepted to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific proof is inconclusive to US buyers, **lots** which contain ivory from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots containing material that originates from Burma (Myanmar)**
Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ▼ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever local). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and

may be refused import into those countries as 'gold'.

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

Under current laws, jewellery over 50 years old which is worth £34,000 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) **Watches**

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

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

I OUR LIABILITY TO YOU

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

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

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or if the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under the Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who you and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authenticity: a genuine example, rather than a copy or forgery of; the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive

a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for † and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

o

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

△

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

◆

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

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

? *, Ω, α, #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

o Minimum Price Guarantees

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

◆ Third Party Guarantees/Irrevocable bids

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place

an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

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In Christie's opinion a work by the artist.

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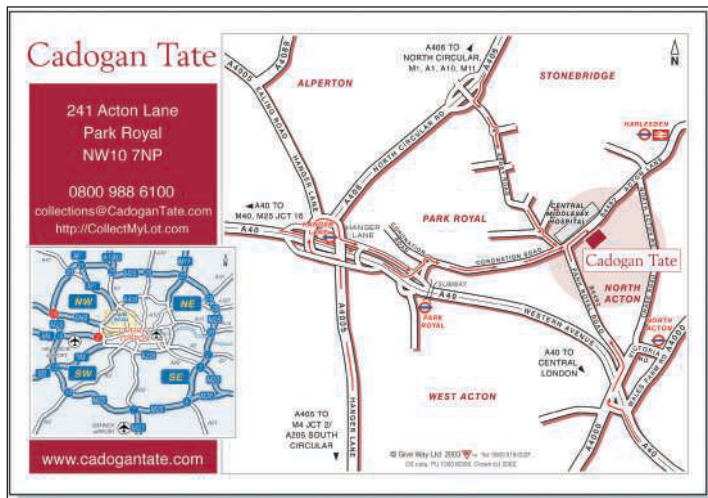
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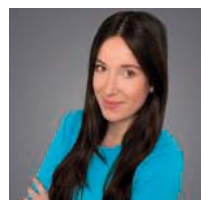
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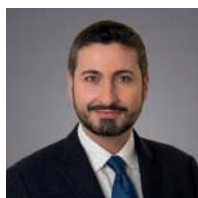
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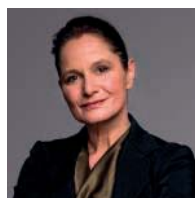
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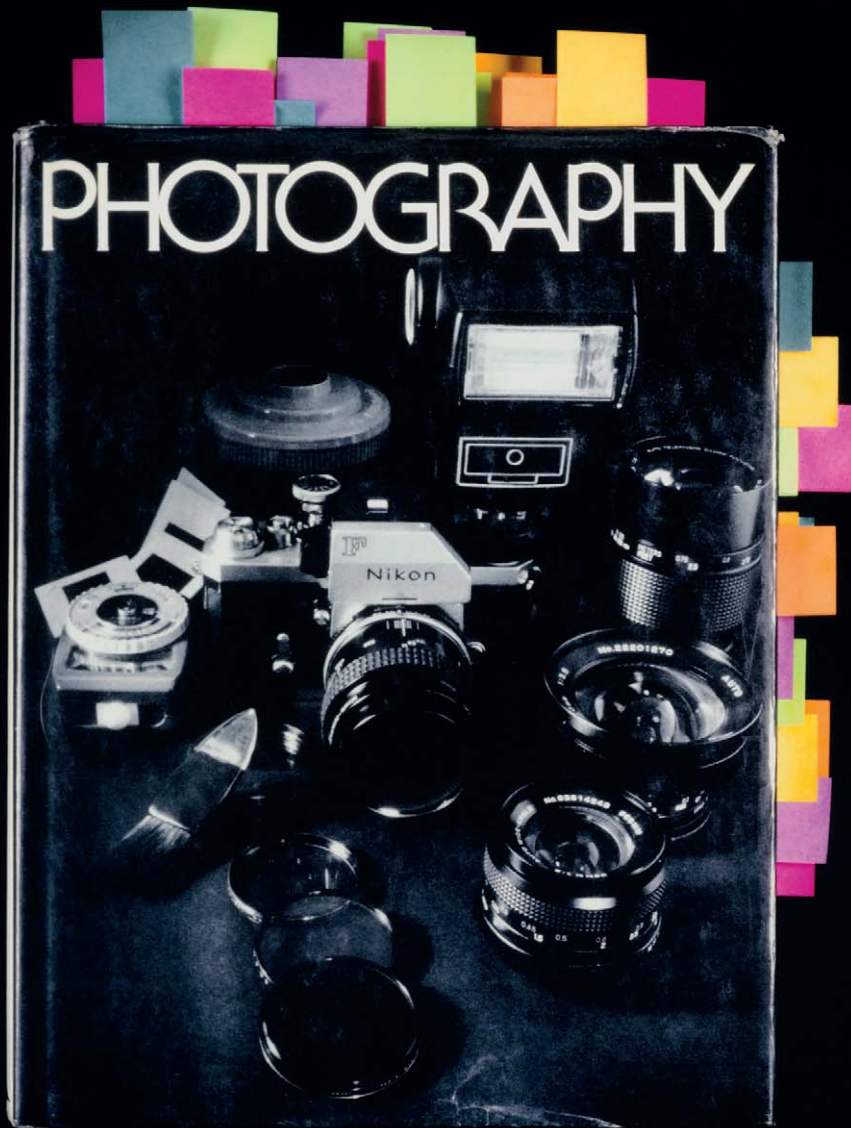
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